

Emblems and Impact Volume I

Emblems and Impact Volume I:

*Von Zentrum und Peripherie
der Emblemantik*

Edited by

Ingrid Hoepel and Simon McKeown

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Manche leuchten, wenn man sie liest
Some light up when we read them
Il y en a, lorsqu'on les lit, semblent luire
Los hay que, cuando se los lee, parecen resplandecer

A Note on Nomenclature

In a work like this, which is the labour of many hands, it usually falls to the editors to impose universal standards when it comes to contested or competing nomenclatures. In this case, with such a large number of authors stemming from diverse linguistic and philological traditions, we have felt it proper to permit a degree of leeway in the usage of proper names for persons and places in the pages that follow – not least because this is a truly bilingual volume. Even without this complication, our subject, the emblem, is particularly vexed with problems of names since many emblem authors adopted literary identities, often Latinized, to signal their membership of the Republic of Letters. In this volume, the reader will therefore encounter references to Alciato, but also Alciatus, and both Otto Vaenius and Otto van Veen – among others. Often, too, political, religious, or cultural figures were sufficiently famous to have their names vernacularized across Europe and beyond, variant taxonomies which persist into modern international scholarship. That is why some figures, such as François Ier or Gustav Adolf, also appear in these pages as Francis I or Gustavus Adolphus. Moreover, many emblems were created in geographical territories with complicated political histories, and which were and are given different designations according to differences born of the past. It seemed appropriate to us that our authors should be free to express their preferences for such terms in their work without overt and clumsy editorial intervention. Some attempt at standardization has been required for the Index, and there we have generally aimed for common usages of names within the English-language tradition.

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Volume I: Table of Content

Grußwort / Preface	
Klaus Gereon Beuckers	XIII
Introduction / Einleitung. Emblems and Impact <i>oder</i> Von Zentrum und Peripherie der Emblematik	
Ingrid Höpel and Simon McKeown	XIX
Emblems and Impact.....	1
Laurence Grove	
Chapter I	
State of the Art, Collections and Digitisation	
Forschungssituation, Sammlungen und Digitalisierung	25
Looking Back and Looking Forward – Blick zurück und nach vorn: A Summary	
David Graham	27
Round Table <i>Emblem Collections</i> : Introduction	
Stefan Kiedroń.....	37
Emblem Books at the University of Illinois: The Acquisition History and Profile	
Tom D. Kilton.....	45
Emblembücher in den Sondersammlungen der Staats- und Universitätsbibliothek Hamburg	
Antje Theise	53
The Emblem Book Collection of Kiel University Library: The Wolfgang J. Müller Collection	
Julia Neumann.....	67
The Stirling Maxwell Centre at the University of Glasgow	
Lawrence Grove	79
Wrocław University Library Special Collections	
Stefan Kiedroń.....	87
The Emblem Book Collection at the Herzog August Bibliothek, Wolfenbüttel	
Thomas Stäcker	97

Table of Content

<i>Emblematica Online</i> Phase II: The Digital Collections Patricia Lampron	107
Enhancing User Access through the Emblematica Open Emblem Portal Harriett Green, Timothy Cole and Myung-Ja Han	117
Chapter II	
Emblems and Impact: Selected Aspects	
Ausgewählte Aspekte	133
The Ikenga as Emblem of Greatness in the Cosmology of the Igbo of Southeastern Nigeria Ihediwa Nkemjika Chimee	135
Erziehung zum „neuen Menschen“ – zur Emblematik in der Moskauer Metro Manfred Steingräber	147
Unbelichtete Stellen – Zum Verhältnis von Text und Bild der ersten Zeitreisebilder im Film <i>La Jetée</i> (1962) von Chris Marker Friederike Rückert	173
Divergenz in emblematischen Strukturen. Ein Essay Klaus Gereon Beuckers	197
Murmuring Things: Concerning the Scenography of Knowledge Beat Wyss	209
Chapter III	
From Proto-Emblematics to Alciato	
Von der Protoemblematik zu Alciato	231
Symbols and Devices in 15th-Century Italian and Netherlandish Art Christoph Jobst	233

Table of Content

Some Unknown Devices in Fernández de Oviedo’s Work Andrea Maceiras Lafuente	245
Dürer als Gestalter von Hieroglyphen Ulrich Kuder	257
Von der Ekphrasis zum Emblem bei Andrea Alciato Andreas Bässler	295
Marginalia towards the Reconstruction of Alciato’s Concept of the Emblem Agnes Kusler	321
The Monastic Life, or „Just Sitting Around” Denis L. Drysdall	377
Concerning Ancient Coins and Emblems: Some Notes on the Second Book of Alciato Bartłomiej Czarski	393
 Chapter IV Emblem Books and Emblems in Books Emblembücher und Embleme in Büchern	
Die Struktur der <i>Emblemata Horatiana</i> des Otho Vaenius Walther Ludwig	419
„Plaire’ et/ou ‘instruire”? [To Please and/or Instruct?]: The Landry Edition of Otto van Veen’s <i>Amoris divini emblemata</i> Christine McCall Probes	429
The Function of Landscape: On the Presence of the Image in the <i>Nucleus emblematum</i> Anna Christina Schütz	451
Der unzerstörbare Diamant. Ein emblematisches Motiv zwischen (spiritueller) Fiktion und (empirischer) Wirklichkeit Rudolf Drux	471

Table of Content

„Negative“ Repräsentation – Eine semiotische Untersuchung von Catharina Regina von Greiffenbergs „Sinn=Bild zu der Dritten Betrachtung“ aus <i>Des Allerheiligsten Lebens JESU Christi</i> <i>Sechs Andächtige Betrachtungen</i> Ulf Schütte.....	483
A Modern Polish Edition of the <i>Zinne-Poppen</i> by Roemer Visscher and Anna Roemers Visscher from the Second Half of the Seventeenth Century Stefan Kiedroń und Joanna Skubisc.....	499
Die Impresistik in den Gesellschaftsbüchern der <i>Fruchtbringenden und Tugendlichen</i> Gesellschaft – ein Vergleich Gabriele Ball.....	517
„Das ist der rechte Triumph...“ Bürgerliche Repräsentation und Emblematik in den Werken von Johann Weber Zoltán Erdős.....	541
Jacob Masens Emblemtheorie. Das <i>Speculum imaginum veritatis occultae</i> Thorsten Burkard.....	559
Zur Poetik des Emblems im Kiever Kulturmodell der Barockzeit. Am Beispiel der Panegyrika von Stefan Javorskij (1658–1722) Walter Kroll.....	577

Volume II: Table of Content

Chapter V

Emblems in Architecture

Embleme in der Architektur.....	613
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Eherne Embleme. Zum Programm der
Residenzfassade in München

Doris Gerstl.....	615
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Table of Content

Zum wechselseitigen Bezugsverhältnis von Fabel und Emblem. Mit einem Rekonstruktionsversuch der Fabeldecke im Schönbergschen Hof (Freiberg in Sachsen) Dietmar Peil.....	679
Medium of Communication or Reaffirmation? The Emblematic Ceiling of Niederjahna Manor Matthias Donath	707
Politische Propaganda? Das Emblem-Programm im Sommersaal von Schloss Stetten im Remstal Michael La Corte.....	719
Emerging Garden Art and Emblematic Forms: Fields of Cross-Fertilization Simone Maria Kaiser.....	743
The <i>Cappella della Purità in San Paolo Maggiore</i> : <i>Imprese sacre</i> and Allegorical Virtues as Petrified Preaching Alexandra Ida Maria Mütel	765
Vom Emblembuch ins Kreuzganggewölbe. Ein Architekturemblem im Kloster Wettenhausen (1680/90) Andreas Beck	795
Zwischen Votivkult und Herrscherlob: Architekturemblematik in der Münchner Dreifaltigkeitskirche (1711–18) Nicolas Potysch	823
Chapter VI Emblems and Festive Culture Embleme und Festkultur	853
From Parts to Wholes and Back Again: Emblems in French Jesuit Festivals (1622-1623) Rosa de Marco.....	855

Table of Content

The Role of Latin in Emblematic Funeral Decorations in the Polish-Lithuanian Commonwealth in the Seventeenth and Eighteenth Centuries Barbara Milewska-Ważbińska.....	877
Marianische Emblematik und priapeische Pikanterie – ein Zinegref/Merian-Zitat bei den Exequien Kaiser Karls VII. (1745) Andreas Beck	893
Krippe, Kreuz und Kommunion – die Adaption von F. X. Dornns <i>Lauretanischer Litaney</i> (zuerst 1749) auf Bernrieder Prozessionstafeln Tim Meier	919
Two Czech Baroque Medals and their Emblems: The Importance of being Academic Tomáš Kleisner	939
Frühneuzeitliche „venezianische“ Schlangengläser – Kelchgläser als plastisch ausgearbeitete Embleme mit Kommunikationsfunktion? Michaela Wilk	949
Emblematische und poetische Empfindsamkeit in der Tastenmusik der frühen Neuzeit Dorothea Scholl.....	967
Works Cited.....	989
Contributors	1085
Index	1095

GRUSSWORT

Der Erfolg einer wissenschaftlichen Tagung bemisst sich nicht allein in Umfang und Gehalt der Tagungspublikationen. Mindestens genauso wichtig ist der fachliche und persönliche Austausch der in einem gemeinsamen Themenfeld forschenden Personen, die sich oft schon seit Jahren kennen und deren Kreis bei guten Tagungen für wissenschaftlichen Nachwuchs und auch für nur gelegentlich hinzukommende Kollegen offen sein sollte. Zudem ist eine Tagung nicht zuletzt dann erfolgreich, wenn sie überhaupt und vor allem vor Ort Impulse setzen kann und nachhaltig weiter wirkt.

In allen drei Bereichen war die 10. Internationale Konferenz der Society for Emblem Studies, die vom 27. Juli bis zum 1. August 2014 an der Christian-Albrechts-Universität zu Kiel stattfand, ein voller Erfolg. Die Sonne schien in Kiel und machte bei hochsommerlichen Temperaturen das Treffen freundschaftlich, anregend und kollegial. Galt dies schon für die Vortragstage in den neu errichteten Gebäuden der Universität an der Leibnizstraße, so ganz besonders für die Fahrten zu Emblemen am Altar der Marienkirche von Bad Segeberg, in der Bunten Kammer im Herrenhaus Ludwigsburg bei Eckernförde und in der Hofkapelle von Schloss Gottorf bei Schleswig. Zwei Ausstellungen in der Kunsthalle Kiel (*Netz. Vom Spinnen in der Kunst*, kuratiert von Anette Hüsich, Maren Wienigk und Dörte Zbikowski) und der Universitätsbibliothek Kiel (*Im Zeichen des Elephanten. Frühneuzeitliche Emblemata aus norddeutschen Sammlungen*, kuratiert von Antje Theise und Klára Erdei), ein Offener Lesesaal für emblematische Bücher in der Universitätsbibliothek, feierliche Ausstellungseröffnungen und eine Buchpräsentation, ein Festessen und Konzerte rundeten das Programm ab und gaben viele Gelegenheiten zum fachlichen Austausch. Ein Workshop zur online-Recherche zu Emblemen (präsentiert von Johannes Fröhlich und Lukas Matthias Albrecht) und ein Workshop des wissenschaftlichen Nachwuchses zu Emblematischen Strategien (geleitet von Maren C. Biederbick und Hanna Pahl) bereicherten das Tagungsprogramm aus 126 Vorträgen für mehr als 150 Teilnehmer von allen Kontinenten der Welt.

Das Kunsthistorische Institut hatte sich als Organisator der Konferenz nicht nur organisatorisch, sondern auch inhaltlich auf das Ereignis vorbereitet. Schon im Vorfeld fanden Lehrveranstaltungen zur Emblemantik beziehungsweise zu Text-Bild-Relationen in der Kunst statt (Ingrid Höpel,

Peter-Sebastian Lange, Klaus Gereon Beuckers), ein Studientag zur Emblemik in der Architektur am 26. Januar 2013 führte internationale Forscher nach Kiel und eröffnete den Studierenden einen thematischen Einstieg wie ganz besonders auch ein Sommerworkshop und öffentlicher Vortrag von Mara R. Wade im gleichen Jahr. Mit den Studierenden und innerhalb der Kollegenschaft entstand eine inhaltliche Diskussion zur Emblemik, an der sich besonders die beiden Organisatoren des Nachwuchsworkshops beteiligten. Bis heute wirken diese Diskussionen nach, wie Emblemik dank des Engagements von Ingrid Höpel inzwischen ein fester Bestandteil der Lehre am Institut ist. Die Konferenz vom Sommer 2014 hat also nachhaltig gewirkt.

Um auch die zahlreichen Einzelforschungen, die sich in den Vorträgen niedergeschlagen haben, einer wissenschaftlichen Diskussion stellen zu können, bedarf es der schriftlichen Fassung und Publikation. Mit dem hier vorliegenden Band erblickt der inzwischen vierte und letzte Sammelband der Konferenz das Licht der Welt. Als erstes erschien 2014 mit *Architektur als Ort für Embleme* (hg. v. Ingrid Höpel unter Mitarbeit von Friederike Kopp) der Aufsatzband zum vorbereitenden Studientag. Noch 2014 folgte *Emblematic Strategies in Contemporary Art* (hg. v. Hanna Pahl unter Mitarbeit von Justus Gronau) mit Beiträgen vor allem des Nachwuchsworkshops und dann 2016 *Emblemik im Ostseeraum* (hg. v. Ingrid Höpel und Lars Olof Larsson), der die Vorträge der Konferenz zum Ostseeraum thematisch zusammenfasst. Das vorliegende Buch *Emblems and Impact* (hg. v. Ingrid Höpel und Simon McKeown) bündelt die Beiträge vom August 2014 in teilweise überarbeiteter und ergänzter Form und hofft damit die Forschungsdiskussion weiter anregen zu können. Seine Publikation in einem internationalen, vorwiegend englischsprachigen Verlag entspricht der Internationalität der Forschung und der Beiträge.

Die Durchführung der Konferenz der Society for Emblem Studies, die seit 1987 alle drei Jahre Tagungen an verschiedenen Universitäten abhält, wäre ohne die gute Zusammenarbeit zwischen der Society for Emblem Studies und dem Kunsthistorischen Institut in Kiel nicht möglich gewesen. Die organisatorische Hauptlast lag auf dem Organisationsteam unter der Federführung von Ingrid Höpel und dem Verfasser sowie Sabine Lemke im Geschäftszimmer mit Unterstützung durch Friederike Kopp. Geholfen haben bei der Tagung Viele, für die Drucklegung dieses Bandes sind vor allem die studentischen Hilfskräfte Eva Starck-Ottkowitz, Friederike Kopp und Yanine Esquivel sowie die Institutsfotografin Kathrin Ulrich hervorzuheben.

Im Namen des Kunsthistorischen Instituts sei ganz besonders Ingrid Höpel, die auch die Idee zur Ausrichtung der Konferenz hatte und deren inhaltliche Dimensionen vollumfänglich vertrat, ganz besonders herzlich gedankt. Sie war die Seele der Tagung und ist bis heute der Mittelpunkt aller Emblem-Diskussion in Kiel!

Danken möchten wir auch unseren Unterstützern: Finanziert wurde die Konferenz zu weiten Teilen durch die Deutsche Forschungsgemeinschaft (DFG) sowie die Christian-Albrechts-Universität mit dem Präsidium unter Präsident Professor Dr. Gerhard Fouquet, der uns schon sehr früh seine Unterstützung zugesagt hat, sowie seinem Nachfolger Professor Dr. Lutz Kipp und der Vize-Präsidentin Professorin Dr. Anja Pistor-Hatam, die auch an mehreren Veranstaltungen der Konferenz teilgenommen hat, dem Dekanat unter Professor Dr. Markus Hundt und seinem Nachfolger Professor Dr. Thorsten Burkard, der sich an der Konferenz mit einem Vortrag zu Jacob Masen und die jesuitische Bildtheorie beteiligt hat, und dem Kunsthistorischen Institut. Weiterhin erhielten wir Förderung durch die Society for Emblem Studies, die Arthur-Haseloff-Gesellschaft (Kiel), die Dr. Peter Hirschfeld Stiftung (Kiel), die Sparkassenstiftung Schleswig-Holstein, die Kulturstiftung des Kreises Schleswig-Flensburg, das Studio 38 (Kiel) und ungenannt bleiben wollende private Stifter. Ihnen allen sei für ihre Unterstützung von Herzen gedankt.

Mit diesem Band erfährt die erfolgreiche und angenehme Konferenz vom Sommer 2014 ihren letzten Abschluss. Das Kunsthistorische Institut dankt allen Beteiligten für Unterstützung, Beiträge und Anregungen, die uns die Gelegenheit zu der intensiven Beschäftigung mit der überbordenden Fülle der Embleme ermöglicht haben, die an unserem Institut durch Wolfgang J. Müller (1913–1992) bereits eine Tradition hatte, aber erst durch Ingrid Höpel und die Konferenz zu einem markanten Thema geworden ist. Die Emblematis hat mit ihrer Vielschichtigkeit und Intermedialität von der Renaissance bis zur zeitgenössischen Kunst unsere Diskussionen nachhaltig bereichert. Wir wünschen den Beiträgen der Bände eine umfangreiche Resonanz, danken den Autoren und Herausgebern und freuen uns auf die 11. Konferenz der Society for Emblem Studies 2017 in Nancy.

Kiel, 2016
Klaus Gereon Beuckers

PREFACE

The success of an academic conference is not only measured by the number or content of papers read during the congress. Almost as important are the subject-related and personal exchanges of people who work together in the field of the conference's chosen theme who have often known one another for years, and whose circle should be accessible for academic newcomers and for occasional conference attendees. A conference of this kind is successful when it prompts interest not only at the time of the meeting, but in retrospect once the conference is over.

In all of these areas, the 10th International Conference of the Society for Emblem Studies which took place between 28th July and 1st August 2014 at the Christian-Albrechts-Universität zu Kiel was a complete success. The sun shone in Kiel and guaranteed an amiable gathering at the height of summer's heat, an atmosphere both inspirational and collegiate. This was already the case in the newly completed buildings of the University on Leibnizstraße, but particularly so during the trips to see emblems on the altar at the Marienkirche in Bad Segeberg, in the *Bunte Kammer* in the Herrenhaus Ludwigsburg bei Eckernförde, and in the Court Chapel of Schloss Gottorf bei Schleswig. Two exhibitions in the Kunsthalle Kiel (*Netz. Vom Spinnen in der Kunst*, curated by Anette Hüsich, Maren Wienigk, and Dörte Zbikowski), and at the Universitätsbibliothek Kiel (*Im Zeichen des Elephanten. Frühneuzeitliche Emblemata aus norddeutschen Sammlungen*, curated by Antje Theise and Klára Erdei), an open reading room for emblematic books at the University Library, celebratory openings and a book presentation, a formal dinner, and concerts rounded out the programme and provided many opportunities for the exchange of ideas. A workshop concerning online emblem research (presented by Johannes Fröhlich and Lukas Matthias Albrecht) and a workshop for emerging scholars on the theme of Emblematic Strategies (hosted by Maren C. Biederbick and Hanna Pahl) enriched a conference programme which consisted of 126 papers presented to more than 150 people from all the continents of the world.

As the organizing body, the Art History Institute (*Kunsthistorische Institut*) not only concerned itself with administrative duties, but with the thematic aspect of the conference. Before the conference convened, preliminary meetings, University seminars and courses arranged by Ingrid Höpel, Peter-Sebastian Lange, and Klaus Gereon Beuckers were held at the Institute, a study day on the subject of emblematics in architecture was

held on 26th January 2013 which brought international researchers to Kiel, and opened up a pathway to the subject for students. This was enhanced by a summer workshop and a public lecture by Mara R. Wade in the same year. This created a conversation about emblematics between students and emblem colleagues, and the two organizers of the workshops for emerging scholars played an integral part in bringing this about. These discussions continue to the present thanks in large measure to the involvement of Ingrid Höpel who ensures that emblematics form a solid part of the teaching at the Institute. Thus the conference in the summer of 2014 has had long-lasting benefits.

In order to gather together the various and numerous individual projects presented in separate papers at the conference, to make this material available to a wide audience in order to stimulate scientific discussion of it, it is necessary for it all to be collated in published form. With this present volume, the fourth and final book deriving from the conference sees the light of day. The first volume, published in 2014, was *Architektur als Ort für Embleme* (edited by Ingrid Höpel in collaboration with Friederike Kopp) which appeared in advance of the conference. This was followed, also in 2014, by *Emblematic Strategies in Contemporary Art* (edited by Hanna Pahl in collaboration with Justus Gronau) with papers particularly drawn from the new scholars workshops; and in 2016 we saw *Emblematik im Ostseeraum* (edited by Ingrid Höpel and Lars Olof Larsson), which brought together papers from the conference relating to the Baltic. This present book, *Emblems and Impact* (edited by Ingrid Höpel and Simon McKeown), packages together papers from 2014 in a sometimes edited and expanded form, and hopes to call to mind the work of that conference and promote further discussions of it. Its publication in an international, mainly English-language, form is in keeping with the international scope of the papers.

The conferences of the Society for Emblem Studies have been held every three years since 1987 at different universities, and without the good teamwork between the Society for Emblem Studies and the Art History Institute in Kiel, the task of organizing this one would have been impossible. The main burden of organization fell upon the internal committee members under the leadership of Ingrid Höpel and the current author, who developed the intellectual content, and Sabine Lemke who worked on the administrative side with the support of Friederike Kopp. Many people assisted during the conference, with the preparation of the materials for publication, particularly the student helpers Eva Starck-Ottkowitz, Friederike Kopp, and Yanine

Esquivel, as well as the Institute's photographer Kathrin Ulrich. On behalf of the Art History Institute, special thanks must go to Ingrid Höpel who had the idea of holding the conference and was fully involved in developing its content. She was the soul of the conference and Ingrid Höpel today stands at the centre of all emblem discussions at Kiel!

We would want to thank the following supporters. In many ways the conference was funded by the Deutsche Forschungsgemeinschaft (DFG), as well as the Christian-Albrechts-Universität under the leadership of President Professor Dr Gerhard Fouquet who pledged his support early on, and his successor Professor Dr Lutz Kipp and the Vice-President Professor Dr Anja Pistor-Hatam, who has taken part in many conferences, as well as Professor Dr Markus Hundt and his successor Professor Dr Thorsten Burkard, who participated in the conference with a paper on Jacob Masen and Jesuit picture theory. We also received funding through the Society for Emblem Studies, the Arthur-Haseloff-Gesellschaft (Kiel), the Dr Peter Hirschfeld Stiftung (Kiel), the Sparkassenstiftung Schleswig-Holstein, the Kulturstiftung des Kreises Schleswig-Flensburg, Studio 38 (Kiel), and some private individuals who wish to remain anonymous. To all of these people and organizations we offer hearty thanks.

With this volume the very successful and pleasant conference of the summer of 2014 comes to an end. The Art History Institute would like to thank all the people involved for their support, their lectures, and their ideas which provided us with the opportunity to look intensely at the boundless content of emblems. There was already a tradition of interest in emblems at the Institute through Wolfgang J. Müller (1913–1992), but it was only through Ingrid Höpel and her work on the conference that emblems have come to be such a noteworthy theme. Through their multi-layered meaning and intermediality, emblematics have enriched our discussions of the Renaissance through to contemporary art. We hope that the papers in this volume will strike up a resonance with readers, and we thank the authors and publishers. We are looking forward to the 11th Conference of the Society for Emblem Studies at Nancy in 2017.

Klaus Gereon Beuckers
(translated by Sandra McKeown)

Kiel, 2016

INTRODUCTION

Emblems and Impact, oder Von Zentrum und Peripherie der Emblematik

This volume is a further collection of findings and reports arising from the 10th International Conference of the Society for Emblem Studies held at the University of Kiel in 2014. Fifteen contributions that focused upon the emblems of one region, the Baltic area between Hamburg and Riga, have already appeared in the volume *Emblematik im Ostseeraum/Emblems Around the Baltic* that was published in Kiel in 2016.¹ A large proportion of the contributions concerning research on modern emblems has also been published in the 2014 volume *Emblematic Strategies in Contemporary Art*.² The discipline's scientific journal *Emblematica: An Interdisciplinary Journal for Emblem Studies* has published additional papers from the conference in various issues.³

The extensive programme of the week-long conference included themes that ranged from the heart of emblem studies to its outer peripheries. These peripheries should be understood in terms of both geography and chronology. Chronologically, the papers range from the pre-history and sources of emblems in Antiquity and through to the fifteenth century, and how emblems reverberate still in the experimental cinema of the twenty-first century. Geographically, many of the papers involve discussion of such traditional emblem centres as France, Italy, and the Netherlands, but they also include consideration of areas of Eastern and South-Eastern Europe, as well as non-European territories, such as Nigeria in West Africa. The African contribution concerns certain wooden sculptures, the *Ikenga*, which the Igbo people of South-East Nigeria perceive as figures embodying notions of masculine identity. These figures were not accompanied by written texts, but were probably glossed by spoken or sung words in dialogue with the statue, and also in ritualized dances that gave the practice a performative character. The contribution is thus a representation of the manifestation of

¹ *Emblematik im Ostseeraum*. Emblematics around the Baltic, ed. by Ingrid Höpel and Lars Olof Larsson, Kiel 2016.

² *Emblematic Strategies in Contemporary Art*, Selected Papers from the Workshop *Emblematic Strategies* at the University of Kiel, July 29 – 31, 2014, hg. v. Hanna Pahl, Wien, Berlin 2014.

³ See contributions in *Emblematica* 22 (2016) and *Emblematica* 23.

emblematic phenomena from other parts of the world, such as South America or China, that defy the narrow boundaries of genre. It is always fascinating when unexpected results emerge from research into the relationships between all kinds of picture/text combinations from near or far. Sometimes one discovers that emblematic perspectives allow one to see details in a new light, or asks us to reassess what we thought we knew; by breaking up traditional canons of viewing, things previously overlooked become visible.

We chose the title *Emblems and Impact* for our new volume in the light of these considerations. The term ‘impact’ belongs to a hazy category of words that have many variant meanings not easily translated into German. *Emblems and their Implications* would have been an insufficient rendering of the idea, so we have therefore chosen the unusual path of joining an English title to a German subtitle, which means that both languages of the volume are given prominence. The subtitle *Vom Zentrum und Peripherie der Emblematis* is intended to suggest a dialogue surrounding places, times, and phenomena which would have been omitted by the strict categorization of emblematics promoted in the twentieth century. Both titles imply the consequence, the concomitancy, and the differentiation of emblems with their new accents, perspectives, and tropes. It is perhaps therefore possible to identify the variety of emblematic forms, their differing roles, and the range of interpretations to which they may be subjected, and arrive at new understandings. We have placed the essay by Laurence Grove entitled ‘Emblems and Impact’ at the beginning of the book, and in it the author offers an exemplary use of current images which explain well the multiple values of meaning which arise from a knowledge of emblems: as he shows us, tourists, theatregoers, and people at home watching television or reading books, all still engage with emblematic ideas that remain valid today.

State of the Art, Collections, and Digitization

The first chapter leads us to the centre of emblems and emblem research. In his report, David Graham condenses a high-calibre podium discussion of a session that brought the conference of 2014 to a close. Through some emblematic vignettes, he recalls memorable anecdotes arising from past conferences, as well as documenting the history of the Society for Emblem Studies; but he also reviews the current state of research in the discipline, and signposts some important lines of enquiry for the future. With these two introductory essays from Laurence Grove and David Graham, we are reminded of where we presently stand as a scholarly discipline, and where we are bound to go.

There follows descriptions of important emblem book collections, and of their collection strategies, cataloguing, and digitization programmes, some of which are expanded upon in detail. Laurence Grove introduces the emblem collection of the Stirling Maxwell Centre at the University of Glasgow, Tom D. Kilton writes of the emblem books at the University of Illinois at Urbana-Champaign, and Thomas Stäcker describes the holdings of the Herzog August Bibliothek at Wolfenbüttel. We then consider outlines of the collections at the University of Wrocław (Stefan Kiedroń), the Staats- und Universitätsbibliothek Hamburg (Antje Theise), and the Universitätsbibliothek Kiel (Julia Neumann) to round out the discussion. In an introductory summary Stefan Kiedroń glances at three collections described to delegates at the Kiel conference, but which are not represented by individual papers in this volume: the Getty Research Institute in Los Angeles, the Universitäts- und Landesbibliothek in Halle, and Det Kongelige Bibliotek in Copenhagen. The status of the digitization of emblem books and their online availability are the subject of two articles that follow by Patricia Lampron and Harriett Green, Timothy Cole, and Myung-Ja Han. Altogether, these articles give an overview of the history of certain key collections and their current status regarding technical composition, and the future development of digitization and online research. Of considerable importance in this context is the analysis of user-friendly interfaces and accessibility.

Emblems and Impact: Selected Aspects

The ‘selected aspects’ of the second chapter concern essays which combine the impact of emblems upon art and architecture of the twentieth and twenty-first centuries, as well as the film genre (an area at the periphery of emblem studies), and include the aforementioned contribution by Ihediwa Nkemjika Chimee from Nigeria. Manfred Steingraber takes us down into Moscow’s metro stations of the last century to consider their overarching theme of the edification of the ‘new man’. This approach requires a special implementation of emblematic reading; depending upon the viewpoint, these text/image phenomena can be used for political pedagogy or for glorifying ideological beliefs. This special manifestation of the emblem transforms a public space through sculpture, mosaic, *pietra dura*, and paintings, and among other sources, Russian literature informs the thematic and textual elements. Aspects of the emblematic method are also discernible in cinema, where interpretation can be aided by implementation of emblematic strategies, as Friederike Rückert argues in her essay on Chris Marker’s experimental *La Jetée* which uses a static image, black screen, and sub-

titled text. In his article, Beat Wyss discusses the wondrous *Kunst- und Wunderkammern* of the early modern period and investigates the connection between museology and scientific analysis. He sets into order the whole phenomena of collecting, curating, and categorizing of objects down to our own time when it becomes confluent with a flood of digital images, a culmination that carries real potential for visual exchange in this modern, mobile world. Using the example of the 1567 edition of Alciato's emblems, Klaus Gereon Beuckers shows how the rapport between the typeset and the woodblock can be sometimes dissonant, and at other times particularly harmonious. He considers the interaction of the two elements upon the page and observes that the typeset plays a far from unconsidered role. On the question of production, he discusses the collaborative elements of printer, publisher, author, artist, and woodblock engraver, while regarding reception, he investigates the progress of the eye over the page and how it affects the process of experiencing and comprehending it.

From Proto-Emblematics to Alciato

With the choice of this Alciato edition, Beuckers leads us to the next chapter which is dedicated to the developmental history of the emblem book and the flourishing of image and text in related contexts. Ulrich Kuder examines the use of hieroglyphics in some of the motifs found in emblem books. He focuses upon manuscripts by Albrecht Dürer who enhances his work with small images that merge with writing and enrich the text with pictorial elements in the manner of the *Hypnerotomachia Poliphili*. In the medium of coins and medals we also find a connection between text and picture. The dual faces of medals and coins allow for a natural combination of text and image that places a celebrated person and their device into an ideal binary combination. An example of this proto-emblematic presentation of text/image is examined by Christoph Jobst as he looks at a medal by Giovanni di Candida created for Charles the Bold. Candida incorporates devices and attributes deployed already in Burgundian portraiture of the fifteenth century by artists such as Roger van der Weyden and Hans Memling. Andrea Maceiras Lafuente describes some previously overlooked devices found in several manuscripts associated with Fernández de Oviedos and produced around the turn of the fifteenth and sixteenth centuries. In her discussion, she charts the shift in emphasis from personal device to the more universal application of the emblem.

After consideration of the hieroglyphic and the device, Andreas Bässler

looks at a precursor to the emblem form, the ekphrastic literature of Antiquity which Alciato took up for use in the composition of his epigrams. With Bässler, and with Agnes Kusler's article, we now have a clearer view of the early development of emblematics which emphatically did not begin with the first edition of Alciato in 1531, and certainly did not finish with it either. Both authors tender new arguments to the long-debated issue of the specific roles assigned to the textual and the pictorial elements in Alciato's conception of the emblem. Denis L. Drysdall examines a letter written by Alciato in 1517 to a friend regarding the interpretation of ideas that later appear in his emblems. The emblem with the motto "Desidia" which was published for the first time in the 1546 Venice edition (sig. 35^r) criticizes laziness and the failure to use one's talents to the full. Alciato's letter to his friend in 1517 shows the use of a similar choice of words to those found in the motto of the emblem. Like Bässler, Drysdall presents a text that anticipates the future path of emblematic themes, but he finds the parallels in Alciato's own manuscripts. Bartłomiej Czarski explores connections between Alciato's emblems and coins from Antiquity. The interest in such associations was considerable in the Renaissance. He draws detailed parallels between numismatic exemplars and Emblem 197, "In Pudoris Statuam", Emblem 150, "Salus Publica", Emblem 18, "Prudentes", and Emblem 200, "Quercus". The proximity of emblems and coins ranges from references in contemporary treatises on numismatics to direct patterns, when, for example, Alciato possessed a coin that bore the image of the Janus-head, the same motif that we can find in his Emblem 18, "Prudentes". With these articles on Alciato, we have reached the centre-point of emblematics.

Emblems Books and Emblems in Books

The examination of emblem books, their structure, meaning, political and social function, print history, and their provenance, is the subject of the third chapter. It is elaborated by iconographical, iconological, and semiotic questions regarding motifs in several emblems. Walther Ludwig considers the structural composition of the *Emblemata Horatiana* (1607) by Otto Vaenius, and unearths new ideas concerning its internal system of the stages of human existence and concealed number symbolism. Christine McCall Probes deals with a later edition of the *Amoris divini emblemata* by the same author dating from the 1690s. She shows the longevity of the inventive pictures by the Netherlandish artist, and how the addition of fluid verses developed an elaborated theory of love over the course of the seventeenth century.

Anna Christina Schütz examines Crispijn de Passe's presentation of landscape in the *picturae* of the *Nuclevs Emblematicvm* of Gabriel Rollenhagen in the context of landscape painting of the sixteenth and early seventeenth centuries. What is unusual in her method of approaching these *picturae* is her emphasis upon their landscape backgrounds and the concomitant relegation of the significance-bearing *res pictae* in the foreground. The question of the changing or persistence of meanings in emblems, and the interpretations readers allocate to them, is the subject of the article by Rudolf Drux. Through the examination of the iconography of diamonds, Drux draws contrasts between the traditional understandings of diamonds against emerging scientific findings from the sphere of natural history. These two iconographically oriented contributions are followed by Ulf Schütte's essay which presents a semiotically focused examination of the relationship between the unseeable and the unsayable. This 'Strategie der Leerstelle' he develops with the example of the "Sinn=Bild zu der Dritten Betrachtung" of Catharina Regina von Greiffenberg, specifically an emblem of a telescope in front of a picture frame that suggests a view out of a window.

These iconographic questions return us to the history of the emblem book with an essay by Stefan Kiedroń and Joanna Skubisz. They study the provenance of an exemplar of the Dutch book *Sinnepoppen* by Roemer Visscher and Anna Roemers Visscher and its journey to the Library in Wrocław. They discuss their projected edition of the volume that introduces Dutch emblematics to a Polish readership. Zoltán Erdős's contribution takes us to Hungary. Although there was no consistent theoretical discourse on the emblem developed in Hungary, Erdős shows that the Hungarian emblematic tradition was closely connected to the culture of Western Europe. This is evidenced by the activities of Johann Weber, a magistrate from the town of Preschau who in the 1660s articulated his political ideologies with the help of emblematic *picturae* and motifs and used them for representation. In the Kiev Baroque a highly specialized kind of emblem emerged which linked devices with coats-of-arms, a subject explored by Walter Kroll in connection with questions concerning semiotic categorization. The essays by Kroll and Erdős show how in certain regional contexts specific forms could be used with different intentions and for new purposes.

With the research of Gabriele Ball, we approach the 'gender-specific boundaries' of our subject. Ball investigates the *imprese* of the *Tugendliche Gesellschaft*, the female branch of the *Fruchtbringende Gesellschaft*, a body that used typically masculine imagery; she thereby demonstrates the

parallel existence of an elaborate female emblematic book from Germany dating from the first part of the seventeenth century. A central work of Jesuit emblem theory is the subject of the article by Thorsten Burkard who considers Jacob Masen's *Speculum imaginum veritatis occultae* (first edition, 1650) in a later version of 1681, exploring his understanding of figurative speech and pictures, and their relationship with the notion of Truth. Masen seems convinced that the world is structured as a system of eloquent signs, which possibly provides a theoretical base for much emblematic thinking.

Emblems in Architecture

Chapters 4 and 5 are dedicated to the symbiotic relationship between emblems in printed books and their appearance in festive and material culture. Doris Gerstl studies a southern German Baroque secular programme dating from the first quarter of the seventeenth century and found on the façade of the Residenz in Munich. She discusses the meaning of the emblems that constitute this programme, and relates them to the political context and the layer of secondary Marian meanings intended by Maximilian Emmanuel I who commissioned its creation. The aim seems to have been to present a text/image matrix that, with its subliminal layer of sense, could be understood by an audience with different levels of knowledge of emblems. The lack or varying degrees of foreknowledge of the emblem would not preclude viewers from making sense of the widely distributed *res picta* of the lion. The deliberate addition of such multi-layered signs testifies to the rhetorical education of the commissioning patron.

Dietmar Peil's contribution consists of two parts, the first devoted to the relationship between emblem books and fable books, and the second to introducing an emblematic ceiling at the Schönbergsche Hof in Freiberg in Saxony comprised of 54 emblems. The ceiling deploys emblems derived from fable books and follows the model of Christoph Schmidt's *Aesopischen Fabelbüchlein* of Aegidius Sadeler from 1677 from which Peil is able to reconstruct the order of the programme. Matthias Donath unveils a programme of ceiling emblems from the late seventeenth century in a country mansion in Saxony which goes back to the *Emblematische Gemüthsvergnügungen*, and indirectly to the work of Diego de Saavedra Fajardo and Joachim Camerarius. The ceiling instructs the viewer in the French language through precepts that should be followed every day if one is to achieve fulfilment in life and form sound political judgement. Michael La Corte examines the emblematic programme of the *Sommersaal* of Schloss Stetten

from 1692 and argues that the emblematic furnishing was instrumental in defining the roles and confirming the hereditary titles of Magdalena-Sybillia and her son Eberhard Ludwig von Württemberg. In clever and ingenious ways, these emblems were important in establishing their historical pedigree and underlining their entitlements by reminding the world of their political connections. Next we consider the use of emblems in gardens in the article by Simone Kaiser, with a particular focus upon the famous Tivoli Gardens at Villa d'Este. Here Kaiser identifies a special system that prompts remembrance of the creators, but also inspires the invention of new emblems and devices. She sees parallels between the traditions at Tivoli with modern practice in the emblematic garden of Little Sparta, near Edinburgh, created by the late Ian Hamilton Finlay.

From these secular examples, we then turn to three essays that concern emblems in churches and monasteries. Alexandra Ida Maria Mütel describes Marian emblems in Naples in the *Capella della Purità* of the Neapolitan church of S. Paolo Maggiore. What is of particular interest is the use of *pietra dura* to fashion the emblems and their relationship with sculptures that stand proximate to them. These elements with their motifs are shown to have had a close association with the so-called *concetto*-sermons that would have been preached in this place. Andreas Beck offers impressive proof of how the creators of emblems for the monastery of Wettenhausen used their spatial awareness to anticipate how viewers would encounter emblems as they moved through a room built between 1680 and 1690. They seemed aware of how the pictorial elements would appear on the ceiling to be influenced from the allusions of the *inscriptions*, and how this could lead to a sense of profound insight apparently glimpsed through another dimension. Nicolas Potysch considers the emblematic ceiling at the Dreifaltigkeitskirche in Munich (1711-1718). He discusses the early history of this votive church and the complex political situation that informed the creation of the emblems. He argues that awareness of this context changes the viewer's perception of the emblems and provides us with new understandings of their significance.

Emblems and Festive Culture

The Jesuits often used emblems as framing devices for festivals, and Rosa de Marco discusses her findings arising from research into festival documents relating to the canonization celebrations for Ignatius Loyola and Francis Xavier in 1622 and 1623. Her work demonstrates the part played

by emblems and devices in the emblematic and allegorical theatrical performances associated with such festivities, and which are founded upon strong pedagogical and didactic impulses. A small notebook belonging to a young man from Bordeaux and dating from the early eighteenth century offers us a rare glimpse into the ‘emblematic workshop’ of a student. Barbara Milewska-Ważbińska explores the popular forms of emblems involved in commemorative ceremonies in Poland and Lithuania in the seventeenth and eighteenth centuries. At this point in time, Latin played a key role in such ceremonies. A late example is offered by Andreas Beck who discusses the exequies for Karl VII from 1745. He concentrates upon an adaptation of an idea found in the collection of Camerarius that is characterized by traditional eulogies for the deceased coupled with ingenious erotic allusions that consider the dangers of temptations and vices. Another application for emblems occurred during the processions that marked the Feast of Corpus Christi. Tim Meier examines procession panels from the Bavarian town of Bernried from the middle of the eighteenth century that take as their inspiration the Litany of Loreto.

With three essays by Tomáš Kleisner, Michaela Wilk, and Dorothea Scholl we cover three diverse themes exploring the profane uses of the emblem, and which leads us into three different areas of emblematic application. Tomáš Kleisner shows us an example from Czech numismatics of a medal that combines a personal device with an accessible, universally applicable interpretation. Michaela Wilk examines fluted drinking glasses from the north of the Alps which, following a Venetian pattern, have stems in the form of intertwined serpents. This unusual form of glass is perhaps explicated by printed emblematic sources as suitable to celebrate a couple’s nuptials. Dorothea Scholl offers us the results of her research into emblematic images found on early modern keyboard instruments and recognizes in this application of musical emblematic imagery signs of the cult of Sensibility in the Early Modern period: ‘Quid Non Sentit Amor’.

The variety of all of the subjects covered in this volume reveals the vast breadth of the science of emblem studies. Starting with the emblem and the emblem book in a narrower sense, some contributions consider the form and range of individual emblems and emblem books from around the world, while another group of articles ponders the cultural forms that went before the emblem and contributed to the convergence of text/image that gave it its shape. Other essays focus on the phenomenon of emblems on the peripheries, whether those peripheries are adjudged to be geographical, form-

al, or temporal, or from the perspective of genre or gendered readings of emblematics. They also look at how emblems function in various political and religious contexts. It is of course the responsibility of the discipline of emblem studies to establish where the peripheries of the subject lie, and to describe its furthestmost manifestations.

All of the essays in this book are testament to ideas which have long been recognized in emblems studies, that emblem books are very often only the final product of emblematic processes often long in motion, or, that they can be the initial points of the emblematic embodiment of architecture. But returning to the source of emblems cannot be the principal activity of students of the emblem. A wholesale and unmediated adoption of emblems into other printed objects or forms of books, into architecture, or into festival contexts, practically does not exist. The rearrangement can take many different forms, up to a usage of emblematic patterns from different contexts like a quarry for fundamentally new statements. The newly fashioned emblem often displays a completely refurbished meaning: with fresh adaptations, emblems alter their significances when parts of the texts are omitted, replaced, or wholly reinvented. It makes no difference whether or not this occurs on a wall, a ceiling, on the façade of a building, in a chapel, on a coffin or a catafalque, a pyramid or a drinking glass, a keyboard instrument or processional panel: there will always be new requirements or needs that will provide the necessary context for our proper understanding of the programme or application.

Ingrid Höpel and Simon McKeown

EINLEITUNG

Emblems and Impact oder Von Zentrum und Peripherie der Emblematik

Mit diesem Band liegt ein weiterer Teil der Ergebnisse der 10. Internationalen Tagung der Society for Emblem Studies an der Universität Kiel im Jahr 2014 vor. Fünfzehn Beiträge, die sich auf die Emblematik einer Region, des Ostseeraums zwischen Hamburg und Riga, konzentrieren, werden in dem Band *Emblematik im Ostseeraum. Emblematics around the Baltic* zusammengefasst, der 2016 in Kiel erschienen ist.¹ Ein großer Teil der Beiträge zur zeitgenössischen Emblemforschung erschien bereits 2014 unter dem Titel: *Emblematic Strategies in Contemporary Art*.² Mehrere Jahrgänge der Fachzeitschrift *Emblematica. An Interdisciplinary Journal for Emblem Studies* haben weitere Tagungsbeiträge publiziert.³

Das umfangreiche Programm der einwöchigen Tagung umfasste Themen aus dem Zentrum der Emblematik bis hin zu ihren Rändern. Dabei sind diese Ränder oder die Peripherie sowohl geographisch als auch chronologisch zu verstehen. Chronologisch erfassen sie die Vorgeschichte und Quellen von der Antike bis ins 15. Jahrhundert sowie das Nachwirken bis hin zum experimentellen Film im 21. Jahrhundert. Geographisch umkreisen sie die Zentren in Frankreich, Italien und den Niederlanden, nehmen aber auch die europäische Peripherie etwa in Ost- und Südosteuropa wahr und erstrecken sich bis in den außereuropäischen Raum nach Nigeria in Westafrika. Der afrikanische Beitrag befragt Holzskulpturen, die *Ikenga*, der Igbo-Afrikaner im Südosten Nigerias, daraufhin, ob ein von der Emblematik geprägter Blick ihre Bedeutung als männliche Identifikationsfiguren adäquat beschreiben und erklären kann. Die Figur wird nicht von geschriebenen Texten begleitet, wohl aber von gesprochenen und gesungenen Worten, die in Dialogen mit ihr und über sie sowie im Rahmen ritualisierter Tanzbewegungen performativ in Erscheinung treten. Der Beitrag steht damit stellvertretend

¹ *Emblematik im Ostseeraum. Emblematics around the Baltic*, hg v. Ingrid Höpel und Lars Olof Larsson, Kiel 2016.

² *Emblematic Strategies in Contemporary Art*, Selected Papers from the Workshop *Emblematic Strategies* at the University of Kiel, July 29 – 31, 2014, hg. v. Hanna Pahl, Wien, Berlin 2014.

³ Vgl. einige Beiträge in *Emblematica* 22 (2016) und *Emblematica* 23.

für Erscheinungsformen der Emblematis in anderen Erdteilen, etwa in Südamerika oder China, aber auch für ihre Gattungsgrenzen. Es ist immer wieder faszinierend und kann von unerwarteten Ergebnissen belohnt werden, Bild-Text-Verbindungen aller Art auf ihre Nähe oder Ferne zur Emblematis hin zu untersuchen. Dabei stellt sich manchmal heraus, dass der emblematische Blick geeignet ist, Spezifika dieser Verbindungen in ein neues Licht zu rücken und sie dadurch neu und anders zu bewerten, sodass unerwartete Traditionslinien oder -brüche sichtbar werden.

Emblems and Impact – diesen Titel haben wir genau aus solchen Überlegungen heraus als Titel unseres Bandes gewählt, in Anlehnung an einen Beitrag. ‚Impact‘ gehört zu den Wörtern, deren schillernde Bedeutungsvielfalt im Englischen sich nicht oder nur schwer ins Deutsche übersetzen lassen. *Embleme und die Folgen* wäre eine unzulängliche Übersetzung gewesen. Wir haben deshalb den unüblichen Weg gewählt, einen englischen Titel mit einem deutschen Untertitel so zu verbinden, dass beide Sprachen des Bandes im Titel vertreten sind, es sich aber nicht um eine einfache Übersetzung handelt. Der Untertitel *Von Zentrum und Peripherie der Emblematis* soll auf die intendierte Auseinandersetzung mit solchen Orten, Zeiten und Phänomenen hinweisen, die von strengen Gattungstheoretikern noch des 20. Jahrhunderts ausgeklammert worden wären. Beide Titel sprechen Folgen, Begleiterscheinungen oder Ausdifferenzierungen der Emblematis an, legen den Akzent auf verschiedene Sichtweisen und eine offene Befragung. Vielleicht gelingt es auf diese Weise, unterschiedliche Formen der Teilhabe am Emblematischen wahrzunehmen, zu benennen und darüber zu einem neuem Verständnis zu gelangen. Am Anfang des Bandes steht der titelgebende Beitrag von Laurence Grove über *Emblems and Impact*, der exemplarisch für diese Vorgehensweise an der zeitgenössischen Bilderwelt anschaulich erläutert, welchen Sinn und welchen Mehrwert die Kenntnis von Emblemen, emblematischen Motiven und Bedeutungen für den heutigen Menschen und seine kulturelle Erlebniswelt als Tourist, Theaterbesucher, Fernseher oder Leser haben kann.

Forschungssituation, Sammlungen und Digitalisierung

Ins Zentrum von Emblematis und Emblemforschung führt das erste Kapitel. David Graham resumiert die hochkarätig besetzte Podiumsdiskussion, mit der die Tagung 2014 abschloss. Mit dem Blick zurück und nach vorn erinnert er – in manch emblematisch anmutendem, manchmal auch anekdotischen Bild – an frühere Tagungen und an die Geschichte der Society