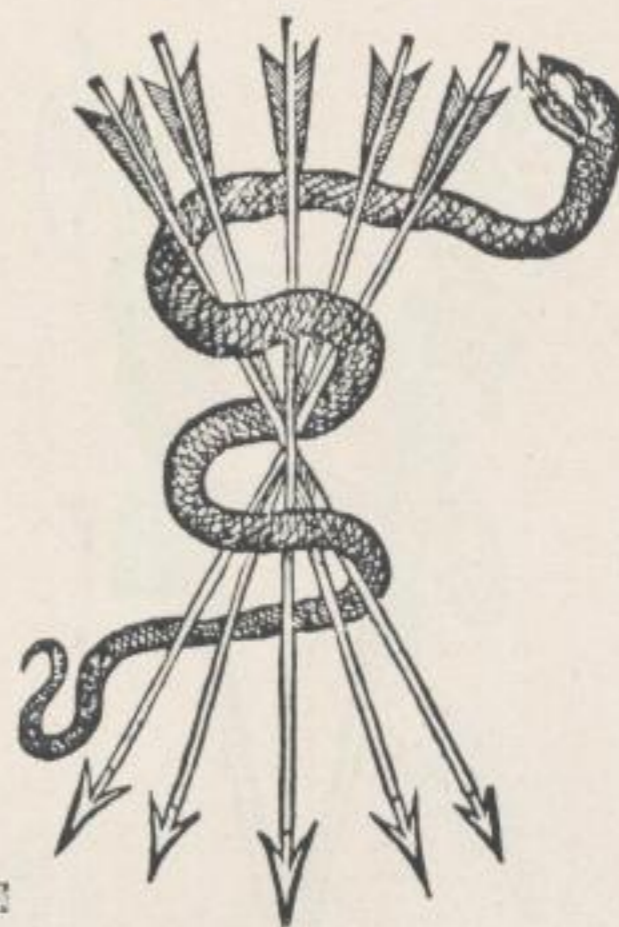


racteristic of applied art in the 16th and 17th centuries. The purpose of these emblems was to provide a pretentious but strictly exclusive cultured class with ornamental devices. They may be defined in terms of picture writing expressing its epigrammatic contents in allegorical form with learned allusions, so that actually only the initiated can guess their meaning. Emblems were of a personal nature and were displayed alongside family coats-of-arms as mottos, hence their other appellation, devices. Emblems were worn as ornamental clasps on hats, scarves and garments or were embroidered on coats and cloaks. Finally these emblems were impressed as decorative designs on household furnishings of every description. Despite the tremendous vogue of this fashionable diversion in the 16th century we today are only familiar with these remarkable emblems from seeing them in some old family album or as printer's marks dating from the century of the Reformation—to mention only the "Anchor with the Dolphin", the mark of the Venetian printer Aldus Manutius. Nevertheless this defunct emblem literature has retained a spark of life that may serve to stimulate the imagination of some artist of our own day and generation. We mean the long-forgotten book by Claude Paradin, the French heraldic deviser, which is entitled "Heroic Devices" (Lyons 1553). The



Celsa potestatis species!
Hohes Zeichen der Macht!



Vis nescia vinci!
Unbesiegle Kraft!



Agere et pati fortia!
Tapferes tun und ertragen!