Sessions will be organized via Zoom. People will be free to attend "Road to SES Conference Coimbra" sessions, although only approved speakers will be permitted to deliver a paper (**20 min. max., English only**). The schedule was organized by the Organizing Committee. Sessions will be recorded and put on public display (unless the speakers withhold permission).

## PROGRAMME

### Session 1 | Thursday, 29 April 2021 (18h Lisbon time)

CHAIR: David Graham

Rubem Amaral Jr. (Independent researcher): *Applied emblems in the early paper-money and other old value papers in Portugal*

Francesco Del Sole (University of Salento): *Architectural archetypes in emblematic culture between the 16th and 18th centuries*

### Session 2 | Thursday, 27 May 2021 (18h Lisbon time)

CHAIR: Manuel Ferro

Takao Kawanishi (University of Tokyo): *The Study of the symbol of Holy Grail from Coimbra in Portugal to Japan*

Tamar Abramson (Tel Aviv University): *The Donatello Code: Attis-Amorino as a Proto-Emblematic Riddle*

### Session 3 | Thursday, 24 June 2021 (18h Lisbon time)

CHAIR: Elizabeth Black

Liana Cheney (University of Massachusetts Lowell): *"The Shepheard Buss": Embroidery of Love and Sorrow*

Isabel Lloret (University Jaume I, Castellón): *Ferdinand of Austria's military education.* Paideia sive militari artis per*itia (Brussels, 1636)*

### Session 4 | Thursday, 28 October, 2021 (18h Lisbon time)

CHAIR: Simon McKeown

Cezara Bobeica (University of Strasbourg): *Visual and verbal strategies of occultation in Henry Peacham's emblem book* Minerva Britanna *(1612)*

Giuditta Cirnigliaro (University Roma 3): *Leonardo's Emblems and Word-and-Image Devices: A Digital Initiative*

### Session 5 | Thursday, 25 November, 2021 (18h Lisbon time)

CHAIR: Pedro Germano Leal

Ekaterina Skvortcova (Saint-Petersburg State University): *Louis Caravaque's "Portrait of the Daughters of Emperor Peter the Great Anna and Elizaveta" (1721-1723) from Marly Palace as an Allegory of the Treaty of Nystad*

Eliana Ferrari (University Roma 3): *The lost emblems: the emblematic programme of the Château des Grotteaux (Blois, 17th century)*

### Session 6 | Thursday, 27 January 2022 (18h Lisbon time)

CHAIR: Mara Wade

Helmut Renders (Methodist University of São Paulo): *What makes emblems emblematic? The* Nachleben *of Antique and biblical motives as* pathos formulae *in popular Jesuit and Protestant catechetic engravings*

Agnieszka Seidel-Grzesińska (University of Wrocław): *The image-text compositions of emblematic character in the Church of Peace in Świdnica (Silesia, Poland)*

### Session 7 | Thursday, 24 February 2022 (21h Lisbon time)

CHAIR: Michael Bath

Denis Drysdall (University of Waikato): *Why did Barthélemy Aneau translate "line for line"?*

### Abstracts and Curricula

**Rubem Amaral Jr.**

***Applied emblems in the early paper-money and other old value papers in Portugal***

As far as I could investigate, the United States of America and Portugal were the only countries to employ emblems/devices from emblem books in their earliest paper-money: the USA during the War of Independence (1775-1783); Portugal in the turn of the 18th to the 19th century (1797-1834). Both took devices from the same source, but there was a big difference: the ones in the American case reproduced the *inscriptiones* and the *picturae,* an aspect that made the identification easy through the search tools on the Internet; the result of my research on them was published in SES *Newsletter*. As for the Portuguese ones, only the *picturae* were reproduced. Thus, it was thanks to the knowledge I had recently acquired from the source that allowed me to discover their origin. Otherwise it would have been almost unidentifiable as parts

of devices. Numismatists who dealt with the American items knew about the emblematic nature of the images, without giving great importance to the matter, and, in my opinion, they mistook the precise source. Those who dealt with the Portuguese ones never perceived the emblematic character of the images, and generally described them as bucolic scenes, which is correct only for part of the whole series. Besides that, at that time other Portuguese value papers were illustrated with devices' *picturae* from the same origin. All in all, *picturae* of thirty-eight different emblems were applied on these documents.

Graduated in law in 1960, and in 1963 joined the Brazilian Foreign Service as a diplomat, retiring in 2007, after serving in a number of diplomatic and consular posts. He has contributed occasional articles in historical and literary journals, and in collected works, as well as published a translation into Portuguese of Jorge Manrique's Coplas (1984). In 2000 he published privately his edition of *Cancioneiro Devoto Quinhentista da Biblioteca Nacional de Lisboa* (Cod. 3069) and *Emblemática Lusitana e os Emblemas de Vasco Mousinho de Castelbranco*, the latter eventually re-issued by Lisbon University (2005), and in 2001 *Empresas Heroicas e Amorosas Lusitanas*. He contributed the articles "Portuguese Emblematics: An Overview" to *Mosaics of Meaning. Studies in Portuguese Emblematics*, vol. 13 of GES, and "Emblems in Brazil: A Preliminary Survey" to *Emblems in Colonial Ibero-America*, Vol. 18 of GES. He has published articles and notes on emblems in the journals *Emblematica* and *Imago*, and presented papers at several conferences of the Society for Emblem Studies and the Sociedad Española de Emblemática, and transcribed several emblematic manuscripts from Portuguese and Brazilian libraries.

### Francesco Del Sole

#### *Architectural archetypes in emblematic culture between the 16th and 18th centuries*

The emblematic has created a culture that no longer reflects a civilization of images or words but a civilization of signs, in which both things coexist simultaneously. In this context, where the image is the protagonist, many emblematic artists assign a very important role to representations of the famous archetypes of antiquity (Pyramid, Colossus, Amphitheatre, Hanging Garden, Temple). These artists, starting from the results of archaeological investigations on ancient monuments that since the fifteenth century have interested antiquarians such as Pirro Ligorio, use these architectural models as a symbolic heritage to be used in the representation of Vices and Virtues and to crystallize, with noble and ancient images, the classical precepts. In the case of the Pyramids, they are commonly a symbol of eternity and power. But the exploitation of the "pyramid" model is not limited to these aspects. The archetype even goes so far as to represent the general idea of Virtue, of justice, of society. The image is iridescent, the pyramid rotates on itself, collapses, flies in the sky, breaks and then is reconstructed. There is a process of metamorphosis of the original image that forms itself around the words that are next to it. This type of investigation has made it possible to look at ancient archetypes from a point of view that is not archeological-reconstructive but an exercise in extrapolating the image. The image is at the service of fantasy and does not obey objective-archaeological rules but only plays on the link that is created between archetype and motto. It is possible to reconstruct an iconographic excursus that can highlight the symbolic meanings that each ancient archetype assumes, using the results of a research that has involved about 800 volumes of emblems.

Francesco Del Sole holds a Phd in History of Architecture (2016). Now he's an Assistant professor in History of Architecture at the Department of Cultural Heritage at University of Salento (Lecce, Italy). He has written a monograph (2019) and several essays on architecture and its connections with related disciplines, such as history, art history, philosophy and urban planning. He is very attentive to the themes that blend the arts with other humanistic disciplines. He participated in national and international conferences. In 2020, he won the Best paper award for his article entitled "Walls as a space of pacification".

### Takao Kawanishi

#### *The Study of the symbol of Holy Grail from Coimbra in Portugal to Japan -from the root of the symbolic Flag at the War of Shimabara in 17 Century-*

In the 16-17th Century, at the age of Discovery in Portugal, Japan as World End (Far East) contacted to Europe and Christianity especially Catholic by Kingdom of Portugal or IHS society such as another the End (Far West). The Coimbra (University) man as Missionary came to Japan. So, my thesis is relationship about two Holy Grail symbol (Flag or Emblem) about city and municipality Coimbra and, the tragic-mysterious War of Shimabara (Shimabara Rebellion,1637-38) in Japan.
Moreover, The Shimabara Flag（Academic name:綸子地著色聖体秘蹟図指物Holy Eucharist Sacrament Banner of figured satin, or Alias:天草四郎陣中旗Field Flag of Amakusa Shiro: c.1621-38 made by European style Japanese painter and the war vice commander, the only one survivor山田右衛門

作Yamada Emosaku: c.1598-1657）using the War, which drew Holy Grail or Sacrament is also said the one of the three World Crusader Flags (Jerusalem Crusader in 11-14th Century, and Jeanne d'Arc for France in 15th Century).

However, was it correct for the meaning as War (Battle) Flag in Shimabara? or（conceivably）actually Peace or Relief (Salvation) Flag and Symbol wasn't it? Accordingly, I will confirm about the meaning from the view of the history of Coimbra Grail Flag leading Shimabara's through the Japanese Missionary to Europe of Tenbun(天文) by Bernardo of Satsuma(薩摩のベルナルドJapan, Kagoshima?-1557 studied Coimbra University and the last and grave place in Coimbra), Tensho（天正, and Keicho 慶長遣欧使節）at the Era of Catholic Christianity in Japan.

Through mainly two (Coimbra and Shimabara) Flags, I will point out what both very rare image and concept of Holy Grail Flags mean in the time and even now using Iconology and Global history, Human Geography.

Kawanishi Takao 川西孝男got Ph.D. by the dissertation of "The Study of Legend of Holy Grail's Knight". This presentation is one of works of the Specific Joint Research by Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT) in Historiographical Institute, the University of Tokyo titled Interdisciplinary Research on the Records of the Portuguese Indian State, Jesuit letters and the VOC and EIC Archives (Monsoon Project, Matsukata Fuyuko Team), supported by them to dispatch overseas National Institutes of Europe (Italy including Vatican, France, Spain, and Portugal) in 2020 (Reiwa First Year).

### Tamar Abramson

#### *The Donatello Code: Attis-Amorino as a Proto-Emblematic Riddle*

The iconographic riddle manifested in Donatello's (1386-1466) *Attis-Amorino* (c. 1435-40) has been puzzling its viewers for over four hundred years. This winged *putto* with exposed genitals, tail, ornamented belt, winged ankles, and a friendly snake to its feet contains many attributes, but without a coherent connection between them. The statue received identifications over the years, such as Mercury, Cupid, Amor-Hercules, and many more. The scholarly inability to associate all the attributes to one character leaves the statue an enigma to this day. My proposition is to turn our attention to the social and cultural environment in which *Attis-Amorino* was created, the circle of humanists, learned patrons and artists centered around Cosimo de' Medici (1389-1464), Donatello's most prominent patron. The inclusion of artists in this circle allowed them to exchange ideas with the leading humanists, and to create intriguing and puzzling works of art, such as *Attis-Amorino*. As I will argue, Donatello's statue can be seen as a proto-emblematic enigma, created in order to provoke its viewer to think, and to become the subject of learned discussion among 15th century humanists, patrons, and artists. I will suggest that the emblematic rhetoric, which invites the reader\viewer to contemplate, discuss and interpret an emblem, was well in place in 15th century Florentine art. Artworks such as *Attis-Amorino* expressed a contemporary need for intellectual challenges that would combine text, image, and the active role of the viewer, a need that was manifested in enigmatic works of art, and was eventually fulfilled by Andrea Alciato's *Emblematum liber* in 1531.

Tamar Abramson graduated from The Hebrew University of Jerusalem (B.A., 2016) with an art history major in Renaissance and Roman art, and a classical studies minor in Latin. Her master's thesis (2019), under the supervision of Dr. Tamar Cholcman, at the Tel Aviv University, Department of Art History, "The Donatello Code: Attis-Amorino as a Proto-Emblematic Enigma," offers a proto-emblematic reading of Donatello's Attis-Amorino. In her doctoral dissertation: "Prefiguring the Emblem: Proto-Emblematics in the Art of Renaissance Italy in the 15th and 16th Centuries," under the supervision of Dr. Tamar Cholcman, she intends to continue the examination of artistic and literary precedents of the emblematic rhetoric in Renaissance Italy.

### Liana Cheney

#### *"The Shepherd Buss": Embroidery of Love and Sorrow*

An unusual Elizabethan cover made of linen embroidered in silk and bobbin lace border is exhibited at the Victoria and Albert Museum in London (No. T.219-1953). The origin of the commission and the artist is unknown but the visual imagery and Latin and Italian inscriptions unveil a beautiful lament about love and despair. This paper will present an interpretation of the emblematic imagery found in the border of the cover or hanging cloth of 1500-1600. The combination of words and reuses tells the viewer the love story of a shepherd.

Liana De Girolami Cheney, Professor of Art History emerita from UMASS Lowell. She has written several books on Italian Renaissance, Mannerism, Pre-Raphaelite Art and Women's Art, notably, *Giorgio Vasari's*

*Teachers: Sacred and Profane Art; Giorgio Vasari's Prefaces: Art and Theory; Giuseppe Arcimboldo: Magical Paintings* (translation in French and German)*; Edward Burne-Jones' Mythical Themes; Self-Portraits by Women Painters*". Her article on "Leonardo da Vinci's *Annunciation*: The Holy Spirit," in *Artibus et Historiae* (2011), 1-16, received an Award for Excellence in Scholarly Research and Publication from SECAC in 2013. Her forthcoming books are on *Lavinia Fontana: Mythological Images* and *Giorgio Vasari's Sala degli Elementi.*

### Isabel Lloret

### *Ferdinand of Austria's military education. Paideia sive militari artis peritia (Brussels, 1636)*

In the Historical context of the Thirty Years' War, Fort Schenkenschans was taken by Flemish troops led by Don Fernando of Austria, in the Historical context of the Thirty Year's War. This fort that supposed to be the entry into Holland territories was reconquered by the Dutch army on April 30, 1636. Ernst van Veen, Otto Vaenius' son dedicated the book *Paideia sive militaris artis* to him, on the occasion of this great loss, in order to encourage him.

Throughout this text, we will try to explain the meaning of this emblem book, as well as the variety of several influences by other books of emblems, numismatic images, Biblical and Patristic texts, which mix their own meaning with stoic emblematical roots.

Graduated in History and Heritage (Jaume I, University, Castelló). Master in History of Art and Visual Culture (University of Valencia-Castellón, Universidad Jaume I). Pre-doctoral researcher with a grant from the Ministry for Education FPU (FPU17 / 01187). Inter-university PhD in History of Art (University of Valencia- University, Jaume I). She belongs to the research group IHA, Iconography and History of Art, at University Jaume I, Castellón. She has done her first research stay at the University of Vienna (2019) and the second one at the Warburg Institute in London (2020). The name of her Doctoral Thesis is: *Iconografía, Literatura and Joyeuses Entrées. El Cardenal Infante Don Fernando de Austria, héroe de Nördlingen (1609-1641).*

### Cezara Bobeica

### *Visual and verbal strategies of occultation in Henry Peacham's emblem book* Minerva Britanna *(1612)*

Henry Peacham is "an important minor figure" in the field of emblematics in that he came into regular contact with power while never managing to obtain the recognition he longed for. With the publication of *Minerva Britanna* in 1612, Peacham's ambition was to emblematize some passages from the King's *Basilikon Doron* (1599), while at the same time adding other "emblems and impresas of sundry nature" as he puts it in the subtitle of his collection. The aura of his main source as well as the dedicatee, prince Henry, put the emblematist in a particularly conspicuous position. Nevertheless, we argue that Peacham uses the emblematic genre for an oblique criticism of King James's reign. The book of emblems thus verges on subversion on a number of occasions. In this regard, we intend to analyse the collaboration of visual and verbal strategies used by the emblematist in order to present an uncanonical vision of power. All in all, we'll show the intricate relation between saying and hiding at work in Peacham's emblem book as regards the discourse on political power.

I have obtained my Master's degree at the École Normale Supérieure in Lyons in 2014 and successfully passed the Teaching diploma (Agrégation) in 2015 and from then on, I taught English Literature and Language in High school. From September 2018, I am teaching at the University of Strasbourg. My current research focuses on Henry Peacham's emblem book, *Minerva Britanna* (1612) and the study of the emblematic mode in the German biscuits, springerle.

### Giuditta Cirnigliaro

### *Leonardo's Emblems and Word-and Image Devices: A Digital Initiative*

Leonardo da Vinci's collaboration of different fields of analysis is indeed relevant to current word-and-image debate, and questions recent trends in digital humanities and emblem studies. What does it mean to consider Leonardo's transdisciplinary research that merges words and pictures in present-day visual culture? To what extent may sources of emblems be identified in light of current technology developments? Can digital humanities help us to unveil early modern textual and visual combinatory devices? My paper combines an object-based approach with digital technologies with the aim to define the relation of verbal and visual inscriptions in the form of emblems in Leonardo's oeuvre. By conducting a comparative analysis of Leonardo's folios featuring emblems, literary writings and scientific annotations, I identify the archetypes of this interaction in the books contained in his personal library and examine the convergence

of his use of empirical, diagrammatic, and pictorial strategies toward the investigation of nature. The material component of this study consists in a series of analytical tables which examine recurrent textual and visual patterns in Leonardo's manuscripts. The identified patterns are subsequently examined through a web-publishing platform developed in collaboration with the Roma Tre Digital Humanities Laboratory. By digitally highlighting the interaction of elements on the space of the page, and enabling the layering of drafts belonging to similar projects in Leonardo's works and sources, this study traces the formal patterns of the artist's analytical thinking in order to uncover the origins of his interdisciplinary research in the form of emblems.

Giuditta Cirnigliaro received her Ph.D. in Italian Studies with a concentration in Art History from Rutgers University in May 2018, with a thesis on Leonardo da Vinci's fables and emblems. She holds a Laurea degree in Lettere from the University of Milan, and a BA and MA in Fine Arts from the Brera Academy and the Glasgow School of Arts. She is currently a Postdoctoral Fellow at Roma Tre University, collaborating with academic institutions and museums on projects focusing on the digital reconstruction of Leonardo's personal library, and the analysis of recurrent patterns in Early Modern drawings and writings.

### Ekaterina Skvortcova

#### *Louis Caravaque's "Portrait of the Daughters of Emperor Peter the Great Anna and Elizaveta" (1721-1723) from Marly Palace as an Allegory of the Treaty of Nystad*

In order to Europeanize Russia Peter the Great initiated crucial reforms which embraced all fields, including fine arts. To facilitate wide use of European baroque symbolic language he commissioned the first emblem book with epigrams translated to Russian *Symbola et Emblemata* to be published (1705). Untranslated emblem books also got wider circulation. And the very broader acquaintance with European art contributed to the spread of emblematics.

This paper provides interpretation of the allegorical programme of "Portrait of the Daughters of Emperor Peter the Great Anna and Elizaveta" painted by a French master Louis Caravaque for Chenar study-room of Marly palace in Peterhof. The portrait perished in the fire of the palace in 1901 and have so far been known only after its mentionings in prerevolutionary literature. My recent discovery of an archival photograph of it has finally revealed how it looked like, while tracing its history in archival documents has made it possible to establish Louis Caravaque's authorship and to firmly date the portrait. The very composition of two female figures and attributes attached to them originating from emblem books provide grounds to interpret the portrait as an allegory of the Treaty of Nystad (1721) which put victorious end to the Northern war. Such an interpretation is supported by the fact that nearly at the same time a loosely similar allegorical sculptural group (but with no portrait likeness to princesses) was commissioned from Pietro Baratta on wish of Peter the Great and its meaning as an allegory of *Pax* and *Abundantia* is explained in contemporary Russian sources. Meant for a small private studyroom of the Emperor, the portrait of his beloved daughters simultaneously reminded of his glorious deeds as a ruler. Representation of princesses in such an allegorical guise was inspired by the fact that celebrations of Nystad Treaty in Moscow in January 1722 coincided with birthday of Anna and declaring Elizaveta's adulthood.

Ekaterina Skvortcova defended her PhD in 2012. In it she examined the art of J.A. Atkinson and J. Walker and Russian-English artistic links at the turn of the 18th-19th centuries. Her research was carried out with the generous support of the Paul Mellon Centre for Studies in British Art. In 2017 she got a scholarship from Staatliche Museen zu Berlin in order to study Berlin materials for her research on K.F. Schinkel's "Panorama of Palermo" and his dioramas. Now, her major topic is "Representation of Russian Emperor's power in 18th-century Russian art". Various aspects of research were supported by Russian Scientific Foundation, Grant of the President of Russian Federation for Young Scholars, Paulsen Conference Grant. Ekaterina Skvortcova has been working at Saint-Petersburg State University from 2012, now as an associate professor. She was a visiting lecturer at Bergen University, Norway, Greifswald University, Germany, and Jyväskylä University, Finland.

### Eliana Ferrari

#### *The lost emblems: the emblematic programme of the Château des Grotteaux (Blois, 17th century)*

The Château des Grotteaux is a maison seigneuriale in the French countryside, built at the beginning of the 17th century. Twelve emblems were painted on the main beams in the central room of the castle; however, in the 19th century, the picturæ were removed and covered with black painting, and only the motti survived.

Thus, the goal of my research was to rediscover the imagines and their source(s), as well as to understand the meaning of the whole programme.

At first, I looked for matching motti in emblematic publications – but with no success. These emblems seem to be an original creation: hence, I tried to find similar emblems, with a similar meaning of the anima or with a compatible corpo – always aware of the fluidity of the emblematic form.

The process led to explain the origin of the programme, specifically its epicurean influences – vehiculated in French culture by Erasmus, Montaigne, Gassendi. Therefore, the cultura, that is alluded to by botanical emblems, is both a quest for knowledge and a projection of the Garden, Epicurean and monastic – themes coherent with the contemporary fascination for an isolated country life. In addition, Montaigne's librairie may have played an important role as a model, to declare one's social and spiritual nobility.

This interpretation is supported by an analogous programme, described in Les devises de monsieur de la Boissière (1654), where a corresponding system of values is displayed.

Eliana Ferrari is currently enrolled in the School of Specialization in Art History at University of Florence. She completed her master's degree magna cum laude in 2018, at University of Rome "La Sapienza", after a two years' experience in France. Her master's thesis "Tecum Habita" analyzes the emblematic culture in Blois at the beginning of 17th century. Her supervisor, Dr. Gabriele Quaranta, also introduced her to the emblematic world during the 11th International Conference of the Society for Emblem Studies in Nancy (2017).

### Helmut Renders

*What makes emblems emblematic? The Nachleben of Antique and biblical motives as pathos formulae in popular Jesuit and Protestant catechetic engravings*

To establish in the oral communication a dialog between Jesuits and Protestant popular catechetic prints we propose to focus on the well-known and widely used motive of the two ways (the wide and the narrow way, in combination with the motives of the tree of life, the New Jerusalem, Paradise, Hell and the crucifix). We believe that they could be considered a trans-confessional *genre* which follows an originally Jesuit proposal for a popular catechetic print. To do so, we shall give, first, a quick overview of its importance, especially among Jesuit and Reformed – but also Anglican, Presbyterian and Lutheran – artists of the 16th to 19th century engravings and litographies. Our epistemological reference is Aby Warburg (*Nachleben, pathos formula*). In the presentation, we argue that the performative effect of this special group of catechetical prints in all its different confessional expressions should be understood as, first, the *Nachleben* or the performative appeal of the antique themes of the Upsilon of Pythagoras, Hercules at the crossroad between virtue and vice, and, and the *Tabula Cebelis*; and second, as *Nachleben* of biblical eschatological metaphors and motives and the *pathos* attributed to and articulated by them. By this, we reaffirm and at the same time amplify Aby Warburg´s understanding of the presence of Antiquity in Renascence Art and suggest to understand the biblical texts and metaphors - within the Warburgian terms - as late antique literature.

The proponent investigates Jesuit images and its impact in the Brazilian context since 2009, first, as a professor for theology of a graduate program, then in a postgraduate program in religion, both at the Methodist University of São Paulo. His special interest is in the relation between Catholic and Protestant religious art in Brazil, the creation and exchange of their religious imagination and theories, which explains its use and impact.

### Agnieszka Seidel-Grzesińska

*The image-text compositions of emblematic character in the Church of Peace in Świdnica (Silesia, Poland)*

From the 2nd quarter of the 16th century Silesia, mostly Protestant, was in the hands of the Catholic Habsburgs. The Lutheran situation worsened even more after the Thirty Years' War. The freedom of worship, already seriously limited, was further restricted. Hundreds of Lutheran churches were closed by orders of the Catholic rulers. As an exception, Protestants received permission to build only three new churches in whole Silesia. These churches were then known as Churches of Peace. One of them was erected in the town of Świdnica (1656-1657). Soon after the church services there were attended by thousands of believers.

At the end of the 17th century the interior of the church - the galleries, boxes and epitaphs - as well as the liturgical utensils were decorated with paintings of an emblematic character. Almost all the compositions were designed especially for this interior. They were inspired by, among others, the writings

of Johann Michael Dilherr, Johann Saubert and Johann Arndt, as well as the emblem books by such authors as Joachim Camerarius and Hadrianus Junius. There are almost hundred image-text compositions on parapets of the boxes and two-story galleries, which combine pictorial motifs from emblem books with quotations from the Holy Bible.

The iconographic program of the interior is even more interesting as it mirrors Protestant-Catholic religious dialogue led between the local Lutheran community and Jesuits from the Świdnica parish church. As a result, the decoration of the church's interior is extremely sophisticated and its form and content - unique on a European scale. The paper summarizes my research, which I have been conducting for past years in the field of early modern art in Świdnica.

Master in History of Art and PhD in Art Studies (both University of Wrocław, Poland). The title of the Doctoral Thesis is: "Architecture and decoration of the Church of Peace in Świdnica 1656-1740". Since 2001 lecturer at the Institute of Art History at the University of Wrocław, in the Department of Renaissance and Reformation Art and the Department for Monument Documentation. Essays on the iconography of Silesian art in the Early Modern Period and on the digital humanities, especially about the structure of metadata and the ontologies in the field of cultural heritage. Associate of the monuments inventory projects and the projects in the field of museum digitalisation.

**Denis Drysdall**
**Why did Barthélemy Aneau translate "line for line"?**
Aneau gives five reasons: "Firstly, in order to emulate ancient poets who translated sometimes line for line ...  Secondly in order to retain the conciseness of epigrams, which should not be amplified in long sentences. Thirdly, because emblems need to be brief, for lengthy verse would require too much space on the objects to be ornamented ... Fourthly, to demonstrate to the 'defamers' of the French language that it can be the equal of Latin in 'laconic brevity' ...  Fifthly because he is confident that he can do it ... -- but was that all?

Denis L. Drysdall is Honorary Fellow and Research Associate at the Faculty of Arts and Social Sciences of the University of Waikato (Hamilton, New Zealand)

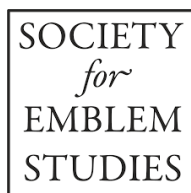## ORGANIZING COMMITTEE

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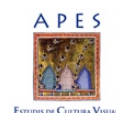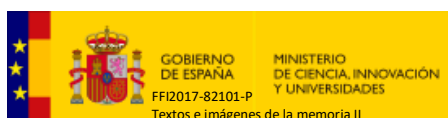José Carlos Seabra Pereira (University of Coimbra / CIEC)
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