SOCIETY FOR EMBLEM STUDIES NEWSLETTER

Number 49, Summer 2011
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Research

Peace in Emblem Books and Emblematic Works from the Stuttgart State Gallery
By Cornelia Manegold

In 1642 Bartolomeo Coriolano (c. 1599 – 1676) cut a second version of the *chiaroscuro* woodcut depicting *The Alliance of Peace and Abundance*. This personified allegory translates the idea that abundance is a result of peace.[1] The Department of Prints, Drawings and Photographs of the Stuttgart State Gallery owns a second version (Illustration), in which only the lower portion with new inscription and a shield is noticeably different from the first version.[2] Furthermore, Coriolano's *chiaroscuro* woodcut has been transformed into an emblematic design for the logo of the research project "Übersetzungsleistungen von Diplomatie und Medien im vormodernen Friedensprozess. Europa 1450 -1789" ("Translation on Diplomacy and the Media within the Context of the Pre-Modern Peace Process. Europe 1450 - 1789") – a joint project of the Mainz Institut für Europäische Geschichte, the Augsburg Institut for Europäische Kulturgeschichte, and the Stuttgart State Gallery.[3] The Stuttgart sub-project focuses on translation in the visual arts and early modern printed media. Therefore, the central research question of this project is: How, why, and through which channels did translation take place, and what was the impact on the peace process in early modern Europe? The Stuttgart State Gallery will make a wide spectrum of peace imagery available on the researchable pages of its "Digital Catalogue" (www.staatsgalerie.de/digitalerkatalog), such as 21 emblems and emblematic title pages from

Illustration: Bartolomeo Coriolano after Guido Reni, *The The Alliance of Peace and Abundance*, 1642, Stuttgart, State Gallery, Department of Prints, Drawings and Photographs, Inv. No. An 10975.
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[1] Bartolomeo Coriolano after Guido Reni, Alliance of Peace and Abundance, 1642, chiaroscuro woodcut, 21,1 x 15,2 cm; Inv. No. An 10975. The digitized woodcut is available via www.staatsgalerie.de/digitalerkatalog/. Cf. Adam von Bartsch, Le peintre graveur: Les Clairs-obscurs des maîtres italiens, vol. XII, Leipzig 1866, pp. 131–132, No. 10 (I); The Illustrated Bartsch, vol. 48 (Formerly Volume 12), Italian Chiaroscuro Woodcuts, ed. by Caroline Karpinski, New York, 1983, p. 216, 10-I (131). For further details on Coriolano's oeuvre see: Naoko Takahatake, Coriolano, in: Print Quarterly, vol. XXVII, No. 2, June 2010, pp. 103–130.

[2] Already mentioned in Andrea Alciato's (1492–1530) emblem EX PACE VBERTAS. ("Prosperity as the result of peace")Andrea Alciato, Emblematum Liber, Augsburg: 28th February, 1531, B1v. The digitized edition is available via www.emblems.arts.gla.ac.uk/aciato/emblem

[3] The digital logo is available via uebersetzungsleistungen.de

the *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein guter Herren vnnd bestendiger freund…* (Frankfurt on Main, 1623–l631), edited by Daniel Meisner and Eberhard Kieser.[4]. Peace-related works from the abundant collection holdings will be accessible by way of "einfache Suche" ("simple search") and the entry of the keyword "pax".

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Quarles's *Hieroglyphikes*: A Prosodic and Emblematic *Tour de Force*
By Mason Tung

In 1988 Karl Höltgen made an accurate observation of the *picturae* in Quarles's *Hieroglyphikes*: "Throughout the book, no two of the urns with their handles and bases are exactly alike; they change their appearance . . ." (187-188; also with Horden in 1993, 21*). It is also accurate to observe that no two poems, matching the urns as it were, are exactly alike in their metrical compositions as the table below shows.

No.	Stanza	Verse	Total	Meter	Rhyme Scheme
I.	24	2*	48	iambic pentameter couplet:	$a\ a_5$
II.	7	7*	49	iambic multi-meter septet:	$a\ b\ a\ b\ c\ c_5\ c_6$
III.	7	7	49	iambic multi-meter septet:	$a_5\ b_4\ c_3\ a_5\ b_4\ c_3\ c_6$
IV	7	7	49	trochaic tetrameter septet:	$a\ b\ a\ b_4\ c\ c\ c_{4catalectic}$
V	5	9*	45	iambic multi-meter 9-line:	$a\ b\ a\ b\ a\ b\ c\ c_5\ c_6$
VI	5	9	45	iambic multi-meter 9-line:	$a_5\ b_4\ a_5\ b_4\ a_5\ b_4\ c_3\ c_2\ c_6$
VII	15	3*	45	iambic pentameter triplet:	$a\ a\ a_5$
VIII	8	6	48	iambic multi-meter sextet:	$a\ b\ a\ b_5\ c_4\ c_5$
IX	8	6	48	iambic multi-meter sextet:	$a_1\ b_2\ a_3\ b_4\ c_5\ c_6$
X	8	6	48	iambic multi-meter sextet:	$a_5\ b_2\ b_3\ a_4\ c_5\ c_5$
XI	5	9	45	iambic multi-meter 9-line:	$a_5\ b_3\ b_4\ a_5\ b_3\ a_5\ c_4\ c_5\ c_5$
XII	5	11	53	iambic multi-meter 11-line:	$a_1\ b_2\ c_3\ d_4\ e_5\ e_5\ d_4\ c_3\ b_2\ a_1\ a_6$
XIII	25	2*	50	iambic tetrameter couplet:	$a\ a_4$
XIV	6	8	48	iambic multi-meter octet:	$a_5\ a_3\ b_5\ b_3\ c_5\ c_3\ d_5\ d_6$
XV	8	6*	48	iambic pentameter sextet:	$a\ b\ a\ b\ c\ c_5$

Regarding *Hieroglyphikes* as a sixth book of *Emblemes* and their publications as "the apex of Quarles' career," John Horden anticipated perhaps but did not reach the same conclusion because he had noted only that "In *Hieroglyphikes* Quarles continued the experiments with stanzaic verse forms which he had virtually begun with *Emblemes*" (1969, [3f.]). Moreover, these experiments were not made for their own sakes, at least not in *Hieroglyphikes*, but represented conscientious efforts on the part of Marshall the engraver, Benlowes the motto provider, and Quarles the versifier to unify the six parts of each hieroglyph: picture, motto, biblical passage, verse explication, quotation from classical and Christian authors, and epigram. In other words, complementing different urns with different metrical forms is just one such unifying effort to accentuate the overarching theme of *Hieroglyphikes*: the

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[4] Inv.Nos. B 323,1 and B 323,2; cf. Society for Emblem Studies, Newsletter Number 48, January 2011, pp. 23–24, figs. 1 and 2.