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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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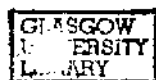
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Abstract

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 Vacnius, and motifs.

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For supervising my thesis from inception to completion, providing me access to his extensive knowledge of the Renaissance, and imparting wisdom throughout this process, I am deeply grateful to Robert Cummings of the English Department at the University of Glasgow. David Weston and the patient and helpful staff of the Special Collections department in the Glasgow University Library deserve thanks, as do Stephen Rawles, for offering timely and useful advice on several occasions, and Dr. Richard Cronin, Head of the English Department. I am also indebted to Dr. Michael Bath of the University of Strathclyde for providing me with as yet unpublished material which was essential to this project. Rotary International granted the funding for my time in Scotland; thanks to Mindy Murphy of Lawndale, California (District 5280), John Hunter of Ardrossan-Saltcoats (District 1230), and John Aitken, the coordinator of Ambassadorial Scholars in Glasgow. Finally, I would like to thank Holly Carter, Graham Forbes and family, and the members and entourage of the Glasgow University Fury for making my time in Scotland so wonderfully memorable.

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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).

(d.1578) in Rome" (1). 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).³ Torrentius' edition of Horace's works, published posthumously in 1602 by Plantin, would achieve fame "throughout the seventeenth century" (Gerards-Nelissen 21).

³ 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).⁴ 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*

⁴ Cf. J. van den Gheyn (Ed.), *Album amicorum de Otto Venius*, (Brussels: 1911), pp. 44-47, 111-114.

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 donne,
In *Horace* woorthie theames and sage philosophie,
In subiect of delight another praise hath wonne,
By shewing heer of loue each perfect propertie (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.

Richard Verstegen: Translator, Dissident

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 Hæreticorum nostri Temporis* appeared, a book "full of cuts representing the hanging, quartering and beheading, or butchering of popish martyrs, engraven 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).⁵ 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

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 Hæreticorum 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 'Bibliotheca 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.⁶ Four different polyglot versions exist; in these issues, the language of the epigrams changes from one edition to another,⁷ as do the preliminary dedications and commendatory verses.⁸

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

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 SMAAdd.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 Praz, *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).

Vaenius' 1608 Amorum Emblemata

Preliminaries

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 Vricndt, 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

⁹ See Samuel C. Chew "Richard Verstegen and the *Amorum Emblemata* of Otho van Veen." *Huntington Library Quarterly*, 8 (1945), 192-199.

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

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*, 115, and Simonds, "Eros and Anteros," pp. 268-9.

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, fowl, 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] commaund," 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.¹² Without any intent to dispute his assertion that "*Amorum Emblemata* is structured like an orchestral score, which its interpreters could perform, leafig 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.¹³ 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],¹⁴ 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.

¹² Introduction to *Amorum Emblemata*, pp. 16-17.

¹³ 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

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

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 carpens priores negligit: 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 onto 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 *Paraboliae*, 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 dictionaries, 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 emblematics, 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:

- Alciato, Andrea. *Emblemata*. Venice: Tozzi, 1621.
Anulus, Bartolemaeus. *Picta Poesis*. Bonhomme: Mathiam, 1552.
De Batilly, Denis Lebey. *Emblemata*. Heidelberg: Voegeliniana, 1587 [Leipzig, 1594].
De Boria, Juan. *Empresas Morales*. Prague: Jorge Nigrim, 1581.
Camerarius, Joachim. *Symbolorum & emblematum; ex aquatilibus & reptilibus*. Leipzig: Voegeliniansis, 1605.
Corrozet, Giles. *L'Hecatographie*. Paris: Denys Ianot, 1540.
Giovio, Paulo. *Dialogo dell' imprese militari et amorose*. Lyons: Guglielmo Rovillio, 1574.
Heinsius, Daniel. *Emblemata Amatoria*. Amsterdam: Dirck Pietersz, 1608.
Junius, Hadrianus. *Emblemata*. Antwerp: Christopher Plantin, 1565.
Moerman, Jan. *De Cleyen Werelt*. Antwerp: Geerardt de Iode, 1584.
Montenay, Georgette. *Emblemes, ou devises chrestiennes*. Lyons: Jean Marcorelle, 1571.
Paradin, Claude. *Devises Heroïques*. Lyons: Jean de Tournes, 1551.
La Perriere, Guillaume de. *Le theatre des bons engins, auquel sont contenuz cent emblemes*. Lyons: Denis de Harsy, 1539.
Reusner, Nicolas. *Emblemata*. Frankfurt: Icremiæ Reusneri Leorini, 1581.

Ruscelli, Girolamo. *Le Imprese Illustri con Espositioni*. Venice: Francesco Rampazetto, 1566.

De Soto, Hernando. *Emblemas Moralizadas*. Madrid: Iuan Iñiguez de Lequerica, 1599.

Taurellus, Nicolaus. *Emblemata physico-ethica*. Nuremberg: Paulus Kaufmann, 1595.

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
STVDIO OTHONIS VÆNI BATAVO-LVGDVNENSIS, Emblemes of Loue. *with*
verses in Latin, English, and Italian, Antverpiæ: Venalia apud Auctorem, M. DC. IIX.

Collation: oblong 4^o: π⁴ (:)⁴ A-Z⁴ Aa-Hh⁴ 132 leaves, pages numbered [16] 1-247. Signing
(:)3 as (?)3; misnumbering 17 as 27, 203 as 103, 247 as 747.

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

¹⁶ The coat of arms on π1^{vo} 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 serviray*"), 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 *privelege*; *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.¹⁷ 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 Portcman (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.

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

¹⁷ See Stephen Rawles, "The Bibliographical Context of Glasgow University Library SMAdd.392: a Preliminary Analysis" in *Emblems and the Manuscript Tradition*, pp. 106-7.

List of Emblems

<i>Pages in Vaenius</i>	<i>Motto</i>	<i>Page</i>
Emblem 1 (page 1)	Amor æternus.	xlvi
Emblem 2 (pp. 2-3)	Perfectus Amor non est nisi ad unum.	2
Emblem 3 (pp. 4-5)	Crescent illæ, crescetis amores.	4
Emblem 4 (pp. 6-7)	Amantis veri cor, ut speculum splendidum.	6
Emblem 5 (pp. 8-9)	Optimum amoris poculum, ut ameris, ama.	8
Emblem 6 (pp. 10-11)	Grata belli caussa.	10
Emblem 7 (pp. 12-13)	Amantibus omnia communia.	12
Emblem 8 (pp. 14-15)	Duo simul viventes ad intelligendum et	14
Emblem 9 (pp. 16-17)	Amoris finis est, ut duo unum fiant	16
Emblem 10 (pp. 18-19)	Cedere nolo Iovi, sed cedere cogor amor.	18
Emblem 11 (pp. 20-21)	Vicit et superos amor.	20
Emblem 12 (pp. 22-23)	Nihil tam durum et ferreum, quod non amoris	22
Emblem 13 (pp. 24-25)	Qui binos insectatur lepores, neutrum capit.	24
Emblem 14 (pp. 26-27)	Pedetentim.	26
Emblem 15 (pp. 28-29)	Ille fuga silvas saltusque peragrat, frustra	28
Emblem 16 (pp. 30-31)	Res immoderata Cupido est.	30
Emblem 17 (pp. 32-33)	Virtutis radix amor.	32
Emblem 18 (pp. 34-35)	Conservat cuncta Cupido.	34
Emblem 19 (pp. 36-37)	Atla[n]te maior.	36
Emblem 20 (pp. 38-39)	Ero navis amoris, habens te astrum lucidum.	38
Emblem 21 (pp. 40-41)	Primos aditus difficiles habet.	40
Emblem 22 (pp. 42-43)	Medio tutissimus ibis.	42
Emblem 23 (pp. 44-45)	Amicus certus in re incerta cernitur.	44
Emblem 24 (pp. 46-47)	Quid sentiam ostendere malim quam loqui.	46
Emblem 25 (pp. 48-49)	Habet sua castra Cupido.	48
Emblem 26 (pp. 50-51)	Amoris umbra invidia.	50
Emblem 27 (pp. 52-53)	Virtute duce.	52
Emblem 28 (pp. 54-55)	Inconcuſsa fide.	54
Emblem 29 (pp. 56-57)	Perpolit incultum paullatim tempus amorem.	56
Emblem 30 (pp. 58-59)	Spes amoris nutrix optima.	58
Emblem 31 (pp. 60-61)	Amans quid cupiat scit, quid sapiat, non videt.	60
Emblem 32 (pp. 62-63)	Omnis amatorem decuit color.	62
Emblem 33 (pp. 64-65)	Nescit amor magnis cedere divitiis.	64
Emblem 34 (pp. 66-67)	Omnis amor surdis auribus esse solet.	66
Emblem 35 (pp. 68-69)	Os cordis secreta revelat.	68
Emblem 36 (pp. 70-71)	Nocet esse locutum.	70
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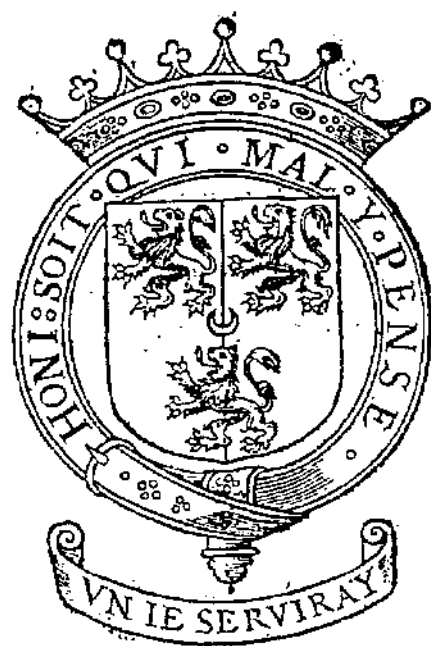
A M O R V M
 E M B L E M A T A,
 FIGVRIS ÆNEIS INCISA
 STUDIO OTHONIS VÆNI
 BATAVO-LVG DVNENSIS.

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



Caroline G. J. Norton
per J. Herbert

ANTVERPIÆ,
 Venalia apud Auctorem.
 M. DC. IIX.



C. Norton

To the moste honorable , and woorthie brothers , *William*
Earle of *Penbroke* , and *Philip* Earle of *Mountgomerie* ,
patrons of learning and cheualrie .

SO it is moste honorable , that fame flying ouer the
seas, out of your British Ile ; hath left vnto our spa-
tious continent the reporte of your honors woorthi-
nesse : and therefore in my self a desyre to do your
honors such seruice as might bee vvorthie your esteem. But seeing
no occasion hath concurred vvhereby I might haue bin so fortu-
nate as by you to bee comaunded , I haue presumed to make de-
monstration of my redynesse therevnto, by dedicating vnto your
honors (for your recreation) these my inuented emblemes of that
subiect , that subiecteth princes no lesse then subiects . Vouchsafe
my Lordes to bee honored from these forreyn partes by a stran-
ger , vvho to serue your honors in the best partes he hath , vvill
make himself no stranger .

Thus in all dutifull respect I kisse your honors handes from
Antvverp this. 20. of August. 1608.

Otho Vanus.

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 VanI
Hugonis Grotii epigramma.

*Quæstus Amor nondum sua respondere triumphis
Præmia, nec fama quod satis acta sequi,
Mille per artificum spatiatus millia, legit
Othonis doctas æs animare manus.
Ipse regit ferrum, vultus ipse imprimit æri,
Et gaudet duris durior ipse puer.
At lætus monumenta Dei victricia mundus
Accipit, & plaudit cladibus ecce suis,
Ecce Cupidineas omnis iam dextra tabellas,
Et Paphios lusus iam sinus omnis habet.
Præda puellarum iuvenes, iuuenumque puellæ,
Cernite quid valeant tela potentis heri.
At vos ite procul, tutò quibus ista viare
Spes erat, & pictus ledere 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.
Otho'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
Armed yet more fearsomely, that yet hurt even less.

Daniel Heinsius

In Amores ab Othone Vanio
delincatos.

*Cum primum pario visa est è gurgite Cypris
Tollere fessum caput rore fluentis aquae,
Qualis erat, talem venienti reddidit auro,
Et secum inssit vivere Coa manus.
Paulatim nivea cedebant corpore gustæ,
Iurares tremulum surgere semper opus.
Leua videbatur lymphis illudere palma,
Stringebat tenuis altera palma sinus.
Doctor Ottonis tot dextera pinxit Amores,
Quot gemitus & quot gaudia nutrit Amor.
Armati pharetris occurrunt undique Diui,
Attollunt rigidas, sed sine luce, faces.
Et quamvis mancant, geminas librantur in alas,
Et nil cum noceant, spicula saeva gerunt.
Si fas est, Venus ipsa tuo concedit honori,
Iam toties nati cuspide laesa sui.
Si fas est, similes, Vani, speramus Amores,
Sæpius armatos, & magis innocuos.*

Daniel Heinfius.

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 Vani.

Viderat in vulgum tot se prodire figuris
Nudus Amor, varios quot struit ipse dolos;
Plumbea sollicito quot spicula miscet amaro,
Aurea quot dulci tingit inuncta fauo.
Viderat, & latè artificem vestigat, at illi
Obuia quarenti fit Dea forte Venus.
Substitit, & curas maternam effatur ad aurem
Risit, & an tantus te latet auctor! ait.
Tot Veneres meminisse tuas, propriamq. Parentem:
Si potes, & Vani tu meminisse potes.
Quod sibi Praxiteles de me licuisse putavit,
Corporis hoc nudum cum similavit ebur;
Hoc quoque permisit de te sibi Vanus audax,
Pictori & Vani quod lubet, omne licet.
Adspice quicquid humus, quicquid creat unda, vel aer,
Adspice quot facies discolor orbis habet;
Ars quoque tot species effingit & amula formas,
Sapius & matris filia vincit opus.
Affabra quos tauros non lusit vacca Myronis,
Quas non vitis aues, carbasia picta 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 gone 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 priscis, cur non presentibus annis?
 Non solet artifici longa nocere dies.
 Crescit, & ingenium vires acquirit ab aeo,
 Tu quoque te puero nequior ipse cluis.
 Aptae dies fructus maturat in arbore, messes
 Serior Autumnus & bona musta vehit,
 Candidus & simplex imberbi sub Ioue Mundus
 Qui fuit, ah quantum nunc vaser ille sapit!
 Canicie viridi succreuit & Arte magistrâ,
 Creuerunt arcus & tua tela puer.
 Mille ioca, & fraudum creuerunt mille figura,
 Et mirum, has Veni mirè operosa manus
 Pingere si potuit viuoque animasse colore!
 Quo sine, tu cacum nil nisi funus eras.
 Nulla Deum Deitas, si non notescat ab usu,
 Nullum Numen adest, si modo cultus abest.
 Hoc tibi cum nostri dederit sollertia Veni,
 An potes auctori non bonus esse bono?
 Hæc Venus. Erubuit picto tener ore Cupido,
 Terque agili pennâ, ter pede planxit humum.
 Maternumque prius male quem culpa: at Apellem
 Mox amat, & gemini fratris ad-instaur habet.

Max. Vricentius.

*In comendation of the adorned author
With manie rare partes.
M. Otho Venius.*

O *Rpheus* doth not still his harp high tuned strayn,
To play the Gyants warre when hill on hill they brogitt,
Nor how their prowde attempt was labor spent in vain,
By force of powerfull *Ioue* that turned all to noght.

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

So *Venus* for repose from learned labors donne,
In *Horace* woorthie theames and sage philosophie,
In subiect of delight another praise hath wonne,
By shewing heer of loue each perfect propertie.

And in this and the rest his manie woorthie partes,
Himself sufficiently hath to the world approoued,
Which yeilds more cause of loue to all those goodly artes,
And makes himself for them the more to be beloued.

R. V.

*G*enera il genitor' un suo simile,
 D'arme, e di giostre parla il cavalliero,
 Il pastorel' de' campi, e del onile,
 E de' mari, e de' venti il buon nocchiero:
 Tu Venius noua Venere gentile
 Coui parti d'Amor, sei padre vero,
 E rinouando i giouenili errori
 L'Animo stanco alleggi & aualori.
 Come nò sempre vdia l'hostili squille
 Che un tempo tennie anchor l'orecchie sordè,
 Ne cinse spada il generoso Achille
 Tra l'armi greche sol di sangue ingorde,
 Ma per sfogar d'Amor l'alte fauille
 De la cetra tocco le molli corde:
 Così tu trà li graui tuoi lauori
 Per respirar rimembri i pñimi ardori.

Petro Benedetti

(9)

Frontispiece Engraving

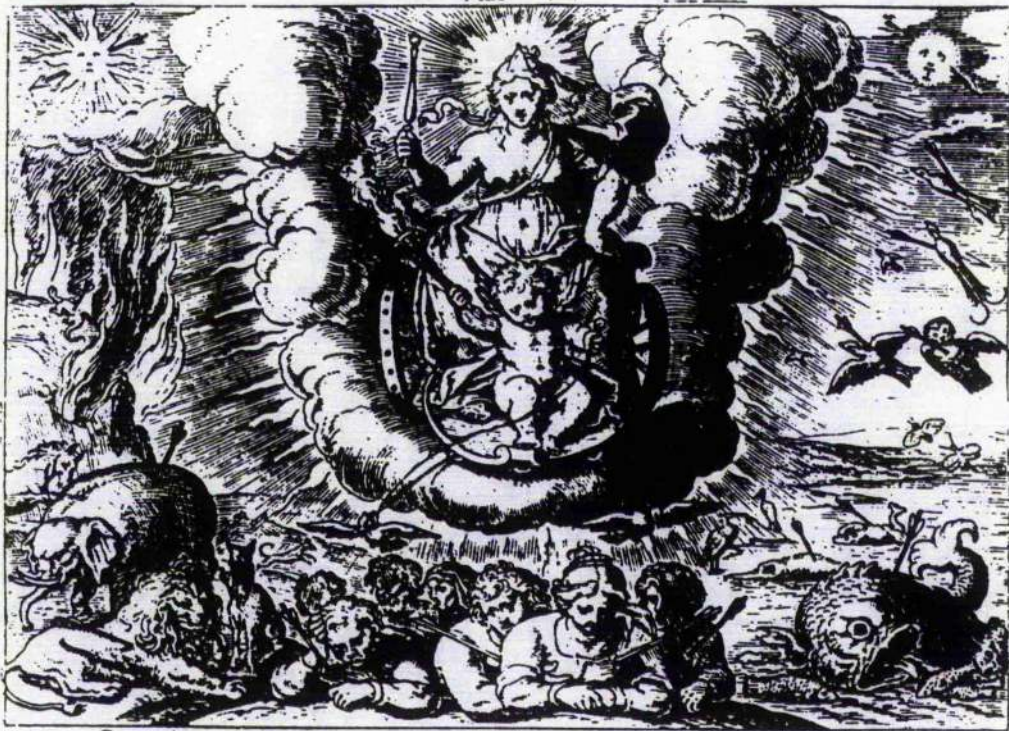
‘Alas, how great is the power of the kingdom, oh kindly Venus.’

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)

PROH QUANTA POTENTIA REGNI EST VENUS ALMATVI,



Hæc regna tenet puer immitis,
Spiculâ cuius sentit in imis
Cærulûs undis grex Nereidum,
Flammasque nequit eleuare mari.
Ignes sentit genus aligerum.

Pæni quatunt colla leuies,
Cum mouit amor, tum sylua gemit
Murmure sæuo. amat insani
Bellua ponti, lucæque boues.
Vendicat omnes natura sibi.

Scena

C. H. H. H.

Cupids epistle to the yonger sorte.

When ought with ardent heart I kinde and inflame,
Then is accomplished & broght in orders frame,
That forcefull woord of yore, wherein stil force doth ly,
That wild each thing at first, encrease and multiply,
What after nature liues, liues subiect vnto mee,
All yeilding to my law must all my vassalles bee.
Obedience vnto mee importes not anie blame,
Since all-coraunding will ordayneth so thesame.
My vnrestrayned force to all that moue & liue,
A lust to procreate, moste liberally doth giue.
In elements all fowre, all what appears to bee,
By inclination shew accordaunce vnto mee.
Yea eu'n aswell the things that reasonlesse are found,
As that same race wherein reason doth most abound,
The fish amidde the deep & fowles that fly about,
Do all well know & fynd what thing it is to loue.
The Salamander doth not leaue deer loues desyre,
Since Iir do conserue with him admiddes the fyre.
Behold the Sun & Moon, resembling man and wyf,
How they remayn in heau'n in loue and lasting lyf.
By whose coniunction all vvhath men on earth do fynd,
Are both produc'd & kept in noueriture and kynd.
Their springing & encrease & food they freely giue,
Vnto the trees and plants vvhich by them growv & liue.

Cupidine alla giouentù.

Alor che del mio foco vn cor si accende,
L'Alma voce di Dio viene ad effetto
Che di crescer al mondo impone e apprende
Voce d'alto poter, d'ardente affetto
Tutto ciò che nel mondo si comprende
d'Obedir à mia legge vien costretto
Adunque non è biasmo, adunque lice
Sentir del dolce Amor la fiamma alterice.
Seguir l'orme d'Amor non è disfare,
Commandato ci vien dal sommo Iddio,
Demo ogn' altro poter l' Dio d'Amore,
E desin voi di generar desio.
Sanno i quatro elementi il mio valore,
Riceuon le mie leggi, e il mio bel fio,
Seguon' Amor' i Brutti in dolci pati,
E gl' animali di raggion capaci.
Senton gl' augeli del aria, e i pesci in mare
Quel dolce mal' che Amor dispensar suole,
La salamandra in foco mostra amare,
Quasi buoni e Donna e'n ciella Luua è il Sole,
A' vicende si vanno a vincontrare,
E per li corsi lor generar puole,
Ogni cosa creata in questo immensa
Herbe, piante, metalli senza senso.

(:) 2

Fer

For trees haue liuing spirits, although they sencelesse bee,
 Obseruing my comaund, as by the Palme ye see,
 When as some riuer doth female & male disieuer,
 Each to the other bends, as sayn to bee together.
 Iust nature did at first deuise and well ordayn,
 The woman and the man deuied into twayn.
 But by vniting both, by either sweetned is,
 The kynd & loving vse of this deuisions blisse.
 The well establisht law of nature and of kynd,
 To do ought reasonlesse may neuer 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 hee seem which liueth still alone,
 Vniouyn'd vnto a wyf which maketh two in one?
 Hee is but half a man, for man without a wyf,
 I do esteem no more if hee so end his lyf.
 A lustlesse lyuing thing, bereft of his delight,
 A fostrer of sad thoughts, a solitarie wight.
 One whome vnpleasantnes best seemeth for to please,
 Borne to his onlie care, and ignorant of ease.
 Depry'd of lyf and ioy, vndonne and vnbeloued,
 For louelesse must he liue, that nor to loue is moued.
 Where hee that to sweet loue loues to afford his fauor,
 The sweetnes of his lyf more sweetly makes to sauer,

*Sente il foco d'Amor la pietra dura
 Benchè sia senza spiro e senza vita,
 L'Vna palma per l'altra con gran cura
 s'incurua al fiume, e all'union l'inuita,
 Senza ragion l'humana alma Natura
 Non fu creata, e in donna, e'n huom partita,
 Ma perche vnendo insieme i corpi, e l'alme
 Deste ristoro à le mondane salme.
 Nessuna cosa è stata fatta à caso
 Da la madre Natura in questo mondo,
 Tutto quanto contien l'orto, e l'occaseo,
 Fu col compasso misurato à tondo,
 Il tutto è con bell'ordine rimaso,
 Il tutto è buono et utile, e fecondo,
 Tu dunque, o mortal folle che disprezzi
 La donna, e sdegni gl'amorosi vezzi
 Et l'altro se tu, ch'un huom di te nemico
 Huom priuo d'ogni ben, d'ogni contento,
 d'Ogni animal seluaggio piu mendico
 viuendo in solitudine, e tormento
 Huomo inhuman da non stimar mi fico,
 Priuo di spiro, e d'ogni sentimento:
 Ben ti troui à ragion pieno d'horre
 Come nemico al dolce Dio d'Amore.*

Hee doth diminish much his sorrow and his wo,
 Or maketh that his cares do seem not to bee so.
 His beeing borne anew, hee in his children sees,
 And their encrease agayn in more and more degrees.
 Thus loue to mortall man so great a fauor giues,
 That him immortall makes, so that hee euer liues.
 The man that liues alone i may vnhappie call,
 For who will help him vp if hee doo chance to fall?
 Who will partake his payn, who will his wo bemoane?
 All burthens heavier bee when they bee borne alone.
 Two twisted cordes in one, in dooble strenght do last,
 When no one single string can dure or hold so fast.
 And hee that yeilds no frate whereby the world must liue
 The honor also wants which children parents giue.
 And thow of female sex, who can thy woorth approue?
 That from thy inward thoghts sequestreth kyndest loue.
 More wo full then the man, voyd of supparte and stay,
 What will thee benefit thy euer saying nay?
 When tyme thy froward will, in swiftnes shal outrunne,
 And cause thy roffe red and lillie whyte bee donne,
 And make thy faire plum cheeks & corall lippes look than.
 Abared and full thin, vnseemly pale and wan.
 When thy faire frised heare set vp & pleated braue,
 To greynesse shalbe turn'd, or that thow baldnesse haue.

*Amor de gl'anni temprà l'amarezza,
 Adolcisce il dolor, rende l'huom pago
 Tu senza Amor non hauerai dolcezza,
 Ne ne figli vedrai la propria imago,
 Cadere l'human seme, e ogni allegrezza
 Se di moltiplicar non è l'huom vago;
 Guai à te se cadi essendo solo
 Alcu non t'alzera, starai nel suolo.
 Il laccio scempio debole, e facile
 Men resiste che il doppio, e presto è manco,
 Chi non produce al mondo vn suo simile
 Non dee la gioventu honorar' vn quanco:
 O qual piacer, quando il figliuol gentile
 Hmora te, che il padre hânora st'anco!
 E tu non men sei follè d'hoñnicciuola
 Ch'Amor fuggi sdegnosa, e vini sola,
 Qual gusto haurai viuendo in questa guisa?
 Qual frutto coglieranno i tuoi rifiuti?
 Quando la tua beltà sarà diuisa,
 Quando i tuoi biondi crin saran canuti,
 Quando ogni reganella fronte asisa,
 Stomaco al huom farà sì che ne sputi,
 Quando l'aurate guancie ben pregiate
 Dinerranno odiose, e inargentate,*

When firrowes ouerspred the fore-head of thy face,
 Then mayst thou rue thy yeares lost in sweet lours disgrace
 And being but alone, deuoyd of comforte left,
 To thinke thou haest thy self eu'n of thy self bereft.
 No husband nor no chylde, thou haest to hope vpon,
 Thy fortune, youth, and ioy, is altogether gon.
 And being gon and past are not to bee regayned,
 Where loue had honor brought that longer had remayned,
 Then shall thy beaurie past haue serued thee no more,
 Then gold this miser doth that hoords it still in store.
 Or some ritche diamond deep hid ywithin the grownd,
 Which turnes to nomannes good because it lyes vnfound.
 To bee of Man belou'd, thou in the vworld arte borne,
 Wilt thou thy sweetest good so fondly hold in scorne.
 What can there bee more sweet, then dearly lou'd to bee,
 Of such an one as hath moste deer esteem of thee.
 That to thee day and night will shew himself so kynd,
 That vwill to thee disclose the secrets of his mynd.
 That will with thee imparte his dolor and his ioy;
 And beare his parte with thee of solace and annoy,
 His passions louingly to read vpon his face,
 His anger to conuert to fauor and to grace.
 Him oft tymes in himself forlorne for to see,
 But ioyfully agayn, to fynd himself in thee.

Quando i coralli de le labra belle.

*Il tempo imbiancherà, che il bello offrendo,
 E quando de bell' occhi le due stelle
 s'Oscuriranno, e curua baurai la scena,
 Albor d'auer estinto le fiammelle
 Del dolce Amor' baurai dolore e pena,
 E ripentita, e mesta piangerai
 Il tempo, che fuggito non vien mai.*
*Per Amor fiorirai con gran decoro,
 Fia senza Amor la tua bellezza vn niente,
 Che à te no seruirà più che il tesoro,
 Che l'usurario in terra tien latente,
 O come gemma non legata in oro,
 Nascosta viuerai sola, e argente,
 Alcun non t'amerà, sarai sbernita
 Dal tempo, al mondo à schifo, e abborrita*
*Quel maggior ben che di veder l'amante
 Seruirte vagheggiarti con sospirò
 Hor qual Name adorar' il tuo semblante,
 Hora spiegarli i dolci suoi martiri,
 Hor mesto, hor lieto, hor stabile, hor tremante,
 E sempre obediante a tuoi desiri,
 O che gioia, o che spazzo, o che dolcezza,
 Se non la sci perir la tua bellezza.*

Thus rightwell mayst thou heer the ioyes of heauen protie,
 Vnlesse thou fondly passe thy youthfull tyme to lyeue:
 Therefore you that are youg liue in the cours of kynd,
 And louingly ensue what nature hath assygn'd:
 My reasons alwayes will associate your desyres,
 Who nature not ensues, fortune from him retyres:
 Read and regard this book which I to thee imparte;
 My force heer shalt thou fynd, my custome and my arte:
 And vvhoso shall this vvoork in good esteem retayn,
 Shall yeild the onlie meed that vvil reward the payn.

*Florida gioventu seconda e vaga
 Segua lieta però l'alma Natura;
 Chi di sì degna guida non s'appaga;
 Menzua vita infelice acerba, e dura,
 E' l'insinghera ogni amorosa piaga
 Questa ch'humil ti darò mia pittura;
 Seguita la ragion, imita il buono,
 E segnò da, che ti sia grato il dono.*

Eu'n as wee do the yeare in seasons fowre deuyde,
 So is the age of Man accordingly contriued.
 When chylidhead, 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 deuyse,
 On honor, virtue, welth, or to bee defined wyse.
 All theast for such as they are heer not to bee sceni
 Loues passion and his trade how hee with youth proceeds;
 What meanes hee vseth mozte in acting louers deeds.
 His passions and his paynies, his bitter and his sweeter,
 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:

*Qual in quattro stagioni l'anno è diuiso;
 Tal la vita in infanzia, in gioianezza
 E nel' età virile, & in vecchiezza
 Con diuersi desiri, habito, e viso.
 Non si dà questo libro al vecchio anco.
 Che pien di cure abborre ogni dolcezza
 Sol per seguir l'honore, e la ricchezza
 Ne daffia fantolin degno di riso.
 La potenza d'Amor l'arte, l'effetto,
 Le passion del cor, g'inganni, i modi,
 L'Amato, il dolce, il pianto, il suo d'ilecto;
 La sua guerra, la pace, i litelli, i nodi,
 E la virtù d'Amor con caldo affetto.
 Offro a virilgioianetti, e prodia*

Emblem 1 (p. 1)

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

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

Vaenius attributes this line to Seneca. Unlocated, but cp. Cicero, *De Amicitia*, 9.13.

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.

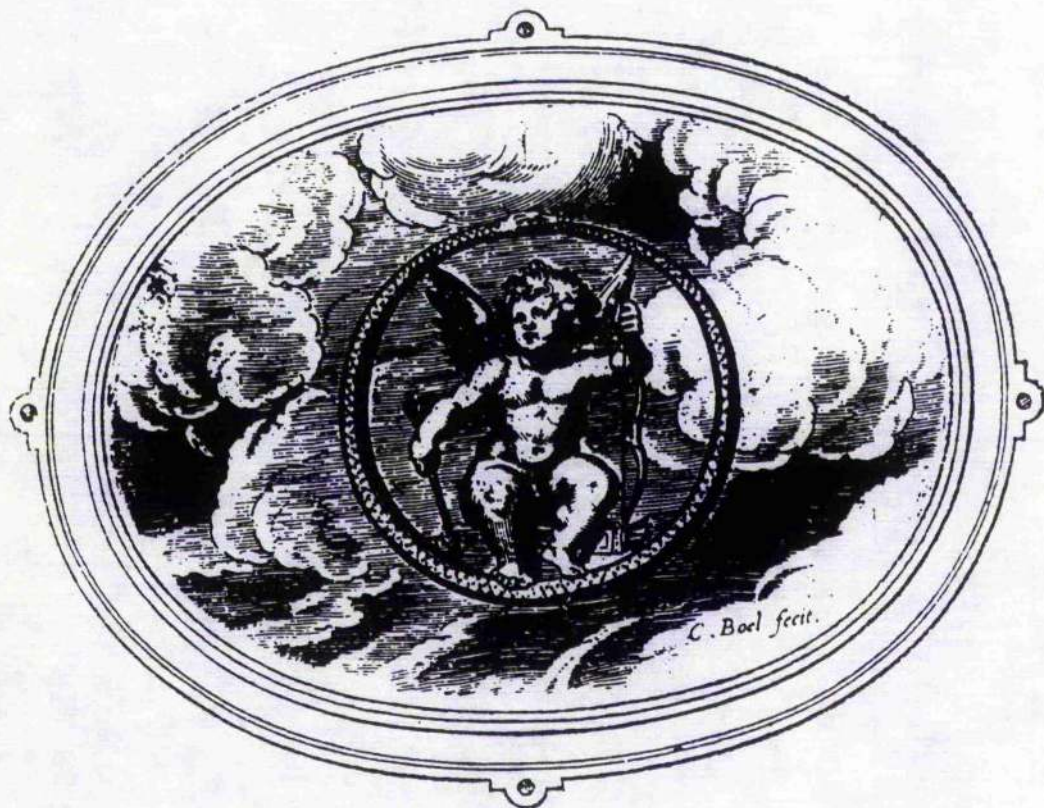
Junius, *Emblemata*, 3: 'Gloria immortalis labore parta.' Picture.

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

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

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

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



A

Senec.

A M O R Æ T E R N V S:

*Nulla dies, tempusue potest dissoluere amorem,
Néue est, perpetuus sit nisi, verus Amor,
Annulus hoc anguisq; tibi curuatus in orbem,
Temporis æterni signa vetusta, notant.*

Loue is euerlasting.

No tyme can ruin loue, true loue wee must intend,
Because not lasting still it hath not that esteem,
The endlesse serpent-ring vnending tyme doth seem,
Wherein loue still remaines from euer hauing end.

Emblem 2 (pp. 2-3)

Picture: Cupid → tablet → one → numbers → underfoot

Motto: Aristotle, *Nicomachean Ethics*, 9.10.5: 'Perfectus Amor non est nisi ad unum.'
(‘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:

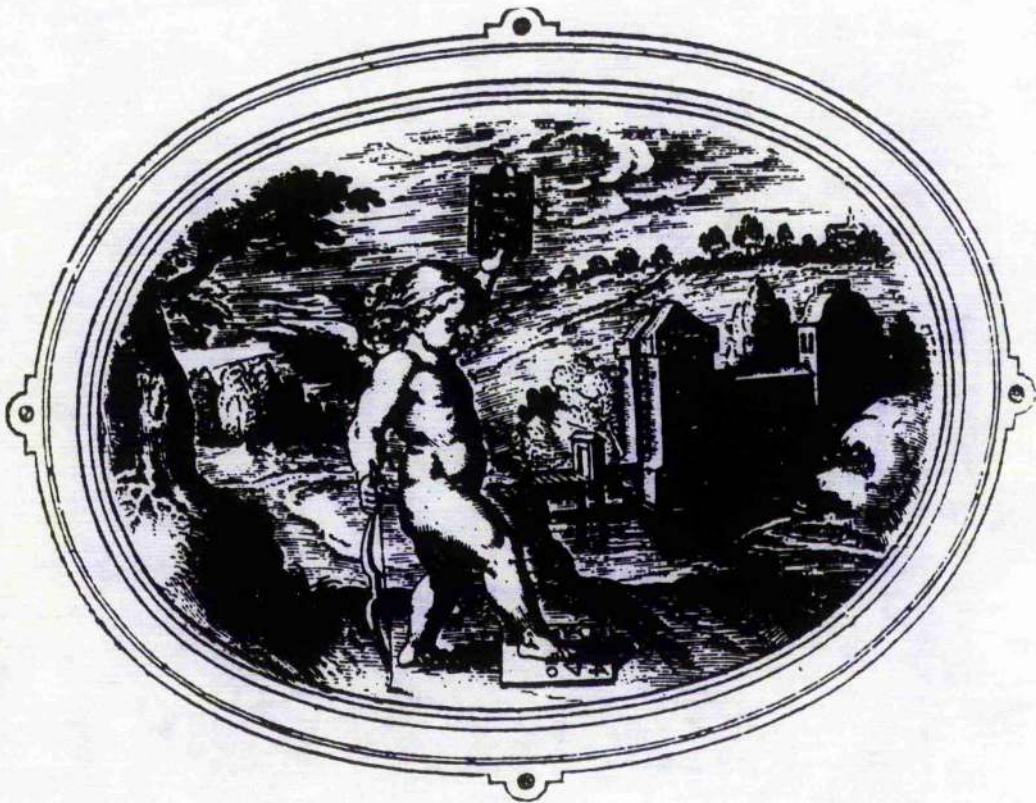
Erasmus, *Parabolae*: ‘As a river that is divided into many channels flows shallow and slow, so good will dissipated among many objects grows faint and evaporates.’ (Toronto)
Sentiment.

Marlowe, *Hero and Leander*, Sestiad 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 diffrence: so indefinite
Doth stil 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

Arist. PERFECTVS AMOR NON EST NISI AD VNVM.

*Vnum amat, en effert vnum, vnum ecce coronat,
Et reliquos numeros, en, pede calcat Amor.
In plures quoties riuos deducitur amnis,
Fit minor, atque vndâ deficiente perit.*

Quæ. *Elige cui dicas, tu mihi sola places.*

Only one.

No number els but one in Cupids right is claymed,
All numbers els besydes he sets his foot vpon,
Because a louer ought to loue but only one.
A streame disperst 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:

Heinsius, *Emblemata Amatoria*, 19: 'Les deux sont un.' Picture; epigram.

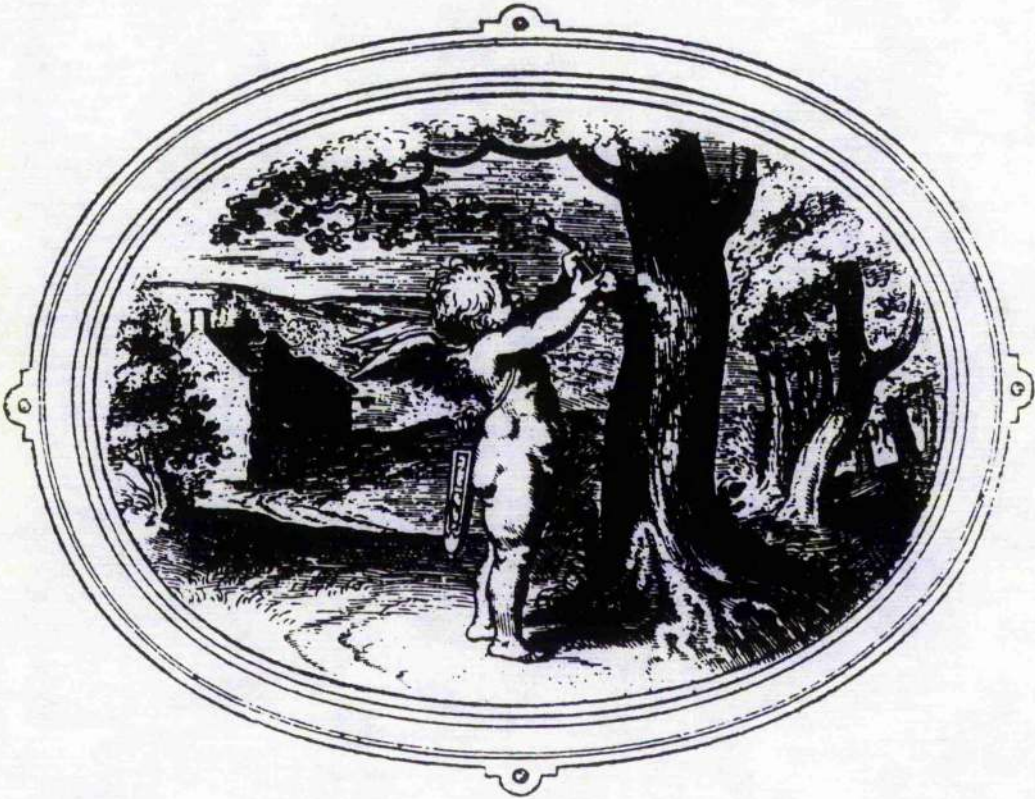
La Perrière, *Le Theatre*, 81: 'Cupido sçait enter iusques au bout, . . . ' Picture.

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 Virginitie,
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.



A ;

Virg. CRESCENT ILLÆ, CRESCETIS AMORES.

*Felix insitio, qua ramum ramus adoptat,
 Arbore de duplici fiat ut una, facit:
 Atque Amor è geminis concinnat amantibus unum:
 Velle duobus idem; nolle duobus idem.*

Two united.

The gaffe that in the tree by arte is fixed fast,
 Kynd nature doth conioyn to grow in one together,
 So two loues ioynd in one one root doth nowrith either,
 In one hart and desyre they both do liue and last.

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.'

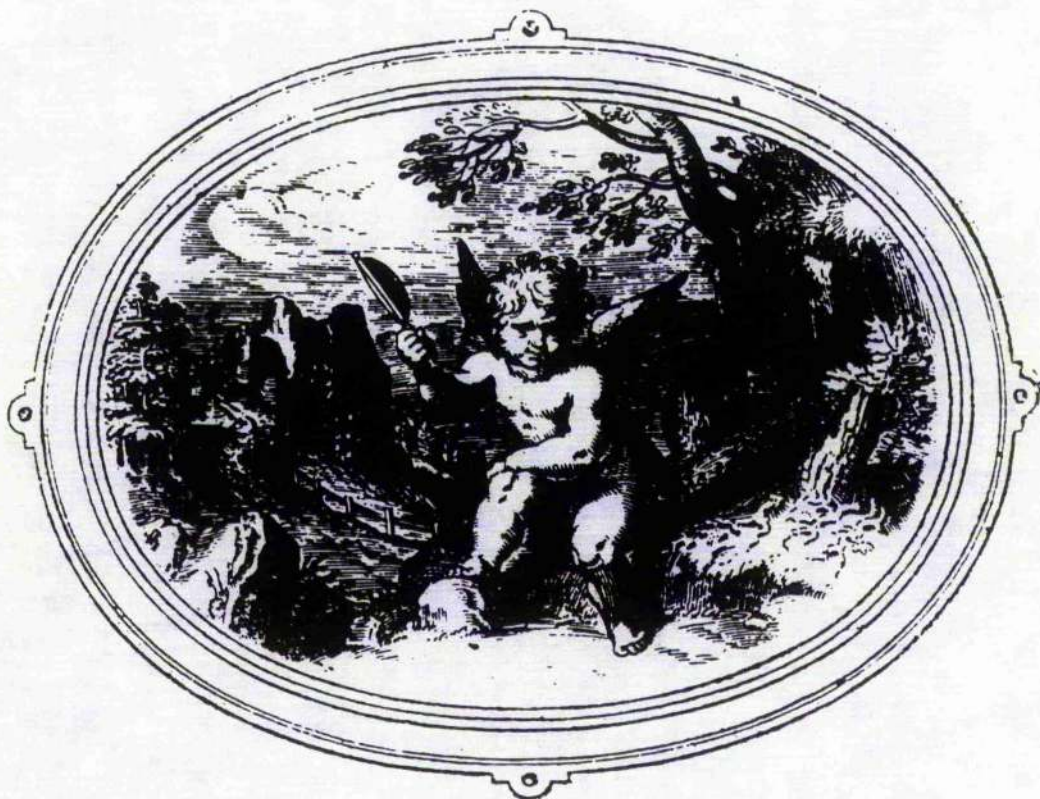
Analogues:

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

Corrozet, *L'Hecatographie*, L.v.b: 'Faire ce, qui est condescent à beaulté.' Picture.

De Montenay, *Emblemes, Ou Devises Chrestiennes*, 75: 'O ingratum.' Picture.

Howard, *A Foure-Fould Meditation*, page 108: 'They face to face doe God Almightye see! And all in him as in a perfect glasse.' Sentiment.



Plutarch. AMANTIS VERI COR, VT SPECVLVM SPLENDIDVM.

*Vt purum, nitidum, haud fallens Speculum decet esse;
Sic verus quoque sit, non simulatus Amor;
Verum candidus, & qui animum fert fronte in aperta.
Conueniunt dolus, & fucus, Amor que male.*

Cleer and pure.

Euen as the perfect glaſſe doth rightly ſhew the face,
The louer muſt appeer right as hee is in deed,
For in the law of loue hath loyaltie decreed,
That falſhood with true loue 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)

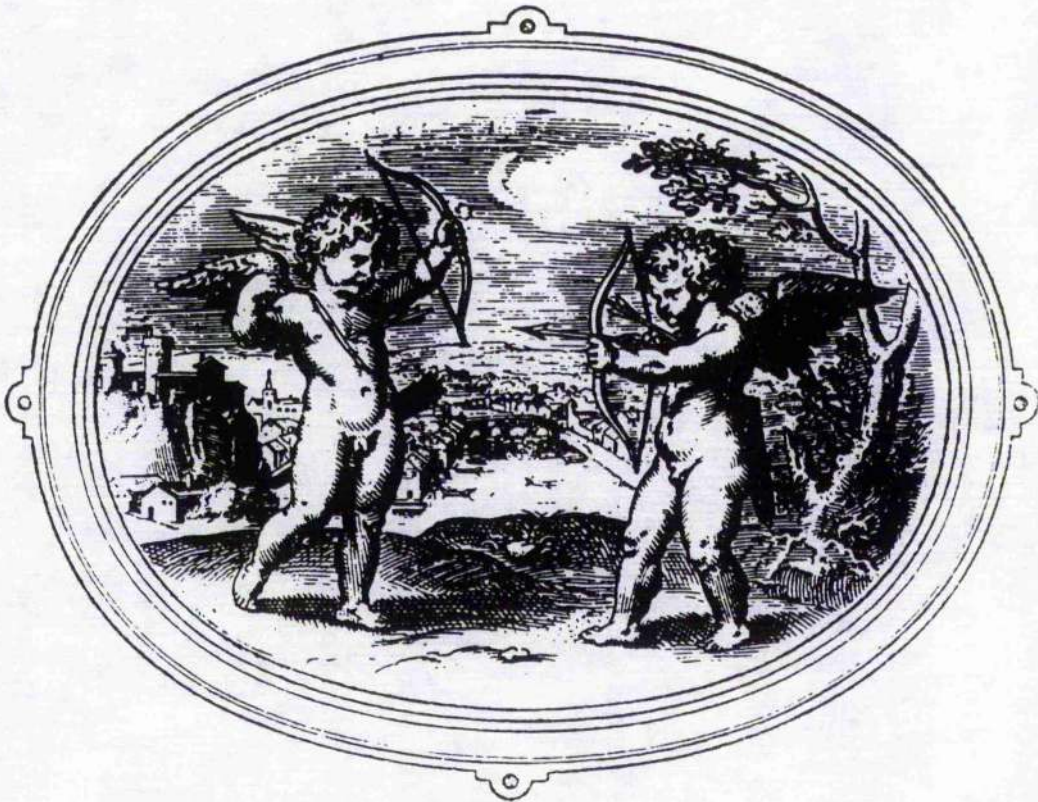
Analogues:

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.



B

Seneca. OPTIMUM AMORIS POCVLVM, VT AMERIS, AMA.

Philostrat. *Sume meas, sumam ipse tuas, mea vita, sagittas;
Non aliter noster conciliatur amor.*

Cic. Nihil minus hominis esse videtur, quam non respondere
in amore ijs, à quibus prouocere.

A wished warre.

The woundes that louers giue are willingly receaued,
When with two dartes of loue each hits each others harte,
Th'ones hurt the others cures and takes away the smarte,
So as no one of both is of his with bereaued.

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:

Erwin Panofsky. 'Blind Cupid.' *Studies in Iconology: Humanistic Themes in the Art of the Renaissance* (New York: Oxford University Press, 1939), pp. 95-128.

Peggy Muñoz Simonds, 'Eros and Anteros in Shakespeare's Sonnets 153 and 154: An Iconographical Study,' *Spenser Studies* (1986), 261-86.



B 2

GRATA BELLI CAUSSA.

Porphyr. Cupidinem enixa Venus, illumque paruulum remanere videns, oraculum adiit, à quo intellexit tum demum fore ut cresceret, cum alium pareret filium : peperit Anterodem, qui Cupidini oppositus, & cum eo de amoris palma decertans, ipsius incrementi causa fuit.

Contending encreaseth loue.

Cupid and Anteros do stryue the palme to haue,
 Louing and beeing loud together do contend,
 The victorie doth moſte on louing beſt depend,
 Which either rightly decmes his trueſt 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.

A M O R V M.



B ;

A M A N T I B V S O M N I A C O M M V N I A.

*Fortuna (en) geminis cyatho dat amoribus vno
Intermixta suâ dulcia amara vice*

Tac. de Mor.
Germ.

Nese mulier extra virtutum cogitationes extraq; bellorum casus putet, ipsis incipientis matrimonij auspicijs admonetur, venire se laborum periculorumq; sociam, idem in pace, idem in prælio passuram, ausuramque.

Lyke fortune to both.

Fortune one cup doth fill equall to louers twayn,
And how-so-ere the taste bee either sowre 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, *Illiad*, 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.'



Arist. DVO SIMVL VIVENTES AD INTELLIGENDVM ET
AGENDVM PLUS VALENT QVAM VNVS.

*Cæci humeris gestatur Amor pede claudus utroque:
Mutuat hic oculos, commodat ille pedes.
Candido amore nihil maius, nil dulcius, atque
Vberius, magis ac auxiliare nihil.*

As one hand washeth the other.

Loue aydfull vnto loue kynd actions do destry,
The louer beeing lame direct's 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:

'If 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)



C

Socrat. AMORIS FINIS EST, VT DVO VNVM FIANI VOLVN-
TATE ET AMORE.

Leo Hebr. Amantium copulatio spiritalis fieri potest, corporalis nequa-
quam, & idcirco geminantur eorum ægrotudines propter vnionis
corporeæ defectum.

Lucret. *Namque in eo spes est, vnde est ardoris origo,
Restingui quoque posse ab eodem corpore flammam,
Quod fieri contra coram natura repugnat.*

Vnion is loues wish.

The louers long detyre his hope doth keep contented,
That lastly with his loue vnited hee agree.
One mynd in bodyes twayn may well comoynd bee,
But yet with payn to both when bodyes are abtented.

Emblem 10 (pp. 18-19)

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

Motto: 'Cedere nolo Iovi, 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:

Alciati, *Emblemata* 158: 'Terminus.'; 'Nulli cedo.' Sentiment; motto (partial).

Moerman, *De Cleyn Werelt*, 7: 'D' Aensicht is een vijf tot den halfe, maer' Picture.

Giovio, *Dialogo*, K v b: 'Vel Iovi cedere nescit.' Picture; motto; epigram; sentiment.

Paradin, *Devises Heroïques*, 243: 'Hic terminus hæret.' Motto.

Paradin, *Devises Heroïques*, 103: 'Cedo nulli.' Motto; picture.

De Batilly, *Emblemata*, 7: 'Mors vitæ terminus hæret.' 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.

See also Jean Guillaume, *Hic Terminus Haeret: Du Terme d'Erasmus à la devise de Claude Gouffier: la fortune d'un emblème à la Renaissance* (*Journal of the Warburg and Courtauld Institutes*, 1981, vol. 44), pp. 186-192.



C 2

CEDERE NOLO IOVI, SED CEDERE COGOR AMORI.

*Disce cupidineis concedere Termine dextris,
Cedere quem dicunt non voluisse Ioui.
Qui benè cæpit Amor, non hunc longæua vetustas,
Fortuna, aut tandem terminet vlla dies.*

Boëth.

*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 Ioue himself and all,
Each beeing by his power broght in subiectyue thralle.
Saue only loue it self which force may not remoue.

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:

Reusner, *Emblemata*, 3.7: 'Ad Reinerium Solenandrum Medicum.' Picture.

Aneau, *Picta Poesis*, 46: 'Amori cum prudentia non convenit.' Picture.

Simeoni, *La Vita Et Metamorfoseo D'Ouidio*, 12: 'Serpente ucciso da Febo.' Picture.

Remarks:

The signature at the bottom of the page preparing the printer for the following page appears to be the typographical error *nihin* for *nihil*.



C ;

Senec.

VICIT ET SVPEROS AMOR.

Ouid.

—— loquitur sic Pæbus Amori,

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

Loue subdueth all.

When Cupid drew his bow bright Phebus brest to wound,
Although quoth hee to him, thow Python down haest broght
As beasts farre lesse then Gods in all esteem are thoght,
So thy force lesse then myne know that it thal 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.



NIHIL TAM DURVM ET FERREVM, QVOD NON AMORIS
TELIS PERFRINGATVR.

*Defendit Parthi celeres lorica sagittas,
Ferreus vmbō aciem ferri inhibere valet;
At nihil à telis pharetrati munit Amoris;
Quem ferit hic volucris cuspide, transadigit.*

Tibull.

— contra quis ferat arma Deos?

Nothing resisteth loue.

No iron nor no steel the force of loue can sheeld,
The little archers darte doth pierce where-lo hee list,
And makes the force of Mars vnable to resist,
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:

Camerarius, *Symbolorum & Emblematum*, 2.59: 'A teneris assuescere multum.' Picture.

Reusner, *Emblemata*, 2.8: 'ΓΕΝΟΙΟ, ΟΙΟΣ ΕΣΣΙ.' and 'Ad Laurentium Ludovicum Leorinum.' Picture.

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 seruyng of two maysters':
He that wyll take two hares at ones
With one sole grehounde alonely
Renneth throughe busshes for the nones
Is a foole I you certyfye
Shewynge by dede his grete foly
For one can not two maysters serue
At ones truely thoughe he wolde sterue.' Sentiment.



D

QVI BINOS INSECTATUR LEPORES, NEUTRVM CAPIT.

*Vnum age : nam geminos simul insectatur eodem
 Tempore qui lepores , sapè & vtroque caret .
 Cautus amans vnam tantum venatur amicam ;
 Nam spem multuolus ludificatur amor .*

Hee that catcheth at much takes hold of litle .

Hee that two hares doth chase gets sildome anie one,
 So lykwyse doth hee speed that doth two loues embrace,
 For true loue still by kynde flies from a double face ,
 Deuyded loue deserues 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:

Giovio, *Dialogo*, M viii: 'Un merito rubato.' Picture.

Heinsius, *Emblemata Amatoria*, 23: 'Sero detrectat onus qui subijt.' Picture.

Junius, *Emblemata*, 30: 'Sero detrectat onus, qui subit.' Picture.

Alciato, *Emblemata*, 106: 'Potentissimus affectus amor.' Picture; sentiment.

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

Erasmus, *Adagia*, 2.1.2: 'Pedetentim.' Motto.

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.i).



D 2

P E D E T E N T I M .

Propert.

*Ac veluti primò taurus detrectat aratra,
 Post venit assueto mollis ad arua iugo:
 Sic primo iuvenes trepidant in amore feroces,
 Post domiti, mites æqua & iniqua ferunt.*

By litle and litle.

The ox will not at first endure to beare 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 stroke.

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 lateri letalis [h]arundo.' ('She in flight ranges the Dictaeon 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:

Heinsius, *Emblemata Amatoria*, 15: 'Et piu dolsi.' Sentiment.

Heinsius, *Emblemata Amatoria*, 22: 'Mon mal me suit.' Sentiment.

Scève, *Délie*, emblem 18: 'Fuyant ma mort i'haste ma fin.' Sentiment.

Junius, *Emblemata*, 47: 'Hinc dolor; inde fuga, gravis.' Picture; sentiment.

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.



D 3

ILLE FUGA SILVAS SALTUSQUE PERAGRAT,

Frustra : nam

Virg.

HÆRET LATERI LETHALIS ARVENDO.

Propert.

*Quò fugis, ah, demens? nulla est fuga: tu licèt vsque
Ad Tanaim fugias, vsquè sequetur Amor.*

*Non si Pegaseo veçteris in aëra dorso,
Nec tibi si Persei mouerit ala pedes.*

To late to fly.

Tis now in vayn to fly fond louer as thow arte,
It bootes thee not at all to run thow worst nor where,
For that which makes thee fly thy self in thee doest beare.
But to fly from thy self surpasseth all thy arte.

Emblem 16 (pp. 30-31)

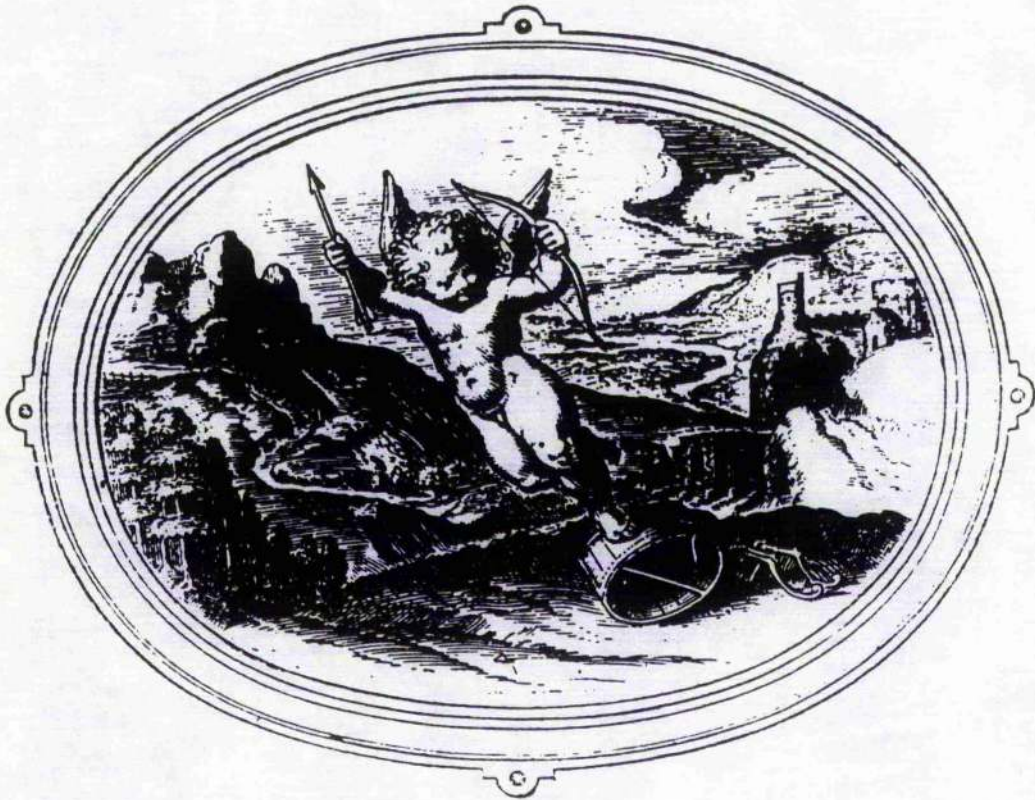
Picture: Cupid → bucket → balance → bridle → bow → arrow

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 CVPIDO EST.

*Calcat Amor pede mensuram, atq; domantia frena, hunc
Nulla lupata modus, lex, retinacula mouent.*

Propert.

*Errat, qui finem vesani quærit Amoris.
Verus Amor nullum nouit habere modum.*

Loue is not to bee measured.

The measure and the rayn Cupid reiecteth quyte,
For loue is measurelesse and doth no rule contayn
To stryue to brydle loue is labor spent in vayn.
For each thing measure keeps saue 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 expurgiscitur 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.'

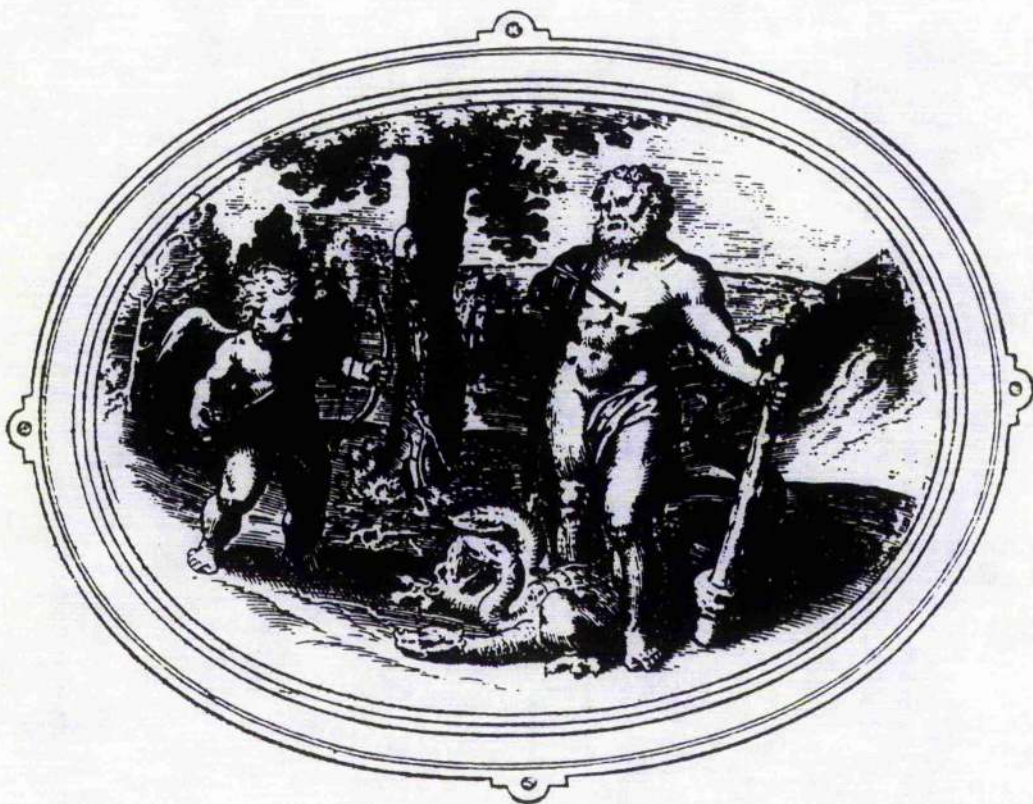
Analogues:

LIMC, 'Eros' 914. Picture of Cupid and Hercules.

Remarks:

See Peggy Muñoz Simonds, 'The Herculean Lover in the Emblems of Cranach and Vaenius,' *Acta Conventus Neo-Latini Torontonensis* (Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1991), pp. 697-710.

For the nature of the Hydra, which sprouts two heads for every one that gets cut off, see Ovid, *Metamorphoses*, 9.69 ff.



E

V I R T U T I S R A D I X A M O R .

- Plato. Anima immersa corpori, Amoris expergiscitur stimulis: &
hinc primi ad honesta impetus capiuntur.
- Cic. Sine studio & ardore quodam Amoris in vita nihil quidquam
fit egregium.
-

Loue is the cause of virtue.

Moste great and woorthie deeds had neuer bin atchyued,
If in respect of loue they had not bin begunne,
Loues victorie hath made more victories bee wonne,
From loue-bred virtue then thus were they first deriyed.

Emblem 18 (pp. 34-35)

Picture: Cupid → globe → arrows → bow → zodiac

Motto: Empedocles (?): 'Conservat 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:

Daniel, Rosamond Wks. (1717) 42: 'Transpiercing Rays of christal pointed eyes.' Sentiment.

Remarks:

For Empedocles, see Hermann Diels. *Die Fragmente der Vorsokratiker* (Berlin-Grunewald: Weidmannsche Verlagsbuchhandlung, 1951), Volume 1, ch. 26-29.



E 2

Empedocles. C O N S E R V A T C V N C T A C V P I D O .

*Ni cælum ac mundi totius machina Amore,
Concordi vnita ac pace ligata forent,
Omnia deficerent vinclis elementa solutis;
Cælum & terræ orbem, cunctaq; seruat Amor.*

All depends vpon loue.

The litle God of loue transpearseth with his dartes
The heauens and eke the earth in musicall accord,
For without loue it were a chaos of discord,
Thats 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:

Giovio, *Dialogo*, I v b (impresa by Giovanni Cotta): 'Sustinet nec fatiscit' Picture.

Ruscelli, *Le Imprese*, 511: 'Maius opus.' Picture.

De Borja, *Empresas Morales*, 4: 'Leve et momentum.' Picture.

Remarks:

The two English versions of the *Amorum Emblemata* in the Glasgow University Library contain variants. 'Atlante 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

A T L A N T E M A I O R .

*Cælum humeris Atlas tulit, Alcidesq; vicissim:
At cælum & terram fert simul vnus Amor.
Robur Amoris enim non cedit viribus vllis;
Hercule & Atlante hinc maior habendus Amor.*

More strong then Atlas.

Atlas the heauens 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:

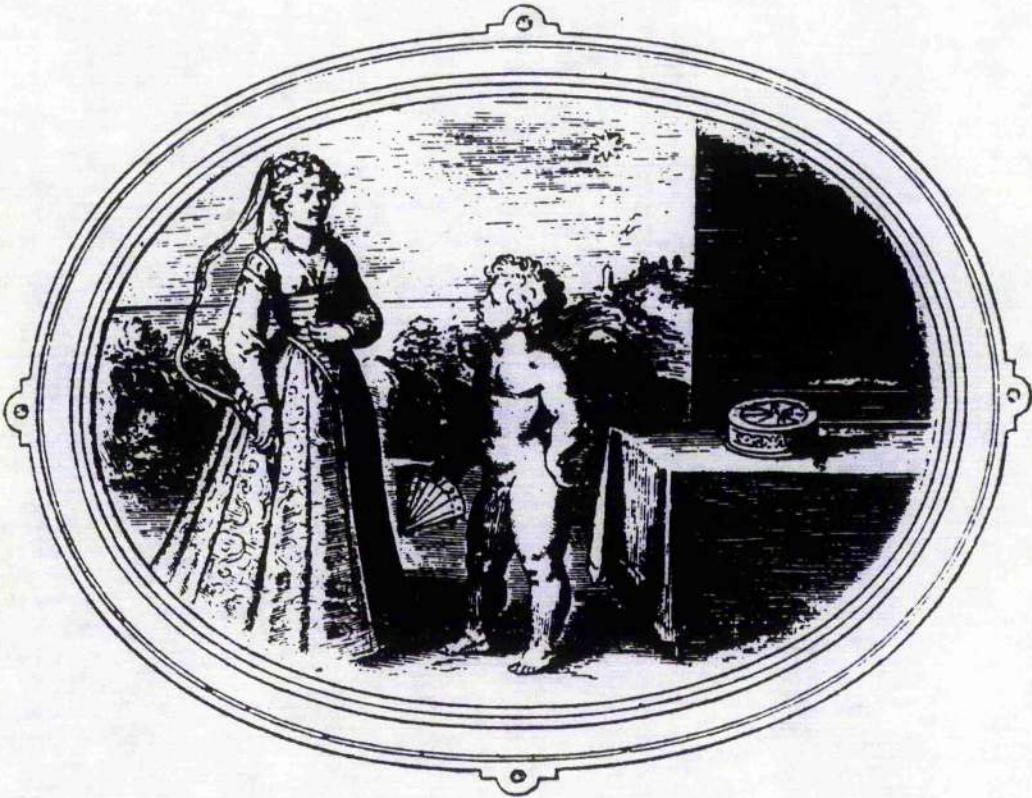
Vaenius: 'The fates rule over men: lovely lovers are bound together, they are brought together by God himself (believe it). He does it so that as the pole star draws the needle the magnet, the sweet lady may draw her lover.'

Analogues:

Giovio, *Dialogo*, F v b: 'Aspicit unam.' Picture.

Typotius, *Symbola Divina & Humana*, 2.36: 'Aspicit unam.' Picture.

Cervantes, *Don Quixote*, part 1, chapter XLIV: '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,
 Ipso (quis credat?) conciliante Deo.
 Hic facit, vt, veluti magnetem Parrhasis vrsa,
 Ducat amatorem dulcis amica suum.*

The north-starre of loue.

From supream power and might almost to euerie one,
 Ordayned is a mate of it self proper kynde,
 Which as the Adamant attrackts the louers mynde,
 What heau'n and loue once doth can bee vndonne by none.

Emblem 21 (pp. 40-41)

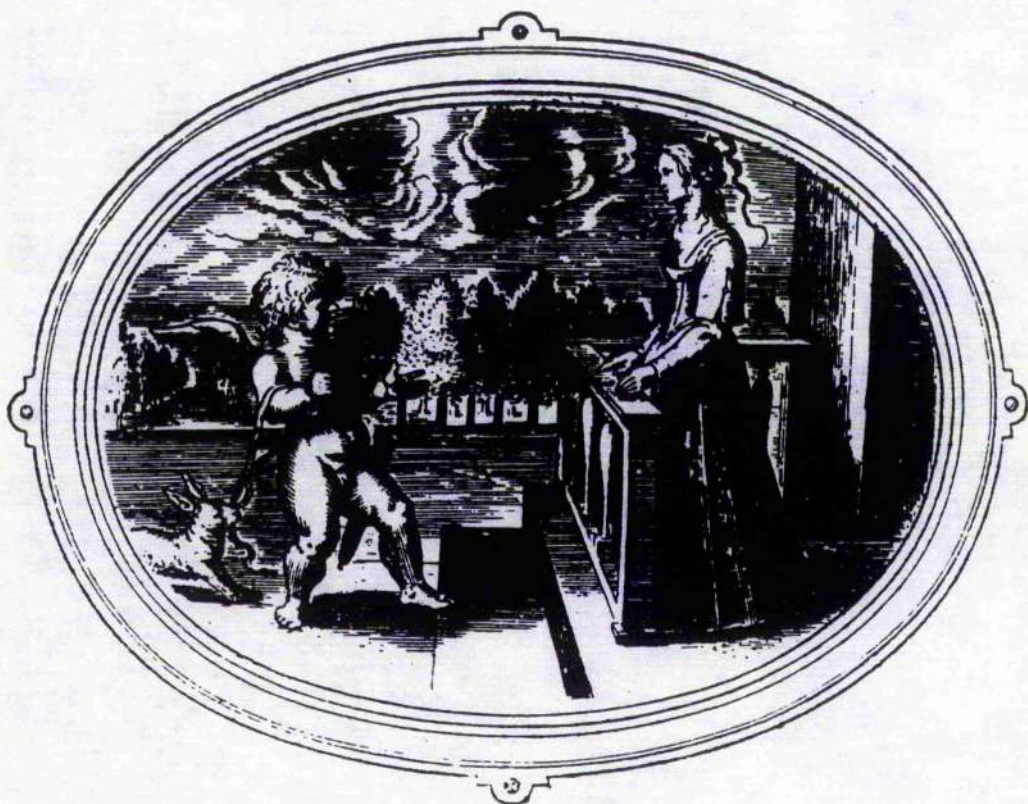
Picture: Cupid → young woman → hare → leash

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.'



F

Terent. PRIMOS ADITVS DIFFICILES HABET.

*Quid leporis te vincla tenent? quin pergis, & omnem
Exuis in primo limine fando metum?
Scilicet omnis amans, vt primùm cernit amicam,
Præque timore stupet, præq̃ stupore timet.*

Beginings are difficill.

When loue first makes approche accessse to loue to gayn,
Seeking by sute to get his ladies loue and grace,
Feares pulles him back behynd, and shame doth mase his face,
And so twixt hope and feare perplext hee doth remayn.

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:

Alciati, *Emblemata*, 104: 'In astrologos.' Picture; sentiment.

Reusner, *Emblemata*, 3.28: 'Inter utrunq[ue]; tene.' Picture; sentiment.

Corrozet, *L'Hecatographie*, K b: 'Faire tout par moyen.' Picture.

Ovid, *Metamorphoses*, 8.183 ff. Origin.

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*.



F 2

Ouid.

M E D I O T V T I S S I M V S I B I S .

*Dædalus, en, medium tenet, extrema Icarus; ille
Transuolat, hic mersus nomine signat aquas.
Gaudet Amor medio, nec summa nec infima quærit;
Si qua voles aptè nubere, nube pari.*

Fly in the midst.

See that thy cours bee right with Dedalus addrest,
For if thou fly to high dildayn may thee disgrace,
Or if to low thou fly thou doest thy self debase,
For lyke to loue his lyke befitteth euer best.

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:

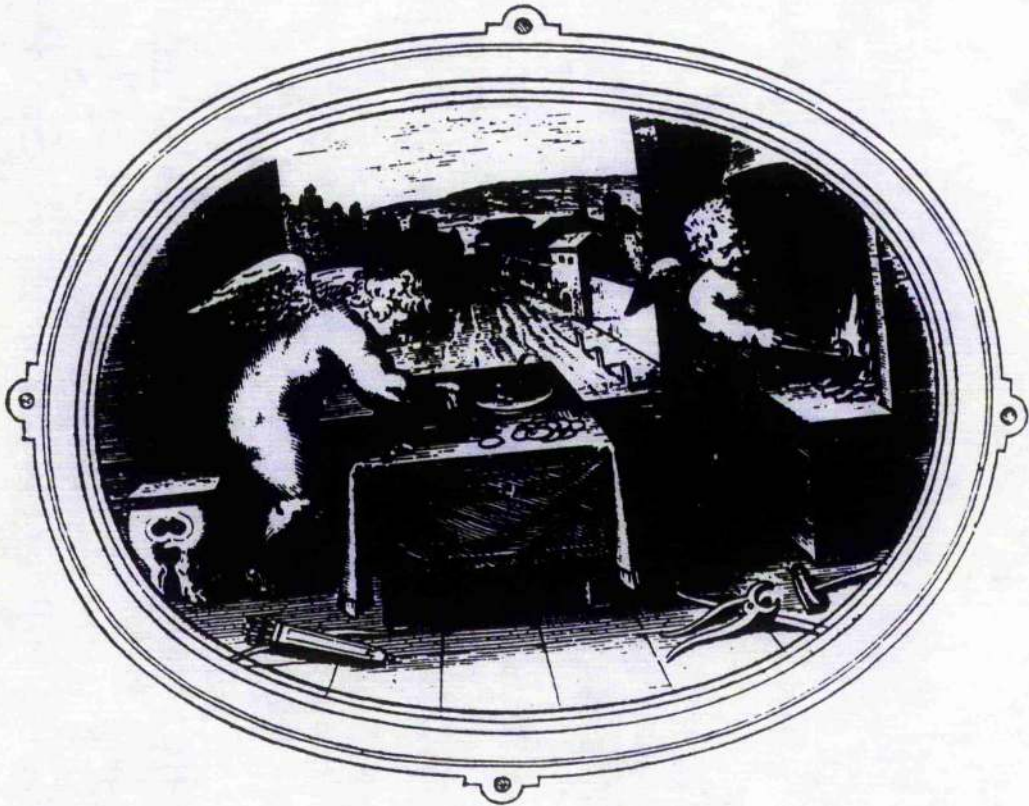
Vaenius: 'As you test with your finger what's faked in a coin, and what the workmanship is like in it: not otherwise is Love duly tested. So as gold shows its color in the fire, loving faith is probed by unfeeling time.'

Analogues:

Paradin, *Devises Heroïques*. 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.



F ;

Ennius. AMOR CERTVS IN RE INCERTA CERNITVR.

*Nummi vt adulterium exploras prius indice, quàm sit
 Illo opus : baud aliter ritè probandus Amor.
 Scilicet vt fuluum spectatur in ignibus aurum:
 Tempore sic duro est inspicienda fides.*

Loues triall.

As gold is by the fyre and by the founace tryde,
 And thereby rightly known if it bee bad or good,
 Hard fortune and destresse do make it vnderstood,
 Where true loue doth remayn and fayned loue retyde.

Emblem 24 (pp. 46-47)

Picture: Cupid → young woman → drawing → heart

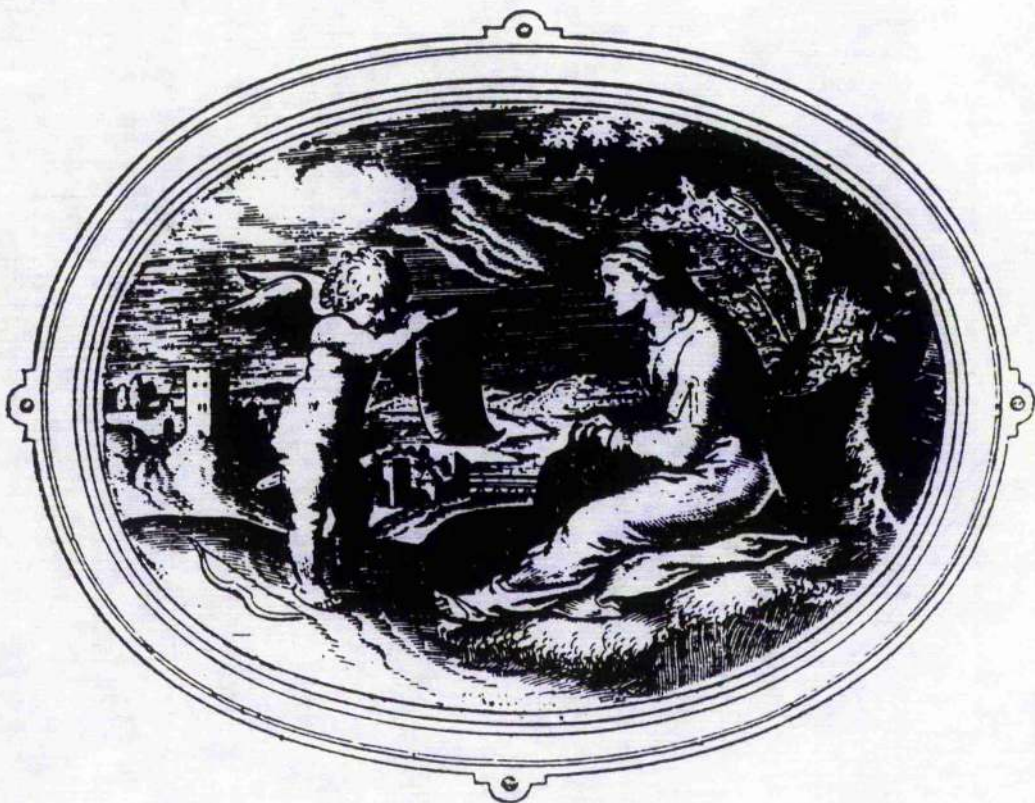
Motto: Seneca, *Ad Lucilium Epistulae Morales*, 75.2: 'Si fieri posset, quid sentiam, ostendere quam loqui malem.' ('If it were possible, I should prefer to show, rather than speak, my feelings.' [Loeb])

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.



Senec. QUID SENTIAM OSTENDERE MALIM QVAM LOQVI.

*Transfixum cor Amor clam testificatur amicæ:
Nam voce effectus plùs in amore valet .
Irrita verba volant , & ijs falluntur amantes
Sapiùs , at re ipsa ritè probatur Amor .*

Demonstration more effectuall then speech.

Loue rather is in deed by demonstration shewn,
Then told with sugred woords whose value is but wynd,
For speech may pleate the eare, and not disclole the mynd.
But fraudlesse is the loue 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])

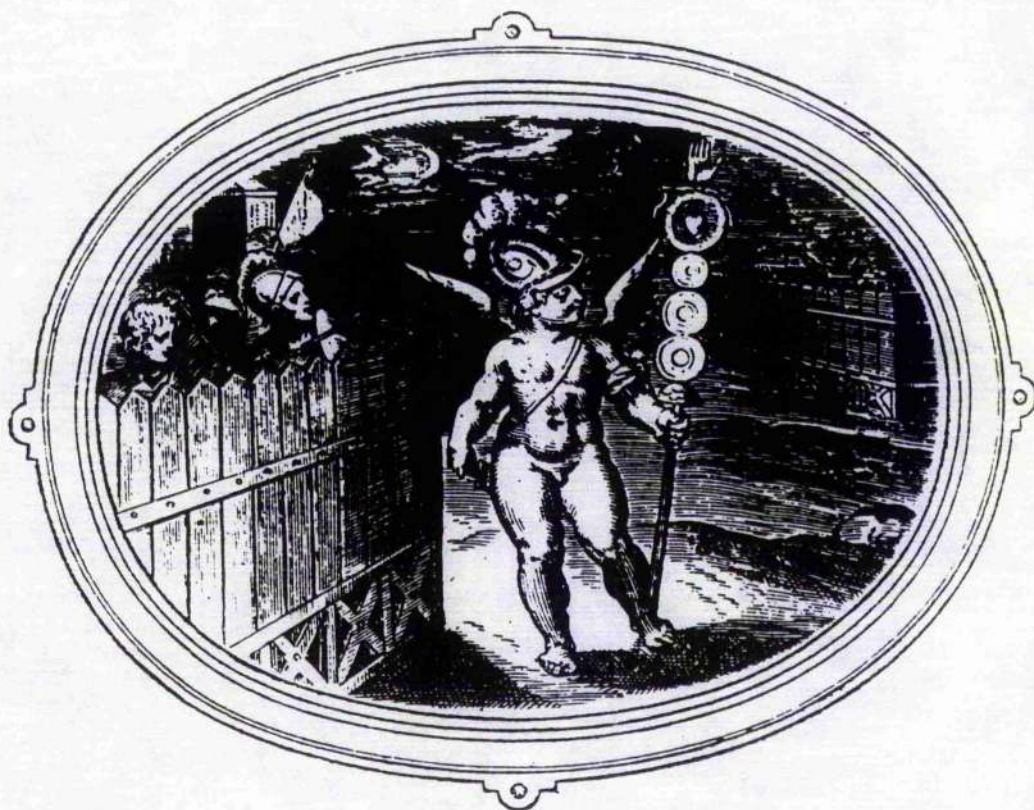
Epigram:

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:

De Soto, *Emblemas Moralizadas*, 63: 'Militat omnis amans.' Picture; sentiment.



6

Ouid. HABET SVA CASTRA CVPIDO.

*Militiæ species Amor est, discedite segnes:
Non sunt hæc timidis signa tuenda viris.
Quis nisi vel miles, vel amans & frigora noctis,
Et denso mistas perferet imbre niues?*

No loue without warre.

Loue hath his formed camp, his soldiers louers are,
They keep watch day and night within their court of gard,
The harme of heat or cold they litle 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.')

Epigram:

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 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.



G 2

AMORIS VMBRA INVIDIA.

*Gestit ouans Amor, & de re sibi plaudit amata;
Nescius inuidiam se, velut umbra, sequi.
Hoc habet omnis Amor, vt apertum linor adurat,
Tutus ab inuidia cum sit opertus Amor.*

Envy is loves shadow.

The more the Sunne shynes cleer the darker shadows bee,
The more loue doth appeer the more is enuy seen,
For enuy hath of loue the shadow euer been,
And loue securest lyes within dark secrecie.

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:

See Peggy Muñoz Simonds, 'The Herculean Lover in the Emblems of Cranach and Vaenius,' *Acta Conventus Neo-Latini Torontonensis* (Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1991), pp. 697-710.



G ;

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

*Herculis insignis virtus dux præsist Amori ;
 Hunc ne præcipitem deuius error agat ;
 Utque sui capiat felicia præmia voti .
 Laus est , cum virtus dux in Amore præsit .*

Virtue the guyd of loue .

Hercules leadeth loue and loue thereby doth gayn ,
 Great courage 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: 'Inconcussa 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:

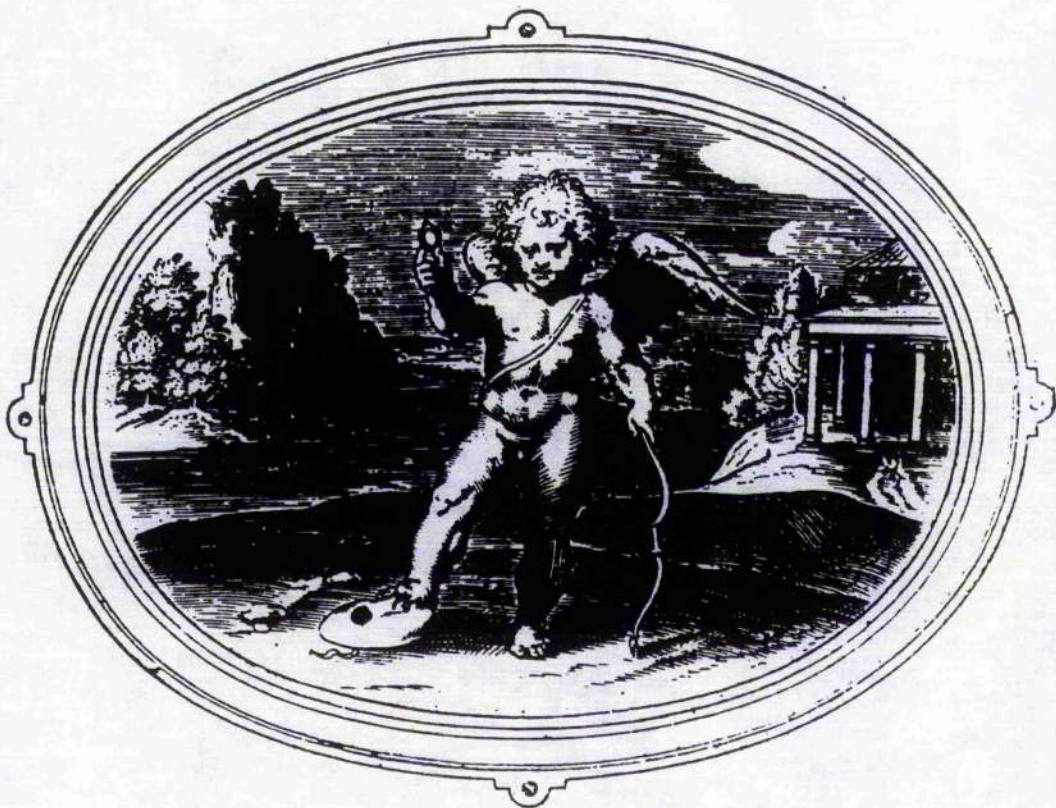
Corrozet, *L'Hecatographie*. H iiii b: 'Lhystoire de Gyges Lidien.' Subject.

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

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

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

For the story of Gyges, see Plato, *Republic*, 2.359C and following.



I N C O N C V S S A F I D E .

Lampson. *Fallere nolle fidem , Gygis licèt annulus adsit ,
Sic inconcussa dixeris esse fide .*

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

Loue requyres sinceritie .

Loue in what ere hee doth , doth not disguise his face,
His harte lyes on his toung , vnseen hee neuer goes,
Hee weares no Giges ring , hee is not one of those,
Hee doth vnclose his thoghts , to gayn vnfayned grace

Emblem 29 (pp. 56-57)

Picture: Cupid → bear → lick → cub

Motto: 'Perpolit incultum paullatim tempus amorem.' ('Little by little, time polishes unrefined love.')

Epigram:

Vaenius: '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 Theatre*, 98: 'Qui veult apprédre à dur entendemét,' Picture; sentiment.

Camerarius, *Symbolorum & Emblematum*, 2.21: 'Natura potentior ars.' Picture; sentiment.

Erasmus, *Parabolae*: '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.



H

PERPOLIT INCULTVM PAULLATIM TEMPVS AMOREM.

*Vrſa nouum fertur lambendo fingere fætum ,
 Paullatim & formam , quæ decet , ore dare :
 Sic dominam , vt valdè ſit cruda , ſit aſpera , amator
 Blanditijs ſenſim mollit & obſequio .*

Loue is wroght with tyme.

The beare her yong-ones doth to ſhape by licking bring,
 Which at the verie firſt but lumps of fleſh are thought,
 So by kynd louing artes loue 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.')

Vacnius 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:

Vacnius: '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.

Howell, *The Arbor of Amittie*, line 6: 'Hope feedeth hart, ere loue take place.' Sentiment.



H 2

Pindar.

SPES AMORIS NVTRIX OPTIMA.

*Spes est quæ foueat, spes est quæ pascat amantem :
 Quidlibet hæc perfert lenius ac leuius ,
 Susceptumq; semel constanter seruat Amorem .
 At miser est verè , spe sine quisquis amat .*

Hope feedeth.

Hope is the nurs of loue , and yeildeth sweet relief ,
 Hope ouercomes delayes and easeth lingring smarte ,
 Hope in the louers brest maintaynes a constant harte ,
 For hopelessly 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 scit, 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])

AMORVM.



H ;

P.Syr. AMANS QUID CVPIAT SCIT, QUID SAPIAT, NON VIDE T.

*Cæce quid à recto declinas calle Cupido?
Audi, quod Ratio quodque Minerva monet.
Cæcus es, & cæcos pariter tu reddis amantes,
Qui clausis oculis in sua fata ruunt.*

Seneca.

Amare & sapere vix Deo conceditur.

Loue blyndeth.

Loue by his fancies led doth lightly go a fyde,
And thogh starck blynd hee bee hee stumbling forward goes,
Because his wyfest way hee neither sees nor knowes,
Wisdome to bee in loue is eu'n to Goddes denyde.

Emblem 32 (pp. 62-63)

Picture: Cupid → chameleon

Motto: 'Omnis amorem 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:

De Soto, *Emblemas Moralizadas*, 114: 'Iniuria bonis.' Picture.

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.

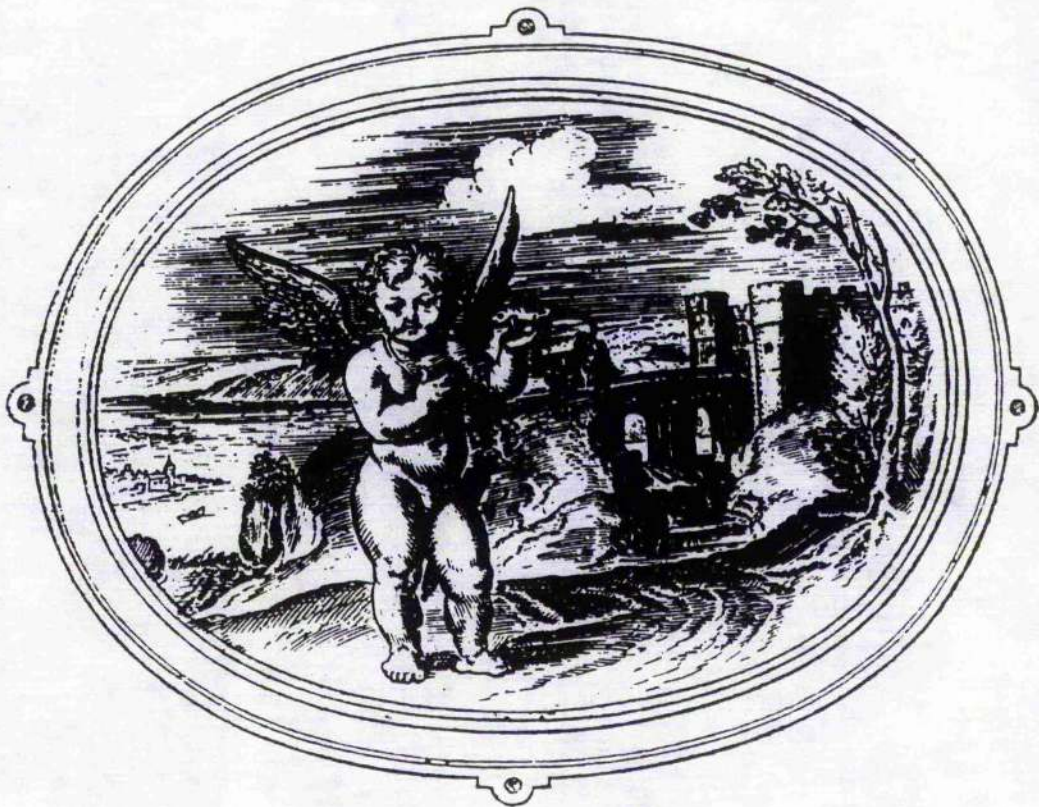
More, *A Platonick Song of the Soul*, part 3, line 827: 'Cameleon like thus they their colour change.' Sentiment.

Alciato, *Emblemata*, 53: 'In adultores.' Sentiment.

Watson, *Hecatonpathia*, 98: 'A right chameleon for change of hewe.' Sentiment; picture.

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 COLOR

*Quod cupis, id cupio; quod spernis, sperno: tuumq̃
 Velle meum velle est, nolleq̃ nolle meum.
 Te propter varios, vt Proteus, induo vultus,
 Inq̃ modum chama, crede, leontis ago.*

As loue will.

As the camelion is, so must the louer bee,
 And oft his colour change, lyke that whereon hee standes,
 His louers will his will, her bidding his comaunds,
 And altred from himself right altred as is shee.

Emblem 33 (pp. 64-65)

Picture: Cupid → palm → victory → stand → shield

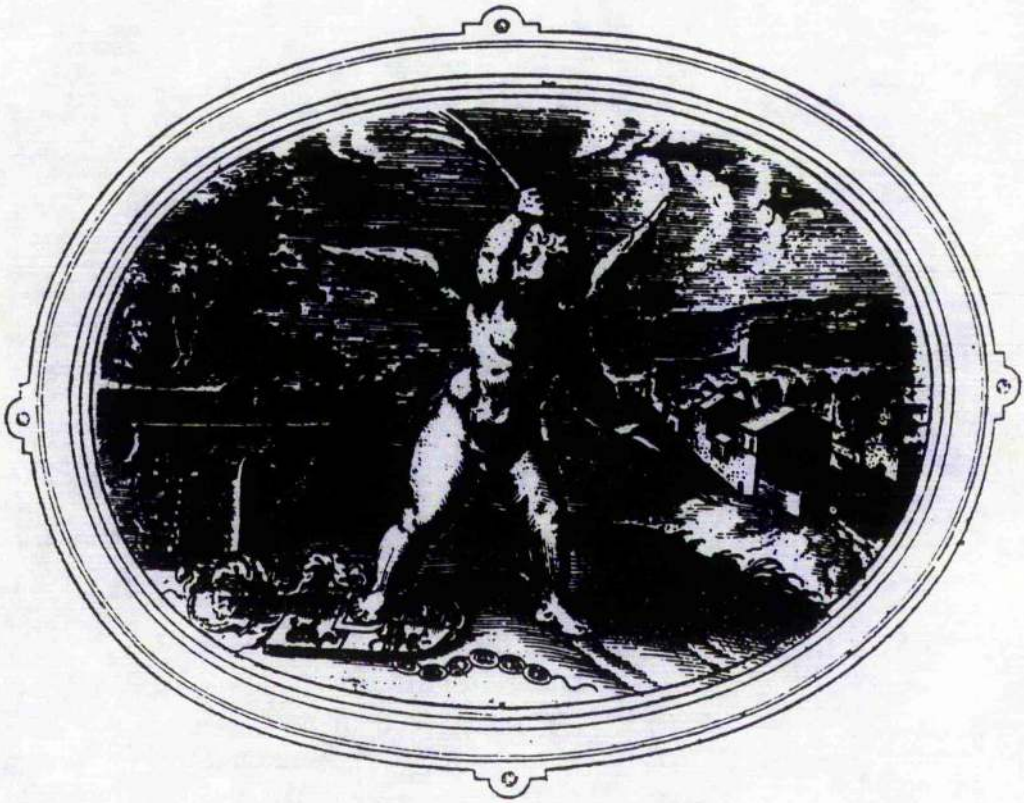
Motto: 'Nescit amor magnis cedere divitiis.' ('Love will not yield to all the might of wealth.' [Loeb])

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])



I

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 sapè puella placet.*

Loue excelleth all.

With Cupid is no birth esteem or welth preferd,
A King a shepheards lasse to loue hee maketh teen,
And that a shepheards loue may light vpon a Queen,
Equalitie of state loue litle 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.')

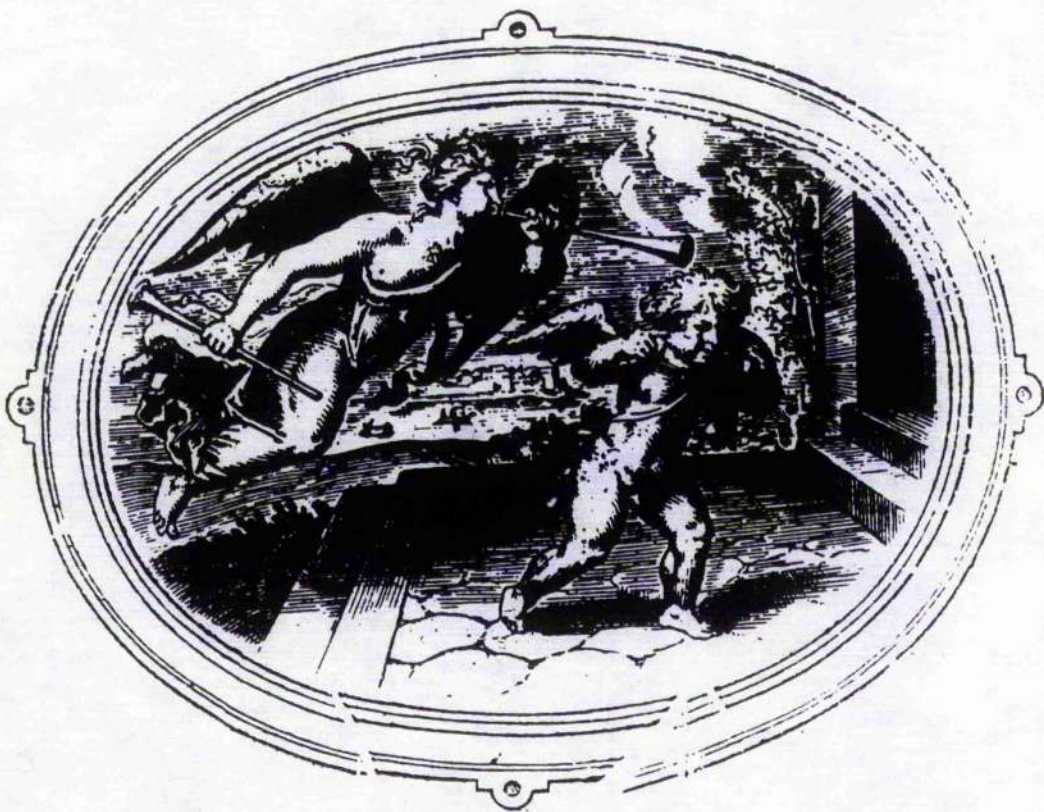
Vaenius attributes this line to Ovid, but cp. Propertius, *Elegies*, 2.16.36: 'turpis amor surdis auribus esse solet.' ('Dishonorable love is ever deaf.' [Loeb])

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 straightaway an exile from his breast.'

Analogues:

Jonson, *My Picture Left in Scotland*, line 1: 'I now think. Love is rather deaf, than blind.'



I 2

Ouid. OMNIS AMOR SURDIS AVRIBVS ESSE SOLET.

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

Loue often deaf.

What euer fame brutes foorth which tendeth to disgrace,
 Of lous 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:

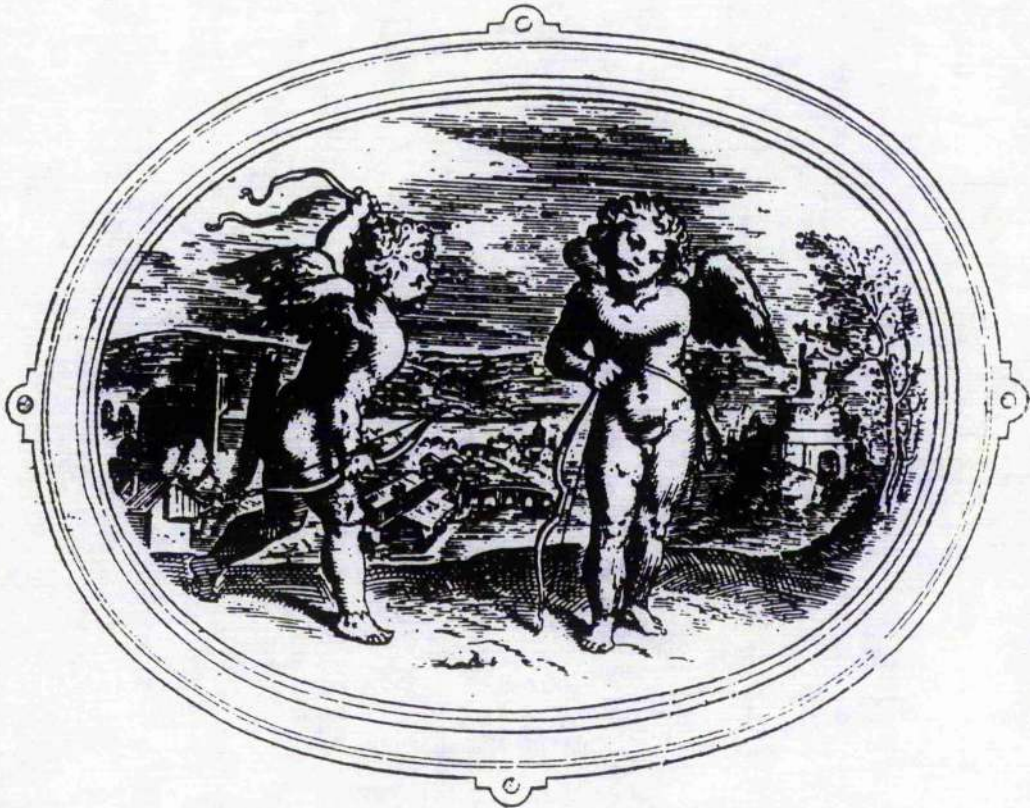
Cicero, *Ad Atticum*, 3.15.2: 'But I will not wring your soul with my complaints nor keep fingering my sore.' (Loeb)

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:

See Peggy Muñoz Simonds, 'The Herculean Lover in the Emblems of Cranach and Vaenius,' *Acta Conventus Neo-Latini Torontonensis* (Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1991), pp. 704-706.

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.



13

OS CORDIS SECRETA REVELAT.

Plutarch. Vbi dolet, ibi manum adhibemus: sic si quid
delectet, ibi linguam.

The mouth is the discoverer of the mynd.

There where the smarte is felt the hand is lightly layd,
And what the harte containes that doth the mouth discover,
Much for to speak 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:

Vacnius: '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.

LIMC, 'Amor/Cupido' 354. Picture of Cupid riding 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.



NOCET ESSE LOCUTVM.

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

Ouid.

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

Loues secrecie is in silence .

Both by the peach and goos is silence signifyed ,
The louer must in loue to silence bee enclynd ,
For speaking of his loue bewrayes the louers mynd ,
But silence vs'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.



K

GRATVM AMANTI IVGV.

- Tribul. *Si mihi seruitium video, dominamq. paratam,
Iam mihi libertas illa paterna vale.*
- Propert. *Libertas quoniam nulli iam restat amanti,
Nullus liber erit, si quis amare volet.*

For freedom servitude.

The cap of libertie loue vnder foot doth tread,
And holdeth fast the yoke of thraldome 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.

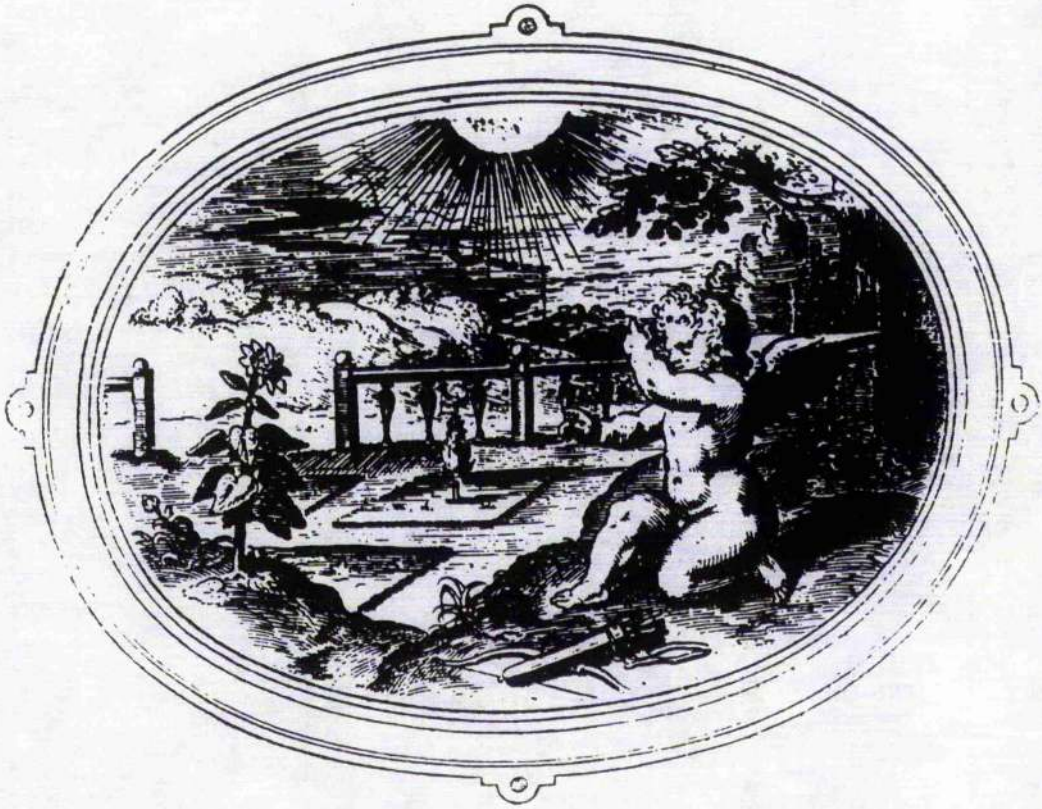
Paradin, *Devises Heroïques*, 41: 'Non inferiora sequutus.' Picture.

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.



K 1

QVO PERGIS, EODEM VERGO.

*Corpus ubi Dominæ est, ibi cor reperitur amantis:
Et licet absit, eam sperat, anhelat, amat.
Instar solisequi, quocumque ea pergit, eodem
Dirigit ille oculos, cor animumque suum.*

Loves shyning Sunne..

As the flowre heliotrope doth to the Sunnes cours bend,
Right so the louer doth vnto his loue encline,
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:

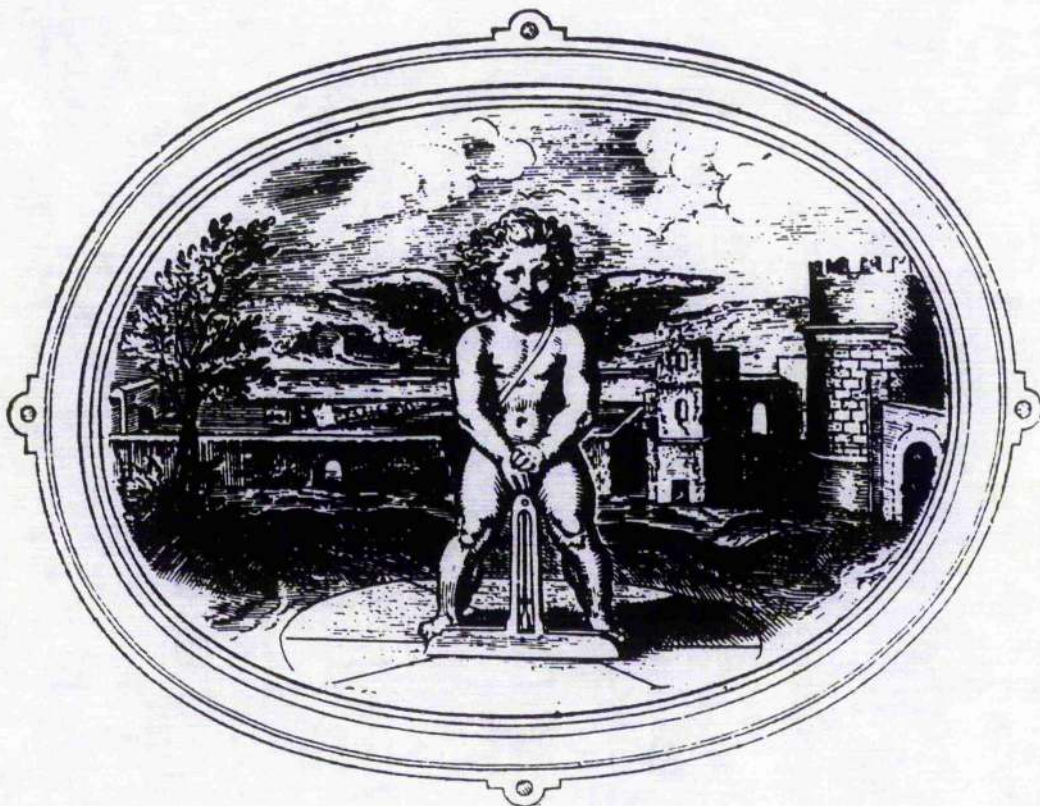
Vaenius: 'As the craftsman's own hand rules all his labors with the plumb-line, so does the true lover. The faithful lover never swerves from the straight path, absorbed in gazing on his beloved, dependent on her.'

Analogues:

Erasmus, *Adagia*, 1.5.90: 'Ad amussim.' Motto.

Bellini, *Virgin and Child (Barberini Madonna)*. Burrell Collection, Glasgow. Picture.

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



K 3

A D A M V S S I M.

*Vt perpendiculo cunctos manus ipsa labores
Dirigit artificis : sic quoque verus amans .
Verus amans recto nunquam de tramite flectet ,
A domina pendens totus , & in domina .*

Not swaruing from right.

Euen as the plomet doth depend directly down ,
The louer must not sway to th'one or th'other syde ,
But euer to his loue direct and rightly byde ,
For 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:

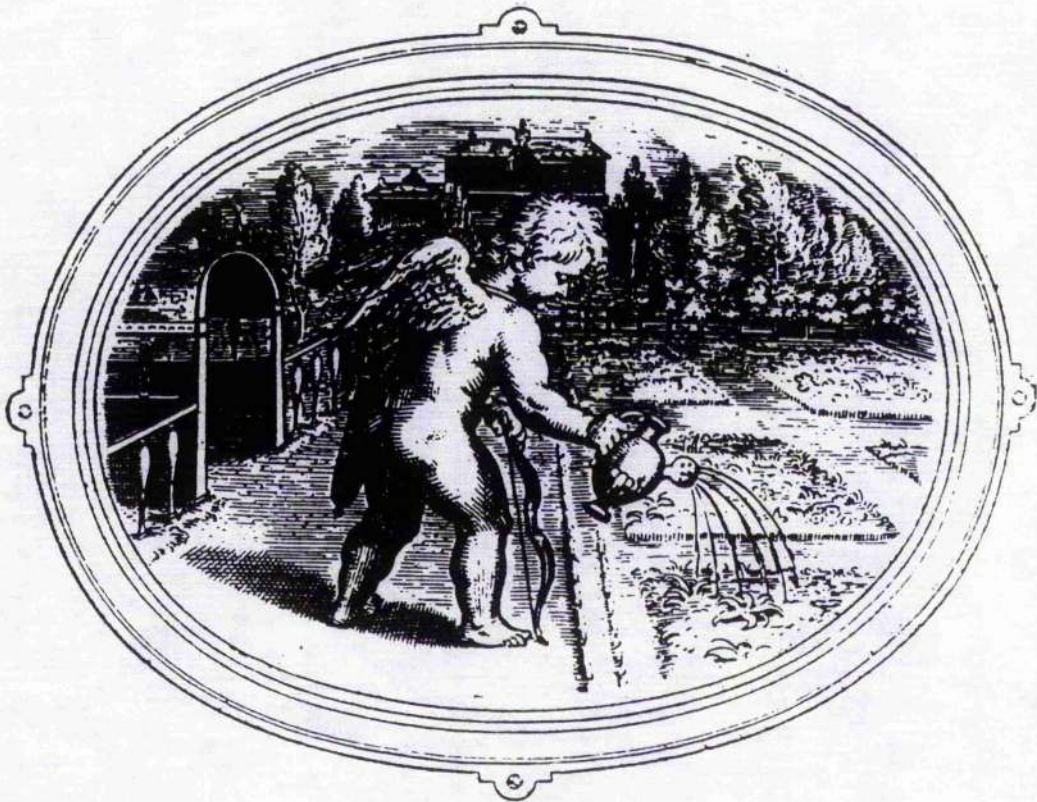
Vaenius: 'What the quickening west wind is to the tender grass, and the gentle shower of the moist rain, such are mutual benefits in love. From them it takes nourishment, and then it comes to fruit.'

Analogues:

Paradin, *Devises Heroïques*, 170: 'Poco á 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 RICATÆ MAGIS CRESCVNT.

*Quod teneris herbis genitabilis aura Fauonl,
 Perq̃ æstum irriguæ lenior imber aquæ:
 Hoc in amore fauor est mutuus : hinc alimenta
 Sumit , & ad frugem protinus ille venit .*

Loue growes by fauour .

The yong and tender sproutes wee often watred see,
 And thereby to grow vp and fragrantly to flowrish,
 So fauour donne to loue kynd loue the more doth nowrish
 Whereby the frutes of loue at last enioyed 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.'

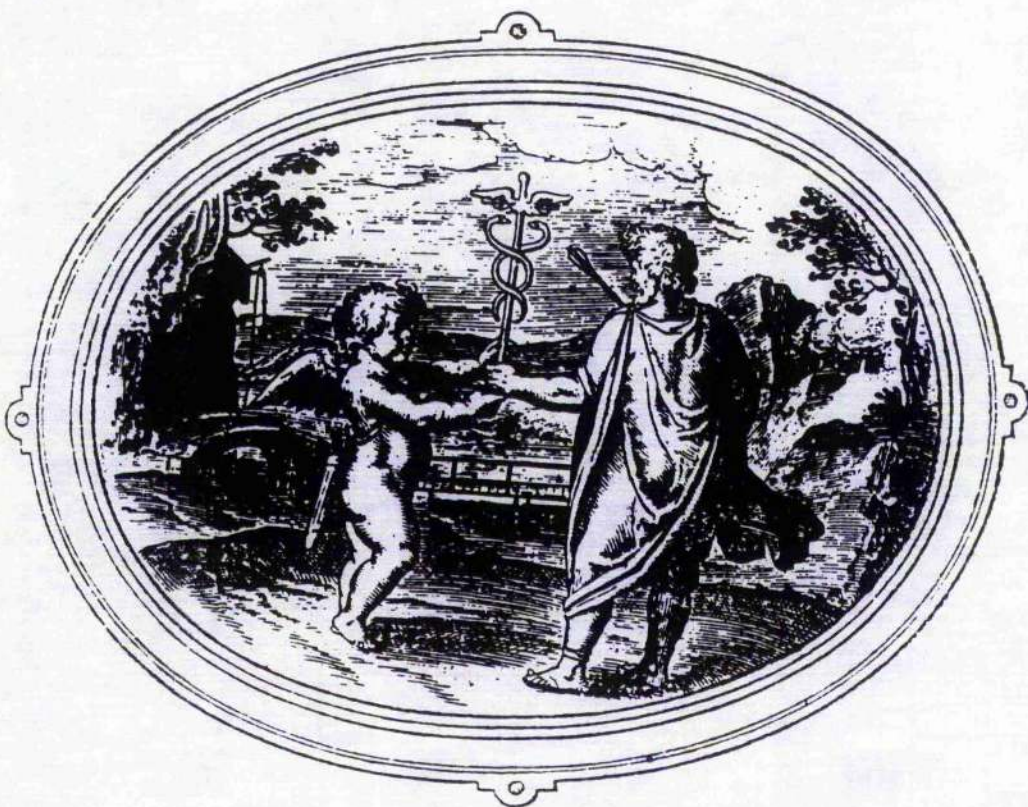
Analogues:

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.



L

AMOR FACIT ESSE DISERTVM.

*Mercurij dat Amor virgam subtilis amanti
Auream, & eloquij flumina blanda simul,
Moribus atque illum placiturus format amice.
Cui fauet almus Amor, sponte disertus erit.*

Loue is author of eloquence.

Loue doth the louers tounge to eloquence dispose,
With sweet conceats of loue his ladies eares to please,
And thereby moue her harte his restless care to ease,
For loutes inuentions oft great science do disclose.

Emblem 42 (pp. 82-83)

Picture: Cupid → Hercules → arts → teach

Motto: 'Amor addocet artes.' ('Love teaches the arts.')

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:

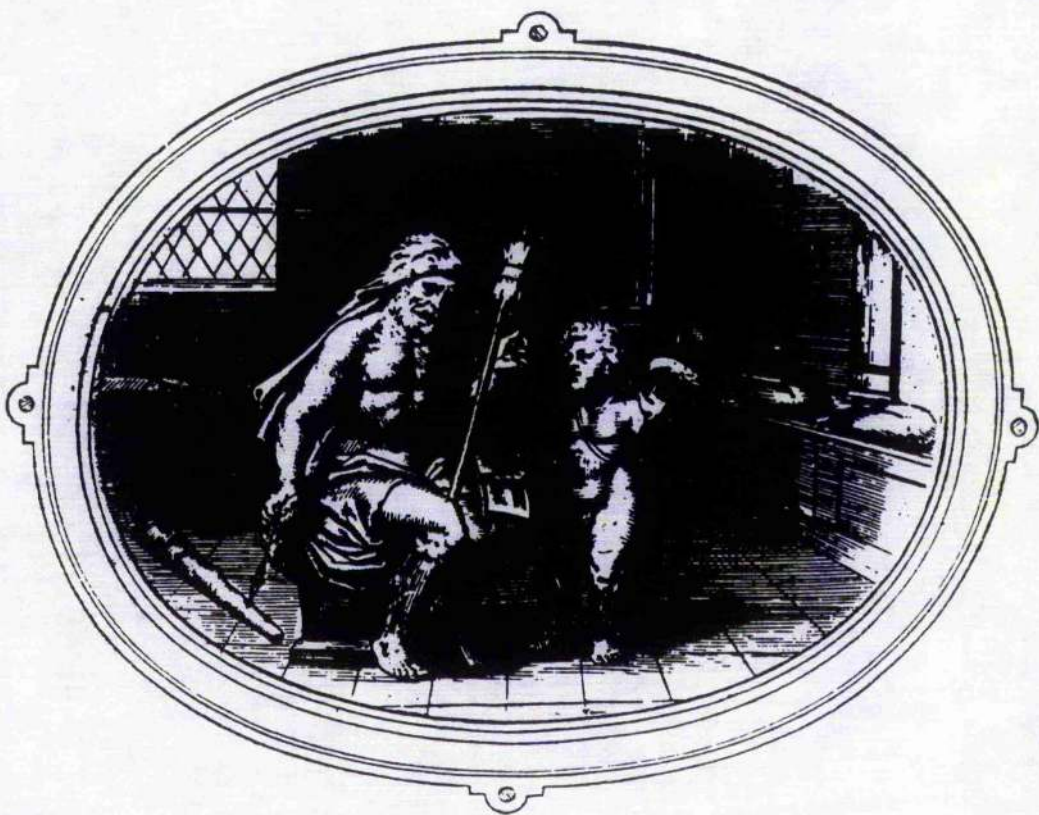
Spenser, *The Teares of the Muses*, line 383: 'Loue wont to be schoolmaster of my skill / And the deuicefull matter of my song.' Sentiment.

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

Remarks:

See Peggy Muñoz Simonds, 'The Herculean Lover in the Emblems of Cranach and Vaenius,' *Acta Conventus Neo-Latini Torontonensis* (Binghamton, N.Y.: Medieval and Renaissance Texts and Studies, 1991), pp. 697-710.

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)



L 2

A M O R A D D O C E T A R T E S .

*Ingeniosus Amor varias nos edocet artes ;
 Rebus nosq̃ habiles omnibus ille facit .
 Illius inuento concordant carmina neruis :
 Molliaq̃ Alcides pensa trahebat heræ .*

Loue is the schoolmaster of artes.

Cupid doth teach by note the louer well to sing,
 As somtyme Hercules hee learned for to spinne,
 All artes almoste that bee did first from loue beginne,
 Loue makes the louer apt to euerie 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.



L 3

FACIT OCCASIO FVREM.

Ouid. *Non facile esuriens posita retinebere mensa,
Et multam saliens incitat vnda sitim.*

Occasion causeth theft.

The hungrie having meat can hardly it refrayn,
The thirstie at the well can il forbeare to drink,
The louer with his loue tyme seruing one would think,
For to enioy her loue as litle can abstayn.

Emblem 44 (pp. 86-87)

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

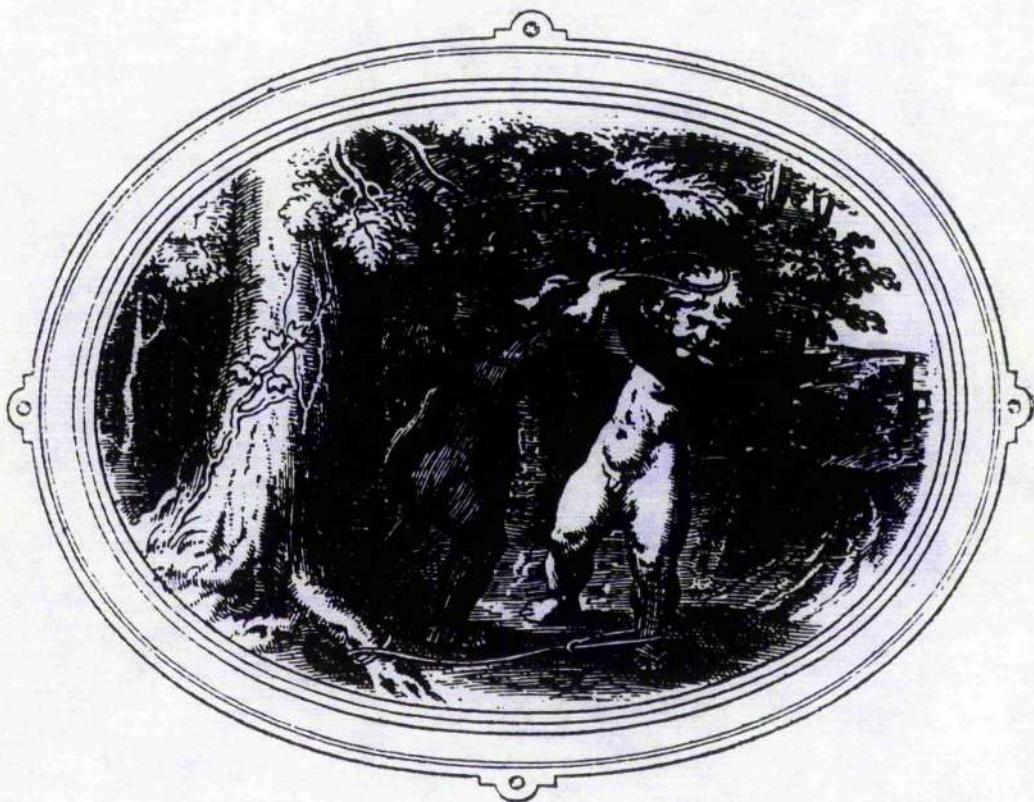
Motto: 'Dulces amorum insidiae.' ('Sweet are the snares of love.')

Epigram:

Vaenius: 'We are taken as we play, we laugh and drink the poison, and Love mixes pleasantries 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:

On the terrors of love, see Edgar Wind, *Pagan Mysteries in the Renaissance* (Oxford: Univeristy Press, 1980), pp. 160-162.



DVLCEs AMORVM INSIDIÆ.

*Ludendo capimur, bibimus ridendo venenum,
Atque iocos inter vincula miscet Amor.
Si timeas laqueos, & si te vincula terrent,
Terreat & lusus luctaꝝ; liber eris.*

Good earnest hapneth in sporte.

The subtil snares of loue in sporte and vnaware,
As if t'were but in iest do catche the louer fast,
Vnawittingly hee is loues prisoner at the last,
Sporte not therefore with loue if thou wilt shun his snare.

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.'



M

Senec. SÆPE OBSTINATIS INDVIT FRENOS AMOR.

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

Loue 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 condescend
Gainst thole of greatest force, hee sets 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.'



M 2

AMOR ODI INERTES.

*Aspice, ab irato testudo fugatur Amore;
 Cunctanti nimium quæ pede reptat humi.
 Impiger est Amor, & res non in crastina differt.
 Nempe in Amore nocet sæpius alta mora.*

Plaut.

Tardo amante nihil est iniquius.

The slow lover speeds not.

The tortoise by the which is signified sloth,
 Cupid doth from him beat for slothfullnes hee hates,
 On watchfull speedynes hee diligently waites,
 To vse delay in loue the lover must bee 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:

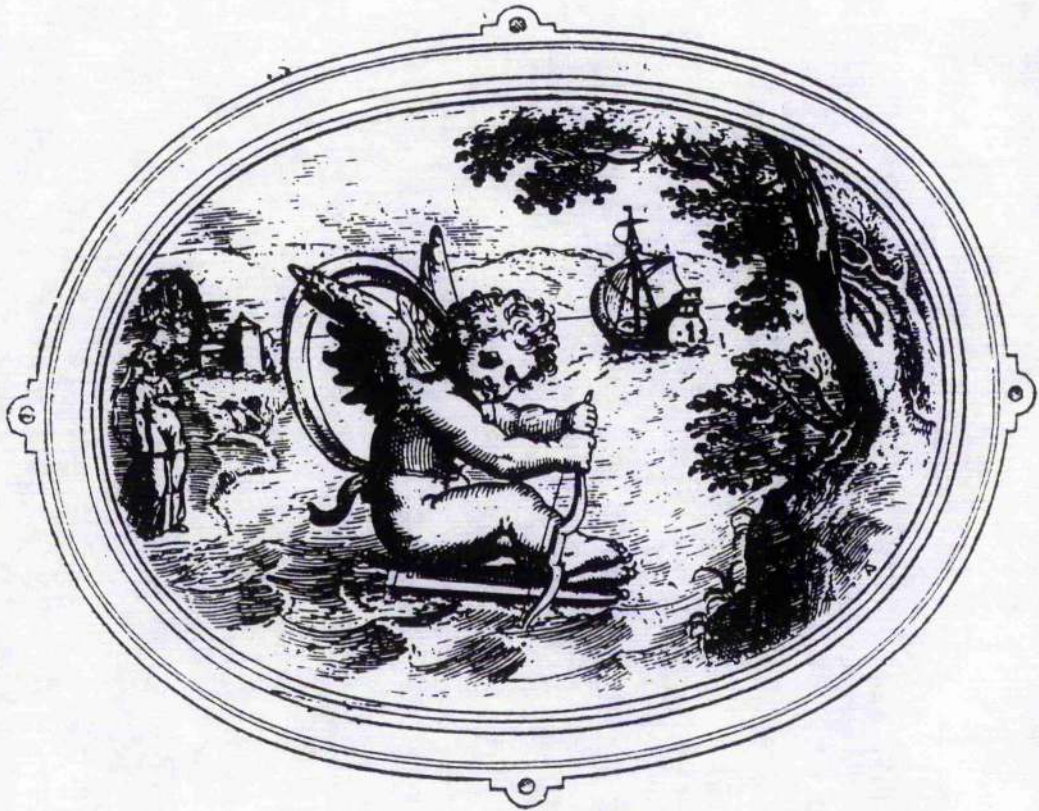
Vaenius: 'What dark ways does Love not attempt to break through? He spurns the blind dangers of the faithless sea. The quiver is a raft for him, for him his light bow is an oar; that he may obtain the port, Love ventures all and everything.'

Analogues:

Scève, *Délie*, emblem 94: 'Sa Trousse print, et en fustee l'arma.' Sentiment.

De Magny, *Les Souspirs*, sonnet LIV: 'J'avoy fait de mes pleurs un fleuve spacieux.' Sentiment.

Vergil, *Aeneid*, 3.383: 'a long trackless track with long land-reaches sunders widely.' (Loeb). Sentiment.



M 3

VIA NVLLA EST INVIA AMORI;

*Quæ non tentet Amor perrumpere opaca viarum,
 Qui infidi spernit cæca pericla maris?
 Pro rate cui phœcetra est, pro remo cui levis arcus;
 Vt portum obtineat, quidlibet aulet Amor.*

Loue fyndeth meanes.

Behold how Cupid heer to crosse the sea doth prooue,
 His quiver is his bote, his bow hee makes his ore,
 His winges serue for his sayles, and so loue euermore
 Leaues nothing to bee donne to come vnto his loue.

Emblem 48 (pp. 94-95)

Picture: Cupid → empty → chairs → rows → walk

Motto: Ovid, *Ars Amatoria*, 3.436: 'Errat, et in nulla sede moratur amor.' ('Their fancy wanders, and has no fixed abode.' [Loeb])

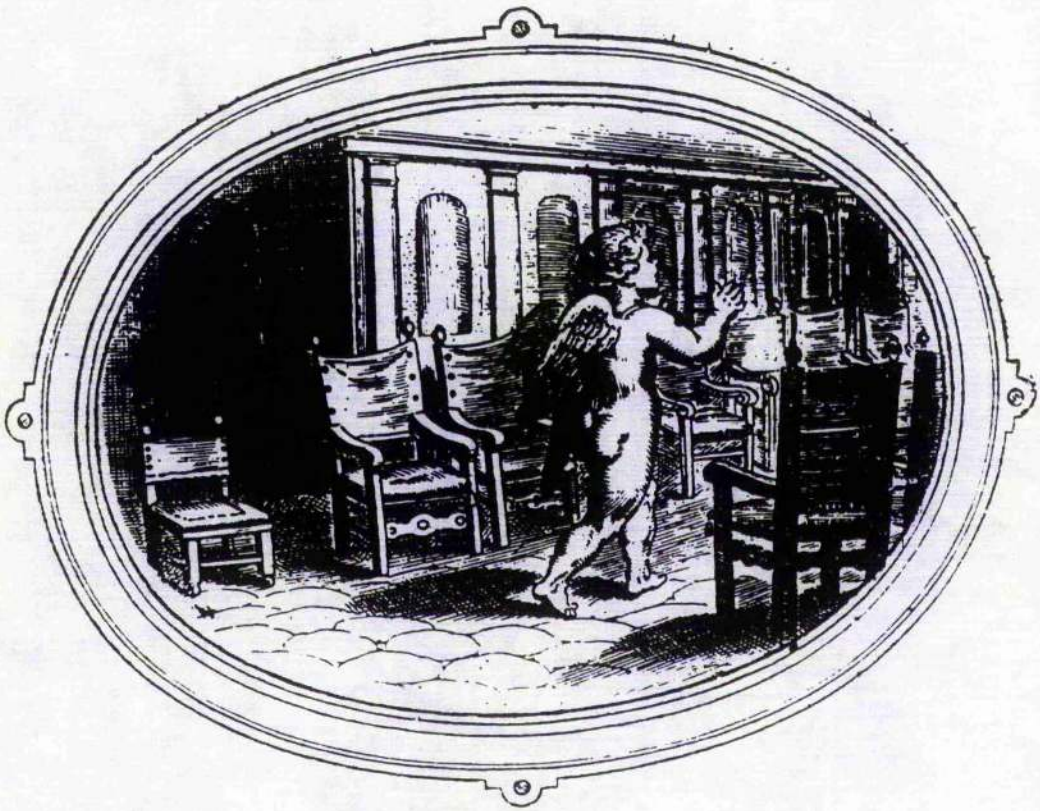
Epigram:

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.



Ouid. ERRAT, ET IN NVLLA SEDE MORATVR AMOR.

*Acer & irrequietus amans animo omnia versat,
Ardet, & haud vllis permanet ille locis.*

Plaut.

*Súmne ego miser, qui nusquam benè queo quiescere.
Si domi sum, foris est animus: si foris sum, animus domi est:
Ita mihi in pectore atque in corde facit Amor incendium.*

Loue hath no rest.

Loue cannot bee in rest in anie seat 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 case.

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])

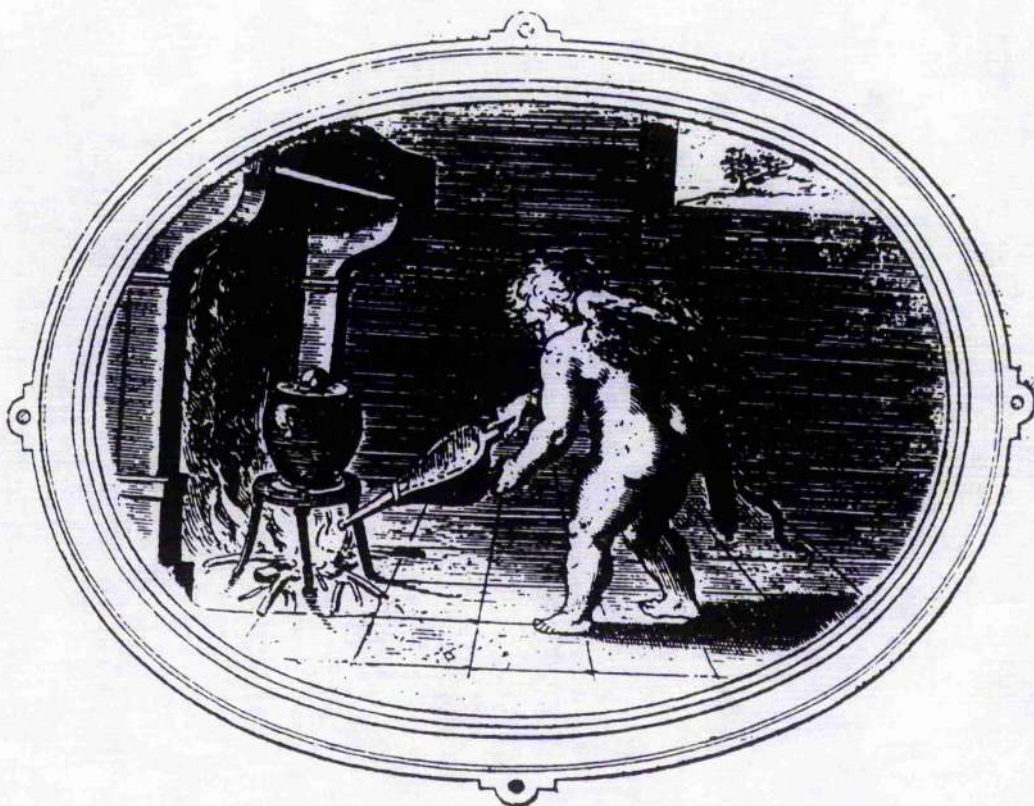
Epigram:

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 ie me consume.' Picture; sentiment.



N

Virg. VVLNVS ALIT VENIS, ET CÆCO CARPITVR IGNE.

*Extā velut clausis feruor consumit in ollis:
Sic mea consumit viscera cæcus Amor.*

Loue inwardly consumeth :

The licor in a pot thogh clos'd away it flies,
Consuming through the fyre that is without it plac'd,
So doth the louers harte within him wear and waste,
By thole bright radiant beames 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:

Typotius, *Symbola Divina & Humana*, 3.41: 'Festina lente.' Motto; sentiment; picture.

Typotius, *Symbola Divina & Humana*, 1.16: 'Festina lente.' Motto.

Erasmus, *Adagia*, 2.1.1: 'Festina lente.' Motto.

Seutonius, *De Vita Caesarem*, 2.25.4: 'More haste, less speed.' (Loeb) Motto.

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

Alciato, *Emblemata*, 20: 'Maturandum.' Sentiment.

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

Colonna, *Hypnerotomachia*, sig. d vii: 'Patientia est ornamentum custo. . . .' Picture; sentiment.

Remarks:

See Wind, *Pagan Mysteries*, pp 98-99 for more on *festina lente*.

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-speedinesse (in Emblem wise) / The picture of a Dolphin-Fish they drew; / Which, through the waters, with great swiftnesse flies / An Anchor, they did figure, to declare / Hope, staydnesse, or a grave-deliberation: / And therefore when those two, united are, / It giveth us a two-fold Intimation.' Sentiment.



N 2

F E S T I N A L E N T E .

*Exemplo assidui tibi sit testudo laboris ,
 Quæ leporem vicit , semper eundo , vagum .
 Semper amans amat , & tandem potietur amata :
 Non benè amat , quisquis non amat assiduè .*

Perseuerance Winneth.

The hare and tortes layd a wager of their speed,
 Who first of both should come vnto a place they ment,
 The hare ran oft & rested , the tortes alwayes went,
 The tortes wan , and to the loue 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])

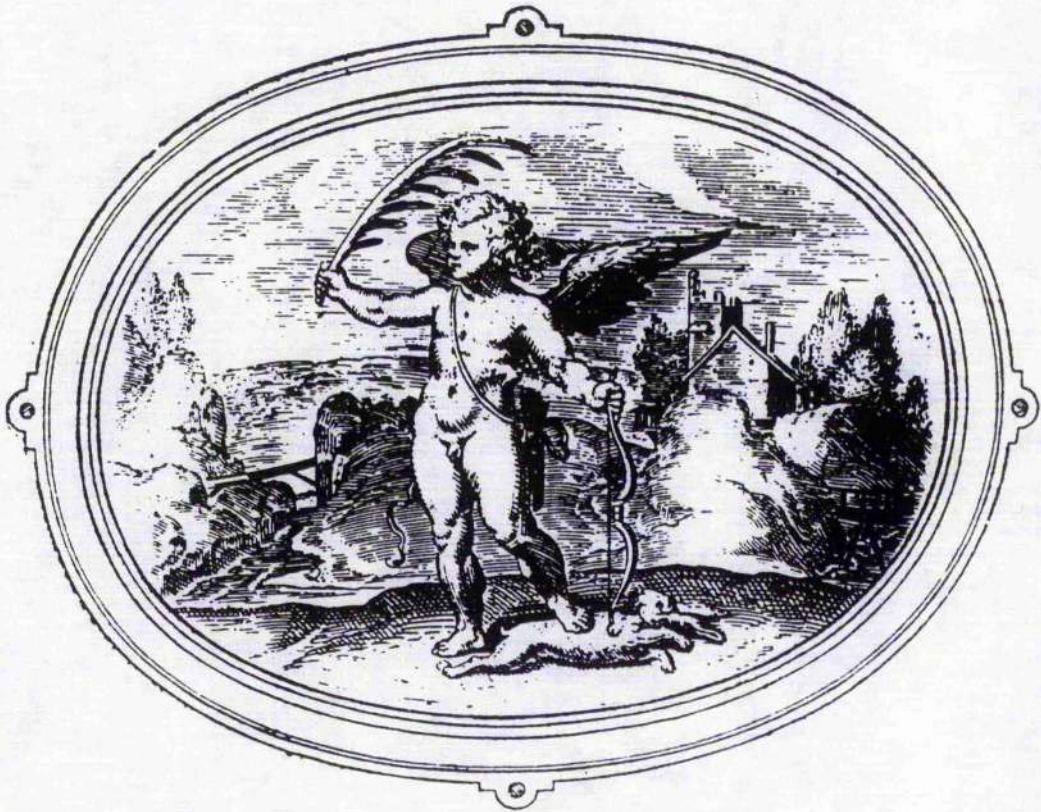
Epigram:

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).



N 3

Senec. AMOR TIMERE NEMINEM VERVS POTEST.

*Aduersus pedibus premit, ecce, Cupido timorem,
Non trepidat duras res animosus amans,
Cui locuples satis est audacia testis amoris.
Degeneres animos arguit vsque timor.*

Loue hath no feare,

The hare denoting feare, loue treadeth down wee see,
For his cowragious mynd may not thereby bee moued,
Hee shewes vnto his loue how well thee is beloued,
And lets his fearlesse mynd thereof the vvitnesse bee.

Emblem 52 (pp. 102-103)

Picture: Cupid → fire → candle → moths

Motto: 'Brevis et damnosa 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:

Scève, *Délie*, emblem 31: 'En ma ioye douleur.' Picture; sentiment.

Heinsius, *Emblemata Amatoria*, 8: 'Cosi ben amar porto tormento.' Picture; epigram; sentiment.

Junius, *Emblemata*, 49: 'Amoris ingenui tormentum.' Picture; sentiment.

Corrozet, *L'Hecatographie*, L ii B: 'La guerre douce aux inexperimentez.' Picture.

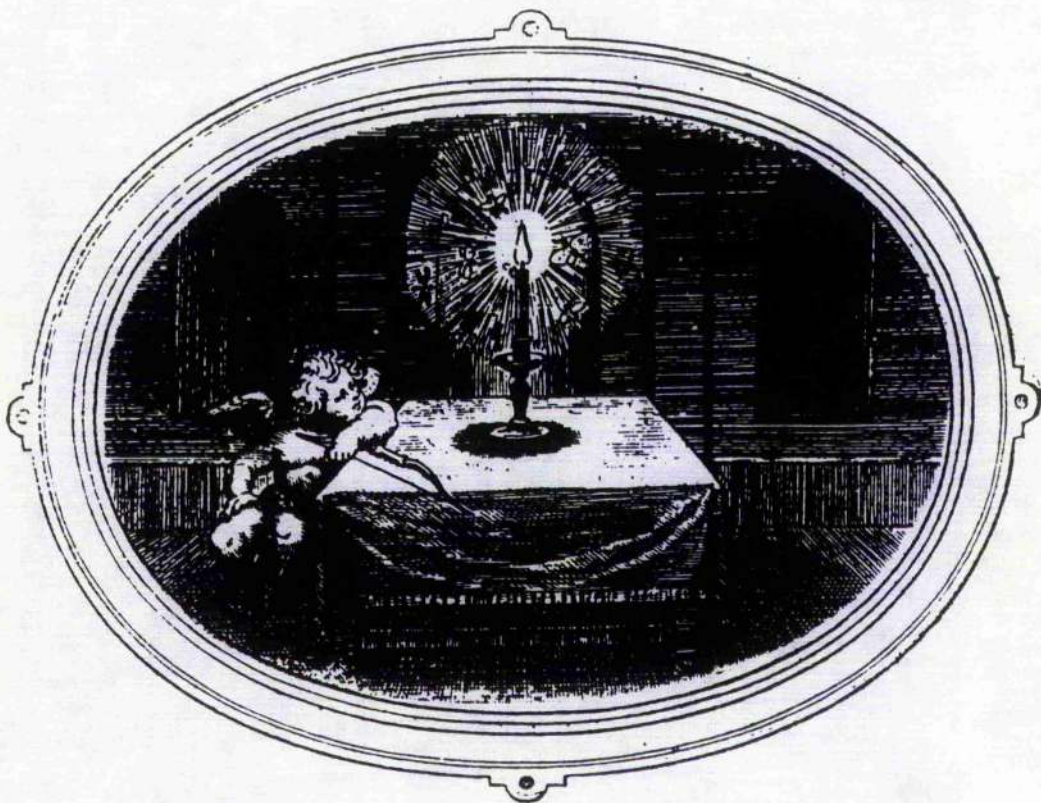
Camerarius, *Symbolorum & Emblematum*, 3.97: 'Brevis et damnosa voluntas.' Picture; sentiment.

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])

Jonson, *Poems*, 88: 'Fragmentum Petron. Arbitr., The Same Translated.' Sentiment.

Donne, 'The Canonization': 'Call her one, me another fly, / We're tapers too, and at our own cost die.' Sentiment.



BREVISET DAMNOSA VOLVPTAS.

*Lumina delectant culices, perimuntq̃ petita ;
Sic nobis spes est optima caussa mali.
Qui circumuolitat deceptus Amoris ad ignes,
Numquid naturam papilionis habet?*

For one pleasure a thousand paynes.

Euen as the moth vvith ioy about the candle flyes,
But by the flame is burnt if hee therein do light,
So at the fyre of loue the louer takes delight,
But buyes his pleasure deer vvhen in the flame hee dyes,

Emblem 53 (pp. 104-105)

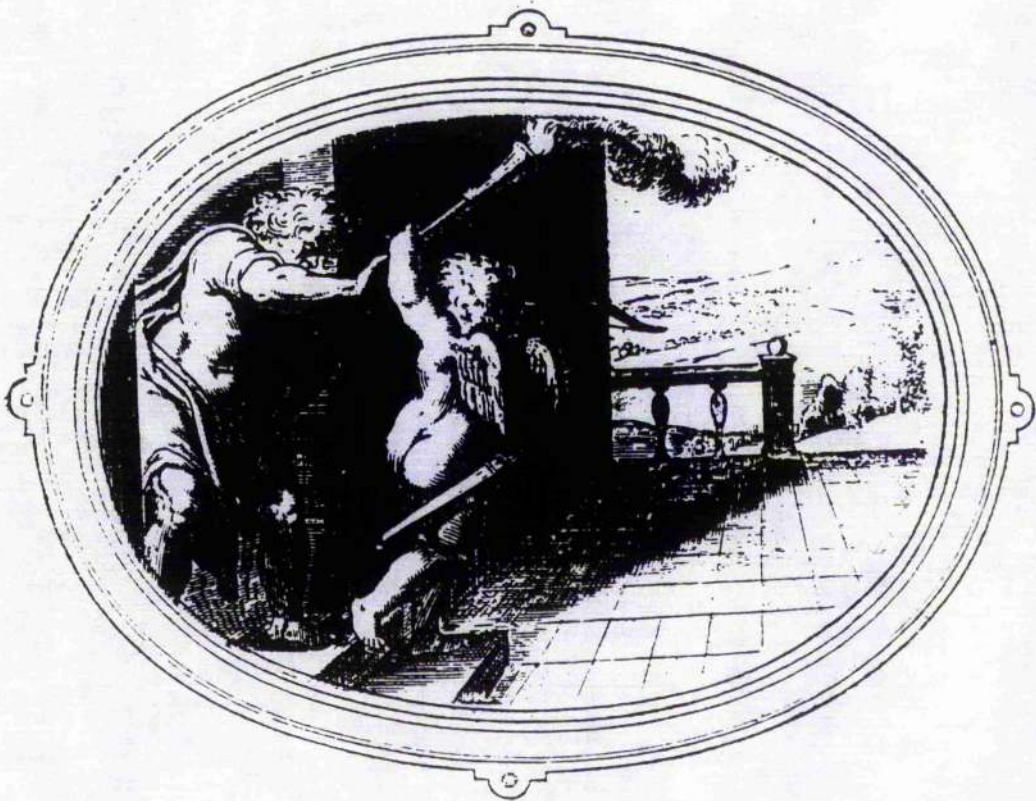
Picture: Cupid → torch → door → youth → reject

Motto: Seneca, *Ad Lucilium 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)



Q

Senec. AMOR FACILIVS EXCLVDITVR, QVAM EXPELLITVR.

*Principijs obsta, serò medicina paratur,
Cum mala per longas inualuère moras.*

Senec. *Quisquis in primo obstitit
Depulitq; Amorem, tutus ac victor fuit.*

Loue is resisted at first or neuer.

Whoso vvill thun to loue and liue at freedomes rate,
Must thut loue out of dores in anie manner vvise,
For if hee 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 adiuuat ipsa Venus.' ('Dare all: Venus herself helps the brave.')

Analogues:

Erasmus, *Adagia*, 1.2.45: 'Fortes fortuna adjuvat.' 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. A V D A C E S F O R T V N A I V V A T.

*Pellenti inuidiam fors auxiliatur Amori:
Audienti rerum nam alea sausta cadit.*

Propert. *Quid si deficient vires, audacia certè
Leus erit, in magnis & voluisse sat est.*

Ouid. *Audendum est fortes adiuvat ipsa Venus.*

Fortune aydeth the audacious.

Fortune the louer aydes in combat hee is in,
When valiantly he fights with enuy and with shame,
And thewes hee not deserues 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:

Vacnius: '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.'

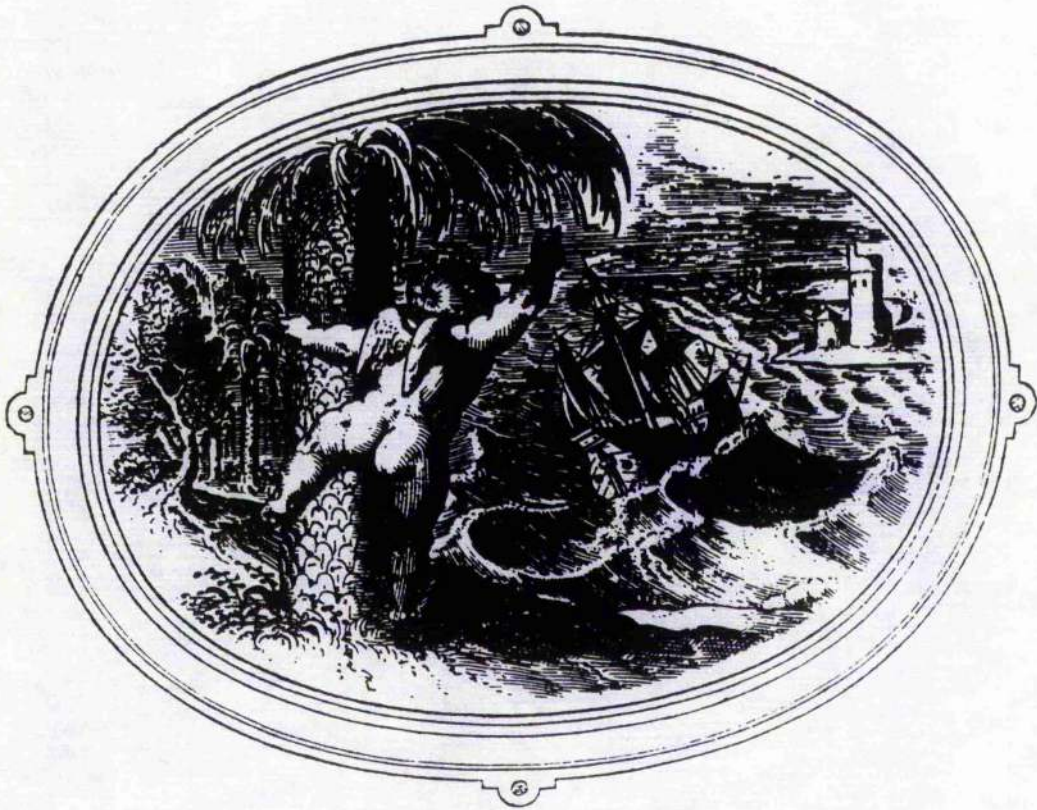
Analogues:

Alciati, *Emblemata*, 43: 'Spes proxima.' Picture.

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.



O 3

FINIS CORONAT OPVS.

*Ni ratis optatum varijs iactata procellis
Obtineat portum , tum perijſſe puta.
Futilis eſt diuturnus amor , ni in fine triumphet ;
Nam benè cæpit opus , qui benè finit opus.*

Where the end is good all is good.

The ſhip toſte by the waues doth to no purpoſe ſaile,
Vnleſſe the porte ſhee gayn whereto her cours doth tend,
Right ſo th'euent of loue appcereth in the end,
For loſſe 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:

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

Analogues:

Alciati, *Emblemata*, 121: 'Paupertatem summis ingenijs obesse, ne prouehantur.' Picture.

Junius, *Emblemata*, 32: 'Celeritatem mora, & haec illam vicissim temperet.' Picture.

Colonna, *Hypnerotomachia*, sig. h vii. Picture.



Plaut. CELEREM OPORTET ESSE AMATORIS MANVM.

*Quam tibi fors vltro , aut occasio donat amicam,
Ne spernas , celeri sed cape dona manu.*

Bold and redie :

A swift and redie hand belongeth to a loue,
To take hold where hee sees aduantage to bee sought,
That no occasion chance to slip away vncaught,
Because if hee it lole ,hee can it not recouer.

Emblem 57 (pp. 112-113)

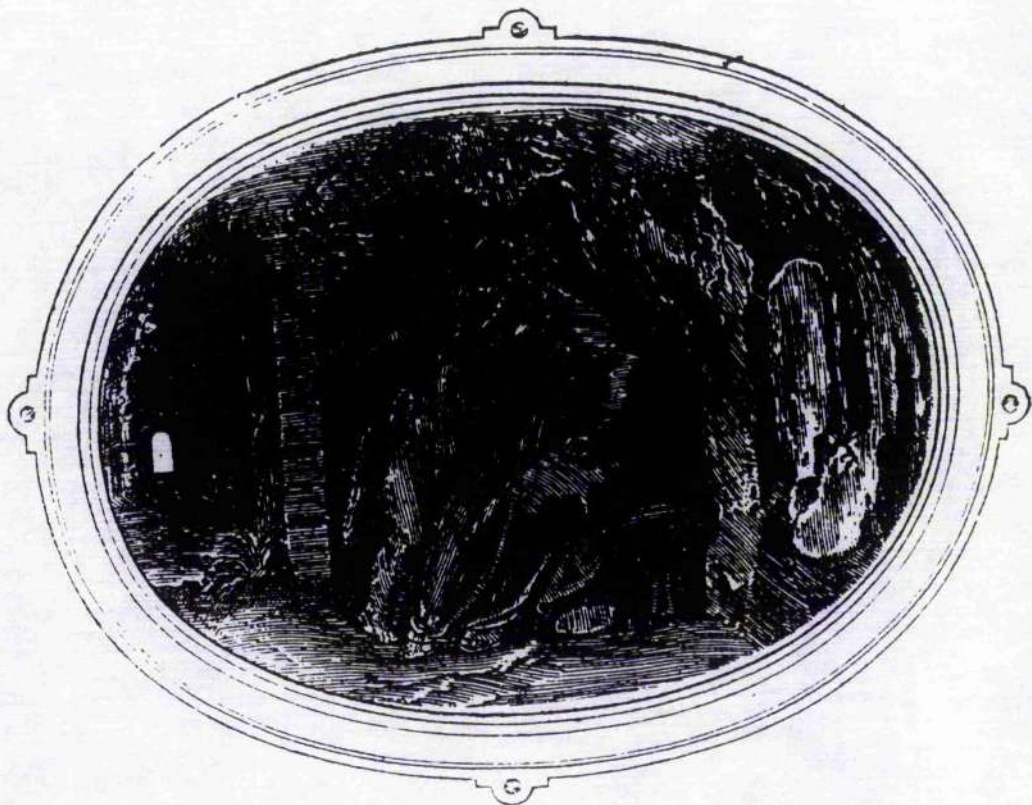
Picture: Cupid → young maiden → embrace → dark

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

Vaenius renders it differently: 'Celari vult sua furta 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)



P

Ouid. CELARI VULT SVA FVRTA VENVS.

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

Loue lyketh darknes.

To vse loue in the light that Cupid lyketh not,
But in some secret place, or where no light is left,
That there vnseen hœe may comitt dame venus theft,
As if bread sauor'd best 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:

Vaenius: '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:

La Perrière, *Le Theatre*, 62: 'Amour apprend les Asnes à dancier.' Picture.

Vergil, *Eclogues*, 8: 'Pedibus timor addidet alas.' Sentiment.



P 2

A MOR ADDIT INERTIBVS ALAS.

*Nemo adeò est stupide, natura, mentis asellus,
Cui cor & ingenium haud indere possit Amor.
Pegaseas pecori Arcadico ille accommodat alas:
Mopsus habetem in blandum format & arte procum.*

Loue altret'h nature.

Thear's not so dul an asse but Cupid hath the power,
Through loue to whet his wittes, and mend his doltish mynd,
The slow hee maketh quick, hee often altreth kynd,
Hee giueth manie gifts, but mixeth sweet with towre.

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:

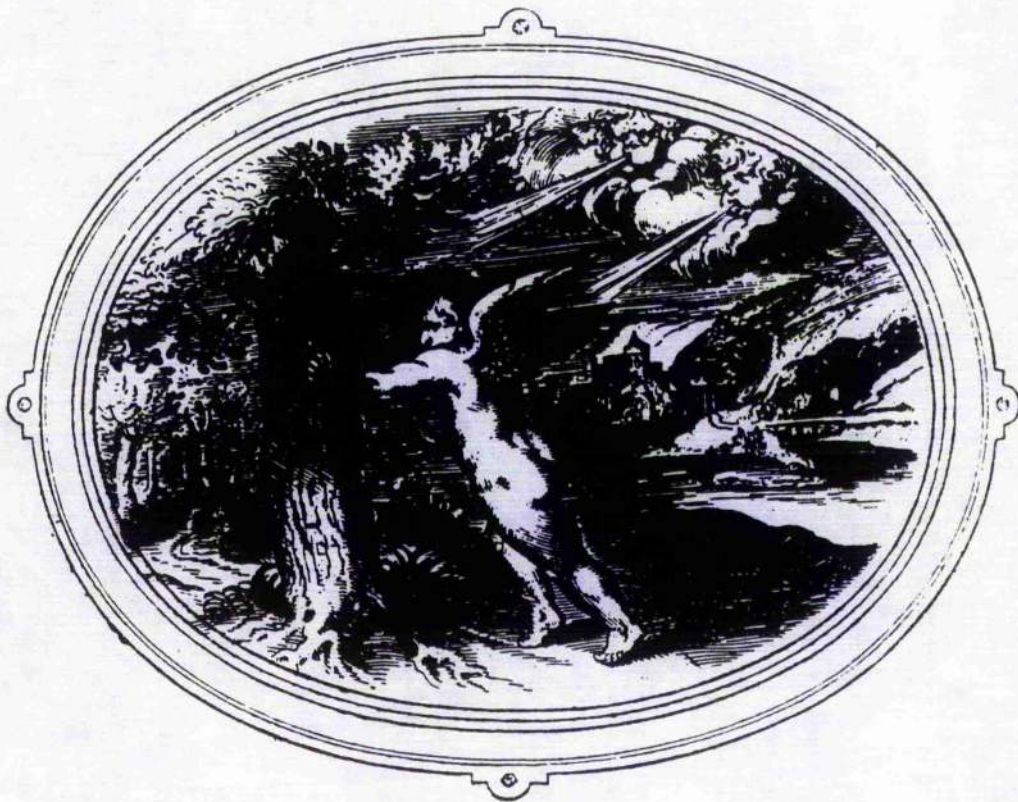
Seneca, *De Providentia*, 4.16: 'No tree becomes rooted and sturdy unless many a wind assails it. For by its very tossing, it tightens its grip and plants its roots more securely.' (Loeb)

Analogues:

Alciati, *Emblemata*, 42: 'Firmissima convelli non posse.' Picture; sentiment.

Junius, *Emblemata*, 43: 'Ad Victorem Giselinum.' Picture; sentiment.

Erasmus, *Parabolae*: '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.



P 3

FORTIOR EST AGITATUS AMOR.

Senec.

Non est arbor fortis, nisi in quam ventus frequens
incurſat: ipſa enim vexatione confringitur, & radices
certius figit.

Strengthened by trouble.

Eu'n as the ſtately oke whome forcefull wyndes do moue,
Doth faſten more his root the more the tempeſt blowes,
Againſt diſaſtres loue in firmnes greater growes,
And makes each aduers chance a witneſs of his loue.

Emblem 60 (pp.118-119)

Picture: Cupid → butterchurn → second Cupid → food

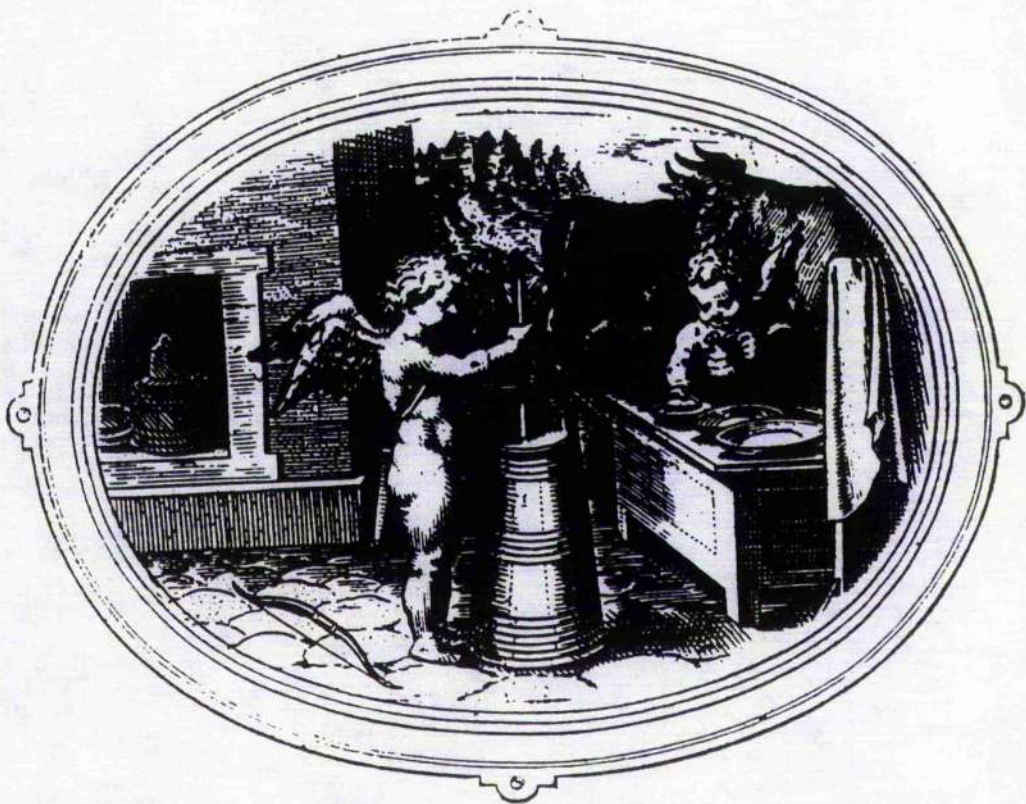
Motto: 'Concrescit amor motu.' ('Love grows with motion.')

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:

Scève, *Délie*, emblem 47: 'Plus l'amollis plus l'endureis.' Picture.



CONCRESCIT AMOR MOTV.

Plutarch.

Quemadmodum lac coagulo concrefcit; fic
amantes vnum fiunt Amore,

Mouing maketh vniting.

The milk beeing moued long his nature feemes to leaue,
And in another kynd is vnto vnion broght,
Right fo two louers myndes may not in one bee wroght,
Before the louer firft repulles do receaue.

Emblem 61 (pp. 120-121)

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

Motto: 'Iuvat 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 uin à un febricitant.' Picture.



Q

IVVAT INDVLGERE DOLORI.

*En, medicam auersatur opem, en, Pollicinia spernit
Pocula, quæ ratio porrigit, æger amans,*

Propert. *Omnes humanos sanat medicina dolores,
Solut Amor morbi non amat artificem.*

Loue refuseth help.

Loue lying sick in bed reiecteth phisiks skill,
The cause of all his grief it grieues him to remoue,
Hee knowes loue woorks his grief, yet will not leaue to loue,
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.



Q 2

I N T E N E B R I S S I N E T E .

*Cum te non video , mea lux , vel nigra videntur
Lilia, & haud lucent lucida signa poli,
Luridus & solis mihi , crede , est aureus orbis:
Ipsi etiam melli fellis amaror inest.*

Absence killeth .

Not to enioy 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 abſence of my loue thus altred is the caſe.

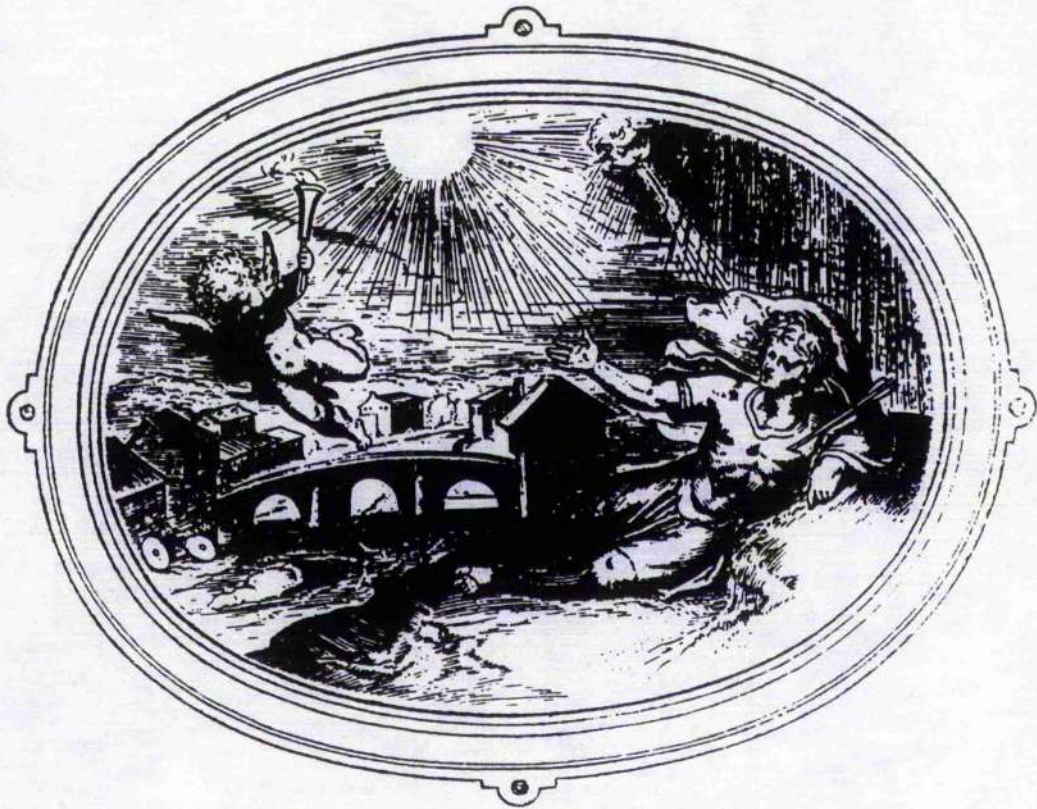
Emblem 63 (pp. 124-125)

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)



2

EST MISER OMNIS AMANS.

Tibull.

*Acer Amor fractas utinam tua tela sagittas,
Scilicet exstinctas aspiciamque faces.
Tu miserum torques, tu me mihi dira precari
Cogis, & infanda mente nefanda loqui.*

Loues miserie.

Loue lues in miserie and often doth sustayn,
The harmes of heat and cold, and therefore doth desyre,
That Cupids bow were broke and quenched were his fyre,
All louers or the moste of miserie complayn.

Emblem 64 (pp. 126-127)

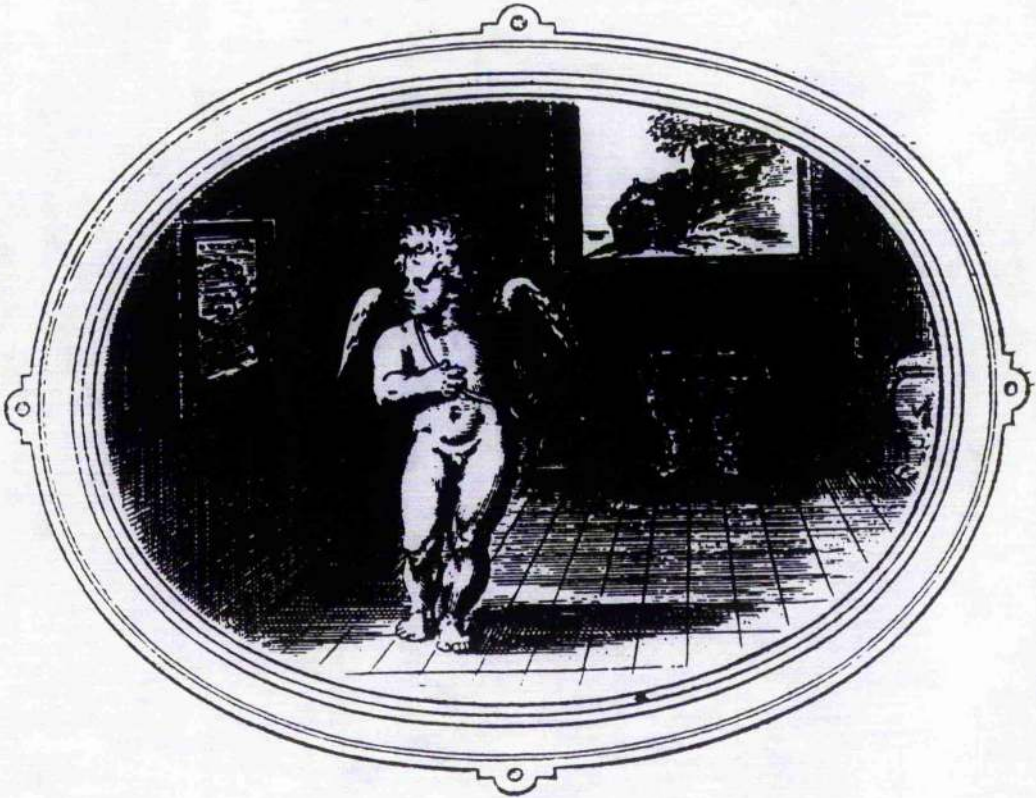
Picture: Cupid → reflection → mirror

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.'



AMANS SECVNDVM TEMPVS.

Plutarch. Speculum, vt leuis amans, quidquid obijcitur recipit.
*Perdit vt obiecto speculum pereunte 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 while thereon one doth look,
But gone, it doth another in like manner shew,
Once being turn'd away forgotten is the view,
So absence hath bin cause the lover love forsook.

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.'

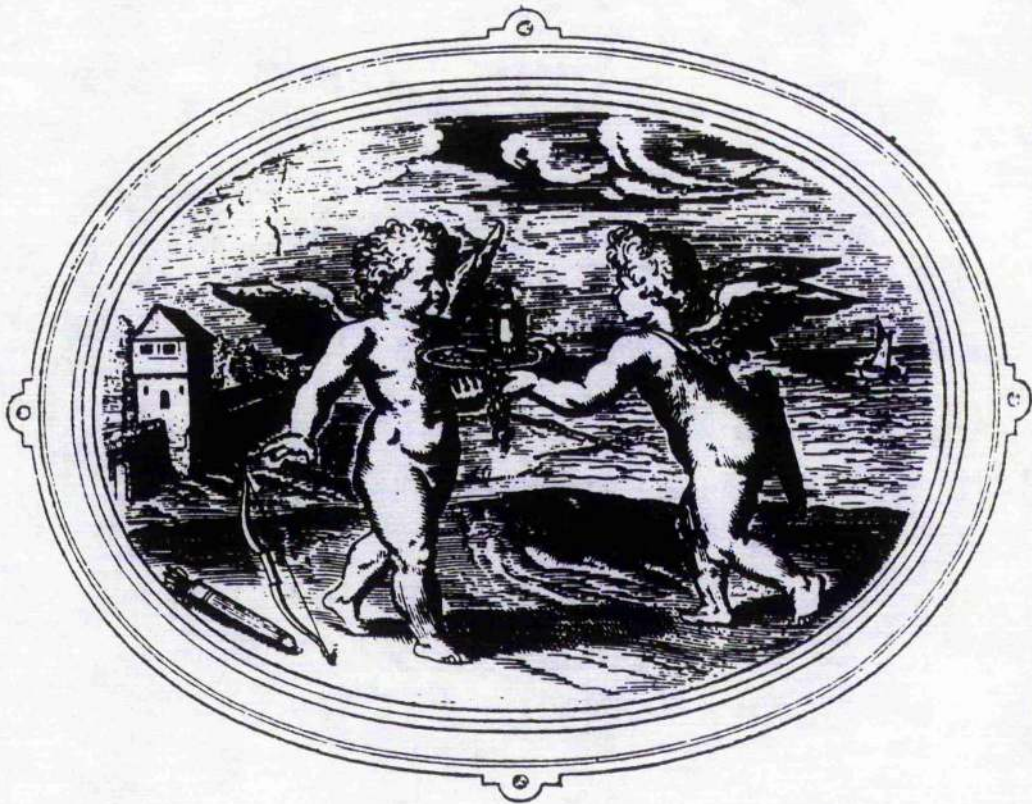
Analogues:

Corrozet, *L'Hecatongraphie*, G ii b: 'Amour vaincu par argent.' Sentiment.

Typotius, *Symbola Divina & Humana*, 1.17: 'Omnia subiecta 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.



R

Ouid.

AVRO CONCILIATUR AMOR.

*Cur Amor (heu) donis nunc illaquearis & auro?
 Qui d'um simplicitas illa paterna fuit,
 Ex mero amore soles facilem aspirare fauorem;
 Nunciacet (ah) virtus; in pretio at pretium est.*

Loue bought and sold.

Loue iustly may complayn, and great abuse relate,
 In seeing loue to bee somtymes for treasure sold,
 As thogn high prysed loue were no more woorth then gold,
 And marchants might it sell at ordinarie rate.

Emblem 66 (pp. 130-131)

Picture: Cupid → horn → dogs → stag

Motto: 'Ante it venatio captum.' ('Hunting precedes capture.')

Epigram:

Vaenius: '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.



R 2

A N T E I T V E N A T I O C A P T V M.

*Venator saltus atque inuia lustra pererrat,
Sectaturq; vagas per iuga summa feras:
Nec cessator eris qui amas; venère necesse est.
Non petet ipsa tuum præda cupita sinum.*

Pindar.

Si verò aliqua est inter homines felicitas, ea non
sine 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 easly got wee do esteemed sec.

Emblem 67 (pp. 132-133)

Picture: Cupid → reading → letters

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

Epigram:

Vacnius: '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 7

Cic. LITTERIS ABSENTES VIDEMVS.

*Viuis in extremis ignoti partibus orbis,
Et procul ex oculis dulcis amica meis.
At te presentem, absentem licet, esse putabo,
Si mihi sit verbis charta notata tuis.*

Seneca. Si imagines amantibus, etiam absentium, iucundę sunt, quod memoriam renouent, & desiderium absentię falso atque inani solatio leuent: quantò iucundiores sunt litterę, quę vera amantis vestigia, veras notas afferunt.

Loues ioy is reuyued by letters.

When loue impatient growes through absence & delay,
And with his loue to bee no remedie can fynd,
Loue 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

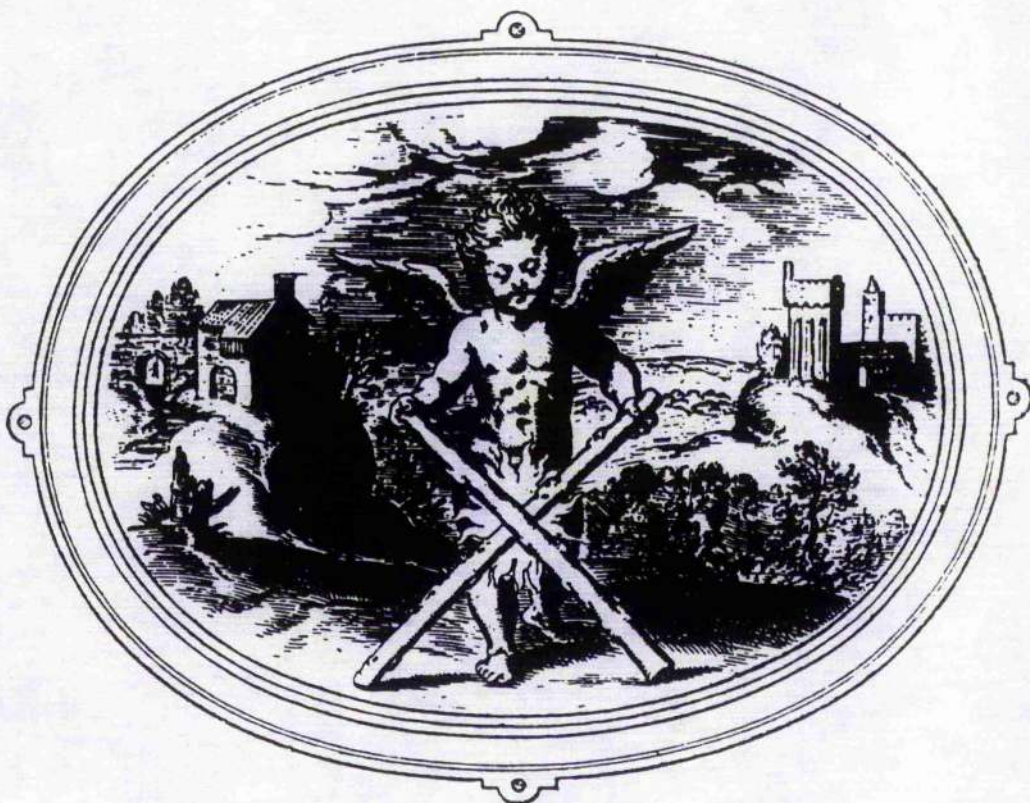
Motto: 'Flammescit uterque.' ('Both become enflamed.')

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:

Paradin, *Devises Heroïques*, 47: 'Flammescit uterque.' Picture; sentiment.



FLAMMESCIT VTERQVE.

Lucret.

*Exprimitur validis extritus viribus ignis;
Et micat interdum flammæ feruidus ardor,
Mutua dum inter se rami stirpesque teruntur.*

Loue enkindleth loue.

A kynd of wood there is, that rubbed with thesame,
Doth first encrease in heät and lastly come on fyre,
So do two louers eyes encrease their hot desyre,
When loues augmented force doth both their hartes enflame.

Emblem 69 (pp. 136-137)

Picture: Cupid → blow → candle

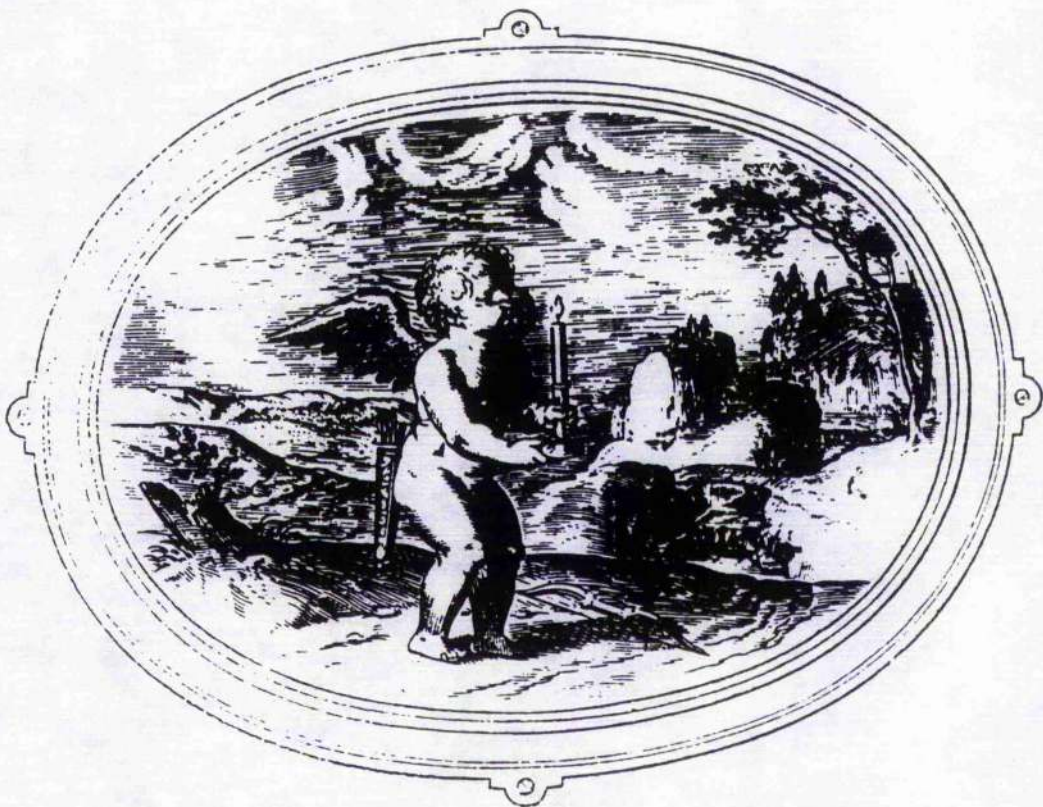
Motto: 'Agitata revivo.' ('Aroused I revive.')

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.



S

A G I T A T A R E V I V O .

Ouid. *Vt pænè exstinctum cinerem si sulphure tangas,
Vivet, & ex minimo maximus ignis erit:
Sic nisi vitâris, quidquid reuocabit amorem,
Flamma redardescet, quæ modò nulla fuit.*

Lost loves speedie recouerie.

The candle thats blown out, may bee blown in agayn,
If straight-ways it bee donne, whyle fyre doth yet endure,
So loue by chance put out, loue may perchance recure,
But it must 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.)

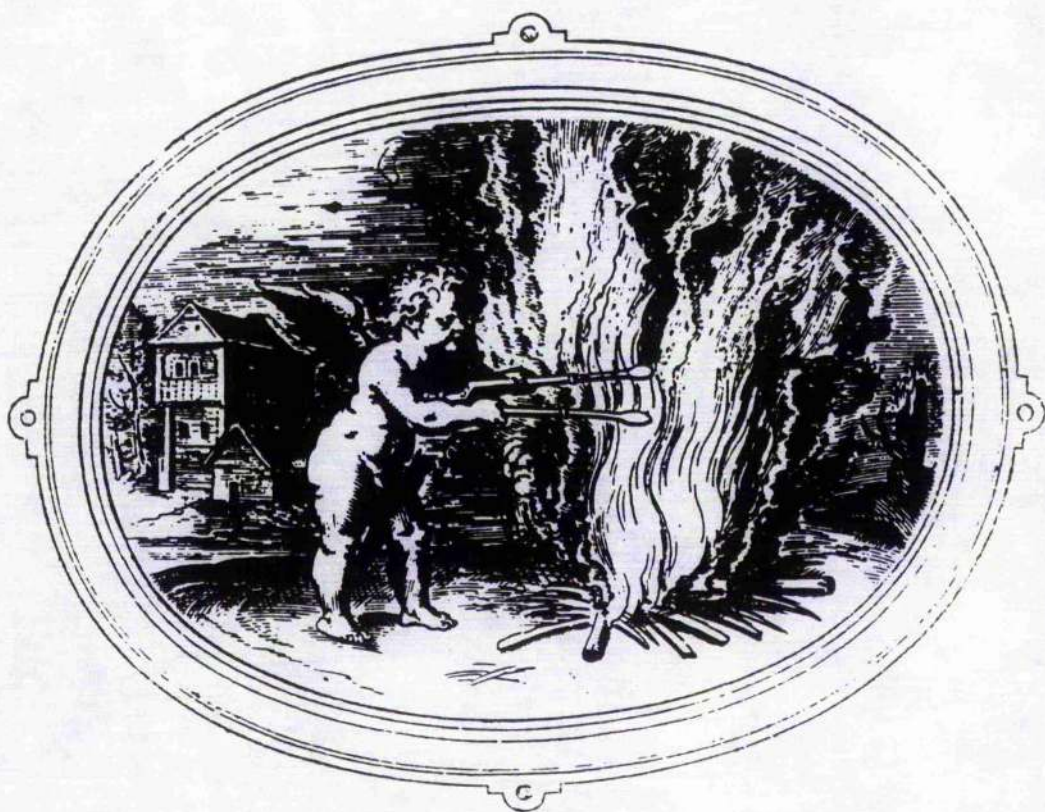
Vaenius has attributed this line to Tibullus, but cp. Ovid, *Heroides*, 19.109: 'Quis enim securus amavit.' ('For who that loved was ever free from care?' [Loeb])

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



52

Tull. QVIS ENIM SECVRVS AMAVIT.

Plutarch. Vt flamma nec premi potest, nec quiescere: sic levis
atque inquietus semper amantis est animus.

Love lacketh quietnes.

The flickering flame of fyre. may not bee holden fast,
But too and fro it flets & neuer can bee stayd,
So doth the louers mynd through loues distraction strayd,
As both in with and wil relolued 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])

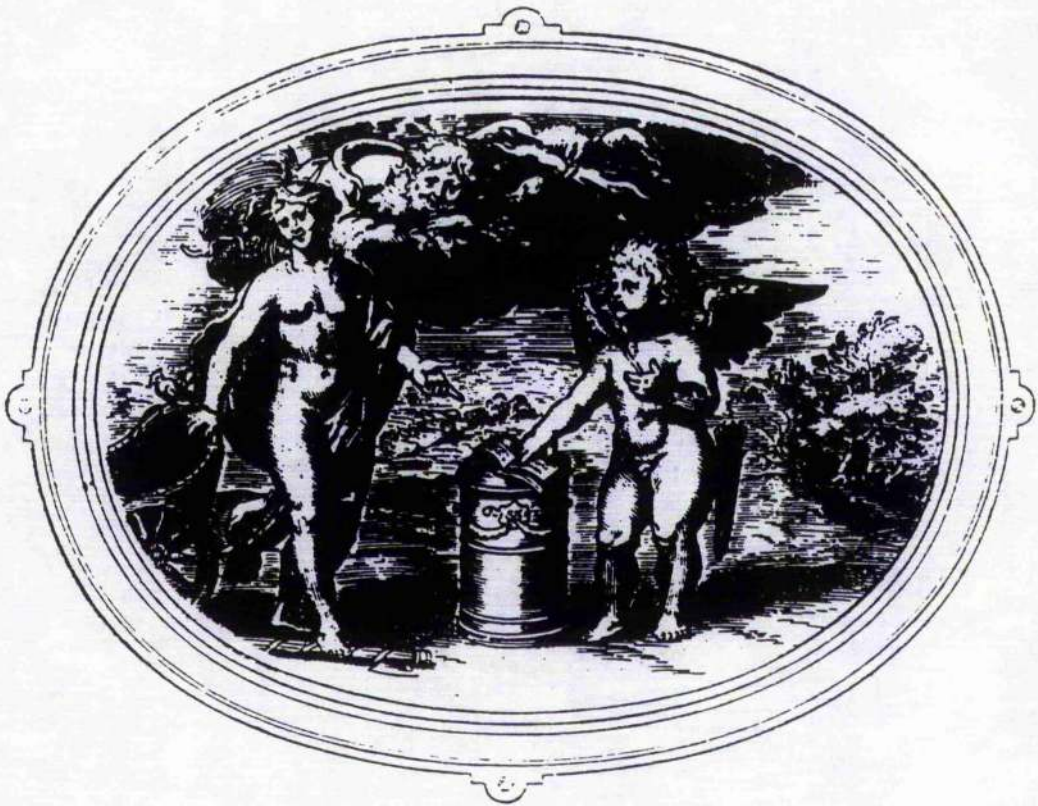
Epigram:

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)

Analogue:

LIMC, 'Aphrodite' 526. Picture of Venus in a similar pose.



S 3

Callimach. AMORIS IVSIVRANDVM POEN IM NON HABET.

*Nulla fides inerit : periuria ridet amantum
Iuppiter, & ventis irrita ferre iubet.*

Tibull. *Gratia magna Ioui: vetuit pater ipse valere,
Iurasset cupide quidquid ineptus Amor.*

Loue excused from periurie.

The louer freedome hath to take a louers oth,
Whith if it proue vntrue hee is to bee excused,
For venus doth dispence in louers othes abused,
And loue no fault comitta in swearing more then troth.

Emblem 72 (pp. 142-143)

Picture: Cupid → storm → sea

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

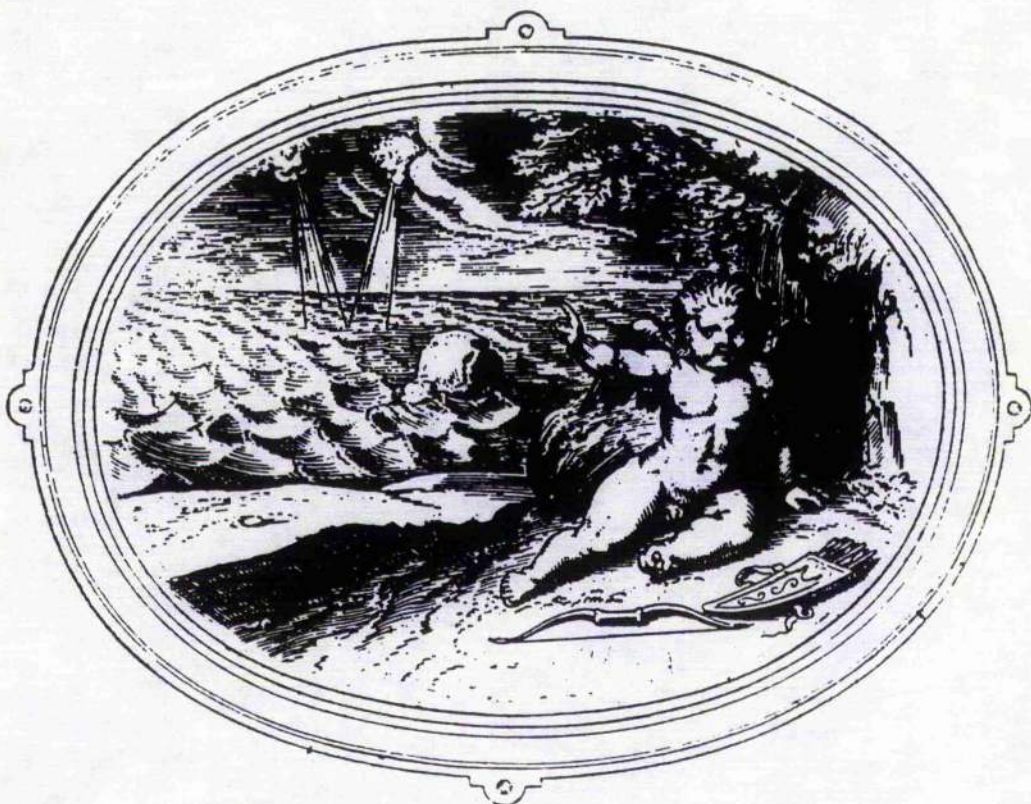
Epigram:

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 griefe. . . .' Sentiment.

Petrarch, *Rime*, 189: 'Passa la nave mia.' Sentiment.



P O S T N V B I L A P H O E B V S .

*Post Boream Zephyrus , surgit post nubila Phæbus ,
 Cum desæuit hiems , tum aequora strata iacent .
 Non prius , inuidiæ quàm cesset sæua procella
 Fortunæq; atrox turbo , quiescet amans .*

After a tempest a calme.

The sea is neuer still but when the wynd appeareth,
 Right to the louers mynd is neuer in repose,
 Till fortunes rage bee donne , & enuie force doth lose,
 The cause of ill remou'd , the ill soon after cealeth .

Emblem 73 (pp.144-145)

Picture: Cupid → second Cupid → barrel → torch

Motto: Ovid, *Heroides*, 16.238: 'Apparet dissimulatus amor.' ('The love I cover up appears.' [Loeb])

Epigram:

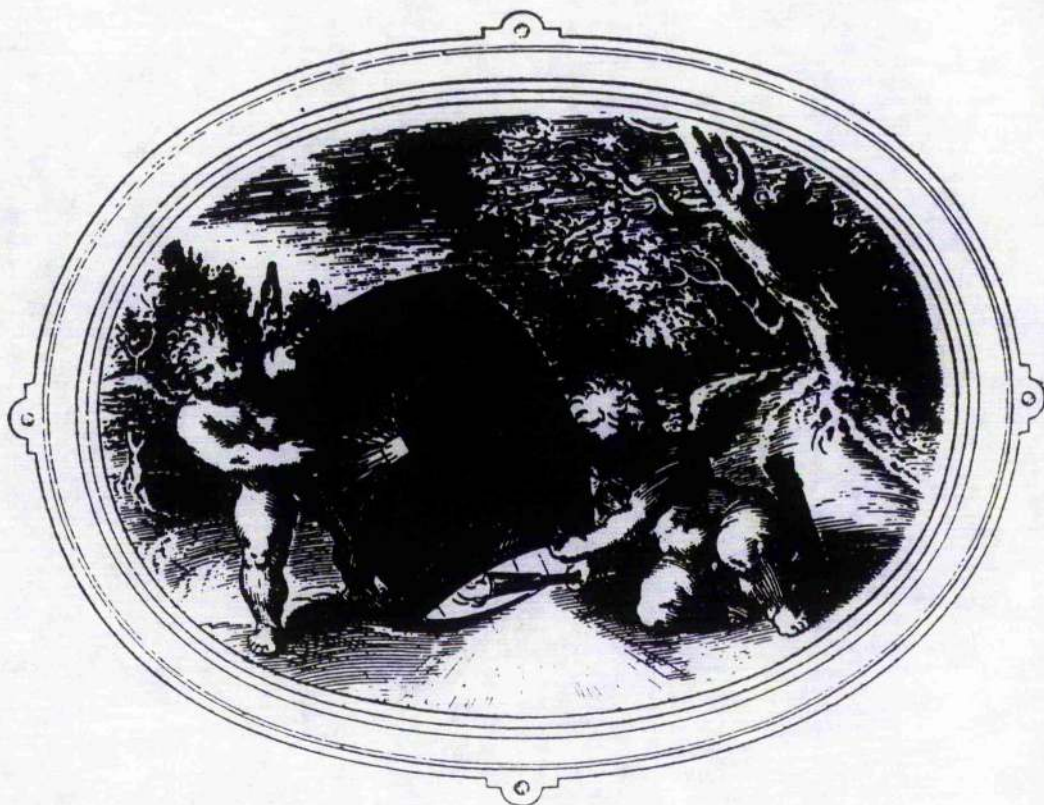
Vaenius: 'You dissemble to no effect: for who hides flame? Light always betrays and discovers itself.'

Analogues:

Heinsius, *Emblemata Amatoria*, 7: 'Je ne le puis celer.' Picture; epigram; sentiment.

Corrozet, *L'Hecatongraphie*, K vii b: 'Ne cacher la verité.' Picture.

Matthew 5.15: 'Nor do they light a lamp and put it under a bushel basket.' Sentiment.



T

Ouid. APPARET DISSIMVLATVS AMOR.

*Diffimulas frustra : quis enim celauerit ignem?
Lumen ab indicio proditur vsquè suo.*

Loue will appeer.

The fyre of Cupids heat can hardly hidden bee,
Some crannie or some hole can make loue bee epyde,
And oftentymes 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.'



T 3

CRESKIT SPIRANTIBVS AVRIS.

*Sumit flamma nouas Boreæ spiramine vires:
Si Domina aspiet, junam & ipse nouas.
Aspira ergò meus facilis conatibus, adiat
Aura serenantis plena fauoris opem.*

Fauour encreaseth loues force.

The flame doth more encrease by blowing of the wynd,
So the sweet breath of loue in kynd woords vttered fourth,
Encreaseth loue the more, and makes it more of woorth,
Loue not by fauour fed can no encreasing fynd.

Emblem 75 (pp. 148-149)

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

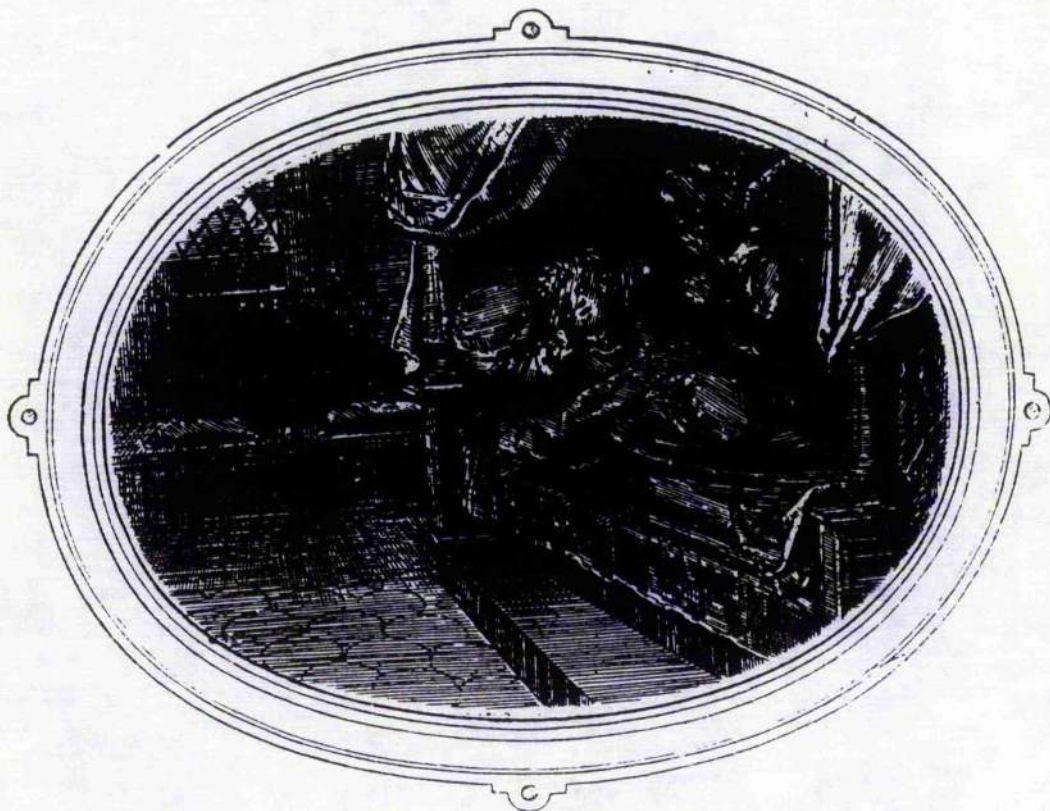
Motto: Publilius Syrus (?): 'Amor diurnus nocturnusque comes.' ('Love is a daily and nightly companion.')

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:

LIMC, 'Eros' 780 a. Picture of Cupid asleep on a rock.



T 3

P. Syr. AMOR DIVINVS NOCTVRNVSQVE COMES.

*Quàm filius Pylades Amor est noctuq; diuq; !
 Quàm turbat somnos sæpè Cupido meos !
 Somne quies rerum , placidissime somne Deorum,
 Huc huc ad nostros lumen verte lares .*

Loue night and day attendant.

Loue alwayes 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:

LIMC, ‘Aphrodite’ 254. Picture of Venus in a similar pose.



P.Syr. AMOR, UT LACRYMA, EX OCULIS ORITUR,
IN PECTUS CADIT.

*Nil opus est armis Veneris tibi nate, nec aru;
Ecce oculis telum nostra puella gerit.
Iugiter hoc ferit illa, facitq; in vulnere vulnus.
Ah nimium in penas lumina pulchra meas!*

Lookes are lous arrows.

My lous lookes vnto mee, the force of lous empertes,
Each glance an arrow is, which from her eyes proceed,
Now Cupid rest thy self, to shoot thow haste no need,
For her lookes wound my harte aswell as do thy dartes.

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.



P E C T V S M E V M A M O R I S S C O P V S .

*Hic scopus est, cunctas huc verte, Cupido, sagittas,
Nam patet in vulnus pectus inermis meum.
Non tot ieiunus Tityo dat vulnera vultur,
Quot tua visceribus tela dedere meis.*

The louters hart is Cupids whyte.

Right at the louters hart is Cupids ayme adrest,
Hee takes it for his whyte & neuer shootes awry,
Nor doth hee cease to shoot, but shaft on shaft lets fly.
And glorieth in the fame of his own shooting best.

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.

Corrozet, *L'Hecatographie*, E vii b: 'Le courroux rappaie, ne restablit l'offense.' Picture.

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



V 2

Ouid. NVLLIS MEDICABILIS HERBIS.

*Cerua venenato venantùm saucia ferro
 Dictamno quærit vulneris auxilium.
 Hei mihi, quòd nullis sit Amor medicabilis herbis,
 Et nequeat medica pellier arte malum!*

No help for the louver.

The hert that wounded is, knowes how to fynd relief,
 And makes by dictamon the arrow out to fall,
 And with the self-lame herb hee cures his wound withall,
 But loue 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:

La Perrière, *Le Theatre*, 20: 'Gents aueuglez. mal conduictz par Fortune,' Picture.

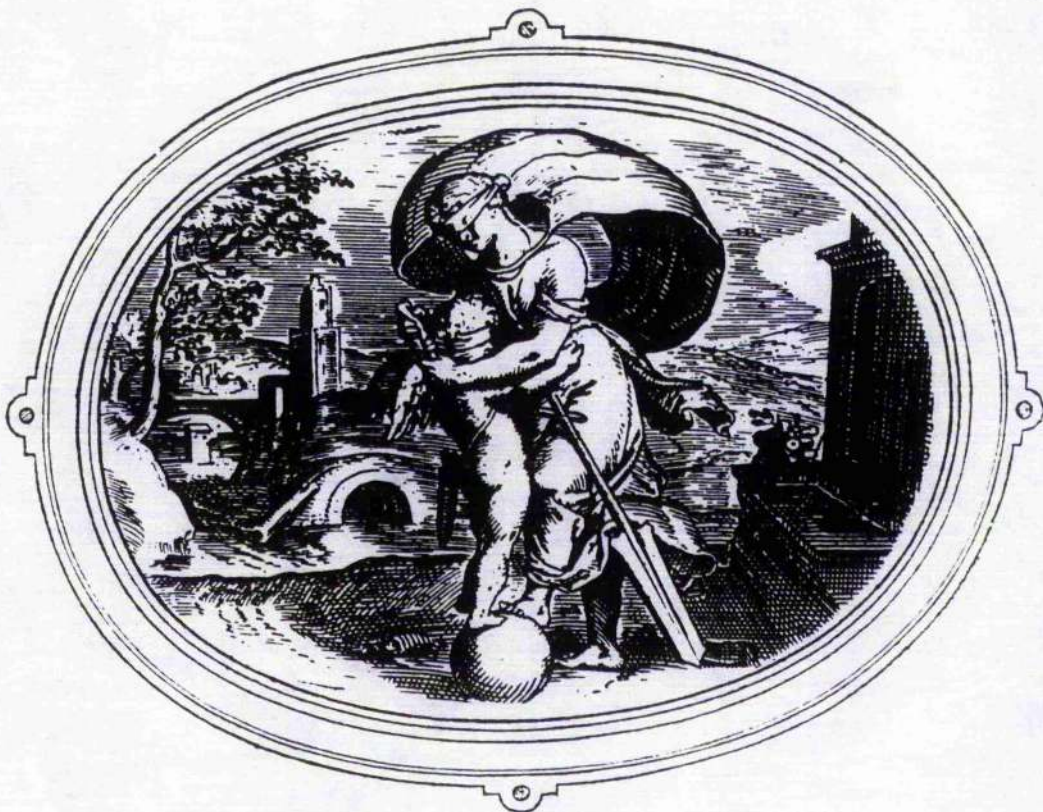
LIMC, 'Tyche' 7. Picture of Blind Fortune.

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

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

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 quidem videre licet, eos, qui antea commodis fuerint moribus imperio potestate prospero rebus immutari, sperni ab eis veteres 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])



V 3

Ouid. ET CVM FORTVNA STATQVE CADITQVE FIDES.

Cic. Non solùm ipsa fortuna cæca est : sed etiam plerumque
cæcos efficit quos complexa est ; adeò vt 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 feruor out,
But feruent loyall loue may no such fortune fynde.

Emblem 80 (pp. 158-159)

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

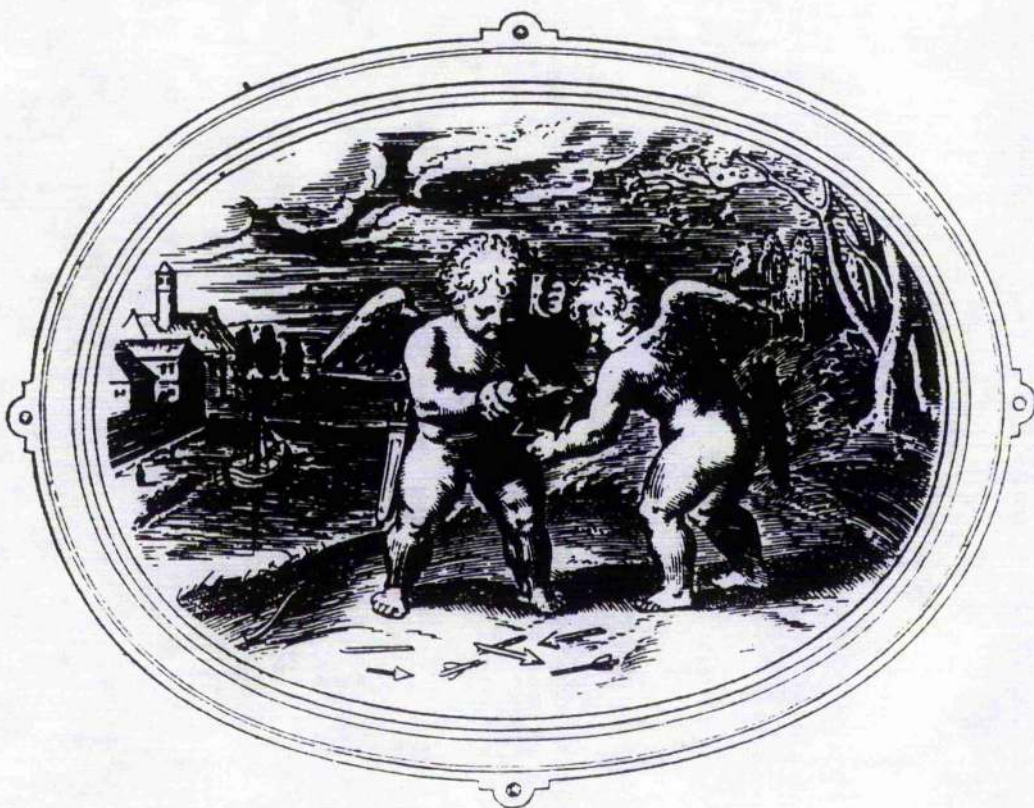
Motto: 'Sine fomite frustra.' ('In vain without tinder.')

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:

Paradin, *Devises Heroïques*, 43: 'Ante ferit, quam flamma micet.' Sentiment.



S I N E F O M I T E F R U S T R A .

*Qui cupiens lentæ nimium tepidæq; puellæ est,
Frustra est, ac nugas, illius instar, agit,
Qui silice abstrusum sine fomite queritat ignem.
Mutuus est verè fomes Amoris Amor .*

Loues labor spent in vayn.

The fyre is strook in vayn where tinder there is none,
So is the loue but lost where it enkindleth not,
For loue must nowrith loue & keep it kyndly hot,
No loue can euer liue where it must liue alone .

Emblem 81 (pp. 160-161)

Picture: Cupid → rose → thorn bush

Motto: 'Armat spina rosas, mella 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:

De Montenay, *Emblemes, Ou Devises Chrestiennes*, 66: 'Ex malo bonum.' Picture; sentiment.

La Perrière, *Le Theatre*, 30: 'Qui ueult la rose au uerd buyßo saisir,' Picture.

English Proverbs, R182: 'No rose without a thorn.' Sentiment.



X

ARMAT SPINA ROSAS, MELLA TECVNT APES.

*Suauem Amor (ecce) rosam dum deligit vngue rosetis,
A rigidis spinis saucia membra dolet.*

*Quod iuuat, exiguum; plus est quod ledit amantes:
Quæq; ferunt, multo spicula felle madent.*

No pleasure without payn.

In plucking of the rose is pricking of the thorne,
In the attayning sweet, is tasting of the sowre,
With ioy of loue is mixt the sharp of manie a showre,
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)



X 2

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 riuis,
Nec Cythiso saturantur apes, nec fronde capellæ.*

Loue 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 lesse he pittie shewes.

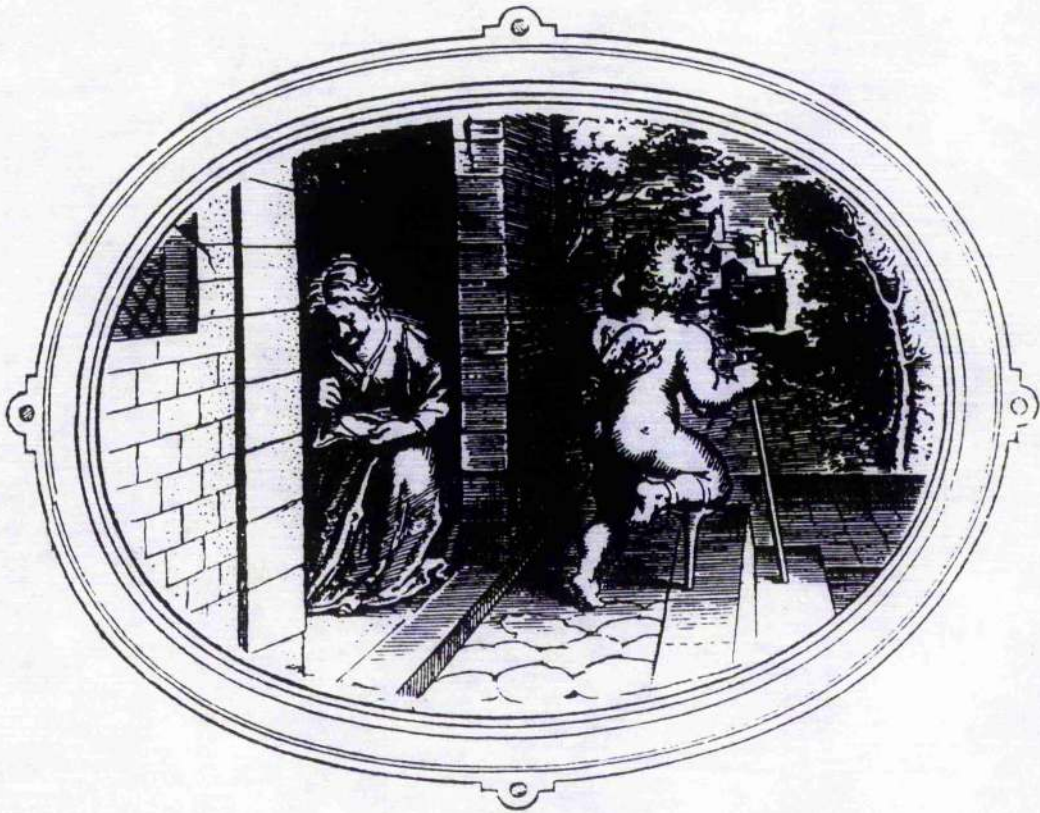
Emblem 83 (pp. 164-165)

Picture: Cupid → crippled → departs → maid

Motto: Publilius Syrus (?): 'Celerem habet ingressum amor, regressum tardum.' ('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.'



X 3

P. Syr. CELEREM HABET INGRESSVM AMOR,
REGRESSVM TARDVM.

Plutarch. Amor ingressus non facile discedit, quamuis alatus,
nec penitus liberam relinquit animam, remanetque in
ea vestigium, veluti siluæ exustæ aut fumantis, neque
penitus ex ossibus eijcitur.

Slow in departing.

Cupid doth come in haste, but slow away hee goth,
A speedie cause hee fynds that his returne may stay,
Hope makes him to belieue ther's comfort in delay,
Feare 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:

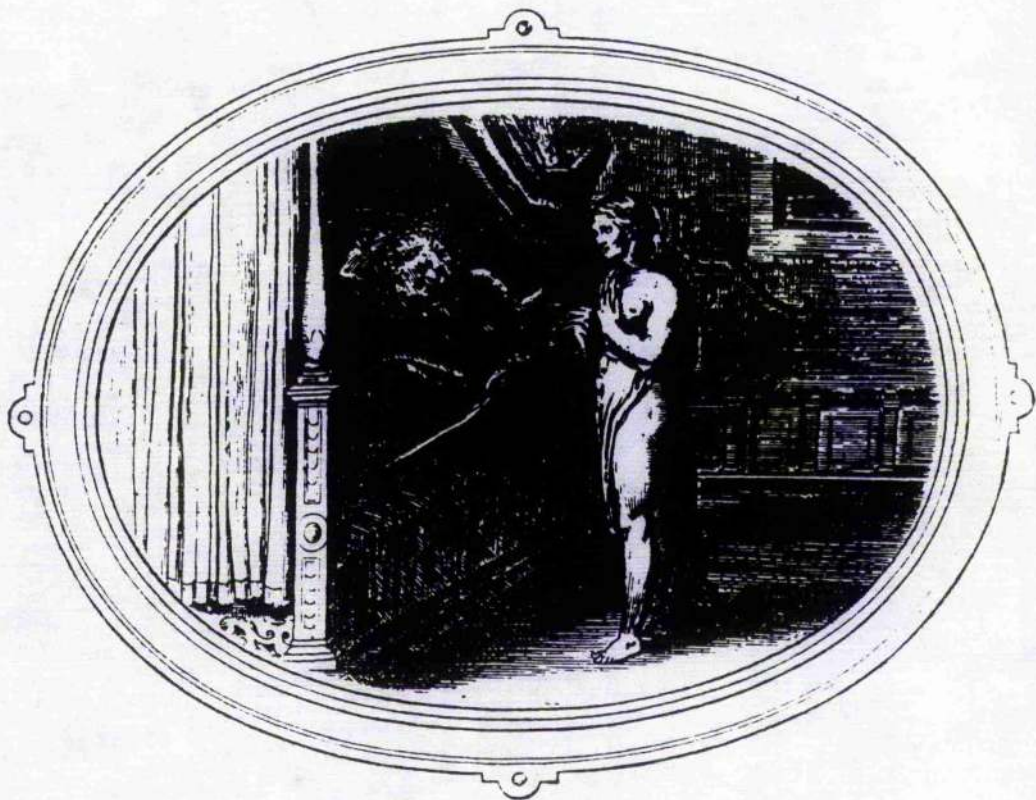
Ovid, *Epistulae Ex Ponto*, 2.4.7: 'Before my eyes your image ever stands; I seem in thought to see your features.' (Loeb)

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)

Vergil, *Eclogues*, 8.109: 'Can I trust my own eyes? Or do lovers fashion their own dreams?' (Loeb)

Analogues:

Milton, *Sonnet 19*: 'Methought I saw my late espoused saint. . . .' Sentiment.



P. Syr. 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 present is,
And that hee doth enioy his hartes desyred blisse,
But waxing once awake hee loseth that delight.

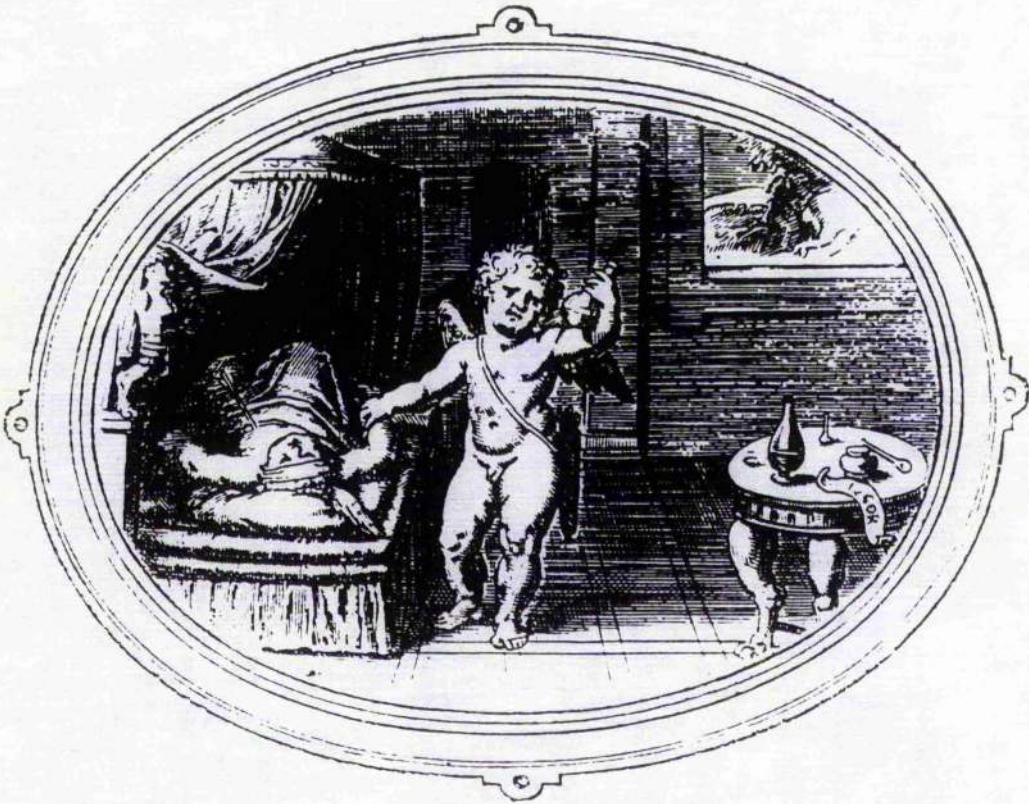
Emblem 85 (pp. 168-169)

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)



γ

A M A N S A M A N T I M E D I C V S .

Ouid. *Discite sanari, per quem didicistis amare,
Vna manus vobis vulnus opemq̃ feret:
Terra salutiferas herbas, eademq̃ nocentes
Gignit, & vrticæ proxima sæpè rosa est.*

Loue is loues phisition.

By whome the harme is wrought the remedie is found ;
The causer of the smart , is causer of the ease ,
Hee cures the sicknesse best , that caused the disease ,
Loue must the plaster lay , where loue hath made the wound.

Emblem 86 (pp. 170-171)

Picture: Cupid → unquenchable fire

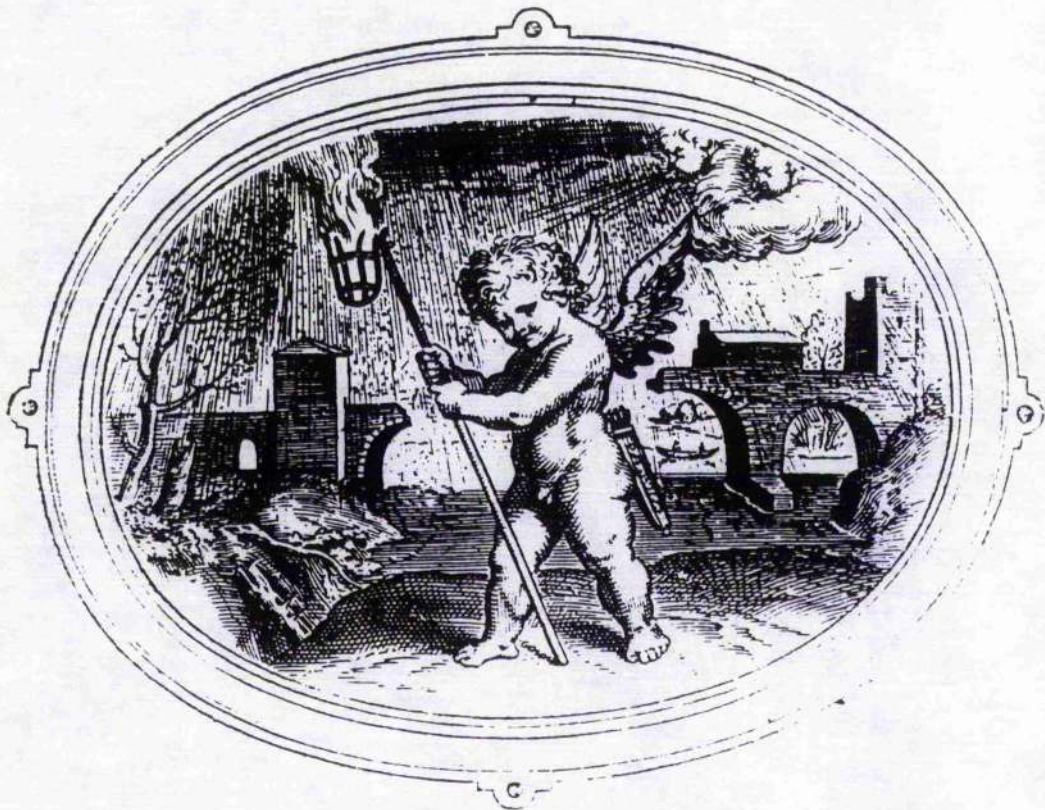
Motto: 'Officit officio.' ('His service harms.')

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)



Y z

OFFICIT OFFICIO.

*Æstuo nec flammæ potis est restinguere nimbus,
At flammæ vires adjicit vnda novas.
Quæ metamorphosis? mihi sunt medicamina virus,
Et mea per densas flamma fauillat aquas.*

P. Syr.

Amans, ita vt fax, agitando ardescit magis.

Loues fyre is vnquencheable.

No water flakes loues heat, but makes his fyre to flame,
Cupids hart-burning fyre, makes water for to burne,
By coldnes hee doth caule encreasing heates returne,
Where loue hath hope of help, his harme lyes in the same.

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:

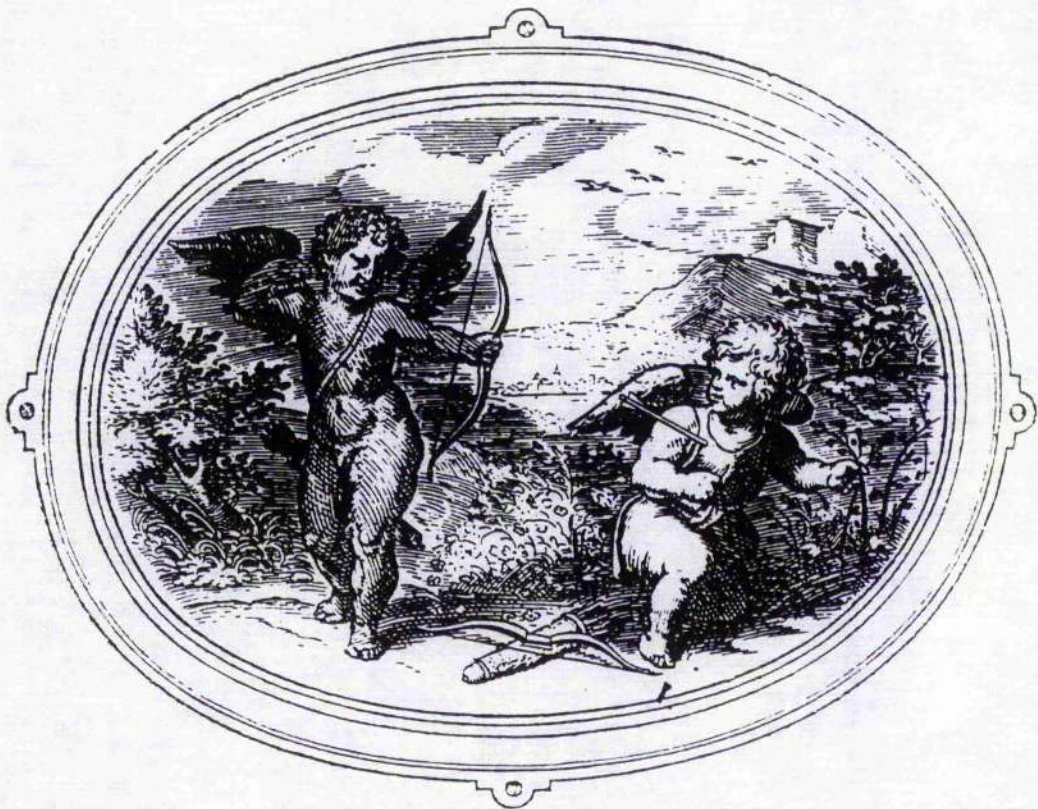
Ovid, *Epistulae Sapphus*, 35 (*Heroides*, 15.35): 'If I am not dazzling fair, Cepheus' Andromeda was fair in Perseus' eyes, though dusky with the hue of her native land.' (Loeb)

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.



Y 3

Virg. ALBA LIGVSTRA CADVNT, VACCINIA
NIGRA LEGVNTVR.

Ouil. ——— placuit Cephœia Persei
Andromade , patriæ fusca colore sue.

Virg. Et violæ nigrae sunt , & vaccinia nigra.

Brown berries are sweet of taste .

Cupid not alwayes doth , shoot at the fayrest whyte,
But at the louely brown , moste often drawes his bow,
Good gesture and fyne grace , he hath the skill to know,
Delighting for to chuse , the cause of his delight .

Emblem 88 (pp. 174-175)

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

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

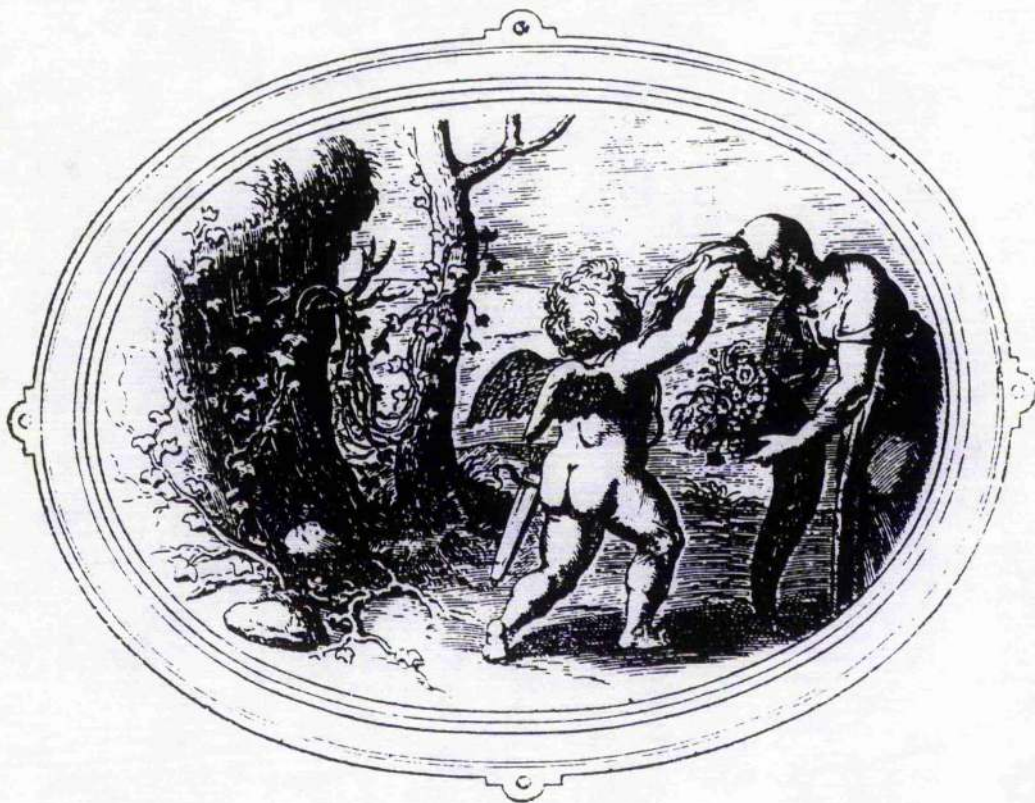
Epigram:

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.



VNDECVMQVE OCCASIO PROMTA.

Plutarch. Vt hedera vndeuis inuenit , quò se alliget : sic amans
quæcumque occurrunt , ad amicæ adaptat nutum.

Loue vseth manie meanes ,

The iuie ought can fynd hys weaknes to supporte ,
So doth the louer seek his fastning hold to take ,
Of each occasion meet , aduantage for to make ,
For nought must ouerslip that may his good importe .

Emblem 89 (pp. 176-177)

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

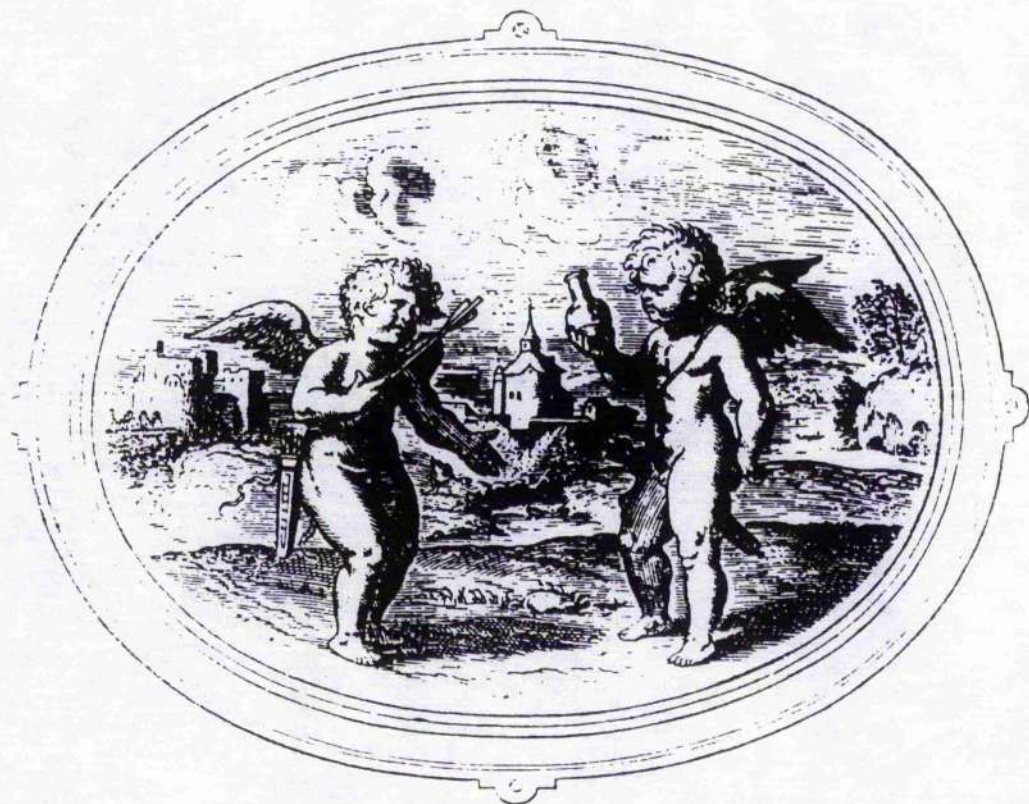
Motto: 'Morbum nosse surationis principium.' ('To know the disease is the beginning of the cure.')

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.'



2

MORBVM NOSSE, CVRATIONIS PRINCIPIVM.

*Sanus Amor morbum nosse agro suadet Amori,
 Consulto & medico in tempore poscere opem.
 Morbum quippe suum nosse est pars prima salutis,
 Quem metuens, perijt, 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 louer shew where thy hartes dolor lyes,
 The knowing the disease, is first cause of relief.

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: 'Proffered service stinks.'



Z 1

NEGARE IVSSI, PERNEGARE NON IVSSI.

*Cedere non subito suadent sexusq; pudorq;
Sed molus in cunctis optimus est habitu,
Est cum difficilem quæ sese præbuit olim,
Ingemit, & nimium lenta fuisse dolet.*

*Proffred service past the date,
Is wished when it is to late.*

I oues offred service may for fassion bee refused,
If yilding at the first vnseemly shall bee thoght,
But oft reiecting it; may make it to bee soght,
And wilht agayn 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 sciunt.' ('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:

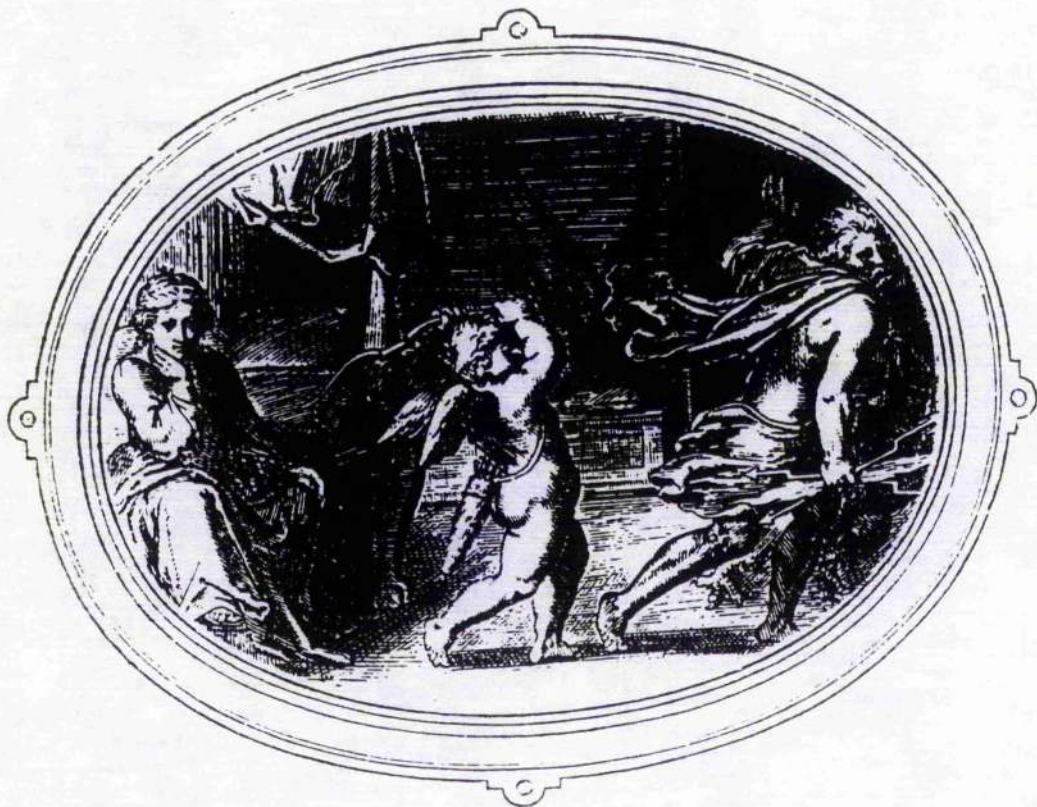
English Proverbs, L 495: 'Love and lordship like no fellowship.' Sentiment.

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.

See Wind, *Pagan Mysteries*, pp. 272-275.



23

Senec. NEC REGNA SOCIUM FERRE, NEC TÆDÆ
SINUŢ.

Propert. *Te socium vitæ, te corporis esse licbit,
Te dominum admitto rebus ante meis:
Lectò te solùm, lectò te deprecor vno:
Rivalem possum non ego ferre Iovem.*

Love endures no companion.

Love none with him admits, in love to have a parte,
All were it Iove himself hee'l make him to bee gon,
Love nor yet Lordship do endure a paragon,
Love wil alone enioy his ladies loving harte.

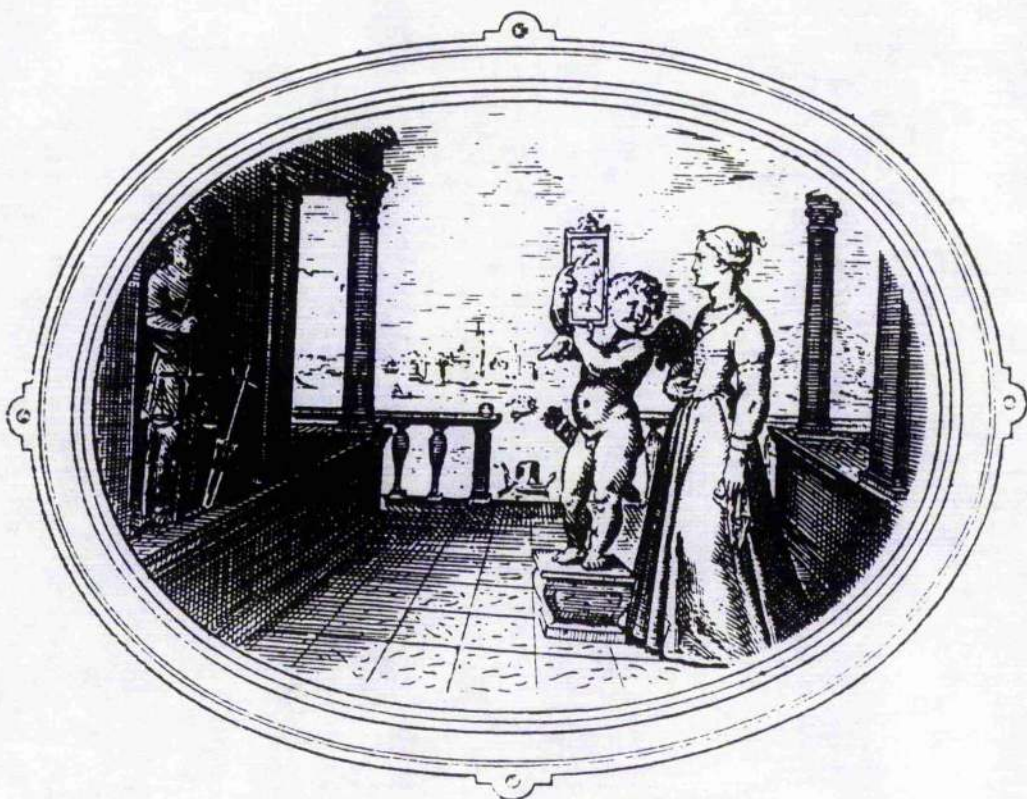
Emblem 92 (pp. 182-183)

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 puellæ faciem arguit
sic amantem fortuna.

Fortune is lous looking-glas.

Eu'n as a perfect glaſſe doth represent the face,
Juſt as it is in deed, not flatt'ring it at all.
So fortune telleth by advancement or by fall,
Th'euent that ſhall ſucceed, in lous 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 truec.')

Epigram:

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

Analogues:

Alciato, *Emblemata*, 111: 'Amor virtutis, alium Cupidinem superans.' Picture; sentiment.

Corrozet, *L'Hecatographie*, C vi b: 'La cruaulté d'amour.' Picture.

LMC, 'Amor, Cupido' 69, 80. Pictures of Cupid at the stake.



A2

AMOR, QUI DESINERE POTEST, NUMQUAM
VERUS FUIT.

Senec.

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

Loue in enduring death.

If Ioues beloued thould, all mortall hatred thew,
Gainst him by swoord & fyre, by torment & by death,
Yet constant hee remaynes, whyle hee hath any breath,
True loue in death it self, none can vnconstant know.

Emblem 94 (pp. 186-187)

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

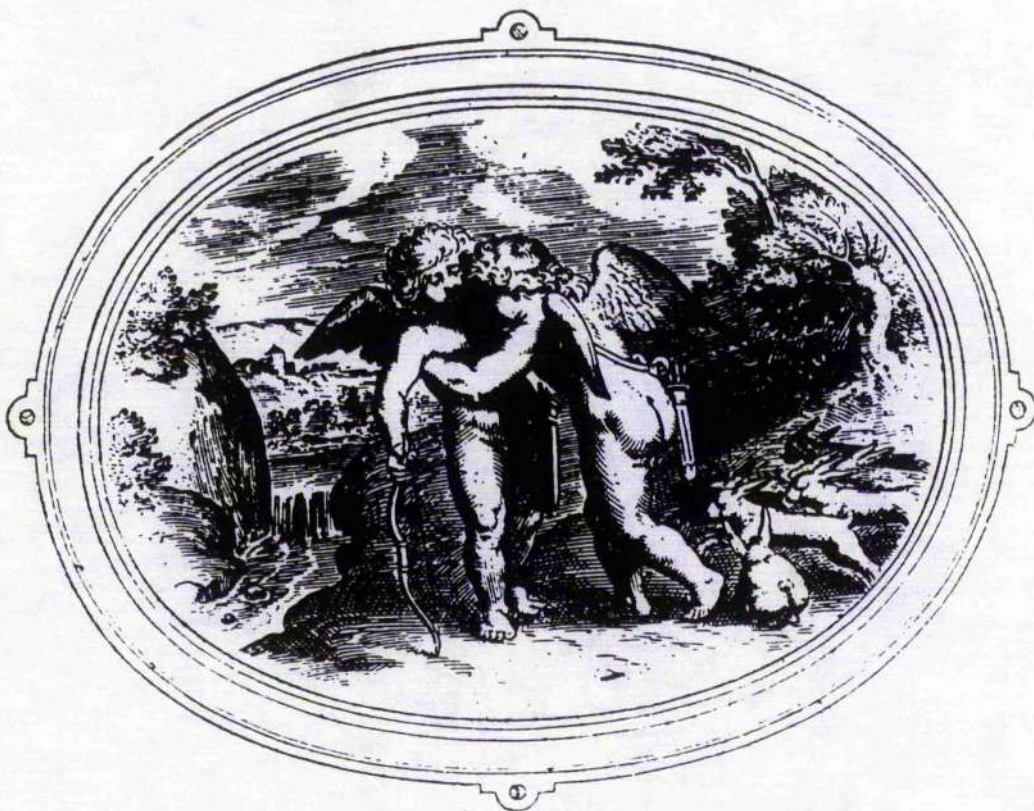
Motto: Seneca (?): 'Quo quis magis amat, hoc magis timet.' ('The more one loves, the more one fears.')

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.



A 2 1

Senec. QVO QVIS MAGIS AMAT, HOC MAGIS TIMET.

*Numquam non animum formido tangit amantis,
Et stultus stulto sapè timore tremit.
Quò plus crescit Amor, plus hoc suspèctio crescet.
Res est solliciti plena timoris Amor.*

The greater loue, the greater feare.

The greater loue doth grow, the more doth feare abound,
Since for what moste wee loue moste care wee euer take,
Thus loue doth make our feare, & feare our loue doth make,
Hee that hath feare 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.



A 23

S V N T L A C R Y M Æ T E S T E S .

*Ecquid adhuc dubitas ? testis sit lacryma flammæ,
Semper ut occluso stillat ab igne liquor.*

Loues teares are his testimonies.

The teares of loue do serue for witnessing his wo,
His ardent loue the fyre, the founnace is his harte,
The wynd that blowes it, sighs, that rise from inward smarte,
The limbecke his two eyes, from whence his teares do flow.

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.

Paradin, *Devises Heroïques*, 16: 'Nutrisco & extinguo.' Motto.

Giovio, *Dialogo*, B vi b: 'Nutrisco et extinguo.' Motto.

Remarks:

On the inverted torch, see Wind, *Pagan Mysteries*, pp. 158-160.



QVOD NVTRIT, EXSTINGVIT.

*Vt quæ nutritur pinguedine teda liquefit,
Qua vino, hac morior; quam pereo hac perco.*

Loue killed by his owne nouriture.

The torche is by the wax maintayned whyle it burnes,
But turned vpsyde-down it straight goes out & dyes,
Right so by Cupids heat the louer 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.’

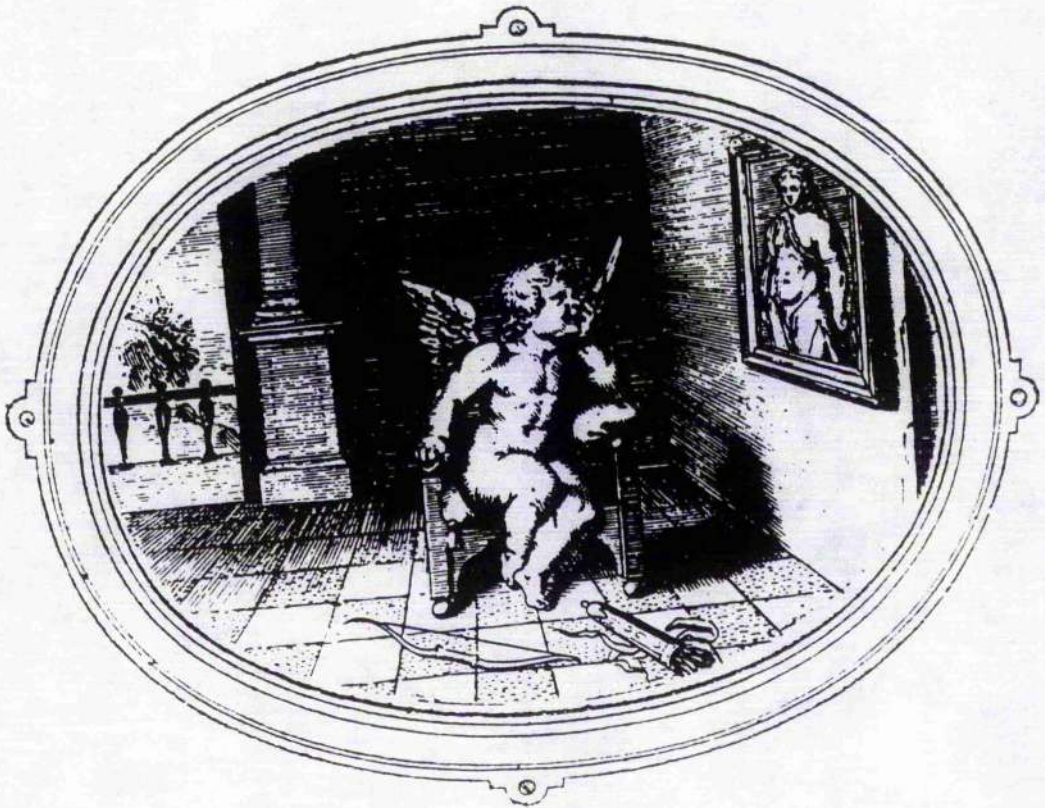
Menander (?):

‘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.



Bb

P.Syr.

AMORIS FRUCTVS ATQVE PROEMIUM SOLA
QUANDOQVE COGITATIO EST.

*Mente mihi es præsens, licèt absis corpore, mente
Te fruor, & totos te gero mente dies.
Me tua ieiunum saltem satiabit imago,
Si Superi iungi corpora nostra vetent.*

Menand.

Amare liceat, si potiri non licet.

Contentment in conceit.

Loues recompence is oft, but eu'n the thoughts of loue,
Imagining hee sees his mistress louely face,
And thogh thee absent bee, hee thinkes shee is in place,
And thus this all hee hath, nothing at all doth proue.

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:

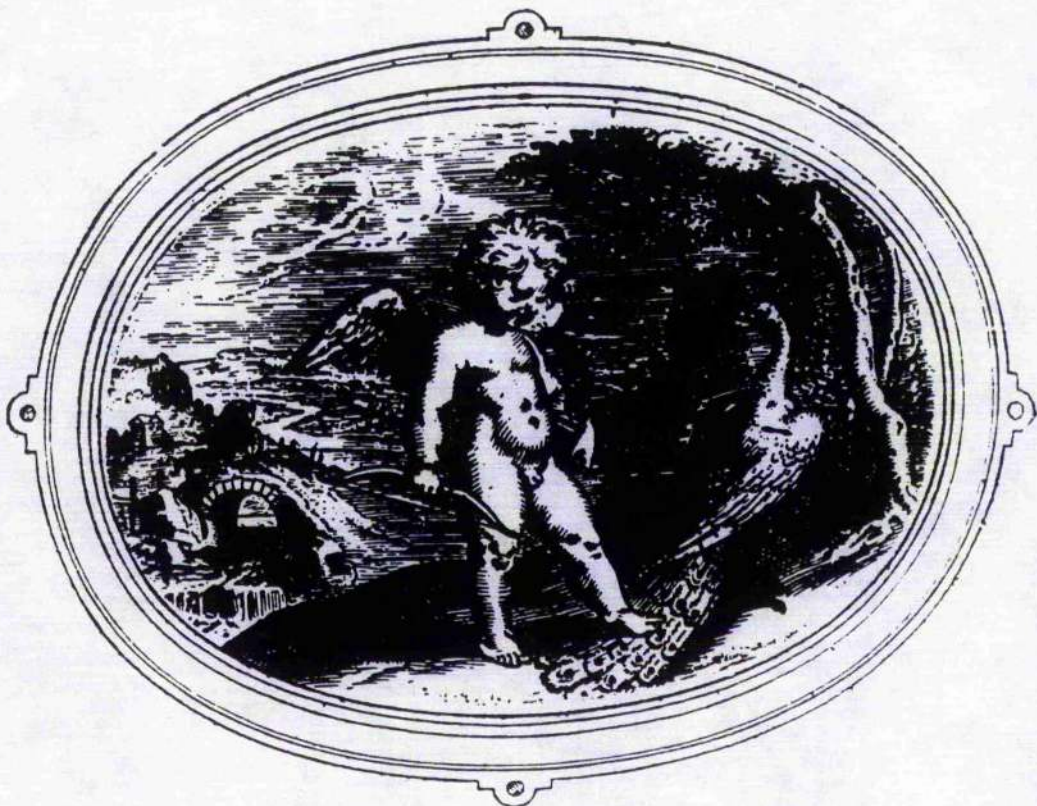
'But the more thou humblest thyself and yielddest to her love, the more oft thou shalt enjoy the crown of thy desires.' (Loeb)

Analogues:

Camerarius, *Symbolorum & Emblematum*, 3.20: 'Sibimet pulcherrima merces.' Picture.

LIMC. 'Amor. Cupido' 152. Picture of two Cupids with a peacock.

Erasmus, *Parabolae*: '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.



B b a

MAGNI CONTEMPTOR HONORIS.

*Calcat Amor fastum, nec inanes captat honores,
 Gaudet & abiccto viuere vbique loco.*
 Propert. *At quò sis humilis magis, & subiectus amori,
 Hoc magis effecto sæpè fruarè bono.*

Loue hateth pryde.

The taile loue treadeth down of the proud peacock braue,
 Because hee hateth pryde, & hath it in disdayn,
 Equalitie in loue hee thinkes doth loue mayntayn,
 And for to please his loue will please to bee a slaue.

Emblem 99 (pp. 196-197)

Picture: Cupid → doorway → inn → traveler

Motto: 'Hospitium verendum.' ('Hospitality to be feared.')

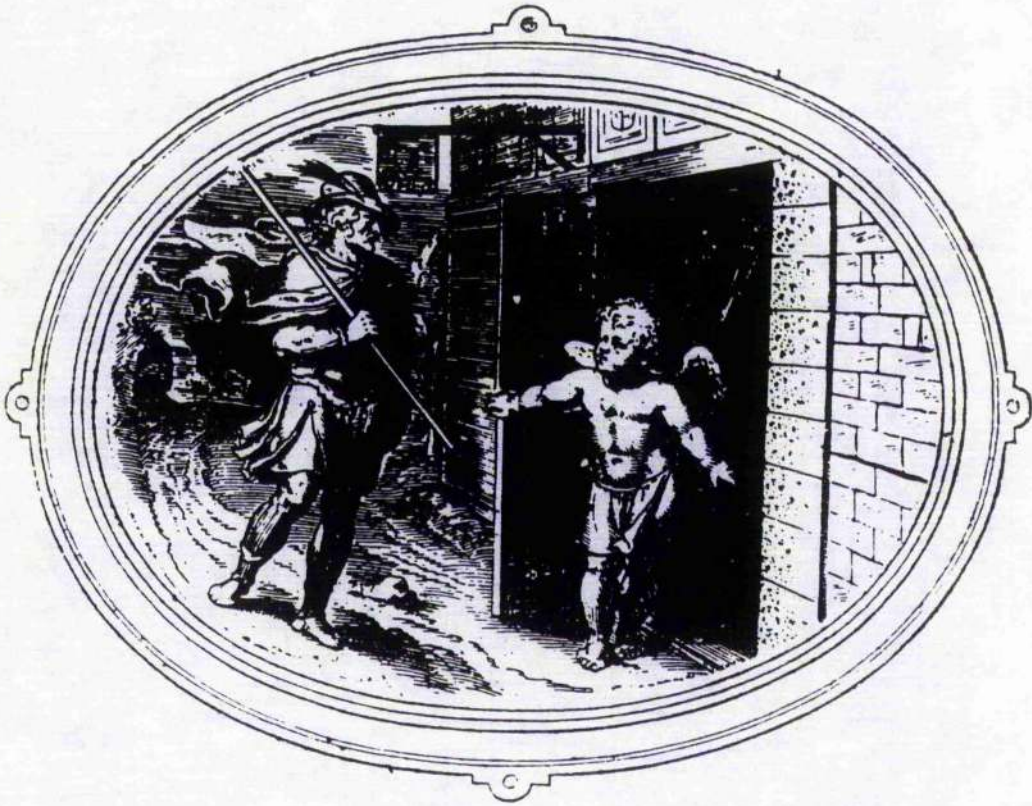
Epigram:

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*.



B b 3

HOSPITIUM VERENDUM.

Plaut. In hospitium ad Cupidinem diverti, insanum est malum:

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

Loue giues cold entretaynment.

Vnwife is hee that will in that inne lodged bee,
Where as loue is the hoste that must him entertayn,
And there in steed 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: 'Trenos aut timet mortem; cupit ire in ipsos obuius enses.' ('He has no fear of death; 'tis eager to advance even against the sword.' [Loeb])

Vaenius has rendered it differently: 'Haud timet mortem, cupit ire in ipsos obuius enses.'

Epigram:

Seneca, *Phaedra*, 613: 'Shouldst thou bid me walk through deep-drifted snows, I would not shrink from faring 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)



Senec. HAVD TIMET MORTEM, CVPIT IRE IN IPSOS
OBVIVS ENSES.

*Non me per altas ire si iubeas niues,
Pigeat gelatis ingredi Pindi iugis:
Non si per ignes ire & infesta agmina,
Cunctis paratus ensibus pectus dare.*

Loues endurance.

Where euer loue is plac'd in either hill or dale,
By south or els by north, in either cold or heat,
Eu'n at the push of pyke or perilles nere 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: 'Instruit, 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. NVLLI CVPIAT CESSISSE LABORI.

Cic. Onus non est appellandum , quod cum lxtitia feras ,
ac voluptate.
Solut Amor est , qui nomen difficulatis erubescit.

No labor wearisome.

Loue onlie is asham'd to call his labor payn,
How heaue so it bee , for toying is his ease,
As hee that hunts or haukes , his trauail 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 aerumnis.' ('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.'



C c 2

EXSATVRATVS ÆRVMNIS.

Ouid,

*Litore quot conchæ , tot sunt in amore dolores ,
Et quot silua comas , sidera Olympus habet.*

Loues infinite paynes.

There are not in the sea more billowes to bee found ,
Nor on the sandie shore more cast vp coele shelles,
But that the griefs of loue thole numbers farre excell
When aduers fortune doth in her miſhappes abound.

Emblem 103 (pp. 204-205)

Picture: Cupid → Greed → fight → 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.'



Cc3

AMANS SE SVAQVE PRODIGIT.

*En, ut Avaritiæ loculos extorqueat infans
 Penniger : ingentes nam odit amator opes .
 Prodigit ille suum, dominæ quò serviât, aurum,
 Latus in obsequio cuncta dedisse suo.*

Loue causeth liberalitie.

The wretched gredie mynd by auarice opprest,
 Loue liberall can make, how fast his pursle bee closed;
 No locks nor stringes can hold, but lightly they are losed,
 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. . .'



Theocr.

AMORI QUÆ PVLCHRA NON SVNT,
EA PVLCHRA VIDENTVR.

*Lusca puella placet cupido (ceus cernis) Amori,
Ducit & hanc iunēta, quā lubet, ille manu:
Sic & amica omnis formosa videtur amanti,
Iudicio cæcus nam vacat ille furor,*

Loue had neuer foul mistris.

Shee whome loue doth affect hee holdeth to bee faire,
His deer-beloued foul 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.

English Proverbs, L 521: 'Love makes all hard hearts gentle.' Sentiment.



D d

Horat.

NEMO ADEO FERUS EST, QUI NON
MITESCERE POSSIT.

*En, stridum Martis manibus puer eripit ensen,
Et sua bellacem vincla subire iubet.
Nemo adeo ferus est, qui non mitescere discat,
Cum sua trans fibras spicula iecit Amor.*

Loue pacifyeth the wrathfull.

Cupid the sword of Mars out of his hand can wring,
And soone aswage his wrath how furious so hae bee,
Loue can do more then stryf, by this effect wee see,
The sturdie and the stout loue doch to mylānes 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:

Ovid, *Ars Amatoria* 1.475: 'What is harder than rock, what softer than water? Yet soft water hollows out hard rock.' (Loeb). Sentiment.

Lucretius, *De Rerum Natura*, 1.313: 'The fall of drippings hollows a stone.' (Loeb) Sentiment.



D d z

D V R A T E.

*Nonne vides, filices ut duros gutta perennis
Saxa q̃ stillicidi casus & ipsa cauet,
Vtq̃ annosa cadat repetitis ictibus ilex?
Sic dabit vrgenti victa puella manus.*

By continuance.

Not with one stroke at first the great tree goes to grownd,
But it by manie strokes is made to fall at last,
The drop doth pierce the stone by falling long and fast,
So by enduring long long focht for loue is found.

Emblem 107 (pp. 212-213)

Picture: Cupid → maiden → picking → flowers

Motto: 'Ingens copia, ingens inopia.' ('Great abundance, great poverty.')

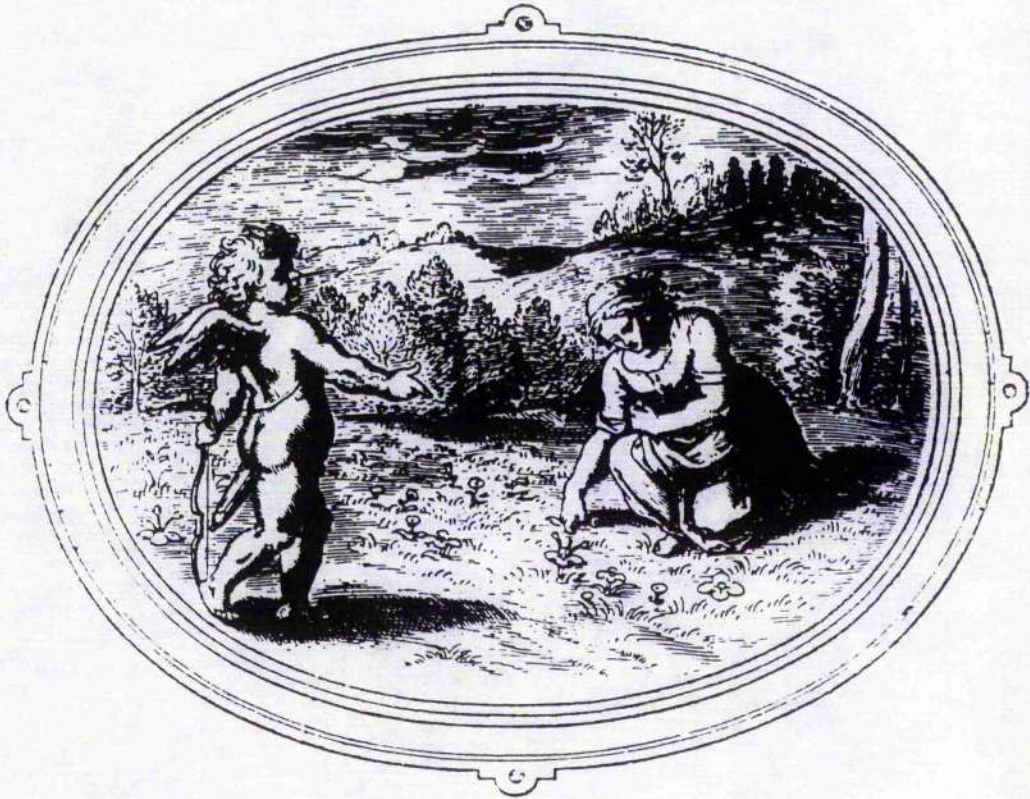
Epigram:

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:

Sambucus, *Emblemata*, sig. M 5: 'In delectu copia.' Picture; sentiment.

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.



D d 3

INGENS COPIA, INGENS INOPIA.

Plutarchi.

Vt puella in pratis alium post alium florem carpens
priorēs negligit: sic qui plures amare instituit, nullam
retinet.

Choyse breeds confusion.

Lyke to the wench that comes where fragrant flowers growes,
And still that flower plucks whereof first choyse thee makes,
But it assoone forgets as thee another takes,
So doth the wauering 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 Achæmenijs armantur Susa sagittis,
Spicula quot nostro pectore fixit Amor.*

Without ceasing.

Behold a wood of shafts in the hart-placed syde,
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 loue abyde.

Emblem 109 (pp. 216-217)

Picture: Crocodile → tears → eat → victim

Motto: 'Inversus crocodilus amor.' ('Love is the inverse of a crocodile.')

Epigram:

Vacnius: '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:

Camerarius, *Symbolorum & Emblematum*, 4.67: 'Devorat, et plorat.' Picture.

Corrozet, *L'Hecatographie*, D vi b: 'Contre les flatteurs.' Picture.

Reusner, *Emblemata*, 2.iii: 'Gloria Crocodilus.' Picture.

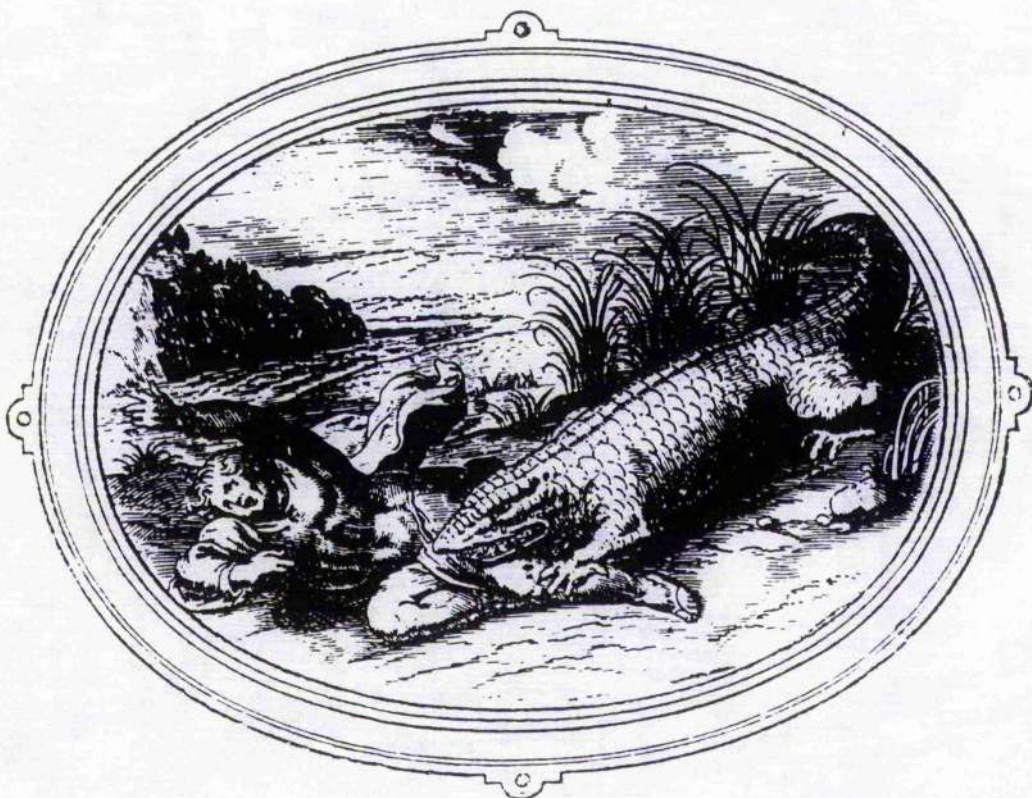
Scève, *Délie*, dizain 329: 'Amour, Cocodrille parfaict, . . . ' Sentiment.

Giovio, *Dialogo*, I 3 b: 'Crocodili lacrimae.' Picture; sentiment.

Typotius, *Symbola Divina & Humana*, 3.107: 'Crocodilli lachrymae.' Picture; sentiment.

Remarks:

This is the only emblem in which Cupid does not appear.



E s

INVERSVS CROCODILVS AMOR.

*Tali naturâ crocodilus dicitur esse,
Vt lacrymans homines enecet, atque voret.
Est Amor inuersæ sed conditionis, amantes
Nimirum ridens ille perire facit.*

The vnkynd louer killeth with laghing countenance.

The Crocodil sheds teares when shee a man destroyes,
The louer thats vnkynd doth lagh when shee doth kill,
But laght-at in distresse denotes a hatefull will,
The laghing serpent moste the louing harte 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.'



E c c

QVOD CITO FIT, CITO PERIT.

*Vt subitò incensa est stipularum flamma, citoq;
In cineres, stipulà deficiente, cadit:
Sic properatus Amor subitò evanescit in auras.
Principium feruens sapè tepere solet.*

Soon kindled soon consumed.

Straw straightwayes kindled is, & straightwayes it doth flame,
But as it kindleth soon soon it consumes away,
So loue enkindled soon dothe eu'n aslon decay,
All things begun in haste end alio as thesame.

Emblem 111 (pp. 220-221)

Picture: Hiding Cupid → mask → cover → face

Motto: 'Est simulare meum.' ('It is for me to dissemble.')

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.'



Fe 3

E S T S I M V L A R E M E V M.

*Larvatus licet incedo , copertus & ora ,
Non est quod metuas , cara puella , dolos .
Sum tibi syncerus , populo fucatus ; Amoris
Garrula ne nostrum lingua revelet opus .*

Disimulation is loves wisdom.

Not to deceaue his loue doth loue the visard vse,
Although disguyl'd hee seem his mistris need not feare,
It is those to deceaue , thar secret malice beare,
Thereby to be secure 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.

*Manè recens orto Titæ delectat Eo,
Vrit at in medio cuncta calore die.*

Apul.

Flamma sæui Amoris paruo quidem primò vapore delectat:
sed fomento consuetudinis exæstuans, immodicis ardoribus,
totos adurit homines.

First pleasant & afterward painfull.

Eu'n as the Sun yeilds ioy when it begins to rise,
And at noontyde doth scorche in greatnesse of his heat,
So loue appeering first, yeilds pleasure passing great,
But burning in his rage, there payn for pleasure lyes.



FF

FIT AMOR VIOLENTIOR AVI.

*En , frustra fortuna facem remoratur Amoris,
 Nam ferus est , alis fallit & ille moras;
 Atq; retenti instar violentius æstuat amnis.
 Sic fit & à remoris plus furiosus amans.*

By force made more forceible.

When there is ought that will the running stream restrayn,
 It doth enrage with noyse thogh it before were still,
 If fortune or ought els force loue against his will,
 Then his desyre gainsayd , by force hee seekes to gayn.

Emblem 114 (pp. 226-227)

Picture: Cupid → stormy sea → lover → anguish → arrow → breast

Motto: Ovid, *Remedia Amoris*, 692: 'Artibus innumeris mens oppugnatur amantum,
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.'



Ff2

Ouid. MIHI NŪLLA QVIES, VT LAPIS
ÆQVOREIS VNDIQVE TVLSVS AQVIS.

*Quisquis amat, vario curarum fluctuat æstu,
Nec misero noctu pausa diuq̃ datur:
Saxea ceu repes vndeundique tunditur vndis,
Ventôue Alpinis nata iugis abies.*

Loue neuer vntroobled.

As billowes in the sea against the rocks do beat,
So thoghts both day and night perturb the louers mynd,
For loue right sildome can repoied quiet fynd,
Because his restlessle thoghts his rest so ill entreat.

Emblem 115 (pp. 228-229)

Picture: Cupid → salamander → flames → torches

Motto: 'Mca 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 Heroïques*, 16: 'Nutrisco & extinguo.' Picture; sentiment.

Camerarius, *Symbolorum & Emblematum*, 4.69: 'Candide et sincere.' Picture; sentiment.

Heinsius, *Emblemata Amatoria*, 6: 'A autrui mort, a moy vie.' Picture; sentiment.

Giovio, *Dialogo*, B vi b: 'Nutrisco et extinguo.' 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, *Délie*, dizain 99.



Ff 3

M E A V I T A P E R I G N E M .

*Hei fatum crudele mihi ! mea vita per ignes
Crescit , & in medijs ignibus esse iuuat .
M: nutrit , veluti salamandram , Cyprius ardor :
Plus iuuat in te , quàm te sine flamma mori .*

Loue liueth by fyre.

Vnhu'rt amidds the fyre the Salamander liues ,
The louer in the fyre of loue delight doth take ,
Where loue thereby, to liue his nouriture doth make ,
What others doth destroy lyf to the louer giues .

Emblem 116 (pp. 230-231)

Picture: Cupid → rose

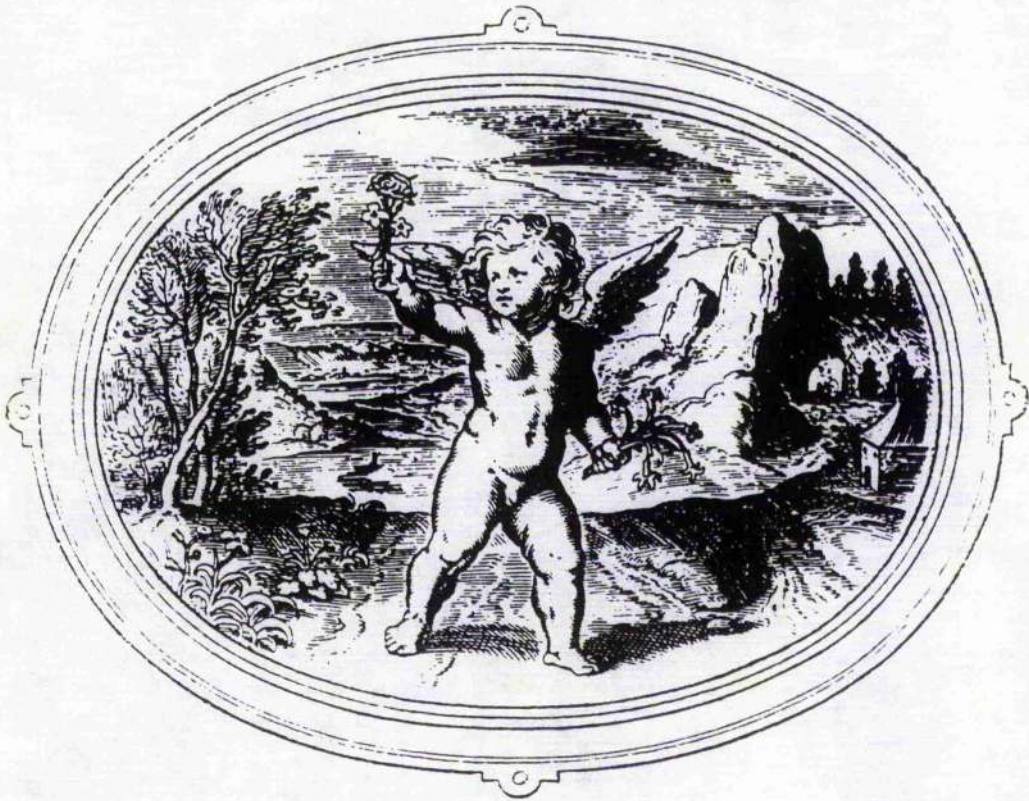
Motto: 'Semper idem.' ('Always the same.')

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.



S E M P E R I D E M.

Plut. Amica non est utendum, ut 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 paste,
Loue doth contrariwise in all tymes lyue and last,
For tyme must not bereaue true loue of due and right.

Emblem 117 (pp. 232-233)

Picture: Cupid → ring of rope → fire

Motto: 'Ad extremum.' ('To the end.')

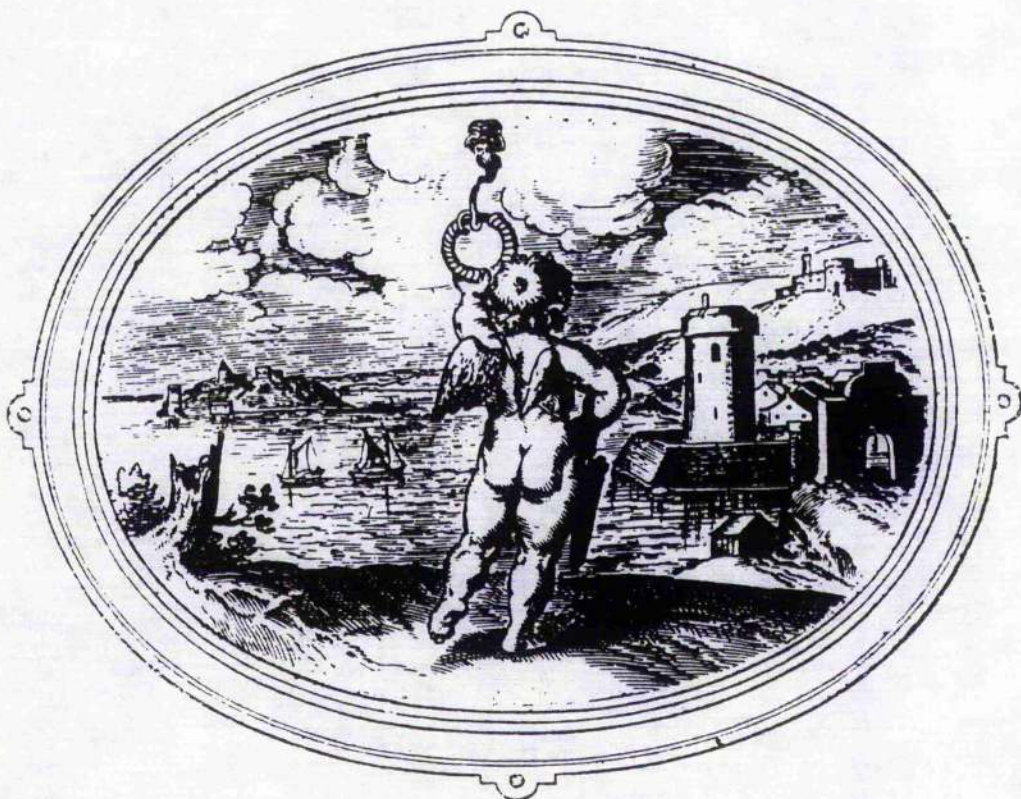
Epigram:

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:

Paradin, *Devises Heroïques*, 175: 'Vivit ad extremum.' Picture; motto.

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.



CG

A D E X T R E M V M.

*Quamdiu funis erit , tamdiu quoque flamma manebit ,
 Deficiente etiam fomite flamma perit .
 Crudelis sic verus Amor nisi morte peribit ,
 Qui potis est vitâ deficiente mori .*

Euen to the end .

The match that kindled is , lasts burning to the end ,
 So when the fyre is once in the true louers harte ,
 There doth it lasting burne , and neuer doth departe ,
 For on still lasting doth the louers 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).



C 82

ET ANNOSA CAPITVR VVLPE.

Quid non vincit Amor ? quid non puer alme cœrces ?

Qui vulpem annosam vincula ferre doces.

Non robur iuuenes , non experientia canos

Eximit , æquali quoslibet arte capis.

The old fox is oft beguyl'd.

Look look how loue somtyme the old fox doth ensnare,
Or with his arrow hit whyle hee would runne away,
Not onlie youth is caught in snares that loue doth lay,
But eu'n the craftie old want craft for to beware.

Emblem 119 (pp. 236-237)

Picture: Time → carry → Cupid → sickle

Motto: Vergil, *Aeneid*, 4.449: 'Mens immota manet.' ('Steadfast stands his will.' [Loeb])

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:

Erwin Panofsky notes in *Studies in Iconology* (New York: Oxford University Press, 1939). p.83, n. 57, that in Vaenius' Allegory in honor of the Spanish architect Herrera, Time separates the hero from Venus.

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.



C 53

Virg.

M E N S I M M O T A M A N E T .

*Tempus edax rerum pennas decurtat Amoris ,
Sed vim , tela , faces non domat vlla dies.
Sic licet imminuat Venerem etas languida amanti :
Non tamen affectus tollitur omnis ei .*

Loues harte is euer young.

Tis onlie tyme that can the winges 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 earter loues to heare the lashing 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.



V I N C I T A M O R A S T V.

Ouid.

*Centum fronte oculos, centum post terga gerebat
Argus, & hos vnus sæpè fefellit Amor.*

Loue exceeds in subtiltie.

Thogh Argus do not want an hundreth eyes to see,
Yet Cupid by his pype can bring them cloſe a-ſleep.
But who a-ſleep can ought from Cupid ſafely keep?
When watchfulnes it ſelf 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.



H h

AMARE VOLO, POTIRI NOLO.

*Stulte quid assiduo tua membra labore fatigas?
 En tibi, quam sequeris, præda supina iacet.
 Quàm 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 hauing hit the deer that first hee lyked best,
 Some other doth pursue and let the former rest,
 Not seeking for to haue, but onlie for to chace:

Emblem 122 (pp. 242-243)

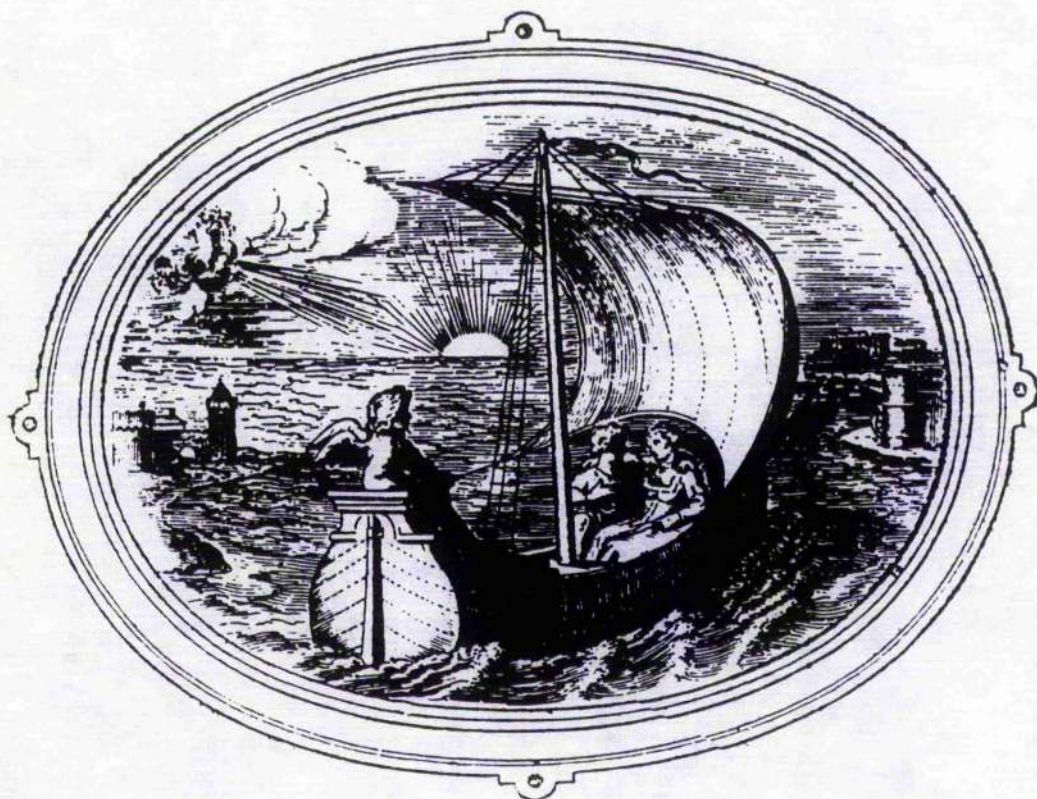
Picture: Cupid → ship → lovers → full sail

Motto: 'Quam bene navigant, quos amor dirigit?' ('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.'



H h

QVAM BENE NAVIGANT, QVOS AMOR DIRIGIT?

Tibul. *Si quis amat, quod amare iuvat feliciter ardet,
Gaudeat, & vento nauiget ille suo.*

Eurip. *Quicumque homines amore capti fuerint,
Si commodos nanciscantur amores,
Nullum eis abest 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 porte,
But of this fortune few can iustly make reporte,
That enuy should not one contrarie blast afford.

Emblem 123 (pp. 244-245)

Picture: Cupid → vines → lover → elm

Motto: 'Transilit et fati litora magnus amor.' ('A great lover leaps over even the shores of fate.')

Vaenius 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:

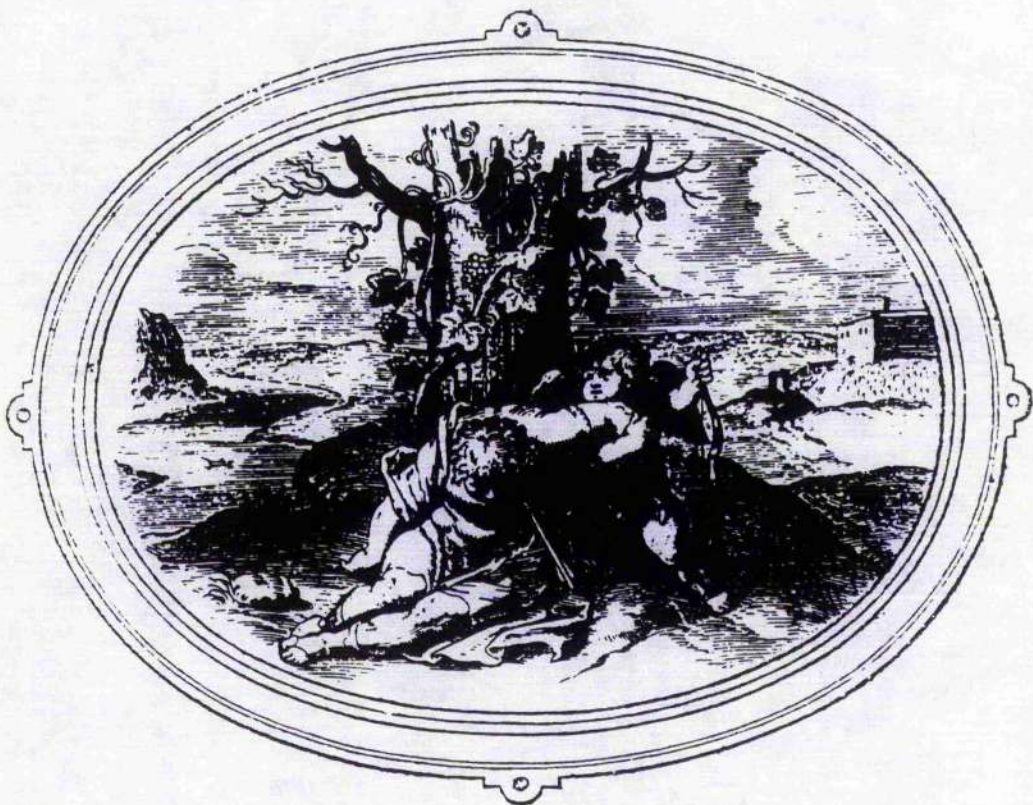
Camerarius, *Symbolorum & Emblematum*, 1.34: 'Amicus post mortem.' Picture; sentiment.

Heinsius, *Emblemata Amatoria*, 17: 'Ni mesme la mort.' Picture; sentiment.

Alciati, *Emblemata*, 160: 'Amicitia etiam post mortem durans.' Picture; sentiment.

Remarks:

The vine embracing the elm is proverbial. See *English Proverbs* (F.P. Wilson, ed., 3rd edn., Oxford: Clarendon Press, 1970), V 61.



H h 3

Ouid. TRANSILIT ET FATI LITORA MAGNVS AMOR.

Alciat. *Arentem senio nudam quoque frondibus vlmum
Complexa est viridi vitis opaca coma.
Exemploq; docet tales nos querere Amores,
Quos neque disiungat fœdere summa dies.*

Loue after death.

The vyne doth still embrace the elme by age ore-past,
Which did in former tyme those feeble stalks vphold,
And constantly remaynes with it now beeing old,
Loue 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 vitæ tibi, vita, remansi,
Nunc mea cum vita flamma sepulta iacet.
Iam satis, & plusquam satis est, satis usque probatum est,
Nam mea mors veri testis Amoris erit.*

Triall made to late.

Too late the proof is made to make true meaning seen,
When by noht els but death it onlie must bee known,
Tis too extreme a proof where such effect is thewn,
Enough but not toomuch, alas enough had been.

CENSURA.

Emblemata hęc, Othonis VznI industria & ere tabulis expressa, quod honesti Amaris virtutem, & naturam representent, & ad priscum ritum graphice accommodent: quodq; ab eorumdem interpretatione casta mentes meriti non debent abhorre- (quamquam, ut habet Seneca, in eodem prato bos herbam querat, leporem canis, ciconia lacertam) poterunt ad multorum honestam recreationem prelo committi. Alt. Antwerp. 3. Kal. Decem. 1607.

*Laur. Beyerlinck, S. Theol. Licent. Eccl.
Cathed. Ant. Canon. & Censor.*

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Typis Henrici Swingenij.

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