

## Front Cover Illustration

Since Volume 35, Number 1, the front cover of *Parergon* has featured medieval or early modern objects held in New Zealand and Australian collections.

***Three Soldiers and a Boy*, Giambattista Tiepolo (early 1740s), published 1785, etching, 14.2 × 17.6 cm (plate), 23.4 × 30.8 cm (sheet), from the *Vari Capricci* series, 3rd edn, published 1785 by Giandomenico Tiepolo. National Gallery of Victoria, Melbourne, purchased with funds donated by the National Gallery Women's Association, 1996. Accession number 1996.569.3. This digital record has been made available on NGV Collection Online through the generous support of the Joe White Bequest.**

Giovanni Battista Tiepolo of Venice (1696–1770), also known as Giambattista (or Gianbattista) Tiepolo, was a prolific Italian painter and printmaker, who worked in Germany and Spain as well as Italy. This etching is one of ten *Capricci* (caprices) in horizontal format produced in the 1740s as a prelude to twenty-three *Scherzi di Fantasia* (tricks of fantasy) completed around 1758 and posthumously published by his son. Here a youth relaxes on his abdomen in a posture of observation close to the trio of soldiers who enthrall him. They rest on high ground, sparsely littered with trees, antiquities, and an unread scroll, where the cast of the *Capricci* series always meet. The pyramid of soldiers is fixed by a standing figure holding a banner whose peak, beside another pole, is echoed by two cypress trees receding in diminishing perspective towards a ramshackle town and mountains below a billowing cumulus sky. The standing figure is certainly a soldier, because he wears fitted armour, but there is a quality of make-believe about the cloths wrapped around his head and the makeshift banner, especially since his face looks younger than the recumbent onlooker, who sports what might be the hint of a moustache and sideburn as if he were almost ready to join the patriotic cause of the soldiers resting in an interlude of some timeless, dynastic war—a classical inversion of the Flight into Egypt. Despite the apparent bald patch on the crown of the onlooker's head—probably awkward line work intended to convey sunlight reflected from his hair, like other empty highlights on his body—there is no doubt he is a youth, because he already appeared naked in the same posture in the foreground of *Apollo and the Continents* on the ceiling of the Palazzo Clerici at Milan (1739), and because his lively undulating body contrasts sharply with the brawny musculature of the nearest soldier, whose back curves against us in apparent exhaustion or despondency as he sits gazing with another adult companion at a shield. No one knows the meaning of Tiepolo's etchings, the only body of privately produced work in his *oeuvre*. They are like episodes in a plotless novel whose spontaneous sophistication Pierre-Jean Mariette, a contemporary connoisseur, applauded as 'dreams that passed through his head'. Here, however, we might surmise that the discrepancy between the naïve enthusiasm of the onlooker and the enigmatic gaze (shifted to the left but still seeming to hail us) of the standing 'child-soldier' signifies the difference between those who know (whether real or otherwise, and of whatever age) and those who are ignorant of what they wish for. Heralding victory over time, the artist's signature appears on the cracked surface of an obelisk on the left, from which spinous vegetation sprouts to affirm a series of horizontals that counteract plunging depth and diagonal gazing.



# PARERGON

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Children and War in Early Modern Europe  
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## PARERGON

### Information for Contributors

*Parergon* is the journal of the Australian and New Zealand Association for Medieval and Early Modern Studies (Inc.)—known as ANZAMEMS.

*Parergon* is an international, double-blind peer-reviewed journal that publishes articles and book reviews on all aspects of medieval and early modern literature, history, and culture. We are especially interested in material that crosses traditional disciplinary boundaries and takes new approaches.

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#### *Editors*

Professor Rosalind Smith  
School of Literature, Languages and Linguistics  
A.D. Hope Building (103)  
The Australian National University  
14 Ellery Crescent  
Acton ACT 2601 Australia  
email: editor@parergon.org

Dr Sarah Ross  
School of English, Film, Theatre, Media and  
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Te Herenga Waka – Victoria University of  
Wellington  
PO Box 600  
Wellington 6140 New Zealand  
email: editor@parergon.org

#### *Reviews Editor*

Dr Claire McLroy  
School of Humanities (M204)  
The University of Western Australia  
35 Stirling Highway  
Crawley WA 6009  
email: reviews@parergon.org

#### *Editorial Assistant*

Dr Marina Gerzić  
School of Humanities (M204)  
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ANZAMEMS exists to promote medieval and early modern studies in Australia and New Zealand. To this end the Association provides a forum for the communication and promotion of research, the dissemination of news and the exchange of ideas. It does so by holding a Biennial Conference, publishing a scholarly journal, supporting a research network, and promoting such activities as Summer Schools, Postgraduate Advanced Training Seminars, Workshops, and Symposia.

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The association aims to provide those interested in the study of the medieval and early modern eras and their reception with a supportive and safe professional environment in which to work. It supports all individuals—especially those from communities traditionally marginalized by the academy, including but not limited to people of colour, women, people with disabilities, LGBTQIA+ individuals, and members of all faiths—to share their research and develop professional networks within an environment that prizes inclusivity, generosity, courtesy and respect.

ANZAMEMS refuses to accept bullying and harassment of any kind, whether intellectual, institutional, or personal. Because of the range of disciplines and historical periods of interest to our members, and their various individual circumstances and geographical environments, ANZAMEMS appreciates that people will approach their work from a variety of critical, ideological, and methodological angles. We may not always agree, but we aim to foster an environment of respectful, engaged debate in which prejudice and intolerance have no place.

Our association is committed to developing safe mechanisms through which members are encouraged to voice concerns and seek support. This commitment includes the virtual communities fostered by ANZAMEMS and ANZAMEMS-sponsored events and publications.

The first steps in realizing this commitment includes the establishment of a subcommittee on Equity and Diversity, as voted by members in the 2017 AGM, and the appointment of ANZAMEMS Diversity Officers. The subcommittee is conducting a thorough examination of existing processes and policies in relation to equity and diversity in ANZAMEMS-sponsored activities and events, which it will continue to review and update on a regular basis. A set of guidelines for ANZAMEMS conference and event organizers is also currently in preparation. The subcommittee and Officers will report to the Committee on their activities, and will provide a written report to members at each AGM.

ANZAMEMS endorses the MLA's Statement of Professional Ethics, which may be read at: <https://www.mla.org/Resources/Research/Surveys-Reports-and-Other-Documents/Staffing-Salaries-and-Other-Professional-Issues/Statement-of-Professional-Ethics/Read-the-Statement-Online>