

PART 5

Jesuit Approaches to Personification



Figured Personification and Parabolic Embodiment in Jan David's *Occasio Arrepta, Neglecta*

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In the prefaces and dedications of his four emblem books—*Veridicus Christianus* (*The True Christian*, ed. prin., 1601), *Occasio arrepta, neglecta* (*Occasion Seized, Shirked*, ed. prin., 1605), *Paradisus sponsi et sponsae, et Pancarpium Marianum* (*Paradise of the Bridegroom and Bride, and Marian Garland*, ed. prin., 1607), and *Duodecim specula* (*The Twelve Mirrors*, ed. prin., 1610)—as also in many of the emblems proper, the Jesuit emblematiser Jan David propounds a general *doctrina imaginis* that construes sacred images as key instruments of spiritual reflection, instruction, and renewal [Figs. 14.1–4].¹

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- 1 For bibliographic data on David's four emblem books, see Backer Aug. de – Backer Al. de – Sommervogel C., *Bibliothèque de la compagnie de Jésus*, 9 vols. (Brussels: 1890–1900; Paris: 1890–1932) 11, cols. 1844–1853; Daly P.M. – Richard Dimler G., S.J., *The Jesuit Series, Part One (A–D)* (Montreal etc.: 1991) 147–162; and Imhof D., *Jan Moretus and the Continuation of the Plantin Press*, Bibliotheca Bibliographica Neerlandica, Series Major III, 2 vols. (Leiden: 2014) 1, 221–223 (*Duodecim specula*), 224–227 (*Occasio*), 227–229 (*Paradisus et Pancarpium*), 229–234 (*Veridicus Christianus*). A brief but trenchant account of David's place within the Dutch literary canon appears in Porteman K. – Smits-Veldt M.B., *Een nieuw vaderland voor de muzen. Geschiedenis van de Nederlandse literatuur, 1560–1700* (Amsterdam: 2009) 134, 294–296, 484. On David's image theory as it relates to the Jesuit understanding of the *imago*, see Dekoninck R., *Ad imaginem. Status, fonctions et usages de l'image dans la littérature spirituelle jésuite du XVII^e siècle* (Geneva: 2005) 194–196, 286–297, 312–324, 339–349. On David as emblematiser, see Dekoninck R. – Guiderdoni-Bruslé A. – Vaeck M. van et al., *Emblemata Sacra: Emblem Books from the Maurits Sabbe Library*, Katholieke Universiteit Leuven [exh. cat., Maurits Sabbe Bibliotheek, Leuven; Francis A. Drexel Library, Saint Joseph's University, Philadelphia] (Philadelphia: 2006) 29–31, 55–62; and Daly P.M., *The Emblem in Early Modern Europe: Contributions to the Theory of the Emblem* (Farnham, Surr. – Burlington, VT: 2014) 126, 192. The *Veridicus Christianus*, unlike the *Occasio*, *Paradisus*, and *Duodecim specula*, was first written in Dutch, then translated into Latin by David himself, who enriched the exegetical apparatus; on the *Christelijken waerseggher* and its relation to the *Veridicus Christianus*, see Waterschoot W., “*Veridicus Christianus* and *Christelijken Waerseggher* by Johannes David”, in Dekoninck R. – Guiderdoni-Bruslé A. (eds.), *Emblemata Sacra: Rhétorique et herméneutique du discours sacré dans la littérature en images* (Turnhout: 2007) 527–534; and Imhof, *Jan Moretus* 1, 234–236. On the joint involvement of the publisher Jan Moretus and printmaker



FIGURE 14.1 Workshop of Philips Galle, Title-Page, *Veridicus Christianus*. Engraving, in-quarto. In Jan David, S.J., *Veridicus Christianus* (Antwerp, Ex officina Plantiniana: 1601).

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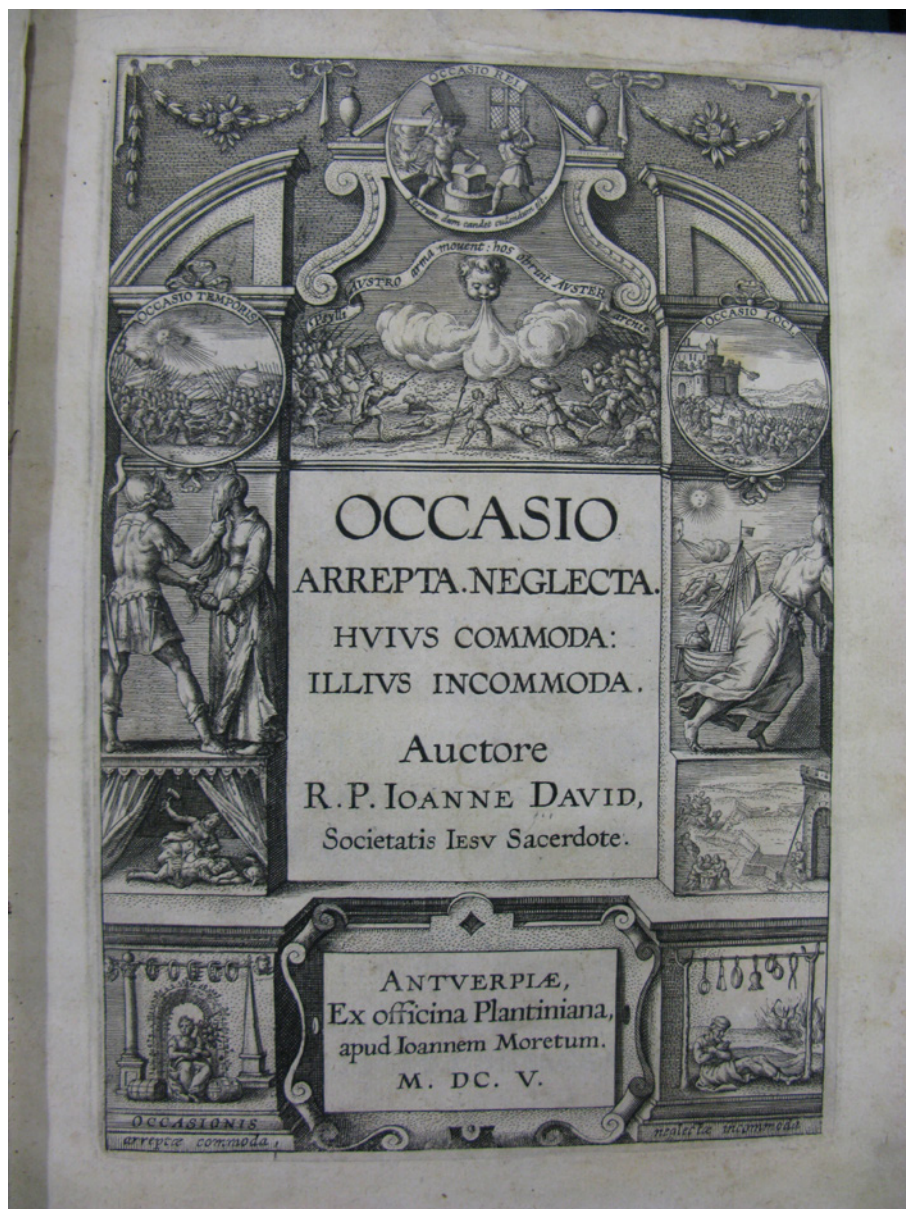


FIGURE 14.2 *Theodoor Galle, Title-Page, Occasio. Engraving, in-octavo. In Jan David, S.J., Occasio arrepta, neglecta. Huis commoda, illius incommoda (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).*
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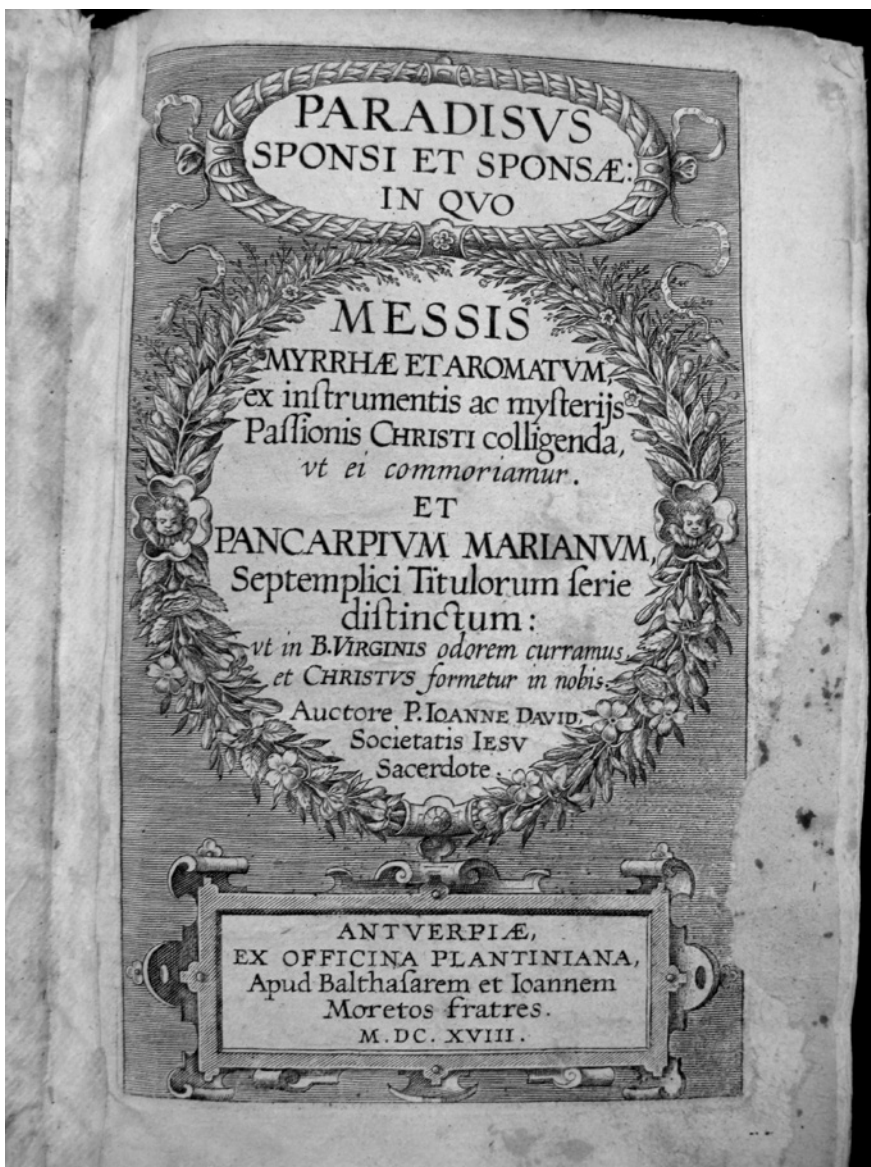


FIGURE 14.3 *Theodoor Galle, Title-Page, Paradisus. Engraving, in-octavo. In Jan David, S.J., Paradisus sponsi et sponsae: in quo messis myrrhae et aromatum, ex instrumentis ac mysterijs Passionis Christi colligenda, ut ei commoriamur. Et Pancarpium Marianum, septemplici titulorum series distinctum: ut in B. Virginis odorem curramus, et Christus formetur in nobis (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1607; reprint ed., Antwerp, Ex officina Plantiniana, apud Balthasarem et Ioannem Moretos fratres: 1618).* THE NEWBERRY LIBRARY, CHICAGO.



FIGURE 14.4 *Theodoor Galle, Title-Page, Duodecim specula. Engraving, in-octavo. In Jan David, S.J., Duodecim specula Deum aliquando videre desideranti concinnata (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1610).*
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He characterizes meditative prayer—the process his emblems are designed to facilitate—as a method of fixing the *imago Christi* within the votary's mind, heart, and spirit. Just as a skillful painter, explains David in the dedicatory preface of the *Veridicus Christianus*, diligently strives to express after the life (*advivum*) whatever he judges worthy of imitation, so a true Christian (*veridicus Christianus*) must steadfastly endeavor to portray within himself the life and teachings of Christ, thereby the better to imitate them, as if they had actually been seen, heard, and recorded *ad vivum* [Fig. 14.5].² The *Occasio arrepta*, *neglecta* fulfills this mimetic function by exploring a distinctive paradigm of the emblematic image: as David points out in his "Preface to the Reader", the book's twelve emblems originate in the conversion of a pagan idol—the winged and changeable goddess Occasio, famously portrayed by Phidias and described by Ausonius—into a prosopopoeic device capable of carrying a

Philips Galle in the production of the *Veridicus Christianus*, see Sellink M., "Joannes David, *Veridicus christianus*", in Imhof D. (ed.), *The Illustration of Books Published by the Moretus* [exh. cat., Plantin-Moretus Museum, Antwerp] (Antwerp: 1996) 88–89. On the *Occasio* and its eponymous *dramatis persona*, see Mylryan J., "A Parochial Twist on a Secular Proverb: Occasio's Bald Pate and the 'Opportunity' to Be Good in Joannes David's *Typus Occasionis* and *Occasio arrepta*", *Emblematica* 16 (2008) 133–150. On the *Paradisus* and its corollary embedded emblem book, the *Pancarpium Marianum*, see Delfosse A., *La 'Protectrice du Païs-Bas': Stratégies politiques et figures de la Vierge dans les Pays-Bas espagnols* (Turnhout: 2009) 215–216; Melion W.S., "Meditative Images and the Portrayal of Image-Based Meditation", in Melion W.S. – Dekoninck R. – Guiderdoni-Bruslé A. (eds.), *Ut pictura meditatio: The Meditative Image in Northern Art, 1500–1700* (Turnhout: 2012) 7–60, esp. 32–60; and idem, *The Meditative Art: Studies in the Northern Devotional Print, 1550–1625*, Early Modern Catholicism and the Visual Arts 1 (Philadelphia: 2012) 334, 336–339. On the *Duodecim specula*, see Waterschoot W., "Joannes David Editing 'Duodecim specula'", in Manning J. – Vaec M. van (eds.), *The Jesuits and the Emblem Tradition: Selected Papers of the Leuven International Emblem Conference, 18–23 August 1996* (Turnhout: 1999) 353–364; and Melion W.S., "Scriptural Authority in Word and Image", in Brusati C. – Enenkel K.A.E. – Melion W.S. (eds.), *The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400–1700*, Intersections: Interdisciplinary Studies in Early Modern Culture 20 (Leiden – Boston: 2012) 1–46, esp. 22–37. The standard literary biography is Geerts-Van Roey L. – Andriessen J., S.J., "Pater Joannes David S.J (1546–1613)", *Ons geestelijk erf* 30 (1956) 113–155; also see Andriessen J., "Leven en werk van Joannes David s.j. 1546–1613", *West-Vlaanderen: tweemaandelijks tijdschrift voor kunst en cultuur* 12 (1963) 220–224; and Mûelenaere J. de, "De Jezuïeten in en uit Kortrijk, 1583–1993. I. Het begon met Joannes David, 1546–1613", *Avond (Brugge)* 23.6 (1993) 35–46.

- 2 David Jan, S.J., *Orbita probitatis ad Christi imitationem Veridico Christiano subserviens*, in idem, *Veridicus Christianus* (Antwerp, Ex officina Plantiniana: 1601; reprint ed. Antwerp, Ex officina Plantiniana: 1606) 353.

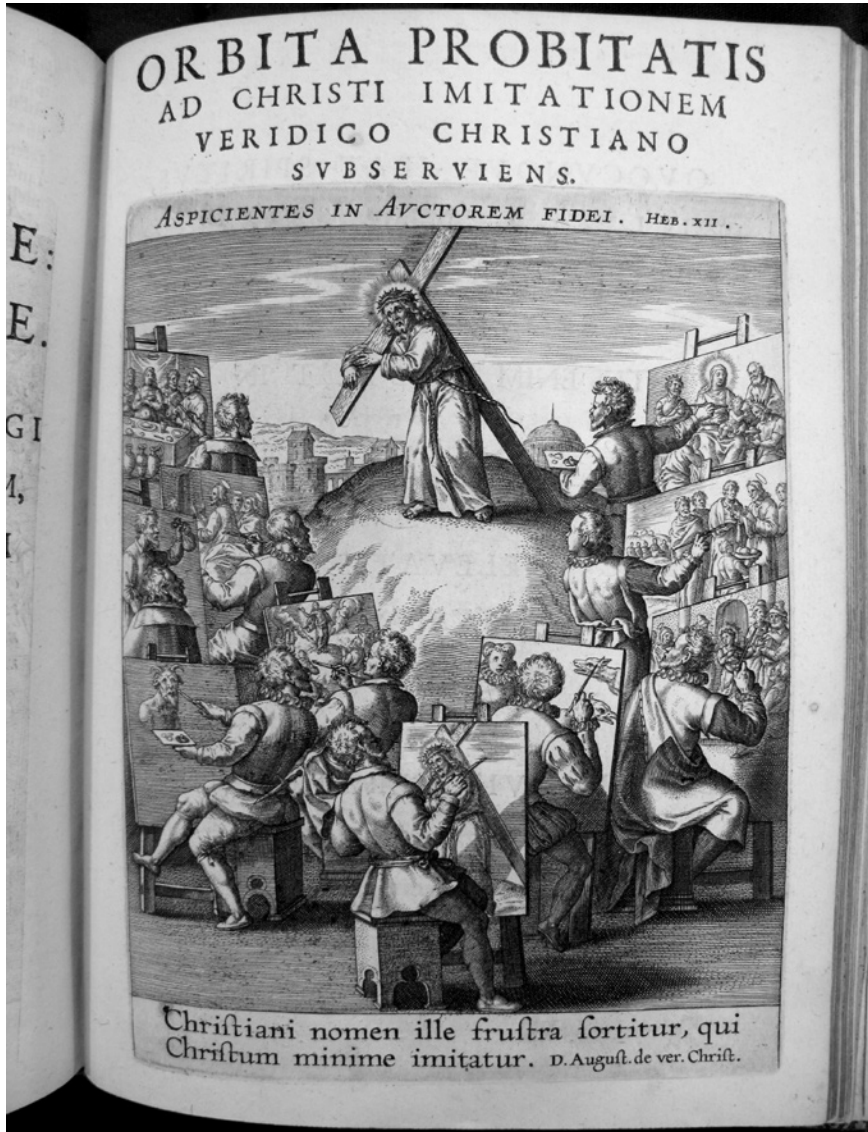


FIGURE 14.5 *Theodoor Galle, Frontispiece, Orbita probitatis ad Christi imitationem Veridico Christiano subserviens. In Jan David, S.J., Veridicus Christianus (Antwerp, Ex officina Plantiniana: 1601).*

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Christian meaning [Fig. 14.2].³ The goddess is transformed emblematically into the personification of Opportunity ‘seized’ (‘arrepta’) or ‘shirked’ (‘neglecta’) as the respective occasion of doing what is good or bad. In turn, this process of conversion is compared to that of converting the meditator into a true follower of Christ, capable of seizing every opportunity of imitating him.

***Schemata* (Sensory Images), *Sinneken* (Embodied Vices), and the Personification Occasio**

David employs the term *schemata* (sensory images) to designate the sequence of twelve emblematic *picturae* in the *Occasio*, thus emphasizing that his personifications are ‘figurative images’ (‘imagines figuratae’), to be seen, parsed, and interpreted, rather than ‘idolatrous effigies’ (‘imagines idololatriae’), to be revered *per se*.⁴ They are inserted into narrative situations that resemble episodes from a theatrical *spel van sinne*, a dramatized argument enacted by allegorical characters, including *sinneken* who embody vices [Figs. 14.9–10]. Indeed, the book incorporates, as an appendix, the full text of David’s “Occasio”, the school play on which he drew for the emblematic *interlocutores*, *scenae*, and *schemata* [Fig. 14.6]. The principal *dramatis personae*, the twelve-part story of whose mutual interaction and encounters with other personifications the *Occasio arrepta, neglecta* chronicles, are Occasion (*Occasio*), Time (*Tempus*), and Guardian Angel (*Angelus Tutelaris*) who bodies forth the imperative of Divine Will (*Nutus Divinus*) [Fig. 14.9–10]. These *personae* are seen repeatedly to engage with five prudent and five imprudent youths who function as exempla, rather than as personifications: they stand for the emblem book’s morally and spiritually malleable users, and accordingly, they are compared by David to parabolic entities such as the wise and foolish virgins in *Matthew* 25:1–13 [Figs. 14.10–20].

3 David Jan, S.J., “Praefatio ad lectorem”, in *Occasio arrepta, neglecta. Huius commoda: illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605) fols. ++1r-++3r, esp. ++1r-++2r.

4 The term *schema*, as Erich Auerbach argues in his seminal essay on figural interpretation, refers to perceptual or outward form or shape. When paired with or subsumed into *figura*, it implies that the process of figuration is phenomenal, which is to say, perceptible to the senses. David, in using *schemata* to designate the emblematic *picturae*, emphasizes their visibly pictorial status and, collaterally, he insists on the fact that they are populated by embodied characters and characterful personifications with whom we may sensibly interact. See Auerbach E., “Figura”, in idem, *Scenes from the Drama of European Literature*, trans. R. Mannheim, *Theory and History of Literature* 9 (Minneapolis: 1984) 7–76, esp. 14–15.

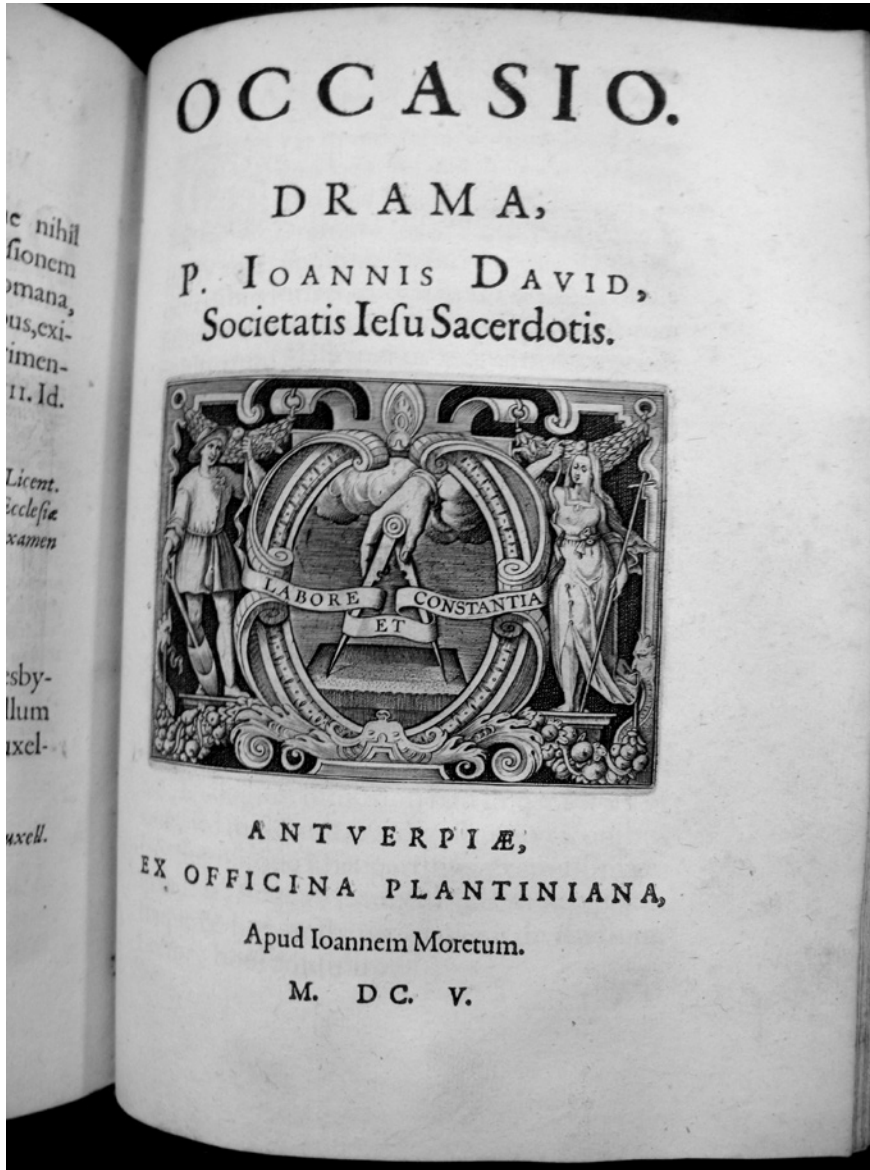


FIGURE 14.6 *Theodoor Galle, Fronstispiece, "Occasio. Drama". In Jan David, S.J., Occasio arrepta, neglecta. Huis commoda, illius incommoda. (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).*
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Occasio arrepta, neglecta is thus a new kind of emblem book, its *schemata* consisting of embodied exempla and personifications whose performative interactions bring to life a series of dramatic situations resembling those of an allegorical *spel van sinne*. Likewise distinctive is the book's tripartite apparatus—first, the play text [Fig. 14.6]; second, the twelve *schemata* each of which operates emblematically, comprising a motto, pictorial image, and dialogic epigram [Figs. 14.9–20]; and third, the twelve chapters that comment on the nature of the exempla and personifications, and elaborate upon the moral, affective, and spiritual consequences of their actions, as well as unfolding their attendant thought processes [Fig. 14.7]. The question I want to pose is how do the personifications operate within these three parts and also across them. This issue is worth raising, since David was the Jesuit order's foremost emblematiser, and his diverse emblem books, mainly published by Jan Moretus of the Officina Plantiniana, were not only beautifully produced but also widely disseminated. David's investment in emblematics surely aligns with the codification of *emblemata* as an advanced rhetorical exercise within the Jesuit *Ratio studiorum* of 1599.⁵ His books modify these hermeneutic exercises, changing them into meditative spiritual exercises for a wider public of elite reader-viewers.

The reader's preface introducing part 3 of the book, the allegorical play titled "Occasio, drama", explains that David wrote this script both to amuse himself and as an exercise for students of 'tender age'. Having composed it in simple verses for their benefit, he then extracted selected passages, causing them to be engraved onto the twelve plates of his print series, the *Typus occasionis*, first published by the engraver-publisher Theodoor Galle in 1603. These prints have now been incorporated into the *Occasio arrepta, neglecta*, wherein they serve to anchor the book's twelve chapters. In order to harmonize the prints and chapters with the play whence, as he claims, the whole book originated, he has renamed the play's twelve acts *schemata*, thereby insisting on the mutual relation between the pictures and the dramatic episodes: 'I should wish to advise

5 For the rule pertaining to emblematic *concertatio*, see "Règles du professeur de rhétorique [386]", in Demoustier A. – Julia D. (eds.), *Ratio studiorum. Plan raisonné des études dans la Compagnie de Jésus*, trans. L. Albrieux – D. Pralon-Julia, annot. M.-M. Compère (Paris: 1997) 170. On the rules pertaining to the public display of *affixiones* (emblematic devices) on festive days, see "Règles du préfet des études inférieures [244]", "Règles du professeur de rhétorique [392, 404]", and "Règles de l'Académie des rhétoriciens et des humanistes [519]", in *ibid.* 133, 172, 179, and 213 respectively. Professors of Rhetoric were instructed to encourage their students to engage with emblems, even on vacation days, as a way of cultivating erudition; see "Règles du professeur de rhétorique [389]", in *ibid.* 171.

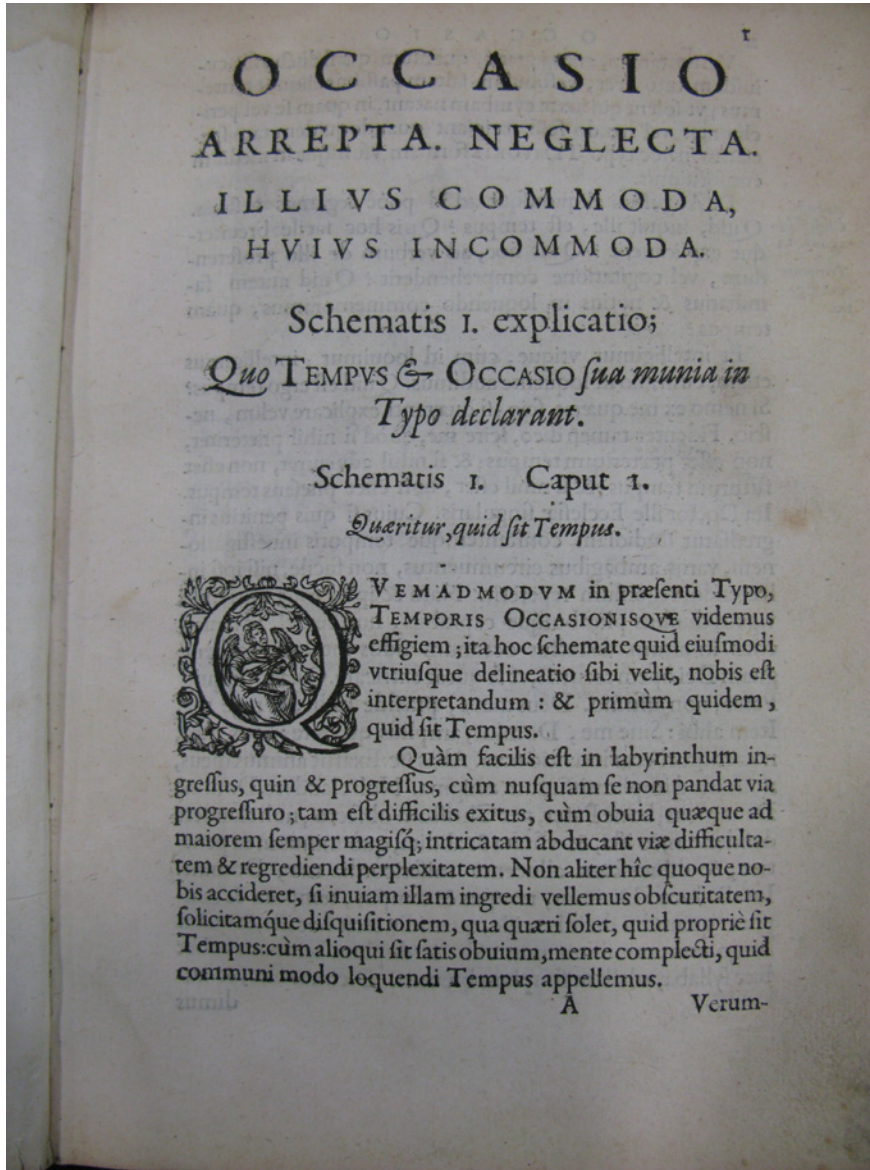


FIGURE 14.7 Jan David, S.J., "Schematis I. explicatio; Quo Tempus & Occasio sua munia in Typo declarant." In *idem*, *Occasio arrepta, neglecta. Huius commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605). THE NEWBERRY LIBRARY, CHICAGO.

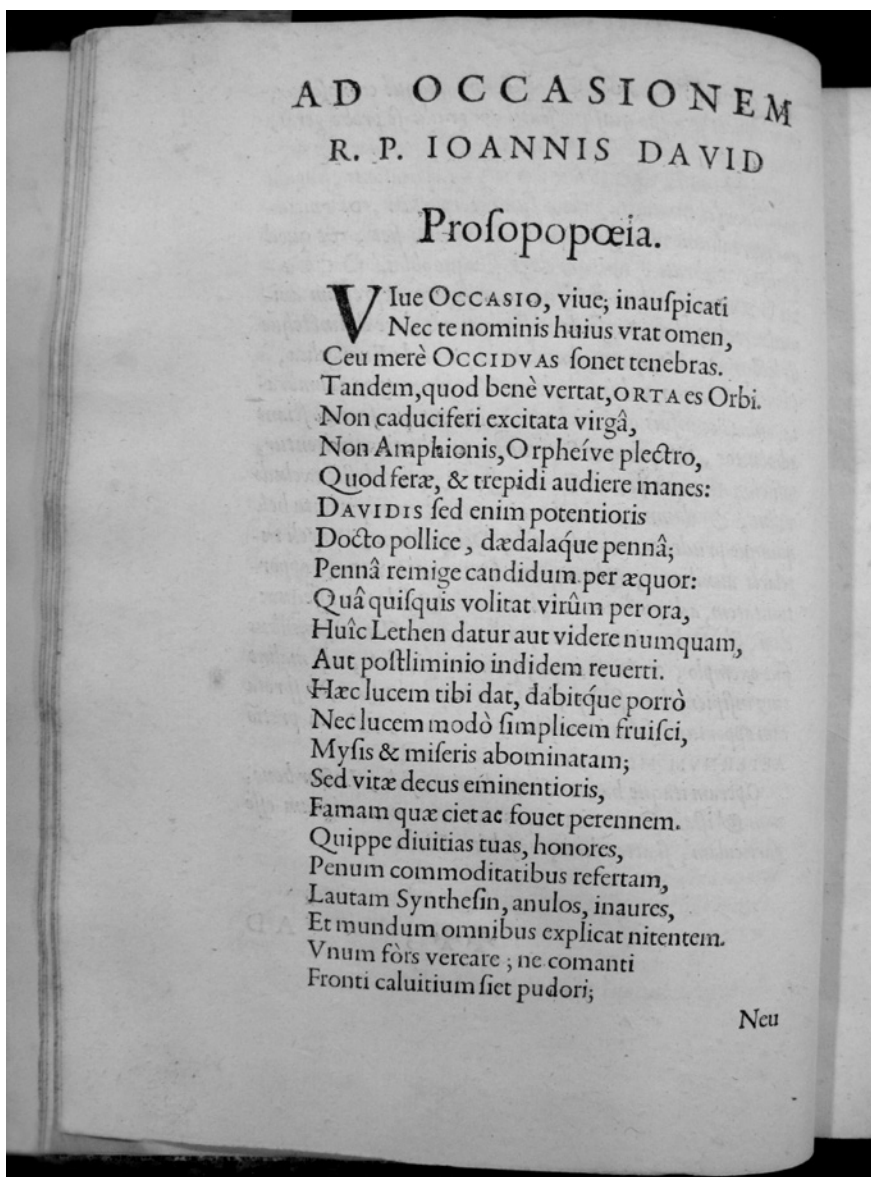


FIGURE 14.8 A Jan David, S.J., "Ad Occasionem R. P. Ioannis David Prosopopœia." In *idem*, *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (*Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605*).
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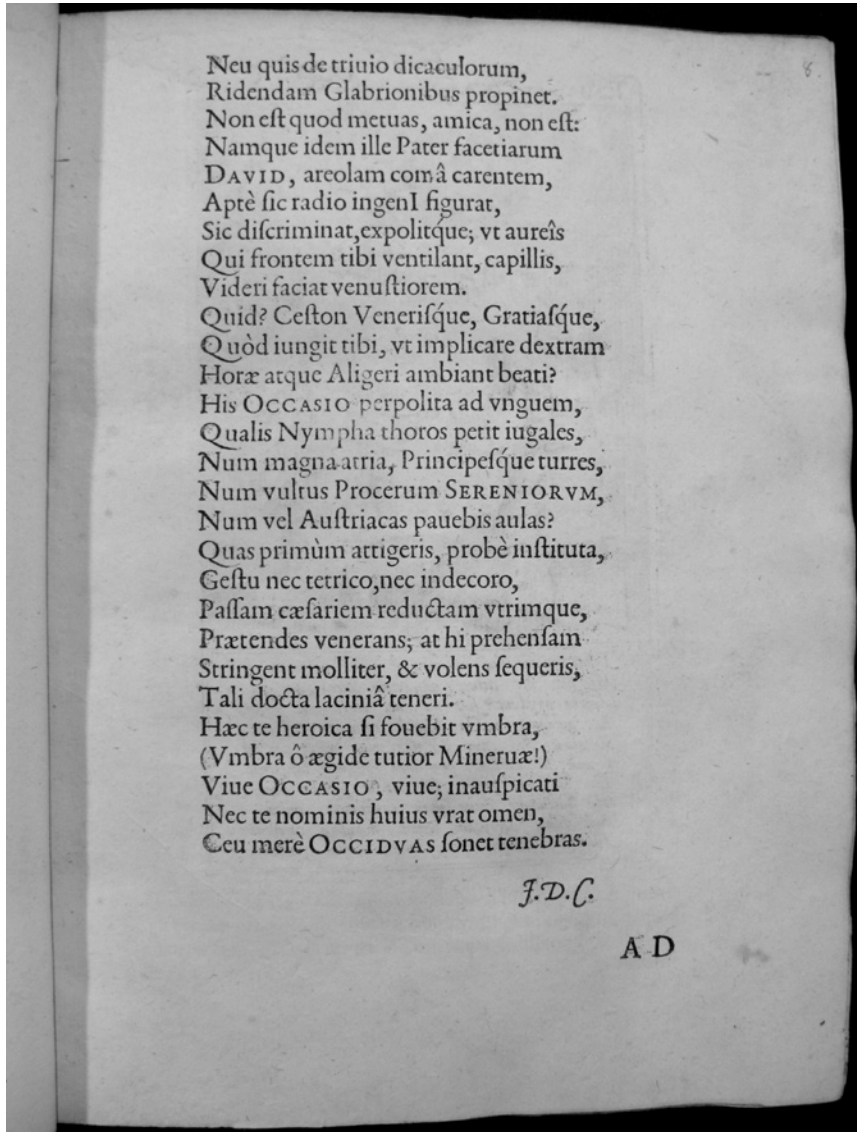


FIGURE 14.8 B Jan David, S.J., "Ad Occasionem R. P. Ioannis David Prosopopoeia." In *idem*, *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).
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you, at any event, that this Dialogue is no longer subdivided into scenes, as it was previously, but instead into *Schemata*; in order that it should respond precisely to the pictorial images and the book's parts, which may thereby illuminate each other'.⁶

As David states in the general preface to the whole book, the play's two main prosopopoeic protagonists, whether they appear in the play, the *schemata*, or the chapters, are to be appreciated as Christian reformulations of pagan deities in whom, however, these sacred personifications were already latent, as if waiting to be discerned and brought forward.⁷ Citing the *Statuarum descriptiones* of Callistratus, he argues that the Greek god *Occasio* was portrayed as male, his Latin counterpart as female, but for Christians like David, who acknowledge God alone to be the sole author of all things, the pure gold hidden deep within the base metal of the goddess *Occasio*, awaits conversion: 'let us prudently and earnestly transform it', he urges, speaking in the present tense, 'for the utility of the Christian religion and our own salvation'.⁸ The personification Occasion, in other words, as she appears throughout the *Occasio arrepta, neglecta*, must be seen as if newly emergent or, better, newly emerging from this pagan integument. She is ours to possess, like hereditary property duly inherited, or like the spoils of Egypt first seized by the ancient Israelites (*Exodus* 12:35–36), and now metaphorically conferred on the Church as an ornament fit to be worn.⁹ By this David means that she personifies a concept that derives from, even as it alters, the ancient notion of Occasion. He describes this notion genealogically, rather than endowing Occasion with a fixed identity: she descends, in the first place, from the Stoic virtue Modesty (*Modestia*), the 'science of putting in their proper place the things to be said or done';¹⁰ since finding the proper place to act requires that an opportune time be chosen, Occasion was implicitly associated with 'timely opportunity' or, more accurately, with the accommodation of time to action ('tempus actionis opportunum'). And so, Modesty came to be

6 David, "Occasio, drama", in *Occasio arrepta, neglecta* 273: 'Hoc interim te monitum velim, Dialogum hunc non iam in Scenas ut ante, sed in Schemata digestum; ut iconibus ipsis singulisque libri patribus examussim respondeat, sicque ab invicem lucem accipiant. Itaque & hoc nostrum qualequale studium, Lector, boni consulito'. David also mentions the *Typus occasionis* in the "Praefatio ad lectorem", in *ibid.* fols. ++2v-++3r.

7 David, "Praefatio ad lectorem", in *ibid.* fol. ++1r: 'aurum quod in abdito Occasionis recessu velut sinu delitescit'.

8 *Ibid.*: '& in Christianae Religionis salutisque propriae utilitatem prudenter & serio convertamus'.

9 *Ibid.*

10 *Ibid.* fol. ++iv: '[Modestia, inquit, secundum Stoicos,] est scientia earum rerum, quae aguntur & dicuntur, loco suo collocandarum'.

understood as knowledge of the opportunity for timely action, and Occasion, in a lineage from Modesty, as that 'part of time having in itself the opportunity of doing or not doing something properly'.¹¹

The personification of Occasion proves even more malleable, for it refers both to the opportune moment and to the thing that opportunely occurs in this moment, and in addition, to the apt place in which that thing takes place. The usage of the term 'Occasio' thus implies the melding of time, place, and the thing itself, and as such, further implies the reification of the moment or, conversely, the temporalization of whatever duly takes place within it. The moment and the thing, in functioning as prosopopoeia, are concretized and temporalized, for as David puts it, they are visualized as if 'seasonably coming to life round about or in view of you', that is, as if 'occurring before your eyes and furnishing you, either by fate or chance, with a timely opportunity'.¹² This is why the ancients, avers David, portrayed Occasion as substantial yet transient, embodied yet volatile, a Nymph with winged ankles, setting foot upon a swiftly rotating wheel, and holding a dagger with one side sharpened, ready for any task, the other side blunt, unsuited for anything. The dagger signifies that she is momentarily opportune to some, inopportune to others, as destiny or mere chance decrees.¹³

David enlarges upon Occasion's appearance by quoting Ausonius's extended epigram on Phidias's cult statue of the goddess, popularized by Politian:

I am that Goddess rare and known to few.
 Why do you set foot upon a wheel? I can stay in no place.
 Why do you wear winged sandals? I fly; what Mercury
 Is wont to prosper, I abandon once having flown.
 Why does your hair cover your face? I do not wish to be known. But, ho
 there!
 The back of your head is bald. To ensure that my departure brooks no
 delay.
 Who is the companion beside you? Let her speak for herself. Speak, I say,
 who are you?
 [...]

11 Ibid.: '[Occasio, inquit.] est pars temporis, habens in se alicuius rei idoneam faciendi aut non faciendi opportunitatem'.

12 Ibid. fols. ++1v-++2r: 'cum & tempus illud opportunum, & res ipsa tam tempestive proveniens, circum & propter te, & velut ob oculos tibi cadat, atque occasu vel eventu suo Occasionem tibi praebeat opportunam'.

13 Ibid. fol. ++2r.

I am the goddess who punishes the deeds done and left undone.
 And as this gives cause for complaint, so I am called Regret (*Metanoeia*).
 Now you, tell me, what has she to do with you? When I [Occasio] have
 flown,
 She remains: they whom I have passed hold her close.
 You, too, while you question, while you delay by asking,
 Shall say that I have eluded your grasp.¹⁴

Ausonius, by adding the figure of Regret, stresses that it is incumbent upon whomever Occasion visits to seize her, rather than leaving such opportunities entirely to chance or fate. He also describes her, as would David, with bald pate and hair falling over her face, which is to say, graspable by her tresses when she is first encountered, but ungraspable from the rear once she has passed. Her masked countenance indicates that she is difficult to know: if she is to be handled, she must first be recognized, which entails quickness of wit and discernment.¹⁵ David then inserts a crucial disclaimer: when he caused the *Typus occasionis* to be engraved, only those features of Occasion deemed relevant for the acquisition of eternal salvation were retained. He clearly means those attributes susceptible to a Christian reading: namely, her hair-veiled face and otherwise hairless head; her capacity to give joy to those who restrain her, and sorrow to those who, having been slow to act, now find her elusive. He asserts: 'we judged it unnecessary to follow in all things the visible traces of the ancients; but instead we took from their descriptions what chiefly seemed worthy of consideration. Inasmuch as what might well have been shown here,

14 Ibid.: 'Sum Dea, quae rara & paucis Occasio nota.
 Quid rotulae insistis? Stare loco nequeo.
 Quid talaria habes? Volucris sum; Mercurius quae
 Fortunare solet, trado ego, cum volui.
 Crine tegis faciem. Cognosci nolo. Sed, heus tu,
 Occipiti calvo es. Ne teneat fugiens.
 Quae tibi iuncta comes? Dicat tibi. Dic, rogo, quae sis?
 [...]
 Sum Dea, quae facti non factique exigo poenas:
 Nempe ut poeniteat; sic Metanoea vocor.
 Tu modo dic, quid agat tecum? Si quando volavi;
 Haec manet: hanc retinent quos ego praeterij.
 Tu quoque, dum rogitas, dum percontando moraris,
 Elapsam dices me tibi de manibus'.

15 Ibid. fol. ++2v.

and afterward imitated for the purpose of eternal salvation, would have been overly abundant'.¹⁶

The title-page brings to the fore the aspects of Occasion that David thought especially noteworthy [Fig. 14.4]. Gone are two of the pagan deity's identifying attributes: the knife that portends fickleness, contingency, and randomness, and the wheel that proclaims volatility, restlessness, and inconstancy. At left of the virtual epitaph she presents her gifts—a ciborium, rosary, and laurel garland—to the soldier grasping her by the hair and intently gazing at her shrouded face. At right she makes her escape from a neglectful tillerman who ignores the wind filling his sail and from an indolent husbandman asleep in his fields. The roundel, labeled 'Occasio temporis' ('Occasion of time'), above the vigilant soldier, depicts an army that has picked the perfect time to attack its bedazzled opponents; below, Jael prepares to strike the fatal blow, having wisely bided her time. Beneath this scene sits the personification of mercantile abundance, bowered with garlands, a bale and a barrel at her feet, a cornucopia in her arms; flanking her are fair winds and a column and obelisk that stand for the Western and Eastern borders of the known world. This allegory is inscribed 'Occasionis arreptae commoda' ('Benefits of occasion seized'). The roundel, labeled 'Occasio loci' ('Occasion of place'), above the fleeing figure of Occasion, depicts a garrison emerging from their fortified stronghold to put its enemies to flight; below, another garrison, behaving very differently, feasts, gambles, and dozes while their redoubt crumbles and the gateway to their citadel, with portcullis raised, remains unguarded. Beneath this scene, a remorseful penitent, his arms crossed, sits beneath a kind of gallows hung with shackles, while a distant devil beckons menacingly from the flames of hell. This exemplum is inscribed 'Misfortunes of occasion shirked' ('Incommoda neglectae [occasionis]'). At the top of the title-page, a roundel labeled 'Occasion of the matter at hand' ('Occasio rei'), and inscribed 'Strike while the iron is hot' ('Ferrum dum candet candendum est'), depicts two smiths forging a metal bar. Below appears the Herodotan antithesis to this proverbial epitome: the Psylli, a tribe of North Africa, having selected the wrong time, place, and course of action, attack Auster, the desert wind of the South, whose sandy blasts

16 Ibid.: 'ita tamen ut non per omnia Veterum vestigiis insistentum nobis existimaremus; sed ea tantum ex ipsorum descriptione sumeremus, quae praecipue in Occasione videbantur expendenda. Utpote quod rerum hic bene gerendarum, & salutis aeternae postea consequendae, copiam uberrimam faceret'.

annihilate them. The inscription reads: 'The Psylli muster arms against Auster whose sands overwhelm them'.¹⁷

The conjunction of this allegorical apparatus and the title proper, *Occasion Seized, Shirked, Commodious to Some, Incommodious to Others, by the Author, the Reverend Father Jan David, Priest of the Society of Jesus*, adverts to the dual significance of *Occasio*, who not only signifies opportunity, as bodied forth by the ancients and selectively appropriated by David, but also personifies David's book, which offers the vigilant reader-viewer the opportunity to assess his prospects as he journeys in this life toward (or away from) salvation. Seize the time and place, argues the title-page, to engage with the *res* of this book, the matter it adduces, for the matter to be forged in the smithy of these spiritual exercises is the reader-viewer himself, who must welcome, rather than avoiding, the occasion of doing good. Whereas the *Typus occasionis* was mainly aimed at young boys, presumably Jesuit collegians, the *Occasio arrepta, neglecta*, as David declares at the close of the general preface, addresses every kind of person, urging them 'to behave fitly, according to condition and degree, lest they neglect the God-given occasion of doing what is right; and so, in this explanation of *Occasio*, it seemed appropriate to construe each of the pictorial *schemata* in such a way as to be useful to every single person'.¹⁸ In the "Occasio, drama", the emblematic *schemata*, and the commentary in twelve chapters, the five prudent and five imprudent youths stand proxy for every sort of reader-viewer, running the gamut from attentive to negligent, from virtuous to vicious. David analogizes them to the five wise and foolish virgins in *Matthew* 25, arguing that their purchase on the reader-viewer is no less clear than that of the parabolic figures on Christ's auditors: 'Just as in the Gospel parable sketched out by Christ the Lord under the form of ten virgins, every kind of man knows that he is being admonished to imitate the prudence of the wise virgins, lest with the foolish ones he be excluded from entry into the heavenly kingdom and be given up to the chains of eternal damnation, so here the five prudent youths who earnestly embrace what is offered to them by divine favor—namely, the grace of God, the help of the Guardian Angel, and the advantageousness of Time and Occasion—for the purpose of securing

17 'Psylli Austro arma movent, hos obruit Auster arenis'. On the Psylii, see Beloe W. (ed.—trans.), *Herodotus Translated from the Greek*, 4 vols. (New York: 1828) II 150.

18 David, "Praefatio ad lectorem", in *Occasio arrepta, neglecta* fol. ++3r: 'cuius hominum generi convenire quoque cognoscitur; ut videlicet pro suo quisque statu & gradu se probe gerat, Occasionemque sibi a Deo datam ad recte agendum non negligat; ideo in ista Occasionis explicatione, singula imaginum schemata ita visum fuit interpretari, ut unicuique mortalium usui esse possit'.

erudition, honor, and salvation, should exemplify to everyone the necessity of conducting themselves accordingly'.¹⁹

Point of Origin: The School Play "Occasio"

Let us turn now to the book's three parts, starting with the playscript, the *Occasio arrepta, neglecta's* putative point of origin. How does *prosopopoeia* function in this subsection? It is, first of all, presented as a theatrical artifice, an exercise in dramatic impersonation, to be enacted by the boys ('juvenes') for whom the play was written. The "Preliminary Summary" ("Periocha") that prefaces the drama makes this clear at the outset:

What the ancient sages said about Occasio, that the front of her is long-haired, but the back deprived of hair (that she may be assumed easy to grasp at the outset, but once having flown, returns not to her former condition, neither for price, nor prayer, or tears), all this the youths practice to bring forth in the Palladian theatre of combat.²⁰

Although David's general preface counsels us to see Tempus and Occasio as transparent to the ancient idols they adapt and transform, the playscript characterizes their identities, howsoever fictional, as relatively stable within the play's narrative trajectory. Second, the story they enact and the characters they externalize are patently religious. The "Periocha" disills the play's major events as follows: amiable Time comes forward and introduces himself, prompting Occasion to do the same and reveal her powers [Fig. 14.9]; a third protagonist,

19 Ibid.: 'Ut, quemadmodum in parabola Evangelica, a Christo Domino nobis sub decem Virginum typo adumbrata, omnes cuiusvis ordinis homines habent quo se certo sciant admonitos, ut quinque Sapientum prudentiam imitentur, nisi cum quinque fatuis ex ingressu Regni caelestis excludi velint, & damnationis aeternae vinculis mancipari; ita heic quinque prudentes adolescentes, Dei gratiam, Angeli tutelarum auxilium, et temporis Occasionisque opportunitatem, ad eruditionem, honorem, & salutem assequendam, sibi Dei munere oblata studiose amplectentes, omnibus sint exemplo, ut in suis quisque idem praestet'.

20 David, "Periocha", in "Occasio, drama", in *Occasio arrepta, neglecta* 277:
'Quae priscis memorata Sophis, viduata capillis
Occiput, at frontem crinita Occasio (nempe
Obvia prensari facilis, fugitiva regressum
Nec prece, nec pretio, lacrymisque datura priorem)
Hanc dare Palladia Iuvenes meditantur arena'.



FIGURE 14.9 Theodoor Galle, "Schema 1: Time and Occasion Expound their Gifts". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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Guardian Angel, quickens the wavering hearts of youth [Fig. 14.10]; he encourages them to accede to the divine will, true source of opportunity, by taking hold of Occasion [Fig. 14.13]; Satanic stratagems and frauds make a mockery of Time and Occasion, causing the former straightway to depart, and the latter fleetly to fly off [Figs. 14.11–12]; Occasion shows her favour to other votaries, less dilatory than their peers, who lead her by the hair and hand, and are given to enjoy her gifts [Figs. 14.14–15]; the Guardian Angel, mediator of life and grace, offers assistance, lest those who delayed to seize Occasion, suffer eternal hell-fire for their fault [Figs. 14.16–20]. It becomes immediately apparent that this is a story about the relation between divine will and human agency, which is challenged suitably to react when blessed by divine benefactions; whereas the pagan version of *Occasio* is as inexorable as the passage of time, David's Occasion, even after she decamps, may still be recalled by the repentant votary aided by his tutelary angel. Third, if the encounter between Time, Occasion, the Guardian Angel, and the youths constitutes an allegory about divine grace, its workings, and what we make of them, the play also operates as a meta-allegory about personification and how it is discerned. Within the playscript, the ability to read prosopopoeic character synthetically as the sum total of a persona's integral attributes stands warrant for the ability to respond to the occasion of grace both actively and productively. How this is so will become evident through a brief examination of the dramatic *schemata* 1, 3, and 5 [Figs. 14.9, 14.11, & 14.13].

Schema 1 concerns the advent of Time, Occasion, and the Guardian Angel, each of whom explains the blessings he or she bestows. Guardian Angel is the first to take the stage [Fig. 14.9]. He recounts the many battles he has waged as soldier of the Lord and reaffirms his commitment to shielding the human race from harm. He then calls upon the boys, none of whom has yet appeared, boldly to make themselves known to Tempus and Occasio, whom he now invokes, asking that they assist these neophytes to engage in the honorable activities initiated and sanctioned by divine favor. Time steps forward and identifies himself as the ambient element in and through which all created things subsist: the starry heavens and radiant sun; earth, sea, and the vast fabric of the world; and all life that temporarily endures before giving way to oblivion. The motion of time, on this account, is circular, for all things revolve from one state to another ('omnia sic rursus per me revoluta labascent').²¹ Time's scythe, hourglass, and armillary headdress can be seen as hallmarks of the tasks he has accomplished and continues to accomplish in the service of God, his creator, for whom he maintains life's ebb and flow.

21 Ibid. 280.



FIGURE 14.10 Theodoor Galle, "Schema 2: The Angel Calls to Virtue, the Devil Calls Away from It". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605). THE NEWBERRY LIBRARY, CHICAGO.



FIGURE 14.11 Theodoor Galle, "Schema 3: Foolish [Boys], at the Instigation of Satan, Waste Time Shamefully". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.12 Theodoor Galle, "Schema 4: At the Demon's Urging, Occasion is Miserably Mocked". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.13 Theodoor Galle, "Schema 5: Prudent [Boys] Studiously Observe Time and Occasion". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.14 Theodoor Galle, "Schema 6: Eager [Boys] Embrace Occasion's Opportunities", Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605). THE NEWBERRY LIBRARY, CHICAGO.



FIGURE 14.15 Theodoor Galle, "Schema 7: While Time Slips Away, They Stay Occasion by the Hair of her Brow". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.16 Theodoor Galle, "Schema 8: Imprudent [Boys], Having Come to their Senses Too Late, Deplore their Folly". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.17 Theodoor Galle, "Schema 9: Having Slipped Away, Time and Occasion Are Pursued not Overtaken". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.18 Theodoor Galle, "Schema 10: How much Harm, How much Danger There Is in Neglecting Occasion". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).
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FIGURE 14.19 Theodoor Galle, "Schema 11: The Angel Wrests Away the Devil's Prey, Impelling Them to Repent". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605).

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FIGURE 14.20 Theodoor Galle, "Schema 12: The Disparate Ends of Occasion Seized and Shirked". Engraving. In Jan David, S.J., *Occasio arrepta, neglecta. Huis commoda, illius incommoda* (Antwerp, Ex officina Plantiniana, apud Ioannem Moretum: 1605). THE NEWBERRY LIBRARY, CHICAGO.

Time then marshals Occasion, whose origins and present condition he describes, gradually converting pagan myth into Christian allegory. She is, he asseverates, his 'true sister' who 'ever cleaves to him closely'.²² Inadvertently blinded by a harsh step-dame, she wears her hair brushed forward to veil her injured eyes. Time has led her here because Nature, Occasion's true mother, charged him ever to function as the light of her lost eyes and as her guide, lest overly fond of modesty, she remain housebound, dwelling in perpetual solitude. Finally, before ceding the floor to Occasion, he exhorts her to enumerate the many benefits she has the power to bestow: 'And you, faithful Occasion, knowing that for mortal men you were created, count up your benefits, and let anyone who owns to a love and zeal for salvation enjoy these favors; and if anyone has contemned you, let him in no wise conceal his fault, but justly be damned to Orcus'.²³ Occasion now speaks, affirming the crucial role she has played in the key events of sacred history. She secured a place in heaven for the good angels who embraced her, and, on the contrary, licensed the bad angels who despised her, to dwell in Dis and to build its fearsome palaces. She was there when Adam, having rejected her, committed the first sin, and, entwined by the serpent's coils, infected the human race. And she returned to restore this broken people when Christ, having been born, battled against death and took up arms against the enemy of humankind.²⁴

Moreover, she was present at the meeting of Cain and Abel, when, having abhorred her, the elder brother murdered the younger and affronted God; and also present when Abel, having duly erected altars of burned offering, was granted by God perpetually to be known as a just man. She tried hard to please the twins Jacob and Esau, offering equal gifts to both, but cherished by the former and spurned by the latter, she granted Jacob the upper hand, allowing him, as he matured, to gather the rich tribute of heaven and earth. Dear to the people of Abraham, she led them safely through the parted waters of the Red Sea, their enemy, inimical also to Occasion, having been vanquished. She benignly indulged Saul, prospering him while he ruled with a measured hand; but then, scorned by him, she raised David to kingly glory. And again, it was

22 Ibid.: 'Tempus. At, germana soror, Occasio, quae mihi semper / Fida latus cinxti, [comes ipse]'.
 23 Ibid.: 'Tempus. Tu interea tua commoda fida recense,
 Cognita quo fias mortalibus, hisque fruatur
 Quisquis avet, cuique ullus amor studiumve salutis
 Est propriae: nihil ut valeat praetexere culpae,
 Si te contemta meritum damnetur ad Orcum'.

24 The sequence of events *supra*, in *ibid.* 280–281.

she whom the Gentiles welcomed honorably when they kept the faith, holding fast to the gospel of the heavenly kingdom entrusted to them; conversely, it was she whom the wicked Jews, baffled by the eloquent word of life, drove out of Palestine. So too, Occasion finishes, towered cities, towns, and kingdoms that disdained her now lie fallen and ruined, whereas many obscure places, having loved her, find themselves brightly flourishing, their names risen to sidereal heights, above all praise.²⁵ This inventory of Occasion's noteworthy accomplishments conflates her with the grace of Christ, which is seen manifestly to operate in a series of covenantal types—Abel, Jacob, Moses, Saul, and David—whose scriptural commemoration, as paraphrased by Occasion, constitutes the chief evidence of the everlasting glory to be obtained when the grace of Occasion or, better, the occasion of grace is espoused and taken to heart.

The attributes briefly described, denominated, and expounded in *schema* 1 adumbrate what the pictorial *schema* will show in concrete detail—the victor's laurel, palm, and wreath, the globe of the solar, lunar, and sidereal firmament, the crown, book, purse, necklace (or rosary), scepter, ciborium, and crucifix topped by the Holy Spirit, along with the cornucopia hanging from her waist and the cross-like floral coronet atop her head. They signify, as the drama asserts, but neither fully explains nor justifies, the kinds and degrees of timely benefit that the Christians and proto-Christians itemized by Occasion have obtained, all of which are either tokens of salvation or, in the case of the Old Testament exempla, earnest for the salvation to come. David provides terms for all these gifts: they are, to cite but a few instances, the evidence of 'empire' ('imperium'), of 'kingly authority' ('regalia sceptrā'), of eternal memory ('per saecula nomen'), of starry fame ('fama super aethera'), of 'ample honor' ('decora ampla'), of celestial and terrestrial endowments ('caelique solique munere foecundo'), of gilded benefactions ('aurea dona'), of perpetual salvation ('sedibus superis'), and of future glory everlasting ('quondam vos gloria tollet Olympo').²⁶ Such gifts, as he takes pains to emphasize, may be won only by human agency; Occasion, working in concert with Time, merely advances the ready opportunity and supplies the eventual rewards: 'What more need I bring to mind? Whoever has refrained from mocking what I in myself offered at the world's beginning and still offer, and has captured and cherished me, keeping the commandments; he it is who gratified in his every wish procures for himself great honors. [...] O noble youths! [...] If following my lead you happily strive to labor, preserve my words with willing ears, and accept

25 This sequence of events *supra*, in *ibid.* 281–282.

26 *Ibid.* 279, 281–283.

my golden benefactions, then one day Olympian glory shall raise you heavenward'.²⁷

The five imprudent youths introduced in *schema* 3 show themselves incapable of hearing these words, accepting these benefits, or seizing the opportunities before them [Fig. 14.11]. Their incapacity is expressed not only by their failure properly to interpret the attributes carried by Time and Occasion, but even more, by their inability to recognize them as personifications. In this scenario, the youths double as analogues to the reader-viewer, their heedlessness a figurative analogy for the incapacity properly to decode the *Occasio arrepta, neglecta*. What is it that these boys get wrong? Inattentive to the passage of time and unmindful of the opportunities it provides for self-reformation, Golphus, Britto, Pontanus, Morinus, and Oleander, for that is what David call them, mistakenly take Time and Occasion for mere strangers, adventitiously encountered. There is a great deal of humor and irony in this *schema*, for the two Devils (*Diaboli*) who converse with the boys, taking pleasure in their stupidity, recognize the personifications with seeming ease, and more than this, they call forth additional personifications: 'While pleasant Spring ("Ver") allows, let each man's Pleasure ("Voluptas") take him'.²⁸ The *Imprudentes*, on the other hand, construe Time's attributes as mere toys, and having taken no notice of Tempus, let alone of time's passing, they also ignore Occasion, for she stands behind Tempus, shielded by his wings. They are similarly oblivious to Guardian Angel, who stands even farther away, several paces behind Occasion. If they pay no attention to Time's attributes qua attributes, they intensely covet his novel appendages:

Golphus. What dignity in his face and eyes!

Britto. How graceful his brow! What country is it that produces such youths, winged, with shining brows?

27 Ibid. 282–283: 'Cetera quid memorem? Quicumque ab origine mundi
Hactenus oblatam non fastidivit, amico
Sed fovit captivam animo, mandata capessens;
Ille sibi, compos voti, decora ampla paravit.
[...]
Vos, ô praeclari iuvenes!
[...]
Sin me duce laeti
Attentatis opus; faciles mea dicta per aures
Demissa in pectus servatis, & aurea dona
Accipitis; quondam vos gloria tollet Olympo'.

28 Ibid. 285: 'Dum ver molle sinit, rapiat sua quemque voluptas'.

Morinus. If only God would add wings to my soles and shoulders; I would always be the first to wing my way to the goal-post. When wearied by the race, I would fly freely through the open air.

Britto. Then take off, my dear, cleave with winged soles the limpid air; and fly above the highest heads: then swiftly return. We too shall essay, with wings stitched from fly-flaps, to reach places steep and difficult.²⁹

Oleander, for his part, grabs Time's scythe, riding it like a hobby-horse, and Pontanus, enamored of Time's hour-glass, exclaims, 'This double-gourd glass, what means it? How strange! Tell me, pray, how to produce such tremulous water-bubbles; how with a hollow reed and light breaths of air do I send them flying, in a manner pleasing to boys?'.³⁰ In response, Britto hatches a clever scheme: he will challenge the stranger to a plethora of games—highwayman, hoops, dice, cards, quoits, ballgames, squares, trundling-hoops, ring dancing, leaping, foot-racing, and wrestling matches—and, when the gentleman's distracted, he'll steal his things, for so, he concludes, 'it may be permitted to beguile the time'.³¹ David puns on Time and time: Britto thinks he's simply whiling away the hours ('sic fallere tempus'), not realizing that it's Time itself ('Tempus') whom he's trying to trick. This is to say that he hasn't a clue how to manage his time, even when Time, embodied in *Tempus*, confronts him, and nor does he recognize that Time's possessions are this personification's inalienable attributes, rather than desirable baubles simply begging to be expropriated. His complete lack of discernment, compounded by ignorance—he is like a living tabula rasa of iconography—is summarized by Guardian as the fundamental condition of wayward and disregardful youth: 'O foolish youthful minds,

29 Ibid. 286: Golph. Quantus honos ori atque oculis! Britt. Quae gratia fronti!

Unde precor novus hospes adest? Quae patria tales

Producit iuvenes, alatos, fronte micantes?

Pont. Cernite, praepetibus talaria fulgida pennis.

Morin. Si plantisque humerisque mihi Deus adderet alas;

Semper ego ante omnes vellem contingere metam.

Quando fatigarer cursu, per aperta volarem.

Britt. Incipe, care, seca volucris liquidum aëra planta;

Et supra capita alta vola: mox inde revertē.

Nos quoque consutis tentabimus ardua flabris'.

30 Ibid.: 'Pont. Vitrea quid sibi vult geminata cucurbita? Papae!

Cedo precor: tremula hinc bullas educere lympa,

Et calamo diffilare leves sublime per auras,

Iucundum pueris'.

31 Ibid. 287: 'Britt. '[...] liceat sic fallere Tempus'.

o wanton inclinations, so to neglect Time in every great endeavor! Is it right to have wasted in shameless derision, whatever was given you for Wisdom's sake by an overly indulgent heaven, and the true honors conferred by Time?'.³²

David characterizes the Improvident (*Imprudentes*) as incapable of seeing the forest for the trees, so enraptured by appurtenances that they relegate the *personae* of Time and Occasion to the position of non-entities, treating them like mere placeholders for sought-after things rather than as symbolic personalities. The Provident (*Prudentes*), by contrast, appear visually acute and mentally discerning. Drusillus, Tornus, Storia, Mirandulus, and Darotistus have no trouble seeing Time and Occasion for what and who they are. In meeting them, Time frankly presents himself as a living image, a noble token ('nobile pignus'), which is to say, a prosopopoeic embodiment of the nature of time: 'Behold the noble token, Time; my true sister, Occasion, and I happily offer ourselves and all we possess as servants to you'.³³ For their part, the boys reveal themselves to be attentive and discriminating beholders [Fig. 14.13]:

Drusillus. [Occasio], present as a welcome guest.

Darotistus. Ah! How joyfully we do gaze at your shining eyes!

Storia. How greatly desired, Occasio, you come before our eyes!³⁴

Responsive to both Time and Occasion, they succeed in laying the foundations of their present and future salvation, guided by Guardian Angel and Time, whose instruction they willingly acknowledge:

Angelus. Welcome is their sincerity of spirit: their good-will pleases.

Tempus. And nor is their favor wasted on the unmindful; as hereafter they shall know, when it is given them to enjoy our reward.

Storia. Your presence, speech, and beauty gladden us.

32 Ibid.: 'Ang. O stultas iuvenum mentes, ô ludicra semper Ingenia in magnis, neglecto Tempore, rebus! Siccine ludibrio decuit trivisse protervo, Quod vobis nimium larga indulgentia caeli Ad Sophiam & veros donavit Tempus honores?'

33 Ibid. 290: 'Temp. En, nobile pignus Tempus ego, soror & germana Occasio, vestris Servitiis laeti offerimus nos nostraque'.

34 Ibid.: 'Drusill. Hospes gratus ades. Darot. Pro, quam tua lumina laeti Adspicimus! Storia. Quam tu nostris Occasio ocellis Exoptata venis!'

Mirandulus. Nor is it any labor.

Tornus. Nothing capable of serving and honoring you could justly trouble us.³⁵

It bears repeating that the playscript differs from the pictorial *schemata* in its treatment of Time and Occasion as personifications whose status as such is either prudently discerned or imprudently ignored. Indeed, the mistake the Imprudentes make is to construe them as mere persons, curious in appearance to be sure, but without any discernible prosopopoeic significance. In the *schemata*, on the contrary, the ontological status of Tempus and Occasio changes:³⁶ they appear to come alive, behaving more like actual *personae* than enacted *sinnekens*, and accordingly, their capacity both to act and be acted upon, and to inspire to action their fellow protagonists, the five wise and five foolish youths, intensifies.³⁷ Another shift occurs in the twelve chapters of commentary: the emphasis now falls not on prosopopoeic allegory—the identity of Time and Occasion as poetic fictions—but on their function as hermeneutic guides. Together with Angelus Tutelaris, they launch the process of *allegoresis* that then unfolds from start to finish of the *Occasio arrepta, neglecta*: the youths are taught how to draw moral instruction from their past, present, and future lives, on the model of scriptural paragons whose exemplary lives are parsed exegetically. These biblical parallels become the basis for the self-reflexive

35 Ibid.: 'Ang. Gratus hic est animi candor: placet ista voluntas.
Temp. Quam nec in immemores favor hic se impenderit; olim,
Quando frui nostra dabitur mercede, scietis.
Stor. Nos vestra exhilarat praesentia, sermo, venustas.
Mirand. Nec labor est ullus. Torn. Nihil est quod iure molestet,
Quod vestro obsequio vel cedere possit honori'.

36 To distinguish between the *schemata*, play text, and commentary, I use Latin names (Occasio, Tempus, *et al.*) for the personifications in the former, English names (Occasion, Time, *et al.*) for their counterparts in the latter two subsections.

37 The *schemata*, in augmenting the persuasive force of *Tempus* and *Occasio*, fulfill one of the key requirements of prosopopoeic usage, as set out by Cyprien Soares in his rhetorical textbook *De arte rhetorica libri tres, ex Aristotele, Cicerone, & Quintiliano praecipue deprompti* (Cologne, Apud Gosvinum Cholinum: 1591) 121: 'Sed magna quaedam vis eloquentiae desideratur. Falsa enim & incredibilia natura necesse est aut magis moveant, quia supra vera sunt; aut pro vanis accipiantur, quia vera non sunt' ('But [this figure] requires a great measure of eloquence. For it is necessary that things fictitious and incredible move us greatly, precisely because they are beyond reality, or else they will be construed as false, because they are not actual').

allegoria in factis (allegory of fact) that the Prudentes learn to discover (and the Imprudentes fail to detect) in their own lives.³⁸

From *Dramatis Personae* to *Picturae*: The Mimetic Elaboration of Fictional Entities

What then of the emblematic pictures [Figs. 14.9–20]? How do they inflect the form and function of the personifications enacted in the play as a theatrical artifice, an artifice consisting in the portrayal of various encounters between two sets of boys and Time, the sponsor of Occasion? The *picturae*, first and foremost, amplify and intensify the verbal images generated by the playscript, making them more substantial, legible, affective, and compelling. The figures and their attributes are rendered more tangible, in the manner of *evidentiae* and *illustrationes* (evidentiary or illustrative proofs), which invest a speech with concrete details having the power of persuasive demonstration.³⁹ Theatrical staging is replaced by spacious landscape settings, out of which the protagonists step forward, their bodily attitudes, gestures, and facial expressions made more specific and engaging. The action generally takes place at the threshold of the image, where the address to the viewer is heightened. Earth and sky, the terrestrial and the heavenly, are seen seamlessly to interact, the former brightly illuminating or densely shadowing the latter. These adjustments elide stage effects into persuasive pictorial fictions that operate hypostatically, evincing the spiritual and corporeal properties of Tempus and Occasio, as these are

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- 38 On *allegoresis*, see Barney S.A., *Allegories of History, Allegories of Love* (Hamden, CT: 1979) 43–47; Quilligan M., *Milton's Spenser: The Politics of Reading* (Ithaca, NY: 1983) 29–32; Dyke C. van, *The Fiction of Truth: Structures of Meaning in Narrative and Dramatic Allegory* (Ithaca, NY: 1985) 44–45, 203; Guiderdoni A., “La polysémie des figures dans l’emblématique sacrée”, in Adams A. (ed.), *Emblems and Art History: Nine Essays* (Glasgow: 1996) 97–114; eadem, “De l’idole sensible à l’idole herméneutique: Figures du discours et idolatrie verbale”, in Watthee-Delmotte M. – Dekoninck R. (eds.), *L’idole dans l’imaginaire occidental* (Paris: 2005) 217–229; Hanning R.W., “No [One] Way to Treat a Text: Donaldson and the Criticism of Engagement”, *Chaucer Review* 41 (2007) 261–270; and Anderson J., *Reading the Allegorical Intertext: Chaucer, Spenser, Shakespeare, Milton* (New York: 2008) 419 n. 115.
- 39 On *evidentia*, *illustratio*, and their rhetorical function of concretely ‘proving’, see Quintilian’s *Institutes of Oratory* 9.2.40, <http://rhetoric.eserver.org/quintilian/9/chapter2.html>; Quintilian M.F., *Institutes of Oratory: or, Education of an Orator in Twelve Books*, ed.—trans. J.S. Watson, 2 vols. (London – New York: 1856) 1 163–164; and Bussels S., *The Animated Image: Roman Theory on Naturalism, Vividness, and Divine Power*, Studien aus dem Warburg-Haus 11 (Amsterdam – Leiden: 2013) 71–73.

experienced by the two cohorts of boys. The result is that the play's conceits are bodied forth as striking events, the vividness of which makes them seem less staged, if not virtually unmediated. The *schemata* are thus rendered more memorable to an attentive and impressionable reader-viewer, whose task it is to imprint these images upon his heart, where they may be further enlivened, meditated, and interrogated by his faculties of sense, mind, and spirit.

The mottos, taken from the play's chapter headings, and the dialogic epigrams, excerpted from the acts, attach firmly to the pictures, providing the emblematic armature that distills the nature of what is being performed, and converts the *schemata* into speaking likenesses. Take, for example, the motto to *schema* 1, 'Time and Occasion expound their gifts' [Fig. 14.9].⁴⁰ The reference to explication ('explicant') is threefold, since the verb *explicare* signifies 'to unfold', in the sense of expounding, but also 'to make something known or knowable', and last but not least, 'to display or reveal to view', in the sense of making something apprehensible or visually discernible. The epigrammatic inscription, on the other hand, not only designates who is who (Tempus is annotated 'A', Occasio 'B'), but also tells us what they say, giving them voices. Combined with the picture, the motto and the epigram reveal that Tempus and Occasio, in holding up their attributes, are making their identities visible and thereby knowable, in a speech-act comprised by the dual actions of self-exposition and self-offering. The term *munia* (gifts), is similarly multivalent, since it also signifies 'favors' and 'oblations'. Seen in this light, what is being presented—the hourglass and scythe, the laurel, book, celestial globe, etc.—and the act of presentation, are mutually significant, for the identifying attributes that Tempus and Occasio proffer are the gifts that allow them to demonstrate that they are giving themselves to us. In all these transactions, the picture proves paramount, in that its orientation toward the beholder insists on the fact that everything is contingent upon his response to what is exhibited.

In *schema* 5, the picture makes apparent that every inflection of the verb *observare* (observe), on which turns the motto, 'The prudent [youths] studiously observe Time and Occasion', is being explored [Fig. 14.13].⁴¹ The boys, their hats doffed, gaze intently at Tempus, and, in the case of boy H, at Occasio; boys D, E, and G genuflect, and the foremost boy takes Time's hand, as if preparing to kiss it. In addition, boy F places his hand upon his heart. The boys thus tease out the full range of meanings implicit in 'to observe', inflecting its various usages: closely to regard with the eyes; to pay great attention to; to honor

40 'Tempus et Occasio sua explicant munia'.

41 'Tempus et Occasionem prudentes studiose observant'.

or pay court to; to regard as authoritative; to abide by or adhere to in practice. By contrast with the boys in *schema* 3, who pay no regard to Tempus and Occasio, not even glancing at them, instead focusing their entire attention on the attributes they have playfully misappropriated, the boys in *schema* 5 demonstrate that observing these visitors involves seeing them *in toto*, recognizing them as persons, which is to say, as personifications whose attitudes, gestures, and especially countenances must first be scrutinized and deciphered, if their benefits are to be secured [Figs. 14.11 & 14.13]. *Schema* 3, on the contrary, shows how the covetous boys, in stripping Tempus of his feathers, scythe, armillary sphere, and hourglass, can be said to have stripped him of his very identity [Fig. 14.11]. Their failure to know Tempus and efforts to pilfer Tempus's assets, lead them improvidently to squander what little time they have, as the motto asserts: 'The foolish [youths], at the instigation of Satan, shamefully misspend Time in dissipation'.⁴²

Throughout the *Occasio arrepta, neglecta*, David relies on placement within the pictures to clarify narrative details that lie beyond the scope of words. In *schema* 3, for instance, the distant position of Angelus Tutelariorum with his crossed arms and crossed staff, his eyes focussed heavenward, indicates how far the five imprudent youths have strayed from the action of divine grace. No letter accompanies the angel, which indicates in this context, as also in "Act 3", that he is both silent and unseen, out of sight and out of mind. In *schema* 5, the opposite occurs: Angelus Tutelariorum, now positioned in front of Tempus and Occasio, points toward God on high; his placement indicates that he mediates the encounter transpiring before him [Fig. 14.13]. It might be truer to state, however, that his commanding presence signifies that the boys are fulfilling the will of God, whose imperatives the angel transmits. By the same token, the secondary or, as here, tertiary position taken by Occasio in several of the *schemata* implies that her presence is mediated by that of Tempus and Angelus Tutelariorum. These distinctions are often very subtly drawn: in *schema* 1, for example, the approaching figure of Tempus stands one step closer than Occasio, and this registers his primacy, for her presence is a function of his, and it is he who introduces her, as the epigram and playscript corroborate [Fig. 14.9].

The *picturae* often include corollary details, again unmentioned in the texts, that play the part of amplifying ornaments. For instance, the scenes in heaven, unlettered with one exception (*schema* 12), emphasize that Tempus and Occasio, in their distinct yet complementary characters, functions, and effects, originate with God, who has established them as the preconditions of salvation history and the prerequisites of moral agency [Figs. 14.12, 14.13, 14.19, & 14.20]. This allusion to the necessity of Tempus and Occasio correlates

42 'Fatui instinctu Satanae turpiter Tempus terunt'.

to Tempus's description of himself, quoted in the epigram, as that ambient element without which no created thing could subsist, and to Occasio's description of herself, also quoted below, as an age-old being. In *schema* 1, God the Father points upward, as if at the words 'Tempus' and 'Occasio' in the motto, and his gesture of pointing is echoed by the ostensive gestures of Tempus and Occasio. Both figures are lit by natural light falling from the upper left, but also from above by celestial light that signals their divine point of origin.

The atmospheric effects, brilliantly rendered by Theodoor Galle, further embellish the *schemata* in ways that exceed David's verbal images, even while complementing them. In *schema* 3, the storm clouds that occlude the divine presence, like the cross carried by Angelus Tutelaris, the crucifix displayed by Occasio, and the signs of the cross made by Tempus and the angel, recall the darkness that covered the earth at Christ's death, as described in *Matthew* 27:45 and *Luke* 23:44, and prophesied in *Isaiah* 60:2 [Fig. 14.11]. This tacit analogy strengthens the implication that the boys' foolish games, howsoever amusing, constitute the occasion of mortal sin. The figure of God the Father in *schema* 5, hidden behind a cloudbank, much smaller and more distant than in *schema* 1, testifies to the distance between boyish aspiration and human salvation [Figs. 14.9 & 14.13]. The widening interval between heaven and earth signifies how far the boys must travel if they are to secure salvation, first by heeding the angel's call, then by using Tempus wisely and seizing Occasio. The garlands and victor's palms carried by the angels hovering above stand for the rewards to be bestowed in the future, at journey's end.

God speaks in none of the *schemata*, and nor does he speak anywhere else in the *Occasio arrepta, neglecta*; the reason for this omission is that Tempus and Occasio, as sponsored by Angelus Tutelaris, are intended to function as the primary symbolic instruments through which the divine will is discerned. The pointing gesture of Angelus Tutelaris in *schema* 5, which doubles as a rhetorical gesture of positing, emphasizes that the personifications whom he ushers in are divinely sanctioned and angelically adduced. David thereby invites us to infer that the allied processes of reading these personifications and acting upon them are tantamount to the processes of ascertaining the will of God and conforming oneself to it. By the same token, the process of reading this book and its images is offered as a crucial spiritual exercise capable of bringing into focus the prospect of salvation. For the most part, the personifications' actions are circumscribed: they merely step forward or backward, and tender or withhold their favors, prompting provident or improvident reactions from the two sets of boys. The effect is to underscore the Roman Catholic doctrine of justification, codified in the Tridentine Decree of 13 January 1547, which states that salvation is achieved through a combination of human effort and

prevenient grace.⁴³ For David, who was surely conversant with this decree, Time and Occasion, by their very presence, supply the circumstances that facilitate virtuous action, but such action remains potential and hypothetical until it is respectively realized, or forestalled, by the five Prudentes and five Imprudentes, whose stories the *Occasio arrepta, neglecta* recounts. That Tempus and Occasio are prosopopoeic embodiments, the visible and tangible expressions of otherwise intangible abstractions, brings to mind the allied doctrine that justifying grace operates both corporeally and spiritually, in the intangible registers of heart and mind, and the tangible register of body.

The pictorial status of Tempus and Occasio as former *dramatis personae*, who now emerge as full-fledged fictional entities, within a mimetic frame of reference more persuasive than the bounded world of a collegiate stage, brings to mind their similarity to the personifications in Maarten van Heemskerck's *Cycle of the Vicissitudes of Human Affairs*, engraved by Cornelis Cort and published by Hieronymus Cock in 1564 [Fig. 14.21].⁴⁴ Like Tempus and Occasio, these figures are presentational in mode, though the context is processional, and the mortal protagonists, rather than interacting with the personifications, are reduced to small background exempla. Again like Tempus and Occasio, these personifications originated as *dramatis personae*: they first appeared as *sinnemens* within the annual *ommeegang* (procession) of the Holy Circumcision,

43 In particular, see chapters 5 and 7 of the "Decree on Justification", on 'predisposing grace' and the crucial relation between faith and works: Tanner N.P., S.J. (ed.), *Decrees of the Ecumenical Councils*, 2 vols. (London – Washington, DC: 1990) II 672–674.

44 On this series, see Bieren de Haan J.C., *L'oeuvre gravé de Cornelis Cort, graveur hollandais 1533–1578* (The Hague: 1948) 213–214; Riggs T., *Hieronymus Cock: Printmaker and Publisher*, Outstanding Dissertations in the Fine Arts (New York – London: 1977) no. 146; Veldman I.M., *Maarten van Heemskerck and Dutch Humanism in the Sixteenth Century* (Maarsse: 1977) 133–141; eadem, *Leerrijke reeksen van Maarten van Heemskerck* [exh. cat., Frans Hals Museum, Haarlem] (Haarlem: 1986) 47–57; Veldman I.M. – Luijten G. (eds.), *The New Hollstein: Dutch & Flemish Etchings, Engravings, and Woodcuts, 1450–1700—Maarten van Heemskerck* (Roosendaal: 1993–1994) 482–490; Bautz M., *Virtutes. Studien zu Funktion und Ikonographie der Tugenden im Mittelalter und im 16. Jahrhundert*, Premium 62 (Berlin: 1999) 131–133; Sellink M. – Leeflang H., *The New Hollstein: Dutch & Flemish Etchings, Engravings, and Woodcuts, 1450–1700—Cornelis Cort*, 3 vols. (Rotterdam: 2000) I 223–227; Veldman I.M. – Sabatier S. et al., *Heemskerck & l'humanisme, une oeuvre à penser, 1498–1576* [exh. cat. Musée de Beaux-Arts, Rennes] (Rennes: 2010) 59–63, 125–134; Vandommele J.J.M., *Als in een spiegel. Vrede, kennis en gemeenschap op het Antwerpse landjuweel van 1561*, Middeleeuwse studies en bronnen 132 (Hilversum: 2011) 126–132; and Buijs H., "Cycle of the Vicissitudes of Human Affairs", in Grieken J. van – Luijten G. – Stock J. van der (eds.), *Hieronymus Cock: The Renaissance in Print* [exh. cat., M—Museum Leuven; Fondation Custodia—Collection Frits Lugt, Paris] (New Haven – London: 2013) 204–209.



FIGURE 14.21 Cornelis Cort after Maarten van Heemskerck, *Triumph of the World*, from Cycle of the Vicissitudes of Human Affairs, 1564. Engraving, 220 × 295 mm. BRITISH MUSEUM, LONDON.

staged by De Violieren (The Stock-Gillyflowers), Antwerp's foremost chamber of rhetoric, in 1561. For the print series, Van Heemskerck transformed them into self-sufficient entities, who exist in the world at large, and whose cyclical existence and influence on human affairs terminate only at the Last Judgment (plate 9 of the nine-part sequence), when all allegorical *verba* ('words') dissolve in the presence of the incontrovertible *factum* ('fact') of Christ's second coming.

The praise poem, "Prosopopoeia on the Occasion of Reverend Father Jan David", initialled J.D.C. and inserted at the start of the *Occasio arrepta, neglecta*, reveals that the emblem book's personifications were appreciated differently from the impersonated *personae* of the playscript [Fig. 14.8].⁴⁵ The poem is titled

45 The initials J.D.C. probably stand for Jan David Cortoriacensis ('of Kortryk'), which would suggest that the poem itself is a doubled prosopopoeic exercise: David puts words into the mouth of a pseudonymous poet, through whom he addresses Occasion as if she were

“Prosopopoeia” because it apostrophizes *Occasio*, as if she were a person. The poet celebrates the prosopopoeic power of David’s ‘Daedalic pen’ (‘daedalaque penna’) to bring *Occasio* to life, comparing his ‘practiced hand’ (‘docto pollice’) to that of Mercury, who wields the caduceus, and those of Amphion and Orpheus, who play the lyre.⁴⁶ David has seized the occasion to produce this emblem book, and, having made the best of the resources at his disposal, he has succeeded in engendering *Occasio* as a living presence. Since the poet’s praise encompasses all of the *Occasio arrepta, neglecta*, the ‘quill’ (‘penna’) he lauds as source of the book’s lifelike imagery has purchase not only on its texts but also on its pictures, that is, on both its verbally produced images and its pictorial ones. The reference to the legendary artisan Daedalus is another indication that David’s skill as a picturer, viz., inventor of the *schemata*, is at issue. The black ink from which issues the person of *Occasio* (and the book *Occasio*) must be construed as something other than a fleeting shadow cast upon the surface of the book’s white pages:

Live, *Occasio*, live;
 And may the usage of this inauspicious name not cause you burning
 blushes,
 As if [from it] nothing but perishable shadows were resounding.
 [Live] not by the lively wand of him who bears a herald’s staff,
 Nor by the lyre of Amphion or Orpheus,
 To which wild beasts and the restless shades hearkened:
 But by the practiced hand and Daedalic pen
 Of one more capable [than they], to wit, David;
 By a pen like an oarsman on the shining white surface of a quiet sea.⁴⁷

a living person; he thus displays his prosopopoeic power, seizing yet another occasion to bring *Occasio* to life and calling attention once again to the animating effect of his lively book. See *infra* for further discussion of this clever *figura sententiarum*.

46 David, “Ad Occasionem R.P. Ioannis David Prosopopoeia”, in *Occasio arrepta, neglecta* fol +5r.

47 Ibid.: ‘Vive *Occasio*, vive; inauspicati
 Nec te nominis huius urat omen,
 Ceu mere Occiduas sonet tenebras.
 Tandem, quod bene vertat, orta es Orbi.
 Non caduciferi excitata virga,
 Non Amphionis, Orpheive plectro,
 Quod ferae, & trepidi audiere manes:
 Davidis sed enim potentioris
 Docto pollice, daedalaque penna;
 Penna remige candidum per aequor’.

By picturing Occasion, enlivening her, David has seized the occasion of ensuring, for her sake and ours, that she make a lasting impression. With reference to the many attributes she displays in the *schemata*, he commends David for richly ornamenting her with tokens of the many benefits she holds in store:

This [pen] gives you light and will give it hereafter,
 Not that simple light [of the sun] easy to enjoy
 [...]
 But the glory of a loftier life,
 That produces eternal fame and fosters it.
 Inasmuch as [this pen] makes known to sight your riches, honors,
 Provisions stuffed full with nourishment,
 Sumptuous services of plate, rings [for the fingers], pendants [for the
 ears],
 And every kind of dazzling ornament.⁴⁸

In a further reference to the *schemata*, which expose Occasio's bald pate only once (in *schema* 9 showing the improvident boys' belated and futile attempts to seize her after Time has flown), the poet marvels at how beautiful she looks, with golden tresses rippling over her brow, her waist cinched by the *ceston* (girdle) of Venus and the Graces. And finally, imagining how she allows herself gently but firmly to be held by David's Habsburg dedicatees, Archduke Leopold, Bishop of Passau, and Archduke Charles, Canon of Passau and Salzburg, he circles back to his opening theme, David's exceptional gift for bringing virtuous opportunity to life. The action of personifying Occasion is analogized, on this account, to David's ability to occasion virtue. This analogy turns, of course, on the prior elision or, better, subsumption of lifelike image into living prototype, of mere semblance ('umbra') into *persona* ('Vive Occasio'):

48 Ibid.: 'Haec [penna] lucem tibi dat, dabitque porro
 Nec lucem modo simplicem fruisce,
 [...]
 Sed vitae decus eminentioris,
 Famam quae ciet ac foveat perennem.
 Quippe divitias tuas, honores,
 Penum commoditatibus refertam,
 Lautam Synthesin, anulos, inares,
 Et mundum omnibus explicat nitentem'.

[...] but you whom these [princes] have seized,
 They [now] gently bind, and you follow,
 Desiring to be held by so light a touch.
 This heroic semblance, if it is to revive you,
 (O semblance more enduring than the immortal shield of Minerva!)
 Then live, Occasio, live;
 Live, Occasio, live;
 And may the usage of this inauspicious name not cause you burning
 blushes, As if [from it] nothing but perishable shadows were
 resounding.⁴⁹

The image that heroically comes to life (*umbra*, 'semblance, shade, visual type') is implicitly contrasted to mere shadows that evanesce like echoes (*occiduas tenebras*, 'perishable shadows', i.e., 'shadows cast by the setting sun'). Since the initials J.D.C., as noted above, signify Joannes David Cortoriacensis ('of Kortrijk'), the poem epitomizes his book project in two senses: as an occasional poem written to mark the book's publication, it affirms that the author has indeed seized this occasion of bringing *Occasio* to life, converting her from a mere personification into a living persona; as an apostrophic poem addressed to the personification Occasion, whose emergent personhood is animated by the 'Daedala penna Davidis', it also constitutes a *mise en abime*, replicating in small what the *Occasio arrepta, neglecta* as a whole endeavors to effect. The pseudonymous poet invokes the prosopopoeic figure of Occasion precisely to demonstrate that she has been enlivened by the emblematiser Jan David, whose creative power is both represented within the poem and performatively enacted by it.

49 Ibid. fol. +5v: '[...] at hi prehensam
 Stringent molliter, & volens sequeris,
 Tali docta lacinia teneri.
 Haec te heroica si fovebit umbra,
 (Umbra ô aegide tutior Minervae!)
 Vive Occasio, vive; inauspicati
 Nec te nominis huius urat omen,
 Ceu mere Occiduas sonet tenebras'.

From Allegory to *Allegoresis*: Intensification of Figurative Interpretation in the Twelve Chapters of Commentary

How, finally, are personifications construed in the twelve chapters of commentary that take up most of the *Occasio arrepta, neglecta*? Here the personifications become very tractable, their identities elastic. The dedicatory preface provides a good example of what I mean by 'tractable' and 'elastic'. It commences with a cluster of *paronomasiae* ('plays on words') that typify David's kaleidescopic handling of the nomenclature *occasio* throughout the commentary. He first distinguishes *occasio* from the pagan *fatum* ('inexorable fate', 'destiny'), professing his disinterest in the latter, which involved divining the will of the gods by means of obscure and esoteric auguries.⁵⁰ Predestination, he implies, is a heathen concept, whereas his book construes Occasion as a force amenable to human influence, whose workings are detectable not concealed and covert. This is why he has fashioned the image of Occasion we see before us, finely adorning her so that she may go forth publicly and search for a suitable patron: 'But inasmuch as I adorn Occasion with feminine ornaments, giving her form and finish as my poverty allows, so that she may launch herself publicly; so a certain good *Genius* presents himself to me and with his right hand tweaks my ear, saying, "This new opus on *Occasio* ought to be dedicated to their most serene highnesses, the Archdukes Leopold and Charles, who, after seeing the *Typus occasionis* earnestly urged [you] to produce a further volume, on the model of [your] *Veridicus Christianus*!"⁵¹ David personifies the impulse to dedicate this emblem book, which is itself personified as Occasion, who embodies the effort opportunely expended in writing the *Occasio arrepta, neglecta*.

50 David, "Serenissimis ac reverendissimis Principibus, Domino D. Leopoldo, Episcopo Passaviensi [...] et Domino D. Carolo, Canonico Salisburgensi, et Passaviensi, etc. Archiducibus Austriae [...] Ioannes David Soc. Iesu sacerdos l. m. dedicat consecratque", in *ibid.* fol. +2r. David claims to eschew the divination of obscure *argumenta* ('signs, fictions, represented subjects'): 'Fatum! fatum! profanus hic quispiam Ethnicorum exclamet, Serenissimi Principes: At ego, numen nutumque divinum non obscuris hic argumentis agnosco'.

51 *Ibid.*: 'Dum siquidem Occasionem mundo muliebri adorno, ac pro mea tenuitate polio comoque, ut ne publico semper careat; deque patrono, ad quem se applicet, cogito; Genius quidam bonus adstare mihi visus est, qui dextram suaviter auriculam vellicans diceret; Opus hoc novum de Occasione, *Serenissimis* Leopoldo & Carolo *Archiducibus Austriae*, dicatum oportere: ut qui iampridem, conspectis Occasionis iconibus, aliquid, quod Veridici nostri formam aemularetur, a me desuper elaborari peroptarint'.

Here and elsewhere, Occasion the person resolves into *occasio*, the occasion, the circumstance of opportunity, grasped and exercised by the author, the fruits of whose labor, the *Occasio arrepta, neglecta*, are then reembodyed as the personification Occasion: 'It is right that I rejoice in myself and my opportunity ["Occasioni meae mihique gratuler"], for I have attained by the benevolence of heaven, freely given, that which the lyric poet [Horace] desired with the utmost solicitude to obtain for himself and his work'.⁵² The reference is to Horace's *Epistle* 1.13.3, which describes his ongoing attempts to secure the patronage of Augustus. David, in offering up his book, imagines how, as a fully embodied person, it offers itself to Leopold and Charles: 'And so let *Occasio* advance under good auspices, and may she on that account rejoice in herself [...]. And let her not fear to relinquish her palm, when (most serene Princes) she enters the arena, for she desires to be seized and held captive, and considers herself to have conquered only when she is vanquished, triumphing in defeat'.⁵³

Heretofore linked with David, her identity now shifts as she attaches herself to new patrons, namely, Leopold and Charles, to such an extent that she and they become mirror images of one another. She functions as the occasion of their memorable deeds, triumphs, and sempiternal glory:

But truly, let her every faculty be placed at your disposal, for the purpose of accomplishing every kind of noble deed, winning every sort of honorable trophy, reaching the summit of eternal glory. But why do I say 'disposes'? Rather, is it not she, who shall marvel to find the image of herself in you, long before arriving before you. Augmented by great gladness, she shall surely step forward and contemplate her true self in you, speak sweetly with herself [through you], in the manner of Acco (that little old lady mentioned by Caelius Rhodiginus), who addressed the image of herself in a mirror! For what mirror shines more brightly than the example of lively Occasion held fast, than the great piety, the ancestral purity of religion, that radiate from the monument of yourselves, which

52 Ibid. fol. +3r: 'Est sane quod Occasioni meae mihique gratuler, ut qui spontanea Caeli benignitate hoc consecuti sumus, quod tanta solitudine Lyricus sibi suoque labori exoptabat'.

53 Ibid. fol. +3r-v: 'Eat itaque bonis avibus, sibique eapropter gratetur Occasio [...]. Neque est (Serenissimi Principes) quod illa, vobiscum in arenam descendens, palmam vereatur amittere; cum capi, teneri, stringique desideret; seque tum demum existimet vincere, cum vincitur, victaque vincitur'.

[piety and purity] you see attached like gemstones to the golden diadem of the Church?⁵⁴

Leopold and Charles, by their example, are seen to convert a prosopopoeic figure into incontrovertible *facta* that then redound upon a corollary figure, the personification *Ecclesia* ('Church'), in whose crown their achievements sparkle like precious stones. On this account, Occasion personifies their ability to transform fiction into fact, which is to say, that her action of seeing herself mirrored in them signifies theirs of converting opportunity into accomplishment. Acco (the inverse of Occa[sio]), the vain and self-deluded old lady whose true reflection, glimpsed in a crystalline glass, drove her mad, supplies the implied antithesis to Leopold and Charles, who tender themselves as true reflections of the fully realized occasion for achieving goodness and righteousness.

Before concluding, the dedicatory preface layers several more Habsburg identities onto the personification Occasion. It may be more accurate to say, in the case of Maria Anna of Bavaria, the Archdukes' mother, that Habsburg sanctity has the power to usurp the signifying functions of prosopopoeia, by replacing embodied abstraction with the particularity of a vivid exemplum. Maria Anna is said by her lively example to furnish the living occasion of the utmost piety ('vivis spirantem exemplis Occasionem praebebat'), for she prefers that her daughters become nuns rather than queens, and with them ministers to patients in the hospital she founded.⁵⁵ In bringing Occasion to life, she seems preemptively to erase the figurative potential of personification, which she supplants with the *facta* of her saintly deeds. The Archdukes' ancestor Ferdinand, on the other hand, restores some measure of autonomy to Occasion: when he founded, amplified, and ornamented the Jesuit College of Vienna, he seized bright Occasion ('praeclaram Occasionem'), shining a torch

54 Ibid. fols. +3v-+4r: 'verumetiam ad praeclara quaeque facinora, ad honoris trophaea, & gloriae sempiternae fastigium consequendum, omnem ipsius facultatem vestris usus Mancipate. Sed, quid dico, Mancipate? Nonne potius ipsa mirabitur, dum se tanto ante apud vos fuisse comperiet, quam advenit? Quantis vero laetitiis cumulata incedet, cum se ipsa in vobis verius contemplabitur, secumque suavius loquetur, quam olim Acco (illa apud Caelium anicula) suam in speculo imaginem compellat! Quod enim splendidius speculum, vivaeque & bene habitae Occasionis exemplum, quam eximia illa pietas, & avitae Religionis integritas, quae in illustri posita monumento sic radiant in vobis, ut gemmulas carbunculi agnoscas in aureo Ecclesiae diademate illigatas?'. On Acco, see Rhodiginus Ludovicus Caelius, *Lectio[n]um antiquarum libri xxx* (Lyons, Apud Sebastianum Honoratum: 1562) 457. He cites Plutarch's *De Stoicorum contrarietatibus* as his source.

55 Ibid. fol. +4r.

upon posterity.⁵⁶ Here the occasion of virtue jointly functions as the radiant person of Occasion, the one illuminating the other.

The commentary proper continues to explore the shifting character of Occasion, whose relationship with Time proves formative for both personifications. Their identities, as it turns out, are composite and interdependent. Chapter 1, titled “Exposition of *Schema* 1: How Time and Occasion Make their Gifts Known in the Image”, opens with a disclaimer about the nature of prosopopoeic definition [Fig. 14.7]. David has chosen to define Time not essentially but commonly, that is, according to the commonplaces by which it is generally known (‘communi modo loquendi’). His primary aim, after all, as he stresses, is to grasp the concept Time mentally (‘mente complecti’), in the manner of ordinary men, who discern the form and function of such abstractions by means of visual images (‘tam speciatim in hoc typo Temporis formam usumque in medium constituimus’).⁵⁷ David compares the image of Time in *schema* 1 to a guideline that secures one’s passage through a maze, and to a nearby skiff that guarantees a weary swimmer’s safety.⁵⁸ *Schemata* make difficult notions to some degree apprehensible, and, as a result, they allow us to engage with them interrogatively, on the example of Augustine, amongst other *auctoritates* (‘authorities’), who approaches God by way of questions rather than assertions. An inquisitive frame of mind also predisposes us to accede to the grace of divine revelation that has the power to illuminate the understanding, bringing to light such mysteries as the nature of Time.⁵⁹ The silent presence of God the Father in *schema* 1 (no scripted speech attaches to him), his arm held high in a rhetorical gesture of declamation that produces not words per se, but rather, the coronae irradiating Tempus and Occasio, signifies David’s conviction that these personifications body forth mysteries knowable, finally, only through the confluence of divine grace and human cognition.

The interval of space between God and Tempus becomes the basis, in David’s *explicatio* (‘exposition’), for the analogy he draws between spatial and temporal

56 Ibid.

57 David, “Schematis 1. explicatio”, in *Occasio arrepta, neglecta* 1.

58 Ibid. 2: ‘Verumtamen, animi gratia, quantum quasi ductu fili cuiusdam tuto licet, vestibulum saltem passibus aliquot tentemus; ut solent qui iuxta cymbam natant, in quam se vel periclitantes vel nando fessi recipiant; quandoquidem tam speciatim in hoc typo Temporis formam usumque in medium constituimus’.

59 Ibid.: ‘Nam & ipse, totis libris illius viginti duobus pluribusque capitibus, non semel, ut navarchus in altum devectus oceanum sidus intuens, ad benignam Dei opem recurrit, ut se queat extricare. Quaero (inquit) Pater; non affirmo. [...] Noli caludere, Domine Deus meus; bone Pater, per Christum obsecro; noli claudere desiderio meo ista, & usitata & abdita, quo minus in ea penetret, & dilucescant alucente misericordia tua, Domine’.

representation. Space is an abstraction known visually by reference to two or more things: it may be seen as the measure of distance separating them. So too, Time is known by reference to visible and representable things, as a property of their durative, simultaneous, or differential existence: '[...] we understand Time according to the common usage, whereby a thing is said generally to be of long or short duration, or to be coincident with some other thing, or temporally to differ from that thing'.⁶⁰ In this sense, Time, construed as something 'imaginable' ('*imaginariam*'), is called 'a certain interval of succession that moves or passes by, flowing steadily' amongst things.⁶¹ The movement of things operates within and as an index of this sequence of intervals: 'What we are talking about, then, is Time, or successive interval, that extends from the origin to the final end of the world. For in this interval, the occurrences of things come forth and [then] depart. [Time] is the measure of the duration and existence of all those things that mutually co-exist and shall continue to exist, from the world's beginning to its ending'.⁶² In *schema* 1, the forward motion of *Tempus*, his co-existence with *Occasio*, who comes forth beside and one step behind *Tempus*, and his reflexive relation to God in heaven, from whom earthbound *Tempus*'s pose and gestures clearly emanate, indicate that he transpires as a *mora successiva* ('sequential passage'), as the forward motion of all created things whose point of origin is God, the *Deus Artifex* (God the Artificer): 'For as much as God made the world, so with that selfsame creation fashioned by God, time came into being'.⁶³ The divine radiance that encompasses *Tempus* and *Occasio*, conveys how, as David puts it, the 'space of interval or duration is comprised by

60 Ibid. 4: '[...] accipimus illud vulgari modo, quo res aliqua vulgo dicitur longae aut brevis durationis, aut simul esse cum altera, vel ab ea tempore distare'.

61 Ibid.: 'Tempus autem est mora quaedam successiva, sive fluens, aut transiens aequabili fluxu'. David adds, by reference to Gregory of Nazianzus's *Oratio de Paschate* and Michael Psellus's commentary on this sermon, that just as space is abstracted from the perception of things, so interval is construed as something imaginary. It can be conceived as flowing from and to eternity: 'Et ut spatium hoc a rebus abstractum ac in immensum diffusum imaginarium vocatur, quod tale non sit in rebus [...] moram hanc vocant imaginariam: & concipi potest etiam ab aeterno fluere in aeternum'.

62 Ibid.: 'Hoc igitur tempus sive mora successiva, quae ab exordio mundi ad finem eiusdem extenditur, est ea de qua loquimur. In hac enim rerum gerendarum occasiones eveniunt, & labuntur: est enim mensura durationis & existentiae eorum omnium quae sibi coexistunt, aut ob origine mundi in finem existent'.

63 Ibid. 6: 'Mundum quippe fecit Deus, & sic cum ipsa creatura, quam Deus fecit, tempora esse coeperunt'.

the eternity of God';⁶⁴ on the other hand, their stepwise movements away, as it were, from the celestial sphere where God dwells timelessly, along with the subtle differentiation, again stepwise, in their relative positions, reveals that this space of interval or duration 'is properly denominated by the term Time, since it is measured, counted, and otherwise differentiated into discrete parts, even unto an instant or blink of the eye'.⁶⁵

David identifies Time's attributes as allusions to specific qualities made visible and measurable in and through the mutability of all matter, howsoever persistent or long-lived. His armillary headgear refers to the motion of the spheres, whereby the passage of Time is marked. His hourglass signifies the restless flow of Time; his winged ankles, Time's celerity; his capacity of flight, Time's quick passage from past to future, by way of the transient present; his scythe, the impermanence of temporal things, all of which he inevitably cuts down.⁶⁶ These are conventional attributes, codified in mythographic and allegorical handbooks, such as Lilio Gregorio Giraldi's *De deis gentium varia et multiplex historia* (*On the Varied and Diverse History of the Pagan Gods*) of 1548 and Vincenzo Cartari's *Imagini colla spozisione degli dei degli antichi* (*Images with Explication of the Ancient Gods*) of 1556, as well as in the illustrated editions of Andrea Alciati's *Emblematum libellus* (*Little Book of Emblems*), dating from 1531.⁶⁷ What makes them distinctive is their function of certifying that Time's transit, since it may be materially discerned, may also be pictured in the manner of the first *schema*: 'Now truly, I reckon that the reasons for portraying Time as he appears in this very image, have been made apparent to everyone'.⁶⁸

64 Ibid.: 'Nam, licet spatium hoc morae seu durationis, quod tempus appellamus, pars sit isti aeternitati (quoad Deum immobili, & semper eidem) inclusa'.

65 Ibid.: 'tamen, quia caelestium corporum motu mensuratur, computatur, aliove modo distinguitur, & in certas partes, usque ad momentum ictumque oculi, determinatur; temporis proprie nomine insignitur'.

66 David explicates these and other attributes of Time, in "Schematis I. Cap. 4: Quare Tempus ita describatur, ut in schemate depingitur", in *ibid.* 7–9.

67 See, for example, the description of *Saturnus temporis pater*, in Giraldi Lilio Gregorio, *De deis gentium varia et multiplex historia, in qua simul de eorum imaginibus & cognominibus agitur* (Basel, Per Ioannem Oporinum: 1548) 181, and, in the same book, on Saturn as the embodiment of Time, "Cur tempus esse fingatur", 37. Again on Saturn as Time, see Cartari Vincenzo, *Le imagini con la spositione de i dei de gliantichi* (Venice, Per Francesco Marcolini: 1556) fols. 10r–12r, and on Janus, who looks both to the future and the past, fols. 12v–14v. Also see the emblem "In Occasionem", which forms part of the subsection on "Fortuna", in Alciati Andrea, *Emblemata* (Lyons, Apud Gulielmum Rovillium, 1548) 100.

68 David, *Occasio arrepta, neglecta* 8: 'Iam vero, quare Tempus ita depingatur, ut in imagine ipsa videre est, notam puto omnibus rationem'.

David now turns to Occasion, showing how she is inextricably bound to Time. Since Time is finite, 'every opportunity it provides for attaining salvation must be seized' ('cuius usura & opportunitate id [aeternum] consequi datum sit').⁶⁹ Opportunity falls under the purview of Occasion, as he presently explains. Time's connection to Occasion becomes evident in David's assumption that the need to make every opportunity count constitutes a moral obligation. This is why David, as he avers, has diverged from the ancient poets, showing Time as a young man, rather than evoking Ovid's rapacious elder of days. The figures of Time and Occasion are to be appreciated as composite personifications, whose identities are commutable and mutually contingent:

It alone remains to justify our decision to have Time portrayed as a youth, when the ancients were wont to furnish an elderly man in his place. I shall tell it like it is. We gave thought not to what the Poet says about universal time—'Time who devours everything, and you envious old-age'—but instead to the presence of Opportune Time; as if by his lead he were bringing Occasion into view, she whom this treatise specially discusses. And so with such a face we offer for contemplation Time present, recent, fresh, and blooming, Time adapted to all things and to anyone's use. In which sense Plato speaks very clearly, for the purpose of weighing that part of Time which is conjoined to opportunity. Occasion, he says, is the vigor of Time, that to which Time conduces, that which combines [with Time] to produce some good.⁷⁰

If Time is adapted to Occasion, so also is Occasion adapted to Time. 'Vigorous, vernal, and lovely', continues David, 'Time commends to his presence Timely Opportunity ['idoneam [...] opportunitatem'], of whom every prudent person

69 Ibid.: 'Et propterea, quia tempus tunc non erit amplius, quis dubitet maximam temporis habendam rationem, ut cuius usura & opportunitate id consequi datum sit, quod est aeternum?.'

70 Ibid. 8–9: 'Restat nunc tantum, ut verbo explicemus, quare iuvenili aetate Tempus effingi curaverimus, cum Veteres senem virum soleant vice Temporis adornare. Dicam ut res est: Nos consideravimus, non quod dicit Poëta de tempore in universum; *Tempus edax rerum, tuque invidiosa vetustas*: sed praesentiam potius temporis opportuni; cuius quasi ductu coram sistatur Occasio; de qua potissimum in praesenti argumento disseritur. Tali siquidem vultu contemplandum praebeamus, quale est tempus dum praesens est, recens, novum, floridum; ad omnia, ad quae quis illo uti volet, accommodatissimum. Quo sensu praeclare Plato locutus est, partem illam temporis expendendo, quae opportunitatem coniunctam habet. Occasio, inquit, est temporis vigor, ad id quod conducit tempus, quod bonum aliquod cooperatur'.

should be mindful in himself and his affairs'.⁷¹ He cites the Greeks, who, unlike the Romans, provide a suitable precedent for his ostensibly novel personification. They felt compelled to depict Time as a youth because of his association with Occasion, whom in turn they were wont to equate with Opportune Time ('suo more tempus opportunum pro Deo fingeant'), giving him the form of a beautiful boy, his outstretched toes perched upon a rapidly turning wheel ('pulchrum iuvenem sive puerum formabant, summis pedum digitis rotulae volubili insistentem').⁷² The Greeks visualized the proverb, 'Know the time', viz., 'Make the best use of every opportunity', in this mixed guise: Opportune Time substitutes for mere Occasion, as the bringer of opportunity, on the authority of Plato himself.⁷³ So the Greeks are the ultimate source of the youthful, boyish figure of Time, and it is also they who first associated Time and Occasion, making their characteristics fungible. If Time, on this account, ushers in Occasion, he does so in the likeness of Opportune Time; and the figure he introduces is Timely Opportunity.

However, just as David's Time differs from Ovid's, so too does David's Occasion diverge from the Greeks'. For one thing, she is female; for another, her pose and gestures precisely mimic those of Time, from whom she emanates, just as Time's mimic those of his heavenly source, God the Father. Why, we might ask, did David distinguish his personifications in these ways? The answer lies in the audience he purports mainly to address and whose attention he endeavors to hold, so that having taken up the *Occasio*, they seize the occasion it offers to appraise and reform themselves, and learn to respond more attentively to Time and Occasion. Youthful Time is designed to appeal to David's youthful reader-viewers, Jesuit collegians, whose age he mirrors: 'I ought not to deny that I was likewise moved by the fact that a [youthful] appearance would be more suited and pleasing to the youths (whom my images chiefly address), than Cicero's age-old Saturn, who is shown devouring his children because time consumes all temporal things'.⁷⁴ More importantly,

71 Ibid. 9: 'Tempus itaque quasi virens, verum, & vegetum, quale expressum cernitur, idoneam suae praesentiae opportunitatem commendat, quam prudens quisque debeat in se rebusque suis observare'.

72 Ibid.

73 Ibid.: 'iuxta illud celebratum Pittaci (unius e septem Graeciae sapientibus) dictum, γῶθι χαίρον, Nosce tempus. Ac si doceat, Noveris distinguere, aestimare, & captare, rerum gerendarum tempestivitatem, eamque cordi habeto'.

74 Ibid. 9: 'Movet me quoque, ne diffitear, quod iuvenibus (quibus Icones primum deductae fuerunt) aptior gratiorque illa forma futura esset, quam senis, & nescio cuius (iuxta Ciceronem) futuri annis Saturni; qui, quod tempus tempore nata consumeret, ipse ex se natos devorare fingeatur'.

Time and Occasion were intended to function within the formative spiritual exercises of which the *Occasio arrepta, neglecta* largely consists. They differ for this reason from the pagan personifications whence they derive, even while conforming, in Time's case, to the Aristotelian distinction between time, which belongs exclusively to God, and opportune time, which belongs exclusively to humankind; the latter can nowise be serviceable to God who commands time and yet exists outside it ('Deo enim sunt tempora, non autem tempus opportunum [...] quod nihil Deo utile').⁷⁵ This is surely why Time, viz., Opportune Time, addresses the beholder so emphatically, and why he is accompanied by Occasion, viz., Timely Occasion, whose complementary attitude indicates that she is his close counterpart. Like her Greek predecessor, she is fleet-footed; she propels herself on the balls and heels of her feet, moving briskly forward, drapery fluttering in her wake.⁷⁶ Unlike him, she stands with Time, at our level, and insistently offers her gifts, placing them within the viewer's reach.⁷⁷

75 "Schemat. I. Cap. 5. Cur Occasio ita depingatur, & quare ipsi Tempus ceu dux vel comes detur", in *ibid.* 11. David formulates an implied syllogism in which *Deus* and *Tempus* function as analogues, as is evident from the statement that prefaces his observation about the aloof relation of God to the passage of Time: 'Tempora non sunt tempus opportunum'.

76 *Ibid.*: 'Est Occasio praeceps'. This apothegm, says David, derives from the aphorism of Hippocrates: 'quia materia circa quam versatur ars (medicina nimirum) continue fluit'.

77 David's point of reference here is exegetical, both generally and specifically. The relative stability, generosity, and availability of his Occasion are allusions to the supreme mercy of Christ, who, in establishing the Church, occasioned the salvation of humankind and answered Jewish ingratitude by converting the Gentiles into 'true Jews'. Underlying this scriptural reading of Occasion is *Romans* 2:14–17; 2:26–29. See "Cur Occasio ita depingatur", in *Occasio arrepta, neglecta* 11: 'Nos siquidem, qui ex gentilibus oriundi sumus, Iudaei veri facti sumus, secundum spiritum; nempe Christiani'. In particular, as David further explains by quoting *Isaiah* 49:8, 'Thus saith the Lord: In an acceptable time I have heard thee, and in the day of salvation I have helped thee', Time and Occasion are seen to step forward and offer their benefactions in accordance with the fulfillment of this prophecy in Christ. They are also to be seen as coming forward toward us in the manner of true Christians, as described by Paul in *Hebrews* 12:12–15, which David quotes *in toto*; see "Schemat. I. Cap. 6: Gratiae divinae praesidium Tempori & Occaioni coniunctum", in *ibid.* 12: 'Et quo apertius videamus, occasionem temporis gratiae, ut opportunam salutem, curae nobis esse debere; subdit: *Ait enim* (Deus scilicet per Prophetam Isaiam) *Tempore accepto exaudivi te, & in die salutis adiuvi te. Ecce nunc tempus acceptabile, ecce nunc dies salutis. Propter quod* (inquit alibi) *remissas manus & soluta genua erigite; & gressus rectos facite pedibus vestris: ut non claudicans quis erret, magis autem sanetur. Pacem sequimini cum omnibus, & sanctimoniam; sine qua nemo videbit Deum: contemplantes, ne quis desit gratia Dei*'. In all twelve chapters of commentary, the prosopopoeic personages, as represented in the *picturae*, are transformed into exegetical instruments whose actions and attributes, if properly discerned, become hermeneutic 'keys' having the power to effect a

The objects Occasion proffers are 'insignia' ('indices') of the rich rewards obtainable through the practice of human *artes* ('arts'), both material and spiritual. These *artes*, as David warns, quoting Galen, will prove transitory to the extent that they involve material things ('quia materia circa quam versatur ars [...] continue fluit');⁷⁸ but if properly handled, their effects will be long-lasting, and accordingly, these effects deserve to be situated on a spectrum leading by stages from earthly to heavenly benefits:

What she is seen to carry in her left and right hands, namely, the indices of every delightful and desirable thing, instruct us that through Occasion true honor and glory may be obtained, and also riches, the palm of victory, the goodness of olive-bearing peace, erudition, a cornucopian abundance of all things, the grace of the Holy Spirit, true salvation in Christ Jesus; and at last, the kingdom of heaven, fit to be earned, is set opportunely before our eyes, as something furnished to us, if only we be pleased to move our lips and, humanely, as is appropriate, to grasp Occasion and use her well.⁷⁹

Amongst the objects she holds, Occasion carries the crucifix, insignium of salvation, higher than the adjacent attributes, in line with David's ranking of benefits.

David also makes clear, by means of a counter-example, what sort of timely occasion he had most in mind when devising Time and Occasion. It is incumbent upon us, he insists, to take advantage of Opportune Time, to grab hold of Timely Opportunity, by engaging exegetically and meditatively with the whole of Scripture, the God-given repository of evangelical grace. Available to all who inhabit the present time, the occasion of grace is seized when one considers

moral understanding of Scripture and its application to daily life. It is worth noting that David's frequent references to his Christian refashioning of ancient personifications reenacts the process of typological exegesis, which views figural types through the lens of the antitypes that fulfill them. See *infra* for a fuller discussion of the shift from personification allegory to exegetical *allegoresis* in the *Occasio arrepta, neglecta*.

78 "Cur Occasio ita depingatur", in *ibid.* 11.

79 *Ibid.* 10–11: 'Quae dextra laevaue confertim gestare conspicitur, omnium videlicet delectabilium desiderabiliumque insignia, docent, per occasionem obtineri posse verum honorem & gloriam, divitias, victoriae palmam, pacis oliviferae bonum, eruditionem, rerum omnium quasi cornucopiae affluentiam, gratiam Spiritus sancti, salutem veram in Christo Iesu; & demum, tam opportune nobis in hac vita regnum caeleste proponi promerendum, atque si propinetur, modo lubeat labris admove, & occasionem qua par est humanitate excipere, eaque bene uti'.

how the spirit of Christ spoke through the prophets, foretelling his Passion and future glory, and thereby signifying the salvation of humankind ('in quod vel quale tempus, significaret in eis spiritus Christi').⁸⁰ If Time and Occasion sanction a hermeneutic of scriptural unfolding, they are themselves scripturally sanctioned, as David verifies by conflating and paraphrasing *Acts* 13:46–47, *Romans* 2:13–29, and *Romans* 11:16–24, in defence of his composite method of personification:

And so truly it is permitted to say that in the time of Grace and the Gospel, by the occasion of Jewish ingratitude, the Gentiles procured the occasion of salvation in Christ; and that the olive tree's broken and severed branches occasioned the grafting of the branch of wild olive into the good olive tree. For we the descendants of the Gentiles, have been fashioned into true Jewry, according to the Spirit, which is to say, into Christians. But this has come to pass in the time divinely and specifically designated as opportune.⁸¹

80 David is quoting 1 *Peter* 1:10–13 to make the case that his reading of *Tempus* and *Occasio* is both exegetical and scripturally sanctioned. See "Gratiae divinae praesidium Tempori & Occasioni coinunctum", in *ibid.* 12–13: "Tempus gratiae nobis [...] opportunissime a Deo fuisse attributum, in D. Petri quoque veribus, ut in speculo videre est. [...] *De qua salute exquisierunt atque scrutati sunt Prophetae, qui de futura in vobis gratia prophetaverunt: scrutantes, in quod vel quale tempus, significaret in eis spiritus Christi: praenuncians eas quae in Christo sunt passiones & posteriores glorias: quibus revelatum est; quia non sibi-metipsis, vobis autem ministrabant ea, quae nunc nunciata sunt vobis, per eos qui evangelizaverunt vobis, Spiritus sancto misso de caelo, in quem desiderant angeli prospicere. Propter quod succincti lumbos mentis vestrae, sperate in eam quae offertur vobis gratiam*". Seen in this light, David's redacted *Tempus* and *Occasio* body forth Peter's injunction to seize the God-given occasion of engaging profitably with Scripture, the exegetical unfolding of which secures the revelation of Christ: 'Of which salvation the prophets have inquired and diligently searched, who prophesied of the grace to come in you. Searching what or what manner of time the Spirit of Christ in them did signify: when it foretold those sufferings that are in Christ, and the glories that should follow: To whom it was revealed, that not to themselves, but to you they ministered those things which are now declared to you by them that have preached the gospel to you, the Holy Ghost being sent down from heaven, on whom the angels desire to look. Wherefore having the loins of your mind girt up, being sober, trust perfectly in the grace which is offered you in the revelation of Jesus Christ'.

81 "Cur Occasio ita depingatur", in *ibid.* 11: "Et vere ita dicere liceat, quod per tempus Gratiae & Evangelij, occasione ingritudinis Iudaeorum, gentes occasionem salutis in Christo repperint: quodque occasione confractionis & excisionis ramorum olivae, rami naturalis oleastri in bonam olivam sint inserti. Nos siquidem, qui ex gentilibus oriundi sumus,

In this formulation, the *time* of grace is seen *opportunately* to accommodate the dual occasion of belief and of disbelief, and to sponsor the *timely occasion* of conversion through a spiritual process of ingrafting. It is as if Opportune Time and Timely Opportunity were being seen to operate conjointly in Scripture itself, as prosopopoeic messengers of the spirit of Christ; or, put another way, as if the mutual ingrafting of Time and Occasion were being licensed figuratively by the scriptural imagery of the conjoined olive branch and tree. And finally, the mutual merger of Time and Occasion can be regarded as a trope for, as well as being troped by, the composition of discrete scriptural passages into a convergent exegetical argument.

Conclusion

The three registers of the *Occasio arrepta, neglecta*—propaedeutic play, emblematic *schemata*, and exploratory commentary—constitute three stages in the reader-viewer's engagement with David's spiritual exercises [Figs. 14.6, 14.7, & 14.9–20]: the play's artifice supplies their point of origin; the *schemata* convert this artifice into a persuasive, continuous, and autonomous narrative fiction, that more fully enfolds the reader-viewer; finally, the commentary deepens his understanding of the meditative program he has undertaken, assisting him to reflect upon the complex, mutually contingent nature of Time and Occasion as God-given benefactions to be seized, not neglected. The simultaneous presence of these three parts enables him reflexively to consider the process of meditation, helping him to parse its kinds and degrees, as he moves from his initial encounter with prosopopoeic allegory toward a fuller engagement with scriptural hermeneutics. He begins with personification and ends by more fully embracing *allegoresis* as a method of figurative interpretation.

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