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

CATALOGUE
OF THE EXHIBITION HELD IN THE
PRINCETON UNIVERSITY LIBRARY
February - March 1954

Prepared by H. C. Rice, Jr., Julie Hudson, and
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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
Virtus formam comes


Anguis infatis geminis adaximelis,
Inter Aenulibas cornua rectas adeo,
Pollentes sic mente uiros, sanguine peritos
Indicat retor nec poter copia multibert.

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 exhibi-
tion 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 con-
nection 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 en-
graving. 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 Stev-
enson, 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 Emblemata 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 revivified 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 from time to time, 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. This tradition, inaugurated by the Protestant Georgette de Montenay in her Emblemes, ou Dozeines Christiennes (Lyons, 1571), was exploited in the Hugo in his Pia De. Quarles in his Emblems long enjoyed popular success and was tardily reprinted in 1846. Contrasting with "heroic" emblems were especially popular such works as Otto Bremata (Antwerp, 1604) which produced such English Address to the Lady. Arruga's vision includes the "character, where the beasts, and the plants, according to the saying of Geoffrey Whitney's, the first English edition does a much later of and Girls (London, 1621) for years in humor, pedantic emblem-book must be made of the gory and symbolic which Cesare Ripa's most famous.

The sheer quantity might alone make us more subtle rewards a to be drawn into the a delight in the hide that we have in par. "moralize" the spec similes." Students of imagery of artists an attempt to pierce the
n-books published in all the countries during the three centuries following Alciati's work bear witness to the wide popularity of the genre. Writers and artists used the time-worn themes, but varied them in an endless variety of new ways, so that the emblem-books went on for ever and ever, apparently without becoming stale. They may be grouped roughly under the broad general families of domestic or private, religious, moral, and miscellaneous.

Emblem-books where the emphasis is on heroes of classical mythology, who are models for the conduct of life, are also the "moral" emblems, which illustrate religious works. This tradition is continued in Protestant works, such as Gesner's Enchiridion of 1563, which deals with the lives of saints and martyrs, and in the works of Casimir de la Chaussee, who wrote numerous emblems on a wide range of topics.

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

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
<td>3</td>
</tr>
<tr>
<td>INTRODUCTION</td>
<td>8</td>
</tr>
<tr>
<td>I WHAT IS AN EMBLEM?</td>
<td>10</td>
</tr>
<tr>
<td>II RENAISSANCE EMBLEMS: ROOTS AND RAMIFICATIONS</td>
<td>13</td>
</tr>
<tr>
<td>III SOURCES AND ANTECEDENTS OF THE EMBLEMS</td>
<td>15</td>
</tr>
<tr>
<td>IV ALCOIATI: THE FIRST OF THE EMBLEM WRITERS</td>
<td>27</td>
</tr>
<tr>
<td>V HERCIQ EMBLEMS</td>
<td>34</td>
</tr>
<tr>
<td>VI MYTHOLOGICAL EMBLEMS</td>
<td>40</td>
</tr>
<tr>
<td>VII ETHICAL EMBLEMS</td>
<td>43</td>
</tr>
<tr>
<td>VIII RELIGIOUS EMBLEMS</td>
<td>46</td>
</tr>
<tr>
<td>IX ANATOMIC EMBLEMS</td>
<td>53</td>
</tr>
<tr>
<td>X ENCYCLOPÉDIE EMBLEM-BOOKS</td>
<td>64</td>
</tr>
<tr>
<td>XI ICONOGRAPHIES</td>
<td>70</td>
</tr>
<tr>
<td>XII MANUSCRIPT EMBLEM-BOOKS AND OTHER RARITIES</td>
<td>73</td>
</tr>
<tr>
<td>XIII STUDIES IN EMBLEMATIC IMAGERY: HORSES</td>
<td>80</td>
</tr>
<tr>
<td>XIV STUDIES IN EMBLEMATIC IMAGERY: THE NOSE AND THE CANDLE</td>
<td>85</td>
</tr>
<tr>
<td>XV STUDIES IN EMBLEMATIC IMAGERY: THE TELESCOPE</td>
<td>90</td>
</tr>
<tr>
<td>XVI THREE CENTURIES OF EMBLEM-BOOKS</td>
<td>95</td>
</tr>
<tr>
<td>Index of Authors</td>
<td>100</td>
</tr>
</tbody>
</table>
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 Hildegarde 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. Brunschwicg, New York City: Nos. 8, 39, 40, 48, 78, 84, 85, 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. Msaney, Morristown, New Jersey: No. 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.


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

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

Mr. Erik Sjögqvist, 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.


Mr. J. G. van Gelder, Institute for Advanced 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.


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]


 rp7]

Still the authoritative bibliography.


**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.

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 Camerarius. **Symbolorum et Emblematum... Centuriae quatuor.** Frankfort, 1654. [N 7710. G1b.1654 (Ex)]


   See the pages bound at the end of this catalogue.

   For other editions, see Nos. 98, 126.


   For other editions, see Section IV.

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

   Cf. No. 162.

4. Florentius Schoonhovius. **Emblematum Partim Moralia, partim etiam Civile.** Gouda, 1618. [N 7710.S37 (Ex)]

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

For other editions, see Nos. 85, 127.

[Ex 3902.1.32.13]

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

[Lent by Mr. Sinclair Hamilton 106]

For another edition, see No. 46.


The first edition.
WHAT IS AN EMBLEM?

An emblem is a combination of verse, picture, and short prose, used collaboratively to represent some idea or moral truth.

1. Beauty
   "The savory herb"

2. Futility
   "The sports of flies"

3. Revenge

Emblem: "Hercule's liberate."

Philosophical and moral purpose.

The moral of the emblem is...

Another commentary on the emblem is...

Another interpretation...

Another example of an emblem...

Another example of the use of an emblem...

Another aspect of the emblem...

Another angle on the emblem...

Another related emblem...

Another connection to the theme...

Another reflection on the emblem's significance...

Another layer of interpretation...

Another context in which the emblem can be understood...

Another example of how the emblem is used...

Another example of its application...

Another way to understand the emblem...

Another insight into the emblem's meaning...

Another way to analyze the emblem...

Another comparison with another emblem...

Another example of how the emblem is used in...

Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

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Another reflection on its significance...

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Another aspect of the emblem's significance...

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Another example of how the emblem is used in...

Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

Another way to understand the emblem...

Another example of its application...

Another example of how the emblem is used...

Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

Another comparison with another emblem...

Another example of how the emblem is used in...

Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

Another way to understand the emblem...

Another example of its application...

Another example of how the emblem is used...

Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

Another comparison with another emblem...

Another example of how the emblem is used in...

Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

Another way to understand the emblem...

Another example of its application...

Another example of how the emblem is used...

Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

Another comparison with another emblem...

Another example of how the emblem is used in...

Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

Another way to understand the emblem...

Another example of its application...

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Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

Another comparison with another emblem...

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Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

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Another example of its application...

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Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

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Another example of its application...

Another example of how the emblem is used...

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Another aspect of the emblem's significance...

Another comparison with another emblem...

Another example of how the emblem is used in...

Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

Another way to understand the emblem...

Another example of its application...

Another example of how the emblem is used...

Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

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Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

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Another way to understand the emblem...

Another example of its application...

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Another aspect of the emblem's significance...

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Another reflection on its significance...

Another layer of interpretation...

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Another way to understand the emblem...

Another example of its application...

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Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

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Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

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Another reflection on its significance...

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Another reflection on its significance...

Another layer of interpretation...

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Another example of its application...

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Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

Another way to understand the emblem...

Another example of its application...

Another example of how the emblem is used...

Another context in which the emblem is relevant...

Another aspect of the emblem's significance...

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Another context in which the emblem is relevant...

Another important consideration...

Another angle on the emblem...

Another reflection on its significance...

Another layer of interpretation...

Another example of how the emblem is used...

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Another context in which the emblem is relevant...

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Another context in which the emblem is relevant...

Another important consideration...
I. WHAT IS AN EMBLEM?

10. CHART. (Prepared by H. C. Rice, Jr., Gillette G. Griffin, and Hildegarde 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 Emblemata 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
Tianij quotas contrahant aqua fratres,
Tum miseris nautas anchora iacta iuvat.
Hanc pius erga homines Delphin complectitur, imis
Tutius ut posset fuger illa uadis.
Quam deae hæc memores gestare insignia Reges,
Anchors quod nautis fe populo esse suae.
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 revivified 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.


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.


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.


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


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 "anatomy"; yellow for "encyclopedia" and "iconographic."
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 Heropollo (Nos. 18-20). Our modern knowledge of Egyptian writing is the result of studies begun by the archaeologist Champollion in the early 19th century.


Opened to p. 187: woodcut showing "Obelisco."
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 emblematists 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 Basset, for example, entitled one of his works, "Hieroglyphiques of the Life of Man."


Text in Greek and Latin.

Opened to:

P. 112, no. 57: "Quo modo regem custodem."

P. 113, no. 58: "Quo modo mundi notent domum."


Text in French and Latin.

Opened to:
P. 27, verso: "Comment ilz figur- 
cient un Roy protecteur."

P. 33, recto: "Comment ilz denot-
cient un seigneur du monde."

New York, Pantheon Books, 1950. Bollingen Series, 
XXIII. [26815.2950]

Opened to:

P. 34 (text): "60. The King as 
Guardian"; "61. A Cosmic Ruler."

Plate 10, facing p. 34: 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 
Polipluno

The novel by Francesco Colonna, a Dominican 
monk, was first published in 1479 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 (hypno-), love (eroto-), and strife (machi), 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.


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

Second copy opened to sig. 3 [viii], verso, showing woodcut of elephant bearing obelisk.


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

"Lastly, returned cleane downe, I beheld in the Porphrye laste along the sides
notably insculpt and graven these hiero-
glyphiches.

First, the horned scalpe of an ox,  
with two tooles of husbantry fastened to  
the hornes.

...  

An Anchor and a Goose

...

A Dolphin and an Arks close shut.

These hieroglyphics were passing well  
cut on this manner.

Which ancient manner of writing, as I  
take it, is thus to be understood...  
.......etc.

NOTE: The woodcut on this page of Colonna  
has been closely copied in Samb. cornutii, Lib.  
V. p. cornutii, "Ex mysticis Agaeyporum litteris,"  
in Achille Roccoii, Symballicarum questionum  
libri quinque, Polonna, 1574 (see No. 182)

PRINTER'S MARKS

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

24. P. P. Statius. Statii Suylarum Libri Quinque  
Thebaidos Libri Duodecim Achilledios Duo. Ven-  
ice, Aldus, 1502. [Grenville Rare Collection]

Showing the device of the Aldus family:  
a dolphin entwined around an anchor.
25. Dialogus Maristri Johannis Gerson De perfectione cordis. [Paris], Jehan Petit, [151-?]. [Grenville Kane Collection]

Title-page, showing mark of Jehan Petit.


Title-page, showing mark of Sebastian Gryphius.

MYTHOGRAPHY: BOCCACCIO'S GENEALOGY OF THE GODS

It was largely through such late-medieval 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.


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 mythical 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.


Text in Greek.

Opened to p. 458 (Liber IIII), anonymous epigram, Els Ἐπιγραφά, "On Love".

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


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*. Basle, Froben, 1520. [Ex. 2949.32.66]

The first edition appeared in 1500.

Opened to page 32, *Centuria I*, No. XXXII: the proverb, "Alicuius 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 medieval character).


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 duxibus 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).


**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).


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, Hyæna.
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. 3vo: miniatures representing "Covetousness" and "Greed."

Fol. 4r: miniature representing "Envy."


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 fortumo," and "Spero mi desero."
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 personalised 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 Ecuitorum Baronetorum 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 Searford in Co. Lincoln" 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 purpois 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.


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...Emblematis liber (Paris, 1646) and Lux Claustri, La Lumiere du Cloitre, Representee par Figures Emblematices (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)**

**Emblemata 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, *Vir i Clarissimi D. Andreae Alciati Iurisconsultis. Mediol. ad D. Chonradum Peutingeri Augustanum, Iurisconsultum Emblemata liber*. Augsburg, Heinrich Steyner, 1531. [2/3 copies: one lent by Mr. Sinclair Hamilton '06, the other by Mr. Silvain S. Brunschwig]. Green No. 2.
The Latin title, translated, reads (beginning with the last word): "Book of Emblems of the eminent man Andrea Aloiai 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 Ereu. 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


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.


Opened to the "Virtuti Fortuna Comes" emblem (p. 22)
Fortune the Companion of Virtue

With serpents twist entwined, a wand with wings,
Between Amaelthea's horns booth 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


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 Ferrer, 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. c.v.

AN EDITION OF ALCIATI'S EMBLEMS IN SPANISH


Translated into Spanish by Bernardino Daza. This belongs to a series of editions
- 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 veral che i loro significati dichiarano insie me con molte altre nella lingua italiana non più tradotte. Tratte da gli Emblem de'Alciato. Lyon, G. Roville, 1551. [Kene 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 Marzales.

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 Brocensis,
et Notis Laurentii Pirnori Pataevini. 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 learn-
ned commentaries. The edition shown here,
for example, has Claude Mignault's com-
mentary (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, "Vir-
tuti fortuna comes."

NOTE

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

N 7710. A35.1542 (Ex)

Green No. 19. Paris, 1542. Latin
N 7710. A35.1542a (Ex)
Green No. 37. Lyon, 1549. Spanish Graphic Arts

Green No. 48(?). Lyon, 1551. Latin
N 7710. A.35, 1551 (Ex)

Green No. 50. Lyon, 1551. Italian. Greenville Kane Collection

Green No. 99. Antwerp, 1561. Latin
N 7710. A.35, 1581 (Ex)

Green No. 132. Paris, 1608. Latin
N 7710. A.35, 1608 (Ex)

Green No. 133. [Antwerp], 1608. Latin
N 7710. A.35, 1608a (Ex)

Green No. 141. Lyon, 1614. Latin.
NE 910.F81, 1614. (SAP)

Green No. 149. Padua, 1618. Latin
N 7710. A.35, 1618 (Ex)

Green No. 152. Padua, 1621. Latin
N 7710. A.35, 1621 (Ex)

Green No. 165. Padua, 1661. Latin
N 7710. A.35, 1661 (ExF)

N 7710. A.35, 1870 (Ex)

N 7710. A.35, 1871 (Ex)

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

Green No. 2. Augsburg, 1531. Latin
Copy lent by Mr. Sinclair Hamilton
Copy lent by Mr. Silvain S. Brunschwig
Green No. 7. Paris, 1534. Latin
Lent by Mr. Silvain S. Brunschwig.

Green No. 9. Paris, 1536. Latin
Lent by Mr. Sinclair Hamilton.

Green No. 54. Lyon, 1554. Latin
Lent by Mr. Sinclair Hamilton.
V. HERIOC 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 "mirror of majesty," maxims of statescraft, 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 "impress." 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.


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:

"The fifth, an hand environed with clouds,
Holding out gold that's by the touchstone 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 illustrium... quibus aedium sunt nonnullae picturae quas Emblemata vocant. Geneva, 1580. [Ex. 255,807.349]

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 adscribta & elegantes versus historias explicantes. Frankfurt, 1593. [Lent by Mr. Silvain S. Brunschwig]
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. 126.

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."


For another edition, see No. 117a.


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 kind 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 Majestie* have little to recommend them. They do their work adequately but with immeasurable dullness.

51. Otto van Veen. *Emblematum sive SymboLi Principibns, viris Ecclesiasticis ac Militaris, aliisque usurpanda*. Brussels, 1623. [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 Heroicos*, Libri IX. Antwerp, 1634. [Ex 10D2.712]

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. 142.

53. Diego de Saavedra Fajardo. *Ideae Principis Christi-anopolitaii, Centuris Symbolis exaratus*. Brussels, 1649. [Ex 7510.798.21q]

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, 0, passer-by...." (p. 722) Fajardo's work was translated into various languages and had many imitators.
54. Diego de Saavedra Fajardo. The Royal Politician represented in One Hundred Emblems, London, 1700. 2 vols. [7510.796.12]

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:

£x Latin translation, Amsterdam, 1651. [7510.796.12]

£x Latin translation, Amsterdam, 1659. [7510.796.16]


£x In Spanish. Valencia, 1786. [7510.796]

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.]

"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 Decker 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.


The Library has (not shown in exhibition):
Lyons, Pernot, 1562 edition [N 7710.A57b(5A)]


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.F3M2 1574 (SAP)]

Containing 138 oval cuts of impresa 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.


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).


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, 1634. [PTT 2365.96.13 e.2]

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


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 Pulini, 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 2365.96.15]
The Hague, 1755. [PTT 2365.96.14]


Engravings of episodes in the Trojan War, accompanied by descriptive text and mottoes. Below the picture of the gods in argument over the right between Achilles and Aeneas the Motto: "Fortes fortuna iuvat timidosque repellit" -- Fortune favors the brave and repels the timid (P4).
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 Boschi. *Symbolicarum Quaestionum de universo genero cuus serio ludetat Libri Quinque.* Bologna, 1555. [Ex 2949.188]

Opened to Book II, pp. cxxi - 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. *Emblemat.* Antwerp, 1565. [N 7710.390 (Ex) coo. 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* (1596). 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 riding 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.J978] (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 Glass Iansz. Visscher. The title, a word coined by the author on the model of the usual Dutch word for emblems (Sinneboden: 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: "Sine roponen van Roemer Visscher, "Kaar de uitgave van 1614 bij Willem Iansz. te Amsterdam, met 184 illustraties naar de oorspronkelijke gravures en van een inleiding en verkla rende noten voorzien door Dr. L. Brummel." The Hague, Martinus Nijhoff, 1949. [N 7710. V82 (SÁ)]

67. Jacob Cats. Silenus Alcibiadis sive Proteus: Humanae Vitae ideam, Emblemata trifariam variat, orillis subjiciens...Amsterdam, 1615. [Lent through the courtesy of Mr. William S. Hoeksema by F. and G. Staack]. Library copy: 07700.2316. (Es)

"Vader Cats", beloved Dutch poet, still much read in Holland, was the author of a number of emblem books. Cats took this 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 illusionism. 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 emblematicized 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.

63. Florentius Schoonhovius. Emblemata. Amsterdam 1648. [M 7710.938 (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 (1619), see No. 4.


This is a typical English emblem-book in its freedom from tradition and 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 Talsen. *Mannahenca 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."


These emblematic copperplate engravings by Jan and Jasper Luiken which had first appeared in *Jezus en de Ziel* (Amsterdam, 1673) were immensely popular. The themes were the same as those of the *De 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, "M'Omuyse Koopman."


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 Vienne 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."
Following the publication in 1571 of Georgette de Monteny'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 Monteny. *Emblemes, ou Devises Chrestiennes, Composes par Danoiselle Georgette de Monteny*. 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 Monteny and was dedicated to Madame Jeanne d'Albret who served as lady-in-waiting to the Queen of Navarre.

Alciat feit des Emles exquis,
Lescuelli voyant de plusieurs requis,
Desire me prit de commencer les miens,
Lesquels le 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.
Jan van der Noot. *A Theatre wherein be represented... the miseries & calamities that follow the voluptuous Worldlings,... also the great loves 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. [3382.445.369.8]

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 SPENSLER (1552-1599). They were later reprinted in William Pomerslie'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...."

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 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 homilitic prose-explanation indicates that Mary (B) City of Refuge (i.e., the holy Jerusalem (A), is walled in by Continence (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.


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
Pin Ducretius 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, 1)

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

For another edition, see No. 145.


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, 1646 [3069.1.32.11]
80. Tyrus Mundi in quo eius calamitates et Pericula nec non Divini, humanique Amoris Antipathia, Emblematico in proposita a R.R.I.C.A. [Amsterdam], 1697. [Ex 2949.912]

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 Hallery were derived from the Amoris divini et humani antipathia (Antwerp, 1670)


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 Tyrus 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 Amor and Animus 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, 1736. (Not shown). [3902.1.33.14]

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

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]

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
Knoxian art?"

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


Opened to Emblem 47: "Ars Superat Naturam."

For another work by Bornitz, see No. 136.

84. Georg Stengel. Ova Paschalia sacro emblemati inscripta descriptaque a Georgio Stengello Societatis Jesu Theologo. Ingolstadt, 1672. [Lent by Mr. Silvain E. Brunschwig]

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 Tuæ inscripto, instituti, ut ita decem, in ipsis Ovis ova-
tionem."

Opened to Emblem XVI:

"Ova et vulnera Pelicani, charitas patien-
tis Christi." (Pp. 33-39)
35. 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.
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 embleem-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. [ME 910. F8AL.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, Aucuel sont contenu 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.


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

This volume includes, pp. [67] - 92, Heinsius's "Emblemata Anatolica," 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 Garde.

Although anatoly emblems had been included in many of the earlier books, the ca. 1606 edition of Heinsius may be considered the first of the anatoly 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 Grisyn van de Passe the elder, of his son Simon, of Blon, J. Nathan, and others.

Opened to pp. 34-35: Emblem 31:

"Je ne le puis celer."

Emblem 32: "Così de ben: 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.


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):

Love refuseth help.

Love lying sick in bed rejecteth his skill,
The cause of all his grief it grieveth him to remove,
Hee knowes Love workes his grief, yet will not leave to love,
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)

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 Auribus Esse Solet," corresponding to the manuscript copy shown under the next number.

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

This attractive and entertaining manuscript shows van Veen's anatory emblems transposed 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 Puellerum, Paroles des Filles."

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


"Sold by R. Bently in Covent-Garden. S. Tidmarsh at the King's head in Cornhill &ct." 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 Address is inscribed on the first front fly-leaf: "Don de Mr. Filon, M[aitre]re de Langue à Londres 7bre 1684." [Septembre]

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


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.


"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, à l'âme amoureuse
Tirent contre elle tour à tour."
X. ENCYCLOPEDIC 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 repertories not only for other emblematics, 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.


97. Giulio Cesare Capaccio. Delle Imprese...In tre libri divisi...Nel Terzo, nel Figurar degli Emblemi... Naples, 1592. [N 7690.C17 (27)]

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 Camerarius. Symbolorum et Emblematum... centuriae quattuor. 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 "impress" featuring eagles and an account of the mottoes employed by emblematisms in connection with eagles. (Part II, pp. 32-33).

100. Filippo Picinelli. Mondo Simbolico. Venice, 1673. [N 7710.058g (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 Boethius' Symbolorographia; instead Picinelli offers a great fund of emblematic material. Based on over 500 authorities, the encyclopaedia 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 dorment" -- "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, 1637. [M 7710.P59q]


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 emblematis' 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 G. 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, Eusebius' 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.


[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."

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."
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 emblems during the age of the Jesuits and the baroque.


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


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. 332: 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]


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 Sorti ...

Mouamente Ristamptate, e in Nouo et Bellissimo
Grände 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 1754) 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, Emblems, et autres Figures...
Paris, 1644. [N 7640.R51a]

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 Emblemes. [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 Emblemes.

On the page shown, for example, are the motto and epigram of Alciati’s “Virtuti for- tuna 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 Elizabethian writer and scholar of distinction, who was the friend of Edmund Spenser, of Sir Philip Sidney, and the protegé of the Earl of Leicester.

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.)


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 noste partie 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 Paradis — 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 son, what works thou writest, correct, reforme, amende....")

For a modern facsimile of Whitney's work, see No. 124.

115. *Principio Fabricii. Allusioni, Imprese, et Emblemata sura liarme della Santità di M. 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 Buoncompagni 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 Buoncompagni 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 treat of the prudence, justice, constancy, and temperance of the prince.

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

"Subersas obvius putes" -- destroy the sinking ships. (p. 127)


The first printed edition of Fabricii's work, containing 231 emblems. Claude-François Menestrier, one of the great emblematics 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.

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

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

A collection of devises 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 Tyndius' *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. *Templu de 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 Balledrin, Sargento mayor de Batalha dos Frangeiros": "Protulit Ensas."

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 Maurellus. *Emblematum Physico-Ethica, hoc est Naturae Morum adparentiae picta Draecanta,* Nuremberg, 1595. [Lent by Mr. Herbert Reinhner]

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
With Hugo Grotius\'s autograph—seventeen lines in his hand

TAURELLUS (Nicolaus). Emblemata Physico-ethica. 8vo. Title within woodcut border. With 84 fine woodcut illustrations, 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

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 album 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 (1601-1653) 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 1642 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 printer (17 lines)
Daniel Heinsius, classical scholar (12 lines)
Petrus Sturmerius, friend of Grotius and Heinsius and historian (27 lines)
Johannes Medius, classical scholar (18 lines)
Thomas Eppinus, Dutch orientalist (16 lines)
Frans van Ravesteyn, 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 specimen of its kind. B. Lewin, British Contributors to Arabic Studies, 12, Juynboll, 17de-eeuwsche Boekenaren van het Arabisch in Nederland (Utrecht 1931), suff.

[See plate 1]
as autograph albums, or *album 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 Bedell (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 Bedell 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 Hein-nius, whose inscription is shown here. Hein-nius (1580-1655), one of the most famous Dutch scholars of his time, was himself the author of an *emblem-book* -- the *Emblemata anatomia* -- 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 curascue Verteibende" -- that which will expell his caring 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, engravings, 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 Questionum 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. CCLXVI, Symb. CCLXVII:

Motto: "Prudence will always control lust."

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

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."


First edition.

Opened to page 60:

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

The verse begins: Bridge the strong passion.

For another copy of this edition see No. 97.

125. Karl Ludwig, Elector Palatine of the Rhine. Philo-
thei Symbols Christianae Quibus Idea Hominis Christiani

Opened to p. 151, symbol XLIV:

Motto: "Erect."; "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.


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.


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 this breast.
Circa 1440. Bargello, Florence. [Photographs].

Undoubtedly we must interpret this as
a noble (not merely as an erotic) repre-
sentation. The oddly magnified camee of Eros
as charioteer (after a classical cameo in
the Medici collection) suggests love con-
trolling 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) cele-
bitating the life and deeds of Emperor Max-
milian 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."


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."

LIB. IIII.

Semper libido imperat prudentia.
Symb. CXVII.

AD CAROLVM CRASSVM CARD.
Symb. CXVII.

Nihil violentum, quod civis idem non sit rueturum
Quandoquidem proprium est rationis
Humanae interae nunc quam requiescere, donec
Ipse suum ad rectum redit quis
Abruptis, ut equi indomitii, duro ore lupati
Stare loco nequeunt, furibunda
Discurrunt lapsi virg, licentia, et impete vasto,
Dum captos, pressos, capisiris
Ad palum inmodent, aut ad prespe magistri,
Dedala for miserea ambitionis
Atq; libido insana Prudentia semper
Est correptrix, et moderatrix.
DI FILIPPO RE DI SPAGNA.

Poia, ch'appaia il sol nel'Orizonte:
Se coronata l'honorata fronte
Illustra muta a poco a poco il mondo
Il gran Filippo in all'albo secento.

Su l'arco che si mai resse Fenice,
Di tanti Regni, come Sol, era poco
Che posì fine al suo vivere giocondo.
Alluminò ogni più oscurlo loco.
CHRISTIANA LV

SYMBOLUM XLIV.

ERIGIT

Errare humannum est, nihilque mortalibus conscionem magis, ac instam maliciarum externis secessibus prodere. Omnes, & quot-cunque vivimus, eadem tene laboramus.

F G.
Pferde im Wald
XIV. STUDIES IN EMBLEMATIC IMAGERY:

THE MOTHE AND THE CANDLE

There is hardly a moral or amorous emblem- 
book which does not have a picture of a moth (or 
mothe) attracted by the flame of a candle under 
mettoes such as: "For one Pleasure a thousand 
paynes"; "cosi vivo plaeer caduce a morte," includ-
ing the well-known palindrome "in gurum imus noce 
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 impli-
cations. 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.

[N 7710.564 (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."

The first edition was published in 1584.

Opened to pp. 58-59.

Motto: "Rashly and dangerously,"
"Temere 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.


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

Torment in Love

Even as the gnattes, that flye into the blaze,
Doe burne their winges and fall into the fire:
So, those too muche on gallant shows 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.


[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.


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]


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

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

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!"


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-Ostlicher 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 Sehnsucht

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


P. 19: Blessed Yearning

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

Ante majora ac aciora bella damnis sunt, quam quorum ea tibi propria habet. Magna mexit habestur calamitas, cui quis in eadem, qua vivit, provincia ac regnò participat, major, cui quis in eadem, qui vita. At hic eadem, quod quis habitat, domo id emigrit, tum pericula atque arumna tantae sunt ac habitatis, ut nihil quicquam cum ilis pollit comparari. Quod si quidem ictis habet, atrox maximè ac crudelè hic illud belium necesse est, quod quisque intra se ipsum habet, ac damnas, quae inde proveniunt, multò majora; quando minimum voluntas pro eò, quod ratione distante facere deberet, appetitum sequitur, re laque rationi repugnat. Unde pugna continua ac conflictus procedunt, quæ in homine fraccto jam & per fæ militer tantam vacillationem atque inconstanza efficiunt, ut fugiat ea, quæ facere cun convenit, ac perpetuam ea, quæ cun minime decent aut ei conveniunt. Quæ pugnas illas ac contentiones ob oculos ponere velit, liber ipse à depravato filio deciderit, facere id poterit, producendo hoc de Papilione sepulcrum adjuvante Emblemata: cum Inscriptione, FUGIENDA PETO. Quoniam hoc ipsum acciderit, quæ conditionem reæ rationis non sequendo pravis ac refractariis cupiditatis obedit; adhucendo rei, quæ minus cum decet, & quam a se removere quam longissime debet.
Nisi, sit, noli metangere, quisquis anhelat
Exitio, praecipus sponte petere solet.

Hier nach gesah vorzüglich ringt
Seine Ebenheur plötzlich misslingt.
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.


142. Johan de Brune. Emblemata of Zinne-werck. Amsterdam, 1624. [N 7710.B36 (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 visor 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....

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,
1632. [Lent by Mr. Henry L. Savage 115].

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 Cerafa, to whom the whole book is
also dedicated.

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.


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."


The printer of this work, Sebastien Gramoisy, 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 Christian
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
one Persicillli 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 3402.375.11 v.1]


An early treatise in English on the telescope.

EMBL. III.

In laetatores, vel qui sua nimis amant.

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

C claud.
XVI. THREE CENTURIES OF EMBLEM-BOOKS

FRANCE - 16th CENTURY: CONTEMPORARIES OF ALCIATI

153. Gilles Corrozet. *Hecatomographie. 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 "Hekaton" 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 (1546) 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. Brunschwig]

155. Guillaume de la Perrière. *La Morasophie de Guillaume de la Perrière Tolosain, Contenant Cent Emblemes moraux, illustrés de Cent Tetrastiques Latins, reduits en autant de Quatrains Françoys.* 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 épines poignantes
Rose très bonne & pleine de beauté.
Des reproches & leurs œuvres meschantes
Dieu tire aussi du bien par sa bonté,
Faisant servir leur fausse volonté
À sa grand' gloire & salut des esleuz,
Et par justice, ainsi qu'a decreté,
Dieu fait tout bien: que nul n'en doute plus.

Feu
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, 1692. [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


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 saec., 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. *XL Emblemata miscella nova.* Zurich, 1622. [Lent by Mr. Silvain S. Brunschwig]

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


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


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 7710.991 (2r); 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 - 19th CENTURY


"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


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, 25, 127.

A MID-VICTORIAN SURVIVOR


"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
Beze (Beza) 47
Boccaccio 27, 28
Bocchi 56, 63, 122
Boissard 133
Boria 132
Bornitz 83, 136
Boschius 105
Bruck 158
Bruno 142
Bry 48
Bunyan 102, 103, 104
Index of Authors (Cont'd)

Callot 37, 38
Camererius 1, 98, 126
Capaccio 97, 124
Cats 67, 165
Colonna 22, 23
Corrozet 153
Cousteau 8
David 75, 76
Donatello 122
Dürer 20, 129
(Emblemes d'Amour 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
Godsere 56
Goethe 139, 140
Index of Authors (Cont'd)

<table>
<thead>
<tr>
<th>Author</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Grien</td>
<td>130</td>
</tr>
<tr>
<td>Guercult</td>
<td>154</td>
</tr>
<tr>
<td>Haeften</td>
<td>79</td>
</tr>
<tr>
<td>Harvey</td>
<td>112</td>
</tr>
<tr>
<td>Heinsius</td>
<td>83, 120</td>
</tr>
<tr>
<td>Holmes</td>
<td>5, 85, 127</td>
</tr>
<tr>
<td>Horapollo</td>
<td>18, 19, 20</td>
</tr>
<tr>
<td>Hugo</td>
<td>73, 145</td>
</tr>
<tr>
<td>Junius</td>
<td>64</td>
</tr>
<tr>
<td>Karl Ludwig (Elector Palatinate)</td>
<td>125</td>
</tr>
<tr>
<td>Le Perrière</td>
<td>87, 155</td>
</tr>
<tr>
<td>Le Feron</td>
<td>35</td>
</tr>
<tr>
<td>Le Moyne</td>
<td>147, 160</td>
</tr>
<tr>
<td>Luiken</td>
<td>73, 157</td>
</tr>
<tr>
<td>Maccio</td>
<td>143</td>
</tr>
<tr>
<td>Marcolino da Forli</td>
<td>109</td>
</tr>
<tr>
<td>Marius</td>
<td>149</td>
</tr>
<tr>
<td>Maurer</td>
<td>159</td>
</tr>
<tr>
<td>Menestrier</td>
<td>9</td>
</tr>
<tr>
<td>Hoerman</td>
<td>65</td>
</tr>
<tr>
<td>Montemay</td>
<td>73, 156</td>
</tr>
</tbody>
</table>
Index of Authors (Cont'd)

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
Saaedra Fajardo 53, 54
Sambucus 106
Schoorhovius 4, 68
Schunberg 119
Shakespeare 46, 89
Spenser 74
Spinniker 72
Stengel 84
Strada 117
<table>
<thead>
<tr>
<th>Author</th>
<th>Page(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Taurellus</td>
<td>120</td>
</tr>
<tr>
<td>Tolson</td>
<td>70</td>
</tr>
<tr>
<td>Typotius (Typus Mundi)</td>
<td>49, 117a</td>
</tr>
<tr>
<td>Veen, Otto van (Vaenius)</td>
<td>51, 52, 52, 60, 61, 77, 90, 92, 94, 135</td>
</tr>
<tr>
<td>Visscher</td>
<td>66</td>
</tr>
<tr>
<td>Walker</td>
<td>151</td>
</tr>
<tr>
<td>Whitney</td>
<td>113, 114, 134</td>
</tr>
<tr>
<td>Wither</td>
<td>13</td>
</tr>
<tr>
<td>Woytt</td>
<td>3, 162</td>
</tr>
<tr>
<td>Wynne</td>
<td>137, 148, 163</td>
</tr>
</tbody>
</table>
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

"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, lawyer, Chairman of the Friends of the Princeton Library.
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

"Emblems in Art and Literature", spoken for the evening of March 12th. Among the scholars and collectors particularly interested in this subject will be Dr. Erwin Panofsky, eminent art historian here at the Institute, Philip Hofer of the Harvard College Library, and Sinclair Lewis, Chairman of the Board of the Princeton Library.
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 18th. 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 artwork"; 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)
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 Emblemata 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" 160 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 revivified 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. Bruncelwig, of New York City, and Mr. Sinclair Hamilton, New York City, a member of the Princeton Class of 1906.
Fallit imagosui.

Ambigua stendens nos fallit imagine forma,
Fallitur ut vitreo Tigris acerba globo.
One of the most explosive controversies in American and world politics—in an objective study.

"A calm and careful history of the American effort and policy in China has been greatly needed. Most fortunately, such a chronicle is now offered by Herbert Feis, a mercurial scholar, experienced in action, with a gift of disinterested, impersonal statement."—New York Times Book Review.

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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

A midst 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. Healy, 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 wonderfully 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. McKeel, 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,
The Graver and the Pen

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 expressed in highly symbolic words and pictures.

Emblemata Libellus: 25
Principis scholiorum immortalium protract.

Tintij quotes coruscant squeres fractarum, Turn miseram nauseas anchora luctus luxat. Hanc pinis crpis homines Delphin complectitur, finis Tutan ut positis figus illudit. Quam deest hic memoriae gestis insignia Regis, Anchora quod navis populo efigies.

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 Emblemata 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 editions, according to the author’s own admission, were merely tributes 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 revivified 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 marvelous survey of changing tastes and fashions. These books were put to all sorts of uses. They furnished coats of arms for writers, painters, architects, as well as designers of clothing, furniture, manners, and fashions. 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 majestic’ 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 offspring, John Bunyan’s A Book for Boys and Girls (London, 1666, 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 persistence 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 Jacques, they acclaim 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’ inconsequent, 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 uninstructed.

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. Brunswig and Mr. Sinclair Hamilton ’06.

FEBRUARY 19, 1954 9
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 feeling 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 belligerently 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, 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 unbidded 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 ludicrously 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 lacking 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 cajole 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."
Emblems Expound Moral or Ethical Truth

Fallit ima-go sul

Ambiguisspondens fallit imagine frons,
Fallitur at currens Tigris acera globis.

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

Primum salutorum incitamendi process...

Tinnijque amplexus cuvebant aequor frustes,
Tam mihi vento, magna ancorae ista instans.
Hanc pueus eras homines Echinibus complectebatur, lata
Tulisse ad positi figere illustris.
Quam dextis feces stetisse sphærae Regis,
Ansore aequo nostros se populo effuscus.

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

Qvíd semper querimus deesse nobis?
Cur quam satis jam est perennis?
Haud res nos fugiant, loco solemnis
Ipse cedere sed fugiari.
Mors nos arripit ante quam lucremur
Tantum quod cupimus. Deum & precamur,
Vesperrem fatare consisterem.
Regis nos fugimus simul fugaces.
Ne sin dimittis tibi doloris:
Ac veram status beatitatem
Formis rebus, in asperseque vita.

B 4

ALCIATI

ALTHOUGH THE READERS, emblems are a literature throughout the centuries. From 1533 and later, a dozen languages, by various contributors to text until emblem books, the notable books of teachings, and aesthetic cent. Emblems have since 19th century scholarly interest in the vast literature involved a view as those of the 16th century, and the literary emblems.

An emblems, a verse or prose passage, are another. Drawing upon history, moral teachings, and early emblems, and from the old was now referendam. Another emblems stay away story of Icarus, the middle road, and Triton, to point out the studies. In every case other conveying an idea from the ordinary is
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 brooch of gold ful sheene/On which ther was first write a crowned A,/And after, Anor 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 *Emblemata 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 *imprese*, *mots*, *livres*, *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 *Hyperotomachia*, 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 Horapollo 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 mottos. 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—persisted until...

The Penn State emblem is primarily a work of investigation of a specific field of Renaissance studies, or...
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 Emblematum.* Antwerp, Christopher Plantin, 1577.


The four books listed here are sufficient to give a satisfactory picture of the nearly 200 editions of the first emblematist, 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 Steyn at Augsburg in 1531. Steyn’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


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 Lady,” 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

*Emblemata.* 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


Bunyan, John


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 emblematists 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


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.

CHESNEAUX, AUGUSTIN


CORROZET, GILLES


COUSIN, JEAN


DAVID, JOANNE

Christelijken Waerseggher. Antwerp, Jan Moerentorf at the Plantin Press, 1603.

ESTIENNE, HENRI


FAERNO, GABRIELLO

Centum Fabulae ex Antiquis Auctoribus Delecte. Venice, Johannis Chrieger, 1568.

FARLEY, ROBERT

See above under CATS, JACOB.

FERRO, GIOVANNI

Ombre Appariranno. Rome, 1629. Two volumes.

This work was part of a larger set of 3 volumes, published in 1629.

GOODERE, SIR


GOSSNER, JOHN

The Heart and Satan. Harleian MS. 3554, folio 116r. Pennsylvania Library, 1840. The most extant copy of the most printed manuscript from the 15th and 16th centuries, 1840's.

GUÉRÔULT, G.

Le Premier Livre des Chooses Contenues d'Amour. Rouen, Allan, 1550.

HEINSIUS

Het Ambassadesgloed. Amsterdam, W. van den Haag, 1640.
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 Arebi, and a part of a literary battle which lasted 20 years and eventually included 8 volumes of critical abuse by the two antagonists.

Godfrey, Sir Henry


Gossner, Johann


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.

Guérault, Guillaume


Heinsius, Daniel


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 emblemists offer more problems than Heinsius.

HEYNS, ZACHARIA


HUGO, HERMANN

Pia Desideria. Antwerp, Henry Aertssen, 1628.


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.

MACCHI, PAOLO


MENESTRIER, CLAUDE FRANCOIS

L'Art des Emblèmes. Lyons, Benoist Coral, 1662.

La Méthode du Blason. Lyons, Estienne Michallet, 1688.


Le Microcosme, Contenant Divers Tableaux de la Vie Humaine. Amsterdam, T. Pierre, no date.
Noot, Jan van Der


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, Henricius


Paradin, Claude and Gabriele Simeoni

Symbola Heroica. Antwerp, Christopher Plantin, 1567.

Pietrasanta, Silvestro


Quarles, Francis


The best known of English emblemists, 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 Esposizioni, et Discorsi. Venice, Francisco de Franceschi, 1580.

SAAVEDRA FAJARDO, DIEGO


SAMBUCUS, IOANNES

Emblemata. Antwerp, Christopher Plantin, 1564.

SCÈVE, MAURICE


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.

SCHOENHOVIS, FLORENTIUS

Emblemata. Leyden, Elzevir, 1626.

SIMON, BARBARA ANNE


TINNNE, FRANCIS


Thynne, better known for his translation of the Spanish novel, “Elva,” 1566, than for his own poetry, was one of the most skilled writers of the Londoning of the 1590s. It is interesting to mark his use of the technique of the sengramme, or acrostic, coined: “for sone Grennes.” He was also known for his engraved pictures.

Triumphus Amoris

This book, a manual of love in the French, German and English languages, Ayres. However, the best of the work and that of his second book, Cupidus Cupidinis.

Vossius, Constantijn

Quinti Horatii Florae Opera Posthuma.

WHITNEY, GEORGE

Choice of English Poets who have laboured in the cause of liberty and other causes, London, J. Alciati, 1564; 20 from their own hand, from Alciati, 1564; 20 from their own hand.
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 engravened pictures.”


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 Thro- nus Cupidinis.

Veen, Otto Van


Quinti Horatii Flacci Emblemata. Antwerp, Philip Lisaert, 1612.

Whitney, Geoffrey


The most important of all emblem books for English-speaking scholars is this collection which Whitney admitted he gathered from the works of other emblemists. 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, Beta, 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 Paradis, 1562; 43 from Sambucus, 1564; 20 from Junius, 1566; and 16 from Faerno, 1563.

Wynne, John Huddleston

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, Montesay, Paradin, de Soto, Villava, and Withers.

Selected Introductory Studies in Emblematic Literature


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.
The Headlight

on Books at Penn State

new series, Number 2

April 1954

The Pennsylvania State University Library

State College, Pennsylvania

MARGARET KNOLL SPANGLER, Editor
1855 PENN STATE CENTENNIAL 1955