

Title: Skovoroda's Emblematic World
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In early-modern Europe, emblems were everywhere. They were “found in stained-glass windows, jewelry, tapestry, needlework, painting and architecture. Veritable emblem programmes [were] found adorning the walls of private residences and ecclesiastical buildings” (Daly, 53). And, as Skovoroda (1722-1794) attests, emblems also adorned the halls of the Kharkiv Collegium. One of them, depicting a lizard with a star in its skull, became the topic of his 29th Fable. Its *subscriptio*—“*Sub luce lues*”—Skovoroda translated as “pod siianiem iazva” and likened to the aphorism “Hroby povaplennyi.”

The same Latin *subscriptio* is found in emblem 48 of Diego de Saavedra Fajardo's *Idea de un príncipe político cristiano...* (1640). A version of the emblem, titled “Chameleon,” was published by Nestor Maksymovych-Ambodik in the multi-lingual collection *Emvlemy i Simvoly* (1788). A Strassbourg-educated doctor, who hailed from the Poltava region and attended the Kyiv-Mohyla Collegium, Maksymovych cited the emblem's *subscriptio* first in Slavonic, then in Russian, Latin, French, German and, finally, English (“Among honey is gall”).

This paper compares Skovoroda's treatment of the lizard emblem with that of Saavedra Fajardo and Calderón de la Barca. The comparison tests the hypothesis that “the emblematic quality of an object is not to be understood as a subjective decision on the part of its designer, but rests on the fact that the object ‘depicts’ something which transcends the physical and factual dimension of its existence” (Jöns, 79). This paper's premise is that the emblem cannot be divorced from its accompanying texts.

Multilingual treatments of emblemata, such as Skovoroda's and Maksymovych's, suggest that the emblematic quality of an object—regardless of its designer's intentions—is affected by the subjective choices of the interpreter.

Daly, Peter. “The Emblematic Tradition and Baroque Poetry.” Gerhardt Hoffmeister, ed. *German Baroque Literature*. New York, 1983.

Jöns, Dietrich. Das “Sinnen-Bild.” *Studien zur allegorischen Bildlichkeit bei Andreas Gryphius*. Stuttgart, 1966.