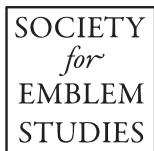



LIBER AMICORUM: Emblems and Studies

First Edition

Edited by
Pedro Germano Leal



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“The Society for Emblem Studies exists to foster the study of emblem books and related materials in literature and the visual arts, their origins and influence on other cultural forms, in all periods, countries and languages. The current membership includes teachers and students of literature, art-historians, librarians and archivists, collectors of antiquarian books, historians of Renaissance and Baroque cultures, students of comparative literature, and scholars interested in the wider relationship between literature and the visual arts, theories or representation, iconology and iconography.” If you are interested in becoming a member, please visit: emblemstudies.org.

Cover image: Anonymous, *Tabula Cebetis*, 1573. Courtesy of the Rijksmuseum.

*To those who departed
To those who arrived
In the years of pandemic*

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FOREWORD

Pedro Germano Leal

Ipse dabo vati chartacea munera vates

Exactly five-hundred years ago, during the winter holidays of 1522, Andrea Alciato wrote a little book of poems that he called *Emblemata*. This collection of epigrams contained many translations from the *Greek Anthology*, and was heavily inspired by the 'arguments' of Horapollon's *Hieroglyphica* and the hieroglyphs of Chaeremon—supposedly used in the *Hypnerotomachia Poliphili*. Alciato also looked for inspiration from coins, printer's marks and other sources to create his 'mosaics'—built with many hands. The book would be published later, in 1531 (without the author's knowledge), when it received the images that ultimately formed the emblem genre.

To celebrate this date, and on the occasion of its XII International Conference in 2022, The *Society for Emblem Studies* invited its members and friends to create new emblems, or share new lights on old ones. The *Sociedad Española de Emblemática* also embraced this campaign and sent invitation to its members. As a result, we received over fifty compositions, addressing many ancient and contemporary matters—from love to struggle, from politics to the pandemic, but also perseverance, beauty and friendship. The mediums of the *picturae* varied from oil paintings, watercolors, guaches, photographs,

posters, woodcuts and digital art; and the *subscriptiones* were equally rich in their diversity: English, Spanish, Latin, German, French, Italian, Portuguese and Russian.

Accompanying these emblems, we decided to publish here an *Anthologia* of thirteen short essays from our *Emblem of the Month* section, including two hitherto unpublished pieces. The series began seven years ago, and what was conceived as an unpretentious blog, was immediately met with great pieces of scholarship. Given the ephemeral nature of websites, the book is still the safest format for preservation, and these flowers certainly deserved 'to be read by the globe'.

The topics covered by our anthology are also varied: questions of contemporary and early-modern art are engaged with the same curiosity, with a strong emphasis on the transmission of ideas and iconographic motifs between the book and material cultures. The format, without the constraints of longer pieces, allows for the wit that characterizes the emblematic thought—in a combination of objectivity, intense content and freshness. As a result, this book demonstrates the afterlife of emblems in today's culture, as the digital world embraces new articulations of words and images.

We hope that this publication will encourage our members to send their contributions to our *Emblem of the Month* section so we can further explore this format as a vehicle for scholarly output. From now on, we will welcome contributions in any of the languages represented in our society.

Another motivation for the present volume was the impact of the coronavirus pandemics on our ability to obtain materials for the SES Newsletter and on our need to postpone our conference in Coimbra, which initially programmed to take place in 2020.

But above all editorial intents, this is a *Liber Amicorum*, a book of friends, that was put together during the hard times of distancing caused by the coronavirus pandemic. We hope that this book will reconnect colleagues, stir conversations and allow us all to 'fill up the time of lazy men'.

DISPAR EXITUS

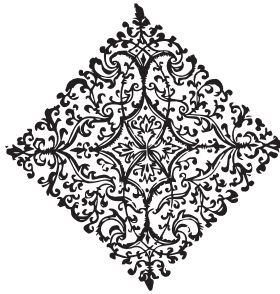
Juan de Arfe utiliza en dos de sus custodias procesionales más importantes. En la de la catedral de Valladolid (1590), una está protagonizada por la Y simbólica; sobre la que se representa el caduceo. Todo ello flanqueado por dos ramas de diferente género, una de ellas, la de la derecha con tres coronas. El mote reza “DISPAR EXITVS”. Como no puede ser de otra manera, todo el programa iconográfico, se quiere aludir a la práctica eucarística y sus beneficios.

*Patricia Andrés González
Universidad de Valladolid*

Juan de Arfe, Custodia procesional catedral de Valladolid. Vid. en “Emblemática y orfebrería en Castilla y León: La custodia de Juan de Arfe en la Catedral de Valladolid”, en PAISAJES EMBLEMÁTICOS: LA CONSTRUCCIÓN DE LA IMAGEN SIMBÓLICA EN EUROPA Y AMÉRICA, Mérida, 2008, vol. II, pp. 534.



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 MPOSTVRA MODIS, CIRCEIA Q3 POCVLA DISCE
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