

nością zbiorów emblematów) i „po co?”. To ostatnie jest pytaniem najważniejszym: pytaniem o sens i symboliczną wymowę sygnatów drukarskich, o to, co, posługując się ich milczącą mową, chcieli wyrazić ich twórcy i co mogli rozumieć czytelnicy. Precyzyjna i niepodważalna odpowiedź na to pytanie bywa trudna, gdyż brak świadectw zewnętrznych wobec sygnatów, na przykład komentarzy wydawców czy użytkowników książek i nierzadko (jak w przypadku sygnatów Oficyny Łazarzowej i Drukarni Akademii w Zamościu), trzeba ją zatem formułować w postaci

hipotezy, nie zaś autorytarne stwierdzenia. Próby odpowiedzi na pytania o źródła i symboliczne znaczenia sygnatów drukarskich warto chyba jednak podejmować, bo badając te niewielkie ryciny odnajdujemy związki istniejące wewnątrz dawnej kultury, odkrywamy sposoby, w jakie niektóre tematy i motywy, tak literackie, jak plastyczne żyły, powracały, wpływały na siebie w rozmaitych ośrodkach kulturalnych w całej Europie, oraz rekonstruujemy obraz mentalności dawnych typografów i intelektualistów, współpracujących z ich oficynami.

NOT ONLY ALCIATI. ON THE KINSHIP BETWEEN TWO POLISH PRINTER'S DEVICES
AND THE EMBLEMATIC COMPOSITIONS FROM *SYMBOLICARUM QUAESTIONUM DE UNIVERSO GENERE
LIBRI QVINQUE* BY ACHILLE BOCCHI

The Polish printers of the Renaissance, while inventing their printer's devices often drew inspiration from emblem books. The most influential of them was obviously that by Andrea Alciati as is testified, for example, by the printer's device of a Cracow printer, Mateusz Siebeneicher. The prototype of his device can be found in Alciati's collection of emblems, in the *pictura* (or icon) of the 'Concordia' emblem, although the immediate model for the graphic rendering of the Cracow sign was a device used by Joannes Steelsius of Antwerp.

However, Alciati's emblem book was not the only source of Polish printers' devices. Another collection of emblems, which was most probably used by the authors of Polish printer's devices, was Achille Bocchi's *Symbolicarum quaestionum de universo genere libri quinque*. Both the iconography and the ideological contents of two Polish printer's devices were apparently modelled on emblems from this collection, namely, that of the Lazarus' printing house [*Officina Lazari*; Drukarnia Łazarzowa], run in Cracow by the well-educated publisher Jan Januszowski (Łazarzowic), and that of the Zamojska Academy printing house, established by a Polish magnate Jan Zamoyski, but co-founded also with Januszowski.

As a device for his Lazarus' printing house Januszowski chose an image of an obelisk. His choice was both a manifestation of Egyptomania, one of the currents that shaped the culture of Renaissance Europe, and a reflex of the printer's intellectual fascinations, who was keenly interested in astronomy, astrology, and was himself a publisher of hermetic treatises. He knew that an obelisk, which resembles a sunbeam, might signify Christ – the light of the world, the true sun – and was familiar with Georg Joachim Rheticus' thoughts, for whom an obelisk was a symbol of the earliest philosophy, human knowledge and God's immeasurable wisdom.

Moreover, Januszowski wanted that the obelisk impressed on the title pages of books published by his Drukarnia Łazarzowa be understood not only as a sign of eternal wisdom but as a symbol of fame and immortality as well. In the present author's opinion, it was in Achille Bocchi's *Symbolicae quaestiones* that the Cracow printer could have found a decisive inspiration for using the obelisk as his device (since in Bocchi's book one can find an emblem depicting an obelisk symbolising the true glory

and eternal memory, with an eloquent inscription reading: 'Resurgit ex virtute vera gloria'). This emblematic inspiration deriving from *Symbolicae quaestiones* does not, of course, exclude other sources that might have contributed to the creation of the Januszowski's device. An obelisk made a perfect printer's device precisely because it had wide connotations, ancient traditions, and could be understood in many different ways. It was at once a hermetic sign of divine wisdom and a symbol of terrestrial glory, perpetuated in human memory.

The device of the Zamojska Academy printing house was similarly ambiguous and also had eclectic sources. It shows a knight mounted on a winged horse, that is, Bellerophon on Pegasus about to kill Chimera. The authors of the device must have drawn inspiration from two emblem books: that by Alciati and that by Bocchi, but the original prints from *Emblematum libellus* and *Symbolicae quaestiones* had been thoroughly transformed. The transformation was, first of all, due to the lack of skill of the Polish artist, and second, a result of adaptation of an old image to its new function. The inscriptions accompanying the emblems in Alciati and Bocchi were omitted but their 'virtual' presence allows a conjecture as to what the authors of the device intended to express. Both mottoes optimistically underscore the fact that the forces of evil (embodied by Chimera) can be vanquished, if it is virtue that squares up to fight. In comparison with Alciati, new and interesting content can be inferred from the inscription used by Bocchi. It not only alludes to Quintilian's definition of the ends of rhetoric but also implies the conviction of causative force behind the art of the word, the rhetorical skill, preaching the 'truth coming from God'. This 'rhetorical' interpretation of the fight with Chimera, based on ancient authors, was very popular among the sixteenth-century humanists and could also have been attractive for intellectuals looking for an appropriate device for a printing house that was closely related to an institution of learning. According to this interpretation, Bellerophon killing Chimera would symbolise not a person but rather an idea: he would embody not only the efforts of Jan Zamoyski, the founder of both institutions – the academy and the printing house – but the power of wisdom, the strength of skills (also in rhetoric) and the might of truth, all contained in the books published by the Zamojska Academy printing house.