

## **Cinquième partie : Allégorie plastique, allégorie littéraire dans les controverses religieuses du XVI<sup>e</sup> siècle**

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- Guillaume CASSEGRAIN : Allégorie, donc. Humour et culture savante dans la peinture du Cinquecento
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- Agnès GUIDERDONI : Modes de penser allégoriques au début du XVII<sup>e</sup> siècle au service des sciences : dire et masquer la nouveauté

## **Septième partie : Dissidence et circulation géographique de l'allégorie à la Renaissance**

- Rosanna GORRIS CAMOS : “ Sotto un manto di gigli di Francia ” : poésie, allégorie et emblèmes de la dissidence entre Ferrare et Turin
- Valentina SEBASTIANI : Sous le signe du Kairos. Édition et érudition à Bâle au service d'Érasme de Rotterdam.
- Olivier POT : Hercule à la croisée des chemins ou les métamorphoses de l'âne-Pégase. Avatars de l'allégorie de Rabelais à Giordano Bruno

## **En guise de point d'orgue...**

- Pierre MARÉCHAUX : Allégories cellulaires dissidentes chez Liszt, lecteur de Dante : au fil des sens cachés d'une Psychomachie musicale

## **Festschrift Pedro Campa**

***In Nocte Consilium. Studies in Emblematics in Honor of Pedro F. Campa.* Edited by John T. Cull and Peter M. Daly. (SAECVLA SPIRITALIA 46) Baden-Baden: Verlag Valentin Koerner, 2011. 516 pp., 77 illustrations.**

*In Nocte Consilium* [counsel comes over night] is truly a book on which the wise owl sits. Just as Covarrubias' homonymous emblem, it provides the erudition obtained from careful learning without distractions.

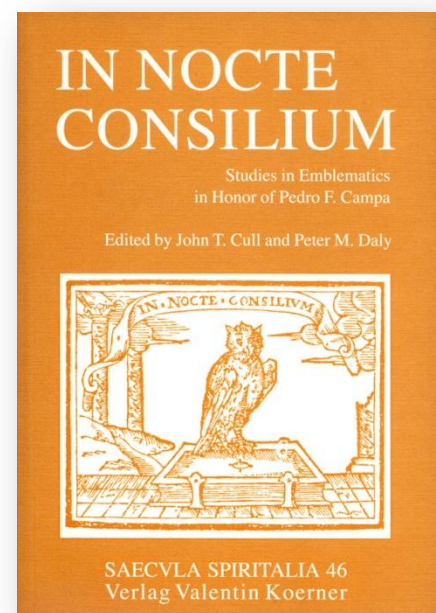
The book contains a total of eighteen articles, grouped into three parts: 'Hispanic Emblems and Literature', 'Bibliography and Emblem Theory' and 'Emblems, Emblematic Images, and Numismatics', followed by the list of illustrations, Pedro F. Campa's bibliography and the *Nota Vitae* of contributors to the volume. Almost all articles have illustrations.

The first part examines Spanish emblematics not only in some of the most important Spanish emblematicists of the sixteenth and seventeenth century (as Juan de Horozco in the useful data collection of Rafael Zafra, and in Christian Bouzy's further study of the *Emblemas*

*Morales*), but also in other texts not traditionally ‘emblematic’. Thus, Ignacio Arellano and Frederick A. de Armas both offer detailed studies of emblematic repercussions in Spanish Golden Age drama. Armas concentrates on Lope de Vega’s lesser-known *Las almenas de Toro* [*The Battlements of Toro*] and the symbolic astrology therein to be read as if it were an emblem (pp. 114-115). Arellano reads Calderon de la Barca’s palace plays, whose subtextual reference to Baltasar Gracián’s *Agudeza y Arte de Ingenio* is subsequently picked up by Aurora Egido’s thorough study on representations of the heart of a king in Gracián. Two other studies stand out for their incisiveness: on text, José Azanza López’ account of direct emblematic references in the epistemology of Philip IV and, on images, José Júlio García Arranz’ trace of the biblical motif of the whore of Babylon in the service of Early Modern religious and political polemics.

In the second part Peter M. Daly theoretical discussion on the essence of the emblem chimes with Campa’s own study on emblem terminology in the Spanish tradition (1999). Likewise, Campa’s bibliophile interests are also honoured in Bárbara Skinfill Nogal’s account of Picinelli’s *Mundus Symbolicus* that, together with an appendix to Zafra’s article and Lubomír Konečný’s article on emblem theory in the works of the Jesuit Bohuslav Balbín, give this volume the necessary encyclopaedic weight it deserves.

The third and final part of the book continues to mirror Campa’s lifework in its wide range of subjects and approaches, as in, inter alia, Michael Bath’s methodological diegesis of the emblematic sources of four carved wooden panels in the Victoria and Albert Museum, or Antonio Bernat Vistarini and Tamás Sajó’s thorough insight on the iconography of Truth in the understudied Russian emblematic tradition. Campa’s expansive research is further honoured by Bernard Deschamps’ study of recent uses of emblem techniques in advertising and political propaganda around the 1995 ‘Oui-side’ Québécois independence campaign. Joseph F. Chorpenning, O.S.F.S., in discussing St. Francis de Sales’ proposed meditative prayer in a 1610 letter, presents an alternative approach to the Visitation (with a focus on the nuclear Holy Family) with references to St. Teresa of Ávila’s mystic experiences (p. 329). Sabine Mödersheim studies here for the first time that rare thing that is an emblem manuscript book of female authorship in ‘The Fervent Heart: Isabella de Spiritu Sancto’s *Herzbücher* (Books of the Heart)’. Through her book, Isabella de Spiritu Sancto sought to give a female contribution to her nuns’ biblical exegesis drawing on Teresian heart iconography in the tradition of Carmelite mysticism. Rafael García Mahiques account of the fig-tree in emblematics and Victor Minguez and Inmaculada Rodríguez’ sound analysis of national stereotypes in the urban emblems of Daniel Meisner further attest to the depth and breadth of this volume. A hint to Campa’s perennial interest in Anglophone emblematics comes in by Alan R. Young, ‘Kenny Meadows and the Emblematic Designs for Shakespeare’s *Cymbeline* in Robert Tyas’s “Shakspeare for the People” Project (1839-43)’, an erudite study of nineteenth-century emblematics with copious annotations.





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Such a wide remit is a telling sign of the depth and breadth of the scholarly interests of Pedro F. Campa himself, and the book (including the choice of emblem for the cover) is a credit to the editors' meticulous efforts in securing contributions from leading scholars to reflect Campa's lifetime achievements... thus far.

Luis Gomez

## Recent publications by SES members

**Rubem Amaral:** "La Legende d'Hector" in *Les Monnaies de l'Antiquité*. *Revue numismatique*, 2, 2012, 7-9.

**Sabine Mödersheim:** "Von Nürnberg nach Moskau: Johann Sauberts 'Emblemat duchovny' und die Emblematis in Rußland." In: *Deutschsprachige Literatur im westeuropäischen und slawischen Barock*. Ed. Dirk Kemper, Ekaterina Dmitrieva, Jurij Lileev. (Schriftenreihe des Instituts für russisch-deutsche Literatur- und Kulturbeziehungen an der RGGU Moskau 7) München: Fink, 2012.

---- "Blickwispern füllt die Passagen!: Das Spiegelmotiv und die Reflexion des Innenraums." In: *Walter Benjamin. Moderne und Gesetz*. Ed. Ashraf Noor. (Makom. Schriftenreihe des Franz Rosenzweig Minerva-Forschungszentrums Jerusalem, Bd. 5) München: Fink 2012.

**Seraina Plotke:** *Ein Emblembuch «avant la lettre» - Daniel Agricola, Vita Beati (1511) Fotografischer Nachdruck des lateinischen Werkes mit synoptischer Beigabe einer neuhochdeutschen Übersetzung sowie der Transkription des frühneuhochdeutschen Drucks*. Basel: Schwabe, 2012.

**Christine Probes:** Co-edited volume (with Bill Brooks and Rainer Zaiser), *Lieux de Culture dans la France du XVIIe siècle*, collection: Medieval and Early Modern French Studies, Noël Peacock, head director, Bern: Peter Lang, 2012.

---- "In Search of 'l'amy' and 'l'amitié': Early Seventeenth Century Editions of Emblems from the Glasgow University Collection" published in the *British Seventeenth Century French Studies* journal, January 2012.

---- "'Le Roi me disait quelquefois: D'où vient donc, Madame, que vous aimez tant Fontainebleau': Les lieux de la cour comme lieux de culture, les réflexions de Madame Palatine sur Fontainebleau, Marly, Saint-Cloud et Versailles," in volume *Lieux de Culture*, Berne: Peter Lang, 2012.

**Mara Wade:** *Emblem Digitization: Conducting Digital Research with Renaissance Texts and Images*, in the series *Early Modern Literary Studies*, Special Issue 20, 2012. ([extra.shu.ac.uk/emls/emlshome.html](http://extra.shu.ac.uk/emls/emlshome.html)).

---- "Strategien des Kulturtransfers im Pegnesischen Blumenorden und ihre Bedeutung für die Öffnung der Gendergrenzen für schreibende Frauen der Frühen Neuzeit," *Daphnis* 40 (2012): 287-326. "The Fruchtbringende Gesellschaft at Skokloster," *Wolfenbütteler Barock-Nachrichten* 38.2 (2012): 149-168.