

In the garden interlude in Justus Lipsius' *De Constantia* (1584) Langius explains that he retires to his garden in order to fortify himself against the trials of life. *De Constantia* was enormously influential in Spain, as was much of Lipsius' work. But when Diego Saavedra Fajardo alludes to the garden interlude in his *Idea of a Christian, Political Prince* (1640), gardening and fortification become conflated in a peculiar way. Following the *pictura* to the fifth emblem—an image that suggests both a parterre and a trace italienne—Saavedra Fajardo explains that princes should be taught gardening in order to understand the construction of fortresses. In other words, Saavedra Fajardo undercuts Langius' peaceful, contemplative description by making the relationship between fortification and gardening mechanical and martial. The confusion of bellicose and horticultural imagery is a constant in seventeenth-century Spanish political emblems, such as Rodríguez de Monforte's *Descripcion de las honras* (1666). Repeatedly, Spanish authors juxtapose Job 14:2 (“quasi flos egreditur et conteritur”) and Job 7:1 (“Militia est vita hominis super terram”) to create striking images of embattled flowers and warring gardeners.

This might seem a curious development in Spanish emblematic literature; after all, Alciato's “ex bello pax” hews closer to the biblical tradition of casting war and cultivation as perfect opposites. But when Baltasar Gracián discusses this very emblem as an example of *encarecimiento conceptuoso*, he does so in a way that recalls Saavedra Fajardo: by combining images of architecture, violence and rhetoric, which Gracián characterizes as a manifestation of animosity within a brutally competitive verbal arena.

Examining political tracts and images, this paper will consider the ways in which Spanish political discourse vacillated between two poles: representing the colonial enterprise as a georgic as opposed to an epic undertaking, a move that confirmed the opposition between war and cultivation; and characterizing the epic as a natural outgrowth of the georgic, making the relationship between violence and agriculture natural, even logical.