



Emblematum Libellus

Russell A Fraser



Emblematum Libellus:

Emblems and the Natural World Paul J. Smith, Karl A.E. Enenkel, 2017-09-11 Since its invention by Andrea Alciato the emblem is inextricably connected to the natural world Alciato and his followers drew massively their inspiration from it For their information about nature the emblem authors were greatly indebted to ancient natural history the medieval bestiaries and the 15th and 16th century proto emblematics especially the imprese The natural world became the main topic of for instance Camerarius's botanical and zoological emblem books and also of the applied emblematics in drawings and decorative arts Animal emblems are frequently quoted by naturalists Gesner Aldrovandi This interdisciplinary volume aims to address these multiple connections between emblematics and Natural History in the broader perspective of their underlying ideologies scientific artistic literary political and or religious Contributors Alison Saunders Anne Rolet Marisa Bass Bernhard Schirg Maren Biederbick Sabine Kalff Christian Peters Frederik Knegt Agnes Kusler Aline Smeesters Astrid Zenker Tobias Bulang Sonja Schreiner Paul Smith and Karl Enenkel *Ekphrastic Image-making in Early Modern Europe, 1500-1700* Arthur J. DiFuria, Walter Melion, 2021-12-20 In epideictic oratory ekphrasis is typically identified as an advanced rhetorical exercise that verbally reproduces the experience of viewing a person place or thing more specifically it often purports to replicate the experience of viewing a work of art Not only what was seen but also how it was beheld and the emotions attendant upon first viewing it are implicitly construed as recoverable indeed reproducible This volume examines how and why many early modern pictures operate in an ekphrastic mode such pictures claim to reconstitute works of art that solely survived in the textual form of an ekphrasis or they invite the beholder to respond to a picture in the way s/he responds to a stirring verbal image or they call attention to their status as an image in the way that ekphrasis as a rhetorical figure makes one conscious of the process of image making or finally they foreground the artist's or the viewer's agency in the way that the rhetor or auditor is adduced as agent of the image being verbally produced Contributors Carol Elaine Barbour Ivana Biak Letha Chien James Clifton Teresa Clifton Karl Enenkel Arthur DiFuria Christopher Heuer Barbara Kaminska Annie Maloney Annie McEwen Walter Melion Lars Cyril Nrgaard Dawn Odell April Oettinger Shelley Perlove Stephanie Porras Femke Speelberg Caecilie Weissert Elliott Wise and Steffen Zierholz Portuguese Humanism and the Republic of Letters Maria Berbara, Karl A.E. Enenkel, 2011-12-23 This volume focuses on the interdisciplinary investigation of Portuguese humanism especially as a noteworthy player in the international network of early modern scholars writers and intellectuals During the Renaissance Portugal became a centre for the dissemination of information concerning the new geographical and cultural horizons opened up by voyages of discovery as well as a meeting place for humanist scholars and intellectuals coming from elsewhere in Europe Papers in this volume situate Portuguese scholarship within the international humanistic network and examine its connection to other aspects of contemporary cultural production Contributors include On simo Almeida Jens Baumgarten Liam Brockey Sylvie Deswarte Rosa Thomas Earle Karl Enenkel Catarina Fouto No l Golvers

Alejandra Guzmán Tobias Leuker Giuseppe Marcocci Cristóvão Marinho Ricarda Musser and Mariana dos Santos Lopes

Typographorum Emblemata Anja Wolkenhauer, Bernhard F. Scholz, 2018-02-05 This collection of specially commissioned articles aims to shed light on the Early Modern printer's mark, a very productive Early Modern word image so far only occasionally noted outside the domain of book history. This collection of 17 specially commissioned articles aims to shed light on the European printer's mark, a very productive Early Modern word image genre so far only occasionally noted outside the domain of book history. It does so from the perspectives of book history, literary history, especially emblem scholarship, and art history. The various contributions to the volume address issues such as those of the adoption of printer's devices in the place of the older heraldic printer's marks as a symptom of the changing self-image of the representatives of the Early Modern printing profession, of the mutual influence of emblems and printer's marks, of the place of Classical learning in the design of Humanist printer's marks, of the economic factors involved in the evolution of Early Modern printer's marks, the pictorial topics of the Early Modern printer's mark, and the printer's mark as a result of the Verbrüderung of the device of Early Modern nobility. Special care was taken to account for the similarities and differences of the printer's marks produced and used in different regional and cultural contexts. The printer's mark thus becomes visible as a European phenomenon that invites studying some of the most significant shared aspects of Early Modern culture.

Preface Beginnings and Provenances A Wolkenhauer Sisters or Mother and Daughter The Relationship between Printer's Marks and Emblems during the First Hundred Years A Bissler Ekphrasis and Printer's Signets L Houwen Beastly Devices Early Printers Marks and Their Medieval Origins H Meeus From Nameplate to Emblem The Evolution of the Printer's Device in the Southern Low Countries up to 1600 Regions and Places K Sp Staikos Heraldic and Symbolic Printer's Devices of Greek Printers in Italy 15th 16th century A Jakimyszyn Gadocha Jewish Printers Marks from Poland 16th 17th centuries J A Tomicka Fama typographica In Search of the Emblem Form of Printer's Devices The Iconography and Emblem Form of Printer's Devices in 16th and 17th Century Poland P Hoftijzer Pallas Nostra Salus Early Modern Printer's Marks in Leiden as Expressions of Professional and Personal Identity D Peil Early Modern Munich Printer's Marks and Related Issues K Lundblad The Printer's Mark in Early Modern Sweden S Hufnagel Iceland's Lack of Printer's Devices Filling a Functional and Spatial Void in Printed Books during the Sixteenth Century Concepts Historical and Systematic B F Scholz The Truth of Printer's Marks Andrea Alciato On Aldo's Anchor Froben's Dove and Calvo's Elephant A Closer Look at Alciato's Concept of the Printer's Mark V Hayaert The Legal Significance and Humanist Ethos of Printers' Insignia J Kiliańczyk Zioba The Transition of the Printer's Device from a Sign of Identification to a Symbol of Aspirations and Beliefs Judit Vizkelety Ecsedy Mottos in Printers' Devices Thoughts about the Hungarian Usage M Simon European Printers and Publishers Marks in the 18th Century The Three C's Conformity Continuity and Change B F Scholz In Place of an Afterword Notes on Ordering the Corpus of the Early Modern Printer's Mark Research Bibliography The Early Modern Printer's Mark in its Cultural Contexts Index Names Places Motti **The**

Emblem and its Variations Paulette Choné, Marie Chaufour, Jean-Jacques Chardin, 2025-07-22 An emblem is a combination of images and texts that flourished in the early modern period The book presents the culture of the emblem and its influences and adaptations in various art forms from the late sixteenth century to the 1930s It also looks at the production of emblem books the symbolism of certain recurring motifs in emblem collections and printed emblems as objects of religious devotion The emblem requires the deciphering of images whose meaning often remains obscure and the book aims to remind twenty first century readers living in a world where iconographic motifs are ubiquitous that understanding images is as demanding today as it was in the early modern period The book will be of interest to specialists in the history of art and early modern culture as well as to readers wishing to familiarize themselves with the art of reading images *Picturing German Antiquity*

in the Age of Print Rachel Carlisle, 2025-10-01 *Picturing German Antiquity in the Age of Print* Art Archaeology and the Style All antica in Early Modern Augsburg examines the central role of print to local antiquarian pursuits and generation of a style all antica in early sixteenth century Augsburg Germany Working in the shadow of Holy Roman Emperor Maximilian I Augsburg's leading patrons including humanist Konrad Peutinger and the mercantile Fugger family documented local antiquities and commissioned new works of classicizing art and architecture visually asserting a genuine unbroken lineage to the city's past This study challenges earlier narratives by arguing that Augsburg's artists and printers did not directly copy Italian Renaissance models but instead manipulated the imported visual vocabulary according to local concerns The book brings together scholarly discourses on transalpine exchange scientific advancements in printmaking and reception of antiquity north of the Alps to offer a new understanding of art in early modern Augsburg and northern Europe at large

Shakespeare's Poetics Russell A Fraser, 2013-10-11 First published in 1962 This volume gives as complete an account as possible of the Shakespearian experience particularly in terms of one play King Lear but in general against the context of all of Shakespeare's work and that of the age in which it was created Chapters cover King Lear in the Renaissance Providence Kind Fortune Anarchy and Order Reason and Will Show and Substance Redemption and Shakespeare's Poetics *Catalogue* Sotheby, Wilkinson & Hodge, 1901 *The First Proofs of the Universal Catalogue of Books on Art Compiled for the Use of the National Art Library and the Schools of Art in the United Kingdom by Order of the Lords of the Committee of Council on Education* John Hungerford Pollen, 1870 **The International Emblem** Simon McKeown, 2010-02-19 The emblem a

Renaissance literary genre which combined text and image conveyed erudition admonishment propaganda and piety with unparalleled concision and economy It arose out of humanist circles in the early sixteenth century and quickly became established as a staple tool in religious political and social discourses across the major European languages In recent years the emblem has come to be regarded by scholars working in all areas of the humanities and cultural studies as an interdisciplinary matrix of extraordinary utility in gaining insights into the mentalities and preoccupations of the early modern era Within its apparently slender frame the emblem embraces questions of foremost philological semiotic and

iconographical importance and encompasses ideas and assumptions of exceedingly far range and reach This collection of essays attests to the pervasiveness of the emblem both within Renaissance and Baroque Europe and in those parts of the wider world where European influence came to bear It seeks to follow the development of the emblem from its beginnings in various forms of bimedral artefact from early illustrated books and hieroglyphs to medals and ancient coins we then witness its deployment as a propagandistic tool in the temporal and confessional disputes of Europe Thereafter the emblem appears in non European contexts emerging as a place of cultural exchange as it became assimilated within indigenous visual traditions The latter parts of the book concentrate on the often subliminal role emblems played in diverse literary texts as well as their ongoing vitality in praxis or in the burgeoning area of emblem scholarship within early modern studies *The Emblem* John Manning, 2004-04-04 John Manning s *The Emblem* charts the rise and evolution of the emblem from its earliest manifestations to its emergence as a genre in its own right in the sixteenth century and through its various reinventions to the present day **Catalogue of the Famous Library of Printed Books ... Collected by Henry Huth** Henry Huth, 1911 , **The Huth Library** Henry Huth, 1880 *Studies in seventeenth-century imagery* Mario Praz, 2001 **The First Proofs of the Universal Catalogue of Books on Art** ohne Autor, 2020-04-12 Reprint of the original first published in 1870 **The Casting-counter and the Counting-board** Francis Pierrepont Barnard, 1916 **The European Emblem** Peter Daly, 2006-01-01 Emblems pictorial designs with accompanying mottoes and epigrams helped to shape virtually every form of verbal and visual communication in the West during the sixteenth and seventh centuries A recent re awakening of scholarly interest in the emblem has brought to light the difficulty of locating and consulting the unorganized mass of available material Recognizing the need for a large scale systematic index to the emblem the editor organized a symposium at McGill University to discuss the possibilities of preparing such an index The resulting papers by six symposium participants Barbara Becker Cantarino Peter M Daly Peter Erb G Richard Dimler Lorelei Robins and Alan Young contribute to our knowledge of the emblems of Peacham and Corrozet the Dutch love emblems the Jesuit emblem and emblems used in books of mediation The essays also discuss the problems and procedures involved in preparing an Index Emblematicus a work which would serve scholars working in the fields of literature art culture religion history and the languages The volume is richly illustrated with over forty emblem reproductions **Book-prices Current** , 1902 [A Catalogue Alphabetically Arranged of the More Rare and Curious Printed Books in the Library at Ashburnham Place](#) Bertram Ashburnham Earl of Ashburnham, 1864

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