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The Amorum Emblemata (1608) of Otto Vaenius:

An edition with introduction and commentary

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Thesis

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Abstract

The goal of this edition of the 1608 Amorum Emblemata of Otto Van Veen (Vaenius) is to provide commentary on each emblem. The sources for mottoes, epigrams, and pictures have been identified as specifically as possible. Pictorial and literary analogues have been indicated, as has material which is analogous in sentiment to the various emblems. Translations have been provided, obscurities explained, and oddities clarified where possible. Biographies of the author and translator are included, as are comments on the book's contents, thematic structure and bibliographical context. The edition is indexed alphabetically by mottoes, sources cited by Vaenius, and motifs.
Acknowledgements

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## Contents

**Introductory Remarks**

Otto Vaenius ii

Richard Verstegen viii

Comments on the Latin/English/Italian version of 1608 xiv

Preliminary material xiv

Thematic structure xv

Treatment of the emblems xxiv

GUL Stirling Maxwell 1050.2 xxix

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**Amorum Emblemata**

List of Emblems xxxi

Vaenius’ title page xxxiv

Pembroke Coat of Arms xxxv

Dedication xxxvi

Preliminary material xxxvii

Emblems liv

Censura 248

---

**Indices to Emblems** 249

Index of mottoes 249

Index of Vaenius’ cited sources 252

Index of motifs 255

---

**List of References** 264
Introduction

Otto Vaenius, Renaissance Man

Otto van Veen (Vaenius) was born in Leiden in 1556, the son of Cornelis van Veen, a lawyer who also held the offices of pensionary, burgomaster, alderman and orphanage superintendent in the city.¹ In October 1572, as tensions mounted between Catholics and Protestants, Cornelis left Leiden with his family and fled to the Southern Netherlands (Porteman 1). As a high-ranking political officer in Leiden with staunchly Catholic beliefs, he was searching for a place where his position and faith were not in conflict and moved to Antwerp before finally settling in Aachen. Otto had been introduced to the art of painting by master Isaac Swanenburgh, and this apprenticeship was subsequently developed at the court of Prince-Bishop Cardinal Gerard Van Groesbeek in Liège (1). There Otto had the opportunity to study under “the humanist, painter, and art connoisseur Dominicus Lampsonius” (1532-1599), the Prince-Bishop’s secretary and a prolific writer who had provided the art historian Vasari with information for a chapter on the Flemish painters (1).²

In Liège Vaenius studied philosophy and dogmatic theology (1), the basis for his lifelong interest in literature and the humanities. This period in his life assured him the lifelong protection of the Catholic hierarchy (2), which served him well repeatedly during his later career.

Vaenius spent the years from 1575 to 1580 in Italy under the tutelage of Federico Zuccaro, “equipped with a letter of recommendation to Cardinal Cristoforo Madruzzo

¹ The vast majority of information provided here about Vaenius is based on the illuminating and thorough biography and analysis of his life and work by Karel Porteman in Amorum Emblemata (Aldershot: Scolar Press, 1996). Numbers in parentheses refer to page numbers in the specific source under discussion.

² Vaenius quotes Lampsonius as the source for Emblem 28 (pp. 45-55).
Eventually, Porteman argues, this Italian education led to Vaenius becoming “Rubens’ valued, erudite master between 1594-1598” (2).

Porteman also tells us that “ultimately, this painter, whose life was bound up with the Spanish cause, was to build his career in the Spanish Netherlands” (2) around the court of Archduke Ernest of Bavaria (died 1612). The Archduke named Vaenius a chamberlain when he returned to Liège in 1580-81 (2). Later, “from around 1585 on, [Vaenius was] in Brussels with Alexander Farnese, Duke of Parma, the Spanish Governor.” (2) After Parma’s death in 1592, Vaenius settled in Antwerp, where he married Maria Loets and “soon began to occupy a prominent role as a learned painter with friends in high places” (2).

In 1594, Vaenius had the opportunity to assist in the creation of decorations used at the inauguration of Archduke Ernest of Austria (2), and five years later he was similarly involved with the triumphant entry of Archduke Albrecht and Archduchess Isabella into Antwerp. In seeking a suitable position, he began as the engineer of the Antwerp citadel, “which gave him the legal title of courtier,” (2) and eventually rose to become Antwerp’s most prominent “figuur-schilder,” (2). Porteman tells us that Vaenius then received many important commissions and eventually became a master of the Guild of St. Luke from 1603-1604. His social career was to be crowned with his appointment in 1612 as Master of the Archducal Mint. This post meant that he had to supervise the coining of gold and silver. The office forced him to move to Brussels in the late summer of 1615. His attempts to secure the post of extraordinary Master of Accounts in Luxembourg were unsuccessful (2).
Porteman attributes the gradual decrease in Vaenius’ painting commissions at the end of 1608 to the return of his brilliant pupil Rubens from Italy (2). Vaenius, Porteman maintains,

came to be seen in the city on the Scheldt mostly as the designer and compiler of illustrated books of learning, embellished with literature and moral philosophy, a master of emblem books and related genres. His humanist education made him excellently suited to this task. It actually began in 1607 with the celebrated Latin Q. Horati Flacci Emblemata, better known as Emblemata Horatiana, which he published with H. Verdussen and dedicated to Archduke Albrecht. In this work, moral-philosophical maxims are illustrated emblematically, using copperplate engravings (2) [after drawings by Vaenius].

Among the first to publish an emblem book with texts on one side of a double-page and a fully worked-out allegorical representation on the other (Gerards-Nelissen 19-20), Vaenius was also one of the first to name one particular classical author as his source of inspiration (20). Each verso consists of a motto and a choice of quotations (at least one of which is from the writings of Horace), with an illustration of the image on the recto opposite (20).

Vaenius’ choice of Horace as his informing source may have come from Livinius Torrentius (1525-1595), bishop of Antwerp, with whom Vaenius was acquainted (Porteman 3).^ Torrentius’ edition of Horace’s works, published posthumously in 1602 by Plantin, would achieve fame “throughout the seventeenth century” (Gerards-Nelissen 21).

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^ Letters from Torrentius prove his acquaintance with Vaenius.
Vaenius "regarded the engravings as pictorial replicas of the texts composed or compiled by him" (Porteman 3), and the geographer Abraham Ortelius pays him a great compliment in 1598: "Dico te primo in nostro orbe qui litteras liberaliores cum hac arte iunxisti" ["I maintain that you are the first one who has connected on this earth the liberal arts with this art"] (3). This may suggest that Vaenius himself is responsible for the Latin verses (when these are original) and for the Dutch verses which are the basis for the English and other versions.

For epigrams and mottoes which have not been attributed, several possibilities exist. Vaenius may have collaborated: Hugo Grotius and Daniel Heinsius were both renowned for their ability to compose poetry of that sort. Vaenius may have had in mind an obscure or very common classical source, neither of which would lend itself to attribution. Or perhaps Vaenius, the painter with the well-rounded education and court experience, composed them himself.

While the inspiration for the images in the *Amorum Emblemata* is generally Ovidian, Vaenius did not rely on any single author for the verses. However, the relationship between Heinsius and Vaenius was clearly one of reciprocal borrowing: Vaenius adopts the motto of Heinsius' first emblem, the hackneyed Vergilian hemistich *Amor Omnia Vincit*, as the vignette on his title page; Heinsius' circular frame nearly always has Vaenius' epigram in the top part of it. In fact, there are at least eleven emblems in *Amorum Emblemata* in which the relationship between Vaenius and Heinsius can be seen: emblems 14, 15, 49, 78, 115, and 123 have pictorial analogues and emblems 3, 52, 73, 95, and 96 contain analogous epigrams.

It seems clear that Vaenius is utilizing Heinsius' earlier work since, as Porteman points out, Heinsius' collection—which was later to be given the genre name *Emblemata*

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Amatoria—was first printed in Amsterdam in 1601 (10-11). Surely these colleagues saw one another’s work and likely relied on one another for creative impetus and collaboration.

Porteman places the Amorum Emblemata in the context of Vaenius’ oeuvre and shows the connection between Vaenius’ new book and his previous work:

Vaenius’ next emblem book Amorum Emblemata, created in the same style [as the Emblemata Horatiana], received its ecclesiastical imprimatur in 1607, and was published in 1608. This time, the collection consisted of amorous maxims, mostly, but not always, taken from Ovid. The fact that he did not confine himself to Ovid alone probably explains Vaenius’ decision not to publicize his second work under the title of “Emblemata Ovidiana” as he did with his first. The title of this new book directs us specifically to a genre, a type of emblem. Nevertheless, the Antwerp artist Cornelius Boel, who, as an engraver, was closely involved with the production of the collection, makes a clear connection to the earlier work in the sonnet he wrote as an introduction to the Dutch edition: the first was serious, the second more light-hearted. Both books, however, are connected and were seen as aspects of the same literary intention. The English adaptor, Richard Verstegen, puts it, following Boel:

So Venius, for repose from learned labors done,
In Horace woorthie theme and sage philosophie,
In subject of delight another praise hath wonne,
By shewing here of love each perfect property (3).

Porteman follows the progression of Vaenius’ work for the next several years:
A similar collection on spiritual love, *Amoris divini emblemata*, published by M. Nutius and M. Meursius and dedicated to the Archduchess Isabella, followed in 1615. Vaenius says in the dedication that he had heard from friends that the Archduchess, on perusing the *Amorum Emblemata*, had asked if it would be too difficult to transpose it to the spiritual level, taking into account the similarities between spiritual and human love (3).

Like the *Amorum Emblemata*, it is written in polyglot versions—"there are Spanish, French, and Dutch verses under Latin quotations" (3-4), which suggests a certain consistency to Vaenius' work. This book, according to Porteman, "saw the beginning of a religious type of love emblem in the Southern Netherlands which, largely through the influence of the Jesuits, was to become one of the most successful genres in seventeenth-century devotional literature" (4).

Other notable works by Vaenius which involve the combination of text and pictures include *Vita D. Thomas Aquinatis* (1610), and *Batavorum cum Romanis bellum* (1612), a collection of prints depicting the wars of the Dutch against the Romans, with a commentary based on Tacitus, and consisting of 36 designs by Antonio Tempesta (4).

By 1615, after unsuccessfully competing for a commission for the high altar in the church of Onze-Lieve-Vrouw, Vaenius was complaining to Archduke Albert that he was no longer receiving important commissions. He moved to Brussels in that year and continued to petition his patrons for financial support, which was granted; even after his death at the beginning of May 1629 in Brussels, his widow continued to receive help from Isabella.
Catholic dissident and pamphleteer Richard Verstegen (Rowlands) was born in the parish of St. Katherine, near the Tower of London, around 1550 (Porteman 8). His family had Dutch roots; in 1509, his grandfather Theodore Rowland Verstegen was forced to move the family to England from its native Guelderland (8) because of the "intestine wars there raised" (Wood II, 392). He married an Englishwoman, and died while his son was still an infant. This child, Verstegen's father, was apprenticed to a cooper at sixteen, and eventually came to settle in St. Katherine's Ward, where Richard was born. He gave his son an "ingenious and grammatical education" (Wood II, 392), which was furthered when he was entered at Christ Church, Oxford, in the beginning of 1565 as "Richard Rowlands, servant to Mr. Barnard" (Oxf. Univ. Reg. Oxf. Hist. Soc. II. ii. 14). There he "became esteemed for some parts of learning that were not then among the academians regarded" (Wood II, 393), including English history, Anglo-Saxon, and Gothic; however, because he was a zealous Catholic, he declined the oaths of loyalty to the Church of England essential to a degree, and left university without one (Porteman 8).

The next few years of his career were largely nomadic, with moves often instigated by his Catholic convictions and their consequences. In 1576 he published a translation from German entitled *The Post of the World: wherein is conteyned the antiquities and originall of the most famous Cities in Europe. With their Trade and Trafficke* (London: Thomas East). Although it is difficult to know what he did for a living in these years, as Parry points out, it is likely that he was involved in the printing trade. As persecution of Catholics increased under Elizabeth, Rowlands spent a few days in jail in 1577 (8) and moved to Antwerp, where he married (Guiney 203), dropped his English name, and resumed the paternal Verstegen.
Verstegen returned to London in 1581 to run a secret press, which printed Catholic pamphlets and propaganda. When the press was seized in 1582, he moved to Paris, and continued to produce booklets which described the persecution of Catholics in England. Parry tells us that his “anti-English activities aroused the ire of the English ambassador in Paris, who pressed for his arrest and imprisonment in 1583” (50). He was released in January 1584, as a result of “intervention by the papal nuncio” (50). After a visit to Rome, he settled in Antwerp, where he was to continue completing works of religious protest. In 1587, *Theatrum Crudelitatum Hereticorum nostri Temporis* appeared, a book “full of cuts representing the hanging, quartering and beheading, or butchering of popish martyrs, engraved from the delineations made with the pen of Verstegen who was observed, while in England, to be much delighted in drawing and painting” (Wood II, 393). Seemingly occasioned by the execution of Mary, Queen of Scots, for whom Verstegen had a particular veneration (Parry 50), the *Theatrum Crudelitatum* was a “comprehensive indictment of Protestant cruelty against Catholics, showing the horrors perpetrated on them by French Huguenots, Dutch Calvinists, and English Reformers” (50). As Guiney points out, it is “no manifesto against a special prince or country, but a record of the glory of martyrs, and of a persecution unique in character” (203-204).

Verstegen was back in France in 1595 on his way to Spain, where he spent some time at the Catholic college at Seville and had an interview with Philip to discuss the situation of English Catholics. At the end of the same year he was once more in Antwerp, and although

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5 Although there is general accord regarding the events of Verstegen’s life, scholars disagree on the specific dates of his time in Paris, London, and Antwerp. I follow Parry, whose account best correlates the dates of multiple events. Guiney concurs that *Theatrum Crudelitatum Hereticorum nostri Temporis* was printed in Antwerp in 1587, but places the events leading to Verstegen’s imprisonment in Paris the following year. It is interesting to note that the details of the event, described by Guiney in exacting precision, correlate with Parry’s account directly, and the only discrepancies are in the dates.
both Anthony Copley and Wood report that he operated in the pay of Spain as a spy for the Jesuits, Guiney asserts that there is no confirmatory evidence of Verstegen's reputed riches in other quarters. However, Edward Herbert, in his examination of June 1, 1595, calls Verstegen "entretenido of the King of Spain [a paid agent of Catholics who had fled from Britain (Porteman 8)], living near the bridge of the tapestry makers," and there is ample confirmatory evidence that he was a "valued secret agent of the Spanish party" (Guiney 204). Porteman traces the next few years of Verstegen's life:

He functioned as an intermediary for correspondence with England, informed and instructed missionaries heading back there and supplied them with passports. . . . At the beginning of 1605, after England had made peace with Spain, Verstegen did back down [on his previously fierce advocacy of the Spanish cause against the Scottish during the succession to the English throne. Verstegen] ebulliently acclaimed James as "King of Britain, France and Ireland, Defender of the Faith." Even though this acclamation was the result of excitable expectations of the king's conversion to Catholicism, the most important thing was that it appeared in a volume which served Verstegen's reputation in England in every way, *A restitution of Decayed Intelligence in Antiquities. Concerning the most noble, and renowned English Nation* (1605) (8).

In this work, dedicated to James I (although this dedication was never approved), Verstegen makes the argument that the English are entirely a Germanic nation, whose real ancestors were Saxons. He defends this thesis by means of a summary of the early invasions of Great Britain, the formation of its languages, surnames, and other matters, and exhibits his
knowledge of Anglo-Saxon. Printed in Antwerp in 1605 and reprinted several times from 1628-1673/4, it was “immediately sold at the bookshops of John Norton and John Bill in London, [and] was highly valued in English intellectual circles” (Porteman 8-9). Sir Robert Cotton, “collector of Anglo-Saxon antiquities and the founder of the ‘Biblioteca Cottoniana’, the core of the present-day British Library, informed Verstegen of his approbation” (9), and the two continued to stay in contact up to 1617. As Porteman points out, once the political climate had improved as a result of the peace-seeking policies of James, “Verstegen the scholar could easily put Verstegen the truculent polemicist behind him” (9).

Porteman maintains that “the polyglot Verstegen was undoubtedly Vaenius’ best choice of English language poet in the Antwerp of the time” (9), since one of the most distinguishing features of the Amorum Emblemata is its polyglot character. Four different polyglot versions exist; in these issues, the language of the epigrams changes from one edition to another, as do the preliminary dedications and commendatory verses.

Verstegen based his English renditions on the Dutch verses, as Porteman makes clear: “it is, nevertheless, beyond dispute that [Verstegen] mainly used the Dutch verses as his starting point” (9). However, “the texts Verstegen supplied to Vaenius are not usually real translations” (9)—Verstegen is quite free with his interpretations, and it seems at times that

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6 See Porteman, pp. 4-9 for a description and explanation of his view of the polyglot nature of the Amorum Emblemata.
7 These issues are Latin/English/Italian, Latin/Dutch/French, Latin/French/Italian and Latin/Italian/ Spanish. Porteman’s views of the book’s complicated bibliographical relationships have been clarified recently by Stephen Rawles in “The Bibliographical Context of Glasgow University Library SMAdd.392: a Preliminary Analysis” in Emblems and the Manuscript Tradition, pp. 106-7. Rawles makes it clear that there are two closely related editions in 1608 and that these contain two separate settings for the Latin. The version with the English always belongs to the second edition. See also Landwehr, Emblem Books in the Low Countries, p. 696 and Prez, Studies in Seventeenth-Century Imagery, pp. 523-526, for more information.
8 Thanks to Dr. Michael Bath of Strathclyde University for graciously providing me with as yet unpublished material which has contributed to this section and the next.
he follows the copperplate engravings as a guide more than the Latin epigrams and mottoes. Porteman seems convinced that Verstegen is working from the other vernacular versions as well: “using the epigrams in many different languages in front of him, Verstegen was able to create quatrains which faithfully reflected the emblems’ purport” (9). In Emblem 36, for example, the Latin verses make no mention of a goose or peach tree, while Verstegen’s English version and the French and Dutch verses are almost identical in their treatment of these two images. A probable order, therefore, is that Vaenius chose the Latin verses and then composed the picture and the Dutch. Verstegen received the Dutch version (and perhaps a copy of the picture) from Vaenius, and translated those lines into English. It is likely that a similar process occurred for the French verses, since they seem to be translations of the Dutch but not the Latin.

Verstegen’s vitality is attested to by his new marriage in 1610, when he was sixty years old, and the subsequent publication of almost twenty remarkably varied works in Dutch, from epigrams and epitaphs to character sketches, pious verses, odes, and maxims (Porteman 9). His other works in Dutch and English include: 1. Odes in Imitation of the Seaven Penitential Psalms, Antwerp, 1601, 8vo. 2. A Dialogue on Dying well, translated from the Italian of Dom Peter of Lucca, Antwerp, 1603. 3. Sundry Successive Regal Governments of England, in one large sheet with cuts, Antwerp, 1620. 4. Neder Dvytsche Epigrammen, Mechelen, 1617, 8vo. 5. Spiegel der Nederlandsche Elenden, Mechelen, 1621.

Charlotte Fell-Smith suggests a possible attribution of the quarto England’s Joy, by R. R. (Richard Rowlands?) in London in 1601, to Verstegen. However, this would be more than a little odd, given Verstegen’s Catholic position and the fact that the verses were occasioned by Lord Mountjoy’s defeat of Irish rebels under Tyrone. Fell-Smith also maintains that the
Nederlantsche Antiquiteyten, Brussels, 1646, 12mo, and other works in Dutch attributed to Rowlands, are probably all by another Richard Verstegen or Verstegen whose will was dated Antwerp, 26 Feb. 1640, and whose widow, Catharina de Saulchy, remarried in August 1640. She supposes that he may have been Rowlands' son. However, Guiney asserts that she has mistakenly dated Nederlantsche Antiquiteyten, and that "it is actually a later edition of the same work by our Verstegen brought out in 1613" (207), and that it is in fact Verstegen himself whose will is dated 1640. Gillow places the death of Verstegen "possibly about 1636" (V, 567), although Guiney does admit that "the date of his death is not known" (207). He is last heard of in Antwerp in 1620 (Parry 50).
The version which contains the English verses of Verstegen is dedicated to William Herbert, third Earl of Pembroke (1580-1630), and his brother Philip Herbert, Earl of Montgomery (1584-1650). "These two nephews of Sir Philip Sidney were known as the greatest literary patrons in England in their time" (Porteman 7). Along with three Latin and one Italian commendatory poems (see below), this version also contains one English verse-tribute, signed by R.V., which led Samuel Chew to suggest that the English texts in *Amorum Emblemata* were composed or translated by Richard Verstegen.⁹

Vaenius’ dedicatory note is followed by commendatory poems. The first is *In Emblemata Amatoria Othonis Vaenii Hugonis Grotii epigramma*, a Latin tribute to Vaenius by his colleague Hugo Grotius. Daniel Heinsius follows this with his own Latin approbation *In Amores ab Othone Vaenio delineatos*. A longer poem, *In Cupidines Othonis Vaenii*, written by Maximilian De Vriendt, completes the Latin verses in the preliminary material.

R.V.’s English verse is next, which is followed by an original poem in Italian by Petro Benedetti. Glasgow University Library collection S.M. 1050.2, upon which the present edition is based, has verses in only Latin, English, and Italian. Porteman’s edition also contains Dutch, French, and Spanish verses, but these are from other issues of *Amorum Emblemata*.

Each emblem is comprised of a copperplate engraving made from a drawing after Vaenius and accompanying verses in Latin, English, and Italian. The text generally consists of: a motto and set of quotations in Latin, which together may be reckoned to supply the

theme of the emblem; and a vernacular epigram which derives principally from the picture
and may offer a sense quite different from the Latin text. Although it may be a stretch to
define separate quotations, which are sometimes prose, as "epigrams," I have done so for the
purposes of this study because the quotes tend to function as epigrams within the context of
the conventional definition of emblematic structure, even if they may not actually fall within
the somewhat narrower technical definition of "epigram." The vernacular translations, by
and large, are epigrams in both function and form. Verstegen's titles are usually from the
titles of the Dutch verses; the French and Italian tend to translate the Latin mottoes.10

**Thematic Structure**

If one uses relatively broad categories, it is possible to systematize the emblems into
groupings which reflect similar motives, intentions, and views of the natures of love and
lover, although no overall thematic structure governing the entire book emerges except
perhaps *Amor Omnia Vincit.* The sentiments of one emblem are often directly contradicted
by those of another, which may reflect the complexities and vagaries of love Vaenius and
Verstegen were bound to encounter as they undertook to "[shew] heer of love each perfect
propertie."

Although the long prefatory poem "Cupids epistle to the yonger sorte" does not
address every topic with which the emblems are concerned, it does contain references to
specific emblems and in this way serves as an introduction to the emblems which follow.11
Cupid begins by establishing and reinforcing the power and necessity of love: "What after

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10 Porteman's edition makes this clear by supplying the Latin, English, Italian, Dutch, and French. The original
issues contain only Latin and two vernacular languages.
11 See Porteman, pp. 13-16. For the relationship between "Cupids Epistle" and Shakespeare, see Praz, *Studies,*
nature lives, lives subject unto mee, / All yeilding to my law must all my vassalles bee," and then catalogues the vassals which appear in the emblems to illustrate his agenda: creatures with reason and without, fish, foul, and salamander. These characters can be found throughout the book—hares, dogs, an ox, Icarus and Daedalus as birds, bears, gnats, a goose, a salamander, and a chameleon all make appearances. Even the sun and moon, "resembling man and wyfe" are kept in the heavens by Love in emblem 18. Plants and trees "observe [Cupid's] command," and are signified by the "Palme," which we find in emblems 6 and 51. The union between man and woman, which appears to be the central point of the book (represented throughout by grafting, streams, arrows, etc.), and an exhortation for the "yonger sorte" to abide by the wisdom of the emblems, are the themes for the remainder of the poem. The final sonnet establishes that the proper audience for the book are young people, and that Love's "passions and his paynes, his bitter and his sweet, / his constancie and troth his virtues most esteemed. / His power, his warre & peace, & els what may bee deemed, / The yonger sorte may see, in all occasions meet." Porteman notes that "the sonnet at the end of the preface speaks in the language of an advertisement and certainly offers no accurate list of contents which points to the structure of the collection" (16). While this is true, the preface still foreshadows the major themes of the book: Love's power, the futility of trying to escape Love, and the union through which Love is best realized.

Porteman has explained the composition of *Amorum Emblemata* in terms of function and the principles of the *copia* and the *variatio*, and has established a loose sequence into which certain "clusters" fit. Without any intent to dispute his assertion that "*Amorum Emblemata* is structured like an orchestral score, which its interpreters could perform, leafing back and forth, in various manners and with various intentions" (17), I have attempted to
develop this notion of clusters by arranging the entries into groupings based on the sequential order of each emblem. Although a loose logical order can be established in this manner, there remains a large number of emblems which are contradictory or would fit better in other places if a strict logical system were Vaenius' intention (see below). This may suggest that the organization of the emblems is not meant to follow a strict order; however, patterns do emerge within the framework established between the thesis of the first emblem ("Amor aeternus") and the conclusion brought about by the focus of the final few emblems on rebirth after death.

The first emblem offers a general statement about the nature of love, which is bolstered by specific examples in later emblems. Vaenius provides a context within which the remaining emblems can fit by outlining the eternal nature of true love: in order to achieve the everlasting harmony of love, one must love properly. If a lover fails to do so, he or she can never expect to enjoy the fruits of eternal love. So how does one love properly? The virtues of love—union and reciprocity—are illustrated by the emblems which follow. The lover achieves union through fidelity [2], grafting [3], and loyalty/righteousness [4]. Reciprocity, an integral part of union, is represented by two Cupids (Eros and Anteros?) who shoot one another with arrows of love [5], struggle over the palm of love [6], receive equal portions from the cup of Fortune [7], aid one another [8], and conclude this group with an embrace signifying their union [9]. Vaenius revisits this theme often throughout the remainder of the book.

The power of love follows in the next three emblems. From "Cupid's epistle," we already know that this motif is of central importance, since all beings are subject to Cupid.

13 Introduction to Amorum Emblemata, pp. 16-17.
14 See Porteman, pp. 11-15 for his general order. I have attempted here to account for every emblem.
He is indeed too powerful to be measured [10], strong enough to subdue even the gods [11], and can be resisted by no one and nothing [12]. As if to prove his power, Cupid offers advice about love, admonishing against loving too many [13], pleading patience when yoking [14], and warning of the inescapable nature of love [15]. More virtues of love follow: love is measureless [16] and strong [17-19], as is the bond ordained by heaven and love [20]. Emblem 21 provides a visual grouping with emblem 20: the pictures accompanying both emblems are of Cupid and a maiden.

Other moral virtues account for the next set of emblems, in which the motives of love are crucial. Love is moderate [22], true when tested [23], shown by actions [24], at odds against envy [25 and 26], virtuous [27], sincere [28], and patient [29]. Love’s effect on people is next: love makes us hopeful [30], blind [31], willing to change to please our lovers [32], egalitarian [33], deaf [34], modest in speech [35], silent [36], and willing to give up our liberty [37].

Vaenius then employs nature for his similes: the lover ought to turn toward his or her love like a heliotrope [38], never sway, as a plumb-line [39], and grow in love as a plant grows with water [40]. In emblems 41 and 42, love teaches eloquence (seemingly contradicting emblem 36, in which silence is a virtue) and the arts. Vaenius does warn us against the mischievous nature of love: Cupid will steal if given the opportunity [43], ensnare in love anyone who taunts him [44], and bring contradictory people together in love [45]. Again, love is stronger than we are.

Love is also active and ever-vigilant. Cupid hates sloth [46], always finds a way [47], never rests [48], and is always consuming, whether or not he is visible [49]. The tortoise that has just been derided for its sloth in emblem 46 is celebrated in emblem 50 for its

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14 Numbers in square brackets refer to the emblem numbers I have used in the body of the thesis.

xviii
perseverance. Using the hare again, Vaenius revisits his earlier iconography of hare as “fear” [21] in emblem 51.

Love’s power emerges again in the next few emblems, albeit love as a destructive force. The ability of love to consume is illustrated by the gnats in the fire [52] and avoided when love is refused entry [53]. This power presumably comes from love’s audacious nature. Fortune aids the bold [54], the end justifies the means [55], and love is ever-vigilant and bold [56].

Emblem 57 is an anomaly, since it seems in such direct contrast to the other noble visions of love we find. That Cupid would love darkness contradicts both the uprightness and virtue of love [4], and the fact that love is always visible [73].

Notions of what ought to happen in love follow: love should change the lover [58], strengthen the lover through disasters [59], unite the lovers [60]. However, love is not always pleasant. The downside of love comes next: love is sick [61], wounded [62], miserable [63], potentially unfaithful [64], and can be treated as a commodity [65]. Presumably, these afflictions can be remedied if one follows the prescriptions of the lover: chasing the loved one properly [66], and writing letters when away from the loved one [67].

The standard trope associating love with fire and flame takes up the next several emblems: love needs tinder [68], is like a candle [69], lacks quietness [70], appears as though it were fire [73], and increases with favor [74]. Mixed into this motif are emblems of what happens in love: lovers make oaths [71], fight and then make up [72], and are constantly aware of one another [75]. The fire emblems, which have a certain continuity in their arrangement, then give way to a series of emblems on pain in love. Cupid’s arrows wound through looks [76], by aiming for the heart [77], and by being unremovable [78]. The blind
Cupid of emblem 79 seems to be out of context, appearing as it does neither next to other emblems about the senses [31, 34, 36] or Fortune [7, 54].

Love takes work, both to stay intense [80], and to avoid thorny patches [81], although Cupid’s response to the lover is at times pitiless [82], slow in leaving [83], and only comes in dreams [84]. The emblems which follow these groups, however, all seem to be out of place: sickness [85], fire again [86], and arrows [87] all occur previously in their own groups. Emblem 88 would seem to go with emblem 47 in terms of love using any means, emblem 91 (pride in love) has no group, and perhaps the mirror in emblem 92 ought to go with the mirror in emblem 4. Vaenius is back to grouping ideas in emblems 89 and 90, both of which focus on service in love.

Fear of the bad things that can happen in love occupy the next several emblems: love endures death [93], causes the fear of loving too much [94 and 96], and causes tears [95]. Emblem 97 about contentment seems out of place, and emblem 98 (love hates the proud; Cupid steps on a peacock’s tail) could conceivably go with emblem 33, in which Cupid steps on a heraldic shield (although it does contradict emblem 91, in which Cupid cannot abide any other lovers, even Jove). Cupid as innkeeper [99] does not seem to be in a group.

The ability of love to endure is the next thematic group: Cupid withstands adversaries [100] and carries a heavy pillar with ease [101], and a lover endures love’s pain [102]. These are followed by emblems of change: love turns greed to generosity [103], defect to attribute [104], and wrath to peace [105]. Balancing these emblems of change are three emblems of consistency, in which love favors uninterrupted action [106], fidelity to the original love [107], and continuous loving [108]. The unkind lover with the laughing face [109], the fire begun in haste which goes out as quickly [110], and the deceitful masked Cupid [111] all
serve as admonitions against false love. Love following the example of nature make up the next group: love acts as a sunrise [112], stream [113], ocean [114], salamander [115], and flower [116].

The final sets of emblems are more conspicuously grouped. Emblems 117, 118, and 119 all focus on endings: love enduring its own end, old people loving, and time governing love. As love and the book itself draw to a close in the final few emblems, love is still victorious, through subtlety [120] and the recognition that the chase is better than the kill [121]. Appropriately, Vaenius has chosen to end the book with images of finality. Of course, the theme of the first emblem, Amor aeternus, has come full circle, so the final emblems address endings that will give birth to new beginnings. The sunset [122] will give way to a new day; the vine [123] lives on after the elm has died; and the lover that dies in the final emblem [124] serves as a warning to express love while we still have it, in the tradition of *carpe diem* poetry. Vaenius is confident in his assertion that “Love is not kild by death, that after death doth last.”

Several motifs recur throughout the work, although not necessarily in sequential groupings. Vaenius revisits the theme of Hercules three times [17, 27, and 42]. Illness and medicine [61, 85, and 89] also figure prominently, as do hares [13, 21, 50, 51, and 94], which convey different meanings in different emblems. Vaenius also consistently juxtaposes the god of Love against allegorical figures and deities: Cupid appears with Fortune [7, 54, 79, 92, and 113], Hope [30], Envy [26 and 54], Mars [105], Apollo [11], Venus [71 and 76], Mercury [41] and Jove himself [71 and 91]. Bold Cupid even assumes the role of the deities: he acts as Mercury [121], Mars [25], and Apollo [51].
For many of the emblems, Vaenius explores the playful and humorous nature of love. As Porteman points out, "the strong dose of entertainment in the genre [hides] behind the pathos of Petrarchan rhetoric or behind the linguistic codes of civilized love-making" (14-15). Much of the time the jokes are clever and lighthearted, if a little convoluted. In emblem 42 (pp. 82-3), Cupid teaches Hercules the arts. If the point is that love conquers even the strongest and most masculine among us and teaches us to be more delicate, since "love makes the lover apt to everie kynd of thing," then it makes a clear point. But one hardly imagines great warriors returning from the field of battle to take up the loom, and practice singing.

There is also a darker irony which pervades the often jocular emblems. In emblem 54 (pp. 105-106), Fortune stabs Envy with a large spade, as Cupid kicks and trips Envy. The explicit message of the emblem is that "Fortune aydeth the audacious." However, the violence of the image seems at odds with the message: should Fortune's aid be in the form of killing the enemies of Love? It also begs the question: if Cupid is so strong, why does he need Fortune to fight his battles for him?

It is also important to note how often Vaenius changes the traditional sense of emblematic motifs. Apollo standing over the conquered Python (emblem 11, pp. 20-21) is mocked by Cupid standing over the conquered hare (emblem 51, pp. 100-101). Although Love has conquered "the hare denoting feare," familiar from emblem 21 (pp. 40-41), the hare denotes haste in the familiar lesson from Aesop (emblem 50, pp. 98-99). Love is "the author of eloquence" (emblem 41, pp. 80-81), yet in emblem 36 (pp. 70-71), "the lover must in love to silence bee enclyned."

In analyzing Vaenius' work, we must bear in mind that he was trained as an artist.
Porteman notes that “the first engraved emblem indicates that Vaenius had his drawings transferred to copper-plate by Cornelius Boel” (4). In these drawings, Vaenius’ background in the visual arts becomes amply clear: he uses a painterly style to enhance the meaning of each picture. Landscapes, windows, pastoral settings, and shading all contribute to the overall effect of the pictures as more than merely illustrations of the verses. In several cases, Vaenius executes pictures which are successful only because of his skill as a painter. For example, in emblem 57 (pp. 112-113), he has drawn a picture of Cupid and a young woman in complete darkness, in order to hide “Dame Venus theft.” Because of Vaenius’ skillful shading, darkness shrouds the figures in the picture, but does not obscure them. Vaenius uses the same technique in emblem 75 (pp. 148-149), in which the darkness again plays a central role in the meaning of the emblem. Vaenius’ treatment of the folds in the cloth and the setting of the picture within a room make emblem 61 (pp. 120-121) another of the “painterly” emblems. Because Vaenius embellishes the pictures with these painterly touches, the index of motifs in this edition does not include the images which recur frequently as a result of this tendency (buildings, forests, paths, draperies, bridges, etc.).

Ultimately, in terms of both picture and verse, it is the consistency of Cupid that shines through Vaenius’ work: although it may not be applicable from emblem to emblem, it is clear that Love will use whatever tools are available to suit his purposes. If there is continuity to be found among Vaenius’ myriad treatments of love in Amorum Emblemata, it is captured by the sentiment of the well-worn Vergilian motto on the title page. Amor Omnia Vincit introduces a loose thematic structure within which Vaenius is free to adapt, transform, and interpret existing sources. In the frontispiece, Venus and Cupid ride in triumph through the sky, while around them humans, animals, and even the sun and moon have been pierced
by Cupid's arrows; by the final emblem, Love has proved playful and profound, audacious and virtuous, painful and pleasurable, but certainly Cupid has conquered all.¹⁵

_Treatment of the Emblems_

As my detailed analysis of his work will show, Vaenius clearly had quite an associative mind, and freely adapted existing ideas, images, and motifs to fit his program of creating _emblemata amorum_, emblems of love. When he could not call to mind or find a pre-existing theme, he would conceive one himself and apply it. When a combination worked better, he would amalgamate. When he had a thought in his mind that he wanted to put down, and it sounded _like_ something a classical author might have used, he would attribute it. The freedom with which he culled and combined ideas thus makes it a formidable task to attribute and find analogues for his mottoes, epigrams, and pictures.

The general academic Zeitgeist of the era in which Vaenius lived and worked also adds to these difficulties. Learned people had at their command an extensive storehouse of classical knowledge, and were able to recall Greek and Latin authors at will, although not necessarily with the sort of accuracy to which we have become accustomed. Passages from classical authors also found their way into dictionaries of familiar quotations, which were at Vaenius' disposal. From this shared cultural and academic knowledge, a general collection of stories, aphorisms, and myths came to occupy a place in the ethos of the day.

So when Vaenius recalls a quote having to do with marriage and couples, he may attribute it to Plutarch's _Advice to Couples_, even if he cannot recall exactly what the lines are, or where in Plutarch they occur specifically. For example, Vaenius attributes to Plutarch the

¹⁵ For a general treatment of Cupid in the Renaissance, see Thomas Hyde, _The Poetic Theology of Love: Cupid in Renaissance Literature_ (Newark: University of Delaware Press, 1986), chapters 1, 4 and 5.
lines “Ut puellae in pratis alium post alium florem carpenś priores neglectit: sic qui plures amare instituit, nullam retinet” (“Just as the girl in the meadow who picks some flowers and then some more neglects the first batch, the one who tries to love many will hold on to none”). He may well have in mind a passage from Plutarch. But one does not exist per se.

Vaenius often misquotes and misattributes the phrases he uses, and he blithely employs what we might consider excessive license when he does not indicate from where he has taken his material. He usually attributes aphorisms that are very common—for instance, “Amor aeternus,” from the first emblem—but these are not likely to be accurate. Seneca may well have written something similar, but so did nearly every other classical author.

It is at times difficult to locate the specific passages Vaenius has in mind because he cites Greek authors in Latin. While this practice may seem anachronistic to us, it is more likely the result of Latin being the language used for all things academic. Vaenius has not forgotten that Plutarch never spoke Latin; it is Vaenius’ facility in both Latin and Greek which allows him to use Latin when working from Plutarch’s original Greek.

It is helpful to keep in mind that the vernacular verses were composed independently of the Latin, so they may not correspond directly to the classical sources Vaenius cites. In the case of the English, Verstegen’s translations from Dutch are rendered into English quite freely. To make the various meanings of the epigrams, mottoes, and verses as clear as possible, it has been necessary to provide translation from the Latin into modern standard English. Translations are normally from the Loeb Classical Library. For Erasmus’ Adagia and Parabolae, the Toronto edition proved invaluable.

The use of concordances made the task of locating Vaenius’ sources easier, but as the final edition reveals, there are twenty-three emblems for which I was forced to indicate either
that I could not find what Vaenius was referring to, or was unable to locate the passage: "(?)".

Vaenius’ indicators of the places from whence he has culled his own quotes are good starting points, but are by no means definitive. In order to locate as many analogues as possible for the remaining emblems, I have utilized the standard sources: Henkel und Schöne, Praz, art dictionaires, other emblem books, Erasmus, and the Chadwyck-Healy English Poetry and Oxford English Dictionary databases.

In assessing the sources that Vaenius may have used, my methodology has been to examine emblem books that predate Amorum Emblemata which contain analogous pictures, sentiments, or phrasings. This is not intended to suggest that Vaenius necessarily considered the sources I cite (although in some cases, it seems almost certain that he did) so much as it is meant to indicate the commonplace notions of the day; perhaps from this we can see what Vaenius contributes to the overall dialogue of love emblematies, particularly as he reinterprets and adapts existing ideas. Toward this end, it is also helpful to note what authors of other emblem books were composing vis-a-vis similar notions of love.

The major editions I have utilized in this pursuit are the following:

La Perriere, Guillaume de. Le theatre des bons engins, auquel sont contenez cent emblemes. Lyons: Denis de Harsy, 1539.
From this list, the work of Alciato and Heinsius must be clarified in terms of chronology. Certainly, Vaenius could not have consulted Tozzi for *Amorum Emblemata*, since it was published in 1621. However, once an iconography has been established for Alciato, it remains relatively consistent—the edition Vaenius may have had access to would not likely be much changed from what we find in the Tozzi edition. The edition of the Heinsius *Emblemata Amatoria* (S.M. 570 in the Glasgow University Library) I used as a basis for comparison is dated 1608, but this book belongs to a later edition of the “collection that was printed without date by Herman De Buck in Amsterdam in 1601, presumably for the publisher Jan Matthijsz” (Porteman 11). Likewise, the consistency of Heinsius’ iconography in this work can be assumed; although Vaenius may not have seen the 1608 edition, the edition with which he would have been familiar would have been substantially the same.

I have generally not used emblematic analogues which come after 1608 since, as Porteman points out, Vaenius’ successors “have, without exception, drawn from this rich source” (13). For example, I have not included the work of P.C. Hooft and Jacob Cats even though their work is clearly analogous, because their relevant works are dated after the *Amorum Emblemata*. In the case of literary analogues, I have made no distinction based on the date of the work, since these tend to be the sorts of ideas that are common knowledge and their being written down is more confirmation than invention.

For purposes of analogues and the index of motifs, I have not registered commonplaces, such as Cupid himself, blind love, glances as darts, dark ladies, etc. This has
been done to avoid cubing the location of emblems, and in the hopes of providing the most effective means for finding specific emblems.

As for the distinction between analogies that I have called "picture," "epigram," and "sentiment," I have employed what might best be described as a common-sense approach. If an emblem by another author is clearly similar in its general intent or meaning to an emblem of Vaenius, I have classified it as analogous in sentiment. Obviously, the consideration of analogous sentiments demands a somewhat broad association of meaning. I have attempted to list in this category analogies which can be understood to be similar without excessive intellectual grasping.

Given Vaenius' background in the visual arts, it seems appropriate to link Boel's engravings, made after drawings by Vaenius, to other emblematic works; I have called this category of analogies "picture." In some cases, the pictures in Vaenius' work are versions of existing imagery, adapted to fit his agenda. For example, the oroboros Vaenius uses in the first emblem is a long-standing visual metaphor for the eternal cycle of time. Vaenius has inserted Cupid to indicate the specific meaning that love is also eternal.

More often, though, Vaenius utilizes just a single element in his picture, reworking existing iconography to fit his needs. For example, other emblems which contain pictures of a mother bear licking her cub into life are clearly similar to Vaenius' Emblem 29 and thus are listed as pictorial analogues, even though it is the single element of the mother and cub that Vaenius employs (Cupid looking on fondly against a backdrop of buildings, trees and a road seems to be Vaenius' own invention).

Where analogous epigrams are noted, it is merely to indicate the possibility that Vaenius had in mind similar epigrams in other emblematic works as he composed and
arranged the elements of his own emblems. I am attempting only to suggest some possible analogies for the various elements of Vaenius' work; at times, he employs epigrams that are also used elsewhere.

**Bibliographical Description of GUL Stirling Maxwell 1050.2:**

**Description:** Otto Van Veen, AMORVM EMBLEMATA, FIGVRIS ÆNEIS INCISA

**Collation:** oblong 4°: π4($)4 A-Z($)4 Aa-Hh($)4 132 leaves, pages numbered [16] 1-247. Signing (:3 as (?);3; misnumbering 17 as 27, 203 as 103, 247 as 747.

**Contents:** π1°: title; π1°: coat of arms16 of the Pembroke family; π2°: dedication: van Veen to William, Earle of Pembroke, and Philip, Earle of Montgomery; π2°: “In Emblemata Amatoria Othonis Vaeni” by Hugo Grotius; π3°: “In Amores ab Othone Vaenio delineatos” by Daniel Heinsius; π3°: “In Cupidines Othonis Vaeni” by Maximilian de Vriendt; π4°: “In comendation of the adorned author with manie rare partes. M. Otho Venius.” By R.V. (=Richard Verstegen); (:1°: liminary poem: “Genera il genitor un suo simile. . . .” by Petro Benedetti; (:): frontispiece engraving: “Proh quanta potentia regni est Venus almatui”; (:2°: “Cupids epistle to the younge sorte” *in parallel with* “Cupidine alla giouentu.” (:4°: the emblems begin, with texts in Latin, English and Italian on each verso and engraved pictures in letterpress compartments on the facing recto; Hh4°: emblems end; Hh4°: “Censura” : permission

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16 The coat of arms on π1° is the family seal of William Herbert, third Earl of Pembroke, and his brother Philip Herbert, Earl of Montgomery, to whom the volume is dedicated. Both were Knights of the Garter, which explains why the seal has both their family crest (the crown, shield with three lions, and motto “Un ie servivoy”), and the seal of the Knights of the Garter (which bears the inscription “Honi soit qui mal y pense” in a
to print from the Ecclesiastical authority, dated 3. Kal. Decem. 1607 (=30 November 1607); digest of privilege; colophon: "Typis Henrici Swingenij".

As noted earlier, Stephen Rawles has established that the Latin/English/Italian versions of Amorum Emblemata utilize a Latin setting which is consistently different from the Latin/Italian/French combinations. Essentially, there are two different editions of the Latin text for the Amorum Emblemata; the one used for this edition is the second.

I have used two main sources for this edition: the 1608 Latin/English/Italian Amorum Emblemata in the University of Glasgow Special Collections Department (Stirling Maxwell 1050.2) and the facsimile of the same, with an introduction by Karel Porteman (Aldershot: Scolar Press, 1996). For convenience of printing, I have rearranged the text and pictures in this edition so that the Latin mottoes and epigrams and the English verses by Verstegen are all arranged beneath the pictures. In S.M. 1050.2, the picture and the verses in Latin, English and Italian are en face: the picture is on the right side and the verses on the left side of facing pages. This intends no implications for the relationships within the book itself, and has been done so that I could place entries adjacent to the proper emblems.

I have paginated the thesis in such a manner that the page numbers of this edition correspond to the page numbers in Vaenius' original (taking into account the different placement of text and pictures), for ease of reference to the reader. The page numbers which appear in the text indicate the page numeration in S.M. 1050.2. For this reason, the page number for the commentary accompanying the first emblem is given as a Roman numeral.

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See the following: Burke, p. 2092; Pine, p. 100; Elvin, p. 206.

# List of Emblems

<table>
<thead>
<tr>
<th>Emblem</th>
<th>Pages in Vaenius</th>
<th>Motto</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>(page 1)</td>
<td>Amor æternus.</td>
<td>xlviij</td>
</tr>
<tr>
<td>2</td>
<td>(pp. 2-3)</td>
<td>Perfectus Amor non est nisi ad unum.</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>(pp. 4-5)</td>
<td>Crescent ille, crescit amore.</td>
<td>4</td>
</tr>
<tr>
<td>4</td>
<td>(pp. 6-7)</td>
<td>Amantis ver cor, ut speculum splendidum.</td>
<td>6</td>
</tr>
<tr>
<td>5</td>
<td>(pp. 8-9)</td>
<td>Optimum amoris poculum, ut amoris, ama.</td>
<td>8</td>
</tr>
<tr>
<td>6</td>
<td>(pp. 10-11)</td>
<td>Gratia bella causa.</td>
<td>10</td>
</tr>
<tr>
<td>7</td>
<td>(pp. 12-13)</td>
<td>Amantibus omnia communia.</td>
<td>12</td>
</tr>
<tr>
<td>8</td>
<td>(pp. 14-15)</td>
<td>Duo simul viventes ad intelligendum et . . .</td>
<td>14</td>
</tr>
<tr>
<td>9</td>
<td>(pp. 16-17)</td>
<td>Amoris finis est, ut duo unum fiant . . .</td>
<td>16</td>
</tr>
<tr>
<td>10</td>
<td>(pp. 18-19)</td>
<td>Cedere noni fovi, sed cedere cogor amoris.</td>
<td>18</td>
</tr>
<tr>
<td>11</td>
<td>(pp. 20-21)</td>
<td>Vicit et superos amor.</td>
<td>20</td>
</tr>
<tr>
<td>12</td>
<td>(pp. 22-23)</td>
<td>Nihil tam durum et ferreum, quod non amor . . .</td>
<td>22</td>
</tr>
<tr>
<td>13</td>
<td>(pp. 24-25)</td>
<td>Qui binos insectatur lepores, neutrum caput.</td>
<td>24</td>
</tr>
<tr>
<td>14</td>
<td>(pp. 26-27)</td>
<td>Pedetentim.</td>
<td>26</td>
</tr>
<tr>
<td>15</td>
<td>(pp. 28-29)</td>
<td>Ille fugit silvas saltusque peragratis, frustra</td>
<td>28</td>
</tr>
<tr>
<td>16</td>
<td>(pp. 30-31)</td>
<td>Res immutata Cupido est.</td>
<td>30</td>
</tr>
<tr>
<td>17</td>
<td>(pp. 32-33)</td>
<td>Virtutis radice amor.</td>
<td>32</td>
</tr>
<tr>
<td>18</td>
<td>(pp. 34-35)</td>
<td>Conservat curam Cupido.</td>
<td>34</td>
</tr>
<tr>
<td>19</td>
<td>(pp. 36-37)</td>
<td>Atlas utile maius.</td>
<td>36</td>
</tr>
<tr>
<td>20</td>
<td>(pp. 38-39)</td>
<td>Eros navis amoris, habens te astrum lucidum.</td>
<td>38</td>
</tr>
<tr>
<td>21</td>
<td>(pp. 40-41)</td>
<td>Primos aditus difficiles habet.</td>
<td>40</td>
</tr>
<tr>
<td>22</td>
<td>(pp. 42-43)</td>
<td>Medio tutissimus ibis.</td>
<td>42</td>
</tr>
<tr>
<td>23</td>
<td>(pp. 44-45)</td>
<td>Amicus certus in re incerta cernit.</td>
<td>44</td>
</tr>
<tr>
<td>24</td>
<td>(pp. 46-47)</td>
<td>Quod sentiam ostendere malam quam loqui.</td>
<td>46</td>
</tr>
<tr>
<td>25</td>
<td>(pp. 48-49)</td>
<td>Habet sua castra Cupido.</td>
<td>48</td>
</tr>
<tr>
<td>26</td>
<td>(pp. 50-51)</td>
<td>Amoris umbra invidia.</td>
<td>50</td>
</tr>
<tr>
<td>27</td>
<td>(pp. 52-53)</td>
<td>Virtute duc.</td>
<td>52</td>
</tr>
<tr>
<td>28</td>
<td>(pp. 54-55)</td>
<td>Inconcussa fide.</td>
<td>54</td>
</tr>
<tr>
<td>29</td>
<td>(pp. 56-57)</td>
<td>Perpilium incultum paulatim tempus amor.</td>
<td>56</td>
</tr>
<tr>
<td>30</td>
<td>(pp. 58-59)</td>
<td>Spes amoris nutrix optima.</td>
<td>58</td>
</tr>
<tr>
<td>31</td>
<td>(pp. 60-61)</td>
<td>Amans quid cupiat scit, quid sapiat, non videt.</td>
<td>60</td>
</tr>
<tr>
<td>32</td>
<td>(pp. 62-63)</td>
<td>Omnibus amatorum decuit color.</td>
<td>62</td>
</tr>
<tr>
<td>33</td>
<td>(pp. 64-65)</td>
<td>Nescit amor magnis cade divitiis.</td>
<td>64</td>
</tr>
<tr>
<td>34</td>
<td>(pp. 66-67)</td>
<td>Omnibus amor surdis auribus esse solet.</td>
<td>66</td>
</tr>
<tr>
<td>35</td>
<td>(pp. 68-69)</td>
<td>Os cordis secreta revelat.</td>
<td>68</td>
</tr>
<tr>
<td>36</td>
<td>(pp. 70-71)</td>
<td>Nocet esse locum.</td>
<td>70</td>
</tr>
<tr>
<td>37</td>
<td>(pp. 72-73)</td>
<td>Gratum amanti iugum.</td>
<td>72</td>
</tr>
<tr>
<td>38</td>
<td>(pp. 74-75)</td>
<td>Quo pergis, codem vergo.</td>
<td>74</td>
</tr>
<tr>
<td>39</td>
<td>(pp. 76-77)</td>
<td>Ad amissum.</td>
<td>76</td>
</tr>
<tr>
<td>40</td>
<td>(pp. 78-79)</td>
<td>Plantae rigatae magis crescunt.</td>
<td>78</td>
</tr>
<tr>
<td>41</td>
<td>(pp. 80-81)</td>
<td>Amor facit esse desertum.</td>
<td>80</td>
</tr>
<tr>
<td>42</td>
<td>(pp. 82-83)</td>
<td>Amor addoctet artes.</td>
<td>82</td>
</tr>
<tr>
<td>43</td>
<td>(pp. 84-85)</td>
<td>Facit occasio furem.</td>
<td>84</td>
</tr>
<tr>
<td>44</td>
<td>(pp. 86-87)</td>
<td>Dulces amorum insidiae.</td>
<td>86</td>
</tr>
<tr>
<td>45</td>
<td>(pp. 88-89)</td>
<td>Saepe obstinatis induit frenos amor.</td>
<td>88</td>
</tr>
</tbody>
</table>

xxxi.
Emblem 46 (pp. 90-91) Amor odit inertes. 90
Emblem 47 (pp. 92-93) Via nulla est invia amore. 92
Emblem 48 (pp. 94-95) Errat, et in nulla sede moratur amor. 94
Emblem 49 (pp. 96-97) Vulnus alit venis et caeco carpitur igni. 96
Emblem 50 (pp. 98-99) Festina lente. 98
Emblem 51 (pp. 100-101) Amor timere neminem verum potest. 100
Emblem 52 (pp. 102-103) Brevis et damnosa voluptas. 102
Emblem 53 (pp. 104-105) Amor facilius excluditur, quam expellitur. 104
Emblem 54 (pp. 106-107) Audaces fortuna iuvat. 106
Emblem 55 (pp. 108-109) Finis coronat opus. 108
Emblem 56 (pp. 110-111) Celerem oportet esse amatoris manum. 110
Emblem 57 (pp. 112-113) Celari vult sua finta Venus. 112
Emblem 58 (pp. 114-115) Amor addit inertibus alas. 114
Emblem 59 (pp. 116-117) Fortior est agitatus amor. 116
Emblem 60 (pp. 118-119) Concrectum amor motu. 118
Emblem 61 (pp. 120-121) Iuvat indulgere dolori. 120
Emblem 62 (pp. 122-123) In tenebris sine te. 122
Emblem 63 (pp. 124-125) Est miser omnis amans. 124
Emblem 64 (pp. 126-127) Amans secundum tempus. 126
Emblem 65 (pp. 128-129) Auro conciliatur amor. 128
Emblem 66 (pp. 130-131) Ante vitatio captum. 130
Emblem 67 (pp. 132-133) Litteris absentes videmus. 132
Emblem 68 (pp. 134-135) Flammescit uterque. 134
Emblem 69 (pp. 136-137) Agitata revivo. 136
Emblem 70 (pp. 138-139) Quis enim securus amavit. 138
Emblem 71 (pp. 140-141) Amoris ius iurandum poenam non habet. 140
Emblem 72 (pp. 142-143) Post nubila phoebus. 142
Emblem 73 (pp. 144-145) Apparet dissimulatus amor. 144
Emblem 74 (pp. 146-147) Crescet spirantibus auris. 146
Emblem 75 (pp. 148-149) Amor diurnus nocturnusque comes. 148
Emblem 76 (pp. 150-151) Amor, ut lacryma, ex oculis oritur . . . . 150
Emblem 77 (pp. 152-153) Pectus meum amoris scopus 152
Emblem 78 (pp. 154-155) Nullus medicabilis herbis. 154
Emblem 79 (pp. 156-157) Et cum fortuna statque caditque fides. 156
Emblem 80 (pp. 158-159) Sine fomite frustra 158
Emblem 81 (pp. 160-161) Armat spina rosas, melia tegunt apes. 160
Emblem 82 (pp. 162-163) Precibus haud vincit potest. 162
Emblem 83 (pp. 164-165) Celerem habet ingressum amor . . . . 164
Emblem 84 (pp. 166-167) Amans, quod suspicatur, vigilans somniat. 166
Emblem 85 (pp. 168-169) Amans amanti medicus. 168
Emblem 86 (pp. 170-171) Officit officio. 170
Emblem 87 (pp. 172-173) Alba ligustra cadunt, vaccinia nigra leguntur 172
Emblem 88 (pp. 174-175) Undecunctque occasio pronta. 174
Emblem 89 (pp. 176-177) Morbus nosse surationis principium. 176
Emblem 90 (pp. 178-179) Negare iussi, pernegare non iussi. 178
Emblem 91 (pp. 180-181) Nec regna socium ferre nec taedae scint. 180
Emblem 92 (pp. 182-183) Detegit amorem fortuna. 182
Emblem 93 (pp. 184-185) Amor, qui desinere potest, numquam verus fuit. 184
Emblem 94 (pp. 186-187) Quo quis magis amat, hoc magis timet. 186

xxxii.
| Emblem 95 (pp. 188-189) | Sunt lacrymae testes. | 188 |
| Emblem 96 (pp. 190-191) | Quod nutrit, exstinguit. | 190 |
| Emblem 97 (pp. 192-193) | Amoris fructus atque proemium sola .... | 192 |
| Emblem 98 (pp. 194-195) | Magni contentor honoris. | 194 |
| Emblem 99 (pp. 196-197) | Hospitium verendum. | 196 |
| Emblem 100 (pp. 198-199) | Haud timet mortem; cupid ire in ipsos .... | 198 |
| Emblem 101 (pp. 200-201) | Nulli cupiat cessisse labori. | 200 |
| Emblem 102 (pp. 202-203) | Exsaturatus aerumnis. | 202 |
| Emblem 103 (pp. 204-205) | Amans se suaque prodigit. | 204 |
| Emblem 104 (pp. 206-207) | Amori quae pulchra non sunt, pulchra videntur. | 206 |
| Emblem 105 (pp. 208-209) | Nemo adeo ferus est, qui non mitesere possit. | 208 |
| Emblem 106 (pp. 210-211) | Durate. | 210 |
| Emblem 107 (pp. 212-213) | Ingens copia, ingens inopia. | 212 |
| Emblem 108 (pp. 214-215) | Telorum silva pectus. | 214 |
| Emblem 109 (pp. 216-217) | Inversus crocodilus amor. | 216 |
| Emblem 110 (pp. 218-219) | Quod cito fit, cito perit. | 218 |
| Emblem 111 (pp. 220-221) | Est simulare meum. | 220 |
| Emblem 112 (pp. 222-223) | Primo delectat, mox urit. | 222 |
| Emblem 113 (pp. 224-225) | Fit amor violentior avi. | 224 |
| Emblem 114 (pp. 226-227) | Mihi nulla quies, ut lapis .... | 226 |
| Emblem 115 (pp. 228-229) | Mea vita per ignem. | 228 |
| Emblem 116 (pp. 230-231) | Semper idem. | 230 |
| Emblem 117 (pp. 232-233) | Ad extremum. | 232 |
| Emblem 118 (pp. 234-235) | Et annosa capitur vulpes. | 234 |
| Emblem 119 (pp. 236-237) | Mens immota manet. | 236 |
| Emblem 120 (pp. 238-239) | Vincit amor asut. | 238 |
| Emblem 121 (pp. 240-241) | Amare volo, potiri nolo. | 240 |
| Emblem 122 (pp. 242-243) | Quam bene navigant, quos amor diriget? | 242 |
| Emblem 123 (pp. 244-245) | Transiit et fati litora magnus amor. | 244 |
| Emblem 124 (pp. 246-247) | Sero probatur amor, qui morte probatur. | 246 |

xxxiii.
AMORVM
EMBLEMATATA,
FIGVRI S AENEIS INCISA
STUDIO OTHONIS VÆNI
BATAVO-LVGDVNENSIS.

Emblemes of Loue.
with verses in Latin, English, and Italian.

ANTVERPIÆ,
Venalia apud Auctoreni.
M. DC. IIX.
To the moste honorable, and worthy brothers, William Earle of Penbroke, and Philip Earle of Mountgomerie, patrons of learning and cheualrie.

O it is moste honorable, that same flying over the seas, out of your Britishe Ile; hath left vnto our spacious continent the reporte of your honors woorthinesse: and therefore in myself a desire to do your honors such service as might bee vwoorthie your esteem. But seeing no occasion hath concurred vhereby I might have bin so fortunate as by you to bee commaunded, I haue presumed to make demonstration of my redynesse therevnto, by dedicating vnto your honors (for your recreation) these my inuenced emblemes of that subiect, that subiecteth princes no leffe then subiects. Vouchsafe my Lordes to bee honored from these forreyn partes by a stranger, who to serve your honors in the best partes he hath, will make himself no stranger.

Thus in all dutifull respect I kisse your honors handes from Antwyerp this 29, of August, 1608.

Otho Venius.
Hugo Grotius' Epigram

on the Emblemata Amatoria of Otho Vaenius

Love complained that his rewards never answered his victories,
And the fame that followed his deeds was not enough;
He went through a thousand thousand artists and picks out
Otto's skilled hands to give life to the copper.
He directs the steel and engraves likenesses in the copper
And the boy, harder than their hardness, is delighted.
And the happy world receives the victory memorials of the god
And applauds its own slaughters.

Look, every hand holds these pictures of Cupid
And every pocket these plays of Love.

O you men prize of maids, O you maids prize of men
Look how powerful these darts are from your lord and master.
And you be far off you who would hope to look on them
Without danger: even painted, Love can wound.
In Emblemata Amatoria Othonis Væni
Hugonis Grotii epigramma.

Questus Amor nondum sua respondere triumphis
Præmia, nec fama quod satis aëra sequi,
Mille per artificum spatiatus millia, legie
Ottonis doctas æs animare manus.
Ipse* regit ferrum, vultus ipse imprimit æri,
Et gaudet duris durior ipse puer.
At leetus monimenta Dei viatrixia mundus
Accipit, & plaudit cladibus ecce suis,
Ecce Cupidineas omnis iam dextra tabellas,
Et Paphios ludus iam sinus omnis habet.
Præda puellarum iuvenes, inueniisque puellæ,
Cernite quid valeant tela potentis heri.
At vos ite procul, tum quibus ipsa visere
Spes erga, & pietus ladeque nouit Amor.
On the Pictured Loves of Otho Vaenius

When Venus was first seen wearied with the wetness of running water,
Lifting her head from the sea that bore her,
She was such as Apelles' hand gave to the times to come
And bade live with his fame.
Slowly the cold drops fell from her body
So you would swear the work trembled forever on the verge of leaving the sea.
Her left hand seemed to play with the water
Her other clutched her tender breasts.
Otto's more skillful hand has painted as many Cupids
As Love feeds griefs and joys.
These gods armed with their quivers are everywhere on the attack,
And lifting their torches up, though they give no light
And though hardly moving, they fly on double wings.
And though doing no harm, they carry cruel darts;
Perhaps Venus herself wounded so many times by the darts
Of her son will yield the honors to you.
Perhaps, Vaenius, we can hope for Loves like these
Arm'd yet more fearsomely, that yet hurt even less.

Daniel Heinsius
In Amores ab Othono Vario
delineatos.

Cùm primùm pàtriorum fæfa èst è gurgite Cypris
Tollere fessa caput ròre flüentìs aquæ,
Quæs erat, talem venienti reddidit auct.
Et sicum infìt vísuere Coa manus.
Paulòtrem nivea cælestis corpore quæstæ,
Iuxtæs tremula sùrgere semper opus.
Luna videbatur lymphis illudere palmæ,
Stringebat tenues altera palma finis.
Dóctor Ottonis tot dextera pâxìt Amores,
Quòt gemitus & quòt gaudìs nutrit Amor.
Arnati pharetreae occurrunt divìque Dei,
Assolunt rigidas, sed fine luce, faces.
Ex quamvis mancunt, gemins liberantur in alæs,
Et nil cum noccent, spicula sua gerunt.
Si fas est, Venus ipsa tuo concedit honori,
Inam tatìs nati cuspiâ tēsa sui.
Si fas est, similes, Vani, speramus Amores,
Equivis armatos, et magnis innocentibus.

Daniel Heinsius.
On the Loves of Otho Vaenius

Naked Love had seen himself pictured abroad
In as many guises as he practices his deceits,
As many as the leaden arrows he mixes with care and bitterness,
As many as the golden he anoints with sweet honey.
He had seen all that and searches out the artist,
But by chance the goddess Venus meets him complaining,
He stopped and confides his business to his mother's ear.
She laughed, and 'Is so great a creator hidden from you?' she says.
'If you can remember all your Charms, and their special Parent
Then you can bring to mind Vaenius.
What Praxitiles thought he could do
When he counterfeited the ivory of this naked body—
All this bold Vaenius thought he could do with you:
For poets and painters all that gives pleasure is allowed.
Consider the variety of Nature on the earth and in the sea and in the air;
Consider the many faces of the many-colored world.
Art fashions all these appearances, rivaling all those forms
And the daughter many times overgoes the work of the mother.
How many bulls has the Myro's well-wrought cow not deceived
What birds the painted vine, and men the painted canvas?
In Cupidines Othonis Væni.

Viderat in vulgum tot se prodire figuris
Nudum Amor, varios quot fructus spes dolos;
Plumba sollicito quot spicula miscet amara;
Aurea quot dulci tingit inuncta saeco.
Viderat, latè artificem vestigat, at illi
Obuiæ quarenti fì Dea forte Veneris
Substitit, et cura maternam effatur ad aures
Risit, et an tantus te latet author lait.
Tot Veneris meminisse tuas, propriam, Parentem.
Si poses, et Væni te meminisse poses.
Quod fíbi Praxiteles de me licuisse potuisset,
Corporis hoc nudi cum similante eburi,
Hoc quoque permisit de te fíbi Vanius audax,
Pictori et Væti quod lubet, omne liceat.
Adspice quicquid humus, quicquid creavit unda, vel aer;
Adspice quot facies discolor orbis habet;
Ars quoque tot specie effingit & amula formas,
Septius & matris filia vincit opus.
Assabra quo tauros non lustri vacca Myronis?
Quas non vitis aues, carbasæ pælia viros?
What ancient times did, why should not modern times too?

The long day does the workman no harm.

As it grows, his wit takes force from time’s passage:

When you were a boy you yourself were called a worse wretch.

The day comes round to ripen the fruit on the tree,

Autumn ages to bring home the harvest and the good wine.

Careless and simple the World that was

When Jove was young—ah, how wise and subtle now!

The green world has grown hoary and with the rule of art

Your bow and your darts have grown stronger, my boy.

A thousand jests and a thousand images of trickery have grown.

How wonderful if Vaenius’ busy hand could wonderfully

Draw them and could have brought them to life in lively color.

The gods have no godhead if it is not known in their worship:

There is no divinity with us if there is no service of it.

Since our Vaenius’ has done you worship,

Can you not be good for a great artist?’

So Venus spoke. And little Cupid with his painted mouth blushed

And three times with his swift wings, three times with his foot struck the ground.

He soon loves the Apelles that drew him

Whom before he blamed, and becomes the image of his twin.

Max Vrientius
Quod licuit prisci, cur non praeventibus anni?
Non solt artifici longa nocere dies.
Crepit, & ingenium vires acquiris ab auro,
Tu quoque te puero nequior ipsi cluis.
Apta dies fructus maturat in arbore, mneses
Serio Autumnus & bona musa vebis,
Candidus & simplex imberbi sub Ioue Mundus
Qui sibi, ah quantum nunc vaserille sapit!
Canisie viridius succretit & Arte magisdræ,
Creverunt arcus & tua tela puer.
Mille ioca, & fraudum creverunt mille figura,
Et mirum, has Veni mirè operosa manus
Pinnere si potuit viuoque animasse colore!
Suo sinç, tu eum nil nisi funus eras.
Nulla Deum Deitas, si non noteçat ab usu.
Nullum Numen adest, si modo cultus adest.
Hoc tibi cum uolitid deris sullertia Veni,
An potes auñtori non bonis esse bono?
Hac Venui. Erubuit piilo tener ore Cupido,
Terque agili pennà, ter pede planxis humum.
Maternumque prius male quem culpaat Apelleni
Mox amat, & gemini fratris ad infar habet.

Max. Vrientius:
In commendation of the adorned author

With manic rare partes.

M. Otho Venius.

Orpheus doth not still his harp high tunedStrayn,
To play the Gyants warre when hill on hill they brought,
Nor how their proud attempt was labor spent in vain,
By force of powerfull Itone that turned all to night.

Somtyme hee changeth tune to layes of mylder grace,
And playes how Venus fell in her owne Cupids snare,
And did Adonis woo, and kisse, and kynd embrace,
And how sweet love is seen encumbred oft with care.

So Venus for repose from learned labors donne,
In Horace woorthie themes and sawe philosophie,
In subject of delight another praiue hath wonne,
By shewing heer of love each perfect propertie.

And in this and the rest his manic woorthie partes,
Himself sufficiently hath to the world approoued,
Which yeilds more caufe of love to all those goodly ares,
And makes himself for them the more to be beloued.

R. V.
G Era il genitor'un suo simile,
D'arme, e di gioire parla il canallera;
Il pastorel decampi, e del onile,
E le mari, e de venti il bon nocchierei
Tu Venere nova Venere gentile
Cont parti d'Amor, sei padre vero,
E rinonando i giovenili errori
L'Animo stanco alleggi e auglori.
Come nò sempre udia i balìli squille
Che un tempo teneva anchor l'orecchie fordei
Ne cinse spada il generoso Achille
Tra l'armi greche sol di sangue ingorde,
Ma per sfogar d'Amor l'orte fauille
De la cetta tocco le molli corde:
Così tu trae li gravi suoi lauori
Per respirar rimembrì i primi ardori.

Petro Benedetti
'Alas, how great is the power of the kingdom, oh kindly Venus.'

Seneca, *Hippolytus*, 334 ff.:

'Over these realms the pitiless boy holds sovereignty, whose shafts are felt in the lowest depths by the sea-blue throng of Nereids, nor can they ease their heat by ocean's waters. These fires the race of winged creatures feel. African lions toss their manes, when Love has roused them, then the forest groans with their grim uproar. Love sways the monsters of the raging sea, sways Lucanian bulls, claims as his own all nature.' (Loeb)
PRAECEPQVANTAPOTENTIA REGENIESTVENVS ALMATVIVS

Herc regna tenet puer immitis,
Spicula cuius sentit in imis
Cerulus iminit rex Nereidum.
Flammasque nequit eleugre mari.
Ignes sentit acenus algerum.

Pari quatissim colla lepnes.
Cum mox!it amor, tum sua gemit
Murmure seuo amare insani
Bellua poneti, hicergque hoeges.
Venditas omnes natum fici

xlvii.
Cupid's epistle to the yonger forse.

When oght with ardent heat I kindle and inflame,
Then is accomplisht & brought in orders frame,
That forcefull word of yore, wherein fil force doth ly,
That wild each thing as first, oncecause and multiply,
What after nature liues, liues subjact unto mee,
All yielding to my law mutt all my vassalles bee.
Obedience vnto mee importes not anie blame,
Since all-commanding will ordayne th thesam.
My virefrayned force to all that moue & liue,
A lust to procreate, moste liberally doth give.
In elements all fowre, all that appears to bee,
By inclination shew accordance vnto mee.
Yea eu'n aswell the things that reasonelse are found,
As that same race wherein reason doth most abound,
The fishe amides the deep & fowres that fly above,
Do all well know & fynd what thing it is to loue.
The Salamander doth not leaue deer loues desyre,
Since it do confulse with him admiddes the syre.
Beshold the Sun & Moon, resembliung man and wyf,
How they remaine in heau'n in loue and lasting lyf.
By worlds combination all whatmen on earth do fynd,
Are boch prodeed & kept in nowertrie and kynd.
Their springing & enerease & food they freely gie,
Vnto the trees and plants vvhich by them grove & liue.

Cupidine alla gioventii.

Amor che del mio foco un sor si accende,
L'Alma voce di Dio viene ad effetto
Che di voler al mondo impone cappende
Pone d'alto poder, d'ardente effetto
Tutto ciò che nel mondo si comprende
D'Obedir a mia legge viene costretto
Adunque non è blasimo, adunque lice
Sentir del dolce Amor la fiamma altrice.

Seguir l'arme d'Amor non è disfare,
Commandato ci vici dal santo Lidio,
Domo ogni altra poter l' Dio d'Amore,
E d'affari voi di governar defu.
Santo i quatro elementi il mio valore,
Ricono le mie leggi, e il mio bel fio,
Seguirt Amor i Gratti in dolci patti,
E'ghi' animali di ragion capaci.

Senton gli sogni del aria, e il pens in mare
Quel dolce mali che Amor dispenfar puoi,
La salamandra in foco manifesta avare,
Questa lumiere e Domine e chi la Luna e il Sole,
A'vircide si venne a rincontrare
Per li corsi lor generoquale,
Ogni cosa creata in questo immenso,
Etche, piante, metalli forse fuso.
For trees haue living spirits, although they senseless bee,
Obferuing my comand, as by the Palme ye see,
When as some river doth female & male difuere,
Each to the other bends, as sayn to bee together.
Lust nature did at first desire and well ordain,
The woman and the man deuyed into twayn.
But by uniting both, by either sweeted is,
The kynd & loving vfe of this deuifions blisse.
The well establisht law of nature and of kynd,
To do ought reasonlesse may never anie fynd,
For nothing is vnfit by nature put in trayn,
But all is well, and well in order doth remayn.
What man then may see seem which liueth all alone,
Vnflayned to wyfe which maketh two in one?
He is but half a man, for man without a wyfe,
I do esteem no more if he so end his lyf.
A senselesse lyuynge thing, bereft of his delight,
A forlaine or sad thoughts, a solitarie weight.
One who in vnpleasantes beft feluem to pleafe,
Borne to his onlie care, and ignorant of eafe.
Depriued of lyf and joy, yndonne and vnbeloved.
For senselesse muft he liue, that nor to liue is moued.
Where he that to sweet loue loues to afoord his fauor,
The sweetness of his lyf more sweetly makes to fauor.
He doth diminish much his sorrow and his woe,
Or maketh that his cares do seem not to see so.
His being borne anew, he in his children sees,
And their encrease again in more and more degrees.
Thus lust to mortall man to great a fator giues,
That him immortal makes, so that hee ever lives.
The man that lives alone may unhappie call,
For who will help him vp if hee doe chance to fall?
Who will partake his pain, who will his woe remove?
All burthens heavier bee when they be borne alone.
Two twilled cordes in one, in double streight do last,
When no one single string can dure or hold to fast.
And hee that yeldeth no care whereby the world must live
The honor also wants which children parents give.
And how of female sex, who can she worth approue?
That from thy inward thoughts sequels every soul.
More would then the man, void of teppicke and slay,
What will thee benefit thy ever saying nay?
When tyne thy forward will, in futilines stait outrunne;
And cause thy tope red and lillie whyte bee done.
And make thy faire plum cheeks & coral lips look than,
Abased and full thin, vaine & only pale and wan.
When thy faire frilled breae for vp & pleated brate,
To greyness halbe turned, or that how baldness hate.

Amor de gli anni tempra famarozze,
Addolcifite il dolor, rende il bawan pagge,
Tu ferson Amor non bamerai dolore,
Ne nel'occhi vedrai la propria imago,
Caderas fuman fume, ogni albergzza
Se di meteletor non si Buan pagge,
Cusi tu se cade etiando solo
Amon non s'algera ilari nel solio.
Il lecio fempia dihotte, e faselle
Mon risiste che il doppio e pretto in name,
Chi non produce al mondo un suo figliale
Non dice la giovinezza bene
e quante
O quel piacer, quando il figliar grudhe
Pomare te, che il padre biamoref e solo
E tu suo men sei falli
Buonrivale,
Ch'Amor faggi ideghe, e vini solo,
Quel guisto benuoi vincerolora quella giffa?
Quel frutto coglieranno e tuoi rifatti?
Quando le sue bade fara dirse,
- Quando i tuoi biondiasse furo avvene,
- Quando et ogni raggiuella frumte afighe,
- Si man cauorit suo fari se che ne fia,
- Quand' avute granitie ben pregache
Cinseranne discute, e inseguitate

(5) 3
When
When fiurowes ouerfprede the fore-head of thy face;
Then mayft thoue thy yeares loft in sweet lous dilgrace
And being but alone, depoyd of comforte left,
To thinke how hast thy left eu'n of thy self bereft,
No husband, nor no child, thou hast to hope vpon,
Thy formin, youth, and joy, is altogether gon;
And being gon and paft are not to bee regayned,
Where love had honor brought that longer had remayned,
Then shall thy begerie paft have ferued thee no more,
Then gold the miler mocke that hoards it full in store.
Or some ritche diamond deep hid within the ground,
Which turns to nomannes good because it lyes yndound.
To bee of Man belou'd, thow in the vworld are borne,
Wilt thou thy suncest good so fondly hold in store.
What can there bee more sweet, then dearly lou'd to bee,
Of such an one as hath moste delect of thee,
That to thee day and night will shew himselfe so kynd
That will to thee disclofe the secrets of his mynd.
That will with thee impart his dolor and his joy;
And beare his parte with thee of solace and annoy;
His passions longuely to read upon his face,
His anger to convert to favor and to grace.
Him oft-times in himselfe forloving tor to see,
That joyfully agayn, to fynd himself in thee.

Quando i cerelli de la labra belle,
Il tempo imbeccherrà, che il bello offrena,
E quando de bella ocei le due stelle
s' Ossirittam, e curva baura la schiena,
Albor di bauer etinto le stammelle
Del dolce Amor' baura dolore e penne
E riprini, e media piangeren
Il tempo, che fugge una vitae mal.

Per Amor fiorirai in gran decoro,
Fia senza Amor la tua bellezza variente,
Chè a te ne servirei più che il debole,
Che l'ispirar in terra tem latente,
O come gemma non legata in oro,
Nescol'a cameretta, & aigente,
Nulla non t'amare, senz' ultimite
Dal tempo, almondo, è schifo, & abbertite.

Quel maggior ben che di vedere l'amante
Serristìe veghetgiar con se spirrit
Der quel Nome adora' il tuo sombiante,
Flora etignati i doli suoi martiri,
Hoi meli, ho listo, ho stabile, ho tremante,
E sempre obbediente a tuoi desir,
O che piace, o che fregga, o che dolcezza,
Fino lo sti porti la tua bellezza,
Thus right well mayst thou hear the joyes of heauen proue;
Vnlesse thou fondly passe thy youthfull tyme to lute;
Therefore you that are young liue in the cours of kynd,
And louingly ensue what nature hath alwayes shewed;
My reasons alwayes will associate youre delyues,
Who nature not ensues, fortune from him retires;
Read and regard this book which I to thee impart;
My force shalt thou fynd, my custome and my arte;
And vvhile thall this vvoork in good effecte retayn,
Shall yeild the onlie meed that will reward the payne.

Eui'n as wee do the yeare in seassons fowre deuyde,
Se is the age of Man accordingly contryued.
When chyldhcad, youth, mid-age, & old age is arryued.
Ruled in each degree by cours of tyme and tyde.
This book for childrens view hath not intended been,
Nor yet for aged men who rather do deuyde.
On honor, virtue, wealth, or to bee demed wytle.
All thes for such as they are heete nor to bee seeni
Loves fassion and his trade how hee with youth proceeds;
What meanes hee vseth moiste in acting louters deeds;
His passions and his paynes, his bitter and his sweer,
His constancie and troth his virtues moost esteemed
His power, his warre & peace, & els what may bee deemed,
The yonger forte may see, in all occasions meet;

Floride gisthetto secondo e vaga
Segui l'erta per l'alma Natura;
Chi di se degna guida non s'appagà;
Mentre viva infelice ascora, e dura;
E' Eni'gna ogni amorosa paga
Quale eb' humil si dano mis' pittura;
Seguilo la regia linea il buono;
E segui da che si sia grato il dono.

Qual in quattro sezione l'huomo è diviso;
T' al la viva in infantile, in giovanezza
E nel s'eta matura, or in vecchiezza
Con diversi destini; bello, e nudo,
Non si da questo libro ai vecchie avvolto.
Cos' pien di care abbraccia ogni dolcezza;
Sui per seguiti 'l bene, o la ricchezza
Ne dà l'amma digno di rixa.
La potenza d'amor veste l'effetto,
Le passioni del cor, e' legami, i modi;
L'Amore, il dolce, il piacere, il piacere,
La sua guerra, la pace, i tratti, i modi.
E la virtù d'Amor son caldo effetto,
Dio a' religiose, e 'l lodi.
Emblem 1

Picture: Cupid → oroboros → quiver → bow → arrow → clouds

Motto: 'Amor æternus.' (‘Love is eternal.’)


Epigram:

Vaenius: 'No day nor time can dissolve love, and it is not true Love, unless it is eternal; the ring and the snake bent round you into a circle, ancient signs of eternity, signify this.'

Analogues:

Alciati, Emblemata, 133: 'Ex literarum studiis immortalitatem acquiri.' Picture.

Junius, Emblemata, 3: 'Gloria immortalis labore parta.' Picture.

Camerarius, Symbolorum & Emblematum, 4.83: 'Finisque ab origine pendet.' Picture.

Giovio, Dialogo, M: 'Fato prudentia maior.' Picture.

La Perrière, Le Theatre, 83: 'Au temps paillé le peuple de Phoenice...' Picture.

English Proverbs, L 533: 'Love without end has no end.' Sentiment.
Sene. AMOR ÆTERNVS:

Nulla dies, tempus poteśt dissolvere amorem,
Neque est, perpetuus sit nisì, verus Amor,
Annulus hoc angustus, tibi curvatus in orbe,
Temporis æterni signa vetusta, notant.

Love is everlasting:

No tyme can ruin louse, true louse wee must intend,
Because not lasting still it hath not that estem,
The endless serpentine ring vnending tyme doth seem,
Wherein louse still remains from euer hauing end.
**Emblem 2 (pp. 2-3)**

*Picture:* Cupid → tablet → one → numbers → underfoot

('Love means friendship in the superlative degree, and that must be with one person only.' [Loeb])

*Epigram:*

Vaenius: ‘Cupid loves One, and upholds One, behold: he crowns One, and indeed, the remaining numbers he tramples underfoot; however many times a river is led into multiple streams, it is lessened in power, and then perishes.’

Ovid, *Ars Amatoria*, 1.42: ‘Choose to whom you will say “you alone please me.”’ (Loeb)

*Analogues:*

Erasmus, *Parabolae:* ‘As a river that is divided into many channels flows shallow and slow, so good will dissipated among many objects grows faint and evaporates.’ (Toronto) Sentiment.

Marlowe, *Hero and Leander*, Sestasid 5, line 353: ‘For one no number is: but thence doth flow / The powerfull race of number.’ Sentiment.

Davies, *Wittes Pilgrimage*, Sonnet 27:  
‘So long as Vnity retaines hir might  
She is but only One: the Number Two  
Breeding but difference: so indefinite  
Doth still deuide, that so it may vndo.’ Sentiment.

*Remarks:*

See Alastair Fowler, *Triumphal Forms: Structural Patterns in Elizabethan Poetry*  
(Cambridge: University Press, 1970), page 152, on the identification of *unio* with *unitas.*
A 2

Arill.  PERFECTVS AMOR NON EST NISI AD VNUM.

Vnum amat, en effert vnum, vnum ecce coronat,
Et religios numeros, en, pede calcat Amor.
In plures quoties rivos dedicatur annis,
Fit minor, atque unde deficiente perit.

Quae.

Elige eis dicas, tu mihi sola places.

Only one.

No number els but one in Cupids right is claymed,
All numbers els befydes he setts his foot vpon,
Itcause a louter ought to loue but only one.
A streame dispersd in partes the force thereof is maymed.
Emblem 3 (pp. 4-5)

Picture: Cupid → branch → tree → graft

Motto: Vergil, Eclogues, 10.54: ‘Crescent illæ, crescetis amores.’ (‘They will grow; thou, too, my love, wilt grow.’ [Loeb])

Epigram:

Vaenius: ‘Happy the grafting, by which bough takes on bough. From the two trees, let there arise only one thereafter. In the same way, Love makes from two lovers a single harmony: both wish for and loathe the same things.’

Analogues:


La Perrière, Le Theatre, 81: ‘Cupido sçait enter iusques au bout,...’ Picture.

Erasmus, Parabolæ: ‘As a tree which of itself is unfertile can yet be taught by grafting to bear fruit, so a cross-grained nature can be transformed by education to give a good account of itself.’ (Toronto) Sentiment.

Erasmus, Parabolæ: ‘A tree of its own nature bears only one kind of fruit, but by grafting it can come to be loaded with fruit of different kinds. Likewise he who follows his natural bent remains the same, while he who is skillfully led on to other things is unlike himself.’ (Toronto) Sentiment.

Browne, Britannia’s Pastorals, 1.2.579 ff.: ‘Yea, if that Reason (regent of the senses) Have but a part amongst your excellences, She’ll tell you what you call Virginity, Is fitly liken’d to a barren tree; Which when the gard’ner on it pains bestows, To graft an imp thereon, in time it grows To such perfection that it yearly brings As goodly fruit as any tree that springs. Believe me, maiden, vow no chastity: For maidens but imperfect creatures be.’ Sentiment.
Virg. Cresent illæ, cresce tis amores.

Felix insitio, qua ramos ramus adoptat,
Arbore de duplici sitat ut una, facit:
Atque Amor æ geminis concinnat amantibus mun:
Velle duobus idem; nullæ duobus idem.

Two united.

The graffe that in the tree by arte is fixed fast,
Kynd nature doth coniyn to grow in one together,
So two louses joynd in one one root doth nowrith either,
In one hart and desyre they both do lye and latt.
Emblem 4 (pp. 6-7)

Picture: Cupid → mirror → stump

Motto: 'Amantis veri cor, ut speculum splendidum.' ('The heart of the true lover is like a shining mirror.')

Unlocated, but cp. the following:

Plato, Phaedrus, 255 D: 'He sees himself in his lover as in a mirror, but is not conscious of the fact.' (Loeb)

Plutarch, Coniugalia Praecepta, 14: 'Just as a mirror, although embellished with gold and precious stones, is good for nothing unless it shows a true likeness, so there is no advantage in a rich wife unless she makes her life true to her husband's and her character in accord with his.' (Loeb)

Epigram:

Vaenius: 'As a mirror should be pure and shining and never deceive, let love be so true without pretense; sincere and truthful, his soul shows in his face. Stratagem, deceit, and love come together badly.'

Analogues:

La Perière, Le Theatre, 37: 'Lors que la dame au miroir se regarde, . . . .' Picture.

Corrozet, L'Hecatongraphie, L. v. b: 'Faire ce, qui est condescendent à beaute.' Picture.

De Montenay, Emblèmes, Ou Devises Chrestiennes, 75: '0 ingratum.' Picture.

Howard, A Foure-Fould Meditation, page 108: 'They face to face doe God Almighty see! And all in him as in a perfect glasse.' Sentiment.
Pjutarch. AMANTIS VERI COR, VT SPECULVM SPLENDIDVM.

Ve purum, nitidum, baud fallens Speculum decet esse;
Sic verus quoque sit, non simulatus Amor;
Verum candidus, & qui animum fere frunte in aperta.
Conveniunt dolus, & focus, Amorque malè.

Clear and pure.
Euen as the perfect glasse doth rightly shew the face,
The lover must appeare right as hee is in deed,
For in the law of lourc hath loyalty decreed,
That falsehood with true lourc must haue no byding place.
Emblem 5 (pp. 8-9)

**Picture:** Cupid → bow → arrow → second Cupid → bow → arrow

**Motto:** 'Optimum amoris poculum, ut ameris, ama.' ('The best cup of love is this; love in order that you may be loved.')

Vaenius attributes this line to Seneca. Unlocated, but cp. Martial, *Epigrams*, 6.11.10: 'Ut ameris, ama.' ('To be loved, love.' [Loeb])

**Epigram:**

Philostratus, *Imagines*, 1.6.25: 'The second pair are engaged in archery, one shooting at his companion and the latter shooting back. Nor is there any trace of hostility in their faces; rather they offer their breasts to each other, in order that the missiles may pierce them there, no doubt. . . . The second pair are shooting arrows that they may not cease from desire.' (Loeb)

Cicero, *Epistulae ad Brutum*, 13 (1.1), line 5: 'For it seems to me that nothing less becomes a man than to make no response to those who would draw you out in mutual love.' (Loeb)

**Analogues:**

Alciati, *Emblemata*, 111: '[Anteros], Amor virtutis, alium Cupidinem superans.' Sentiment.

**Remarks:**

For the function of the classical Anteros figure and the relationship between Eros and Anteros, see Erwin Panofsky, 'Blind Cupid.' *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Oxford University Press, 1939), page 126.

For reciprocal love, see Peggy Muñoz Simonds, 'Eros and Anteros in Shakespeare's Sonnets 153 and 154: An Iconographical Study,' *Spenser Studies* (1986), 266-269.
The wounds that love's darts give are willingly receu'd,
When with two darts of love each hits each other's harte,
Th'ones hurt the others cures and takes away the lame
So as no one of both is of his with receu'd.

A wished warre.

Seneca.  OPTIMUM AMORIS POCULVM, VT AMERIS, AMA.
Philostor. Sume meos, sumam ipse tuas, mea vita, sagittas;
Non aliter nostro conciliatur amor.
Cic. Nihil minus hominis esse videtur, quem non respondere
in amore ijs, a quibus pronocere.

A wished warre.
**Emblem 6 (pp. 10-11)**

*Picture:* Cupid → second Cupid → palm → struggle

*Motto:* 'Grata belli caussa.' ('A pleasing cause of war.')

*Epigram:*

Porphyry (?): 'After Venus had given birth to Cupid, she observed that he remained a small boy. She went to the oracle, by which she was given to understand that it would only come to pass he would grow when she bore another son. She bore second Cupid, who was set against Cupid, and when Cupid contended with him for the palm of love, it was the occasion of his own growth.'

*Analogues:*

*Lexicon Iconographicum Mythologiae Classicae (LIMC), s.v. ‘Eros’ 388, 391, 392.* Pictures of Eros and Anteros struggling.

Pausanias, *Description of Greece,* 6.23.5: 'In one of the wrestling schools is a relief showing Love and Love returned, as he is called. Love holds a palm-branch, and Love returned is trying to take the palm from him.' (Loeb)

*Remarks:*

Also see the following:


Cupidinem enixa Venus, illumque paruulum remanere videns, oraculum adiit, à quo intellexit tum demum fore verum secretum, cum alium pareret filium: peperit Anteroten, qui Cupidini oppositus, & cum eo de amoris palma decertans, igitur incrementi causa fuit.

Contending encreaseth loue.

Cupid and Anteros do ryue the palme to haue,
Louing and being loud together do contend,
The victorie doth moffe on louing best depend,
Which either rightly declines his trust loue may craue.
Emblem 7 (pp. 12-13)

Picture: Fortune → Cupid → second Cupid → pour → libation → share

Motto: 'Amantibus omnia communia.' ('With lovers, everything is shared.')

Epigram:

Vaenius: 'Lo, Fortune dispenses from one cup for two lovers; the sweet and bitter intermixed in their turn.'

Tacitus, Germania, 18.3: 'That the wife may not imagine herself exempt from thoughts of heroism, released from the chances of war, she is thus warned by the very rites with which her marriage begins that she comes to share hard work and peril; that her fate will be the same as his in peace and in panic, her risks the same.' (Loeb)

Analogues:

LIMC. s.v. 'Eros' 581. Picture of Fortune with Eros and Anteros in similar composition.

LIMC., s.v. 'Tyche/Fortuna' 51a. 64a. Pictures of Fortune in similar poses.
AMORVM.

AMANTIBVS OMNIA COMMUNIA.

Fortuna (en) geminis cyatho dat amoribus uno
Intermisit sua dulcia amans vice

Tac. de Mor.

Nec mulier extra virtutem cogitationes extra; bellorum
casus putet, ipsis incipientibus matrimonij auspicijs admonet,
venire se laborum periculosum; sociam, idem in pace, idem in
prajlo pafluram, auflramque.

Lyke fortune to both.

Fortune one cup doth fill equall to louers twayn,
And how-so-ere the taffe bee either lowre or sweet,
To one and vnto both it equally is meet,
That either haue his parte in pleasure or in payn.
Emblem 8 (pp. 14-15)

Picture: Blind → Cupid → lame → second Cupid → carry → shoulders

Motto: Aristotle, Nicomachean Ethics, 8.1155A: ‘Duo simul viventes ad intelligendum et / agendum plus valent quam unus.’ (‘For with friends men are more able both to think and act.’)

Epigram:

Vaenius: ‘The Love lame in both feet is borne on the shoulders of the blind one; one borrows eyes, the other borrows feet. There is nothing greater than sincere love, nothing more delightful, nothing more beneficial, and nothing more than to give help.’

Analogues:

Alciato, Emblemata, 41: ‘Unum nihil, duos plurimum posse.’ Sentiment.

Alciato, Emblemata, 161: ‘Mutuum auxilium’ and ‘Mutuat hic oculos, commodat ille pedes.’ Sentiment; picture.

Homer, Iliad, 10.224: ‘When two go together, one discerneth before the other how profit may be had; whereas if one alone perceive aught, yet is his wit the shorter, and but slender his device.’ (Loeb) Sentiment.

Leonidas of Alexandria, Greek Anthology, 9.12: ‘The blind beggar supported the lame one on his feet, and gained in return the help of the other’s eyes. Thus the two incomplete beings fitted into each other to form one complete being, each supplying what the other lacked.’ (Loeb) Sentiment.

Plato the Younger, Greek Anthology, 9.13: ‘A blind man carried a lame man on his back, lending him his feet and borrowing from him his eyes.’ (Loeb) Sentiment.

Remarks:

Betty Knott points out that in the 1548 Lyons edition (Gryphius) of Alciato’s Emblemata, the entry ‘Reliqua opera’ has ‘Commodat hic oculos, commodat.’ It is interesting to note that in the Tozzi publication of 1621, the final line of the epigram reads ‘Mutuat hic oculos, mutuat ille pedes.’
As one hand washeth the other.

Loue aydfull vnto loue kynd actiones do destry,
The louer beeing lame directes him that is blynd,
The blynd that beares the lame declares his louing mynd,
Thus the defects of th'one the other doth supply.
Emblem 9 (pp. 16-17)

Picture: Cupid → embrace → second Cupid

Motto: Socrates: 'Amoris finis est, ut duo unum fiant voluntate et amore.' ("The end of love is that two become one by desire and through love.")

Vaenius may have in mind Aristophanes' speech in Plato, Symposium, 192 E:
'That is your craving, I am ready to fuse and weld you together in a single piece, that from being two you may be made one; that so long as you live, the pair of you, being as one, may share a single life.' (Loeb)

Epigram:

Leo Hebraeus (?): 'The spiritual coupling of lovers can be achieved, but not likewise the bodily, seeing their ailments are rather doubled on account of the inadequacy of bodily union.'

Lucretius, De Rerum Natura 4.1086: 'For here lies the hope that the fire may be extinguished from the same body that was the origin of the burning, which nature contrariwise denies out and out to be possible.' (Loeb)
Socrat. AMORIS FINIS EST, VT DVO VNNM FIANT VOLUNTATET AMORE.

Leo Hebr. Amantium copulatio spiritualis fieri potest, corporalis nequaquam, & idcirco geminantur corum xgritudines propter vnnionis corporæ defectum.

Lucr. Namque in eo spec est, unde est ardoris origo,
Restingui quoque posse ab eodem corpore flamman,
Quod fieri contra coram natura repugnat.

Union is loves wish.
The louers long delyre his hope doth keep contented,
That lastly with his loue united hee agree.
One mynd in bodyes twayn may well conoynd hee,
But yet with payn to both when bodyes are abstained.
**Emblem 10 (pp. 18-19)**

*Picture:* Cupid → Terminus → kick → ship → bow → arrow

*Motto:* ‘Cedere nolo lovi, sed cedere cogor amori.’ (‘I do not wish to yield to Jupiter, but I am driven to yield by Love.)

*Epigram:*

Vaenius: ‘Learn, O Terminus, to yield to Cupid’s power, you whom they say would not yield to Jupiter. Old age, nor fortune, nor any time to come will end the love which sets out well.’

Boethius, *Consolation of Philosophy* 3, Metrum 12.44: ‘Who can give lovers laws? Love is a greater law unto itself.’ (Loeb)

*Analogues:*


Giovio, *Dialogo*, K v b: ‘Vel lovi cedere nescit.’ Picture; motto; epigram; sentiment.


*Remarks:*

Alciati writes in *Emblemata*: ‘A squared stone is set in the ground, an unshakable cube, and on it stands a curly-headed image, fashioned down to the chest. This declares that it yields to none. Such is Terminus, the one and only goal that governs men. There is an immovable day, times predetermined by fate, and the last times pronounce judgment on the first’ (Knott). Knott also points out that the terminus and motto *Concedo nulli* were adopted by Erasmus as his personal emblem.

CEDERE NOLO IOVI, SED CEDERE COGOR AMOR.

Disce cupidineis concedere Termine dextris,
Cedere quem dicunt non voluisse lovi.
Qui bene cepit Amor, non hunc longa sua vetustas,
Fortuna, aut tandem terminet vlladies.

Boeht. Quis legem det amantibus?
Maior lex Amor est sibi.

Nothing hindreth loue.
None els but Cupid can put back the terme of loue,
To which all must giue place, yea loue himself and all,
Each beeing by his power brought in subiectyue thralle.
Sauel only loue it self which force may not remove.
Emblem 11 (pp. 20-21)

Picture: Cupid → Apollo → Python → dead → arrows

Motto: Seneca, Hercules Oetaeus, 472: ‘Vicit et superos amor.’ (‘But Love has conquered e’en heavenly gods.’ [Loeb])

Epigram:

Ovid, Metamorphoses, 1.461: “Do thou be content with thy torch to light the hidden fires of love, and lay not claim to my honors.” And to him Venus’ son replied: “Thy dart may pierce all things else, Apollo, but mine shall pierce thee.”” (Loeb)

Analogues:


Remarks:

The signature at the bottom of the page preparing the printer for the following page appears to be the typographical error nihil for nihin.
Senec. **V I C I T E T S V P E R O S A M O R.**

Ouid. — *loquitur sic Pæbus Amori,

Tu face, nescio quos, esto contentus amores
Irritare tua: nec laudes afferre nostras.
Filius huic Veneris; Figat tuus omnia Phæbe,
Te meus arcus, ait: quantos animalia cedunt
Cuncta Deo, tantò minor est tua gloria nostra.

---

Loue subdued all.

When Cupid drew his bow bright Phebus brest to wound,
Althogh quoth hee to him, thoug Python down haest broght
As beasts farre leffe then Gods in all esteem are thoght,
So thy force leffe then myne knowe that it ihal bee found.
Emblem 12 (pp. 22-23)

**Picture:** Cupid → breastplate → armor → arrows → shoot → hang → tree

**Motto:** 'Nihil tam durum et ferreum, quod non amoris telis perfringatur.' ('Nothing is so hard and unyielding that it cannot be penetrated by the arrows of Love."

**Epigram:**

Vaenius: 'The Parthian’s breastplate guards against swift arrows. His iron shield can stop the iron head. But nothing can protect from the arrows of quivered Love: whomever he wounds with his fleet point, he pierces through."

Tibullus 1.6.30: ‘And who may fight against the Gods?’ (Loeb)

**Analogues:**

*LIMC,* s.v. ‘Eros’ 332, 343, 361. Pictures of Cupid in similar poses, with bow and arrow drawn.

*LIMC,* s.v. ‘Amor/Cupido’ 96, 97. Pictures of Cupid shooting at a breastplate hanging on a tree.
Nothing resistent love.

No iron nor no steel the force of love can sheeld,
The little archers darte doth pierce where-to hee lift,
And makes the force of Mars vnable to resift,
Thus by him all the world is vanquisht and must yeild.
Emblem 13 (pp. 24-25)

*Picture:* Cupid → hunt → hares → dogs

*Motto:* ‘Qui binos insectatur lepores, neutrum capit.’ (‘He who pursues two hares captures neither.’)

*Epigram:*

Vaenius: ‘Do one thing only: for he who pursues two hares at the same time often goes without both. The cautious lover hunts only one love, for Love that wants everything deludes our hope.’

*Analogues:*


*LIMC*, ‘Eros’ 287. Picture of Cupid chasing a hare.

*LIMC*, ‘Amor, Cupido’ 303 b. Picture of Cupid chasing a hare.

Barclay, *The Shyppe of Fooles*, page xviii, ‘Of the servyng of two maysters’:

He that wyll take two hares at ones
With one sole grehounde alone
Renneth through bushes for the nones
Is a foole 1 you certifye
Shewynge by dede his grete folye
For one can not two maysters serue
At ones truely thoughc he wolde sterue.’ Sentiment.
Vnum age: nam geminos simul insectatur codem
Tempore qui lepores, sèpè & vtroque caret.
Cautus amans nam tantum venatur amicam;
Nam spem multuolus ludificatur amor.

Hee that catcheth at much takes hold of litlle.
Hee that two hares doth chalè gets sildome anie one,
So lykwyse doth hee speed that doth two loues embrace,
For true loue still by kynde flyes from a double face,
Denyded loue deservs the loyall loue of none.
Emblem 14 (pp. 26-27)

*Picture:* Cupid → yoke → bull (ox)

*Motto:* 'Pedetentim.' ("Slowly.")

*Epigram:*

Propertius, II.iii.47: 'As at first the ox refuses the plough, yet at length becomes familiar to
the yoke and goes quietly to the fields, so do proud youths fret in the first ecstasy of love,
then, calmer grown, bear good and ill alike.' (Loeb)

*Analogues:*


*LIMC*, s.v. 'Eros' 879, 974. Pictures of Cupid yoking oxen/bulls.


Erasmus, *Adagia*, 1.2.71: 'Ferre iugum.' Sentiment.

Moschus, 7: 'Of Love Ploughing.' Sentiment.

Ovid, *Ars Amatoria*, 1.471: 'In time refractory oxen come to the plough, in time, horses are
taught to bear the pliant reins.' (Loeb) Sentiment.

*Remarks:*

Praz suggests that the conceit of bringing oxen to the plow 'became proverbial among the
Elizabethans,' noting its use by both Shakespeare (*Much Ado* I.i.241) and Kyd (*The Spanish
Tragedy* II.1).
PEDE TENTIM.

Propert. Ac veluti primò taurus detrectat aratra, Post venit aspuesto mollis ad arua iugo; Sic primo iunenes trepidant in amore ferox, Post domiti, mites aqua & iniqua serunt.

By little and little.
The ox will not at first endure to bear the yoke, But trayned is in tyme to bee therewith enured, So hee lykwyse that will to loue not bee alured, Must bee content in tyme that loue shall beare the flroke.
**Emblem 15 (pp. 28-29)**

**Picture:** Cupid → chase → young man → flee → forest

**Motto:** Vergil, *Aeneid*, 4.73: ‘Ill[a] fuga silvas saltusque peragrat [Dictaeos], frustra: nam haeret latcri lctalisis [h]arundo.’ (*She in flight ranges the Dictaean woods and glades, but fast to her side clings the deadly shaft.* [Loeb])

**Epigram:**

Propertius, 2.30A.3: ‘Whither fliest thou, mad heart? There is no escape. Fly as far as Tanais; Love will hunt thee down. Thou shalt not escape, though thou be borne aloft on the back of Pegasus, nor though the pinions of Perseus wing thy feet.’ (Loeb)

**Analogues:**


**Remarks:**

While the person in this picture appears to be a male, Vaenius cites Vergil’s famous metaphor of the deer which has been struck by the hunter’s arrow, in which the fleeing deer is female and the hunter male. In this case, Cupid appears to be hunting down the male who flees from love. It is also interesting to note how reminiscent the pose of the fleeing male is to that of Bernini’s Daphne.
To late to fly.

Tis now in vain to fly fond lover as thou arte,
It bootes thee not at all to run thou worst not where,
For that which makes thee fly thy self in thee doest bear.
But to fly from thy self surpassteth all thy arte.
**Emblem 16 (pp. 30-31)**

*Picture:* Cupid → bucket → balance → bridle → bow → arrow

*Motto:* 'Res immoderata Cupido est.' ('Love is an immoderate thing.')

*Epigram:*

Vaenius: 'Love tramples measure with his foot, and also the taming bridle, no spiked bands, measure, or law, affect him. He errs who seeks to put a limit to the madness of love: true love knows no bounds.'

Propertius, 2.15.30: 'He errs that seeks to set a term to the frenzy of love: true love hath no bound.' (Loeb)
RES IMMODERATA CUPIDO EST.

Calcit Amor pedem mensuram, atq. domantia frena, bunc
Nulla lupata modus, lex, retinacla mouent.

Errat, qui finem vesani querit Amoris.
Verus Amor nullum noluit habere modum.

Louve is not to bee measured.
The measure and the rayn Cupid reieceth quyte,
For loue is measurelesse and doth no rule contyn
To tryue to bryde loue is labor spent in vayn.
For each thing measure keeps sauc only Cupids might.
**Emblem 17 (pp. 32-33)**

**Picture:** Cupid → Hercules → arrow → heart → Hydra → dead

**Motto:** ‘Virtutis radix amor.’ (‘Love is the root of Virtue.’)

**Epigram:**

Plato, cp. *Phaedrus*, 246 C (?): ‘when [the soul] settles down, taking upon itself an earthly body, which seems to be self-moving, because of the power of the soul within it...’ [Loeb])

Vaenius has rendered it: ‘Anima immersa corpori, Amoris expergiscitur stimulis: & hinc primi ad honesta impetus capiuntur.’ (‘The soul drowns the body, is awakened by the promptings of love, and from here the first steps to virtue are taken.’)

Cicero, *De Oratore*, 1.134: ‘Quid censes, inquit, Cotta, nisi studium, et ardorem quemdam amoris? Sine quo cum in vita nihil quidquam egregium, tum certe hoc, quod tu expetis, nemo unquam assequetur.’ (‘What else do you suppose, Cotta, but enthusiasm, and something like the passion of love? Without which no man will ever attain anything in life that is out of the common, least of all this success which you covet.’ [Loeb])

Vaenius has rendered it: ‘Sine studio & ardore quodam Amoris in vita nihil quidquam sit egregium.’

**Analogues:**

*LIMC*, ‘Eros’ 914. Picture of Cupid and Hercules.

**Remarks:**


For the nature of the Hydra, which sprouts two heads for every one that gets cut off, see Ovid, *Metamorphoses*, 9.69 ff.
Anima immissa corpori, Amoris exergiscitur stimulus: & hinc primi ad honesta impetus capiuntur.

Sine studio & ardore quodam Amoris in vita nihil quidquam fit egregium.

Love is the cause of virtue.
Moste great and woorthie deeds had never bin aychyued,
If in respect of love they had not bin begunne,
Loues victorie hath made more victories bee wonne,
From love-bred virtue then thus were they first deryued.
**Emblem 18 (pp. 34-35)**

*Picture:* Cupid $\rightarrow$ globe $\rightarrow$ arrows $\rightarrow$ bow $\rightarrow$ zodiac

*Motto:* Empedocles (?): ‘Conservât cuncta Cupido.’ (‘Love preserves all.’)

*Epigram:*

Vaenius: ‘Unless heaven and the engine of the whole earth were united and bound by harmonious peace, then with these bonds untied all the elements would fail. Love preserves heaven and the earth’s round and everything.’

*Analogues:*


*Remarks:*

Empedocles. CONSERVAT CVNCTA CVPIDO.

Nim cælum ac mundi totius machina Amore,
Concordi vnita ac pæte ligata furent,
Omnia desicent vinctis elementa solutis;
Cælum & terræ orbem, scutis, fretat Amor.

All depends upon love.
The little God of love transpierceth with his darts
The heauens and eke the earth in musicall accord,
For without love it were a chaos of discord,
That fastned now in one of well conioyned partes.
**Emblem 19 (pp. 36-37)**

*Picture:* Cupid → Atlas → globe → shoulders

*Motto:* ‘Atlante maior.’ ("Greater than Atlas."")

*Epigram:

Vaenius: ‘Atlas bore the Heavens on his shoulders in turn with Hercules: yet the one Love bears Heavens and Earth at once. The strength of Love truly does not yield to any force, so Love must be held greater than Atlas and Hercules.’

*Analogues:


*Remarks:

The two English versions of the *Amorum Emblemata* in the Glasgow University Library contain variants. ‘Atlate maior,’ which occurs in S. M. 1050.2, reads ‘Atlante maior’ in the other copy.

For Atlas bearing the globe, see Ovid, *Metamorphoses* 4, 621 ff.
E 3

ATLATE MAIOR.

Caelum humeris Atlas tulit, Alcides hinc vicissim:
At cælum & terram fret simul vatus Amor.
Robur Amoris enim non cedit viribus villis;
Hercule & Atlante hinc maior habendus Amor.

More strong then Atlas.

Atlas the heavens bore as poets haue vs told,
Whome Hercules did help, for which both are admyred,
But more is Cupids power, where no ayd is requyred,
Which by mayn force of loue doth heauen and earth vphold.
**Emblem 20 (pp. 38-39)**

**Picture:** Cupid → north star → navigational device → young woman

**Motto:** Musaeus, *Hero and Leander*, 212: 'Ero navis amoris, habens te astrum lucidum.' ('I shall become Love's vessel, with a star from you, your lamp.' [Loeb])

**Epigram:**

Vaënius: 'The fates rule over men: lovely lovers are bound together, they are brought together by God himself (believe it). He does it so that as the pole star draws the needle the magnet, the sweet lady may draw her lover.'

**Analogues:**


Cervantes, *Don Quixote*, part I, chapter XI.IV: 'For her I left my father's house, and for her I assumed this disguise, to follow her wherever she goes, as the arrow seeks its mark or the sailor the pole star.' Sentiment.
MuS.  ERO NAVIS AMORIS, HABENSTE ASTRVM LVCIDVM.

Fata regunt homines: blandi iunguntur amantes,
  Ino (quis credat?) conciliante Deo.
Hic fact, ut veluti magnetem Parvhasis vrsas,
  Ducat amatorem dulcis amicis suum.

The north-starre of love.

From supremae power and might almoft to euerie one,
  Ordayned is a mate of itself proper kynde,
Which as the Adamant attractts the louers mynde,
  What heauen and love once doth can bee vndonne by nona.
Emblem 21 (pp. 40-41)

Picture: Cupid → young woman → hare → leash

Motto: ‘Primos aditus difficiles habet.’ (‘He has difficult first approaches.’)

Vaenius attributes this line to Terence, but cp. Horace, *Satires*, 1.9.56: ‘Difficilis aditus primos habet.’ (‘He makes the first approaches so difficult.’ [Loeb])

Epigram:

Vaenius: ‘Why do the hare’s bonds hold you back, and prevent your going forward and losing all fear in your threshold speech? It is that every lover when he first sees his beloved is confounded for fear and for confusion fearful.’
Beginings are difficill.

When louse first makes approche accesse to louse to gayn,
Seeking by lute to get his ladies louse and grace,
Feares pulles him back behynd, and shame doth masc his face,
And to twixt hope and feare perplext hee doth remain.
Emblem 22 (pp. 42-43)

Picture: Cupid → Icarus → Daedalus → compass → sea → fall

Motto: Ovid, *Metamorphoses* II, 137: ‘Medio tutissimus ibis.’ (‘In the middle is the safest path.’ [Loeb])

Epigram:

Vaenius: ‘Daedalus, see there, holds the middle, Icarus the highest; the one flies on, the other is drowned and with his name marks the sea. Love rejoices in the middle, he seeks neither the high nor low. If you want to marry fittingly, marry an equal.’

Analogues:


Remarks:

Vaenius pays homage to *The Fall of Icarus* by Pieter Bruegel the Elder in the detail of the plowman in the background. Although scholars disagree about the proper dating of *Fall of Icarus* within Bruegel’s oeuvre, the dates of his life (c. 1525-1569) and the fact that he worked in Brussels for most of his career make it likely that Vaenius was familiar with the work. *The Encyclopedia of World Art* (Vol. II, McGraw-Hill, London, 1960, p. 638) acknowledges that the date is unknown, but follows Vanbeselaere by dating it in Bruegel’s last years. Alexander Weir, in *The Dictionary of Art* (Vol. 25, Jane Turner, ed., Macmillan, London, 1996), however, maintains that “the original *Fall of Icarus* is generally regarded as a youthful work,” placing it in the painter’s early period (1553-1560). Either way, it predates Vaenius’ 1608 *Amorum Emblemata*.
Fly in the middest.

See that thy cours bee right with Dedalus addrest,
For if thow fly to high didayn may thee disgrace,
Or if to low thow fly thow doest thy self debase,
For lyke to loute his lyke besitteth euer beft.
Emblem 23 (pp. 44-45)

Picture: Cupid → forge → coins → second Cupid → test → coins

Motto: Ennius, Hecuba, 216: 'Amicus certus in re incerta cernitur.' ('When Fortune’s fickle the faithful friend is found.' [Loeb])

Cicero quotes this passage of Ennius in De Amicitia, XVII, 64; Vaenius has substituted ‘amor’ for ‘amicus.’

Epigram:

Vaenius: 'As you test with your finger what’s faked in a coin, and what the workmanship is like in it; not otherwise is Love duly tested. So as gold shows its color in the fire, loving faith is probed by unfeeling time.'

Analogues:

Paradin, Devises Heroiques. 167: 'Sic spectanda fides.' Picture.

Erasmus, Adagia. 1055 A: 'Amicus certus in re incerta cernitur.' ('A sure friend is discovered in hard times.') Motto.

Erasmus, Parabolae: 'As you examine a coin to see if it is counterfeit before you need to spend it, so you should test a friend before you need him.' (Toronto) Sentiment.
Ennius. AMOR CERTVS IN RE INCERTA CERNITVR.

Nunmi vt adulterium exploras prius indice, quim fit
Illo opus: baud aliter rite probandus Amor.
Scilicet vt fuluum spectatur in ignibus aurum:
Tempore sic duro est inspicienda fides.

Loves triall.

As gold is by the fyre and by the fournace tryde,
And thereby rightly known if it bee bad or good,
Hard fortune and deftrefse do make it vnderstood,
Where true loue doth remayne and fayne loue retyde.
**Emblem 24 (pp. 46-47)**

**Picture:** Cupid → young woman → drawing → heart

**Motto:** Seneca, *Ad Lucilium Epistulae Morales*, 75.2: ‘Si fieri posset, quid sentiam, ostendere quam loqui malem.’ (‘If it were possible, I should prefer to show, rather than speak, my feelings.’ [Loeb])

**Epigram:**

Vaenius: ‘Love silently exhibits his pierced heart to his beloved: for in love what is done is worth more than the name; vain words fly off and lovers are often deceived by them, and Love is rightly tested in the fact of loving.’

**Analogues:**

Pisanello, bronze medal: ‘Lion Being Taught by Cupid to Sing.’ Picture; sentiment.
Transtixum cor Amor clam testificatur amicis:  
Nam voce effedius plus in amore valet. 
Irrita verba volant, et ipsa falluntur amantes 
Sapius, at re ipsa rite probatur Amor.

Demonstration more effectual than speech. 
Lone rather is in deed by demonstration shewn, 
Then told with sugred woords whose value is but wynd, 
For speech may pleale the eare, and not disclose the mynd. 
But fraudlesse is the Ioue whereas the harte is known.
Emblem 25 (pp. 48-49)

**Picture:** Cupid → standard-bearer → staff → helmet → battle camp

**Motto:** Ovid, *Amores*, 1.9.1: ‘Militat omnis amans, et habet sua castra Cupido.’ (‘Every lover is a soldier, and Cupid has a camp of his own.’ [Loeb])

**Epigram:**

Ovid, *Ars Amatoria*, 2.233: ‘Love is a kind of warfare; avaunt, ye laggards! These banners are not for timid men to guard.’ (Loeb)

Vaenius: ‘Who, except soldiers or lovers, would endure night’s chill, dense mists, and snows mixed with heavy rain?’

**Analogues:**

Quid. HABET SVA CASTRA CVPIDO.

Militia species Amor est, dispredite signes;
Non sunt hae timidis signa tuenda viris.
Quis nisi vel miles, vel amans & frigora noctis,
Et denso mistas perfret imbre nives?

No love without warre.

Love hath his formed camp, his soldiers lovers are,
They keep watch day and night within their court of gard,
The harme of heat or cold they little do regard,
Gainst enuy they are set to make defensyue warre.
Emblem 26 (pp. 50-51)

Picture: Cupid → Medusa → shadow → envy

Motto: ‘Amoris umbra invidia.’ (‘Envy is the shadow of love.’)

Épigram:

Vaenius: ‘Love goes about rejoicing and the beloved congratulates herself on the fact, and Love does not know that envy follows him like a shadow. It is true of every love, that envy burns it when exposed, and it is safe from envy only when he is is concealed.’

Analogues:

Erasmus, Parabolae: ‘Love that breeds no jealousy is no true love; and no man is a true devotee of virtue who is not fired with envy of the virtuous deeds of others.’ (Toronto) Sentiment.

Remarks:

For the iconography of envy, see Ripa, Iconologia, vol. 1, p. 226.
Envy is loves shadow.
The more the Sunne shynes cleer the darker shadows bee,
The more loue doth appeer the more is envy seen,
For envy hath of loue the shadow ever been,
And loue securest lyes within dark secrestie.
Emblem 27 (pp. 52-53)

Picture: Cupid → Hercules → lead → hand

Motto: Cicero, Epistulae Ad Familiares, 10.3.2: 'Virtute duce.' ('Virtue your guide.' [Loeb])

Epigram:

Vaenius: 'Let the distinguished virtue of Hercules be Love's guide, lest wandering from the path drive him headlong, and so he win the happy prize of his prayer. It is a cause for praise when virtue walks before Love as his leader.'

Analogues:

LIMC, s.v. 'Herakles' 636, 650. Pictures of Hercules in similar poses.

LIMC, 'Eros' 924. Picture of Cupid looking on as Hercules leads another figure by the hand.

Erasmus, Adagia, 1171 E: 'Virtute duce, comite fortuna.' Motto.

Remarks:

G;

V I R T U T E D V C E.

Herculis insignis virtus dux præsit Amori;
Hunc ne precipitem devius error agat;
Vtque sui capiat felicia præmia voti.
Laus est, cùm virtus dux in Amore præt.

Virtue the guyd of loue.

Hercules leadeth loue and loue thereby doth gayn,
Great cowrage to performe what-so loues dutie byndes,
For loue by virtue led no difficultie fyndes,
To vndergo for loue attempts of anie paynes.
**Emblem 28 (pp. 54-55)**

*Picture:* Cupid → ring → Gyges → mask → bow

*Motto:* 'Inconcassa fide.' ('With faith unshaken."

*Epigram:*

Lampsonius: 'Fallere nolle fidem, Gygis licet annulus adsit, sic inconcussa dixeris esse fide.'
('Do not break trust though you have Gyges’ ring—you will be known as a man of unshaken faith.

These lines of Lampsonius are untraced.

Cicero, *De Amicitia,* 8: 'In friendship, there is nothing false, nothing pretended; whatever there is is genuine and comes of its own accord.' (Loeb)

*Analogues:*

Corrozet, *L'Hecatongraphie.* H iii b: 'Lhystoire de Giges Lidyen.' Subject.

Erasmus, *Adagia.* 1.1.96: 'Gygis anulus.' Subject.

Cicero, *De Officiis* 3.38: 'Hinc ille Gyges inducitur a Platone... Subject.

Lloyd, *The Triumphs of Trophies,* line 84: 'to walke vnseene, with Giges ring.' Sentiment.

For the story of Gyges, see Plato, *Republic,* 2.359C and following.
Lampson. *Fallere nolle fidem, Gygis licet annulus adsit,*
*Sic inconcessa dixeris esse fide.*

Cicero. *In Amore nihil fictum, nihil simulatum, & quidquid in eo est,*
*idem verum & voluntarium est.*

Loue requyres sincerite.

Loue in what ere hee doth, doth not disguise his face,
His harte lyes on his young, vnlees hee neuer goes,
Hee weares no Giges ring, hee is not one of thole,
Hee doth vnclose his thoughtes, to gayn vnfayned grace.
Emblem 29 (pp. 56-57)

Picture: Cupid → bear → lick → cub

Motto: ‘Perpetuit incultum paullatim tempus amorem.’ (‘Little by little, time polishes unrefined love.’)

Epigram:

Vænius: ‘They say the bear licks her newborn cub into shape little by little, and with her mouth gives it the form it ought to have; thus, with winning address and compliance, the lover gently softens the mistress, however wholly merciless or coy she be.’

Analogues:

La Perrière, Le Théâtre, 98: ‘Qui veut apprêdre à dur entendemé, . . . ’ Picture; sentiment.

Camerarius, Symbolorum & Emblematum, 2.21: ‘Natura potentior ars.’ Picture; sentiment.

Erasmus, Parabolæ: ‘The she-bear produces her whelps half-formed and licks them into shape; and the unfinished offspring of the mind needs prolonged care to polish it.’ (Toronto) Sentiment.

Remarks:

See Donatus, Life of Vergil, for what appears to be the earliest reference to this notion.
PERPOLIT INCULTVM PAVLLATIM TEMPS AMOREM.

Vrsa nouum sertur lambendo fingere fætum,
Paullatim & formam, que decent, ore dare:
Sic dominam, ut valde sit cruda, sit aspera, amator
Blanditijs fenstis mollit & obsequio.

Lowe is wroght with tyme.

The beare her yong-ones doth to shape by licking bring,
Which at the very first but lumps of flesh are thought,
So by kynd loving artes lowe is to fassion broght,
How so at first it seem a strange vnformed thing.
**Emblem 30 (pp. 58-59)**

*Picture:* Cupid → suckle → breast → Hope

*Motto:* ‘Spes amoris nutrix optima.’ (‘Hope is the best nurse of love.’)

Vaenius attributes this line to Pindar.

Cp. Pindar, *Fragment* 214: ‘Plato, Republic, 1.331.A, “Ever attendant upon the man who is conscious of no wrong deed is ‘sweet hope,’ that ‘good nurse of old age,’ as Pindar says. For beautifully, O Socrates, did he say that whoever lives his life justly and piously,” with him lives sweet Hope, heart fostering nurse of old age, which most of all steers mortals’ much veering judgment.’ (Loeb)

*Epigram:*

Vaenius: ‘Hope is that which cherishes and feeds the lover, accomplishing whatever you please more gently and more easily, preserving constantly Love once taken up. And he who loves without hope is truly wretched.’

*Analogues:*

*LIMC,* s.v. ‘Spes’ 2-4, 7. Pictures of Hope in similar poses.

Hope feedeth.

Hope is the nurs of loue, and yeildeth sweet relief,
Hope ouercomes delayes and ealeth lingring smarte,
Hope in the louers breft maintaynes a constant harte,
For hopelesly to loue is but a cureles grief.
**Emblem 31 (pp. 60-61)**

*Picture:* Cupid → blinded → stumble → grasp

*Motto:* Publilius Syrus, *Sententiae*, 15: 'Amans quid cupiat seint, quid sapiat non videt.' ('A lover knows his desire: his wisdom is out of sight.' [Loeb])

*Analogues:*

*English Proverbs,* L 506: 'Love is blind.' Sentiment.

*Epigram:*

Vaenius: 'Love, in your blindness, why do you turn from the right path? Listen to what Minerva and Reason advise: you are blind, and make lovers likewise blind who rush to their fates with their eyes shut.'

Attributed to Seneca, but cp. Erasmus, *Adagia*, 2.2.80 and Publilius Syrus 22: 'Amare & sapere vix Deo conceditur.' ('Wisdom with love is scarcely granted to a god.' [Loeb])
P.Syr. AMANS QVID CUPIDAT SCIT, QVID SAPIAT, NONVIDET.

Cæce quid à reicio deslinas calle Cupido?
Audi, quod Ratio quadque Minerva monet.
Cæcus es, & cecos pariter tu reddis amantes,
Qui clausis oculis in sua sata ruunt.

Seneca. Amare & sapere vix Deo conceditur.

Louve blyndeth.

Louve by his fancies led doth lightly go a syde,
And thogh stark blynd hee bee, hee stumbling forward goes,
Because his wyseft way hee neither sees nor knowes,
Wildome to bee in loue is eu'n to Goddes denyde.
**Emblem 32 (pp. 62-63)**

*Picture:* Cupid → chameleon

*Motto:* ‘Omnis amatorem decuit color.’ (‘Every color was fitting to the lover.’)

Vaenius may have in mind Horace, *Epistulae*, 1.17.23: ‘Omnis Aristippum decuit color et status et res.’ (To Aristippus every form of life was fitting, every condition and circumstance.’ [Loeb])

*Epigram:*

Vaenius: ‘Because you desire it, I desire it; what you scorn, I scorn: your wish is mine, your unwish is mine. Because of you, like Proteus, I put on many faces and I act like the chameleon, believe me.’

*Analogues:*


Erasmus, *Parabolae*: ‘As animals which change color to match the ground beneath them are hard to detect, so you will not find it easy to detect a toady who adapts himself to every habit and every mood.’ (Toronto) Sentiment.


*Remarks:*

In this emblem, we see Vaenius change the meaning of an existing symbol to fit his agenda. As the analogues indicate, the changeability of the chameleon tends to be read negatively—its fickleness is understood to be mercenary. Vaenius reverses this and makes a virtue of the lover’s adaptability.
OMNIS AMATOREM DECVIT COLCE

Quod cupis, id cupio; quod spernis, sperno: tuum
Velle meum velle est, nolle, nolle meum.
Te propter varios, vs Proteus, indue vultus,
In modum chama, crede, leonis ago.

As love will.

As the camelion is, so must the lover bee,
And oft his colour change, lyke that whereon hee standes,
His louers will his will, her bidding his commaunds,
And altred from himself right altred as is shee.
**Emblem 33 (pp. 64-65)**

*Picture:* Cupid → palm → victory → stand → shield

*Motto:* ‘Nescit amor magnis cedere divitiis.’ (‘Love will not yield to all the might of wealth.’ [Loeb])

Vaenius attributes this line to Ovid, but he may be thinking of Propertius, *Elegies*, 1.14.8: ‘Nescit amor magnis cedere divitiis.’

*Epigram:

Vaenius: ‘Cupid tramples underfoot the treasures and honours of the noble, for he cannot yield to age-old images.’

Vaenius seems to be adapting from Ovid, *Heroides*, 4.161: ‘Nobilitas sub Amore iacet: nam rustica Regi, regia rurali saepe puella placet.’ (‘Nobility is prostrate under love. For a country-girl is often pleasing to a king, and a princess to a peasant.’ [Loeb])
Ouid.  

nescit amor magnis cedere divitiis.

Nobilium gazas Amor, atque insignia calcat;
Nescit enim priscis cedere imaginibus.
Nobilitas sub Amore iacet: nam rustica Regi,
Regia rurali sepè puella placet.

love excelleth all.

With Cupid is no birth esteem or welth preferd,
A King a shepheards lasse to loue hee maketh leen,
And that a shepheards loue may light vpon a Queen,
Equalitie of state loue little doth regard.
Emblem 34 (pp. 66-67)

**Picture:** Cupid → Rumor → trumpet → plug → ears

**Motto:** "Omnis amor surdis auribus esse solet." ('Every love is wont to have deaf ears.')

Vaenius attributes this line to Ovid, but cp. Propertius, *Elegies*, 2.16.36: 'turpis amor surdis auribus esse solet.' ('Dishonorable love is ever deaf.' [Loeb])

**Epigram:**

Vaenius: 'If gossip or the noise of the throng defame the mistress, the true lover is wont to hear nothing. He gives them all to the wind and clouds; every suspicion is straightway an exile from his breast.'

**Analogues:**

Jonson, *My Picture Left in Scotland*, line 1: 'I now think. Love is rather deaf, than blind.'
Ovid. **OMNIS AMOR SVRDIS AURIBVS ESSE SOLET.**

> Si dominam rumor vel vulgi fabula differt,
> Verus amans surdis auribus esse solet.
> Omnia dat ventis & nubibus: exsulat omnis
> Prorsus ab illius pe
tore suspicio.

---

**Love often deaf.**

What euer fame brutes forth which tendeth to disgrace,
Of loues deer prysed loue; hee not endures to heare,
But makes himself bee deaf by stopping either eare,
To shew hee will not giue to ill opinion place.
**Emblem 35 (pp. 68-69)**

*Picture:* Cupid → whip → second Cupid → protect

*Motto:* ‘Os cordis secreta revelat.’ (‘The mouth reveals the secrets of the heart.’)

*Epigram:*

Vaenius is adapting Plutarch, *Moralia*, 513 E: ‘Where one feels pain, there will he keep his hand.’ (Loeb)

The second half of the line, after the colon, may be Vaenius’ own: ‘so if something delights us, we summon the tongue.’

*Analogues:*

Cicero, *Ad Atticum*. 3.15.2: ‘But I will not wring your soul with my complaints nor keep fingering my sore.’ (Loeb)

Plautus, *Persa*, 11: ‘But yet, just as if I was a sore eye, he can’t keep hands off of me, can’t keep from giving me commissions and making me the prop of his affairs.’ (Loeb)

*Remarks:*


Vaenius attributes the epigram to Plutarch. Erasmus uses the similar line ‘Ubi quis dolet, ibidem et manum habet,’ (‘Where the sore is, there is the hand’ [Toronto]) in *Adagia* 2.2.44. Erasmus refers to Plutarch’s use of the same sentiment in the essay ‘On Pointless Garrulity,’ which is *Moralia*, 513 E.
The mouth is the discoverer of the mynd.

There where the smerte is felt the hand is lightly layd,
And what the harte containes that doth the mouth discover,
Much for to speake of loue doth manifest the louer,
By often speech of loue loue often is betrayd.
Emblem 36 (pp. 70-71)

Picture: Cupid → peach branch → goose → silent

Motto: ‘Nocet esse locutum.’ (‘It causes harm for it to have been spoken.’)

Epigram:

Vaenius: ‘Cupid pressing his fingers to his lips prohibits from love the man who would broadcast his affairs.’

Ovid, Ars Amatoria, 2.607: ‘Cytherea above all forbids her rites to be told of; I give warning that no talkative person approach them.’ (Loeb)

Analogues:

Typotius, Symbola Divina & Humana, 2.41: ‘Nocuisse locutum.’ Picture.

LIMC, ‘Eros’ 1009. Picture of Cupid with a goose.


Picinelli, Mundus Symbolicus, 1.4.6: ‘Silentium vitam.’ Sentiment.

Valerianus, Hieroglyphica, 244: ‘Silentium opportunum.’ Sentiment.

Remarks:

In this emblem, the English vernacular is clearly related to the Dutch while the Italian seems to be a more direct translation of the Latin.
NO CET ESSE LOCVTVM.

Labra premens digitis Amor, interdicit amare
Hunc, qui rimosum peclus habere volet.

Ouid.

Præcipit Cytherea iubet sua sacra taceri
Admoneo, veniat ne quis ad illa loquax.

Lover secrets is in silence.

Both by the peach and goos is silence signified,
The lover must in loue to silence bee enclynd,
For speaking of his loue bewrayes the lovers mynd,
But silence vp'd in loue doth make it vnclpyed.
Emblem 37 (pp. 72-73)

Picture: Cupid → yoke → cap

Motto: 'Gratum amanti iugum.' ('The yoke is pleasing to the lover."

Epigram:

Tibullus, 2.4.1: 'Here see I slavery and mistress waiting for me. Now, ancient freedom of my fathers, fare thee well.' (Loeb)

Propertius, 2.23.23: 'Since no lover any more stays free, the man who chooses to love must give up all thought of liberty.' (Loeb)

Vaenius has amended the final line of the epigram. The line in Propertius reads: 'Si quis liber erit, nullus amare volet.' (No man that would be free will seek to love.' [Loeb])

Analogues:

Alciato, Emblemata, 153: 'Respublica liberata.' Sentiment.

Remarks:

In the Glasgow University Library, Stirling Maxwell 1050.2 has 'Tribul.' for 'Tibul.' indicating Tibullus.
GRATVM AMANTI I VGVVM.

Tribul.  Si mihi servitium video, dominam, paratam, Iam mihi libertas illa paterna vale.

Propert.  Libertas quoniam nulli iam reslat amanti, Nullus liber erit, si quis amare voleat.

For freedome servitude.

The cap of libertie loue vnder foot doth tread, And holdeth fast the yoke of thralldome seeming sweet, The name of beeing free is to no louer meet, For loue him freely doth to willing bondage lead.
Emblem 38 (pp. 74-75)

Picture: Cupid → garden → heliotrope → sun

Motto: ‘Quo pergis, eodem vergo.’ (‘Where you go, there I turn.’)

Epigram:

Vaenius: ‘Where the body of the mistress is, there the lover’s heart is found, and if she be absent, he hopes for her, he pants for her, he loves her. Like the marigold, he goes where she goes; thither he turns his eyes, and his heart and soul.’

Analogues:

Camerarius, Symbolorum & Emblematum, 1.72: ‘Semper ad ortem.’ Picture; sentiment.

Paradin, Devises Héroïques, 41: ‘Non inferiora sequutus.’ Picture.

Scève, Délie, emblem 16: ‘En tous lieux ie te suis.’ Picture; sentiment.

Erasmus, Parabolae: ‘Heliotrope is a plant that always faces towards the sun, and when he sets, its flowers close up. So with some men: they watch the monarch’s lightest nod, and in whatever direction they see him move, they are quick to follow.’ (Toronto) Sentiment.

Heath, On Loving at First Sight, line 4:
‘The Heliotrope that marks with watchful eie
His Sol’s beloved face, and gathers thence
Those am’rous features which he there did spie,
Preserving them by secret influence,
Waits on him with religious Loyaltie.’ Sentiment.

Ovid, Metamorphoses, 4.314 ff.: ‘She chanced to be gathering flowers when she saw the boy and longed to possess what she saw.’ (Loeb) Sentiment.
QVO PERGIS, EODEM VERGO.

Corpus ibi Domine est, ibi cor reperitur amantis:
    Et licet absit, eam sperat, anhelat, amat.
Instar solissequi, quocunque ea pergit, eodem
    Dirigit ille oculos, cor animique suum.

Loves shyning Sunne.

As the flower heliotrope doth to the Sunnes cours bend,
Right so the lover doth vnto his loue enclyne,
On her is fixt his thoghts, on her hee casts his eyen,
Shee is the shyning Sunne wherto his hart doth wend.
Emblem 39 (pp. 76-77)

Picture: Cupid → plumb-line → cityscape

Motto: ‘Ad amussim.’ (‘By rule.’)

Epigram:

Vaenius: ‘As the craftsman’s own hand rules all his labors with the plumb-line, so does the true lover. The faithful lover never swerves from the straight path, absorbed in gazing on his beloved, dependent on her.’

Analogues:

Erasmus, Adagia, 1.5.90: ‘Ad amussim.’ Motto.


LIMC, ‘Amor/Cupido’ 502. Picture of Cupid dangling a basket of fruit as though it were a plumb-line.
AD AMVSSIM.

*Vt perpendiculo curetos manus ipsa labores\nDiriget artificis: sic quoque verus amans.\nVerus amans recto numquam de tranite flectet,\nA domina pendens totus, & in domina.*

Not swerving from right.

Euen as the plomet doth depend directly down,\nThe lover must not sway to th'one or th'other syde,\nBut euer to his loue direct and rightly byde,\nFor swaying once awry hee loseth his renown.
Emblem 40 (pp. 78-79)

Picture: Cupid → garden → water → jug

Motto: 'Plantae rigatae magis crescunt.' ("Watered plants grow more.")

Epigram:

Vaenius: 'What the quickening west wind is to the tender grass, and the gentle shower of the moist rain, such are mutual benefits in love. From them it takes nourishment, and then it comes to fruit.'

Analogues:

Paradin, Devises Héraliques, 170: 'Poco à poco.' Picture; sentiment.

LIMC, 'Eros' 458. Picture of Cupid with a watering jug.

Erasmus, Parabolae: 'Plants flourish on a moderate supply of water, and drown if it is excessive; likewise the mind profits from moderate exertions, and by immoderate is overwhelmed.' (Toronto) Sentiment.
PLANTÆ RIGATÆ MACĪS CRESCVNT.

Quod teneris herbis genitabilis aura Faunī,
Perīs aētum irriguē lenior imber aquē:
Hor in amōre favor est mutuus : hinc alimenta
Sumit, & ad frugēm protinus ille venīt.

Ioue growes by favoure.
The yong and tender sproutes wee often waterd see,
And thereby to grow vp and fragrantly to flowereth,
So favoure donne to loue kynd loue the more doth nowrith
Whereby the frutes of loue at last enjoyed bee.
Emblem 41 (pp. 80-81)

Picture: Cupid → Mercury → caduceus → hand

Motto: *Amor facit esse disertum.* ("Love makes one eloquent.")

Epigram:

Vaenius: 'Subtle Love gives Mercury's golden wand to the lover; with sweet rivers of speech, he fashions him for manners that will please his lady. The man whom Love favors will be fluent and unconstrained.'

Analogues:

*LIMC,* s.v. 'Mercurius' 12, 393. Pictures of Mercury in similar poses.

*LIMC,* 'Eros' 949. Picture of Cupid as Mercury, holding a caduceus.

Ovid, *Metamorphoses,* 2.720: 'So did the nimble Mercury fly round the Athenian hills, sweeping in circles through the same spaces of air.' (Loeb) Sentiment.

*English Proverbs,* L 491: 'Love and business teach eloquence.' Sentiment.
AMOR FACIT ESSE DISERTVM.

Mercurij dat Amor virgam subtilin amanti
Auream, et eloquy fluentia blandam simul,
Moribus atque illum placitum format amicet.
Cui suavit almus Amor, sponte disertus erit.

Love is author of eloquence.

Love doth the lovers tongue to eloquence dispose,
With sweet conceits of love his ladies ears to please,
And thereby move her heart his restless care to excite,
For loves inventions oft great science do disclose.
**Emblem 42 (pp. 82-83)**

*Picture:* Cupid $\rightarrow$ Hercules $\rightarrow$ arts $\rightarrow$ teach

*Motto:* 'Amor addocet artes.' ('Love teaches the arts.')</p>

*Epigram:*

Vaenius: 'Love drills us ingeniously in various arts, he makes us skillful in all things. By his contrivance, songs and strings sound together; and Hercules spun his mistress' soft wool.'

*Analogues:*

Spenser, *The Teares of theMuses*, line 383: 'Loue wont to be schoolmaster of my skill / And the deuicefull matter of my song.' Sentiment.

Spenser, *Faerie Queene*, 5.5.24: 'Who had him see, imagine mote thereby.' Sentiment.

*Remarks:*


Perhaps Vaenius has in mind story of Omphale teaching Hercules to pick wool in Propertius 3.11.17-20: 'Omphale, the maid of Lydia, bathed in the Gygean lake, rose to such renown of beauty that he, who had set up his pillars in the world he had tamed to peace, with horny hands plucked soft tasks of wool.' (Loeb)
Amor addocet artes.

Ingeniosus Amor varias nos edocet artes;
Rebus nos habiles omnibus ille facit.
Illius inuenio concordant carmina nervis:
Molliique Alcides penisa trabeat herae.

Louv is the schoolmaster of artes.

Cupid doth teach by note the lover well to sing,
As fomtyme Hercules hee learned for to spinne,
All artes almofte that bee did first from loue beginne,
Louv makes the lover apt to euery kynd of thing.
**Emblem 43 (pp. 84-85)**

*Picture:* Cupid → hungry → steal → food → second Cupid → thirsty → drink → fountain

*Motto:* 'Facit occasio furem.' ('Opportunity creates the thief.')

*Epigram:* Ovid, *Remedia Amoris*, 631: 'With difficulty will you be kept, when hungry, from the appointed feast, and springing water provokes a raging thirst.' (Loeb)

*Analogues:*

Alciato, *Emblemata*, 112: 'Dulcia quandoq; amara fieri.' Sentiment.

Alciato, *Emblemata*, 113: 'Fere simile ex Theocrito.' Sentiment.
Occasion causeth theft.

The hungrie having meat can hardly it refrayn,
The thirsstie at the well can il forbeare to drink,
The louver with his loue tyme servyng one would thynk,
For to enioy her loue as little can abstayn.
**Emblem 44 (pp. 86-87)**

**Picture:** Cupid → noose → second Cupid → second noose → ensnare → both

**Motto:** 'Dulces amorum insidia.' (‘Sweet are the snares of love.’)

**Epigram:**

Vaenius: ‘We are taken as we play, we laugh and drink the poison, and Love mixes pleasamntries with his chains. If you fear the snares, and if the chains alarm you, and the play and the struggle alarm you—then you will be free.’

**Remarks:**

DVLCE AMORVM INSIDIE.

Ludendo capimur, bibimus ridendo venenum,
Atque iocos inter vincula misceit Amor.
Si timeas laqueos, si te vincula terrunt,
Terreat & luxus luxia, liber eris.

Good earnest hapneth in sporte.

The subtill snares of loue in sporte and vnaware,
As if t'were but in ieft do catche the louer fast,
Vnwittingly hee is loues prinder at the last,
Sporte not therefore with loue if thow wilt shun his ssare.
Emblem 45 (pp. 88-89)

Picture: Cupid → bridle → second Cupid

Motto: Seneca, Phaedra [Hippolytus], 574: 'Saepe obstinatis induit frenos amor.' ('Oft-times doth Love put curb on stubborn hearts.' [Loeb])

Epigram:

Vaenius: 'Why fear the boy's yoke? Why refuse the bridle? Do you think he can be overcome by your resistance? You are mistaken. Contending with love you will go on fighting. He always lays the yoke on those who are unwilling.'

Analogues:

Cervantes, Don Quixote, part 1, chapter XLVII: 'Having first humbled their haughty necks to the gentle yoke of matrimony.' Sentiment.

Remarks:

Cp. emblem 14 (pp. 26-27), 'Pedentim.'
Senec. SÆPE OBSTINATIS INDVIT FRENOS AMOR.

Quid metuis puerile iugum? quid frena recusas?
Tene resistendo vincere posse putas?
Falleris; immiti oblitans pugnabis Amori.
Injeree inuitis nam solet ille iugum.

Louve parforce.
Cupid doth oft constrayn those of contrarie will,
To bring them vnto loue that to no loue wil bend,
By brydling hee them tames and makes them condelsend
Gainst thole of greatest force, hee lets his force and skill.
**Emblem 46 (pp. 90-91)**

**Picture:** Cupid → turtle → bow → exhort → speed

**Motto:** Ovid, *Ars Amatoria*, 2.229: ‘Amor odit inertes.’ (‘Love hates the sluggish.’ [Loeb])

**Epigram:**

Vaenius: ‘Behold: the tortoise is chased by enraged Love; with too slow a foot it crawls on the ground. Love is busy, and does not put off anything until tomorrow. For sure, in love, delay grown great more often harms.’

Plautus, *Poenulus*, 504: ‘Tardo amico nihil est quicquam inaequius.’ (‘There’s nothing more annoying than a slow-footed friend.’ [Loeb])

Vaenius has rendered it: ‘Tardo amante nihil est iniquius.’
AMOR ODIT INERTES.

Affice, ab irato testudo fugatur Amore;
Cunctanti nimium qua pede reptat humi.
Impiger est Amor, et res non in sua sita differt.
Nempe in Amore nocet sepius alta mora.

Plaut.

Tardo amante nihil est iniquius.

---

The slow lover speeds not.

The tortes by the which is signified sloth,
Cupid doth from him beat for slothfullnes hee hates,
On watchfull speedynes hee diligently waites,
To vie delay in loue the lover must hee loth.
Emblem 47 (pp. 92-93)

Picture: Cupid → quiver → raft → bow → oar → sail

Motto: ‘Via nulla est invia amori.’ (‘No way is impassable to love.’)

Cp. Ovid, Metamorphoses, 14.113: ‘Invia virtuti nulla est via.’ (‘There is no way denied to virtue.’) [Loeb]

Epigram:

Vaenius: ‘What dark ways does Love not attempt to break through? He spurns the blind dangers of the faithless sea. The quiver is a raft for him, for him his light bow is an oar; that he may obtain the port, Love ventures all and everything.’

Analogues:


VIA N V L L A E S T I N V I A A M O R I ;

Que non tentet Amor perrumpere opaca viarum ,
Qui infidi spernit caeca perieta maris ?
Pro rate cui pharetra est , pro remo cui leuis arcus ;
Ut portum obtineat , quidlibet audet Amor .

Loue syndeth meanes.
Behold how Cupid heer to crosse the sea doth prooue,
His quuer is his bote , his bow hee makes his ore,
His winges serue for his sayles , and to loue euermore
Leaues nothing to bee donne to come vnto his loue .
**Emblem 48 (pp. 94-95)**

*Picture:* Cupid → empty → chairs → rows → walk


*Epigram:*

Vaenius: ‘The lover twists sharply and restlessly in his spirit; in every place he burns and by no means remains in the same place.’

Plautus, *Mercator*, 588: ‘Oh, I’m miserable! I can’t be comfortable anywhere! If I’m at home, my thoughts are out; and if I’m out, my thoughts are at home! Such flames of love as my heart and breast are in!’ (Loeb)

*Remarks:*

See Vergil, *Aeneid*, 4.77 for Dido famously remaining in the banquet hall after all have departed, as a result of her newfound love for Aeneas.
Quid. ERRAT, ET IN NVLLA SEDE MORATVR AMOR.

Acer et irrequietus amans animo omnia versat,
Ardet, et haud ullis permanet ille locus.

Plaut. Sumne ego miser, qui nusquam bene quiescere.
Si domi sum, foris est animus: si foris sum, animus domi est:
Ita mihi in peccore atque in corde facit Amor incendium.

Loue bath no rest.

Loue cannot bee in rest in anie feat or place,
Hee neuer takes repose but daylie doth deuyse,
By pleasing to obtayn grace in his mistris eyes,
Which neuer watchfull loue omitts in anie cale.
Emblem 49 (pp. 96-97)

Picture: Cupid → fire → bellows → fan

Motto: Vergil, Aeneid, 4.2: ‘Vulnus alit venis et caeco carpitur igni.’ (‘[Dido] feeds the wound with her life-blood, and is wasted with fire unseen.’ [Loeb])

Epigram:

Vaenius: ‘Heat consumes the vitals as in covered jars: thus blind love consumes my flesh.’

Analogues:

Heinsius, Emblemata Amatoria, 2: ‘Au dedans je me consume.’ Sentiment.

Scève, Délie, emblem 36: ‘Dedens je me consume.’ Picture; sentiment.
Virg. VULNVS ALIT VENIS, ET CAECO CARPETVR IGNE.

Exst velut clausis fenror consumit in ollis:
Sic mea consumt viscera caecus Amor.

Lone inwardly consumeth:
The licor in a pot thogth clofd away it flyes,
Consuming through the fyre that is without it plaed,
So doth the louers harte within him wear and waste,
By those bright radiant becomes of his faire mistris eyes.
**Emblem 50 (pp. 98-99)**

**Picture:** Cupid → tortoise → hare → race

**Motto:** 'Festina lente.' (‘Make haste slowly.’)

**Epigram:**

Vaenius: ‘Let the tortoise be an example of perseverance to you: he always wins against the inconstant hare, by dint of keeping going. Always the lover loves, and the beloved will be at last possessed; whoever does not love constantly does not love well.’

**Analogues:**


Euripides, *Phoenissae*, 599: ‘Better than the reckless is the prudent captain.’ (Loeb) Motto.


Aesop: ‘La tortue et le lièvre.’ (Budé 352.) Sentiment.


**Remarks:**


Erasmus tells us that the maxim was the favorite of the emperor Augustus and that Aldus adopted the anchor and dolphin emblem as his own trademark after a coin dated 80 AD from the reign of Titus. For the coin, see Robertson, *Roman Imperial Coins in the Hunter Coin Cabinet*, page 256, coins number 12-14, and plate 44 in the same. Ironically, Erasmus uses the tortoise and the hare to the opposite effect of the familiar fable from Aesop in *Adagia* 1.8.84: ‘Ere that, the tortoise shall outrun the hare, is used of something grossly improbable. The tortoise is the slowest thing that moves.’ (Toronto)

See George Wither, *Britain's Remembrancer*, Page 72, Illustration 10:

‘Our Elders, when their meaning was to shew / A native-speediness (in Emblem wise) / The picture of a Dolphin-Fish they drew; / Which, through the waters, with great swiftinesse flies / An Anchor, they did figure, to declare / Hope, stayednesse, or a grave-deliberation: / And therefore when those two, united are, / It giveth us a two-fold Intimation.’ Sentiment.
**FESTINA LENTE.**

Exemplo assidui tibi sit tessudo laboris,
Que leporem vict, semper eundo, vagum.
Semper amans amat, & tandem potietur amata:
Non bene amat, quisquis non amat assidus.

**Perseverance winneth.**

The hare and tortes layd a wager of their speed,
Who first of both should come into a place they ment,
The hare ran oft & rested, the tortes always went,
The tortes wan, and to the lower must proceed.
**Emblem 51 (pp. 100-101)**

*Picture:* Cupid → hare → ground → palm → bow

*Motto:* Seneca, *Medea*, 416: 'Amor timere neminem verus potest.' ('True love can fear no man.' [Loeb])

*Epigram:*

Vaenius: ‘Defiant Love treads fear underfoot. The spirited lover does not fear hardship, his boldness is a sure witness of his love. Fear always proves base spirits.’

*Remarks:*

Cp. emblem 11 (pp.20-21), with Apollo and Python.
The palm is associated with victory; Vaenius is clearly indicating that love (Cupid holding the palm) conquers fear (as denoted by the hare).
AMOR TIMERE NEMINEM VERVS POTEST.

Adversus pedibus premit, ecce, Cupido timorem,
Non trepidat duras res animosus amans,
Cui locuples sat is est audacia testis amoris.
Degeneres animos arguit usque timor.

Loue hath no feare,
The hare denoting feare, loue treadeth down wee see,
For his cowragious mynd may not thereby bee moued,
Hee thewes vnto his loue how well thee is beloued,
And lets his fearlesse mynd thereof the vvitnesse be.

101
**Emblem 52 (pp. 102-103)**

**Picture:** Cupid → fire → candle → moths

**Motto:** 'Brevis et dannosa voluptas.' (‘Brief and ruinous pleasure.’)

**Epigram:**

Vaenius: ‘Lights attract midges: and once approached, they kill. Thus hope is the strongest cause of our harm. He who credulously flutters round toward the flames of love—does he not have the character of the moth?’

**Analogues:**


Petrarch, canzone ‘Ben mi credea.’ Sentiment.

Petronius, *Poems*, 101.1: ‘Foeda est in coitu et brevis voluptas et taedet Veneris statim peractae.’ (‘The pleasure and the act of love is gross and brief, and love once consummated brings loathing after it.’ [Loeb])


Donne, ‘The Canonization’: ‘Call her one, me another fly, / We’re tapers too, and at our own cost die.’ Sentiment.
BREVIS ET DAMNOSA VOLVPTAS.

Lumina deletant culices, perimunt pretia;
Sic nobis spes est optima causa mali.
Qui circumuolitat deceptus Amoris ad ignes,
Numquid naturam papillonis habes?

For one pleasure a thousand paynes.
Even as the moth with joy about the candle flies,
But by the flame is burnt if hee therein do light,
So at the fyre of love the lover takes delight,
But buyes his pleasure deer when in the flame hee dyes,
Emblem 53 (pp. 104-105)

Picture: Cupid → torch → door → youth → reject

Motto: Seneca, Ad Luitium Epistulae Morales, 116.3: ‘Amor excluditur facilius quam expellitur.’ (It is more easy to forestall [love] than to forgo it.’ [Loeb])

Epigram:

Ovid, Remedia Amoris, 91: ‘Resist beginnings; too late is the medicine prepared, when the disease has gained strength by long delay.’ (Loeb)

Seneca, Phaedra, 133: ‘Whoever at the outset has resisted and routed love.’ (Loeb)
Senec. AMOR FACILIVS EXCLUDITVR, QUAM EXPELLITVR.

Principis obita, sero medicina paratur,
Cum mala per longas invaluere moras.

Senec.
Quisquis in primo obstitit
Depulit Amorem, tutus ac victor est.

Love is resisted at first or never.

Who so will shun to love and live at freedoms rate,
Must shut love out of doors in any manner wise,
For if he once get in then canst thou not deuile,
To get him to be gon because it is to late.
Emblem 54 (pp. 106-107)

Picture: Cupid → Fortune → kill → Medusa (envy)

Motto: Vergil, Aeneid, 10.284: 'Audaces fortuna iuvat.' (‘Fortune aids the daring.’ [Loeb])

Epigram:

Vaenius: ‘Chance is succored by Love expelling Envy: a happy lot befalls the bold.’

Propertius, 2.10.5: ‘Should strength fail me, yet my daring at least shall win me fame: in mighty enterprises enough even to have willed success.’ (Loeb)

Ovid, Ars Amatoria, 1.608: ‘Audentem Forsque Venusque iuvat.’ (Chance and Venus help the brave.’ [Loeb])

Vaenius renders it: ‘Audendum est fortes adiuvat ipsa Venus.’ (‘Dare all: Venus herself helps the brave.’)

Analogues:

Erasmus, Adagia, 1.2.45: ‘Fortes fortuna adiuvat.’ Motto.

Cicero, Tusculanarum Disputationum, 2.4.11: ‘For it is not only true that “fortune helps the brave,” as the old proverb says, but philosophic thought does so in a far higher degree.’ (Loeb) Sentiment.

Ovid, Fasti, 2.782: ‘God and fortune help the daring.’ (Loeb) Sentiment.
O 2

Virg. AVDACES FORTVNA IUVAT.

Pellenti inuidiam fors auxiliatur Amori:
Audient rerum nam alea saepta cadit.

Propert. Quid si deficiant vires, audia certe
Laus erit, in magnis & voluisse fuit est.

Ouid. Audendum est fortis adivat ipsa Venus.

Fortune aydeth the audations.

Fortune the louer aydes in combat hee is in,
When valiantly he fights with envy and with thame,
And thewes hee not deierues a coward louers name,
Faint louers merit not faire ladies for to winne.
Emblem 55 (pp. 108-109)

Picture: Cupid → waves → ship → storm → sea

Motto: ‘Finis coronat opus.’ (‘The end crowns the work.’)

Epigram:

Vaenius: ‘If the storm-tossed ship does not reach its desired haven, think the voyage lost. Love that lasts is pointless unless it triumph in the end; he begins the task well who ends the task well.’

Analogues:


Erasmus, Parabolae: ‘As the storm that does not allow one to put into harbor is more dangerous than that which forbids one to set sail, even so those tempests of the mind are more severe which allow a man no rest once his reason is in turmoil, but bear him away headlong into stormy seas.’ (Toronto) Sentiment.

Petrarch, Rime, 323: ‘Standoni un giorno . . .’ Sentiment.

Spenser, Theatre for Worldlings, 2: ‘After at sea a tall ship dyd appere . . .’ Sentiment.
FINIS CORONAT OPVS.

Ni ratis optatum varijs iaClata procellis
Obstinate portum, tum perissae putat.
Futilis est diurnus amor, ni in fine triumphet;
Nam bene cepit opus, qui bene finit opus.

Where the end is good all is good.
The ship tost by the waues doth to no purpose faile,
Vnleffe the porte th'ee gayn whereto her cours doth tend,
Right so th'euent of loue appereth in the end,
For loffe it is to loue and neuer to preuaile.
**Emblem 56 (pp.110-111)**

*Picture:* Cupid → hand → wings

*Motto:* Plautus, *Bacchides*, 737: 'Celerem oportet esse amatoris manum.' (‘A lover’s hand ought to be swift.’ [Loeb])

*Epigram:*

Vaenius: ‘The mistress that chance and fortune give you without as king—do not refuse her, but take the gift in hand swiftly.’

*Analogues:*


Plaut. \textit{CELEREM OPORTET ESSE AMATORIS MANVM.}

\textit{Qiam tibi fors utro, aut occasio donat amicam,}
\textit{Ne fernenas, celeri sed cape dona manu.}

\underline{Bold and redie:}

A swift and redie hand belongeth to a louer,
To take hold where hee sees aduantage to bee tought,
That no occasion chance to slip away vncaught,
Because if hee it lole, hee can it not recouer.
Emblem 57 (pp. 112-113)

Picture: Cupid → young maiden → embrace → dark

Motto: Ovid, Tristia, 2.440: 'Non potuit Veneris furtas tacere sua.' (He could not keep silent about his own adventures in love.) [Loeb]

Vaenius renders it differently: 'Celari vult sua furtas Venus.' ('Venus wishes her own thefts to be hidden.')

Epigram:

Tibullus, 1.2.25: 'Lo, I in my wanderings in distress through all the city in the dark [meet with no harm. The goddess shields me].' (Loeb)
Ovid. **CELARI VVLTSVA FVRTA VENVS.**

Tibull.  *En, ego eum tenebris tota vagor anxius virbe,*  
*Securum in tenebris me facit esse Venus.*

---

*Love lyketh darknes.*  
To vs love in the light that Cupid lyketh not,  
But in sone secrete place, or where no light is left,  
That there vnseen hee may comitt dame Venus theft,  
As if bread taur'd beest that were by stealing got.
**Emblem 58 (pp. 114-115)**

*Picture:* Cupid → wings → donkey

*Motto:* ‘Amor addit inertibus alas.’ (‘Love gives wings to the slow.’)

*Epigram:*

Vnemius: 'No one is by nature so dim-witted an ass, as to whom Love cannot give courage and spirit. He fixes the wings of Pegasus to the Arcadian beast; he turns dull Mopsus into a suitor polished by art.'

*Analogues:*


AMOR ADDIT INERTIBVS ALAS.

Nemo adeò est stupida, natura, mentis aestus,
Cui cor & ingeniun hauand indere possit Amor.
Pegasus pecori Arcadio ille accommodat alas:
Mopsum habetem in blandum format & arte procum.

Loves alterth nature.

There's not so dul an ass but Cupid hath the power,
Through loue to whet his wittes, and mend his doltish mynd,
The flow hee maketh quick, hee often alterth kynd,
Hee giueth manie gifts, but mixeth sweet with lowre.
**Emblem 59 (pp.116-117)**

*Picture:* Cupid → winds → push → oak

*Motto:* Vergil, *Aeneid*, 10.872: 'Fortior est agitatus amor.' ('Love roused is the stronger.') [The line does not appear in Loeb.]

*Epigram:*

Seneca, *De Providentia*, 4.16: 'No tree becomes rooted and sturdy unless many a wind assails it. For by its very tossing, it tightens its grip and plants its roots more securely.' (Loeb)

*Analogues:*


Erasmus, *Parabola*: 'As oak and some other timbers become harder and more durable if buried in the ground, so men who are long oppressed by bad fortune have a longer flowering time.' (Toronto) Sentiment.
Non est arbóris fortís, nisi in quám ventús frequéntes
incúrsát: ipsa enim vexatióne constringitur, á facié
ces certius fit.

Strengthened by travaile.

Eu'n as the flately oke whome forcefull wyndes do moue,
Doch falleth more his root the more the tempest blowes,
Against disstres loue in firmnes greater growes,
And makes each aduers chance a witness of his loue.
**Emblem 60 (pp.118-119)**

**Picture:** Cupid → butter churn → second Cupid → food

**Motto:** ‘Concrescit amor motu.’ (‘Love grows with motion.’)

**Epigram:**

Plutarch, *Coniugalia Praecepta*, 34: ‘As the mixing of liquids, according to what men of science say, extends throughout their entire content, so also in the case of married people, there ought to be a mutual amalgamation of their bodies, property, friends and relations.’ (Loeb)

**Analogues:**

CONCRESCIT AMOR MOTV.

Plutarch. Quemadmodum lac coagulo concrescit; sic amantres vnum sint Amore.

Mouing maketh uniting.
The milk beeing moued long his nature seemes to leaus,
And in another kynd is vnto vniou brught,
Right to two louers myndes may not in one bee wroght,
Before the lour first repulse do receaue.
Emblem 61 (pp. 120-121)

Picture: Cupid → sick → bed → refuse → aid → young woman

Motto: 'Luovat indulgere dolori.' ('It helps to indulge in grief.')

Epigram:

Vaenius: 'See there! The ailing lover turns away the healing power, and refuses the Podaleirian draughts which reason offers.'

Propertius, 2.1.57: 'Medicine cures all the anguish of mankind; love alone loves no physician of its ill.' (Loeb)

Analogues:

La Perrière, Le Theatre, 50: 'Qui donne vin à un febricitant.' Picture.
En, medicam auro fastur opem, et, Poetica sua uerit
Pecula, quae ratio portaret, aera amans.

Omnis humanos sanat medicina dolores;
Solus Amor morbi non amat artificem.

Loure refuseth help.
Loure lying sick in bed rejecteth phisiks skill,
The cause of all his grief it grieues him to remove,
Hhe knowes loure woorkes his grief, yet will not leve to loure,
No reason nor no herb can then recure his ill.
**Emblem 62 (pp. 122-123)**

*Picture:* Cupid → shot → heart → arrow

*Motto:* 'In tenebris sine te.' ('In darkness without you.')

*Epigram:*

Vaenius: 'When I do not see you, my light, the lilies seem black, and the bright stars of the sky do not shine. Believe it: for me the golden ring of the sun is pale: the bitterness of gall is in the very honey.'

*Analogues:*

Shakespeare, *Sonnet 73:* 'That time of year thou mayst in me behold . . . .' Sentiment.
IN TENEBRIS SINE TE.

Cum te non video, mea lux, vel nigra videntur
Lilia, & haud lucent lucida signa poli,
Luribus & solis mihi, crede, est aureus orbis:
Is ctiam fellis amator ineft.

Absence killeth.

Not to enjoy the sight of my faire ladies face,
Makes nothing vnto mee to yeeld his true delight,
The lillie seemeth black, the Sunne to lack his light,
Through ableness of my loue thus altred is the cale.
Emblem 63 (pp. 124-125)

Picture: Cupid → torch → youth → arrow → sun → rain

Motto: ‘Est miser omnis amans.’ (‘Every lover is wretched.’)

Epigram:

Tibullus, 2.6.18: ‘Fierce Love, oh, if this could be, I would see thine arms destroyed, the arrows broken and the torches quenched. Thou rackest me with anguish: thou forcest me to curse myself and in impious speech to vent the frenzy of my soul.’ (Loeb)
EST MISER OMNIS AMANS.

Tibull. \[\text{Acer Amor} \frac{\text{ultras utinam tua tela sagittas}}{\text{Scilicet exstinctas aspiciamque facies.}}\\ \text{Tu misirrun torques, tu me mihi dira precari}\\ \text{Coges, et infanda mente nefanda loqui.}\]

Loves miserie.

Lowe lines in miserie and often doth sustayn,\\ The harms of heat and cold, and therefore doth dasyre,\\ That Cupids bow were broke and quenched were his fyre,\\ All louers or the moste of miserie complayn.
Emblem 64 (pp. 126-127)

Picture: Cupid → reflection → mirror

Motto: 'Amans secundum tempus.' ('A lover according to the time.')

Epigram:

Plutarch (?): 'Like a loose lover, the mirror picks up what comes its way.'

Vaenius: 'As the mirror loses the reflected image when the thing before it passes on, and picks up another when something else soon comes along; so, believe me, inconstant Love in a distant land is as far from the heart as the eyes.'
Plutarch. Speculum, vt leuis amans, quidquid obijcitur recipit.
Perdie vt obiecto spectulo perceunte figuras,
Atque alias alio mox veniente capit:
Sic etiam inconstans mutatis, credite, terris,
Quantum oculis, animo tam procul ibit Amor.

Out of sight out of mynde.
The glasse doth shew the face whyle thereon one doth look,
But gon, it doth another in lyke manner shew,
Once beeing turn'd away forgotten is the view,
So absence hath bin cauie the lover loas forlook.
Emblem 65 (pp. 128-129)

Picture: Cupid → gifts

Motto: Ovid, Ars Amatoria, 2.278: ‘Auro conciliatur amor.’ (‘By gold is affection gained.’ [Loeb])

Epigram:

Vaenius: ‘Why are you, love (alas), now ensnared with gifts and gold? Who while that ancestral simplicity prevailed used to breathe easiness and favor from pure love; now virtue lies prone (ah), and value has a price on it.’

Analogues:


Typotius, Symbola Divina & Humana, 1.17: ‘Omnia subjecta auro.’ Sentiment.

LIMC, s.v. ‘Eros’ 461-488. Pictures of Cupid carrying plates laden with gifts.

Erasmus, Adagia, 1.3.18: ‘Muneribus vel dii capiuntur.’ Sentiment.
Ouid.

AVRO CONCILIATVR AMVR.

Car Amor (heu) donis munc illaquearis & auro?
Qui dun simplicitas illa paterna fuit,
Ex mero amore soles facillem aspirare fauorem;
Nunciacet (ah) virtus; in pretio at pretium est.

Loue bought and sold.

Loue iuifly may complayn, and great abufe relate,
In feeing loue to bee lomymes for treasure sold,
As thoghe high prysed loue were no more woorth then gold,
And marchants might it fell at ordinarie rate.
Emblem 66 (pp. 130-131)

Picture: Cupid → horn → dogs → stag

Motto: "Anteit venatio captum." ("Hunting precedes capture.")

Epigram:

Vacnius: "The hunter wanders through the brakes and the untrod paths, and follows the wandering wild beasts on the highest ridges: no idler will you be, you who love; the hunt is a necessity: the desired booty does not itself seek out your bosom."

Pindar, Nemean Odes, 7.74: "If there was hard work, greater is the delight that follows."
(Loeb)

Analogues:

LIMC, "Amor, Cupido" 303a. Picture of Cupid hunting a stag.
ANTEIT VENATIO CAPTVM.

Venator saltus atque innia lastra pererrat,
Seoeatun vagas per inga summa feras:
Nec ceffator eros qui amas; veniere necesse est.
Non petet ipsi tuum praeda cupita sinum.

Pindar. Si vero aliqua est inter homines felicitas, ea non
fine labore existit.

The chasing goeth before the taking.
Before the deer bee caught it first must hunted bee,
The Ladie eke pursu'd before thee bee obtaynd,
Payn makes the greater woorth of ought thats thereby gaynd,
For nothing eafly got wee do esteemed bee.
Emblem 67 (pp. 132-133)

**Picture:** Cupid → reading → letters

**Motto:** Cicero (?): 'Litteris absentes videmus.' ('We see the absent in their letters.')

**Epigram:**

Vacnus: 'You live in the remotest parts of a world unknown, and far from my eyes, sweet friend. But though you are away I imagine you here with me, if the paper is marked with your words for me.'

Seneca, *Ad Lucilium Epistulae Morales* 40.1: 'If the pictures of our absent friends are pleasing to us, though they only refresh the memory and lighten our longing by a solace that is unreal and unsubstantial, how much more pleasant is a letter, which brings us real traces, real evidences, of an absent friend!' (Loeb)
R.

Cic. LITTERIS ABSENTES VIDEMVS.

Vini in extremis ignoti partibus orbis,
Et procul ex oculis dulcis amica meis.
At te presentem, absentem licet, esse putabo,
Si mihi sit verbis chartarotatatus.

Seneca. Si imagines amantibus, etiam absentium, iucundè sunt, quòd
memoriam renouent, & desiderium absentiae salto atque inani sol-
ario leuent: quantù iucundiores sunt litteræ, quæ vera amantis
vestigia, veras notas afferunt.

Loves ioy is reuyued by letters.

When loue impatient growes through absence & delay,
And with his loue to bee no remedie can fynd,
Louve letters come to him & tell his louers mynd,
Whereby his ioy is kept from dying and decay.
**Emblem 68 (pp. 134-135)**

**Picture:** Cupid → tinder (sticks) → flame

**Motto:** ‘Flammescit uterque.’ (‘Both become enflamed.’)

**Epigram:**

Lucretius, *De Rerum Natura*, 5.1098: ‘Fire is pressed out by the great force of the friction; at times the burning glare of flame flashes out while branches and trunks are rubbed together.’ (Loeb)

**Analogues:**

Expeditur validis extritus diribus ignis;
Et micat interdum flammas feruidus ardor,
Mutua dum inter se nami stirpesque teruntur.

Love enkindleth love.
A kynd of wood there is, that rubbed with the same,
Doth first encrease in heat and lastly come on fyre,
So do two louers eyes encrease their hot defyre,
When loves augmented force doth both their hartes enflame.
Emblem 69 (pp. 136-137)

Picture: Cupid → blow → candle

Motto: ‘Agitata reviva.’ (‘Aroused I revive.’)

Epigram:

Ovid, Remedia Amoris, 731: ‘Just as a cinder nearly spent will live, if you touch it with sulphur, and from a small become a mighty fire, so, save you shun whate’er may renew your passion, the flame that was lately naught will glow once more.’ (Loeb)

Analogues:

Erasmus, Parabolae: ‘Fire kindles easily in straw and hare’s fur, but soon goes out again unless you give it further fuel. Such are the quarrels of lovers or the newly married, provided no one interferes.’ (Toronto) Sentiment.
AGITATA REVIVO.

Ouid.  
Ve pane exstinetum cinerem si sulphure tangas, 
Vnet, & ex minimo maximus ignis erit: 
Sic nisi vitâris, quidquid revocabit amorem, 
Flamma redardef set, que modò nulla fuit.

Lost loues speedie recoverie.  
The candle thats blown out, may bee blown in agayn,  
If straight-wayes it bee donne, whyle fyre doth yet endure,  
So loue by chance put out, loue may perchance recure,  
But it muft bee in tyme, els blowing is in vayn.
Emblem 70 (pp. 138-139)

Picture: Cupid → fire → catch → tongs

Motto: 'Quis enim securus amavit.' (Who indeed has loved free from care.)

Vaenius has attributed this line to Tibullus, but cp. Ovid, *Heroides*, 19.109: 'Quis enim securus amavit.' ('For who that loved was ever free from care?' [Loeb])

Epigram:

Unlocated, but cp. Plutarch, *Coniugalia Praecepta*, 4: 'Just as the fire catches readily in chaff, fiber, and hares' fur, but goes out rather quickly, unless it gets hold of some other thing that can retain it and feed it, so the keen love between newly married people that blazes up fiercely as a result of physical attractiveness must not be regarded as enduring or constant, unless, by being centered about character and by gaining a hold upon the rational faculties, it attains a state of vitality.' (Loeb)

Analogues:

Erasmus, *Parabolas*: 'A flame can neither be repressed nor remain still; likewise the soul is carried by some inborn force towards honorable things.' (Toronto) Sentiment.
Lone lacketh quietnes.

The flickering flame of fyre may not bee holden fast,
But too and fro it fleets & never can bee stayd,
So doth the louers mynd through loues distraction strayd,
As both in will and wil resolued not to last.
**Emblem 71 (pp. 140-141)**

**Picture:** Cupid → Venus → Jove → oath → altar → bible

**Motto:** 'Amoris ius iurandum poenam non habet.' ('The oath of love carries no punishment with it.')

Attributed to Callimachus, but cp. Publilius Syrus 37: 'Amantis ius iurandum poenam non habet.' ('A lover's oath involves no penalty.' [Loeb])

**Epigram:**

Tibullus, 3.6.50: 'There will be no truth in her words. Jupiter laughs at the false oaths of lovers, and bids the winds carry them off without fulfillment.' (Loeb)

Tibullus, 1.4.23: 'Great thanks to Jove! The Sire himself has decreed no oath should stand that love has taken in the folly of desire.' (Loeb)

**Analogues:**

*LIMC.* ‘Aphrodite’ 526. Picture of Venus in a similar pose.
Callimach. **AMORIS IVSIVRANDVM POENAM NON HABET.**

Nulla fides inerit: perjuris ridet amans
Iuppiter, & ventis irrita ferre inbext.

Tibull. Gratias magna Ioene: vetusti pater ipse valete,
Iurasset cupide quidquid ineptus Amor.

**Love excused from perjurie.**

The lover freedome hath to take a louers oath,
Which if it prove vntrue hee is to bee executed,
For venus doth dispence in louers othes abused,
And love no faulte comitts in swearing more then troth.
Emblem 72 (pp. 142-143)

**Picture:** Cupid → storm → sea

**Motto:** 'Post nubila phoebus.' (‘Phoebus after the clouds.’)

**Epigram:**

Vaenius: ‘After the North Wind, Zephyr arises; after the clouds, Phoebus arises. When winter ceases to rage, then the waters lie flat. The lover does not rest before the furious hurricane of treachery slacks off, and the terrible whirlwind of Fortune.’

**Analogues:**

Spenser, *Faerie Queene*, 3.4.8: 'Huge sea of sorrow and tempestuous grieve. . . .' Sentiment.

Petrarch, *Rime*, 189: 'Passa la nave mia.' Sentiment.
After a tempest a calme.

The sea is never still but when the wind appeareth,
Right to the lourers mynd is never in repose,
Till fortunes rage bee donne, & enuiue force doth lose,
The cause of ill remou'd, the ill soon after ceaseth.
**Emblem 73 (pp.144-145)**

*Picture:* Cupid → second Cupid → barrel → torch


*Epigram:*

Vaenius: ‘You dissemble to no effect: for who hides flame? Light always betrays and discovers itself.’

*Analogues:*


Matthew 5.15: ‘Nor do they light a lamp and put it under a bushel basket.’ Sentiment.
Ouid. APPARET DISSIMULATUS AMOR.

Dissimulas fruistra: quis enim celauerit ignem?
Lumen ab indicio proditur usque suo.

Loue will appeer.
The fyre of Cupids heat can hardly hidden bee,
Some crannie or some hole can make loue bee cpyde,
And oftentimes the more when louers do it hyde,
For loue may not bee sure that noman shall it see.
Emblem 74 (pp. 146-147)

**Picture:** Cupid → bushel → sticks → fire → wind → blowing

**Motto:** ‘Crescit spirantibus auris.’ (‘It grows with favorable winds.’)

**Epigram:**

Vaenius: ‘The flame renews its strength from the breath of the North wind; if the mistress breathes, I too take on new strength. Therefore blow kindly on my endeavours, the full breath of your favour clears the sky and gives me strength.’
CRESCIT SPIRANTIBVS AVRIS.

Sumit flamme nouas Borea spiramine vestis:
Si Dominas aspiret, Junani & ipse novas.
Aspira ergo meus facilis consilium, adeo
Aura serenantis plena favoris opem.

Favour encreaseth loues force.
The flame doth more encrease by blowing of the wynd,
So the sweet breath of loue in kynd woords vttred fowth,
Encreaseth loue the more and makes it more of woorth,
Louve not by favour fed can no encreasing fyned.
**Emblem 75 (pp. 148-149)**

**Picture:** Cupid → second Cupid → sleep → arrow → heart

**Motto:** Publilius Syrus (?): ‘Amor diurnus nocturnusque comes.’ (‘Love is a daily and nightly companion.’)

**Epigram:**

Vaenius: ‘How trusty a friend is Love through night and day! How often Love disturbs my dreams! O Sleep, the universal rest, the gentlest sleep of the gods, hither, O hither bring to our bed your lamps.’

**Analogues:**

Loue night and day attendant.

Loue alwaies doth attend the louer day and night,
For if hee sleep or wake still with him will hee bee,
Awake to him hee speakes, In dreames hee doth him see,
Repose enioyd of all, denyeth him delight.
Emblem 76 (pp. 150-151)

Picture: Venus → eyes → arrows → Cupid → lover → heart

Motto: Publilius Syrus, Sententiae, 39: ‘Amor ut lacrima ab oculo oritur in pectus cadit.’
(‘Love, like a tear, rises in the eye and falls on the breast.’ [Loeb])

Epigram:

Vaenius: ‘There is no work for you, son of Venus, with your weapons and your bow. Look, our mistress bears the dart in her eyes. Perpetually she wounds with it, inflicting wound on wound. Ah, lights too lovely and my punishment.’

Analogues:

Nil opus est armis Veneris tibi nate, nec ar. u.
Ecce oculis telum nostra puella gerit.
Iugiter hoc ferit illa, facit in vulnera vulner.
Ab nimium in penas lumina pulchra meas!

Lookes are loues arrowes.
My loues lookes vnto mee, the force of loue empartes,
Each glance an arrow is, which from her eyes proceed,
Now Cupid rest thy self, to shoot thow haft no need,
For her lookes wound my harte alwell as do thy darts.
**Emblem 77 (pp. 152-153)**

*Picture:* Cupid → shooting → arrows → lover → target

*Motto:* 'Pectus meum amoris scopus.' ('My breast is love’s target.')

*Epigram:*

Vaenius: 'Here is the mark, Cupid, shoot all your arrows to this spot, now my defenseless breast lies open for you to wound. The hungry vulture gives not so many wounds to Tityus as your darts have given to my vitals.'

*Analogues:*

Lyly, Euphues (Arb.) 407: 'If the eye of man be the arrow, and beautie the white.' Sentiment.
The lovers hart is Cupids whyte.
Right at the lovers hart is Cupids ayme adrest,
Hee takes it for his whyte & neuer shootes away,
Nor doth hee caffe to shoot, but shaft on shaft let, fly.
And glorith in the fame of his own shooting hart.
Emblem 78 (pp.154-155)

**Picture:** Cupid → deer → arrows → eating → herb

**Motto:** Ovid, *Epistulae (Heroides)*, 5.149: 'Amor non est medicabilis herbis.' (Love may not be healed by herbs.' [Loeb])

Vaenius renders it: 'Nullis medicabilis herbis.' (Curable by no herbs.)

**Epigram:**

Vaenius: 'The deer wounded by the poisoned steel of the hunters seeks a cure for her wound with dittany. Alas for me, Love is curable by no herbs and the disease cannot be expelled by the healing art!'

**Analogues:**

Heinsius, *Emblemata Amatoria*, 16: 'Solatium, non auxilium.' Picture; sentiment.

Camerarius, *Symbolorum & Emblematum*, 2.41: 'Hinc dolor, inde fuga.' Picture; sentiment.

Camerarius, *Symbolorum & Emblematum*, 2.69: 'Vulnus, salus et umbra.' Picture; sentiment.


Erasmus, *Parabolae*: 'The stag can drive out an arrow fixed in its body by eating dittany.' (Toronto) Sentiment.
Od.  

Nullis /edicabilis herbis.

Cerns venenato venantium sancta ferro
Dydamo quaein vulneris auxilium.
Hei mihi, quod nullis sit Amor medicabilis herbis,
Et nequeat medica pellier arte malum!

No help for the lover.

The hert that wounded is, knowes how to fynd relief,
And makes by dictamon the arrow out to fall,
And with the self-same herb hee cures his wound with all,
But loute no herb can fynd to cure his inward grief.
Emblem 79 (pp. 156-157)

Picture: Blind → Fortune → blind → love → blindfold

Motto: Ovid, *Epistulae Ex Ponto*, 2.3.10: ‘Et cum fortuna statque caditque fides.’ (‘Loyalty stands or falls with fortune.’ [Loeb])

Epigram:

Vaenius selects from Cicero, *De Amicitia*, 54: ‘For not only is Fortune blind herself, but as a rule she even blinds those whom she has embraced . . . so that they spurn their old friends and revel in the new.’

Analogues:


*LIMC*, ‘Tyche’ 65. Picture of Fortune with her eyes closed, with similar costume and attributes.


Remarks:

Vaenius quotes Cicero only in part and edits considerably. Cp. Cicero, *De Amicitia*, 54: ‘Non enim solum ipsa fortuna caeca est, sed eos etiam plerumque efficit caecos, quos complexa est; itaque efferentur fere fastidio et contumacia, nec quicquam insipiente fortunato intolerabilius fieri potest. Atque hoc quicem videre licet, eos, qui ante commodis fuerint moribus imperio potestate prosperio rebus inmutari, sperni ab eis vetere amicitias, indulgeri novis.’ (‘For not only is Fortune blind herself, but as a rule she even blinds those whom she has embraced; and thus they are generally transported beyond themselves by wanton pride and obstinacy—nor can anything in the world be more insufferable than one of Fortune’s fools. Indeed we may observe that men, formerly affable in their manners, become changed by military rank, by power, and by prosperity, spurn their old time friends and revel in the new.’ [Loeb])
Ovid. ET CVMFORTVNA STATQVE CADITQVE FIDES.
Cic. Non solum ipsa fortuna exca est: sed etiam plerumque excos efficit quos complexa est; adeo ut spernant amores veteres, ac indulgeant nouis.

Blynd fortune blyndeth loue.
Somtyme blynd fortune can make loue bee also blynd,
And with her on her globe to turne & wheel about,
When cold preuailes to put light loues faint sferuor out,
But feruent loyall loue may no such fortune fynde.
Emblem 80 (pp. 158-159)

**Picture:** Cupid → second Cupid → fire → in vain → no tinder

**Motto:** 'Sine fomite frustra.' ('In vain without tinder.')

**Epigram:**

Vaenius: ‘The man who desires a girl who is overly coy or lukewarm is in error; he as good as plays the fool who without tinder searches the fire hidden in flint. Mutual Love is truly the tinder of Love.’

**Analogues:**

SINE FOMITE FRVSTRA.

Qui cupiens lente nimium tepide puelle est,
Frustra est, ac nugae, illius instar, agis,
Qui silice abfrusium sine fomite quaeritat ignem.
Mutuus est verè fomes Amoris Amor.

Loves labor spent in vain.

Thefyre isstook in vayn where tinderthere is none,
So is thelove but lost where it enkindleth not,
For love mustnowrioth love & keep it kyndly hot,
No love can ever liuewhere it must liue alone.
Emblem 81 (pp. 160-161)

**Picture:** Cupid → rose → thorn bush

**Motto:** ‘Annat spina rosas, melia tegunt apes.’ (‘The thorn arms roses, the bees protect their honey.’)

**Epigram:**

Vaenius: ‘Behold: while Love plucks the sweet rose from the rose bed, he wounds and hurts his limbs on the hard thorns. It is lucky the wound is slight; it afflicts lovers more. And the darts they suffer drip with gall a-plenty.’

**Analogues:**


ARMAT SPINA ROSAS, MELLA TEGVNT APES.

Suanem Amor (ecce) rosam dum deligit vogue rosetis,
   A rigidis spinis saucia membra dolet.
Quod inuat, exiguum; plus est quod laedit amantes:
   Que, ferunt, multo spicula selle madent.

No pleasure without payn.

In plucking of the rose is pricking of the thorne,
In the attayning (sweet) is taking of the towne,
With joy of loue is mixt the sharp of manie a shrowne,
But at the last obtaynd, no labor is forlorne.
Emblem 82 (pp. 162-163)

Picture: Cupid → entreats → pitiless → second Cupid

Motto: Seneca, Phaedra, 1.239: ‘Precibus haud vinci potest.’ (‘By no prayers can he be overcome,’ [Loeb])

Epigram:

Vergil, Eclogues, 10.29: ‘Neither is cruel love sated with tears, nor the grass with the rills, nor bees with the clover, nor goats with leaves.’ (Loeb)
Senec.  

**P R E C I B V S  H A V D  V I N C I  P O T E S T.**

Virg.  

*Nec lacrymis crudelis Amor, nec gramina ruis,*  
*Nec cythiso saturantur apes, nec fronde capelle.*

---

**Louve is pittileffe.**  

As Mars with humayn blood & spoyles and ouerthrowes,  
Is not to pittie mou'd, when hee in rage is heated,  
So Cupid by no plaints nor teares will bee intreated,  
The more that hee is prayd the leffe he pittie thewes.
Emblem 83 (pp. 164-165)

Picture: Cupid → crippled → departs → maid

Motto: Publilius Syrus (?): ‘Celerem habet ingressum amor, regressum tarnum.’ (‘Love has a swift entry but a slow exit.’)

Epigram:

Plutarch (?): ‘Love once admitted does not leave readily. Though winged, he never leaves the soul completely free and there remains his trace in it like woods burnt out still smoking. He is never wholly cast out from our bones.’
Amor ingressus non facile discedit, quamuis alacris, nec penitus liberam relinquit animam, remanetque in ea veittigium, veluti silue exulte aut fumantis, neque penitus ex offibus eijcitur.

**Cupid in departing.**

Cupid doth come in haste, but slow away he goth,
A speedie cause he fynds that his returne may stay,
Hope makes him to believe ther's comfort in delay,
Fear of departing payn, to parte doth make him loth.
Emblem 84 (pp. 166-167)

Picture: Cupid → dreaming → maiden

Motto: Publilius Syrus, *Sententiae*, 16: ‘Amans quod suspicatur vigilans somniat.’ (‘Even when awake, the lover has dreams of his suspicions.’ [Loeb])

Epigram:

Ovid, *Epistulae Ex Ponto*, 2.4.7: ‘Before my eyes your image ever stands; I seem in thought to see your features.’ (Loeb)

Also cp. Ovid, *Epistulae Ex Ponto*, 1.9.7: ‘His image lingers before my eyes as if he were present; he is gone, but love imagines him still alive.’ (Loeb)


Analogues:

Ps. 7. AMANS, QVOD SVSPICATVR, VIGILANS SOMNIAT.

Ouid. Ante meos oculos præsto est tua semper imago,
Et videor vultus mente videre tuos.

Terent. Hi qui amant, ipsi sibi somnia fingunt.

Dreames do produce ioy;
Loues fancies in the day, turne into dreames by night.
Then thinkes hee that his loue before him pretent is,
And that hee doth enjoy his hartes defyred blisse,
But waxing once awake hee loothet that delight.
Emblem 85 (pp. 168-169)

Picture: Cupid → physician → second Cupid → ill

Motto: ‘Amans amanti medicus.’ (‘A lover is a lover’s physician.’)

Epigram:

Ovid, *Remedia Amoris*, 43: ‘Learn healing from him through whom ye learnt to love: One hand alike will wound and succour. The same earth fosters healing herbs and noxious, And oft is the nettle nearest to the rose.’ (Loeb)
Y

AMANSA MANTI MEDICVS.

Ouid.  

Disce sanari, per quem didicistis amare,
Una manus vobis vulnus opem feret:
Terra salutiferas herbas, eadem nocentes
Ignit, & utrque proxima sepe rosa est.

Louve is loues phisition.

By whome the harme is wroght the remedie is found,
The cautier of the smart, is cautier of the case,
Hec cures the sickness full, that causd the disease,
Loue muft the plaster lay, where loue hath made the wound.
Emblem 86 (pp. 170-171)

**Picture:** Cupid → unquenchable fire

**Motto:** 'Officit officio.' ('His service harms.')

**Epigram:**

Vaenius: 'I am in turmoil, nor can the clouds extinguish the flames and the waves add new strength to the fire. What transformation is this? Medicines are a poison to me, and my fire flames through many waters.'

Publilius Syrus, *Sententiae*, 38:
'A lover is like a torch—blazes the more he's moved.' (Loeb)
OFFICIT OFFICIO.

Aenae nee flammas potis est restinguere nimbus,
At flamme vires adijit unda nonas.
Que metamorphysis? mibi sunt medicamina virus,
Et mea per densas flammas faullat aquas.

Amans, ita ut fax, agitando ardecit magis.

Loves fyre is unquenchable.

No water flakes loves heat, but makes his fyre to flame,
Cupids harte burning fyre, makes water for to burne,
By coldnes hee doth cause encratiing hentes returns,
Where love hath hope of help, his harme lyes in theume.
Emblem 87 (pp. 172-173)

Picture: Cupid → shoots → second Cupid → hyacinths

Motto: Vergil, Eclogues, 2.18: ‘Alba ligustra cadunt, vaccinia nigra leguntur.’ (‘The white privets fall, the dark hyacinths are culled!’ [Loeb])

Epigram:

Ovid, Epistulae Sapphus, 35 (Heroides, 15.35): ‘If I am not dazzling fair, Cepheus’ Andromeda was fair in Perseus’ eyes, though dusky with the hue of her native land.’ (Loeb)

Vergil, Eclogues, 10.39:
‘Violets, too are black, and black are hyacinths.’ (Loeb)

Analogues:

Shakespeare, Sonnet 127: ‘In the old age black was not counted fair. . . .’ Sentiment.
Brown berries are sweet of taste.

Cupid not always doth, shoot at the fairest whyte,
But at the lovely brown, moste often draws his bow,
Good gesture and syne grace, he hath the skill to know,
Delighting for to chuse, the caufe of his delight.

Virg.

ALBA LIGVSTRA CADVNT, VACCINIA
NIGRA LEGVNTVR.

Ovid.

placuit Cepheia Persei
Andromade, patriæ fusca colore sue.

Virg.

Et viole nigro sunt, & vaccinia nigra.
Emblem 88 (pp. 174-175)

Picture: Cupid → ivy → Occasion → cornucopia → hair-pulling

Motto: "Undecumque occasio promta." ('Opportunity whenever ready."

Epigram:

Plutarch (?): 'As the ivy everywhere finds something to cling to, so the lover adapts all chances to the pleasure of the beloved.'

Analogues:

Alciati, Emblemata, 205: 'Hedera.' Sentiment; picture.

Alciati, Emblemata, 122: 'in occasionem.' Sentiment; picture.
Plutarch. *Vt hedera vndeuis inuenit, quod se alliget: sic amans quaecumque occurrit, ad amice adaptat nutum.*

*Love vieth manie meanes,*

The iuie ought can fynd his weaknes to supporte,
So doth the louver seek his fastning hold to take,
Of each occasion meet, aduantage for to make,
For nought muft ouerlip that may his good importe.
**Emblem 89 (pp. 176-177)**

*Picture:* Cupid → balm → second Cupid → arrow → illness

*Motto:* "Morbum nosse surationis principium." ("To know the disease is the beginning of the cure.")

*Epigram:*

Vaenius: 'Healthy Love advises sick Love to know he is ill, to see his physician, to ask for help. The first step to good health is to know one is ill: many a lover fearing to acknowledge his illness has died.'

*Analogues:*

*English Proverbs,* D 358: 'A disease known is half-cured.'
MORBVM NOSSE, CVRATI()NIS PRINCIPIVM.

Sanus Amor morbum nosse agro suadet Amori,
Consulto & medico in tempore posere open.
Morbum quippe suum nosse est pars prima salutis,
Quem metuens, perij, prodere creber amans.

Shewing causeth curing.

The paynfull wounded wight may boldly playn his grief,
And open lay his wound before his Surgions eyes,
So to thy lower thew where thy hartes dolor lies,
The knowing the disease, is first cause of releif.
**Emblem 90 (pp. 178-179)**

**Picture:** Cupid → refuse → aid → second Cupid → basket → hands clasped

**Motto:** 'Negare iussi, pernegare non iussi.' ('Obliged to refuse but not obliged to go on refusing.')

**Epigram:**

Vaenius: 'Our difference and our modesty counsel against yielding straightaway, but it is best to maintain measure in all things; there is a time when she groans who played hard to get and laments that she was overly coy.'

**Analogues:**

Erasmus, *Adagia*, 1.9.53: 'Merx ultronea putet.' Sentiment.

*English Proverbs*, S 252: 'Proferred service stinks.'
NEGARE IVSSI, PERNEGARE NON IVSSI.

Cedere non subito suadent sexus, pudor;
Sed motus in cunctis optimus est habitu,
Est cum difficultatem quae sepe praeuit olim,
Ineminit, & nimum lenta suisse dolet.

Proffered service past the date,
Is wished when it is too late.

I owes offered service may for fashion bee refused,
If yelding at the first vnleemly shall bee thought,
But oft rejecting it; may make it to bee loht,
And with again to late, with follie vnexcused.
**Emblem 91 (pp. 180-181)**

**Picture:** Cupid → attacks → Jove

**Motto:** Seneca, *Agamemnon*, 1.259: 'Nec regna socium ferre nec taedae sciant.' ('Nor throne nor bed can brook a partnership.' [Loeb])

**Epigram:**

Propertius, 2.34.18: 'You may be lord over me, body and soul; I make you, friend, a partner in my wealth. Only from my bed, from my bed alone I beg you to abstain: not even Jupiter can I bear as a rival.' (Loeb)

**Analogues:**


**Remarks:**

Vaenius has reversed *dominum* and *socium* in the first two lines of Propertius.

The iconography is related to part of Veronese’s *Pains of Love*, but the sense is quite different.


Scenec. **NEC REGNA SOCIVM FERRE, NEC T.E.D.E SINVST.**

Propert.  

*Te socium vitae, te corporis esse liccit,  
Te dominium admitto rebus ante meus:  
Leeto te fulum, leeto te deprecor tui:  
Riualem possum non ego ferre louem.*

---

**Loue endures no compagnion.**

Loue none with him admits, in loue to have a parte,  
All were it loue himself heel make him to bee gon,  
Loue nor yet Lordliup do endure a paragon,  
Loue wil alone enjoy his ladies loving harts.
**Emblem 92 (pp. 182-183)**

*Picture*: Cupid → mirror → Fortune

*Motto*: Publilius Syrus (?): ‘Detegit amorem fortuna.’ (‘Fortune exposes love.’)

*Epigram*:

Euripides (?): ‘As a mirror shows a girl her face, so does Fortune expose love.’
P.Syr. DETEGIT AMOREM FORTVNA.

Eurip. Vt speculum puella faciem arguit
sae amantem fortuna.

Fortune is louses looking-glas.
EU'n as a perfect glasse doth represent the face,
Just as it is in deed, not flattering it at all.
So fortune telleth by advancement or by fall,
Th'event that shall succeed, in louses luck-tryed case.
**Emblem 93 (pp. 184-185)**

*Picture:* Cupid → tied → stake → maiden → stokes → fire

*Motto:* ‘Amor, qui desinere potest, numquam verus fuit.’ (‘Love that can cease was never truc.’)

*Epigram:*

Seneca (?): ‘Even if fastened to a cross, if consumed by flame, he goes on loving who is truly a lover.’

*Analogues:*


*LIMC,* ‘Amor, Cupido’ 69, 80. Pictures of Cupid at the stake.
AMOR, QUI DESINERE POTEST, SVN QVAM VERVS EVIT.

Senec. Si cruci affigatur, si igni comburatur, semper amat qui verè amans est.

Louve in enduring death.

If loues beloved shoulde, all mortall hatred thew,
Gainst him by woord & fyre, by torment & by death,
Yet constant hes remaynes, whyle hes hath anie breath,
True loue in death it self, none can vnconstant know.
**Emblem 94 (pp. 186-187)**

**Picture:** Cupid → second Cupid → embrace → (hares?)

**Motto:** Seneca (?): 'Quo quis magis amat, hoc magis timet.' ('The more one loves, the more one fears.')

**Epigram:**

Vaenius: 'At no time does fear not touch the soul of the lover, and the fool often trembles in foolish fear. The more love grows, the more suspicion grows: love is something full of fearful cares.'

**Analogues:**

Bocchi, *Symbolicarum Quaestionum*, 6: 'Magno ex amore saepe magnus est timor.' Sentiment.
QVO QUIS MAGIS AMAT, HOC MAGIS TIMET.

Numquam non aнимum formido tangit amantia,
Et subitus sunt tales poter timore tremit.
Quo plus crescit Amor, plus hoc suspectio crescit.
Res est solliciti plena timoris Amor.

The greater love, the greater fear.

The greater love doth grow, the more doth fear abound,
Since for what most wee love most care wee ever take,
Thus love doth make our fear, & fear our love doth make,
Hee that hath fear of losse, is carelesse neuer found.
Emblem 95 (pp. 188-189)

Picture: Cupid → distiller → alembic

Motto: 'Sunt lacrymae testes.' ('Tears are witnesses.')

Epigram:

Vaenius: 'Are you even now doubtful? Let my tears be a witness to my love, as liquid is distilled by the furnace.'

Analogues:

La Perrière, Le Theatre, 79: 'Pour folle amour, les supostz de Venus, . . .' Picture.

Heinsius, Emblemata Amatoria. 3: 'Mes pleurs mon feu decelent.' Picture; epigram; sentiment.

Scève, Delie, emblem 23: 'Mes pleurs mon feu decelent.' Picture; sentiment.
S V N T  L A C R Y M Ė  T E S T E S.

E s q u i d  e d b u e  d i b i t a s ?  t e s t i s  s i t  l a c r y m a  f i s s u m a e ,
S e m p e r  v t  o c e l i s o  f i l l a t  a b  i g n e  l i q u o r .

L o u e s  t e a r e s  a r e  h i s  t e s t i m o n i e s .

T h e  t e a r e s  o f  l o u e  d o  s u r e  f o r  w i t n e s s i n g  h i s  w o ,
H i s  a r d e n t  l o u e  t h e  f y r e ,  t h e  f o u r n a c e  i s  h i s  h a r t e ,
T h e  w y n d  t h a t  b l o w e s  i t ,  s i g h s ,  t h a t  r i t e  f r o m  i n w a r d  s i m u r e ,
T h e  l i m b e k e  h i s  t w o  e y e s ,  f r o m  w h e n c e  h i s  t e a r e s  d o  f l o w .
**Emblem 96 (pp. 190-191)**

*Picture:* Cupid → inverted torch → arrow

*Motto:* "Quod nutrit, exstinguit." ("That which nourishes, extinguishes.")

*Epigram:*

Vaenius: "As the torch wastes with the fat that feeds it, I die from what I live by. I pine for her by whom I perish."

*Analogues:*

Heinsius, *Emblemata Amatoria*, 5: "Qui me nourrist, m’estaind." Picture; epigram; sentiment.

De Montenay, *Emblemes, Ou Devises Chrestiennes*, 54: "Quod nutrit me consummat." Picture; motto; sentiment.


*Remarks:*

QUOD NUTRIT, EXSTINGVIT.

Vit quid nutritur pinguedine teda liqueficit,
Qua vino, hac morior; quam pereo, hacereo.

Love killed by his owne nouriture.

The torche is by the wax maintayned whyle it burnes,
But turned vpbyde-down it straight goes out & dyes,
Right so by Cupids heat the lover lyues lykewyse,
But thereby is hee kild, when it contrarie turnes.
**Emblem 97 (pp. 192-193)**

**Picture:** Cupid → picture → maiden

**Motto:** Publilius Syrus (?): 'Amoris fructus atque proemium sola quandoque cogitatio est.'
('The fruit and reward of love exist only where there is deliberation."

**Epigram:**

Vaenius: 'You are present to me in mind, though you are absent in body; I enjoy you, and you are in my mind every day. At least your image will satisfy my fast if the gods above forbid our bodies joining.'

Menander (?):
'We can love each other, even if we cannot possess each other.'

**Analogues:**

Shakespeare, *Two Gentlemen of Verona*. 4.2.116-122: 'And so suppose am I . . . .'
Sentiment.

Castiglione, *Poems*. 123. ln. 27 ff.: 'Sola tuos vultus referens Raphaelis imago.' Sentiment.
AMORIS FRUCTVS ATQUE PROEMIVM SOLA
QUANDOQUE COGITATIO EST.
Mente mihi es praens, licet absis corpore, mente
Te fruor, totos te gero mente dies.
Me tua ieiunum saltem satiabit imago,
Si Superi iungi corpora nostra vetent.

Mصن. Amare licet, si potiri non licet.

Contentment in conceat.

Love's recompense is oft, but eu'n the thoughts of love,
Imagine he sees his mistris lovely face,
And though she absent bee, hee thinkes shee is in place,
And thus this all hee hath, nothing at all doth prove.
**Emblem 98 (pp. 194-195)**

**Picture:** Cupid → peacock → step → tail

**Motto:** ‘Magni contemtor honoris.’ (‘A despiser of great honor.’)

**Epigram:**

Vaenius: ‘Love tramples pride underfoot, nor does he strive for empty honors; and he is always happy to live in lowly places.’

Propertius, 1.10.27:
‘But the more thou humblest thyself and yieldest to her love, the more oft thou shalt enjoy the crown of thy desires.’ (Loeb)

**Analogues:**


*LIMC.* ‘Amor. Cupido’ 152. Picture of two Cupids with a peacock.

Erasmus, *Parabola*: ‘The peacock does not display its feathers unless you express admiration for them; and some people cannot believe they possess what is theirs, unless someone is at hand to admire.’ (Toronto) Sentiment.
Magni contemptor honoris.

Calcit Amor faustum, nec inanes captat honores,
Gaudet & abiecit vivere ubique loco.

At quod si humilis magis, et subietae amore,
Hoc magis effecit sepere frustra bono.

Louve hateth pryde.

The taille loue treadeth downe of the proud pecock braue,
Because hee hateth pryde, & hath it in dildayn,
Equalitie in loue hee thinkes doth loue mayntayn,
And for to please his loue will please to bee a flawe.
Emblem 99 (pp. 196-197)

Picture: Cupid → doorway → inn → traveler

Motto: ‘Hospitium verendum.’ (‘Hospitality to be feared.’)

Epigram:

Plautus, Trinummus, 672: ‘It’s mighty poor business, putting up at Amor Inn.’ (Loeb)

Plautus, Trinummus, 265: ‘For the man that has fallen headlong into love comes to greater grief than if he cast himself off a cliff.’ (Loeb)

Remarks:

In the Latin epigram, Amore should be amorem.
In hospitium ad Cupidinem diuerti, insanum est malum:

Nam qui in Amore præcipitavit, peius petit, quàm si saxo saliat.

Lonæ giues cold entretaynment.

Vnwife is hee that will in that inne lodged bee,
Where as louse is the hoffe that must him entretayn,
And there in stead of wyne doth make him drink his bayn,
How can hee perill scape that seekes it not to flee.
Emblem 100 (pp. 198-199)

Picture: Wounded Cupid → look → soldiers

Motto: Seneca, Medea, 593: ‘Frenos aut timet mortem; cupidit ire in ipsos obvius enses.’ (‘He has no fear of death; ‘tis eager to advance even against the sword.’ [Loeb])

Vaenius has rendered it differently: ‘Haud timet mortem, cupidit ire in ipsos obvius enses.’

Epigram:

Seneca, Phaedra, 613: ‘Shouldst thou bid me walk through deep-drifted snows, I would not shrink from facing along the cold peaks of Pindus; shouldst thou send me through fire and midst deadly battle ranks, I would not hesitate to offer my breast to naked swords.’ (Loeb)
HAVD TIMET MORTEM, CVPI T IRE IN IPSOS

Non me per aliae ire si iubeas nives,
Pigeat gelatia ingredi Pindi ignis:
Non si per ignes ire & infesta agmina,
Cunctis paratus existibus pectus date.

Loves endurance.
Where euer loue is plac'd in either hill or dale,
By south or els by north, in either cold or heat,
Lu'n at the pulh of pyke or perilles were so great,
No danger nor no dread against him can preuaile.
**Emblem 101 (pp. 200-201)**

**Picture:** Cupid → shovel → pillar → bull → hide

**Motto:** Claudian, _De Consulatu Stilichonis_, 2.106: 'Instruct, ut nulli cupiat cessisse labori.'
('It seeks never to yield to toil.' [Loeb])

**Epigram:**

Cicero (?): 'It is not to be called a burden which you bear gladly and with pleasure. It is only Love that is ashamed to call things difficult.'

**Remarks:**

The shovel and bull's hide typically represent labor, while the pillar is a conventional attribute of Fortitude.
Ce

Claudian.  \textit{Nulli cupidat cessisse labori.}

Cic.  \textit{Onus non est appellandum, quod cum laetitia feras, ac voluptate.}
\textit{Solus Amor est, qui nomen difficulatis erubescit.}

\textbf{No labor wearisome.}

\small
Love onlie is alham'd to call his labor payn,
How heauie so it bee, for toyling is his case,
As hee that hunts or haukes, his travaile doth him please,
Because his whole content lyes in the hope of gayn.
Emblem 102 (pp. 202-203)

*Picture:* Cupid → seashells → lover → arrow

*Motto:* ‘Exsaturatus aernninis.’ (‘Sated with hardships.’)

*Epigram:*

The first line is Ovid, *Ars Amatoria*, 2.519: ‘As many as the shells that are on the shore, so many are the pains of love.’ (Loeb)

The second line is unlocated: ‘And as many as the wood has trees, and heaven has stars.’
Exsaturatvs Ærumnis.

Ovid,

Litore quot concha, tot sunt in amore dolores,
Et quot silua comas, sidera Olympus habet.

Loves infinite paynes.

There are not in the sea more billowes to bee found,
Nor on the sandy shore more cast vp cockle shells,
But that the griefs of loue thole numbers farre excelle
When aduers fortune doth in her muthappes abound.
**Emblem 103 (pp. 204-205)**

*Picture:* Cupid $\rightarrow$ Greed $\rightarrow$ Fight $\rightarrow$ Coins

*Motto:* 'Amans se suaque prodigit.' ('A lover consumes himself and his own.')

*Epigram:*

Vaenius: 'Look how the winged infant grabs Avarice's purse: for the lover hates great wealth. He casts forth his gold for the mistress he serves, happy to have given his all in her service.'
A M A N S  S E  S V A Q V E  P R O D I G I T.

En, vt Avariciæ loculos extorquat infans
Peniger: ingentes nam odiit amator opes.
Prodigii ille suum, domine quò serviat, aurum,
Latus in obsequio cuncta dedisse suo.

Louve causeth liberalitie.

The wretched gredie mynd by avarice opprest,
Louve liberall can make, how fast his pursé bee closed,
No locks nor stringes can hold, but lightly they are loséd,
When loue hath with his darte, but prickt him in the brest.
**Emblem 104 (pp. 206-207)**

**Picture:** Cupid → maiden → hold → hands → walk

**Motto:** Theocritus, *Idylls*, 10.19: ‘Amori quae pulchra non sunt, pulchra videntur.’ (What is not beautiful seems beautiful to love.)

*Idylls*, 10.19, translated from the Greek: ‘Thou bidst fair to play me fault-finder. But there’s blind men in heaven besides Him o’ the Money-Bags, fool Cupid for one. So prithee talk not so big.’ (Loeb)

**Epigram:**

Vaenius: ‘The one-eyed girl charms fond Love (as you see), and he leads her everywhere, hand in hand: so every beloved seems lovely to the lover; his blind madness is void of judgment.’

**Analogues:**

Shakespeare, *A Midsummer Night’s Dream*, I.i.234 ff.: ‘Love looks not with the eyes, but with the mind. . .’
Lusca puella placet cupidó (ceu cernis) Amori,
Ducit & hanc imēla, quā lūbet, ille manu:
Sic & amīca omnis formosā videtur amantī,
Judicio cæcus nam vacat ille furor,

Loue had neuer soul mistris.
Shee whome loue doth affect hee holdeth to bee faire,
His deer-beloved soul hee not at all esteemeth,
What in her is amisse, amisse hee neuer deemeth,
For loue doth all defects of his belou'd repaire.
**Emblem 105 (pp. 208-209)**

*Picture:* Cupid → Mars → sword

*Motto:* Horace, *Epistulae*, 1.1.39: ‘Nemo adeo ferus est, ut non mitescere possit.’ (‘No one is so savage that he cannot be tamed.’ [Loeb])

*Epigram:*

Vaenius: ‘Behold: the boy snatches away the drawn sword from the hands of Mars, and commands that the warrior submit to his chains. No one is so wild as not to learn milder ways, when Love throws his darts into his entrails.’

*Analogues:*

LIMC, ‘Mars’ 1,2. Pictures of Mars in similar poses.

Erasmus, *Parabolae:* ‘No animal so fierce but it is tamed by care; no mind so rustic but it is civilized by instruction.’ (Toronto) Sentiment.

Lucretius, *De Rerum Natura*, 1.30 ff.: ‘For thou alone canst delight mortals with quiet peace, since Mars mighty in battle rules the savage works of war.’ (Loeb) Sentiment.

Horat.,

NEMO ADEO FERUS EST, QVI NON
MITESCERE POSSIT.

En, Bričiam Martis manibus puer eripit ensun,
Et sua bellacem vincla subire inbet.
Nemo adeo ferus est, qui non mitescere discat,
Cum sua trans fibras spicula ictit Amor.

Love pacifeth the wrathfull.

Cupid the swood of Mars out of his hand can wring,
And ioone asewage his wrath how furious so hae bee,
Love can do more then stryf, by this eisft wee lee,
The sturdie and the stout love doth to myldnes bring.


**Emblem 106 (pp. 210-211)**

*Picture:* Cupid → axe → tree

*Motto:* 'Durate.' ('Endure.')

*Epigram:*

Vaenius: 'Don't you see how constant dripping hollows out hard flints, and dripping from the eaves hollows out the very rocks, and how the aged oak falls to repeated strokes? Thus the vanquished maiden yields her hand to the persistent suitor.'

*Analogues:*


Lucretius, *De Rerum Natura*, 1.313: 'The fall of drippings hollows a stone.' (Loeb) Sentiment.
D O Z

D V R A T E.

Nonne vides silices vt duros gutta perennis
Saxa sitillicidi casus et ipsa cauet,
Vt annos cadat repetitis itibus ilex?
Sic dabit urgenti viÌa puella manus.

By continuance.

Not with one stroke at first the great tree goes to ground;
But it by many strokes is made to fall at last,
The drop doth pierce the stone by falling long and fast,
So by enduring long, long light for love is found.
**Emblem 107 (pp. 212-213)**

*Picture:* Cupid → maiden → picking → flowers

*Motto:* 'Ingens copia, ingens inopia.' ('Great abundance, great poverty.')

*Epigram:*

Plutarch (?): 'Just as the girl in the meadow who picks some flowers and then some more neglects the first batch, the one who tries to love many will hold onto none.'

*Analogues:*


Erasmus, *Parabolae:* 'One who starts many friendships but then soon tires of them and looks for others, is like a girl in a meadow picking flowers one after the other, who is always attracted by the charm of some new one and forgets the old.' (Toronto) Sentiment.
INGENS COPIA, INGENS INOPIA.

Plutarch.

Ut puella in pratis alium post alium florem carpens priores negligit: sic qui plures amare instituit, nulam retinet.

Choice breeds confusion.

Lyke to the wench that comes where fragrant flowers growes,
And still that flower plucks whereof first choise she makes,
But it allsoone forgets as shee another takes,
So doth the wavering mynd, for new choyce elder lose.
Emblem 108 (pp. 214-215)

Picture: Flying Cupid → arrows → lover → saturated → breast

Motto: ‘Telorum silva pectus.’ (‘The heart is a forest of darts.’)

Epigram:

Propertius, 2.13.1: ‘Not with so many Persian shafts is Erythra armed as are the darts which Love hath planted in my breast.’ (Loeb)
TELORVM SILVA PECTVS.

Propert.  Non tot Achæmenis armantur Susa sagittis,
Spicula quot nostra pectore fixit Amor.

Without ceased.

Behold a wood of shafts in the hart-placed lyde,
Which Cupid there hath shot & ceaseth not to shoot,
Each day new dolor breeds, & playning doth not boot,
Yet all this, and yet more, will constant love abide.
**Emblem 109 (pp. 216-217)**

**Picture:** Crocodile → tears → eat → victim

**Motto:** 'Inversus crocodilus amor.' ('Love is the inverse of a crocodile.')

**Epigram:**

Vaenius: 'They say the crocodile is of such a nature that it weeps when it kills men and eats them. But Love indeed—contrarily—laughs, when it brings lovers to their end.'

**Analogues:**


Scève, *Délie*, dizain 329: 'Amour, Cocodrile parfaict, . . . .' Sentiment.

Giovio, *Dialogo*, I 3 b: 'Crocodili lacrimae.' Picture; sentiment.


**Remarks:**

This is the only emblem in which Cupid does not appear.
INVERSUS CROCODILVS AMOR.

Tal natūrā crocodilus dicitur esse,
Vt lacrymans homines enecet, atque voret.
Est Amor inversus sed conditionis, amantes
Nimirum ridens ille perire facit.

The vnkynd lover killeth with langing countenance.
The Crocodil sheds tears when thee a man destroyes,
The lover that is vnkynd doth lagh when thee doth kill,
But lighth-at in distresse denotes a hatefull will,
The lathing serpent moste the louing harre annoyes.
Emblem 110 (pp. 218-219)

*Picture:* Cupid → flames → straw

*Motto:* 'Quod cito fit, cito perit.' ('What happens quickly perishes quickly.')

*Epigram:*

Vaenius: 'As a fire of stubble is quickly lit, and quickly turns to ashes when the stalks run out; thus hasty Love disappears immediately into the wind. A fevered beginning often cools.'
Quod cito fit, cito perit.

Ve subito incensa est stipularum flamma, citoq.
In cineres, stipula deficiens, cadit:
Sic properatus Amor subito evanesceit in auras.
Principium fervens sepe tepere solet.

Soon kindled soon consumed.
Straw straightways kindled is, & straightways it doth flame,
But as it kindled soon it consumes away,
So love enkindled soon doth e'en aflame decay,
All things begun in haste end also as the same.
**Emblem 111 (pp. 220-221)**

*Picture:* Hiding Cupid → mask → cover → face

*Motto:* 'Est simulare meum.' ('It is for me to dissemble.')</br>

*Epigram:*

Vaenius: 'Though I go masked, with a cover on my face, you should not fear, dear girl, for tricks. I am frank with you, and painted for the crowd, lest prattling tongues reveal the deeds of Love.'
EST SIMVLARE MEVM.
Laruatus licet incedo, copertus ora,
Non est quod metuas, cara puella, dolos.
Sum tibi syncerus, populo fucatus; Amoris
Garrula ne nostrum lingua reuelet opus.

Dijsimulatiou is loues wisdome.
Not to deceaue his loue doth loue the vifard vfe,
Althogh dilguyl'd hee seem his mftris need not feare,
It is those to deceaue, thar secret malice beare,
Thereby to be securc from euill tounges abuse.
Emblem 112 (pp. 222-223)

Picture: Watching Cupid → sunrise

Motto: ‘Primo delectat, mox urit.’ (‘At first he delights, soon he will burn.’)

Epigram:

Vaenius: ‘In the early dawn the new sun delights us, but at midday he burns up everything with his heat.’

Apuleius, *Metamorphoses*, 8.2.24: ‘When savage Love’s flame is small, it gives pleasure with its first warmth, but with the kindling of familiarity it flames up and totally consumes us with uncontrolled heat.’ (Loeb)
PRIMO DELECTAT, MOX VRIT.

Mane recens orto Tita delectat Eos,  
Vrit at in medio cunea calore die.

Flammaeui Amoris paruo quidem primò vapore delectat:  
"ed fomento consuetudinis exauis; immodicis ardoribus,  
totos adurit homines.

First pleasant & afterward painfull.

Eun as the Sun yeilds joy when it begins to rie,  
And at noontye doth scorche in greatnesse of his heat,  
So loue appearing first, yeilds pleasure passing great,  
But burning in his rage, there payn for pleasure lyes.
FIT AMOR VIOLENTIOR AVI.

En, frustra fortuna facem remoratur Amoris,
Nam fera est, alis fallit & ille moras;
Atque retenti insit violenter est suat amnis.
Sic fit & a remoris plus furiosus amans.

By force made more forcible.
When there is ought that will the running stream restrayn,
It doth enrage with noyle thogh it before were still,
If fortune or ought els force loue against his will,
Then his desyre gainfayd, by force hee seckes to gayn.
**Emblem 114 (pp. 226-227)**

**Picture:** Cupid → stormy sea → lover → anguish → arrow → breast

**Motto:** Ovid, *Remedia Amoris*, 692: ‘Artibus innumeris mens oppugnatur amantium, Ut lapis aequoreis undique pulsus aquis.’ (*By innumerable arts are lovers’ feelings assailed, as the rock is beaten by waves on every side.* [Loeb])

**Epigram:**

Vaenius: ‘Whoever is in love is tossed about by various rage and care, and day or night, no rest is given to the wretch: as a rocky cliff is buffeted by the waves or a fir tree born on the Alpine ridges is buffeted by the wind.’

**Remarks:**

*Repes* appears to be a spelling error by Vaenius for *rupes*, ‘cliff.’
Loue never vntroubled.
As billowes in the sea against the rocks do beat,
So thoughtes both day and night perturb the louers mynd,
For loue right seldome can repoied quiet fynd,
Because his reflelle thoughtes his rest to ill entreat.
Emblem 115 (pp. 228-229)

Picture: Cupid → salamander → flames → torches

Motto: 'Mea vita per ignem.' ('My life through fire.')

Epigram:

Vaenius: 'In this, Fate treats me with cruelty! My life arises through fire, and to be in the middle of the flame he aids. Heat suckles me, just like Cyprian salamander with you, the flame helps to die more than without you.'

Analogues:

Paradin, Devises Heroiques, 16: 'Nutrisco & extingo.' Picture; sentiment.

Camerarius, Symbolorum & Emblematum, 4.69: 'Candide et syncere.' Picture; sentiment.

Heinsius, Emblemata Antiquaria, 6: 'A autruy mort, a moy vic.' Picture; sentiment.

Giovio, Dialogo, B vi b: 'Nutrisco et extingo.' Picture; sentiment.

Erasmus, Parabolae: 'Such is the intense chill of the salamander that if it touches a fire, it puts it out, as ice does. So there are those who will reduce a man to torpor sooner than be kindled themselves to any honorable action.' (Toronto) Sentiment.

Remarks:

For the paradox of the salamander, which was said to have drawn nourishment from fire, see the following: Ovid, Heroides XII, 37-38; Petrarch, canzone "Ben mi credea"; and Scève, Delie, dizain 99.
FF 3

MEA VITA PER IGNEM.

Hei sustin cruacle nibi ! mea vita per ignes
Creseit, & in medias ignibus esse inuat.
M: nutrit, velut salamandram, Cyprius ardor:
Plus inuat in te, quam te sine flamma mori.

Louve liueth by fyre.

Vnhu'rt amidds the fyre the Salamander liues,
The lover in the fyre of loue delight doth take,
Where loue thereby to liue his nouritoure doth make,
What others doth destroy lyf to the lover giues.
Emblem 116 (pp. 230-231)

Picture: Cupid → rose

Motto: ‘Semper idem.’ (‘Always the same.’)

Epigram:

Plutarch (?): ‘A mistress is not to be made use of, as with flowers, pleasing only so long as they are fresh.’

Remarks:

Cp. with emblem 107 (pp. 212-213) for the theme of picking flowers.
Plut. Amica non est vtendum, vt floribus; tam diu gratis, quamdiu recentibus.

Ever the same.

When flowers are fresh & fayre wee take in them delight,
But vaded once and donne, all their esteem is past,
Louve doth contrariwise in all tymes lyue and lait,
For tyme must not bereaue true love of due and right.
Emblem 117 (pp. 232-233)

Picture: Cupid → ring of rope → fire

Motto: ‘Ad extremum.’ (‘To the end.’)

Epigram:

Vaenius: ‘As long as the wick is, so long will the flame last, and with faulty tinder the flame will die. Cruel is True Love (unless it ends in death), which can die from lack of life.’

Analogues:


Erasmus, *Parabolae*: ‘Take away the fuel and the fire will go out; take away the occasion for it and hatred or ill will subsides.’ (Toronto) Sentiment.
Euen to the end.

The match that kindled is, lastes burning to the end,
So when the fyre is once in the true lovers harte,
There doth it lasting burne, and neuer doth departe,
For on still lasting doth the lovers truthe depend.
Emblem 118 (pp. 234-235)

**Picture:** Cupid → fox → snare → arrow

**Motto:** "Et annosa capitur vulpes." ("The old fox is oft beguiled.")

**Epigram:**

Vaenius: "Who does Love not conquer? What, dear boy, is not in your power? You who teach the old fox bondage; strength does not exempt young man, nor experience old man—you take them all with the same art."

**Analogues:**

*English Proverbs*, F 647: 'An old fox is easily snared.' Sentiment.

*English Proverbs*, F 648: 'Old foxes want no tutors.' Sentiment.

Erasmus. *Adagia*, 1.10.17: 'Annosa vulpes haud capitur laques.' Negative sentiment (the old fox is not ensnared.)
ET ANNOSA CAPITVR VULPES.

Quid non vincit Amor? quid non puer alma coërcet?
Quo vulpem annosam vincula serre docest.
Non robur iuuenes, non experientia canos
Extinit, aequali quoslibet arte capis.

The old fox is oft beguiled.
Look look how louse sometyme the old fox doth ensnare,
Or with his arrow hit while he would runne away,
Not onlie youth is caught in snares that louse doth lay,
But eu’n the craftie old want craft for to beware.
**Emblem 119 (pp. 236-237)**

*Picture:* Time → carry → Cupid → sickle


*Epigram:*

Vaenius: ‘Greedy Time clips the wings of Love, but days tame his power, his darts, his torches. Thus though slow age diminishes the lover’s lust, not all affections are taken from him.’

*Remarks:*


The last line of Verstegan’s epigram translates the Dutch literally (as the French and Italian do not). It seems not to be a recovered English proverb.
Verg. MENS IMMOTA MANET.

Tempus edax rerum penitus decurtat Amoris,
Sed vim, tela, faces non domat vlla dies.
Sic licet imminuit Venus etas languida amanti:
Non tamen effectus tollitur omnis ei.

Loues harte is ever young.
Tis onlie tyme that can the wings of Cupid clip,
And make him fly more low then he was wont to doo
But Tyme clips not away his good will thereunto,
The aged carter loues to heare the lathing whip.
Emblem 120 (pp. 238-239)

Picture: Cupid → pipes → Argus → sleep

Motto: 'Vincit amor astu.' ('Love conquers by means of cunning.')

Epigram:

Ovid, Amores, 3.4.19: 'A hundred eyes before, a hundred behind, had Argus—and these Love alone did oft deceive.' (Loeb)

Analogues:

Sambucus, Emblemata, sig. D 4 b: 'Dolus inevitabilis.' Picture; sentiment.

Remarks:

For the story of Argus, see Ovid, Metamorphoses, 1.622-737. Cupid here takes on the role of Mercury.
Ovid.  

Centum fronte ocular, centum post terga gerebut
Argus, & hos annus Sepè secullit Amor.

Love exceeds in subteltie.

Though Argus do not want an hundred eyes to see,
Yet Cupid by his pype can bring them cloys a-sleep.
But who a-sleep can ought from Cupid safely keep?
When watchfullnes it tell deceau'd by him may bee.
Emblem 121 (pp. 240-241)

Picture: Hunter Cupid → wounded stag → stag in flight

Motto: 'Amare volo, potiri nolo.' ('I want to love, but I do not want to possess love.')

Epigram:

Vaenius: 'Fool, why do you tire your limbs with continuous labor? Look, the booty you follow lies stretched out already. How foolish it is to waste one’s life in love, and never mean to enjoy the dear pledge of it.'

Analogues:

Petrarch, Rime, 190: 'Una candida cerva.' Sentiment.

LIMC: 'Amor/Cupido' 301. 303a. Pictures of Cupid chasing deer.

Stulte quid asiduo tua membra labore fatigas?
En tibi, quam sequiris, preda supina iacet.
Quam stultum est in Amore suam consumere vitam,
Et numquam caro pignore velle frui?

Onlie for the chase,
Loue somtyme doth delight to hold his hunting race,
And having hit the deer that first hee lyked beit,
Some other doth pursue and let the former rest,
Not seeking for to have, but onlie for to chase.
Emblem 122 (pp. 242-243)

*Picture:* Cupid → ship → lovers → full sail

*Motto:* ‘Quam bene navigant, quos amor diriget?’ ('How well do they navigate, those whom love guides?')

*Epigram:*

Vaenius attributes the first couplet to Tibullus, but cp. Ovid, *Remedia Amoris*, 13.4:

‘Si quis amat, quod amare iuvat feliciter ardet, gaudeat, et vento naviget ille suo.’ (*If any lover has delight in his love, blest is his passion: let him rejoice and sail on with favouring wind. [Loeb]*)

Euripides (?): ‘If those taken by love enjoy love easily, then no pleasure lacks.’
QVAM BENE NAVIGANT; QUOS AMOR DIRIGIT?

Tibul. Si quis amat, quod amare iuvat feliciter ardet,
Gaudeat, et vento naviget ille suo.

Tibur. Quicumque homines amore capti fucrunt,
Si commodos nanciscantur amores,
Nullum eis absit voluptatis genus.

It is good sayling before the wynd.

Loues happynes is heer by wynd and tydes accord,
Borne forward with full sayle vnto the wilhed pore,
But of this fortune few can iustly make reporte,
That enuy shoulde not one contrarie blast afford.
**Emblem 123 (pp. 244-245)**

*Picture:* Cupid → vines → lover → elm

*Motto:* ‘Transili et fati litora magnus amor.’ (‘A great lover leaps over even the shores of fate.’)

Vaeinius attributes this line to Ovid, but cp. Propertius, *Elegies*, 1.19.12: ‘Traicit et fati litora magnus amor.’ (‘Strong love o’erpasses even the shores of doom.’ [Loeb])

*Epigram:*

Alciati, *Emblemata*, epigram accompanying emblem 160: ‘A vine shady with green foliage embraced an elm tree that was dried up with age and bare of leaves. By the example it offers, the vine tells us to seek friends of such a sort that not even our final day will uncouple them from the bond of friendship.’ (Betty Knott)

*Analogues:*


*Remarks:*

Ovid. **TRANSILIT ET FATI LITORA MAGNVS AMOR.**

Alciat.  

Arentem senio nudam quoque frondibus vlmum  
Complexa est viridi vitis opaca coma.  
Exemplo, docet tales nos quarere Amores,  
Quos neque disiungat saxere summa dies.

**Love after death.**

The wyne doth still embrace the elme by age ore-past,  
Which did in former tyme those feeble stalks uphold,  
And constantly remaynes with it now beeing old,  
Love is not kild by death, that after death doth last.
Emblem 124 (pp. 246-247)

Picture: Cupid → slain lover → standard → hands clasped → maiden weeping

Motto: 'Sero probatur amor, qui morte probatur.' ('Love is tested too late that is tested in death.)

Epigram:

Vaenius: 'I stayed faithful to you to my life’s end. O my Life, now with my life my flame lies buried. Now it is enough, and more than enough, it is finally proved enough; now my death will be the witness of true love.'

Analogues:

Petrarch, Rime, 140: 'Amor, che nel penser mio vive.' Sentiment.
SERO PROBATVR AMOR, QVI MORTE PROBATVR.

Fidus ad extremum vitae tibi, vita, remansit,
Nunc mea cum vita flamma sepulta iacet.
Jam satis, & plus quam satis est, satis usque probatum est,
Nam mea morte veri testis Amoris erit.

_Triall made to late._

Too late the proof is made to make true meaning seen,
When by noight els but death it onlie must bee known,
Tis too extreme a proof where such effect is shewn,
Enough but not toomuch, alas enough had been.
CENSURA.


Typis Henrici Swingenii.
## Index of Mottoes

<table>
<thead>
<tr>
<th>Motto</th>
<th>Page</th>
<th>Page in Vaenius</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ad amussim.</td>
<td>76</td>
<td>Emblem 39 (pp. 76-77)</td>
</tr>
<tr>
<td>Ad extremum.</td>
<td>232</td>
<td>Emblem 117 (pp. 232-233)</td>
</tr>
<tr>
<td>Agitata revivo.</td>
<td>136</td>
<td>Emblem 69 (pp. 136-137)</td>
</tr>
<tr>
<td>Alba ligustra cadunt, vaccinia nigra leguntur</td>
<td>172</td>
<td>Emblem 87 (pp. 172-173)</td>
</tr>
<tr>
<td>Amans amantis medicus.</td>
<td>168</td>
<td>Emblem 85 (pp. 168-169)</td>
</tr>
<tr>
<td>Amans quid cupiat scit, quid sapiat, non videt.</td>
<td>60</td>
<td>Emblem 31 (pp. 60-61)</td>
</tr>
<tr>
<td>Amans se suaque prodigit.</td>
<td>204</td>
<td>Emblem 103 (pp. 204-205)</td>
</tr>
<tr>
<td>Amans secundum tempus.</td>
<td>126</td>
<td>Emblem 64 (pp. 126-127)</td>
</tr>
<tr>
<td>Amans, quod suspicatur, vigilans somniat.</td>
<td>166</td>
<td>Emblem 84 (pp. 166-167)</td>
</tr>
<tr>
<td>Amantibus omnia communita.</td>
<td>12</td>
<td>Emblem 7 (pp. 12-13)</td>
</tr>
<tr>
<td>Amantis veri cor, ut speculum splendidum.</td>
<td>6</td>
<td>Emblem 4 (pp. 6-7)</td>
</tr>
<tr>
<td>Amare volo, potiri nolo.</td>
<td>240</td>
<td>Emblem 121 (pp. 240-241)</td>
</tr>
<tr>
<td>Amicus certus in re incerta cemitur.</td>
<td>44</td>
<td>Emblem 23 (pp. 44-45)</td>
</tr>
<tr>
<td>Amor addit inertibus alas.</td>
<td>114</td>
<td>Emblem 58 (pp. 114-115)</td>
</tr>
<tr>
<td>Amor addocet aries.</td>
<td>82</td>
<td>Emblem 42 (pp. 82-83)</td>
</tr>
<tr>
<td>Amor æternus.</td>
<td>xivii</td>
<td>Emblem 1 (p. 1)</td>
</tr>
<tr>
<td>Amor diurnus nocturnusque comes.</td>
<td>148</td>
<td>Emblem 75 (pp. 148-149)</td>
</tr>
<tr>
<td>Amor facilis excluditur, quam expellitur.</td>
<td>104</td>
<td>Emblem 53 (pp. 104-105)</td>
</tr>
<tr>
<td>Amor facit esse disertum.</td>
<td>80</td>
<td>Emblem 41 (pp. 80-81)</td>
</tr>
<tr>
<td>Amor odit inertes.</td>
<td>90</td>
<td>Emblem 46 (pp. 90-91)</td>
</tr>
<tr>
<td>Amor timere neminem verus potest.</td>
<td>100</td>
<td>Emblem 51 (pp. 100-101)</td>
</tr>
<tr>
<td>Amor, qui desinere potest, numquam verus fuit.</td>
<td>184</td>
<td>Emblem 93 (pp. 184-185)</td>
</tr>
<tr>
<td>Amor, ut lacryma, ex oculis oritur, in pectus cadit.</td>
<td>150</td>
<td>Emblem 76 (pp. 150-151)</td>
</tr>
<tr>
<td>Amori quae pulchra non sunt, pulchra videntur.</td>
<td>206</td>
<td>Emblem 104 (pp. 206-207)</td>
</tr>
<tr>
<td>Amoris finis est, ut duo sumum flant ....</td>
<td>16</td>
<td>Emblem 9 (pp. 16-17)</td>
</tr>
<tr>
<td>Amoris fructus atque proemium sola ....</td>
<td>192</td>
<td>Emblem 97 (pp. 192-193)</td>
</tr>
<tr>
<td>Amoris ius iurandum poenam non habet.</td>
<td>140</td>
<td>Emblem 71 (pp. 140-141)</td>
</tr>
<tr>
<td>Amoris umbra invidia.</td>
<td>50</td>
<td>Emblem 26 (pp. 50-51)</td>
</tr>
<tr>
<td>Amor in amans venatio captum.</td>
<td>130</td>
<td>Emblem 66 (pp. 130-131)</td>
</tr>
<tr>
<td>Apparit dissimulatus amor.</td>
<td>144</td>
<td>Emblem 73 (pp. 144-145)</td>
</tr>
<tr>
<td>Armat spina rosas, mella tegunt apes.</td>
<td>160</td>
<td>Emblem 81 (pp. 160-161)</td>
</tr>
<tr>
<td>Atla[nt]te maior.</td>
<td>36</td>
<td>Emblem 19 (pp. 36-37)</td>
</tr>
<tr>
<td>Audaces fortuna iuvat.</td>
<td>106</td>
<td>Emblem 54 (pp. 106-107)</td>
</tr>
<tr>
<td>Auro conciliatur amor.</td>
<td>128</td>
<td>Emblem 65 (pp. 128-129)</td>
</tr>
<tr>
<td>Brevis et damnosa voluptas.</td>
<td>102</td>
<td>Emblem 52 (pp. 102-103)</td>
</tr>
<tr>
<td>Cedere nolo Iovi, sed cedere cogor amori.</td>
<td>18</td>
<td>Emblem 10 (pp. 18-19)</td>
</tr>
<tr>
<td>Celari vult sua farta Venus.</td>
<td>112</td>
<td>Emblem 57 (pp. 112-113)</td>
</tr>
<tr>
<td>Celerem habet ingressum amor, regressum tardum.</td>
<td>164</td>
<td>Emblem 83 (pp. 164-165)</td>
</tr>
<tr>
<td>Celerem oportet esse amatoris manum.</td>
<td>110</td>
<td>Emblem 56 (pp. 110-111)</td>
</tr>
<tr>
<td>Concrecit amor motu.</td>
<td>118</td>
<td>Emblem 60 (pp. 118-119)</td>
</tr>
<tr>
<td>Conservat cumeta Cupido.</td>
<td>34</td>
<td>Emblem 18 (pp. 34-35)</td>
</tr>
<tr>
<td>Crescent illae, cresceitis amores.</td>
<td>4</td>
<td>Emblem 3 (pp. 4-5)</td>
</tr>
<tr>
<td>Crescit spirantibus auris.</td>
<td>146</td>
<td>Emblem 74 (pp. 146-147)</td>
</tr>
<tr>
<td>Detegit amorem fortuna.</td>
<td>182</td>
<td>Emblem 92 (pp. 182-183)</td>
</tr>
<tr>
<td>Dulces amorum insidia.</td>
<td>86</td>
<td>Emblem 44 (pp. 86-87)</td>
</tr>
<tr>
<td>Duo simul viventes ad intelligendum</td>
<td>14</td>
<td>Emblem 8 (pp. 14-15)</td>
</tr>
</tbody>
</table>
Durate.
Ero navis amoris, habens te astrum lucidum.
Errat, et in nulla sede moratur amor.
Est miser omnis amans.
Est simulare meum.
Et annosa capitur vulpes.
Et cum fortuna statque caditque fides.
Exsaturatus aerumnis.
Facit occasio furem.
Festina lente.
Finis coronat opus.
Fit amor violentior avi.
Flammescit uterque.
Fortior est agitatus amor.
Grata belli caussa.
Gratum amanti ingum.
Habet sua castra Cupido.
Haud timet mortem; cupit ire in ipsos obvius enses.
Hospitium verendum.
Ille fuga si vas saltusque peragratur, frustra.
In tenebris sine te.
Inconcussa fide.
Ingens copia, ingens inopia.
Inversus crocodilus amor.
Iuvat indulgere dolori.
Litteris absentes videmus.
Magni contemtor honoris.
Mea vita per ignem.
Medio tutissimus ibis.
Mens immota manet.
Mihi nulla quies, ut lapis ....
Morbum nosse surationis principium.
Nec regna socium ferre nec taedae sciunt.
Nec regna socium ferre nec taedae sciunt.
Negare iussi, pernegare non iussi.
Nemo adeo ferus est, qui non mitescere possit.
Nescit amor magnis cedere divitiis.
Nihil tam durum et ferreum, quod non amoris ....
Nocet esse locutum.
Nulli cupiat cessisse labori.
Nullus medicabilis herbis.
Officit officio.
Omnis amatorem decuit color.
Omnis amor surdis auribus esse solet.
Optimum amoris poculum, ut amers, ama.
Os cordis secreta revelat.
Pectus meum amoris scopus.
Pedetentim.
Perfectus Amor non est nisi ad unum.
Perpolit incultum paullatim tempus amorem.
<table>
<thead>
<tr>
<th>Latin Text</th>
<th>Page</th>
<th>Emblem</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Plantae rigatae magis crescent.</td>
<td>77</td>
<td>40</td>
<td>(pp. 78-79)</td>
</tr>
<tr>
<td>Post nubila phoebus.</td>
<td>142</td>
<td>72</td>
<td>(pp. 142-143)</td>
</tr>
<tr>
<td>Precibus haud vinci potest.</td>
<td>162</td>
<td>82</td>
<td>(pp. 162-163)</td>
</tr>
<tr>
<td>Primo delectat, mox urit.</td>
<td>222</td>
<td>112</td>
<td>(pp. 222-225)</td>
</tr>
<tr>
<td>Primos aditus difficiles habet.</td>
<td>40</td>
<td>21</td>
<td>(pp. 40-41)</td>
</tr>
<tr>
<td>Quam bene navigant, quos amor diriget?</td>
<td>242</td>
<td>122</td>
<td>(pp. 242-243)</td>
</tr>
<tr>
<td>Qui binos insectatur lepores, neutrum capit.</td>
<td>24</td>
<td>13</td>
<td>(pp. 24-25)</td>
</tr>
<tr>
<td>Quid sentiat ostendere malum quam loqui.</td>
<td>46</td>
<td>24</td>
<td>(pp. 46-47)</td>
</tr>
<tr>
<td>Quis enim secures amavit.</td>
<td>138</td>
<td>70</td>
<td>(pp. 138-139)</td>
</tr>
<tr>
<td>Quo pergis, codem vergo.</td>
<td>74</td>
<td>38</td>
<td>(pp. 74-75)</td>
</tr>
<tr>
<td>Quo quis magis amat, hoc magis timet.</td>
<td>186</td>
<td>94</td>
<td>(pp. 186-187)</td>
</tr>
<tr>
<td>Quod cito fit, cito pet.</td>
<td>218</td>
<td>110</td>
<td>(pp. 218-219)</td>
</tr>
<tr>
<td>Quod nutrit, exstinguit.</td>
<td>190</td>
<td>96</td>
<td>(pp. 190-191)</td>
</tr>
<tr>
<td>Res inmoderata Cupido est.</td>
<td>30</td>
<td>16</td>
<td>(pp. 30-31)</td>
</tr>
<tr>
<td>Saepe obstinatis induit frenos amor.</td>
<td>88</td>
<td>45</td>
<td>(pp. 88-89)</td>
</tr>
<tr>
<td>Semper idem.</td>
<td>230</td>
<td>116</td>
<td>(pp. 230-231)</td>
</tr>
<tr>
<td>Scro probatur amor, qui morte probatur.</td>
<td>246</td>
<td>124</td>
<td>(pp. 246-247)</td>
</tr>
<tr>
<td>Sine fomite frustra</td>
<td>158</td>
<td>80</td>
<td>(pp. 158-159)</td>
</tr>
<tr>
<td>Spes amoris matrix optima.</td>
<td>58</td>
<td>30</td>
<td>(pp. 58-59)</td>
</tr>
<tr>
<td>Sunt lacrymae testes.</td>
<td>188</td>
<td>95</td>
<td>(pp. 188-189)</td>
</tr>
<tr>
<td>Telorum silva pectus.</td>
<td>214</td>
<td>108</td>
<td>(pp. 214-215)</td>
</tr>
<tr>
<td>Transil et fati litora magna amor.</td>
<td>244</td>
<td>123</td>
<td>(pp. 244-245)</td>
</tr>
<tr>
<td>Undecumque occasio promta.</td>
<td>174</td>
<td>88</td>
<td>(pp. 174-175)</td>
</tr>
<tr>
<td>Via nulla est invia amor.</td>
<td>92</td>
<td>47</td>
<td>(pp. 92-93)</td>
</tr>
<tr>
<td>Vicit et superus amor.</td>
<td>20</td>
<td>11</td>
<td>(pp. 20-21)</td>
</tr>
<tr>
<td>Vincit amor astu.</td>
<td>238</td>
<td>120</td>
<td>(pp. 238-239)</td>
</tr>
<tr>
<td>Virtute ducet.</td>
<td>52</td>
<td>27</td>
<td>(pp. 52-53)</td>
</tr>
<tr>
<td>Virtutis radix amor.</td>
<td>32</td>
<td>17</td>
<td>(pp. 32-33)</td>
</tr>
<tr>
<td>Vultur alit venis et caeco carpitur igni.</td>
<td>96</td>
<td>49</td>
<td>(pp. 96-97)</td>
</tr>
</tbody>
</table>
### Index of Sources Cited by Vaenius

<table>
<thead>
<tr>
<th>Author</th>
<th>Line as it appears in Vaenius</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alciati</td>
<td>Arentem senio nudam quoque frondibus ulnum</td>
<td>244</td>
</tr>
<tr>
<td>Apulius</td>
<td>Flamma saevi Amoris paridem primo vapore delectat</td>
<td>222</td>
</tr>
<tr>
<td>Aristotle</td>
<td>Perfectus amor non est nisi ad unum</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Duo simul viventes ad intelligendum et</td>
<td>14</td>
</tr>
<tr>
<td>Böethius</td>
<td>Quis legem det amantibus?</td>
<td>18</td>
</tr>
<tr>
<td>Callimach</td>
<td>Amoris iuisirandum poenam non habet</td>
<td>140</td>
</tr>
<tr>
<td>Cicero</td>
<td>Nihil minus hominis esse videtur, quam non respondere</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Sine studio &amp; ardoe quodam Amoris in vita nihil quidquam</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>In Amore nihil fictum, nihil simulatum, &amp; quidquid in eo est</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Litteris absentes videmus</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Non solum ipsa fortuna caeca est</td>
<td>156</td>
</tr>
<tr>
<td></td>
<td>Onus non est appellandum, quod cum laetitia feras</td>
<td></td>
</tr>
<tr>
<td>Claudianus</td>
<td>Nulli cupiat cessisse labori</td>
<td>200</td>
</tr>
<tr>
<td>Empedocles</td>
<td>Conservat cuncta cupido</td>
<td>34</td>
</tr>
<tr>
<td>Ennius</td>
<td>Amicus certus in re incerta cernitur</td>
<td>44</td>
</tr>
<tr>
<td>Euripides</td>
<td>Ut spectum puelae faciem arguit</td>
<td>182</td>
</tr>
<tr>
<td></td>
<td>Quicumque homines amore capi fuerint</td>
<td>242</td>
</tr>
<tr>
<td>Horace</td>
<td>Nemo adeo ferus est, ut non mitescere possit</td>
<td>208</td>
</tr>
<tr>
<td>Lucretius</td>
<td>Namque in eo spec est, unde est ardoris origo</td>
<td>16</td>
</tr>
<tr>
<td>Menander</td>
<td>Amare liceat, si potri non licet</td>
<td>192</td>
</tr>
<tr>
<td>Ovid</td>
<td>Elige cui sicas, tu mihi sola places</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td>Tu face nescio quos esto contentus amores</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Medio tutissimus ibis</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Habet sua castra cupido</td>
<td>48</td>
</tr>
<tr>
<td></td>
<td>Nescit amor magnis cedere divitiis</td>
<td>64</td>
</tr>
<tr>
<td></td>
<td>Omnis amor surdis auribus esse solet</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>Praecepue cytherea lubet sua sacra taceri</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Non facile esuriens posita retinebere mensa</td>
<td>84</td>
</tr>
<tr>
<td></td>
<td>Via nulla est invia amor</td>
<td>92</td>
</tr>
<tr>
<td></td>
<td>Errat, et in nulla sede moratur amor</td>
<td>94</td>
</tr>
<tr>
<td></td>
<td>Audendum est fortes adiuat ipsa venus</td>
<td>106</td>
</tr>
<tr>
<td></td>
<td>Celari vult sua furti venus</td>
<td>112</td>
</tr>
<tr>
<td></td>
<td>Auro conciliatur amor</td>
<td>128</td>
</tr>
<tr>
<td></td>
<td>Ut paene extinctum cimerem si sulphure tangas</td>
<td>136</td>
</tr>
<tr>
<td></td>
<td>Apparat dissimulatus amor</td>
<td>144</td>
</tr>
<tr>
<td></td>
<td>Nullus medicabilis herbis</td>
<td>154</td>
</tr>
<tr>
<td></td>
<td>Et cum fortuna statque ceditque fides</td>
<td>156</td>
</tr>
<tr>
<td></td>
<td>Ante meos oculos praesto est tua semper imago</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td>Discite sanari, per quem didicitis amare</td>
<td>168</td>
</tr>
<tr>
<td></td>
<td>Plaeinat cepheia persei Andromade</td>
<td>172</td>
</tr>
<tr>
<td></td>
<td>Litore quot conchae tot sunt in amore dolores</td>
<td>202</td>
</tr>
<tr>
<td></td>
<td>Mihi nulla quies, ut lapis</td>
<td>226</td>
</tr>
<tr>
<td></td>
<td>Centum fronte oculos, centum cervice gerebat</td>
<td>238</td>
</tr>
<tr>
<td>Philostratus</td>
<td>Sume meis, sumam ipsa tua, mea vita, sagittas</td>
<td>8</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Pindar</td>
<td>Spes amoris nutrix optima</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Si vero aliqua est inter homines felicitas</td>
<td>130</td>
</tr>
<tr>
<td>Plato</td>
<td>Anima immersa corpore, Amoris expurgiscitur stimulis</td>
<td>32</td>
</tr>
<tr>
<td>Plautus</td>
<td>Tardo amante nihil est iniquus</td>
<td>90</td>
</tr>
<tr>
<td></td>
<td>Sumne ego homo miser, qui nusquam bene quo quiescere?</td>
<td>94</td>
</tr>
<tr>
<td>Plutarch</td>
<td>Celere oportet esse amatoris manum</td>
<td>110</td>
</tr>
<tr>
<td></td>
<td>In hospitium ad Cupidinem diverti, insanum est malum</td>
<td>196</td>
</tr>
<tr>
<td>Porphyry</td>
<td>Amantis veri cor, ut speculum splendidum</td>
<td>6</td>
</tr>
<tr>
<td>Propertius</td>
<td>Ubi dolet, ibi manum adhibemus: sic si quid</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Quemadmodum lac coagulo concescit; sic</td>
<td>118</td>
</tr>
<tr>
<td></td>
<td>Speculum, ut levis amans, quidquid obiectur recipit</td>
<td>126</td>
</tr>
<tr>
<td></td>
<td>Ut flamma nec premi potest, nec quiescere: sic levis</td>
<td>138</td>
</tr>
<tr>
<td></td>
<td>Amor ingressus non facile disceit, quamvis alatus</td>
<td>164</td>
</tr>
<tr>
<td></td>
<td>Ut hedera undevis invent, quo se alliget: sic amans</td>
<td>174</td>
</tr>
<tr>
<td></td>
<td>Ut puellae in pratis alium post alium florem carpens</td>
<td>212</td>
</tr>
<tr>
<td></td>
<td>Amica non est utendum, ut floribus; tam diu gratis</td>
<td>230</td>
</tr>
<tr>
<td>Publilius Syrus</td>
<td>Cupidinem enixa Venus, illumque pavulum remanere</td>
<td>10</td>
</tr>
<tr>
<td>Seneca</td>
<td>Ac veluti primo taurus detractat aratra</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>Quo fugis ah demens? Nullast fuga: tu licet usque</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>Errat, qui finem vesani quaerit amoris</td>
<td>30</td>
</tr>
<tr>
<td></td>
<td>Libertas quoniam nullam iam restat amanti</td>
<td>72</td>
</tr>
<tr>
<td></td>
<td>Quod si deficiat vires audacia certe</td>
<td>106</td>
</tr>
<tr>
<td></td>
<td>Omnes humanos sanat medicina dolores</td>
<td>120</td>
</tr>
<tr>
<td></td>
<td>Te socium vitae, te corporis esse licebit</td>
<td>180</td>
</tr>
<tr>
<td></td>
<td>At quo sis humilis magis et subjunctus amor</td>
<td>194</td>
</tr>
<tr>
<td></td>
<td>Non tot Achaemienis armantur susa sagittis</td>
<td>214</td>
</tr>
<tr>
<td></td>
<td>Amans quid cupiat scit, quid sapiat non videt</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Amor diurnus nocturnusque comes</td>
<td>148</td>
</tr>
<tr>
<td></td>
<td>Amor ut lacryma ab oculo editur in pectus cadit</td>
<td>156</td>
</tr>
<tr>
<td></td>
<td>Celere or habet ingressum amor, regressum tardum</td>
<td>164</td>
</tr>
<tr>
<td></td>
<td>Amans quod suspicatur vigilans somniat</td>
<td>166</td>
</tr>
<tr>
<td></td>
<td>Amans illa ut fax agiando ardescit magis</td>
<td>170</td>
</tr>
<tr>
<td></td>
<td>Delegat amorem fortuna</td>
<td>182</td>
</tr>
<tr>
<td></td>
<td>Amoris fructus aequo proemium sola</td>
<td>192</td>
</tr>
<tr>
<td></td>
<td>Amor aeternus</td>
<td>xlviii</td>
</tr>
<tr>
<td></td>
<td>Optimum amoris poculum, ut ameris, ama</td>
<td>8</td>
</tr>
<tr>
<td></td>
<td>Vicit et superos amor</td>
<td>20</td>
</tr>
<tr>
<td></td>
<td>Si fieri posset, quid sentiam</td>
<td>46</td>
</tr>
<tr>
<td></td>
<td>Amare &amp; sapere vix deo conceditur</td>
<td>60</td>
</tr>
<tr>
<td></td>
<td>Saepe obstinatis induit frenos amor</td>
<td>88</td>
</tr>
<tr>
<td></td>
<td>Amor timere neminem versus potest</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td>Amor facilius excluditur, quam expellitur</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>Quisquis in primo obstitit populique amorem</td>
<td>104</td>
</tr>
<tr>
<td></td>
<td>Non est arbor fortis, nisi in quam venus frequens incursat</td>
<td>116</td>
</tr>
<tr>
<td></td>
<td>Si imagines amantibus, etiam absentium, iucunde sunt</td>
<td>132</td>
</tr>
<tr>
<td></td>
<td>Precibus haud vincit potest</td>
<td>162</td>
</tr>
</tbody>
</table>
Socrates
Sic mihi servitium video dominamque paratum 72

Tacitus
Ne se mulier extra virtutem cogitationes extraque 12

Terence
Primus aditus difficilis habet 40

Theocritus
Amoris finis est, ut duo unum fiant voluntate et amore 16

Tibullus
Contra quis ferat arma deos? 22

Sic mihi servitium video dominamque paratum 72

Vergil
Acer Amor, fractas utinam tua tela sagittas 124

Contris quam pulchra non sunt, ea pulchra videntur 206

Contra quis ferat arma deos? 22

Haud timet mortem; cupit ire in ipsos obvius enses 198

Nulla fides inerit: perituria ridet amantum 140

Si quis amat, quod amare iuvat feliciter ardet 242

Quo quis magis amat, hoc magis timet 186

Si cruci affigatur, si igni comburatur 184

Quo quis magis amat, hoc magis timet 186

Non me per altas ire si iubeas nives 198

Nec regna socium ferre nec taedae sciant 180

Si cruci affigatur, si igni comburatur 184

Nulla fides inerit: perituria ridet amantum 140

Sic mihi servitium video dominamque paratum 72

En, ego cum tenebris tota vigor anxius urbe 112

Acer Amor, fractas utinam tua tela sagittas 124

Quis enim securus amavit 138

Gratia magna lovi 140

Nulla fides inerit: perituria ridet amantum 140

Si quis amat, quod amare iuvat feliciter ardet 242

Crescent illae, crescentis, amores 4

Haeret lateri letalis arundo 28

Volnus alit 'enis et caeco carpitur igni 96

Audaces fortuna iuvat 106

Nec lacrimis crudelis Amor nec graminea rivis 162

Alba ligustra cadunt, vaccinia nigra leguntur 172

Et violae nigrae sunt et vaccinia nigra 172

Mens immota manet 236
## Index of Motifs

<table>
<thead>
<tr>
<th>Motif</th>
<th>Page</th>
<th>Page in Vaenius</th>
</tr>
</thead>
<tbody>
<tr>
<td>aid</td>
<td>120</td>
<td>Emblem 61 (pp. 120-121)</td>
</tr>
<tr>
<td>aid</td>
<td>178</td>
<td>Emblem 90 (pp. 178-179)</td>
</tr>
<tr>
<td>alembic</td>
<td>188</td>
<td>Emblem 95 (pp. 188-189)</td>
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<td>Emblem 120 (pp. 238-239)</td>
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<td>Emblem 42 (pp. 82-83)</td>
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268


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