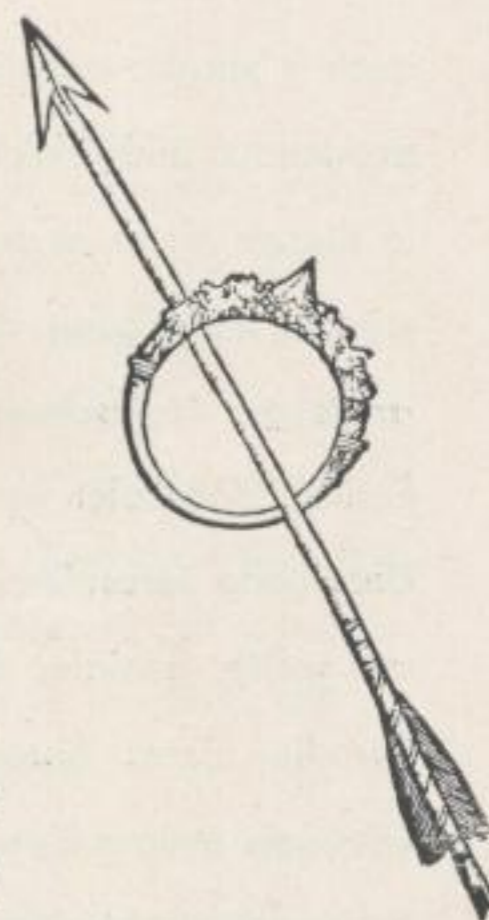


woodcuts in this book may be termed a blare of trumpets drowning the rest of the music in the orchestra of those learned emblem writers and devisers of the 16th century. Whereas Alciati and his successors devoted all their energies to devising outlandish hieroglyphics Paradin for his part employed the terse, supple language of heraldry. Thus abstruse designs smothered with classical affectation give place to striking, simple compositions easily imprinted on the memory by virtue of the convincing, vigorous device. At the same time the fashionable exclusiveness of current emblem books became out dated and was replaced by more universal maxims of life: monuments of heroic virtues accompanied by instructive symbols of the complete power of the state and laws.—The subject-matter of these pictures derives for the most part from Ancient History and events of the Middle Ages. Summing-up, he says: Whether that bold deed of Mutius Scævola's is symbolized in the allegorical picture of a mailed fist defying the flames, whether the chained partisans depict the indissoluble unanimity of ancient Latium, or whether the shield studded with arrows proclaims the Imperial statecraft of Ancient Rome "parcere subjectis et debellare superbos" (Virgil), the deviser pursues the lofty aim of extracting a symbol applicable to all time from the historical theme.



Hoc Caesar me donavit!
Damit beschenkte mich Caesar!



Supplicio laus tuta semel!
Standhaft im Hochgericht
rettet er Leben und Ruhm!



Flammescit uterque!
So flammen sie beide!