



## **SOCIETY FOR EMBLEM STUDIES NEWSLETTER**

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**Sabine Mödersheim, Wim van Dongen, Editors**

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### **National Representatives**

The National Representatives for the Society are as follows:

- Belgium: Dr Wim van Dongen, Molenstraat 31, 2018 Antwerp, Belgium
- Canada: Dr Mary Silcox, Department of English, Chester New Hall 321, McMaster University, 1280 Main Street W., Hamilton, Ontario, L8S 4L9
- France: Prof. Anne-Elisabeth Spica, 5 rue des Piques, 57000 Metz
- Germany: Prof. Dr Dietmar Peil, Elsternweg 20, 85757 Karlsfeld

keywords) and Iconclass to see the related emblems and/or books together. (This is just a preliminary plan for the portal; portal development will be a research focus in 2011.)

### **How to Download Entire Emblem Books Now**

Because UIUC and other major institutions, such as the Getty Research Library, are digitizing their collections with Internet Archive, you can go there now and read or download in various formats entire emblem books now: [www.archive.org/details/texts](http://www.archive.org/details/texts)

You will immediately notice that the “Spotlight” book is Daniel de la Feuille’s DEVISES ET EMBLEMES ANCIENNES & MODERNES, TIREES DE PLUS CELEBRES AUTEURS.

Please consider attending the panels on the Joint HAB and Illinois project at the triennial meeting of the international Society for Emblem Studies to learn more about the project!



### **Emblem Books and Emblematic Works in the Stuttgart State Gallery. By Cornelia Manegold.**

The Stuttgart Department of Prints, Drawings and Photographs is among the great and most important collections of Europe having as its nucleus a royal collection. Thanks to acquisitions, generous gifts and bequests, the department holds more than 400,000 works on paper by over 12,000 artists from the late Middle Ages to the present time. The appointment by King Frederic I of Württemberg (1754–1816) of the painter Eberhard Wächter (1762–1852) as the first inspector of the Royal Cabinet of Engravings and Drawings in 1810 marks the foundation of what is now the Department of Prints, Drawings and Photographs. Extensive holdings testify to the activities of the artists at the splendid court of the Dukes of Württemberg in the late eighteenth century.

The Stuttgart State Gallery owns a unique collection of sketches, preparatory drawings in relation to the execution of medals, and notes, rendered by Johann Heinrich Dannecker, Philipp Jakob Scheffauer, and Friedrich Hetsch, professors at the *Hobe Karlschule*, the military and art academy founded by Duke Charles Eugene in Stuttgart. Today these preparatory drawings are the only visual evidence of the Government anniversary of Charles Eugene, Duke of Württemberg (1728–1793)[1]. Opened to the public at large in 1843, the collection was held in the Museum of Fine Arts (today’s *Alte Staatsgalerie*). Since 2003, the collections, workshops and study room of the department are housed in the special extension of the *Alte Staatsgalerie*. The exhibition ‘...Only paper, and yet it is the whole world...’ celebrated the 200th anniversary of the foundation of the Department of Prints, Drawings and Photographs with a display of some 300 works, and ran from July 17th until November 1st 2010. [2]

Among the important collections of old master prints and illustrated books at the Department of Prints, Drawings and Photographs is the small collection of about a dozen emblem books, including collections of imprese, such as Jerónimo Ruscelli’s *Le Imprese illustri* (Venice, 1584).[3] Emblematic works on natural history are represented through Jacob Hoefnagel’s *Archetypa studiorum patris Georgii Hoefnagelii...* (Frankfurt/Main, 1592). The



Stuttgart Department of Prints, Drawings and Photographs owns a rare hitherto unrecorded first edition of this famous and influential series. [4]



Fig. 1: Sebastian Furck, Frontispiece, in: Daniel Meisner / Eberhard Kieser, *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein...* (Frankfurt on Main, 1629), II,3  
Stuttgart, State Gallery, Department of Prints, Drawings and Photographs  
Inv.No. B 323,2,23r,107

There are several emblematic works in the collection which are bound together with other illustrated books. An outstanding example is the *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein guter Herren vnnnd bestendiger freund...* (Frankfurt/Main, 1623–1631), edited by Daniel Meisner and Eberhard Kieser [5], without question one of the most extensive German emblematic collections with a general ethical-moral direction. The emblems offer beneath a Latin, on occasion also a German motto, and a picture combining a townscape with an emblematic representation. The plates are by various hands, e. g. Sebastian Furck who signed the frontispiece [Fig. 1] of the third book of the second part, published in 1629. [6] The dominance of the townscape over the emblematic motif is seen clearly, for example, in the fifty-first emblem of the eighth book of the second volume [Fig. 2]. Under the motto JUSTITIA ET PACE, which is translated with the German phrase "Mit Gerechtigkeit und Fried" ("With Justice and Peace") there appears a bird's eye view of the town of Ziegenhain in northern Hesse. In this picture the properties of Justice and Peace are combined in a single figure, holding a sword, symbol of her power, in the right hand. The scales, which date from the Roman era, signify impartiality. Olive branch and dove in the left hand, are attributes deriving from Genesis (8,10–11), representing the legal and the religious spheres. The Latin



distich is formulated from the perspective of the public: "*Justitia, populi placida et cum pace reguntur, His demptis ordo nullus in orbe viget / Der Fried und die Gerechtigkeit, / Regirn de Völcker allezeit. | Und wo diese Tugendt nicht sein / Da ist keine Ordnung in gemein*". (Justice and Peace / Reign forever over all lands/ And where these virtues are not present / There is no general order.")

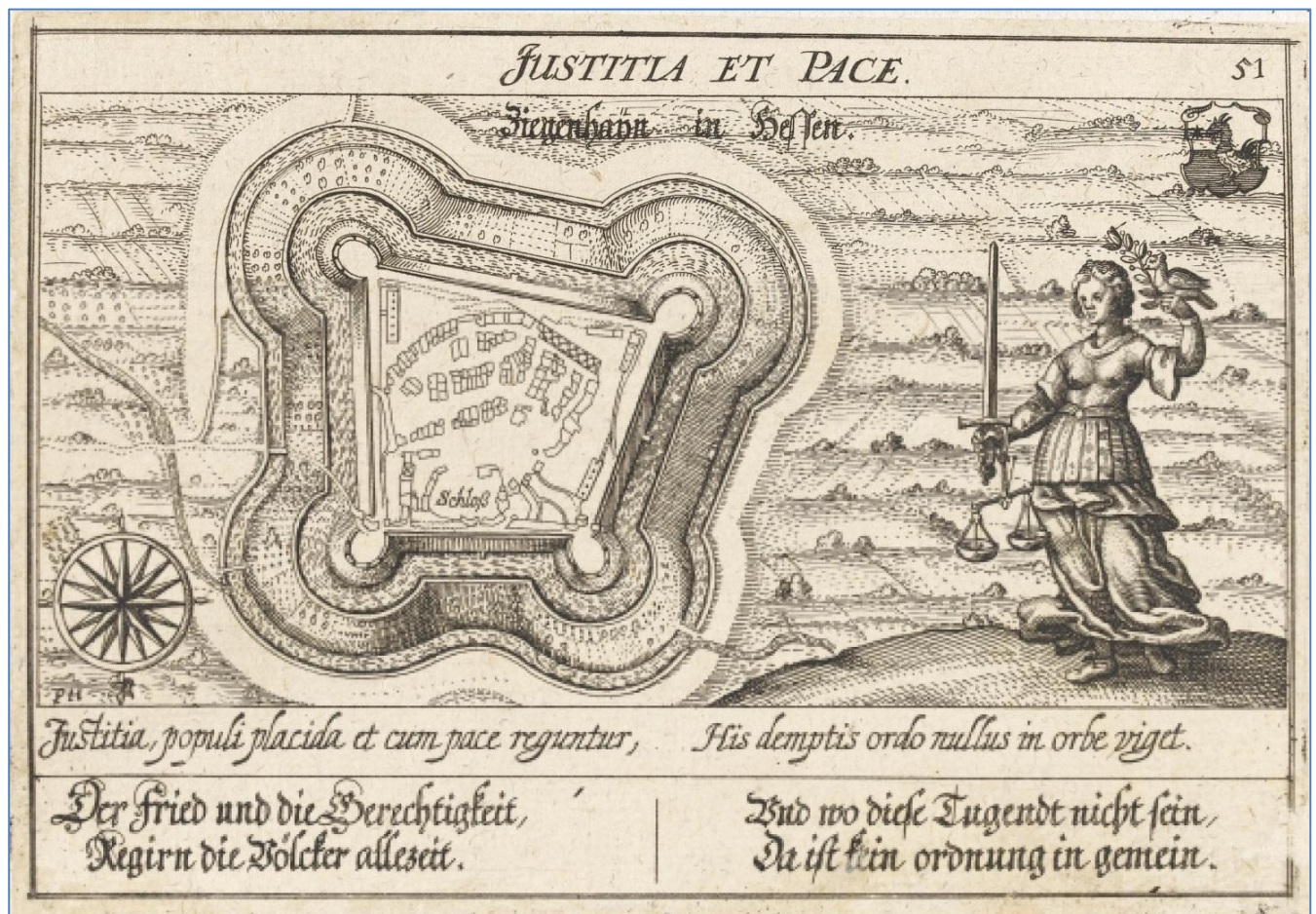


Fig. 2: Daniel Meisner / Eberhard Kieser, *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein...* (Frankfurt on Main, 1631), II,8, No.51  
Stuttgart, State Gallery, Department of Prints, Drawings and Photographs  
Inv.No. B 323,2,88r,421

The Department of Prints, Drawings and Photographs has among its holdings love emblems, such as Otho Vaenius' polyglot edition *Amorum emblemata* (Antwerp, 1608) [7], and innumerable examples of religious emblematics in its most varied kinds with the participation of Catholics and Protestants. The series of engravings by Raphael Custos after Lucas Kilian under the title *Emblemata sacra Salvatoris Nostri Iesu Christi...consecrata* (Augsburg, 1620) contains eleven leaves that depict angels bearing the instruments of the Passion. [8]

One of the most successful emblematically illustrated song books was created by the nobleman Wolfgang Helmhard Freiherr von Hohberg, an Austrian Protestant. The present copy of the first edition of his *Lust- und Artzney-Garten des Königlichen Propheten Davids* (Regensburg, 1675) [9] comprises a double cycle of 150 emblems. The engraved page by Georg Christoph Eimmart offers on the *recto* side in an oval frame an emblem with a motto-like inscription and a short Latin quotation from the psalm, which is followed by a German rhymed translation. On the *verso* appears the representation of a plant, with the name of the

plant in German and Latin, and a German quatrain, which is also preceded by a quotation from the psalms like a motto. Also present in the collection are Melchior Mattsperger's *Geistliche Herzens-Einbildungen* (Augsburg, 1686), with engravings by Johann Georg Bodenehr [10], and Abraham a Sancta Clara's (Johann Ulrich Megerle) *De welvoorziene wynekelder, in welken meenige dorste ziel zich geestelyker wyze laven en verquikken kan, ...* (Amsterdam, 1742). [11]

The many different manifestations of the emblem can only be indicated in this contribution, but the titles and the short descriptions give an idea of the main interests of these acquisitions. In addition to the variety of types of emblem book there are also different uses of emblems, for instance in illustrated single sheets, broadsheets, graphic portraiture, illustrated Flemish proverbs, ex libris, and guild signs.

Upon request, visitors have the opportunity to inspect originals of their choice in the study room of the Stuttgart State Gallery (Opening hours: Thursday 3:00 – 8:00 pm). The Digital Catalogue presents digital images of selected items from the collections which are outstanding, frequently used, or currently most relevant for research. All digitized works may be accessed via the Internet ([www.staatsgalerie.de](http://www.staatsgalerie.de)).

1 Inv.No. C 25/55; cf. Ulrike Gauss, *Die Zeichnungen und Aquarelle des 19. Jahrhunderts in der Graphischen Sammlung der Staatsgalerie Stuttgart*, Bestandskatalog (Stuttgart, 1976); Elisabeth Nau, *Medaillonentwürfe zum fünfzigjährigen Regierungsjubiläum Herzog Karl Eugens von Württemberg*, in: *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, 24, 1987, pp. 33–42.

2 On the early history of the Department of prints and drawings see the comprehensive exhibition catalogue: "...Nur Papier, und doch die ganze Welt...". 200 Jahre Graphische Sammlung, Texte von Corinna Höper, Sean Rainbird u. a., hrsg. von der Staatsgalerie Stuttgart, (Ostfildern, 2010)

3 Inv.No. B 496; cf. Mario Praz, *Studies in Seventeenth-Century Imagery*, second edition considerably increased, (Rome, 1964), p. 482.

4 Inv.Nos. A 13630 – A 13681; cf. Thea Vignau-Wilberg, *ARCHETYPA STUDIAQUE PATRIS GEORGII HOEFNAGELII 1592. Natur, Dichtung und Wissenschaft in der Kunst um 1600 / Nature, Poetry and Science in Art around 1600* (Munich, 1994); *Das Flämische Stillleben 1550–1680. Eine Ausstellung der Kulturstiftung Ruhr Essen und des Kunsthistorischen Museums Wien*, 18. März – 21. Juli 2002, Kulturstiftung Ruhr Essen, Villa Hügel, 1. September – 8. Dezember 2002, hrsg. von Wilfried Seipel (Lingen, 2002).

5 Inv.Nos. B 323,1 and B 323,2; cf. John Landwehr, *German Emblem books 1531–1888, A Bibliography*, (Utrecht / Leyden, 1972), No. 426.

6 Inv.No. B 323,2, fol. 23r, No. 107; cf. Dietmar Peil, *The Emblem in German-Speaking Regions*, in: *Companion to Emblem Studies*, ed. by Peter M. Daly (New York, 2008), pp. 189–192.

7 Inv.Nr. B 576; cf. Praz, *Op. cit.*, p. 524; John Landwehr, *Emblem and Fable books printed in the Low Countries 1542 – 1813, A Bibliography*, 3rd edition (Utrecht, 1988), No. 825; It would be interesting to compare these emblems with a collection of minuscule drawings which depict variations of Vaenius's Cupid from the *Amorum Emblemata*. Cf. Hans-Martin Kaulbach, *Deutsche Zeichnungen vom Mittelalter bis zum Barock*, Bestandskatalog, mit Beiträgen von Guido Messling und Texten von Heinrich Geissler (1927–1990), Staatsgalerie Stuttgart, Graphische Sammlung, (Ostfildern, 2007), Nos. 973–982. The copy of Vaenius's *Emblemata Horatiana* (Amsterdam, 1648), one of the most widespread emblem-books in Europe, is among the works destroyed in World War II.

8 Inv.No. A 2001/7110b (KK); cf. Hollstein, No. 4. In addition to this emblematic series there is a preparatory drawing to plate No. 8 with an angel bearing the cross; cf. Kaulbach, *Op. cit.*, No. 148.

9 Inv.No. B 550; cf. Praz, *Op. cit.*, p. 343, 371; Landwehr, *Op. cit.* (1972), No. 349; Peil, *Op. cit.*, pp. 197–199.

10 Inv.Nos. A 41716, A 41728, A 41674, A 41789 etc; cf. Praz, *Op. cit.*, p. 415, 271

11 Inv.No. D 2005/628. Praz, *Op. cit.*, p. 242; Landwehr, *Op. cit.* (1988), No. 6.