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Front cover: item 38; left: item 60



Scarce first and only Italian edition of Abraham a Sancta Clara's emblematic moral treatise *Huy! und Pfuy! der Welt*, printed in Trento with one hundred striking – albeit somewhat provincial – woodcuts based on the engravings in the first German edition (1707).

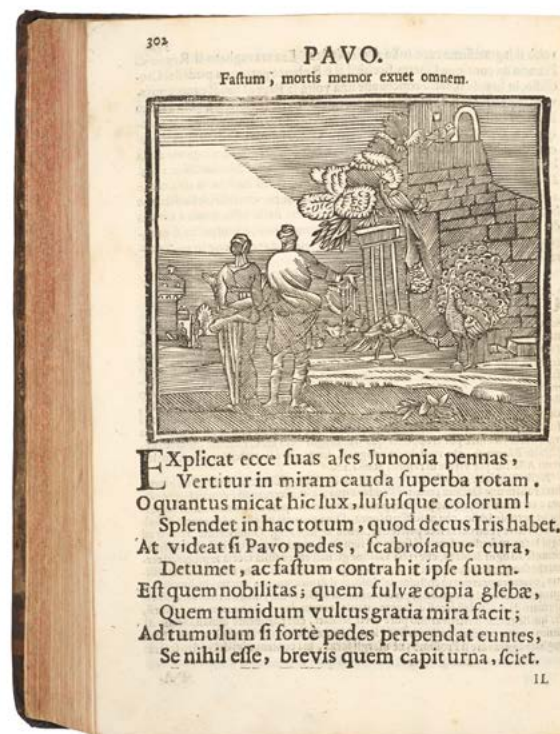
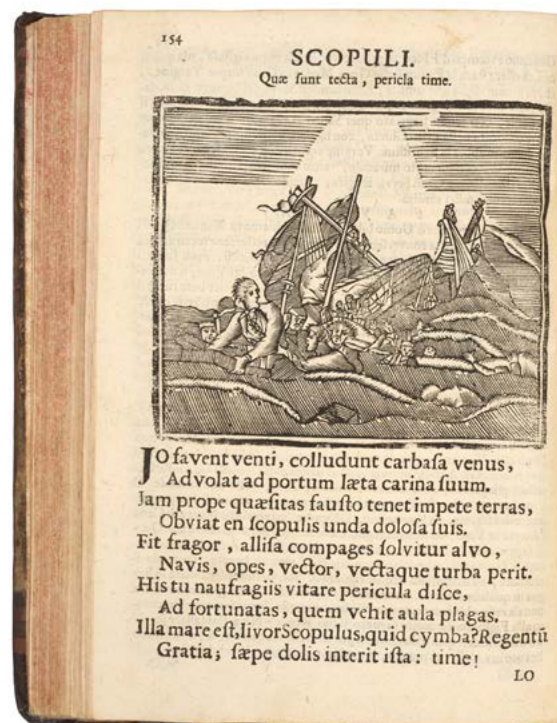
Abraham a Sancta Clara (1644–1709), of the order of the Discalced Augustinians, was imperial court preacher of Vienna from 1669. The Latin explanations accompanying each woodcut illustration are the work of Viennese Jesuit Paul Hansiz, each corresponding to natural and astronomical phenomena (the sun, snow, comets, etc.), geographical features (hills, valleys, caves), animals (nightingales, wolves, camels, bees), natural disasters (here illustrating people rescued from earthquakes, icy lakes, and flooding, sheltering from tornadoes, or dying of plague or famine), and elements of human life (old age, wealth, illness). Each entry is followed by a cryptic fable (here translated from German to Italian) only tenuously connected to the phenomenon it claims to represent; the text cloaks moral or spiritual guidance in humour, positioning 'the function of amusement at the very core of the work' (Eybl, p. 335, *trans.*). The emblematic function of Abraham a Sancta Clara's work is thus ingrained in the fables – the only portion of each section for which he is responsible – rather than the images themselves.

Vice and Virtue

1. 'ABRAHAM a Sancta Clara' [*pseud.* Johann Ulrich MEGERLE]. Coraggio e viltà, l'uno nella virtù, l'altra nel vizio. Estratto di diversi concetti, storie, e profittevoli favole ... Tradotta dal Tedesco nell'Italiano, adornata con cento Figure ... Trento, Giovanni Parone, 1717.

4to, pp. [xii], 400; with full-page woodcut frontispiece (see below) and a further 100 half-page woodcut illustrations printed in-text, printer's woodcut monogram to title, woodcut initials and tailpieces; sporadic light foxing and toning, but a very good copy; bound in contemporary half sheep with speckled paper sides, spine in compartments with gilt lettering-piece, edges speckled red; a little rubbed with minor repairs to headcap and corners. £1850





The striking frontispiece appears to be a woodcut imitation of the emblematic engraved title of the first edition of *Huy! und Pfuy! der Welt* (1707), and the one hundred woodcut illustrations in the text are likewise renderings of the engravings of the first edition, which are themselves copies of those in Christoph Weigel's *Ethica naturalis, seu, documenta moralia* (Nuremberg, c. 1700), by Jan and Caspar Luyken.

Published in Trento, Abraham a Sancta Clara's text is preceded by a note to the reader in which the translator apologises for any faults in the Italian, having been born in an area 'where one speaks both languages mixed together' (*trans.*), a nod to the zone of cultural liminality between present-day Italy and

its Germanic neighbours. **This is seemingly the first appearance of any of Abraham a Sancta Clara's works in Italian;** the only other known translation, printed by Parone two years later (and presumably the work of the same apologetic translator), is the *Miscuglio salutare* (*Heilsames Gemisch-Gemasch*).

We find four copies in the US (Emory, Georgetown, Texas, Michigan), and none in the UK.

Bertsche, *Die Werke Abrahams a Sancta Clara* (1943–1945) 48b; this translation not in Praz (see pp. 241–2) or Landwehr (see *German* 11). See Eybl, *Abraham a Sancta Clara: Vom Prediger zum Schriftsteller* (1992).

F A V O L A
 DI DUE GATTI
 E DELLA SCIMIA
 COLL' APPELLO
 DE' MEDESIMI GATTI
 A L L' O R S O
 DIVISA IN DUE PARTI
 COMPONENTI
 DI DIVERSI PASTORI D'ARCADIA.



IN FIRENZE. MDCCXXX.

Appresso Bernardo Paperini. Con Licenza de' Superiori.

Two Cats, a Monkey, and a Bear

2. [ACCADEMIA DELL'ARCADIA.] Favola di due gatti e della scimia coll'appello de' medesimi gatti all'orso, divisa in due parti, componimenti di diversi pastori d'Arcadia. Florence, Bernardo Paperini, 1730.

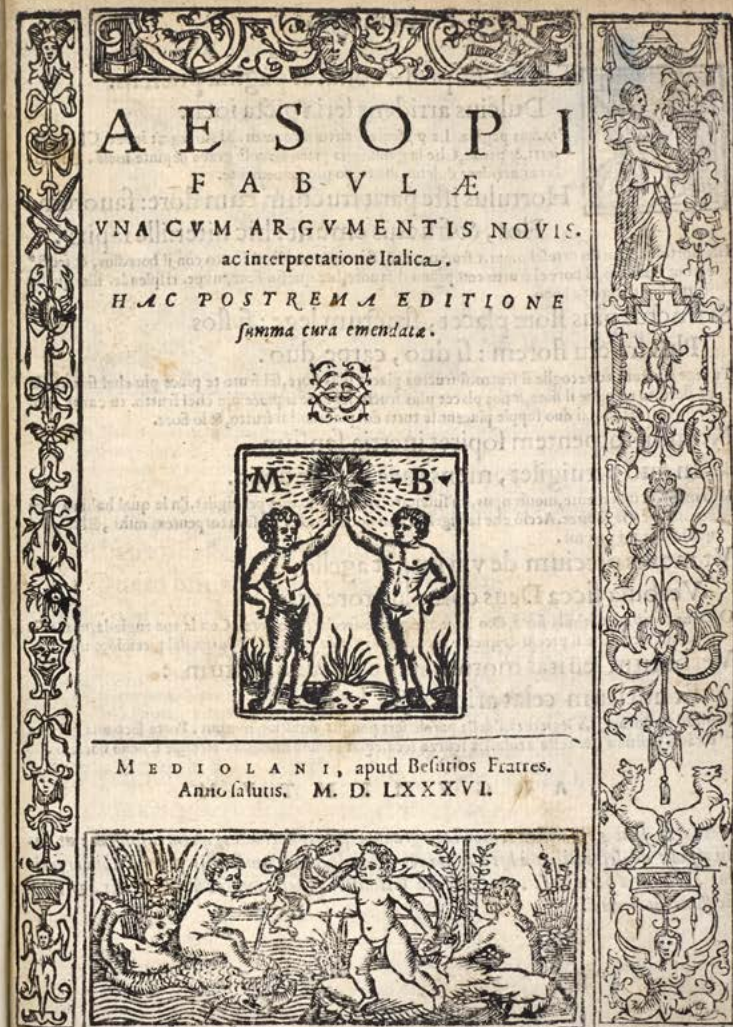
4to, pp. 27, [1, blank]; printed in parallel Latin and Italian on facing pages, copper-engraved vignette to title, woodcut ornaments and initials; minor foxing to first and final leaves, but a very good copy; uncut in modern patterned boards, gilt red paper lettering-piece to spine. £475

First combined edition, rare, of two fables in parallel Latin and Italian verse by members of the Roman Accademia degli Arcadi, comprising *Due gatti ed una scimia* (first 1728) and the first appearance of its sequel, *Appello de' due gatti all'orso*.

Both fables were published only pseudonymously under the pastoral names assumed by the Arcadians, the first part authored by 'Nadisto' (the fabulist Francesco Lelli) and 'Ergisto Balirio' (Francesco Buttari), and the second by 'Telindo' and 'Nicotele', all members of the prestigious literary society promoting pastoral poetry over the grandiose baroque style which was popular at the time.

We find a single copy in the UK (BL) and two in the US (Berkeley, Harvard).

On the Accademia degli Arcadi, see Maylender, *Storie delle accademie d'Italia* (1926–1930) I, p. 254. For more fables by Francesco Lelli, see item 46.



Beatings and Beheadings

3. AESOP. Fabulae una cum argumentis novis, ac interpretatione Italica. Hac postrema editione summa cura emendatae. *Milan, brothers Cesare and Giovanni Francesco Besozzi, 1586.*

4to, ff. [40]; A-E⁸; woodcut device with the initials M.B. (as heirs of Matteo Besozzi), title within a four-part woodcut border (the lower section depicting cherubs by a lake, one riding on a dolphin), woodcut initials, 65 woodcut illustrations, woodcut of a scholar writing at a desk to final verso, printed in Latin with interlinear Italian translation; a little dusty with a few small marginal repairs, various juvenile inscriptions and pentrials with a few stains (largely washed), washed oil-stain to outer margin of final leaves, but a good copy; bound in modern three-quarter tan morocco by Eric Sweet (printed label loosely inserted, dated September 2007), paper sides with printed lettering and pen-and-ink borders, housed in a felt-lined cloth box with printed label to spine.

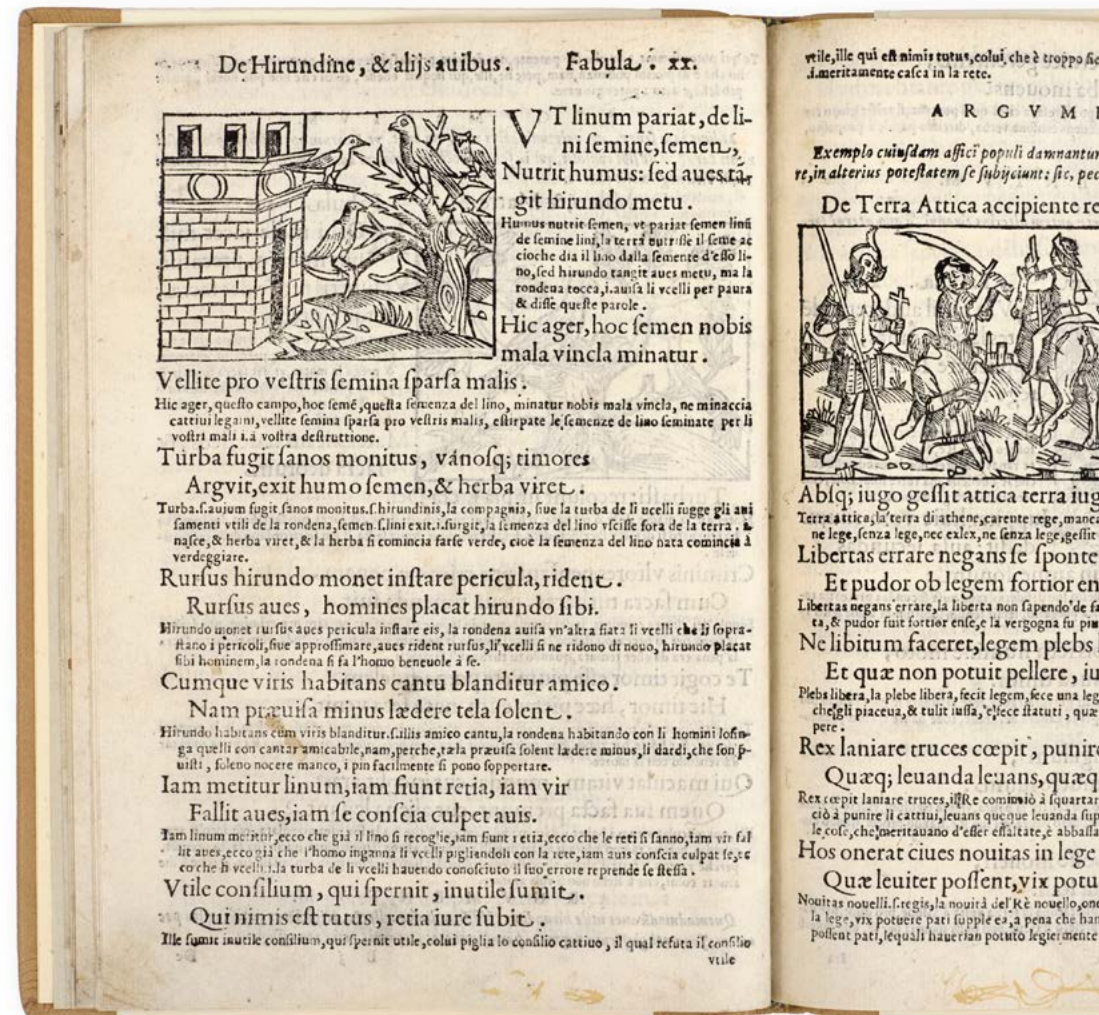
£2750

A very rare edition in Latin elegiacs with an interlinear Italian translation, with grisly illustrations including a beheading (fable xxi), a birching (fable lii), and a hanging (fable lx).

This version of Aesop, containing sixty-seven fables in Latin with an interlinear Latin gloss and Italian translation, was in print from at least 1503 (Mortimer, *Harvard Italian* 4), though this edition omits the lengthy Latin introduction to each fable included in earlier printings. Similar editions of thirty-two to forty-six leaves were printed in Brescia and Milan from at least 1522 (Brescia, Lodovico Britannico) to 1590 (Brescia, heirs of Giacomo Britannico), though very few copies of each edition survive. An edition printed for Matteo Besozzi appeared in 1561 (one copy recorded), presumably using the same woodcuts.

OCLC records only two copies worldwide (Morgan, BPL); no copies traced in Italy.

EDIT16 CNCE 82620; USTC 836940. Not in *IA*.



Animals in Action

4. AESOP; BABRIUS; *Pseudo*-HOMER; AVIANUS. Aesopi Phrygii fabulae, elegantissimis iconibus veras animalium species ad vivum adumbrantibus. Gabriae Graeci fabellae XLIII. Βατραχομομαχία Homeri, hoc est, ranarum & murium pugna. Γαλεωμομαχία, hoc est, Felium & murium pugna. Tragoedia graeca. Haec omnia cum Latina interpretatione. Accesserunt Avieni antiqui auctoris fabulae. Editio postrema, caeteris omnibus castigatior. *Lyon, Thomas Soubron and Moyse Desprez, 1596.*

16mo in 8s, pp. 288, '293-412' (i.e. 289-408), [6]; without the final blank C8; mostly printed in Greek and Latin in parallel columns or on facing pages; woodcut device of Soubron to title-page, woodcut illustrations to Aesop, woodcut initials, head- and tailpieces; a few neat marginal repairs to first quire, some worming to upper outer corner (occasionally touching a few characters without loss of sense, several repaired), otherwise a good copy; bound in modern brown morocco by Eric Sweet, pen-and-ink Greek key borders onlaid on paper; early inscription to title-page (mostly erased with slight damage to paper) and subsequent inscription '[J]onath Newton', two lines of Latin verse in an early English hand to p. 176; housed in a modern felt-lined cloth box with printed label to spine.

£450

A rare pocket-sized edition gathering classical fables and animal poems from various authors in Greek and Latin, with early English provenance.



This edition derives ultimately from the 1551 parallel text edition by Jean de Tournes, albeit now with the addition of forty-two short Aesopian fables attributed to the fourth-century writer Avianus (or Avienus). The woodcuts are close copies of Bernard Salomon's blocks, initially made for the 1547 French translation of Aesop, printed by de Tournes (Mortimer, *Harvard French* 5). The text was issued in the same year with the name Jacques Roussin in the imprint.

Provenance:

We find two possible candidates for our Jonathan Newton, both from Northumberland and both studying at Oxford: the first matriculating at Balliol in 1673 and subsequently a barrister at Gray's Inn; the second, likely his son, matriculating at Queen's in 1708 and subsequently a barrister at Middle Temple.

We have traced three copies in the US (Illinois, Princeton, John Carter Brown) and only two in the UK (CUL, Leeds).

USTC 159040; Pettegree & Walsby, *French Books* III 51971; cf. Mortimer, *Harvard French* 7 (parallel text edition printed by de Tournes in 1570). Not in *IA* or von Gültlingen.





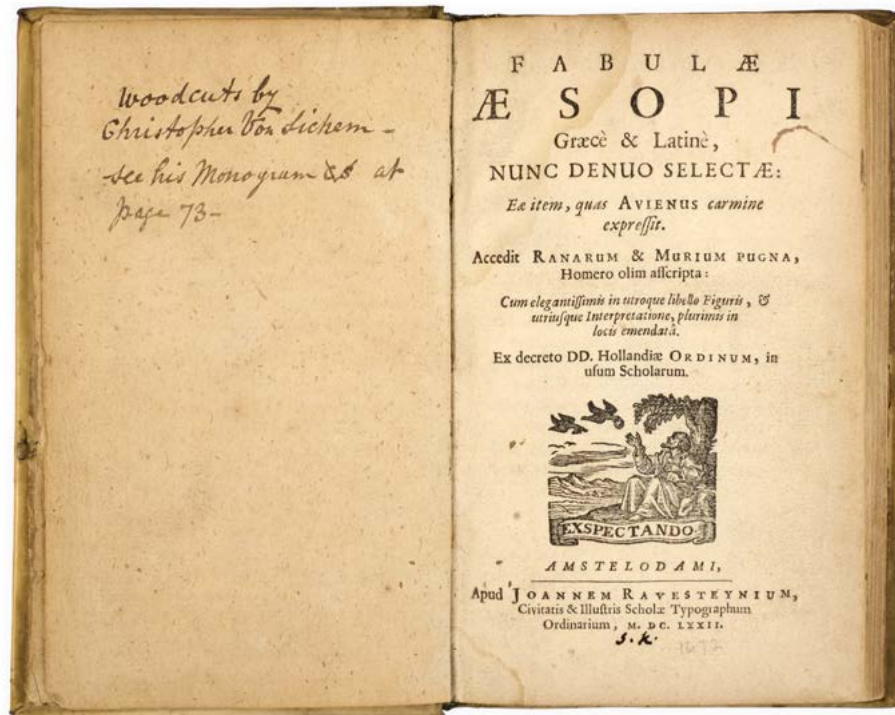
Prescribed Fables for Dutch Schoolchildren

5. **AESOP; AVIANUS; Pseudo-HOMER; [Daniel HEINSIUS, editor].** Fabulae Aesopi graece & latine, nunc denuo selectae: eae item, quas Avienus carmine expressit. Accedit Ranarum & Murium pugna ... Ex decreto D.D. Hollandiae Ordinum, in usum Scholarum. *Amsterdam, Johannes van Ravesteyn, 1672.*

8vo, pp. 158, [2]; printed in Greek and Latin in parallel columns or on facing pages, woodcut printer's device with motto 'Exspectando' to title-page, 47 woodcut illustrations (one with monogram 'CVS'); slightly toned, light dampstain to upper inner corner of first leaves, but a very good copy; bound in contemporary vellum over boards, manuscript lettering to front board (slightly faded), sewn on 3 vellum thongs laced in; a few slight marks; juvenile pentrials to endpapers, eighteenth-century engraved armorial bookplate of the de Méhérenc family (of Brittany) to front pastedown, nineteenth-century note in English to front flyleaf verso.

£500

A collection of classical fables in Latin and Greek with the pseudo-Homeric *Batrachomyomachia*, printed for the use of Dutch schoolchildren and illustrated with forty-seven engaging woodcuts by Christoffel van Sichem the Younger.



Aesop was made required reading in Dutch schools by the *Hollandsche Schoolordre* of 1625. The first school edition appeared in 1626, edited by the poet and classicist Daniel Heinsius (1580–1655), whose own Greek poem about the *Batrachomyomachia*, the battle of mice and frogs previously ascribed to Homer, appears on the final page. The fables of Avianus are printed entirely in Latin, while those of Aesop appear in Greek and Latin in parallel columns.



The woodcuts are also reused from the first school edition, though this is the first printing to contain the additional woodcut of Aesop surrounded by dancing animals. Christoffel van Sichem the Younger (1581–1658), son of the engraver Christoffel van Sichem the Elder, was thought to have been a pupil of Hendrik Goltzius; his monogram is visible on p. 73.

STCN 841468265; USTC 1809506; Landwehr, *Emblem and fable books of the Low Countries* FO22.

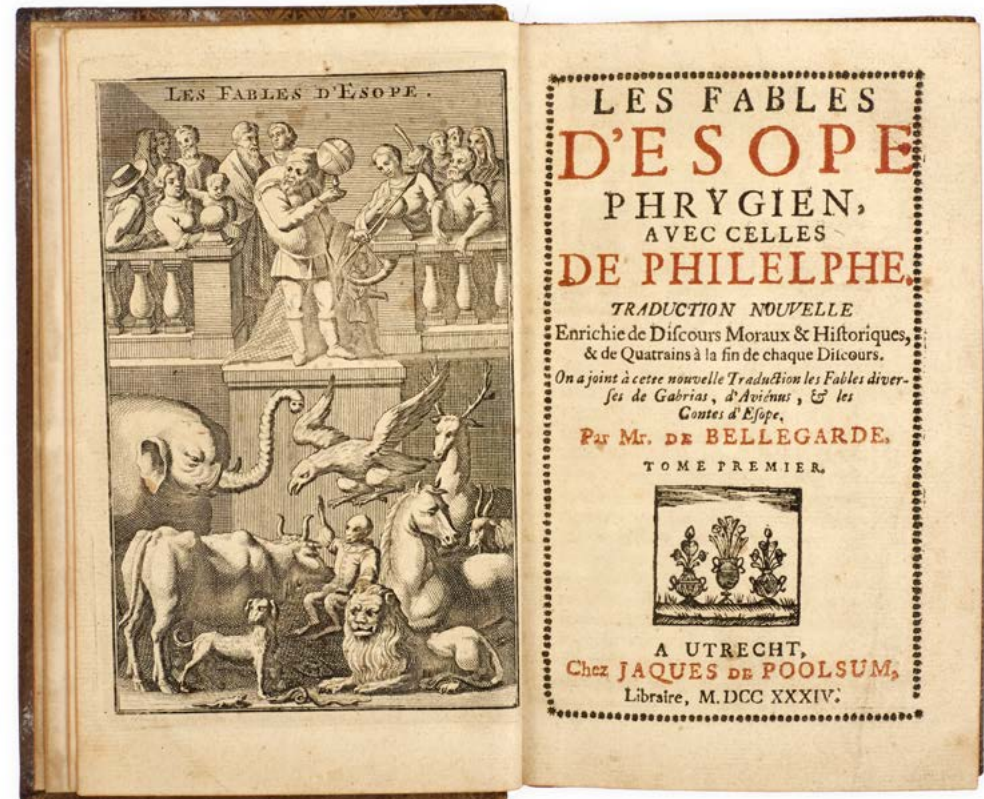
Aesop the Moralist

6. AESOP; Jean-Baptiste Morvan de BELLEGARDE, translator. *Les fables d'Esop phrygien, avec celles de Philelpe. Traduction nouvelle, enrichie de discours moraux & historiques, & de quatrains à la fin de chaque discours. On a joint à cette nouvelle traduction les fables diverses de Gabrias, d'Avienus, & les Contes d'Esop, par Mr de Bellegarde. Utrecht, Jacob van Poolsum, 1734.*

Two vols, 8vo, pp. I: [x], 297, [7], II: [ii], 287, [4], [3, blank], with copper-engraved frontispiece to each volume; titles printed in red and black within typographic borders with woodcut ornaments, numerous copper-engraved illustrations, woodcut and typographic ornaments; a very good set, bound in early nineteenth-century mottled calf, spines gilt in compartments with gilt red morocco lettering-pieces, edges stained red; early nineteenth-century bookplates of the Grosvenor family and pencil note 'F.D.C. I' to front pastedowns, armorial bookplates of Merthyr Guest to rear pastedowns.

£650

Aesop's *Fables* in the translation read by French schoolchildren for two centuries, with fine copper-engraved illustrations, a neatly bound set with English aristocratic provenance.

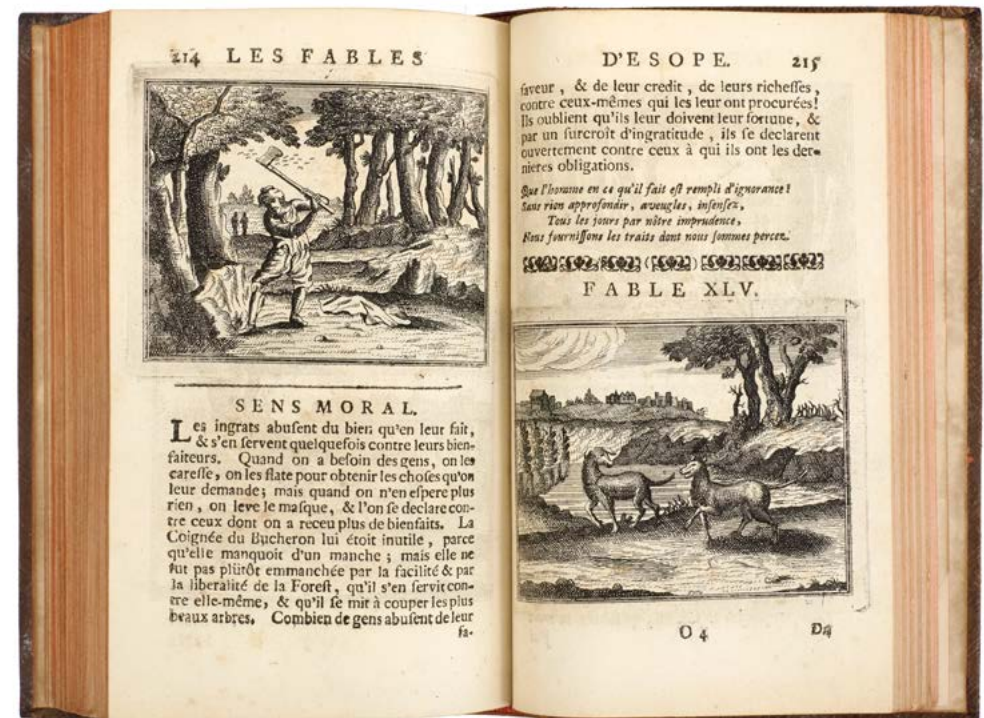
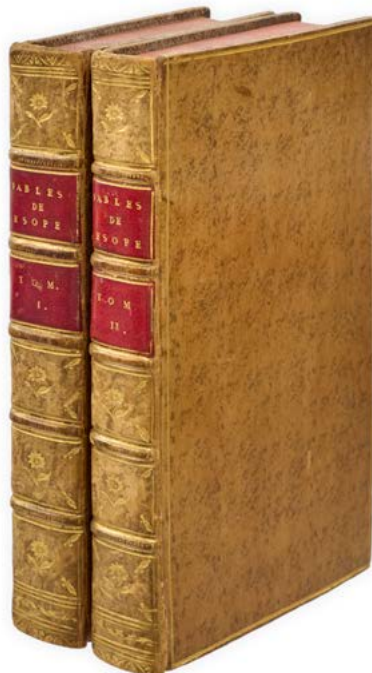


This is a reprint of the translation by the French cleric Jean-Baptiste Morvan de Bellegarde (1648–1734), which provides a moral interpretation and a quatrain for each tale. Bellegarde translated into French both religious and secular works from Greek and Latin, including Ovid and Epictetus, as well as writing conduct books. His translation of Aesop and other fables first appeared in Amsterdam in 1708 and was regularly reprinted into the twentieth century.

Provenance:

Thomas Merthyr Guest (1838–1904), the son of a Welsh industrialist, built Inwood House in Somerset. He married the writer Lady Theodora Grosvenor (1840–1924), daughter of Richard Grosvenor, second Marquess of Westminster, and Lady Elizabeth Mary Levenson-Gower.

STCN 33121198X; Landwehr, *Emblem and fable books of the Low Countries* F063.



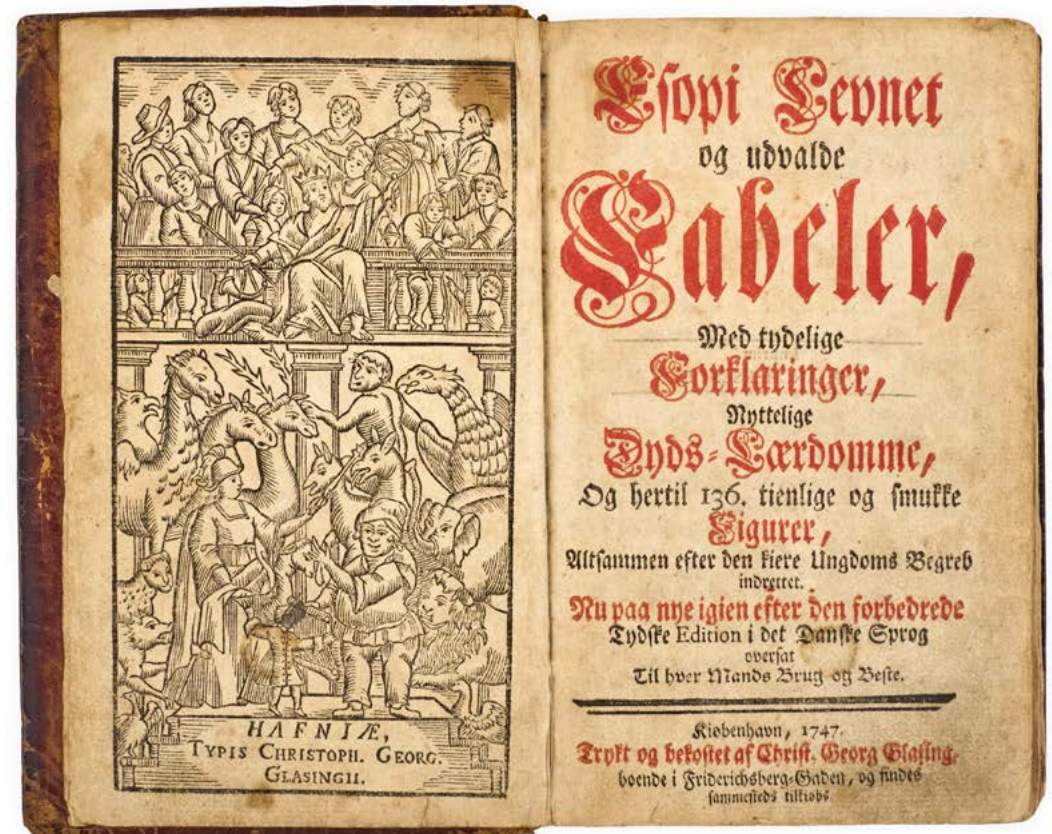
Fables for Danish Children

7. AESOP. Esopi Levnet og udvalde Fabeler, med tydelige Forklaringer, nyttelige Dyds-Lærdomme, og hertil 136 tienlige og smukke Figurer, Altsammen efter den kiere Ungdoms Begreb indrettet. *Copenhagen, Christoph Georg Glasing, 1747.*

8vo, pp. [xvi], 414, [4]; woodcut frontispiece (printed to A8 and inverted), title printed in red and black, woodcut initials, woodcut head- and tailpieces, numerous woodcut illustrations; short closed tear to foot of A7, a few other small marginal tears, some browning throughout, but still a good copy; bound in contemporary Danish sheep, spine gilt in compartments with gilt red paper lettering-piece, marbled pastedowns; spine creased and worn; nineteenth-century bookseller's ticket of Hartvig Soldin to rear pastedown (*see below*), inscriptions of 'A.J. Werlun' and 'Kjeld Elfelt | 1944' to front flyleaf verso and nineteenth-century ink stamp '[...]. Schou | Antvorskov | Slagelse'.

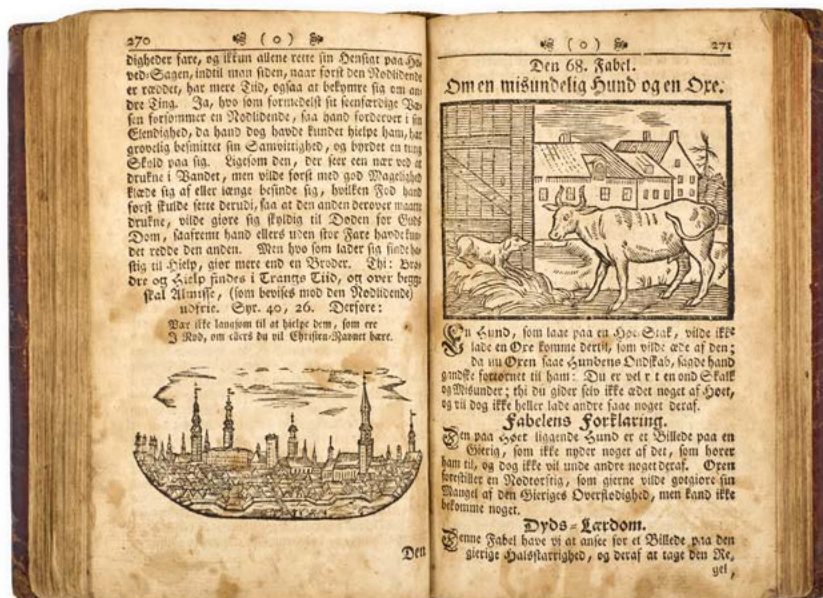
£475

A very rare Danish edition of Aesop's Fables, richly illustrated with large woodcuts and a series of elaborate ornaments.



This is plausibly the fourth edition of Aesop in Danish, the first appearing in Malmö in 1556. The text, now translated from the 'improved' German edition, contains the illustrated (and fictional) *Life of Aesop* followed by 120 fables; as well as the illustrations accompanying the text, there are large and elaborate woodcut ornaments depicting town views, plants, people (from dancers to lovers to Jesus), hunting and battle scenes, angels, and more. The printer, Christoph Georg Glasing (1706–1752) from Rostock, was also an accomplished engraver, who produced an edition of *Reynard the Fox* in the same year.

The bookseller's label at the rear of the volume states that 'all other published and forthcoming works, both new and used, in various languages and sciences, are also available from me at the cheapest prices, at the bookseller Hartvig Soldin, Pilestraede no. 117' (*trans.*). Soldin (1763–1843) was from



a bookselling family which had emigrated from Germany and settled in Copenhagen. His brother Abraham established what is thought to be the first antiquarian bookshop in the city.

Provenance:

1. A member of the Schou family, who owned Antvorskov manor (a former monastery near Slagelse) in the nineteenth century.
2. Kjeld Elfelt (1902–1993), the renowned Danish translator and literary critic.

OCLC finds a single copy, at the Royal Danish Library; not in Library Hub or KVK.

Bruun, *Bibliotheca Danica* IV, col. 109.

THE
FABLES,
OF
ÆSOP,

With a Life of the Author:



With Contemporary Drawings and Illumination

8. AESOP; [Samuel CROXALL, *translator*]. The Fables, of Aesop, with a Life of the Author, and embellished with one Hundred & twelve Plates. *London, John Stockdale, 1793.*

Two vols, 8vo, pp. I: [2], lxv, [1], 189, [1], II: [2], xi, [1], 248, with an engraved title-page to each volume ('The' cropped from head of vol. I) and 110 engraved plates, embellished with an additional manuscript title-page in vol. I (bound between pp. viii-ix); the heading for each fable illuminated and many decorated with flowers, foliage, or emblematic motifs, illuminated initials and endpieces, elaborate illuminated border to the first fable in each volume, the other text leaves within double ruled borders in blue ink, gilt borders to some of the engravings; occasional slight spotting, but **an extraordinary copy**; bound in early diced calf, borders roll-tooled in gilt, rebaked with spines gilt in compartments and lettered directly in gilt, marbled endpapers; lightly worn, neat repairs to joints, spine of vol. I creased; calligraphic ownership inscriptions 'J A F Fuller. 1819.' to front free endpapers verso. **£5000**

First Stockdale edition of Aesop (second state), translated by Samuel Croxall, with fine engravings and an extravagant scheme of hand-illuminated ornamentation by an early owner.



ÆSOP'S FABLES.

FABLE I.

THE COCK AND THE JEWEL.

A BRISK young Cock, in company with two or three pullets, his mistresses, raking upon a dunghill for something to entertain them with, happened to scratch up a Jewel. He knew what it was well enough, for it sparkled with an exceeding bright lustre; but, not knowing what to do with it, endeavoured to cover his ignorance under a gay contempt:

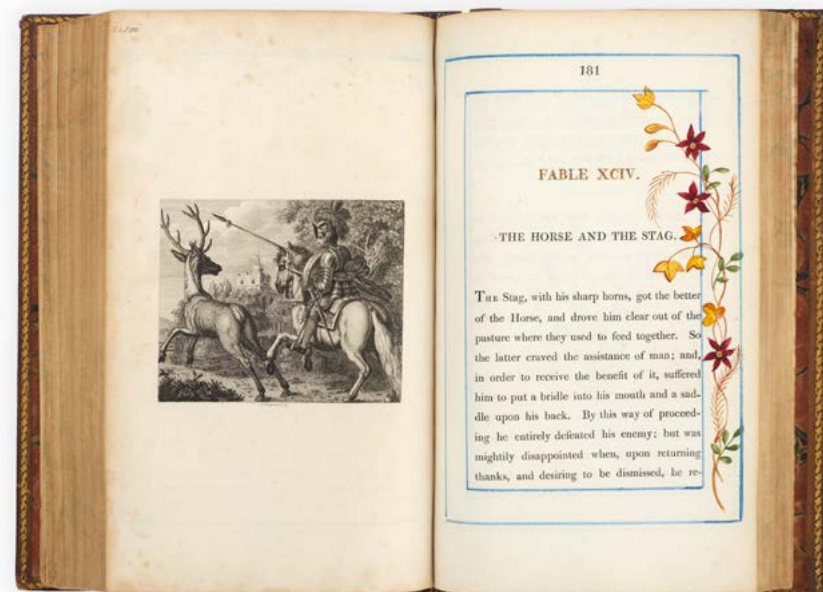
VOL. I.

B

Stockdale's Aesop was notable for its extensive suite of illustrations, with plates by some thirty engravers including Stothard and Landseer, but **an early owner has distinguished this copy with an elaborate scheme of hand-coloured decoration and illumination**, very finely executed though not always relevant to the fable it accompanies. The titles to each fable are overpainted in red and gilt and further decorated with ornate headpieces and/or borders. Tailpieces include animals (owls pulling a chariot, several dogs, a guinea pig, a goat eating leaves), flowers, fruit, insects, and birds; and the small decorative initials include flowers, feathers, and a witch on a broomstick.

Stockdale's edition dated 4 June 1793 was issued in two states, the first with Thomas Bentley named as the printer, the second (as here) reset using a short 's' throughout. The translation was that of Samuel Croxall (1688/89–1752).

ESTC T84992 (for both printings); Lowndes I, p. 17.



Aesop in Orange

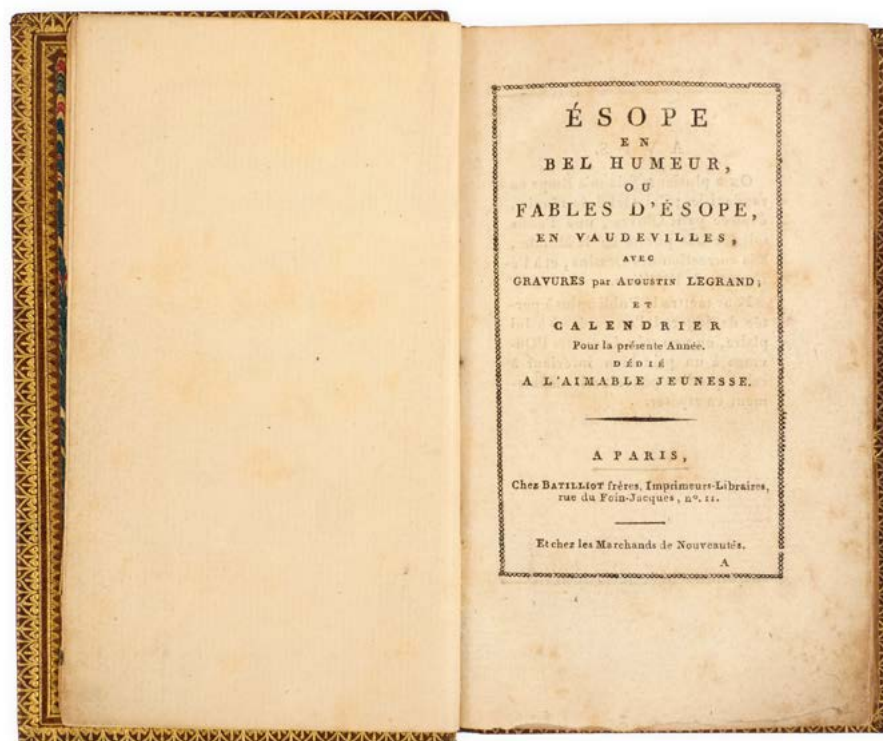
9. AESOP; Augustin LEGRAND, *illustrator*. Ésope en bel humeur, ou fables d'Ésope, en vaudeville, avec gravures ... et calendrier pour la présente année. Dédié à l'aimable jeunesse. Paris, Batilliot frères, [c. 1795–1800].

16mo, pp. [63], [1, blank], with 32 leaves of double-sided engravings printed in orange (the first two engraved leaves containing a half-title, a double-page engraving of Aesop the hunchback, and an allegorical plate; the fable illustrations numbered 1–60); bound without the calendar; a few very slight spots to first leaves, but an excellent copy; bound in crushed tan morocco, spine lettered directly in gilt, gilt dentelles, top-edge gilt, others uncut, coloured ribbon place-marker.

£950

A French verse Aesop to be sung to popular tunes, with fine plates by Legrand printed in bright orange.





The Batilliot brothers issued several versions of these fables for children set to the tune of popular songs. The first fable in the book is not, in fact, one of Aesop's, but is an allegory entitled 'La Fontaine et La Marre', a pun on La Fontaine and his fables, which were also set to 'vaudevilles' around the same time. The caption to each engraving contains La Fontaine's rhyming moral for each tale. The text is attributed to Pierre Blanchard (1772–1856).

Copies are also recorded with the plates printed in black, and sometimes bound with a calendar for the year 1801 (with the imprint Brussels, B. Le Francq) or with a final leaf of advertisements, not here present.

OCLC finds only two copies in the US (LoC, BPL) and two in the UK (Bodleian, Trinity Cambridge).

‘The Grasshopper and Pismires’

10. AESOP. *Aesop's Fables: with his Life, Morals and Remarks. Fitted for the meanest capacities. A new edition. Glasgow, David Niven, 1800.*

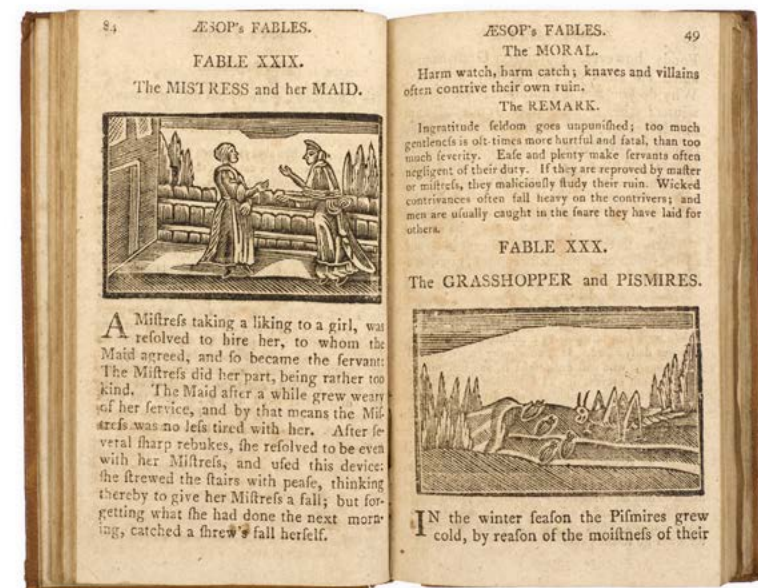
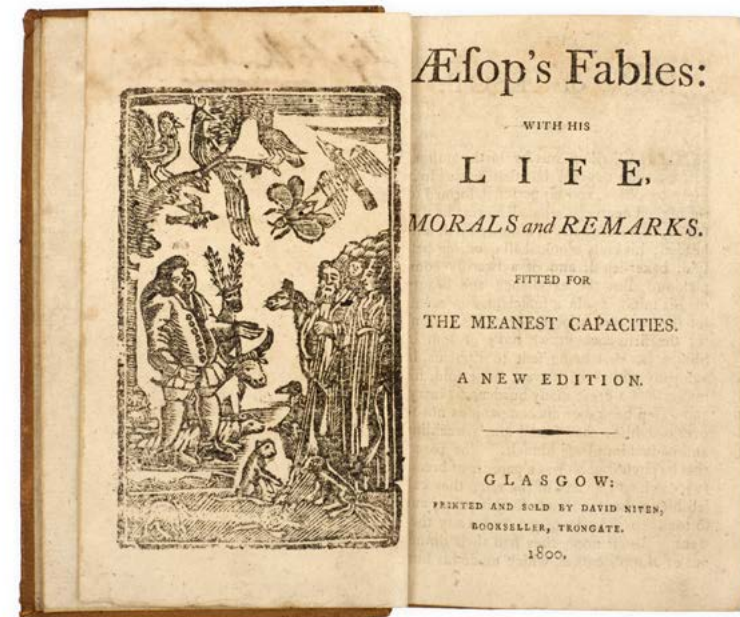
12mo, pp. xii, 156; woodcut frontispiece, numerous woodcut illustrations; bifolium F6.7 tipped in and protruding at fore-edge, but a very good copy; bound in contemporary speckled sheep, spine gilt-ruled in compartments; a little rubbed, endcaps chipped, superficial cracks to joints; ownership inscription ‘Elizabeth Strahan’ to recto of frontispiece (slightly washed). **£350**

A Glasgow schoolboy edition of Aesop with an entertaining illustration for each fable, calling ants ‘pismires’ and jackdaws ‘daws’.

The shortened text is reprinted from various Glasgow chapbook editions of the later eighteenth century, and the woodcuts are reused from the 1786 and 1798 Niven printings (both described as ‘a new edition’). As usual in school editions of Aesop, each short tale is followed by a moral and a remark, in decreasing sizes of type.

Rare: we have located only three copies worldwide, at the Lilly Library, UCLA and the V&A only. The University of Glasgow holds only a copy of the 1798 Niven printing.

ESTC N30934.

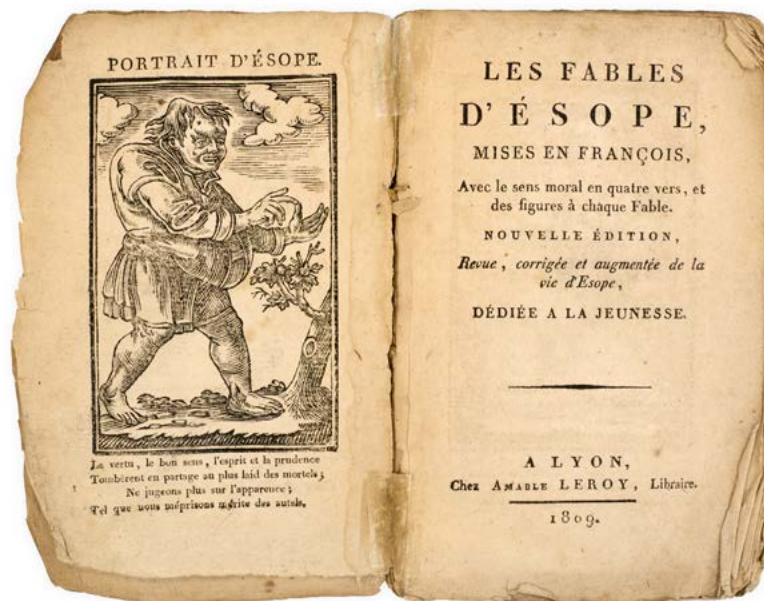


A French Schoolboy in Rome?

11. AESOP. Les fables d'Ésope, mises en françois, avec le sens moral en quatre vers, et des figures à chaque fable. Nouvelle édition, revue, corrigée et augmentée de la vie d'Esopé, dédiée à la jeunesse. Lyon, Amable Leroy, 1809.

12mo, pp. 384, [10], [2, blank]; woodcut frontispiece to half-title verso, numerous woodcut illustrations; first few quires with creased corners, closed tears to E1 and G1, repairs to title and half-title, slight toning throughout, but a good copy; uncut and partly unopened in contemporary blue wrappers lined with printed waste, paper label with manuscript lettering to spine; rather worn, with chips and cracks to spine; small oval bookseller's ticket of Bouchard Libraire (69 Place d'Espagne, Rome) to front wrapper (*see below*). **£250**

An illustrated Lyon schoolboy edition of Aesop's Fables, uncut in its original wrappers with the ticket of a French bookseller in Rome.



This was a popular school edition of Aesop's Fables. It contains a life of Aesop by Maximus Planudes, quatrains by the seventeenth-century poet Isaac de Benserade (mentioned in the *avertissement*; apparently these were originally designed for fountains at Versailles representing thirty-nine of the fables), and a dedication signed 'F.M.'. Each fable begins and ends with a four-line verse, the first summarising the tale and the last explaining its moral. The frontispiece portrait of Aesop as a hunchback follows the standard iconography, and the neatly executed woodcut illustrations accompanying the fables display an attractively simple clarity.

Amable Leroy (1748–1830) had previously issued this Aesop in 1796, and numerous other imprints are recorded, as befitting a schoolbook in regular demand.

Provenance:

The Bouchard bookshop was active in Rome from the mid-eighteenth century to the mid-nineteenth, providing French books for the local market.

No copies traced in the UK, US, or in France. OCLC finds copies in Munich and Nijmegen only.



Sharpening the Mind

12. ALBERTINUS, Aegidius. Hirnschleiffer. *Cologne, Konstantin Münich, 1664.*

12mo, pp. [iv], '524' (i.e. 514), [6, 'Der Niemand']; without final blanks Y9–10; with a duplicate of π2 tipped in at rear; title copper-engraved, 55 emblematic copper-engravings printed in-text, typographic tailpieces; some light spotting, small paper-flaw to O10 (touching an engraving to verso and affecting a few characters to recto); bound in twentieth-century sheep (applied over a contemporary German or Dutch vellum binding), spine gilt in compartments with gilt red glazed paper lettering-piece, edges stained blue; late eighteenth-century ink stamp of the library of the Prague Royal Academy to title with blue ink duplicate stamp below, bookplate of Allan Heywood Bright to front pastedown, with a loosely inserted note. **£950**

Uncommon edition of this 'brain-sharpening' moralising work (first 1618) by the prolific Counter-Reformation translator Albertinus, the first to include the amusing popular epigram 'Der Niemand' ('Nobody'), illustrated with fifty-five emblematic engravings.

The Dutch-born Albertinus (1560–1620) arrived at the Munich court in 1593, became secretary to the Privy Counsellor from 1597, and from 1601 was court librarian to Elector Maximilian I. His fifty or so published works largely comprise translations into German from Spanish, Latin, French, and Italian. The striking engraved title-page shows a man engaged in the act of brain-whetting, sharpening a severed head against a grindstone, the foreground littered with hats of various styles. Each emblem – amongst them a judge holding a sceptre topped with an eye, a maiden tearing out her hair, a man with three swords in his mouth, figures playing the lute and the bagpipes, Circes and Ulysses, a tiny man plunged headfirst into an inkwell, and Death climbing a ladder into a victim's window – is accompanied by several potential interpretations.



This is the first edition of Albertinus's *Hirnschleiffer* to contain the six-page poem 'Der Niemand', in rhyming couplets, thought to be a loose reworking in German of Hutten's *Nemo*; it had previously appeared in, *inter alia*, Johann Coler's *Oeconomia ruralis et domestica*.

We find five copies in the US (Chicago, Getty, Princeton, UCSB, UT Austin), and four in the UK (BL, Bodleian, Glasgow, Senate House).

VDI7 23:230675N; USTC 2674332; Praz, p. 248; not in Landwehr.

Alciati and Giovio

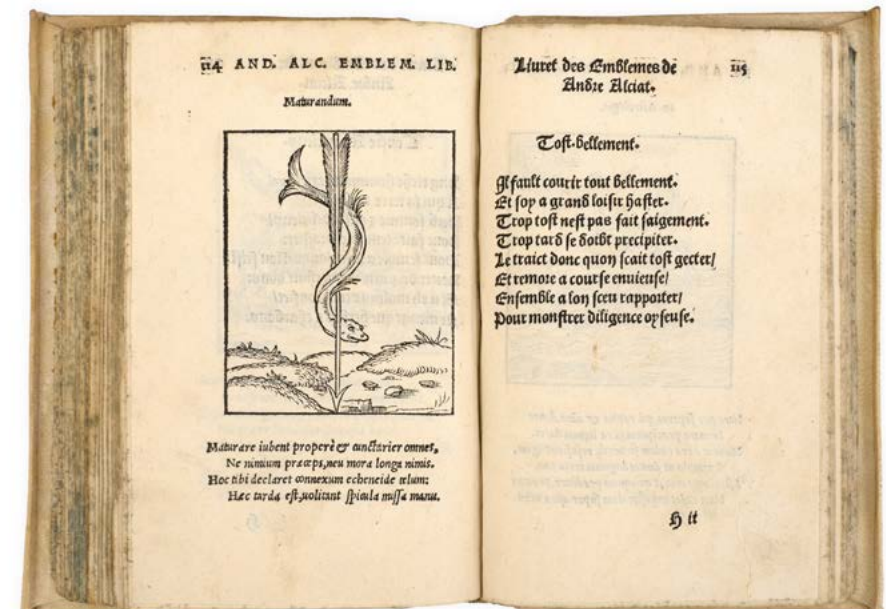
13. ALCIATI, Andrea. Les emblemes ... mis en rime francoyse & puis nagueres reimprime avec curieuse correction. *Paris, Chrestien Wechel, 1539.*

[*bound after:*]

GIOVIO, Paolo. Ragionamento ... sopra i motti, & disegni d'arme, & d'amore, che communemente chiamano imprese. Con un discorso di Girolamo Ruscelli, intorno allo stesso soggetto. *Venice, Giordano Ziletti, 1556.*

Two works in one vol., 8vo, *Giovio*: pp. [xvi], '236' (*recte* 232), *Alciati*: pp. 245, [1, blank]; *Alciati* without the final leaf Q4 (printer's device only); with 113 woodcut illustrations, woodcut printer's devices to titles, woodcut initials, *Alciati* printed in parallel Latin and French on facing pages (in italic letter and in *lettres bâtarde* respectively); staining to corners of *Giovio* A8^v-B1^r and marginal damp-staining to last 4 ff. with a few thumbprints, *Alciati* title slightly soiled, some light scattered staining, but very good copies; bound in eighteenth-century Italian vellum over boards, yapp fore-edges, early nineteenth-century gilt red glazed paper lettering-piece to spine, edges speckled blue (from an earlier binding) with manuscript lettering to tail-edge; early seventeenth-century doodles and inscription 'baccho' to woodcut of Bacchus to *Alciati* p. 144 and early ownership inscription 'Francisco Cortiso patrono(?)' to p. 161. **£1750**

Third edition of Jean Lefevre's French verse translation of Alciati's *Emblematum liber*, bound with the second edition of Giovio's *Dialogo dell'impresa*, the first to include Girolamo Ruscelli's supplementary and substantial *Discorso* on emblems and mottos.



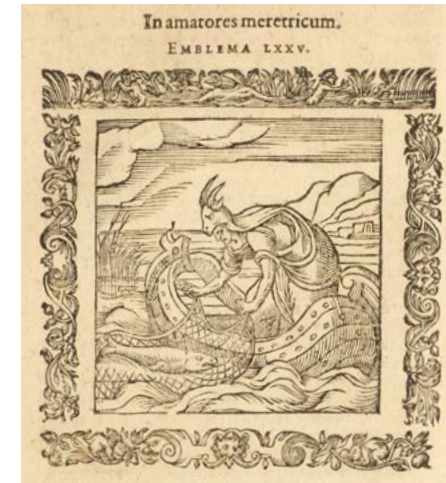


The first French translation of Alciati's *Emblemata* by Jean Lefevre was first published (also by Wechel) as the *Livret des emblemes* in 1536, only a few years after the Latin original of 1531. 'Le Fevre has not constrained himself to make an exact translation. He renders the thought of each emblem, but he enlarges or abridges it just as he pleases ... [Le Fevre] commonly renders each emblem by eight lines of eight syllables. He deviates from this rule only in the translation of about ten emblems, where the facility which he had of rhyming very badly and of speaking a language almost barbarous, has carried him altogether beyond the boundaries which elsewhere he had presented to himself' (Green, p. 129).



Giovio's dialogue on *imprese*, written as a conversation between himself and Lodovico Domenichi, **was the first separate work on the subject**. It first appeared in 1555, three years after the author's death, and in the following year two issues appeared almost simultaneously in Venice, each with an additional discourse by one of Giovio's closest friends. Our edition of the *Ragionamento*, printed by Ziletti with a dedication to Giovanni Matteo Bembo dated 15 February 1556, **is the first to include Ruscelli's lengthy and influential discourse on emblems, devices and mottos**; it was produced at the same time as the 1556 Giolito edition, which had a discourse by Lodovico Domenichi and a dedication to Clemente Pietra dated 28 March 1556. There appears to have been no competition between the two friends in honouring Giovio's memory: Ruscelli mentions his knowledge of the version compiled by Domenichi in his dedication, describing him as 'most virtuous' and his 'dearest and most revered true brother' (*trans.*). Our edition includes a discussion of Bembo's own *impresa* not included in the Giolito edition.

Giovio: EDIT16 CNCE 21204; USTC 833209; Landwehr, *Romanic* 332 ('Edition by Domenichi very likely published after Ruscelli's edition'). *Alciati*: BP16 109141; USTC 43386; Adams, Rawles & Saunders F.007; Green, *Alciati* 12; Pettegree & Walsby, *French Vernacular Books* 428.



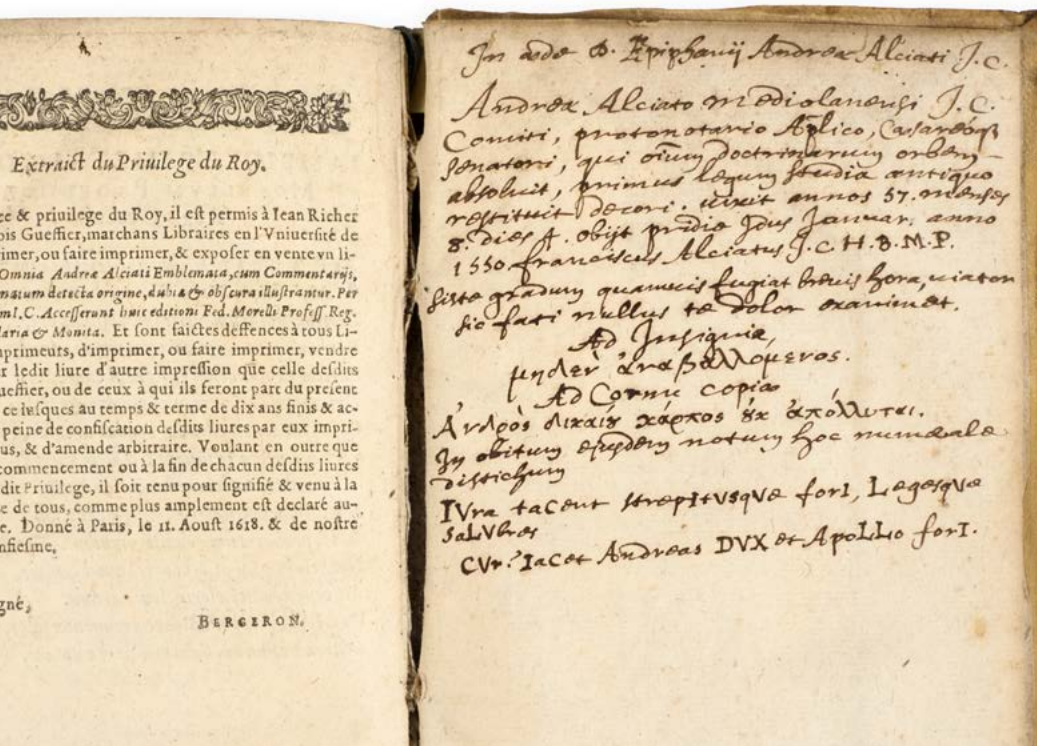
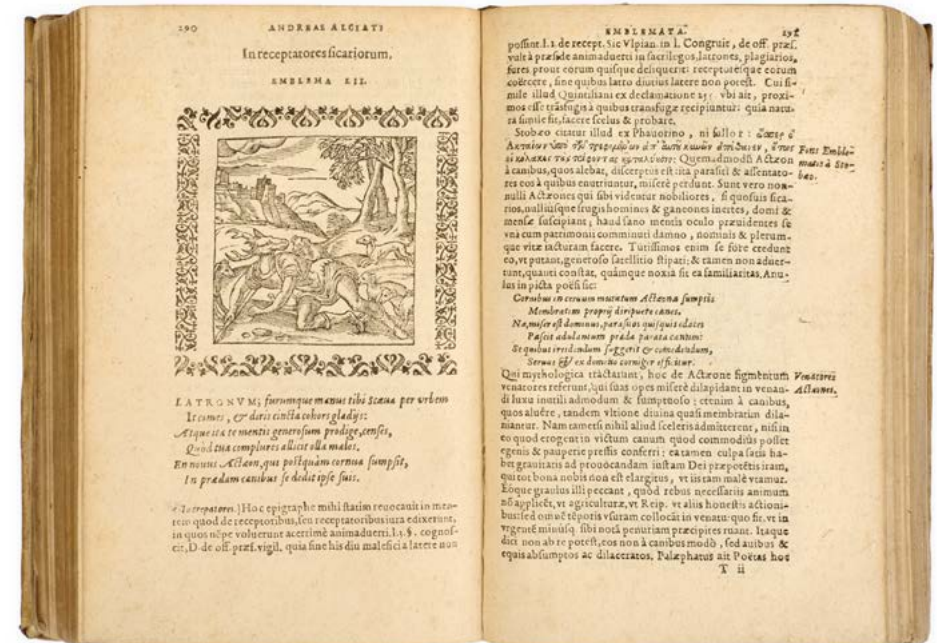
Alciati for the Sorbonne

14. ALCIATI, Andrea; Claude MIGNAULT, editor; Frédéric MOREL. Omnia ... emblemata, cum commentariis, quibus emblematum detecta origine dubia omnia, et obscura illustrantur ... Accesserunt huic editioni ... corollaria et monita. Paris, Jean Richer for François Gueffier, 1618.

8vo, pp. [xlviil], '968' (*recte* 970), [30]; title-page copper-engraved by Jacques de Willes, 210 woodcut emblems (erratically numbered) within typographical or woodcut frames of animals, flowers, and grotesques, woodcut head- and tailpieces; light toning, water-stain across first ten leaves, nonetheless a good copy; bound in contemporary vellum, later manuscript lettering to spine; quire A a little loose, pastedowns slightly torn with remains of bookplate to front pastedown; seventeenth-century inscription 'Hugo' to front free endpaper (the rest torn away), seventeenth-century manuscript notes about Alciati to i8^v and to rear free endpaper, nineteenth-century ink stamp of the Jesuits of Lyon ('Domus Lugdunensis Soc. Jesu') to front free endpaper. **£850**

The final Paris printing of Mignault's extensive and influential commentary of Alciati's *Emblems*, yet the first edition to contain Frédéric Morel's 'Corollaria et monita'.

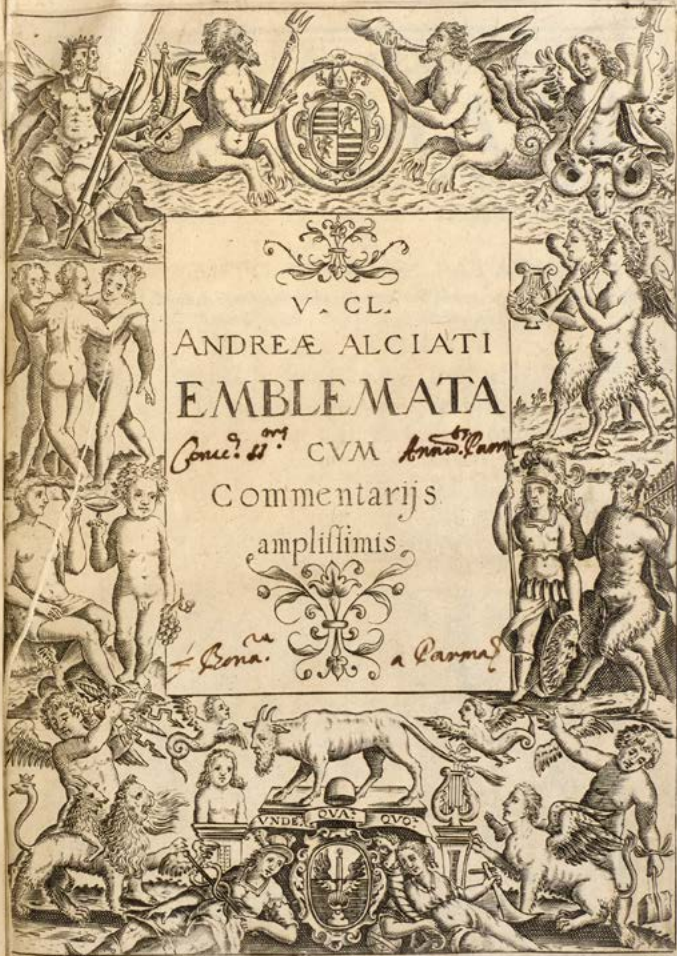
Claude Mignault, a juriconsult like Alciati himself, held lectures on emblems at the Sorbonne, the main centre for emblematic studies in Europe. His first edition, for which he altered the original ordering of the emblems, appeared in Paris in 1571 without any illustrations, followed by several editions by the Plantin Press. Mignault then assigned his privilege to the printers at the Sorbonne, who issued the Latin text in 1584 with a shorter version of Mignault's commentary and with woodcut illustrations, later re-employed for this 1618 edition. The 1602 and 1608 Richer–Gueffier editions contained the full commentary, the former being Mignault's 'definitive' edition, as the last to be produced in his lifetime; the engraved title here is reused from the previous editions, with only the cartouche containing the imprint printed from a separate plate. The notes by Frédéric Morel are new to this edition.



Mignault's commentary proved influential, being incorporated into subsequent learned editions; his secular interpretation, including the application of emblems to armorials, contrasted with the development of religious emblems during the seventeenth century.

Alongside several misnumbered emblems, we find also one (CII) printed sideways and another (CLIX) upside-down. Emblem CXLIII is an Aldinesque dolphin and anchor, and the final fourteen feature various trees and plants, illustrated with botanical woodcuts.

USTC 6016162; Adams, Rawles, & Saunders F.070; Green, Alciati 148.



Unexpurgated Emblems

15. ALCIATI, Andrea; Joannes THULIUS, editor. Emblemata cum commentariis Claudi Minois I.C. Francisci Sanctii Brocensis, & notis Laurentii Pignorii Patavini novissima hac editione in continuam unius commentarii seriem congestis ... *Padua*, [(colophon:) Lorenzo Pasquato for] Pietro Paolo Tozzi, 1621.

4to, pp. LXXX, 1003, [1], [2, blank]; without the second final blank Rrr8; with copper-engraved title-page printed to a1, 2 unnumbered and 212 numbered emblematic woodcuts, each printed within woodcut border, woodcut Tozzi device to title, large woodcut Pasquato device to colophon, woodcut initials and tailpieces; very occasional light foxing, pale dampstain to upper margin of a few leaves, nonetheless a very good copy; bound in contemporary vellum over boards, manuscript lettering to spine; most of spine later reinforced in vellum, neat repairs to hinges; seventeenth-century ownership inscription 'Conventus Sant^{ma} Annu^{ta} Parma | F. Bonaventura a Parma' to engraved title and p. XXV, ink stamp of the Franciscan Convent of Santissima Annunziata in Parma to title verso ('C. Ss. A. P.'), nineteenth-century printed shelf-label (obscuring earlier manuscript shelf-label) to front pastedown, nineteenth-century note to rear pastedown 'lire ital. 15'.

£1250

First 'magisterial' edition (Manning, p. 116), much expanded from the 1618 *Padua* edition and considered to be the most comprehensive version of Alciati's *Emblemata*, with 212 emblematic woodcuts devised by Pignoria, including the formerly expurgated emblem LXXX depicting a defecating woman; yet with early monastic provenance.

Emblemata.

279

Vespertilio.

EMBLEMA LXI.



ASSUMPSISSE suum volucris ex Mincide nomen,
Socraticum auctores Cherephoonta ferunt.
Fusca viro facies, & Hridens vocula, tali
Hunc hominem potuit commaculare nota.

COMMENTARI II.

- P**INGE noctis tenebras, luce lunari
nonnulli illustratas; in his volantem
vespertilionem, autem omnibus notam, vel
si maius, marem alatum, exprime.
- 11.** **S**UMPTUM videtur Emblemata ex Sui-
da in dictione *χρησθων*. Fuit Cherephon
Atheniensis, Socratis discipulus, qui tam-
petinaciter libris inebuisse fertur, ut lu-
cubrationibus nocturnis extenuatus, maxi-
mum pallorem maciemque contraxerit,
ut vulgari ioco Noctua, vel, ut alijs placet,
Vespertilio sit vocitatus. Apud Aristopha-

nem, in macilentum & pallore confectam
petitur dictum proverbiale, *ὡς ὁ νυκτε-
ριος χρησθωνος τῆ φύσεως*. Nihil nativae
differetia Cherephonis. Hic est ille Chere-
phon, ut ait Laertius in Socrate, cui Pythia
de Socrate reddidit celebre illud oracu-
lum: *ὁ σοφὸς Σωκράτης, σπουδαιότερος ἐν ἡμέ-
ραις, ἀνδρῶν δὲ πάντων Σωκράτης σο-
φώτατος*. id est: Sapiens quidem Sophocles,
sapientior Euripides, at mortalium omnium
sapientissimus Socrates. Philostratus in pre-
fat. vit. Sophistarum, duos fuisse eius nomi-

S 4 DIS

Vespertilio

302

Andreae Alciati

Impudentia.

EMBLEMA LXVIII.



PREBUS tenus mulier, succincta latrantibus infra
Monstrorum catulis, Scylla biformis erat.
Monstra putantur avarities, audacia, raptus:
At Scylla est, nullus cui sit in ore pudor.

COMMENTARI II

I.
Scylla.

DE Scyllae pictura sic Pignoriis: Scyl-
lam qui viderint in anterioribus edi-
tionibus, non rideant, in modo possint se con-
tinere. Nos illam è veteri edtypo hic & a-
libi ex primaeudam curavimus. Vides ergo
hic feminam alatum in sima sui parte in va-
ria monstrorum capita desinentem. Hanc
Iacius refert capta habere sex, & duode-
cim pedes: *ἔξ μὲν κεφαλὰς ἔχον, καὶ δώδε-
κα πόδας, δέσποτος, γοργόνος, χαλιδάκος, δρι-
πύου*. Sex habens capita, eruca, canis, leonis,
Gorgonis, balane, juvina. Alij aliter eam
describunt, ut mox dicemus.

SCYLLA Phorci filiam, Glauci a-
more captam, Circe, quod eundem depe-
rit, sic affecit, ut fontem, in quo Nym-
pha se lavare consueverat, vovefecit & ma-
gis herbas infecerit, cuius rei necia Scyl-
la fontem de more ingressa inferiores cor-
poris sui partes in caninos rictus vidit esse
commutatos: quam tantam deformitatem
horrens, in mare se praecipitem dedit & in
saxum mutata. Poetis argumentum fibu-
lae praebuit. Homerus Odyss. 12. Ovid. 14.
Metamorph. Refert etiam haec fabula in
proverbio, *Charybdim fugiens incidit in*
Scyllam

11.

Scylla in
monstrum
mutata.Anfote-
lis locus
explica-
tur.

Scyllam. Iustinus in Trogon
Scylla & Charybdi materia
geitam ait ob strictum, quod ip-
se quoque impetu fertur, in
inter se concurrentium tantum
aliis veluti terga dantes vor-
desidere, alias quasi victri-
feri videas: nunc hic fremen-
tibus, nunc illic gemitibus in
deus audias. Accedit perpe-
tuo incendium: hinc latro-
hinc monstri credita simulac-
gantes magnis vorticibus pel-
exterriti, latrare putant vinda-
tis zellus vorago collidit. S-
navem triremem Palaeapha-
stus saxum putat esse in ma-
quod procul visentibus ma-
mam representent, in quod il-
niam & Iuporem ciulatum
tratum videntur imitari, si-
pube tenus feris huiusmodi
se. Heracles Ponticus ait
per Scyllam significari omni-
pudentiam, quae non ab re-
rut, rictibus audacia, rapina,
fertis. Locum Graecum appo-
Alciatum puto suum Emble-
σκέλλαν τῆ φῆν πολυμορφ-
ῶν λυγρῶν δὲ δὴ κύνων, οὐ
ζώων, ἀποτομαῖς ἀρπαγ-
σίων ἐν τῷ ποταμῷ τούτῳ.
Scyllam depingit:
At Scyllam cecis cohibet Ipe-
Ora exertatem, & naues in se
Prima hominis facies, & p-
virgo
Rube tenus: postrema immen-
feris,
Delphinum caudas utro con-
Quae carmina mythologica
geita de libidine, impudentia
Scylla enim meretrix est, qu-
pivis lingua commiscet. It-
2. Mytholog. Coelius Rhodi-
1. Seneca epist. 93. Natalis Co-
Franciscus Sandius) nunc
cus in libro de monstris 2. cit-
quam, quod sciam, ab interpe-
ratus, qui est ad nostrum
maxime pertinet, ab Scylla
rybdi non abhorret omnino.
quo vultus explanare teuta-

Aduersus naturam peccantes.

EMBLEMA LXXXI.



TRPE quidem dictu, sed & est res improba factu.
Excipias signis chemice ventris onus.
Menstrum, leuque modum hoc excedere sancta est,
Quale sit incello possis adulterio.

COMMENTARI II.

HY V S Emblematis pictum nati-
uitas haec dedit, atque ipsam etiam
epigramma Ioni (quod anni) breuiter
perstrinxerunt commentatores: ego vero ni-
hil verborum tem suspicium liberosibus
imponeo verborum, praeterquam cum hoc rite-
nem non perfructuam requirit mutatio-
nem. Quapropter sic pictus praui: Fiat
scelus natusque perpetuatus relatus, in-
terea hunc hominem modum vocem in parem
natum exauget, eorum quo in mēsa qua-

dam fiet fidei poculum, & cyathus vi-
tiosusque rei rationem tam falsitatem.
Quod autem in seculo velis agere, suffi-
cit illud an & pictorem scire, parvo em-
pictis oculis, & cum his etiam membris.
Ois itaque a Minore hoc emblemata ad cal-
cem veniunt, quod non videtur
committendum a nobis teris, nam quod
ipsi indignum vitam sit explicatio proli-
xiore, ut meo potest et Virgilio ex his
uajilectore marginis legere de quod sit

Z. V. 1000

Fatuitas.

EMBLEMA LXV.



MIRARIS nostrum quid carmine dicis. Otus.
Sic vetus a proanu cum tibi nomen Otus.
Anrita est, similes & habet ten noctua pluviam,
Saltantem, auctus mancipat apud canem.
Iline famus, caput & facies, nos dicimus Otus.
Hoc tibi conueniens tu quoque nomen habes.

COMMENTARI II.

STULTITIA auctus hancocellus te-
stis, anem otus sequitur, quam mani-
bus prehendere fatigat. Et autem Otus (vi-
detur Plinius lib. 10. cap. 1.) vii lobus e-
m innotu, et sic mancipat apud canem.
Iline famus, caput & facies, nos dicimus Otus.
Hoc tibi conueniens tu quoque nomen habes.

unde nomen accepit, quasi anemum dico-
tum. Plinius lib. 10. cap. 1. Otus, qui non
nomen esse anemum quod emperum est
nomen in altero anemum, altero circumuen-
te, et noctua. Athenaeus lib. 9. Diopodoph.
cap. 14. cum feret ex quo tam ex a rithore
le circumuenit, et putatur, subdit. Vnde ef-
fectum est, vi qui facili decipiantur. Co-
mici ex te ipsa Otus vocatur. Celsus
Rhodig. lib. 3. cap. 19. Ab anemum, inquit,
quae Graecis & dicitur, conueniens Otus,
veluti auctus dicitur, plinius circa
auctus promittitur. Viliam nouit in
terpretatur, alij auctus. Scitum est, quod
scribit Aulus Dionysius: Aulus hanc, quae
laudata, & saltem caput velati aydico-
raz rithore Otus item dicitur, qui nullo in
poco decipiantur, aut glorie vultu
afficiantur, et hanc, auctus. Hanc Carina
Vultus autem in hoc e pgrammate Alci-
tus quendam rithore, de quo memi-
nus. Quantianus lib. 6. cap. 2. rithore, ver-
bi sunt & detracta. & auctus aspiratio-
nem, & lous conueniens verbi. Rithore
interdum, et qui nobilitatem affectant
nomen leniter immutato vel detorto, di-
gram rithore appellatum rithore.

DICERIS Otus? Ien potest Otus. Licet
etiam illi fani Otus & Otus homine di-
ligantur, ut rithore rithore, tamen hanc
rithore rithore rithore, et hanc appa-
retur sunt tamen rithore.
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Hoc tibi conueniens tu quoque nomen habes.

This scholarly edition is the first to include all 212 of Alciati's emblems with accompanying woodcuts, originally devised for the 1618 Tozzi edition by Lorenzo Pignoria and newly edited by Joannes Thuilius (1590–1630), 'Alciati's most diligent editor' (Manning, p. 45). The existing commentaries by the jurist Claude Mignault, the Spanish philologist Francisco Sanchez de las Brozas (1573), and the historian and antiquary Lorenzo Pignoria (1618) have been combined to produce an edition of more than a thousand pages. In contrast to the 1618 edition, Thuilius includes the 'offensive' Emblem LXXX, so the numbering now 'differs from Plantin's edition of 1573 and 1574 ... the eightieth emblem of Plantin's edition becomes the eighty-first in the Paduan one, and so on' (Praz, pp. 25–26). It has also been suggested that this emblem resulted in Alciati's *Emblems* being prohibited in Spain unless expurgated (Green, p. 255).

Provenance:

For the use of one Fra Bonaventura at the Franciscan convent of Santissima Annunziata in Parma, and later in the convent library, which eventually contained some fifteen thousand volumes; the library was likely partially dispersed when the convent was suppressed in 1866, though the friars returned in 1880.

USTC 4005734; Green, *Alciati* 152; Landwehr, *Romanic* 99; Praz, p. 251. See Manning, *The Emblem* (2002), pp. 116–117.

'Most Complete', with Forty Emblems

16. BÈZE, Théodore de. *Poemata varia: Sylvae, Elegiae, Epitaphia, Epigramm., Icones, Emblemata, Cato censorius, Abrahamus sacrificans, Canticum canticorum ...* Geneva, Jacques Stoer, 1614.

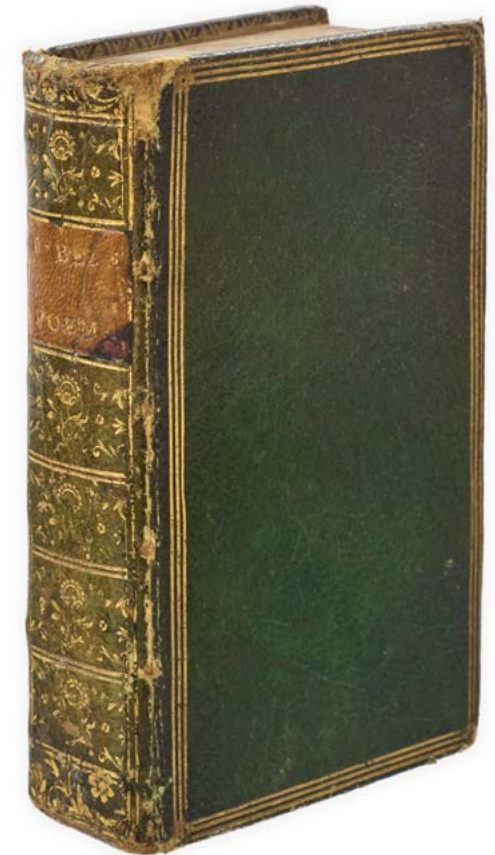
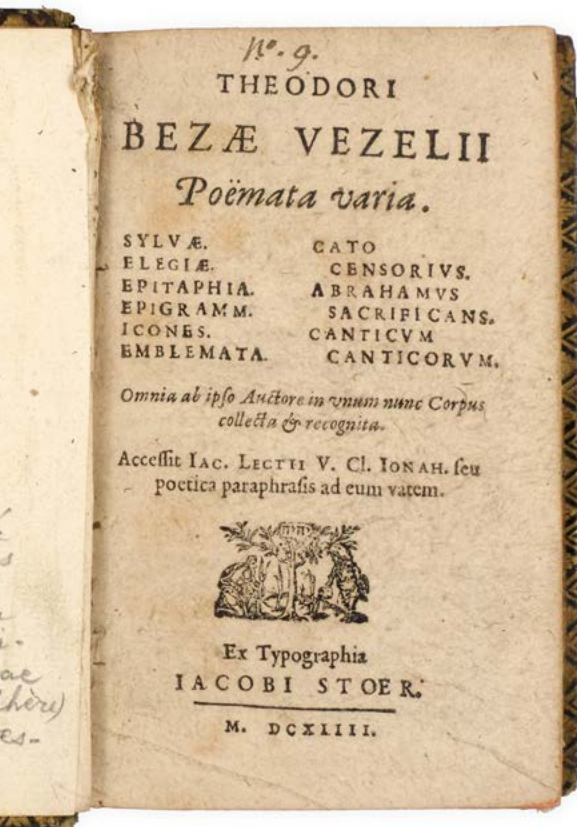
[bound with:]

[GRAVEROL, Jean, *attributed.*] *De juvenilibus Theodori Bezæ poematis epistola ad N.C. qua Maimburgius aliique Bezæ nominis obtrectatores accurate confutantur ...* Amsterdam, Henri Desbordes, 1683.

Two works in one vol., 16mo, *Bèze*: ff. [10], VI, '206' (*recte* 216); with 40 woodcut emblems in the text, a further 4 empty woodcut borders, and woodcut of author's arms, divisional titles within woodcut borders, woodcut device to title, woodcut initials, woodcut head- and tailpieces; *Graverol*: pp. [iv], 64; woodcut Marteau device to title, woodcut headpiece; very occasional light foxing and toning, *Graverol* cut close at foot shaving a few catchwords and footnotes, but nonetheless very good copies; bound in eighteenth-century green morocco, spine gilt in compartments with gilt red morocco lettering-piece, edges gilt, marbled endpapers; a little rubbed at extremities, spine slightly sunned, small chip to lettering-piece; 'Bibliotheca Heberiana' ink stamp to front flyleaf, armorial bookplate of Charles James Stuart to front pastedown.

£1250

One of the two 'most complete' (Gardy) editions of de Bèze's verse, which includes the *Icones* and *Emblemata*, here bound with a copy of an anonymous defence of de Bèze's poetry against his detractors; the Heber copy, in handsome gilt green morocco.





The great French theologian Théodore de Bèze (or Beza, 1519–1605) renounced Catholicism in 1548 and became professor of Greek at Lausanne, moving in 1558 to Geneva at Calvin's invitation. On Calvin's death in 1564 he became head of the Genevan Church and leader of the Calvinist movement in Europe. De Bèze's activity and influence as a religious reformer, theologian, and scholar were extraordinary. Poetry, though, was the earliest of his endeavours – the mode which marked his output as a humanist. After the publication of his verse *Juvenilia*, his religious, theological and pastoral preoccupations became wholly dominant. It was only towards the end of his life that de Bèze took up his *Poemata* again, purged his youthful exuberance, and added much new content, published by Henri Estienne in 1597 but expanded and completed by Jacques Stoer in 1598, after Estienne's death; Stoer's sextodecimo edition (Geneva, 1599), which this edition follows, was considered the most complete.



The woodcut emblems first appeared at the end of the 1580 edition of de Bèze's *Icones*, following his descriptions of famous men and women, and subsequently included (as here) in editions of his poetry.

Provenance:

1. Richard Heber (1773–1833); his first sale, Sotheby's, 10 April–9 May 1834, lot 802 ('blue morocco').
2. Sir Charles James Stuart (1824–1901), 2nd baronet.

De Bèze: USTC 6702764; Adams, Rawles & Saunders F.108; Landwehr, *Romanic* 158; Gardy, *Bibliographie ... de Bèze* 12/2. Graverol: STCN 844137596; USTC 1826481.

Symbolism in Siena

17. BOCCHI, Achille. Symbolicarum quaestionum, de universo genere, quas serio ludebat, libri quinque. *Bologna, Società Tipografica Bolognese, 1574.*

4to, pp. [48], CCCLVII, [1], [2, blank]; woodcut printer's device to title-page, woodcut initials, 151 copper-engraved emblems printed in-text; occasional light foxing with a few scattered stains, marginal paper-flaw to lower outer corner of R1, else a very good copy; bound in crushed red Jansenist morocco by Belz-Niedrée (front turn-in signed in gilt), spine lettered directly in gilt, edges marbled and gilt, marbled endpapers; joints repaired, spine and corners rubbed; early manuscript corrections to pp. XXIII, XXXV, CLVII, and CXCI, contemporary ownership inscription 'Bellisarii Bulgarini Patricii Senensis et ceter.' to final page (*see below*), gilt morocco booklabel of James Carson Brevoort (1818–1887) to front pastedown. **£1950**

Second edition (first 1555) of this notable and richly illustrated emblem book, from the library of the Sienese patrician and poet Bellisario Bulgarini.

Achille Bocchi (1488–1562), professor at the University of Bologna, statesman and eccentric humanist, self-published his emblem book in 1555, drawing inspiration from the meetings of his philosophical academy called the Hermathena, named for the statues of Hermes and Athena that adorned his home. Many of the emblems and their poetic explanations are dedicated to members of the Academy (such as Ulisse Aldrovandi and Francesco Robortello), members of the Roman Curia (including his own father-in-law, Cardinal Carlo Grassi), and several popes. The engravings for the first edition, carefully devised by Giulio Bonasone following Bocchi's iconographic direction, are reused here for the most part. It proved an influential work, partly for the fine engravings and partly for the rich nature of the explanations.

This volume was the first to be printed by the Società Tipografica Bolognese, founded in 1572 and headed by Carlo Sigonio. The small and neat manuscript emendations to pp. XXIII and XXXV, as specified by Mortimer, were probably executed in the print shop, while the more visible corrections to pp. CLVII and CXCI are more likely to be by Bulgarini.

ACHILLIS BOCCHII
BONON. SYMBOLICARVM
QVÆSTIONVM,
De vniuerso genere, quas serio
ludebat,
LIBRI QVINQVE.



BONONIAE,
Apud Societatem Typographiæ Bononiensis.
MDLXXIII.
Curie Episc. & S. Inquisit. concessa.

MALE PARTA MALE DILABIER.

Symb. XLVII.



DE AVARO, ET EIVS EXITV.

Symb. XLVII.

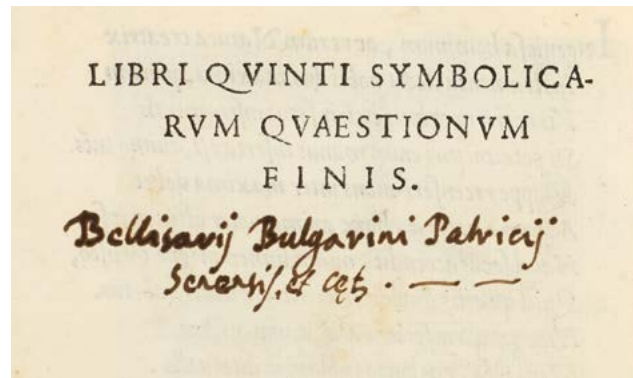
Vim magnam loculis suis avarus
 Flaue condidit impius moneta,
 Cuiusdam munifico, & pio inuolatam
 Per summum scelus, & dolum nefandum.
 Quam ipsam reptile illi perduellus
 Mox tanquam sibi debitam reposcens,
 Iniecito laqueo tenaci, avarum
 Raptat cum loculis suis, necatq.
 Perduntur bene parta saepe semper
 Perduntur male parta, & auctor ipse.

SIT CVM NEGOTIO OTIVM,
SIT CVM OTIO NEGOTIVM.

Symb. CXXIII.



Lymini
 Hinc
 Ac gemin
 Huma
 Quisqu
 Sic dor
 In medio
 In med
 Iusto in AL
 Irrequi

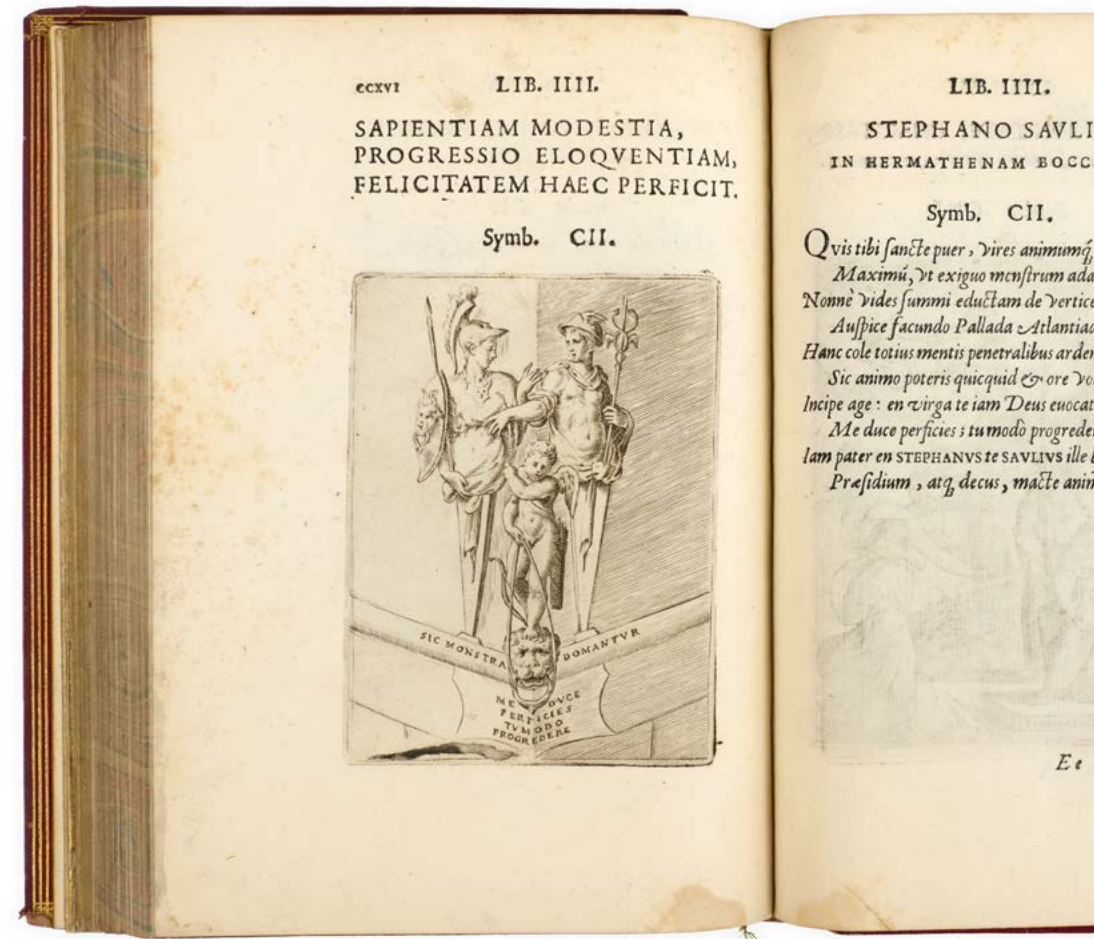


Provenance:

1. **From the library of Bellisario Bulgarini (1539–1619), Sienese poet and scholar.** He amassed an extensive library of over two thousand volumes, including numerous books on *imprese*. He almost always noted the details about his acquisition of each item and annotated many of his books. Although his inscription here does not indicate the source of the volume, he also owned two other Società Tipografica Bolognese publications, one of which (printed in 1581) he bought in Bologna in 1594. His grandson (also Bellisario, d. 1660) compiled a catalogue of the library, along with his own later acquisitions, in the early 1630s, although this volume does not appear in that catalogue, indicating that it would have left the library at an early stage. The library seems to have remained intact in Siena until the late eighteenth century.

2. James Carson Brevoort (1818–1887), bibliophile and numismatist, private secretary to Washington Irving in Spain, Superintendent of the Astor Library, regent of New York University, and member of numerous antiquarian and historical societies.

EDIT16 CNCE 6486; USTC 815008; Landwehr, *Romanic* 163; Mortimer, *Harvard Italian* 77; Praz, p. 276. Rolet, 'Achille Bocchi's *Symbolicae Quaestiones*' in *Mundus emblematicus: studies in Neo-Latin emblem books* (2003), pp. 101–130; Danesi, *Cento anni di libri: la biblioteca de Bellisario Bulgarini e della sua famiglia, circa 1560–1660* (2014).



Speculum sapientie beati Cirilli episcopi alias quadripartitus apologeticus vocatus. In cuius quidem proverbiis omnis et totius sapientie speculum claret. Feliciter incipit.

Hic prologus.

Secundum aristotelis sententiam in problematibus suis. quanquam in exemplis. in ascendendo gaudent omnes in disciplinis moralibus. Nec tamen amplius placet. quoniam structura morum imagine picta rerum similitudinibus palacium virtutis ostendit. eo quod ex naturalibus animalibus. moribus et proprietatibus rerum quasi de viuis imaginibus humane vite qualitas exemplatur. Totus etenim mundus visibilis est scola. et rationibus sapientie plena sunt omnia. Propter hoc filii carissime. in formativa iuuentutis tue documenta moralia. non de nostra paupertate stillantia. sed de vena magistrorum. tibi nunc scribere cupientes. cum adiutorio gratie dei ea tradimus. ut intelligas clari. ad discas facilius. gustes suavius. remiscearis tenacius per fabulas figurarum. Sed cum principibus quatuor virtutibus. scilicet prudentia. magnanimitate. iusticia. et modestia. edificatus recte vite precludit et fundat. Nec enim sunt quadam tabernaculi domus. et quatuor bona iob. Ac illa que nabuzardan destruxit in sublimi iherusalem. Templum sapientie. mirum vrbis virtualis potentie. palacium regine iusticie. ac domus iherusalem pacis modestie. Et quibus prudentia. vir ordinat in deum. magnanimitate. totum in seipsum. aduersus ne decidat. et modernie in asperis ne mollescat.

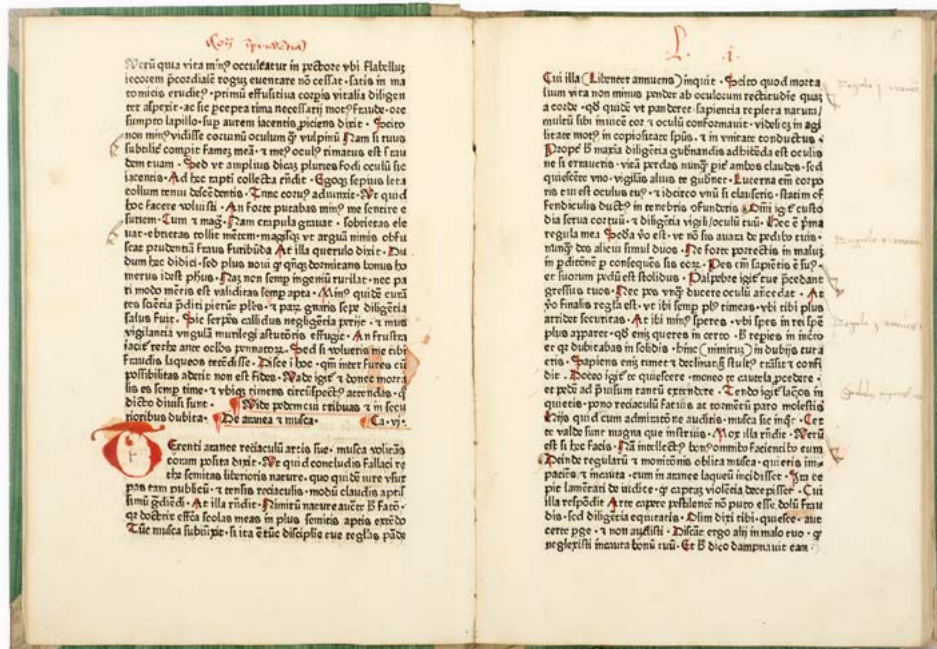
Medieval Fables as a Mirror of Wisdom

18. [BONIOHANNES de Messana, *attributed*.] Speculum sapientie beati Cirilli episcopi alias quadripartitus apologeticus vocatus. In cuius quidem proverbiis omnis et totius sapientie speculum claret. [Basel, Michael Wenssler, c. 1475.]

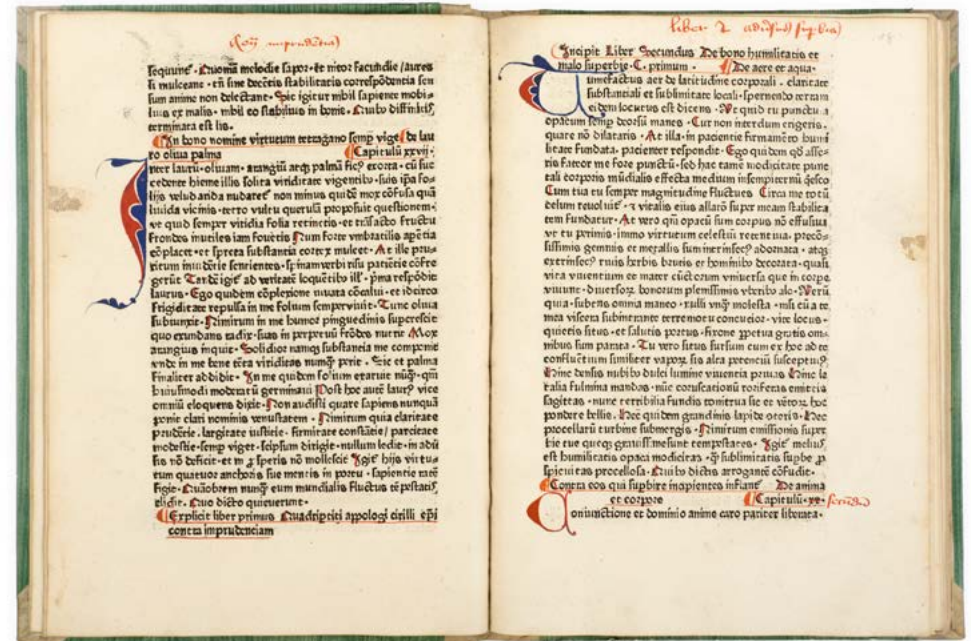
Folio, ff. [61]; [a-c¹⁰ d⁷ e-g⁸], last page blank; gothic letter, capital spaces with smaller initials supplied in red (several erroneous initials corrected in contemporary manuscript in brown ink), large initial 'S' in blue and red to f. [1]^r with decorative infilling, other initials in blue and red to ff. [17]^v, [18]^r, and [53]^r; paragraph marks in red, capitals touched in red, chapter headings underlined in red, headlines and book numbers supplied to upper margins in red in a neat contemporary scribal hand; some show through from initials, occasional small marks, old repair to blank lower margin of f. [21], remains of fore-edge tabs; a very good copy in twentieth-century vellum-backed boards with green paste-paper sides and vellum tips, title in faint manuscript at head of spine; extremities rubbed; marginal annotations and manicules in brown ink in a contemporary hand to 10 pp. at the beginning, modern pencil foliation.

£7250

An attractive early incunable edition of the wonderful collection of medieval fables known as the *Speculum Sapientie* or *Quadripartitus Apologeticus*, attributed in manuscripts and early editions to 'Cyrillus Episcopus' but now ascribed to the fourteenth-century Italian Dominican Boniohannes de Messana.



The text presents ninety-five moralized stories after the model of Aesop, many using familiar animals, intended to serve as examples of the Christian virtues or to counteract specific vices. The four books cover wisdom and imprudence, humility and pride, greed, and luxury and intemperance. The animal fables featured included, for example, 'the crow, the fox, and the monkey'; 'the cricket and the ant'; 'the whale and the fisherman'; 'the lion and the donkey'; 'the bear and the dove'; and 'the viper and the elephant'. 'In these fables, the animals are not puppet-like bearers of evidence, but clever beings who spread knowledge and wisdom in well-chosen words' (Grubmüller, p. 424, *trans.*). It is by no means just animals that feature: other tales include 'the Sun and Mercury'; 'the grain and the stone'; 'the ear and the eye'; 'the cloud and the earth'; 'the dragon and the gem'; 'the young man who went to the mountains of gold'; and 'water, oil, and flame'.



This is the second of ten editions recorded on ISTC, following only the Strasbourg edition of Heinrich Eggestein dated 'not after 1474'.

Our early annotator identifies the author as Cyril of Alexandria, and shows an interest in Job, wisdom, providence, and in the fable of the 'the spider and the fly'.

BMC III 721; GW 7890; Goff C1017; Bod-inc C-508; ISTC ic01017000. See Kaeppli, *Scriptores Ordinis Praedicatorum Medii Aevi* I, 699; Grubmüller, *Meister Esopus* (1977).

Walking on Water

19. BORNITZ, Jakob. *Emblematum sacrorum et civilium miscellaneorum sylloge prior.* Heidelberg, Clemens Ammon, 1659.

4to, pp. [iv], with copper-engraved title-page and 50 numbered copper-engraved plates; typographic headpiece, woodcut initial and tailpiece; very short closed tear to first few leaves, occasional light browning or damp-staining, but a very good copy; neatly recased in its eighteenth-century German half calf binding with speckled sides; binding slightly rubbed, spine renewed; ownership inscription '1753 Ignaz Graffinger Decanus ad Gradus | B.M.V. [...]' to title-page (slightly trimmed), inscription to front free endpaper verso with 5 chronograms for 1756, old German bookseller's description pasted to front free endpaper verso. **£2000**

First separate edition of the first part of Bornitz's posthumously published *Emblematum sacrorum et civilium miscellaneorum*, incorporating futuristic inventions such as inflatable boots for walking on water.

The two parts originally appeared in a single volume in 1638, with the 'sylloge posterior' first published in 1659 as part of the present edition; both parts would be issued again in 1664 as *Emblematum ethico-politicorum* in Heidelberg. There are fifty numbered circular emblems, with a Latin verse in italic letters above and German verse in gothic letters below. A friend of Kepler, Bornitz (c. 1560–1630) was born 'at Torgau in Saxony, and lived afterwards at Schweidnitz in Silesia as imperial councillor; he appears to have possessed considerable influence with the emperors Rudolf II (1576–1612) and Mathias (1612–1619). He suffered much in the Thirty Years' War from the violence of the soldiery, who robbed him of his library' (Palgrave).





Bornitz's futuristic emblems are an extension of his political-economic works on the necessity of state funding for technological advancement, as well as patronage of art and alchemy, as set out in his wish list of inventions and ideas in his *On a Sufficiency of Things*. The emblem book 'removed Bornitz's engaging ideas from their methodical setting and placed them in a still more obviously playful one ... Whether Bornitz had any role to play in the emblem book, or, as seems likely, it was produced through a partnership between the engraver Peter Rollos and a student of political ideas, the book encapsulated those ideas nicely and emphasized their paradoxical nature' (Keller, pp. 123–4). Included are emblems depicting a baby walker (no. 43), a game of backgammon (no. 46), a hand-held telescope (no. 31), alchemical distillation (no. 47), a man writing with his toes (no. 45), and a man walking on water using inflatable boots (no. 44).

Provenance:

Ignaz Gräffinger (1671–1755) was Dean of the collegiate church of St Maria ad Gradus (Mariengraden) in Cologne and Archdeacon of Dortmund. He also donated some books to the Oratorians and Jesuits in Cologne.

We have located four copies in the US (Iowa, Newberry, Penn State, Washington), and only one in the UK (Bodleian; Glasgow has the second part only).

USTC 2651480; VD17 23:251099K; Landwehr, *German* 139 (both parts); Praz, pp. 282–283. See Keller, 'Jakob Bornitz and the Joy of Things' in *Knowledge and the Public Interest, 1575–1725* (2015), pp. 95–126.

Sic Transit Gloria Mundi

20. CANAYE, Jean, editor and translator. *Recueil de lettres [sic] des plus saints & meilleurs esprits de l'antiquité, touchant la vanité du monde.* Paris, Sébastien Cramoisy, 1628.

8vo, pp. 108, [4], '423' (*recte* 407), [1, blank]; title-page copper-engraved (signed 'I Picart inven et fecit'); a little browned, paper-flaw to lower outer corner of B6 (not affecting text), closed paper-flaw to E6 (affecting one character), nonetheless a very good copy; bound in contemporary French vellum, panelled in gilt, edges gilt, remains of ties to fore-edge; somewhat stained, small areas of loss of vellum to foot of spine and rear cover; ink stamp 'H. Tribout' to front pastedown. **£650**

First edition, very rare, of a collection of letters on the vanity of the world, extracted from the Church Fathers by the Jesuit Canaye, with an engraved emblematic title-page by Picart.

The engraved title by Jean Picart (*fl.* 1620–1670), resembling a funerary monument, incorporates various *vanitas* motifs, showing the transitory nature of life and earthly honours. At the base of the monument there are two emblems of Troy reduced to ruins and the ashes of the mighty Hercules within an urn, each accompanied by a Latin motto. In the pediment, a medallion portrait depicts Caesar as a skull. Finally, sitting atop the pediment are two winged putti blowing bubbles, which float down the sides of the monument only to be popped by the fires lit by two further putti sitting at the monument's base.

The collection includes St Cyprian's letter to Donatus, St Jerome's letters to Heliodorus and Demetrias, St Augustine's letter to Licentius, and St Eucherius' letters to his cousin Valerian and St Hilarius, each preceded by an introductory note by the compiler, the Jesuit scholar Jean Canaye (1594–1670). The work is dedicated, with a long letter by Canaye, to Philippe-Emmanuel de Gondi (1580–1662), comte de Joigny, who, following the death of his wife in 1625, joined the Congregation of the Oratory of Jesus.



We find a single copy in the UK (Lambeth) and none in North America. In Europe we have located only six copies, of which four in France (BnF, Toulouse, Sainte-Geneviève, Châlons-en-Champagne), one in Germany (Landesbibliothekszentrum Rheinland-Pfalz), and one in the Vatican.

USTC 6023254; Sommervogel II, 611 no. 1.

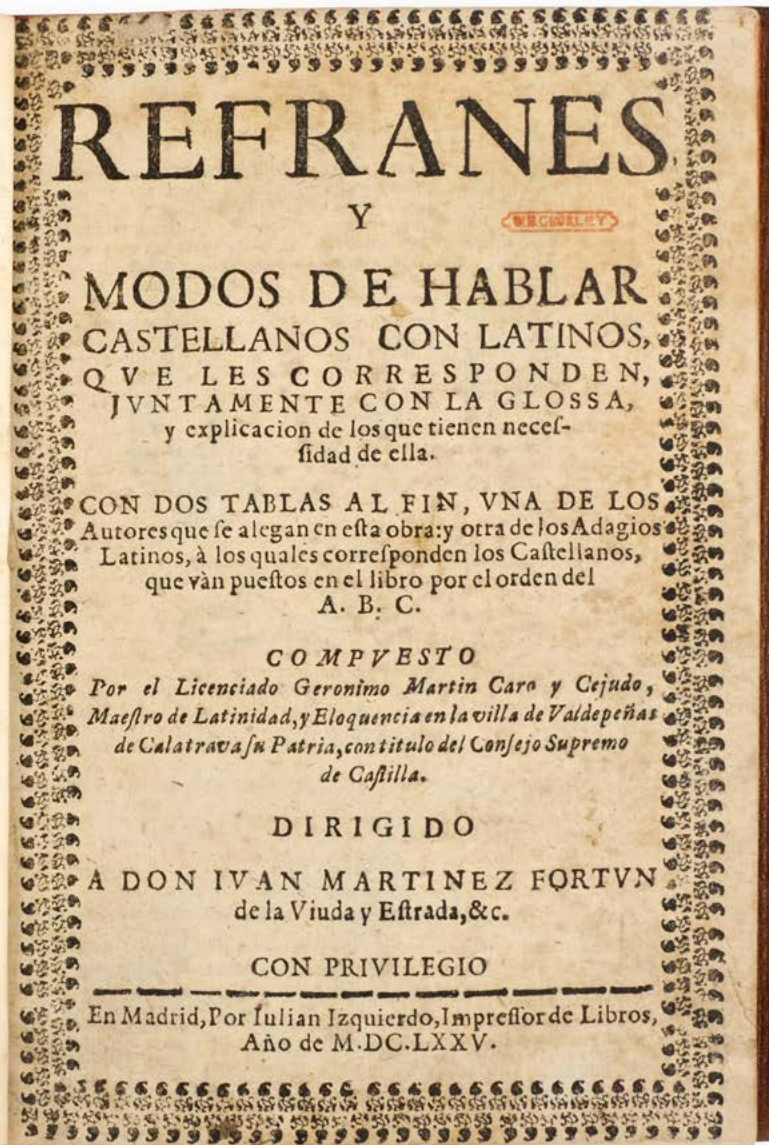
Preserving Proverbs

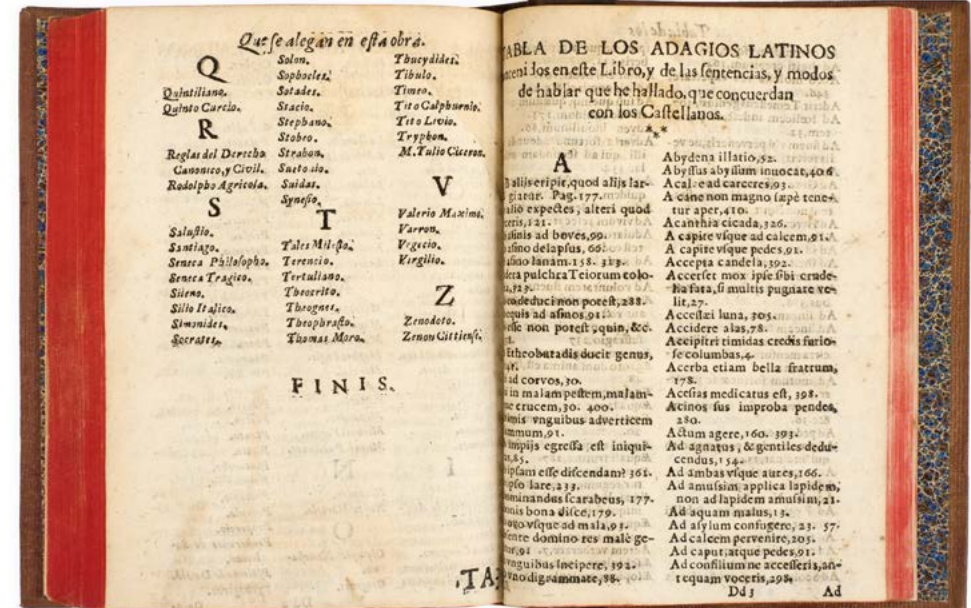
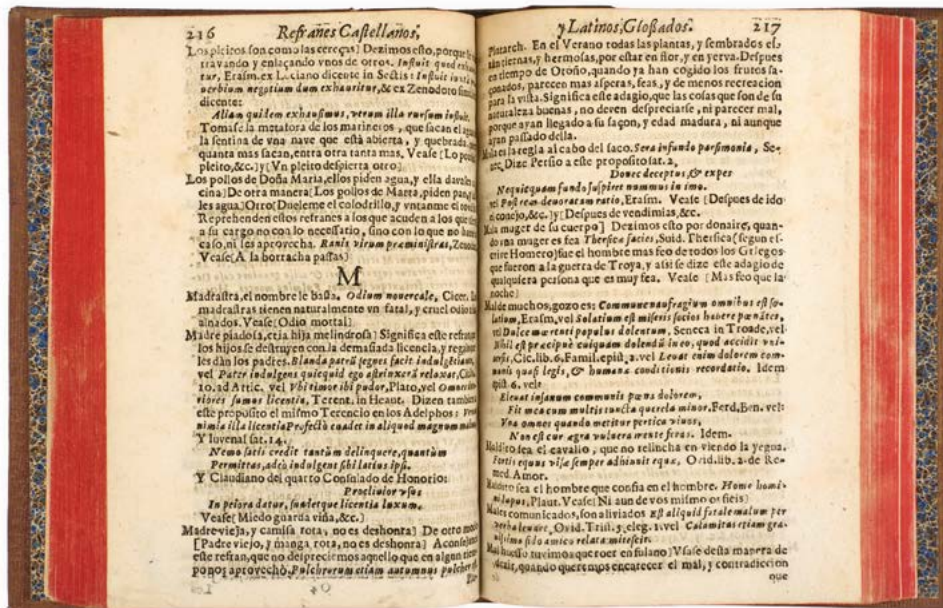
21. CARO Y CEJUDO, Gerónimo Martín. Refranes y modos de hablar, castellanos con latinos, que les corresponden, juntamente con la glossa, y explicacion de los que tienen necesidad de ella ... *Madrid, Julián Izquierdo, 1675.*

4to, pp. [xxiv], 417, [79]; title printed within typographic border, large woodcut armorial to dedication (p. [iii]), woodcut initial, typographic headpiece; cut somewhat close (shaving a few catchwords), occasional light foxing, slight damp-stain to upper inner corner, paper-flaw to lower outer corner of M3 neatly repaired, but a good copy; bound in twentieth-century pebble-grained brown cloth, arms of Stirling Maxwell blocked to front board in blind (BAB stamp II), rebacked in calf with gilt lettering-piece to spine, edges stained red, endpaper renewed; ink stamp 'Bibliotheca Heberiana' to front flyleaf, red ink stamp 'W.B. Chorley' to title, bookplate of William Stirling Maxwell to front pastedown, bookplate of Lt. Col. V.S.M. de Guinzbourg to front free endpaper.

£1750

First edition, the Heber-Chorley-Stirling Maxwell-de Guinzbourg copy, of this extensive series of over 3500 Latin proverbs and idioms with their Spanish equivalents, taken from classical sources as well as Alciati, Augustine, Hadrianus Junius, and Thomas More.





Gerónimo Martín Caro y Cejudo (1630–1715) was a teacher of Latin grammar and rhetoric in Valdepeñas in Castille–La Mancha, and the work is dedicated to the city's mayor. In his preface, he maintains that documenting proverbs and adages is a noble endeavour (despite remarks from 'many' dismissing the endeavour as 'vulgar, useless, and unworthy', p. [xv], *trans.*). 'I believe that this work will not displease all those curious readers who wish to know which Latin adages correspond to our Castilian ones, particularly since (if I am not mistaken) **no other book has been published until now in which so many Latin adages are glossed in our language**, almost all of those included by Erasmus in his *Adagia*' (p. [xvii], *trans.*). Here, Caro y Cejudo draws upon some two hundred sources, including the Psalms of David, Deuteronomy, canon and civil law, Pythagoras, Apuleius, Jerome, the *Suda*, and Erasmus.

Provenance:

1. Richard Heber (1773–1833); his first sale, Sotheby's, 10 April–9 May 1834, lot 1443.

2. William Brownsword Chorley (1804–1879), collector of Spanish books and manuscripts and brother of the Hispanist and collector John Rutter Chorley (1807–1867); his sale, Sotheby's, 21 October 1846, lot 212 (to White).

3. Sir William Stirling Maxwell (1818–1878). His library was sufficiently rich in books of this nature for a catalogue of 'proverbs, emblems, apophthegms, epitaphs and ana' to be produced in 1860; his sale, Christie's, 20 May 1958, lot 781 (in 'old calf').

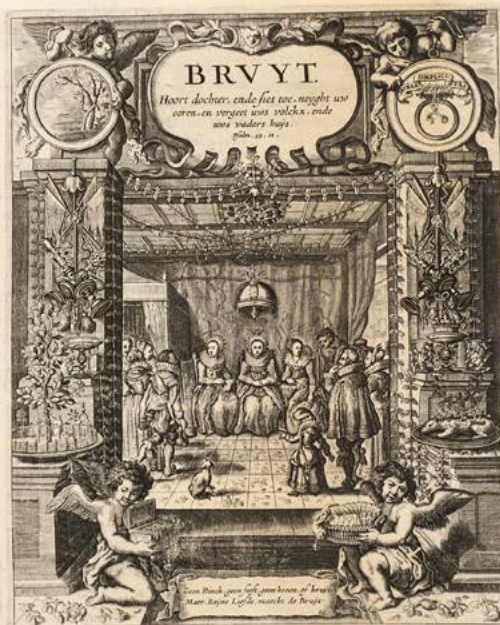
4. Victor de Guinzbourg (1906–1976), a former governor of the National Counter Intelligence Corps Association and a long-serving attaché to the United Nations. A passionate proverb-enthusiast, Guinzbourg was a founder and Permanent Secretary of the Paremiological Society and his only published work, *Wit and Wisdom of the United Nations* (1961), is a collection of 'proverbs and apothegms on diplomacy'.

USTC 5093605; Palau 44854.

D E R D E D E E L;

C H R I S T E L Y C K

H V Y S - W Y F.



AMSTERDAM,

By JAN JACOB SZ. SCHIPPER,

M D C L I I I I



22. CATS, Jacob. Alle de Wercken, so oude als nieuwe ...
Amsterdam, Jan Jacobsz Schipper, 1655.

Folio, pp. [xvi], 151, [1, blank], [20], 26, [2], [27]–30, [4], 15, [5], 195, [9], 32, [8], 184, [18], 266, [6], [12], 184, 84, 60, 24, [8], 36, [47], 3–159, [1, blank], with 3 double-page engraved plates (of which two mounted to letterpress spreads); without the first engraved title and first engraved portrait; with two engraved part-titles and engraved portrait printed in-text, engraved illustrations (of which one full-page); repairs to lower margin of ⁵E4–5, repair to lower outer corner of ⁵N2 (with loss of a few words), closed paper-flaw to ⁶B3, some damp-staining, a few marginal chips and tears (some repaired), otherwise a very good copy; bound in contemporary Dutch (likely Amsterdam) brown morocco over bevelled wooden boards, panelled in gilt with gilt corner-pieces and large arabesque centrepiece blocked in gilt, spine gilt in compartments, remains of ties to fore-edge, edges stained red (now faded), later (early nineteenth-century?) patterned endpapers; somewhat rubbed with a few small losses.

First collected edition, a monumental compilation of poetic writings by Jacob Cats, richly illustrated with hundreds of emblematic illustrations and scenes of Dutch life.

Rami correcti rectificantur; trabs minimè.



Tonck rijs is te bungen / maer geen oude boomen.

NAdien ick stoffe soeck om my een huys te bouwen,
 So wil ick leest boom ter aerden neder-houwen :
 Het is een keefing hout, maer yrt al wat te krom ;
 Dies poogh ick defen balcke te buyden anders om.
 Marck schoon ick die omvang met hondert tye wilsen,
 So moet ick evenwel mijn wit en hope misfen :
 Hy is te wonder hard, en al te bylter steegh ;
 Des byst hy in den stande, gelyck hy eertijts pleegh.
 Doch, overal ick beigh staer, hoe hoort ick van beneden
 Een onverwachte stem, een onbekende reden ;

Een (ick weet niet wie) liet op het geen ick doe,
En roept met luyder stem myn de leiffte toe:
Ey: waarom dit beflagh ontrent veroude baften?
Hooft, macker, dit gewas heeft al te flegge quaften;
Daer is geen rechten aen, dan, lieve, zydy wys,
Verlaet den ouden tronck en buycht het jeugdhich rifs,
Maer duydt dit niet alleen op raaue boom-gewallen,
Het kan oock boven al op uwe kinders pallen;
Hooft, Vaders van het huys, de jeught, de teere jeught
Dient van den eerften al gebogen tot de deught.

[illegible][illegible]

„So 't een
 „Siet als 'er
 „Een die te
 „Al is u f
 „Noch he
 Onthout m
 Die met de
 „Houd u
 „Het ga
 De man is
 Die onderl
 Want als
 Of scho
 Indien het
 U man, doe
 En uyt e
 Die son
 Ghij in he
 Wenst, uyt
 Van dat
 Of schoom
 Dat, tot ge

[illegible]

Het wist dat heerliken wil kan
 En dan noch evenals en mooghy
 Wanneer u weerdte vrent door om
 Is den geest heere van den
 En den geest loofden, ichijn, ge
 Als i water geeroet, men leet
 Eer dat 'er semant poogte te putte
 Hy doet een quade flagh, die a
 Eer dat de puyt geelgen, die a
 Abigheel heeft de pront van defie ku
 Die, eer het hooght na in Nabs
 Hem niet met al en fley, maer p
 Als hem en wijn en flap, was
 Abigheel, foo het ichijne, heeft eer
 Hee dat een korfel hooght dient in
 Te weren na de wrock, en na
 En als het mooght heere is dw
 Is die mooght in het ged in man
 Hy moet daer, hoe het bad, u f
 Syn geest heeft den veruul, en l
 Ghy, leet den huys-geruul en l
 Ghy, leet den wren en leet in h
 En cift hem minner een als op

[illegible]

groote bech h
 dat gemeyck
 tot en hulp to
 ket dat oock
 k en defghij
 , weerde vrie
 ij heden fijn
 oon kan het
 driffigh fane
 gemaect , fal
 niet befcheyt
 an hondert
 en tijdhij wo
 etet aert het
 ande vrou?

20

V R O U W E

Ghy, reydt dan, neerfligh man, en pakt op u gewin ;
Ghy, fet u, jonge vrou , en let op u gefin .
Ghy, let op u bedrieff, en alle kleyne baten ,
En wilt u op de winft niet al te fere verlaten ;
De man is wel het hooft, die groote dingen doet ,
Maer die het evenwel niet al begrayen moet .
Ick wot dat over al de jonge vrouwen wifen ,
Hoe veel, oock in het kleyn, een vrouwe kan verquifen
Is want, dat eenigh man fijn hooft geduerigh breeckt
Indien, o jonge vrou , u hant geduerigh leekt . 4

Al wat de man vergaet, dat kan het wif verftroyen;
Al wat de man verfaet, dat kan het wif vermoeyen;
Al wat de man bejaecht door laithg hand-bedrieff;
Al wat de man bekomt, dat fplit een quathg wif.
Ghy, die voor defen tijt niet recht en hebt geweten
Hoe dat het vrouwen-ampt hier dient te fijn geueken,
Koom, hoor den goeden man, dien ghy hier onder fien
U fpielen dijne les, en klagen fijn verdriet.
Al draeg ik, wat ik magh, noch deught 't niet met allen,
Mits een die mede draeght, 'het pack wil licten vallen:



Mijn hert is mijn bejel, mijn troost is mijn verdien
 Mijn wijfs fondseer vucht, mijn sweet en gela' er
 „Of wel die voren gaet fchijq niet ander belben,
 „t Is al maet huy gedoft als 't happer aan den leiten
 „Al fant een cultig knecht twee peerden inde ploeg
 „So 't een maer qualik wil, het gaet 'er lecht genoech
 „Siet als 'er eenigh ding te we menichen is bevolen,
 „Een die te greuge treckt, doet fijnen macker doen:
 „Al is 'a kloock beleyt gegront op wijfen raet,
 „Noch haert 'er altemael aan eenen macle-maet.
 Onthout my defels, leyf vrouwen en ghy mannen.
 Die met den echten bant fijt aan het huyf gefpannen.
 „Houd u befcheyden deel, en draeght gemeene liden
 „Het gaet de leden wel als 'e'en haet d'ander waf.
 De man is mer de vroe gelick twee mole-fenen
 Die onderling behulp malkander moeten leenen,
 Want als 'er een ontweide, of fijn bevoeren ftaet.
 Of fchoon de tweede mack, daer wort geen bloem
 Indien het nu gebeurt, dat in het echte leven (maet)
 U man, door vreesde fucht, voort vanden wegh gedeev
 En uyter eygen fijn wil dingen onderlaen
 Die fouden reden fijn, of uyt den regel gaen
 Ghy in het tegendeel, in feden onderfcheyden,
 Wenft, uyt een teyn gemoet, hem af te mogen leyden
 Van dat hem qualick vooft, of dient er oet eer bedien
 Hoe dat de rechte tocht die uyt fijn fijn voort gaet
 Of fchoon ghy menighmal fiet eenigh ding gebeure
 Dat, tot gemeene ruyt, is dienftigh af te keuren;

En kaart er evenwel niet hoortig tegen aan,
Maer wilt het gantfche fluck te roeren overlaan.
Tiet eerst of u gepeys befaft in goede roden,
En dan facht u belang by waf van gebeden,
Het nief door ontfant, of door een hart gebed,
En nief dat heerfchen wil kant tegen haren God.
En dan noch evenwel en mooghe nie vernemen,
Wanneer u weerde vriend door onbefnyde wanen
Is in den geest beroert. ontrent een krank geficht
En dient geen fonne-fchijn, geen aangefien licht
Als 't water is geroert, men laet 't weder fchillen
Eer dat 'er iemand goetde te putten of te drinken:
Hy doet een quade lagh, die aen de fweere nipt,
Eer dat de puyt genade, al dat het etter nipt.
Abghel heeft de gront van defe kniel geweten,
Die, eer het hoortigh na in Nabal was gefeten,
Hem niet met al en fley, maer ging hem dapper aan
Als hem en wijn en flay was ynt hoort gefaan
Abghel, hoe het fchijnt, heeft eerftmaal ynt-gevonden
Hoe dat een korfel hooft dient in te fijn gebonden,
Te weren nae de wrock, en daer een loeten flay,
En als het moedigh heit is naec geflyct een fclap
Is tie dientigh in het bed u man fien te fleggen.
Hy moer dat, hoe het gaer, in te flegge liegen;
Niet dat heefte 't geerult, en in te flegge mont:
Niet te beter huyt vrent, en in te fachte don
Ghy, leert dan uwen vriend in heete tochten myden,
En taft hem nimmer aan als op bequame tijden;

En dat noch als het dier oerom
En voor een doot flant of
Het mynse vander zee koomt v
En vint een goeden wegh, oock
Siet: hoe het keynfile dier oc
Het leert het grootde beelh ho
Hier ynt wort dan gemecth ho
By wylen raet en hulpe tot groot
Ghy, denckt dat oock een v
Een kloek en defghit man b
Lact my dan, vderde wiert, v
Laet my doch heden sijn een va
Mofficien hoe kan het sijn, d
U man aldus gemaect, al na
Ontfangen met becliefheit, en ja
Wat is van hondere een toe
Die een en tijdigh woort he
Wie! wel met beter aet het man
Als sijn geminde vrou: die, na



Jacob Cats (1577–1660), lawyer, poet, and statesman, composed numerous works on emblems which were published from around 1618 onwards. His writings, issued in both large expensive volumes and small cheap pamphlets, permeated throughout Dutch culture, earning him the name 'Father Cats' for his words of wisdom. This is the first collected edition of his works, containing his most popular writings, along with the engravings produced to accompany and enhance his moralising text. The sources for his emblems included both classical and Biblical texts and contemporary pan-European writers.

'The propensity among Dutch authors such as Cats to produce emblems with attractive illustrations, often replicating objects or events drawn from life, explains their initial allure for exegetes of Dutch art, for ostensible connections could be made between them and motifs in painting' (Franits, p. 5). The illustrations, mostly by Jan Gerritsz Swelinck and Michiel Mosyn after Adriaen van der Venne, depict domestic scenes and interiors, gardens, countryside, costumes, animals, ships, and the sea, providing a rich visual feast of Dutch life and culture, from barbers to brothels and tulips to Turks. The three double-page engravings show the deathbed of Frederik Hendrik, Prince of Orange in 1647 (with both Cats and his friend Constantijn Huygens in attendance), a wedding, and an elaborate *vanitas* scene.

STCN 841772061; Adams, Rawles & Saunders F.167; Bos & Grys, *Cats Catalogus* (1996), item 1. See Franits, *Dutch seventeenth-century genre painting* (2004).

MAEGHDE-WAPEN.

Of schoon dan onse waert is naderhand geseten,
Daer vrienden onder een de ripe vruchten eten,
Het dient hem niettemin alleen tot enkel spijt,
Vermits zijn krank gebit geen vaste spij en liet,
Ghy fiet dan al het Perck, en hoe het is gelogen,
Ghy fiet 'er schoon bedrocht, en hondert slinnne wegen,
Ghy fiet hoe dat de jeught hier sonder eynde dwact,
En wat een tuynel-geelt haer in de leden maect,
Ghy fiet hoe malle Waen, hoe Schijn, en looffe Droomen
Hier swieren op het velt, en spelen in de boomen,

Ghy fiet hoe dat de mensche de slinnne gangen mint,
En wonder groot vermaect, oock in het dolen, vint,
Ghy fiet hoe dat het volck wort om en om gezogen,
Ghy fiet hoe dat het oogh wort menighmael bedrogen,
Ghy fiet hoe wonder heilt sich ieder een verpeet,
En hoe een snoepers vact die wrange fruyten eet,
Noch wil ick evenwel geen jonge meught belesen
Haer voet te recht uyt in desen hof te letten,
Genaeckt dan, soete jeught; maer, eerje verdel gaet,
Laet Tucht u leysman sijn, en Reden uwen draet.

MAEGHDE-WAPEN.



Als eenig Vorst een Wapen geeft
Aen die hem wel gequert heeft
Of in den krijgh, of in den Raet,
Tot voordeel van den ganichē Staet,
Het ware dienstigh dat het beelt
En wat 'er om den hellem speelt
Soo mochte worden afgemaect,
Dat daer uyt neder quam gedaelt,
Dat daer uyt mochte sijn verstaen
Wat dan noch vorder dient gedaen
By hem, die mits het edel velt
Wort in een hooger graet gestelt;
Op dat hy staegh in dat gesicht
Mocht lesen sijnen Ridder-plicht.
Koomt hier, vriendinnen altemael
Die sonder yfer, sonder staet,
En sonder sweert, en sonder lins
Verwint de kloekste van de mans,

Die sonder oorlogh, sonder strijt
Princessen van de weertel sijn,
Kont hier, en fiet dit Maegde-boeck,
O Ridder van den witten doeck,
Hier is 'er datje vinden meught
Een wapen voor u teere jeught,
Een wapen, daer gelichteven staet
Hoe dat 'er met de maeghden gaet;
Een wapen, daer het edel velt
U ganiche plichten open sleit;
Ey kijckt, o jonge dieren, kijckt,
Het is een beelt dat u gelijckt,
Het is een bloemtje, loofje fiet,
Dat noch geen open knoppen biert,
Een bloemtje van sijn eerste jeught,
Een bloemtje van sijn eerste vreught,
Een bloemtje dat niet uyt en puyt,
Maer in sijn eygen bloemtje schuyt.

Wanneer een schilder eerst begint
De schiefe van een aerdigh kint,
En dat voor eerst de kunste speet
Ontrent de gronden van het beelt,
Men fiet alleen ick weet niet wat,
Dat schier het ooge niet en vat;
Men fiet een mont, een soet gelact,
Dat noch gelijck in twijfel staet,
Men fiet doch effer over al
Wat dat het eenmaal worden sal.
Dus gaet 'er met ons teer gewas,
Men fiet 'er in een duyfler glas,
Men fiet een teer, een aerdigh beelt,
Dat noch sijn beelt gaven heelt,
Men fiet een toegelofen schat,
Men fiet wat hope dat 'er biert,
Men fiet 'er, en men fiet 'er niet;

Mea

Men fiet 'er maer in stil gepeys,
En 'is genoegh voor dese reys.
O teere Plante, jonge spruyt,
Wat staet quade vlagen uyt?
Wat is 'er om u jeughligh groen,
Wat is 'er al om u te doen?
Wat is 'er menigh ongeval
Dat u voorleker treflen sal,
Ten fy dat ghy niet alle vijt
Gedurigh waer genomen sijt?
Wat heeft, eylaes! u teer begin
Wat heeft 'er angst en moeyten in?
Men vreet van boven voor de storm,
Men vreet van onder voor de worm,
Men vreet den vorst en sijn gewelt,
Men vreet den hagel op het velt,
Men vreet de dampen vander nacht,
Men vreet de mist en hare dracht,
Men vreet het schendigh hof-senijn,
Men vreet een heeten sonne-ichijn,
Men vreet het fleken van de pier,
Men vreet het bijten van de mier,
Men vreet de rups en haren beek,
Men vreet het quijlen van de steek,
Men vreet des effer niettemin
Het weven van een vuyle spin,
Men vreet voor al een dettel kint,
Dat is het slinnle dat men vint,
Want, mits het wicht gedultigh malt
En dickmael op de bedden valt,
Soo breekt 'er licht een aerdigh kruyt,
Dat noyt sijn leven weder spruyt,
Of anders 't schuudt u teere steel,
En 't foott u knoppen al te veel,
Het is gants uitgeleten mal,
Het loopt en flickert over al,
Het staet en playft ick weet niet waer,
En stelt u dickmael in gevaer.
Al waer het koomt, of heuen gaet,
Het doet de teere bloemtjens quaet,
En schoon al is het Byersje quet,
Soo dat het teer noch hinder doet,
Noch aelde bloem, noch ael het kruyt
Maer fuyght 'er niet als honigh uyt,
Soo moet het doch voor desen stont
Onthouden oock een teynen mont.
En blijven van het teer gewas
Tot dat 'er betet koms te pas,
Tot dat de bloem eens open gaet,
En in haer volle loovers staet,
Nu moer 'er maer van verre sien
Wat dat 'er eenmaal sal gelichen,
En letten slechts in dit geval
Wat uyt het knoppen komen sal.
Geen Byersj en heeft 'er oyt geraekt,
Geen Byersj en heeft 'er oyt getmaekt,
Een bloemtjen dat gelloten staet,
Of dat sijn ooren hangen laet,
Het eerste laet 'er ongemeoert
Tot dat het eens ten vollen bloeyt,
Het tweede noer 'er nimmer aen,
Om dat het bloeyen heeft gedaen.

English Moral Tales for Italian Children in France

23. [CHILDREN'S TALES.] *Novellette e racconti ai miei giovani bambini.* [(Colophon:) *Rambervillers, Mejeat for*] *Besançon, Antonio Montarsolo*, [c. 1830].

[bound with:]

Il piccolo Pietro ossia La famiglia del Custode. Novelle morali tradotte dall'Inglese. [(Colophon:) *Rambervillers, Mejeat for*] *Besançon, Antonio Montarsolo*, [c. 1830].

Two works in one vol., 8vo, *Novellette*: pp. [2], 175, [1, blank], with lithographic title-page and 8 woodcut plates (each containing two illustrations), *Pietro*: pp. 188, [2, preface], 189–210, with lithographic title-page, frontispiece, and 3 plates; some foxing to first work, otherwise very good copies; bound in contemporary blue-stained sheep with marbled sides and vellum tips, spine gilt-ruled in compartments and lettered directly in gilt, edges speckled blue; very slightly rubbed.

£350

A pair of uncommon moral tales for children, both published in Besançon for the Italian community there, the second supposedly translated from an English original.

Besançon's Italian community had a long history, with its strong mercantile connections to Genoa. Montarsolo, like many provincial booksellers, produced numerous schoolbooks and devotional and liturgical works, in both French and Italian; the latter were not only for the Italian community itself but also for those wishing to learn Italian. The printer Mejeat, however, was located in the town of Rambervillers, one hundred miles to the northeast of Besançon.

Very rare: we find copies of the *Novellette* dated to 1832 at the Bibliothèque nationale and at Providence Public Library, and another copy, undated, at the British Library. We have not located any other copies of *Il piccolo Pietro*.



By the 'Father of the Enigma'

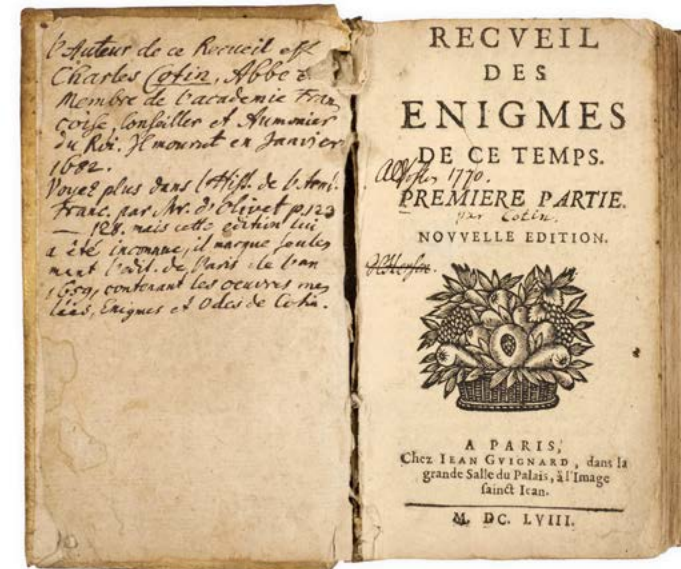
24. [COTIN, Charles, Abbé, compiler.] Recueil des enigmes de ce temps ... Nouvelle edition. Paris, Jean Guignard, 1658.

Three parts in one vol., 18mo in 6s, pp. I: [xxviii], 79, [3], [2, blank], II: 98, [4], III: 92, [4], [2, blank]; woodcut ornament to each title, woodcut and typographic head- and tail-pieces; outer margin of i2 and upper corner of Z6 torn (not affecting text), occasional light foxing, but a very good copy; bound in contemporary vellum, later lettering to spine; most of the riddles answered in manuscript, two ownership inscriptions to title, the first 'J.C. Hersen' (deleted in ink) and the second (illegible) dated 1770, eighteenth-century note to front free endpaper verso, private collector's bookplate to front pastedown. **£350**

Rare edition of this collection of eighty-three verse enigmas compiled by Charles Cotin – preacher, Academician, and adviser to Louis XIV – who popularised the riddle as suitable entertainment for polite society.

A prolific poet and translator, Cotin (1604–1681) was a scholar of Latin, Greek, Hebrew, and Syriac and regularly frequented the literary salons of Paris. He popularised the enigma amongst the French aristocracy, collecting a series of amusing riddles which could be asked and answered aloud; his popular anthology of enigmas appeared in numerous editions from 1638 to 1687. Jean Chapelain, a founding member of the Académie française, wrote in 1638 that the enigma had already outshone the rondeau in popularity and that Cotin had 'a thousand followers, some even better than him' (*Lettres de Jean Chapelain* I (1880), p. 198, *trans.*). Cotin included an account of enigmas in his preface, and his riddles were followed, a generation later, by the word puzzles regularly included in the *Mercure de France* (see item 31).

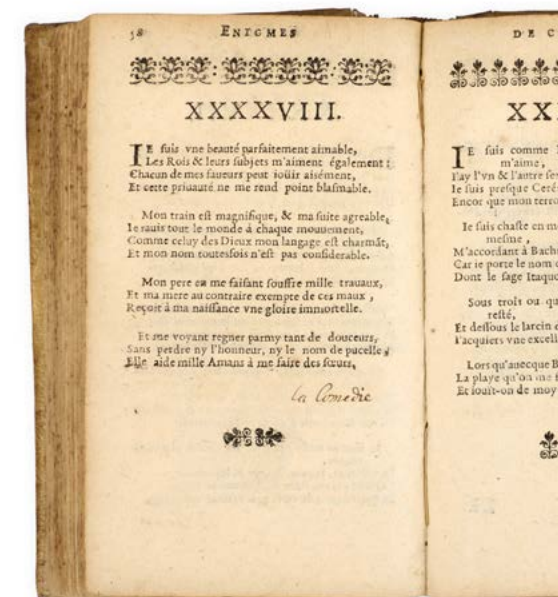
Cotin was notoriously satirised by Molière in *Les Femmes savants*, serving as the inspiration for the primary antagonist, the mediocre poet Trissotin. With thinly veiled sarcasm, Molière has the character read out two actual poems by Cotin and mocks the quality and significance of his enigmas (Molière, *Oeuvres complètes* III (1862), p. 538 *note*). The sheer number of editions produced, however, points to the popularity of Cotin's riddles.

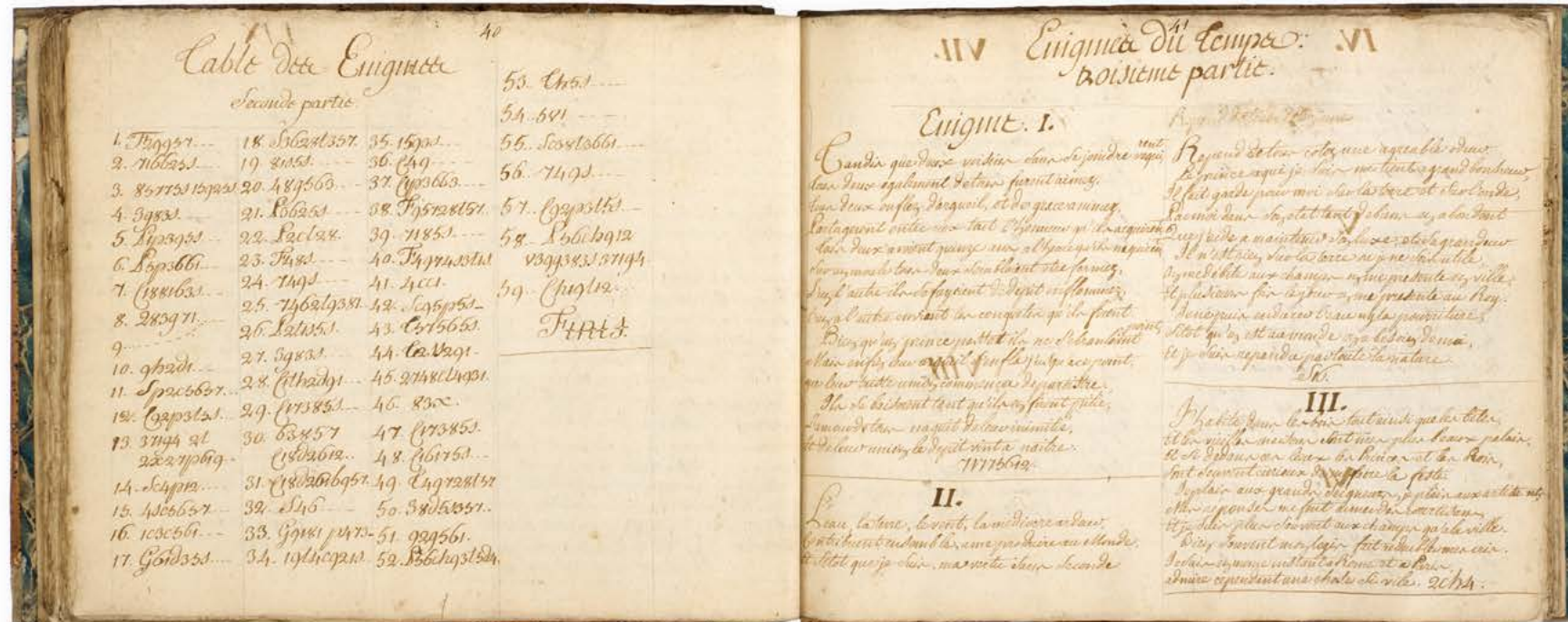


Our copy has been annotated by a contemporary reader, who has jotted down the answer to each enigma.

No copies traced in the UK or US. OCLC finds copies of this edition at the Bayerische Staatsbibliothek and BnF only; CCFr adds another, incomplete, at the Sorbonne. An edition of the same year by Guignard's sometime collaborator, Étienne Loyson, is recorded at the Staatsbibliothek zu Berlin with the same collation.

Not in USTC. Santi, *Bibliografia della enigmistica* lists several editions of this work (nos 263–271), but not this one; no. 269 is the 1661 Guignard edition.





'The Hound and the Hedgehog'

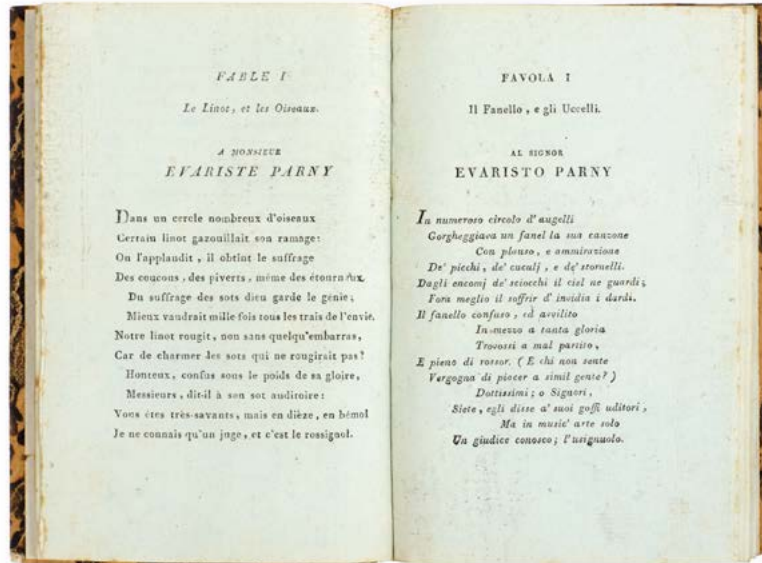
25. [COTIN, Charles, Abbé.] 'Enigmes du temps.' [France, c. 1750.]

Manuscript on paper, oblong 4to (c. 165 x 215 mm), pp. 82; in French, neatly written in brown ink in a single page, two columns per page, c. 25 lines per column, watermark dated 1749; a few marks, occasional slight damp-staining to upper margins; bound in nineteenth-century half vellum with orange speckled paper sides, marbled endpapers; extremities rubbed. **£1250**

A manuscript compendium of 237 French enigmas, largely drawn from Charles Cotin's pioneering and popular *Recueil des énigmes de ce temps*, first published in 1646.

A prolific poet and translator, Cotin (1604–1681) regularly frequented the literary salons of Paris, particularly the Hôtel de Rambouillet, and it was here that he popularised the enigma among the French aristocracy, collecting a series of amusing riddles which could be asked and answered aloud.

Our anonymous compiler provides the answers to the first few puzzles in Latin (e.g. 'Tempus', 'Triticum', 'Margarita'), and thereafter in alphanumeric cipher. At the end of the volume come ten French fables, from 'L'origine du balon' to 'Le palmier, les bergers et Jupiter' and 'Le dogue et le herisson', the last apparently sourced from *Suite de la clef, ou journal historique sur les matières du tems* (1745).



French Fables for Italian Readers

26. COUPÉ DE SAINT-DONAT, Alexandre; Jean de LA FONTAINE; Camillo UGONI, translator. Favole di A.L.M. Coupé ed alcune di La Fontaine recate in Italiano ... Brescia, Nicolò Bettoni, 1808.

8vo, pp. 77, [1, blank], [2]; printed on blue paper, in parallel French and Italian on facing pages; the odd mark, but a very good copy; bound in contemporary orange and black *pelle variegata* boards, paper label to spine lettered in black; a little rubbed, headcap chipped; front free endpaper inscribed 'All'egregio, e culto amico suo | Francesco Treccani | Ercolea Calpe della Lingua Fosca | Il Traduttore' (see below). **£400**

First edition of Coupé's fables, rare, printed on blue paper and inscribed by the translator to Francesco Treccani.

An officer on Napoleon's Egyptian campaigns, Alexandre Coupé de Saint-Donat (1775–1845), while passing through Brescia when part of the Napoleonic Kingdom of Italy, gave nine of his tales to Ugoni to have published, desiring them to be translated into Italian; Ugoni decided to add some fables from La Fontaine to introduce Italian readers to this particularly French genre. A friend of Ugo Foscolo, Ugoni would later accompany him into exile in 1823 due to the hostile political situation in the Austrian Kingdom of Lombardy–Venetia.

Provenance: Inscribed to Francesco Treccani, a lawyer and translator from Brescia; his edition of the works of Solomon Gessner was published in Brescia in 1817. His manuscripts, now in the Biblioteca Civica Queriniana in Brescia, contain essays on travel, reading, language, and the art of translation; the inscription addresses him as 'the Herculean pillar of obscure language' (*trans.*).

Binding: The distinctive pseudo-marbling is known as *pelle variegata* ('variegated skin'), no doubt in reference to its development from the techniques of tree-marbled calf.

We have located one copy in the US (Princeton) and none in the UK.



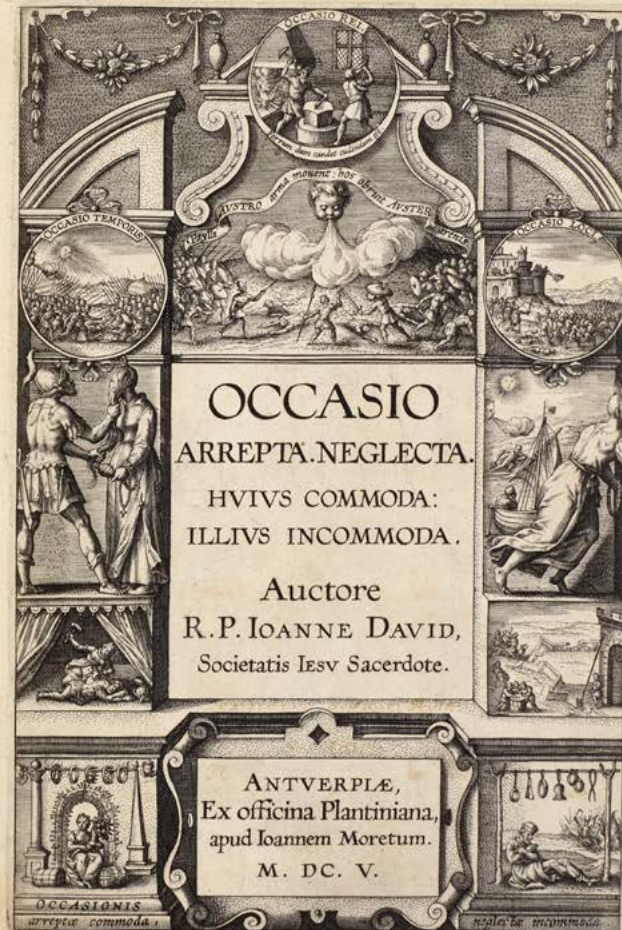
Seize the Opportunity

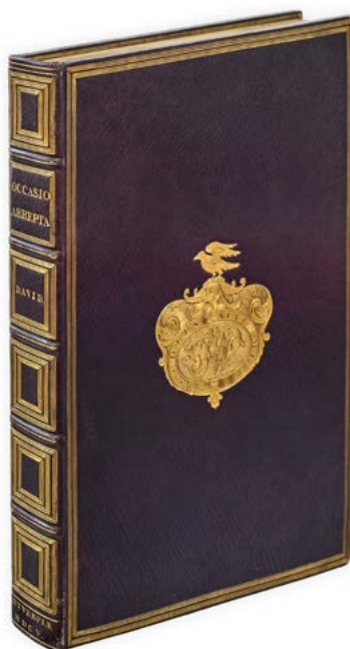
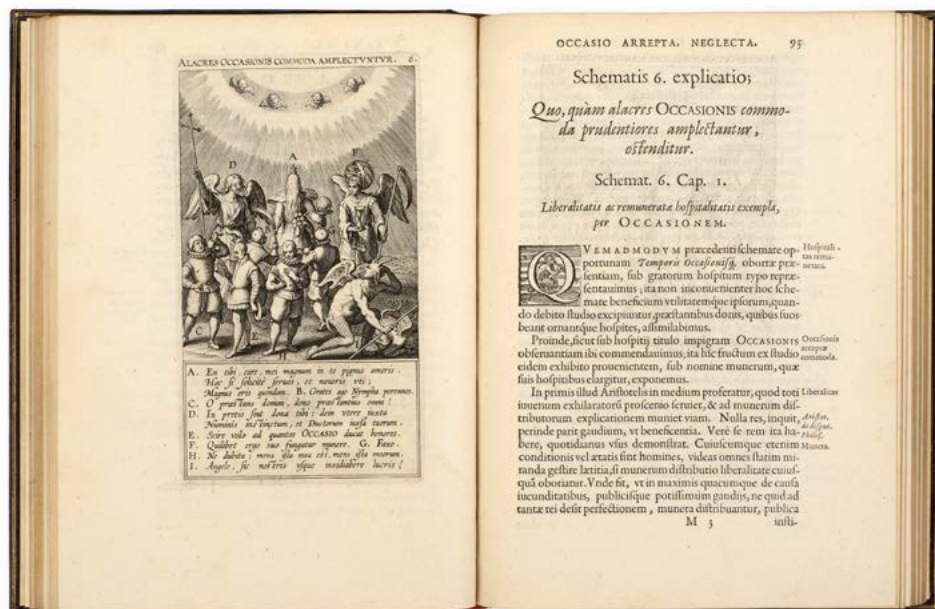
27. DAVID, Jan. *Occasio arrepta, neglecta, huius commoda, illius incommoda.* Antwerp, Jan Moretus 'ex officina Plantiniana', 1605.

Two parts in one vol., 4to, pp. I: [xvi], 270; II: [271]–307, [27]; without the final blank t4; title copper-engraved, 12 full-page copper-engraved emblems printed in-text, part-title with copper-engraved Plantin device, final leaf with woodcut device; a few pencil marks, a few engravings offset, quire O lightly foxed, but a beautiful copy; bound in nineteenth-century purple morocco by John Clarke for the Rev. Theodore Williams, blocked in gilt with his monogram and motto 'Deus alit me' to front cover and gilt arms to rear cover (BAB stamps 4 and 3), spine gilt in compartments and lettered directly in gilt, edges gilt; pencil note 'Duke of Hamilton's sale at S.&W. 18/7/82' with catalogue entry pasted in (see below), pencil marks of Allan Heywood Bright to front pastedown. **£2500**

First edition, handsomely bound for Theodore Williams, of this emblem book on the theme of Opportunity by the Jesuit Jan David, illustrated by a suite of twelve fine engravings by Theodoor Galle.

Jan David (1545–1613), rector of the Jesuit College in Ghent, was one of the earliest Jesuit emblem-makers, composing four innovative emblem books on religious themes between 1601 and 1610, all published by the Plantin press with engravings from the Galle workshop, all of which proved influential. In this work, each of the emblems shows the goddess Occasio, somewhat conflated with Fortuna, her long hair falling forward over her face, the back of her head bald. The concept of Opportunity was that of a deity only to be seized when she approaches; once she has passed, one no longer has any hold on her. The second part consists of a drama, a common feature of Jesuit education, on the same subject. It illustrates the theme of seized and missed opportunity through two groups of young men, wise and unwise.





In another issue the plates, reused from David's *Typus occasionis* (Antwerp, 1603), were printed within floral borders (Landwehr, *Emblem and fable books in the Low Countries* 186).

Provenance:

1. Rev. Theodore Williams (1785–1875), whose library of almost two thousand books and manuscripts, many handsomely bound by Derome, Roger Payne, and Charles Lewis, was sold at auction by Stewart, Wheatley, and Adlard on 5 April 1827; his sale, lot 339 (£1 13s, to Clarke).
2. William Beckford (1760–1844), whose library passed to his son-in-law, the tenth Duke of Hamilton and was later sold by Sotheby's in four consecutive sales from 1882 to 1883; the first sale, 30 June 1882, lot 2366 (£6-2-6, to Nattali & Bond).
3. Allan Heywood Bright (1862–1941), Liberal politician and bibliophile.

STCV 6621669; USTC 1003460; Landwehr, *Low Countries* 133 & *Emblem and fable books in the Low Countries* 187; Praz, p. 313; Sommervogel II, 1847 no. 1.

'Horror in Horto'

28. DAVID, Jan. *Paradisus sponsi et sponsae, in quo messis myrrhae et aromatum, ex instrumentis ac mysteriis Passionis Christi colligenda, ut ei commoriamur ... Antwerp, Balthasar and Jan Moretus 'ex officina Plantiniana', 1618 [(colophon:) 1617].*

Part one only (of two), 8vo, pp. [xvi], 212, [4], with 50 engraved plates by Theodoor Galle; title-page copper-engraved, woodcut initials and ornaments; small repairs to B3 (with loss of a few words) and C3 (touching a few characters), nonetheless a very good copy; bound in twentieth-century half calf by Zaehnsdorf (front free endpaper verso signed in black) with marbled sides, spine gilt in compartments with gilt black lettering-pieces, edges gilt, ribbon place-marker; bookplate of Allan Heywood Bright to front pastedown.

£850

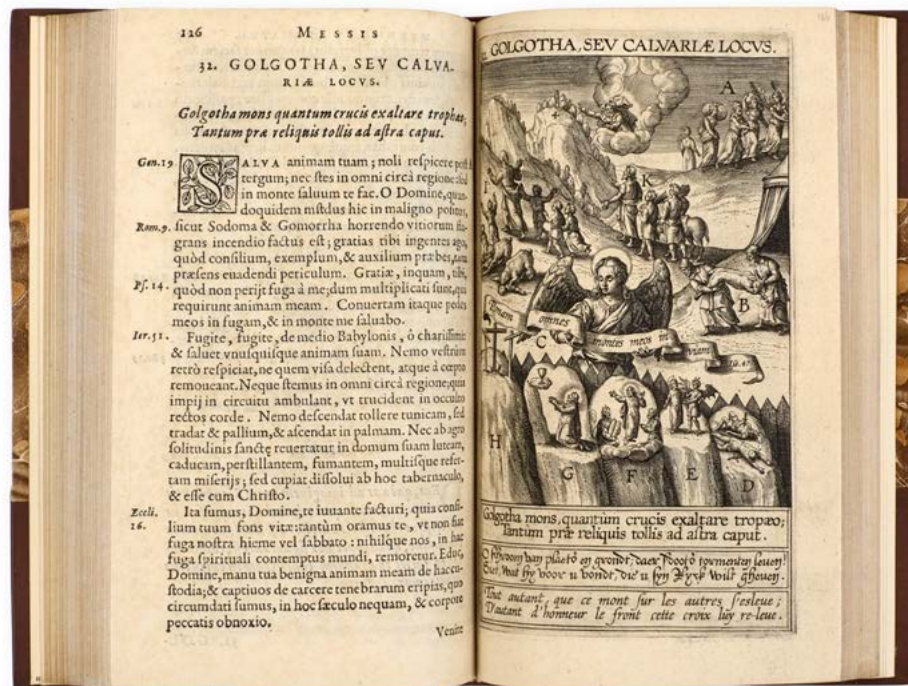
Second edition (first 1607) of an early Jesuit collection of emblems designed as spiritual and devotional exercises.

The Jesuit Jan David (1545–1613) composed four innovative emblem books on religious themes between 1601 and 1610, all of which were published by the Plantin press with engravings from the Galle workshop. This work, with an allegorical sub-title *Harvest of myrrh and spices from the instruments and mysteries of Christ's Passion*, 'is made up of sequential, interlocking spiritual exercises ... focusing on the Passion of Christ, visualised as a garden planted with episodes from and instruments of the Passion. *Anima* (Soul) enters this verdant enclosure where she savours the fifty floral specimens comprised by the fifty chapters of the *Messis*' (Melion, p. 247).



'What David offered his reader was a series of exercises that were as much spiritual as exegetical, deeply contemplative and yet anchored to orthodox readings of Scripture. Both kinds of exercise were devised above all for David's primary dedicatees, the Archdukes Albert and Isabella, and secondarily for students at the Jesuit Colleges, and, in particular, Jesuit scholastics' (*ibid.*, p. 249).

The second part contained another series of fifty devotional exercises entitled *Pancarpium Marianum*.



Provenance:

Allan Heywood Bright (1862–1941), Liberal politician and bibliophile.

STCV 6693385; USTC 1004456; Adams, Rawles & Saunders F.210; Sommervogel II, 1847 no. 10. See Melion, 'Emblemata solitariae Passionis: Jan David and the solitary Passion of Christ' in *Solitude: Spaces, places, and times of solitude in late medieval and early modern cultures* (2018), pp. 242–289.

The Pope as Antichrist

29. [DU ROSIER, Simon.] Antithesis Christi et Antichristi, videlicet Papae, id est, exemplorum, factorum, vitae & doctrinae utriusque, ex adverso collata comparatio, versibus & figuris venustissimis illustrata. Recens aucta & recognita. [Geneva], *Eustache Vignon, 1578.*

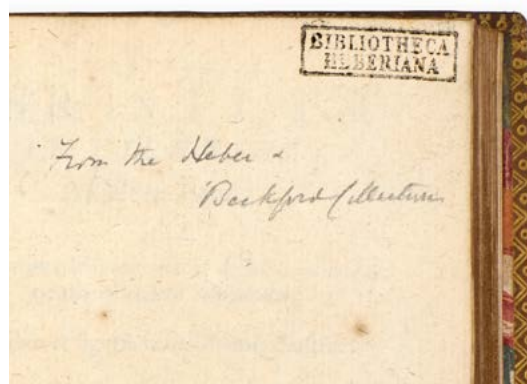
8vo, pp. 147, [1, blank]; with 36 woodcut illustrations, woodcut printer's device to title, woodcut initials and headpieces; some very faint foxing, nonetheless a very good copy; bound in eighteenth-century polished calf, spine gilt à travers with gilt brown morocco lettering-piece, edges gilt, marbled endpapers, silk place-marker; extremities lightly rubbed; 'Bibliotheca Heberiana' ink stamp to front flyleaf, with pencilled note 'from the Beckford and Heber Collections' below, bookplate of Samuel Ashton Thompson Yates to front pastedown.

£2500

First expanded edition of this satirical attack on the Catholic Church and the Pope by the Protestant minister Simon Du Rosier (or Rosarius), with facing woodcuts juxtaposing images of the Pope's corruption with scenes from the Life of Christ; the Beckford-Heber-Thompson Yates copy.

First published in Geneva in 1557 as *Antithesis de praeclaris Christi et indignis Papae facinoribus*, the work is an excellent example of the 'antithesis genre', of which the 1521 *Passional Christi und Antichristi* (attributed to Luther) is the most famous expression. Du Rosier's work, translated into both French and German, cleverly juxtaposes the humility of Christ with the luxury and avarice of the Pope on facing pages, affirming the Lutheran tenet of the Pope as the Antichrist. This is illustrated by a series of striking woodcuts attributed to Bernard Salomon or Pierre Eskrich after Lucas Cranach the Elder, who had designed the original woodcuts for the *Passional*.





Among the thirty-six woodcuts are depictions of Christ washing the feet of the disciples, shown opposite the Pope having his feet kissed; Christ crowned with thorns and the Pope with a tiara; Christ bearing the cross while the Pope is carried on an extravagant litter; and the Resurrection opposite the Pope being cast into the flames of Hell; and a final juxtaposition of Moses receiving the Ten Commandments and the Pope collaborating with Satan, a motif not present in the *Passional*. The present edition is seemingly the first to be expanded with a biography of Gregory VII, a satirical life of Pope Joan, and a letter on the death and apotheosis of Paul III; the last was attributed in the nineteenth century to Matthias Flacius Illyricus. Vignon printed two versions, one with Geneva stated on the title-page (GLN 15-16 2699) and one without, as here.

Provenance:

1. According to the pencilled note, 'from the Beckford and Heber Collections', this copy belonged to William Beckford (1760–1844), who 'spent considerable sums of money on his library at Fonthill in Wiltshire ... he sold Fonthill, in 1822, to John Farquhar (who re-sold the contents, including the Library)' (De Ricci, p. 84). Our copy is most likely the one listed in that sale catalogue, *The Valuable Library of Books in Fonthill Abbey*, 9 September 1823, lot 3592 (18s). The remainder of Beckford's collection went to the tenth Duke of Hamilton, his son-in-law, and was later dispersed between 1881 and 1884 (this book was not in those sales).

2. Richard Heber (1773–1833); his sale, Sotheby's, 10 April–9 May 1834, lot 278.

3. Samuel Ashton Thompson Yates (1843–1903), bibliophile, curate in Lytham and patron of the Thompson-Yates Health Sciences building at the University of Liverpool; this volume is listed in his catalogue *Ex Bibliotheca ... being a selection from that part of his library under the heads of Books of Emblems and General Literature I* (1896), no. 88.

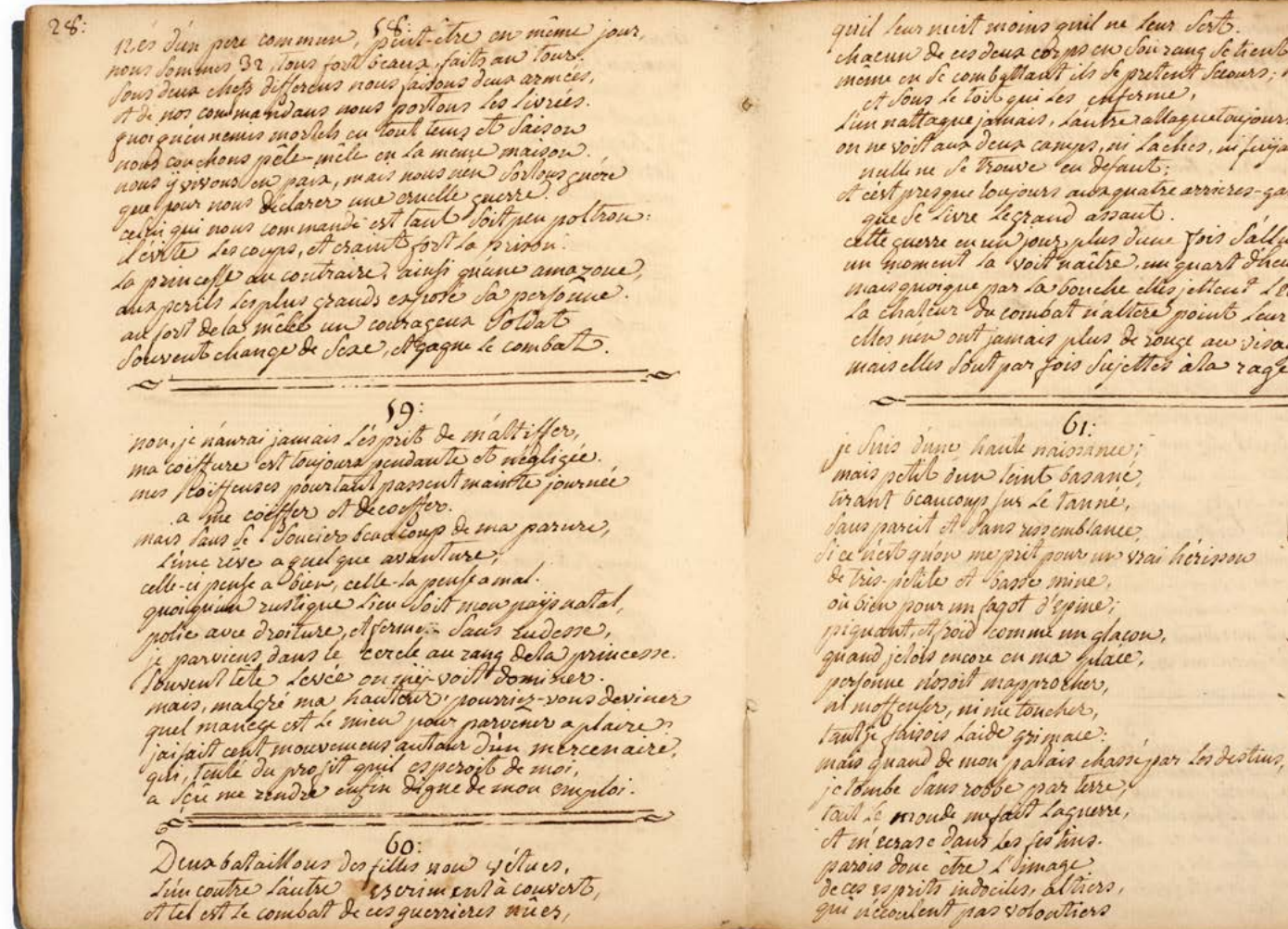
GLN 15-16 2692; USTC 450773; Fairfax Murray, *German* 371 (calling for thirty-four woodcuts); Graesse I, p. 150 ('les gravures sont les mêmes, mais le texte est augmenté'). See Manning, *The Emblem* (2002), pp. 206–207.

Riddle Me This

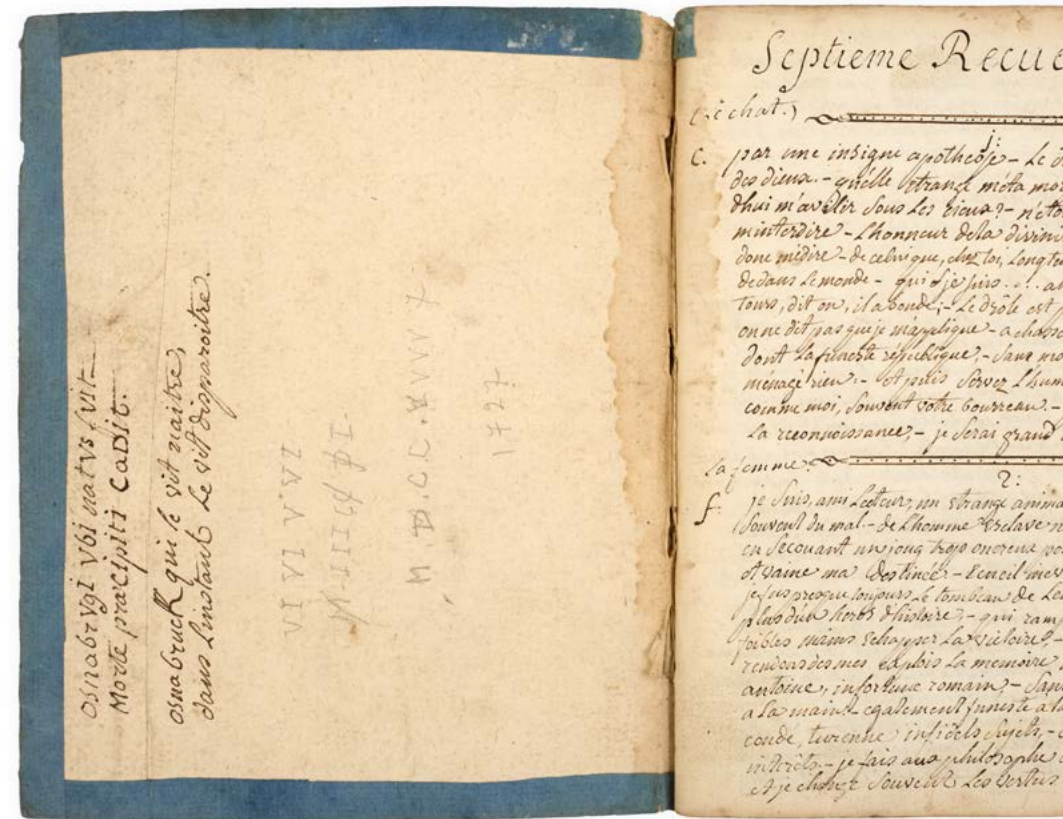
30. [ENIGMAS.] 'Recueils d'Enigmes'. [France, mid-eighteenth century.]

Manuscript on paper, four vols (discontinuously numbered), 4to, pp. I: [2, index], 62, III: 64, IV: 56, VII: 88, [I, to inside rear cover], with 5 pp. of text (including a 2 pp. index) loosely inserted to vol. III; in French, neatly written in brown ink in a single hand, c. 30 lines per page; lightly toned, some minor damp-staining; pamphlet-stitched in yellow wrappers, edged with blue paper, paper labels to vols I, III, and IV; somewhat worn. £750

Four manuscript volumes collecting over seven hundred enigmas and riddles from the *Mercur de France*, the most popular literary magazine of eighteenth-century Paris.



The *Mercure de France* was perhaps the most influential periodical of the time, disseminating not just news and politics and gossip but also fashion and literature. It became crucial to the diffusion of the enigma as a poetic form, with one or more enigmas and *logogryphes* (word puzzles) in each issue, and the solutions provided in the following issue. The present enigmas (with the odd logograph) were seemingly copied into notebooks over the span of several years and correspond to material from the *Mercure* with original publication dates ranging from the 1680s to the 1760s.



A note in the final volume may give a hint to our scribe's identity, with a chronogram for 1727 hidden in the phrase 'OsnaBrVgl Vbl natVs fVlt | Morte pra'CiPltI CaDi'.

See *Les Énigmes de Mercure: Base de données des énigmes, logogryphes et charades du Mercure galant et du Mercure de France, 1673–1799* (2019–2022), online.

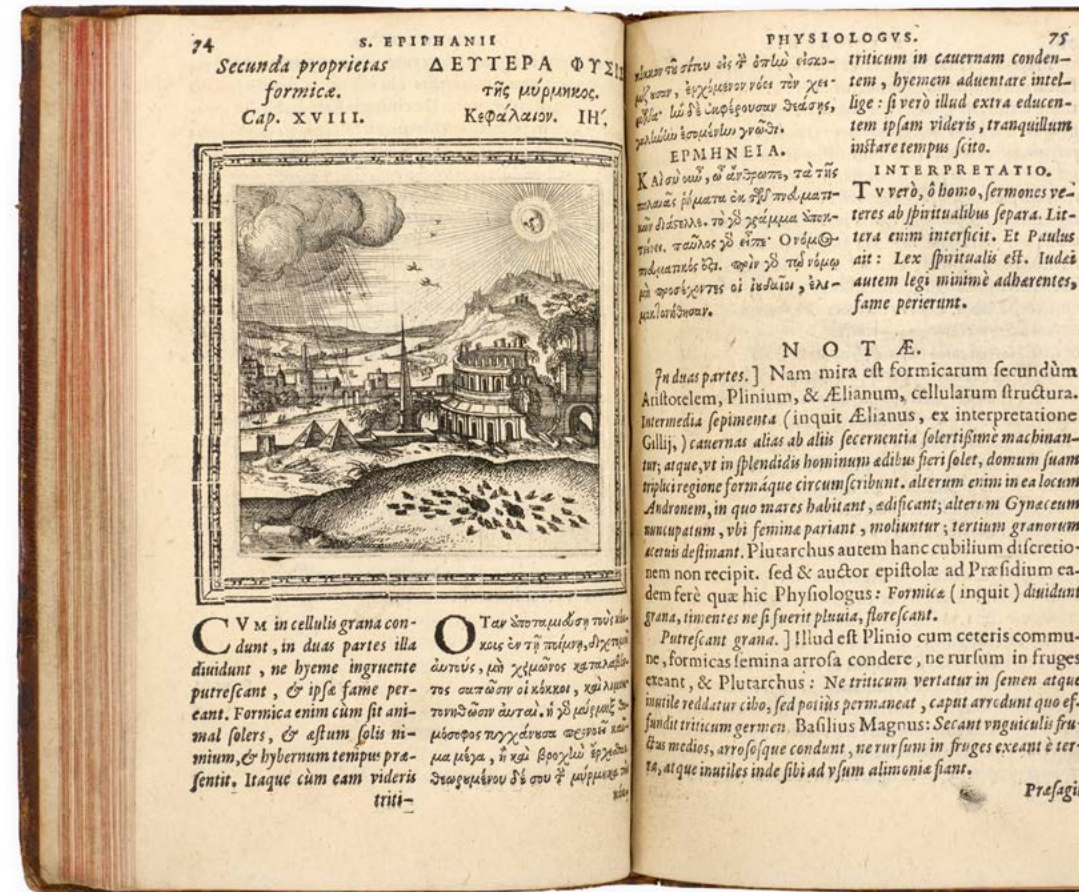
The Foundation of Animal Symbolism

31. EPIPHANIUS, *Pseudo*; Gonzalo PONCE DE LEÓN, *editor and translator*. Εἰς τὸν φυσιολογόν. Του αὐτοῦ εἰς τα βαια λογος ... Ad physiologum. Eiusdem in dei festo Palmarum sermo. D. Consali Ponce de Leon Hispalensis ... interpretis & scholiastae, bimestre otium. *Antwerp, Christophe Plantin, 1588.*

8vo, pp. [xv], [1, blank], 124, [11], [1, blank]; *8, B7 and C8 supplied in neat eighteenth-century manuscript facsimile with spaces left for the missing illustrations; title with woodcut printer's device, 23 (of 26) engraved illustrations (probably by Pieter van der Borch) each within a typographic frame, printed in Greek and Latin in parallel columns; first few quires a little damp-stained, ink stain to p. 42, otherwise a very good copy; bound in eighteenth-century sheep, gilt green morocco lettering-piece to spine, edges stained red; somewhat rubbed with a large scuff to front cover, free endpapers excised; early inscription 'Ex libris Joannis Fortius[?]' (deleted in ink) and nineteenth-century inscription 'Jas Fotheringham' to title, modern bookseller's ticket to front pastedown.

£675

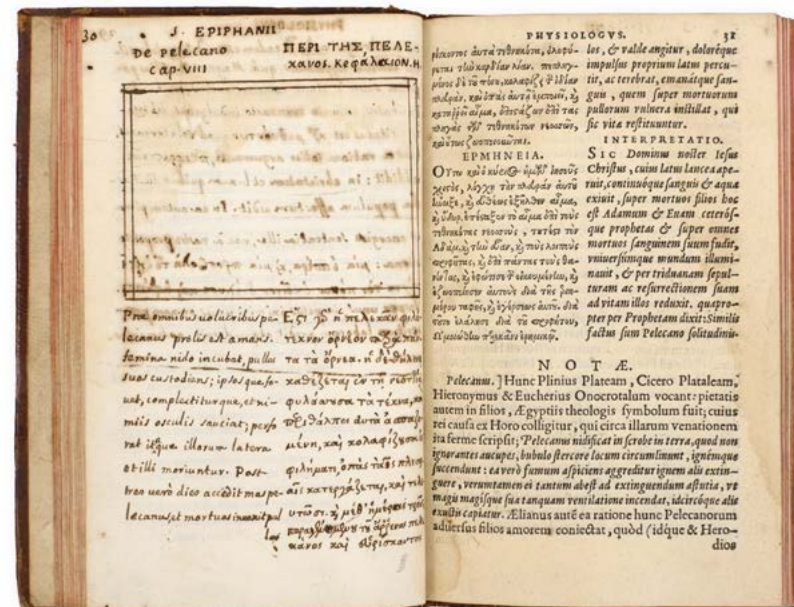
Second edition, with finely engraved illustrations replacing the woodcuts of the first, of this late antique text on animals and their behaviour as Christian symbols and moral exempla, a forerunner to the tradition of the medieval bestiary.



Although attributed to Epiphanius of Constantia, the fourth-century bishop of Salamis (Cyprus), the text was more likely written in Syria or Egypt, perhaps in the second or fourth century AD. The text as it appears here contains descriptions of twenty-five animals, insects, and birds, along with a Christian interpretation; while not an emblem book in the strict sense, the use of animals to provide exempla has resulted in its repeated and extensive use by emblem writers and bibliographers. The original version contained a further twenty-three stories involving plants and precious stones as well as more animals, not here present. The second text in the volume is a sermon for Palm Sunday, likely also pseudonymous.

This volume is based on the first edition produced in Rome in 1587 and reprinted by Plantin at Ponce de León's own request. The etched illustrations here are finer than the woodcuts of the Rome edition, and the Greek and Latin texts are now in parallel, rather than appearing one after the other. The translator claims on the title-page that he took two months to prepare the text ('bimestre otium').

STCN 12924383; USTC 402141; Voet 1126; Landwehr, *Low Countries* 162 & *Emblem and fable books in the Low Countries* 230.





Faerno's Fables

32. FAERNO, Gabriele. *Fabulae centum ex antiquis auctoribus delectae, carminibus explicatae ... Padua, Giuseppe Comino, [(colophon:)] 27 October] 1730.*

4to, pp. [xvi], 115, [1]; engraved printer's device to title, woodcut and factotum initials, woodcut head- and tailpieces, woodcut arms to colophon; a very good copy; bound in contemporary patterned paper over *carta rustica*, manuscript lettering to spine, edges speckled red and blue; somewhat rubbed and faded with some wear at extremities; nineteenth-century acquisition note to rear pastedown. £300

A collection of popular verse fables by the sixteenth-century scholar Gabriele Faerno of Cremona (c. 1510–1561), in an eighteenth-century patterned paper binding.

Faerno's collection of one hundred Neo-Latin fables derived from classical authors was first printed posthumously in 1563. The text for this edition was prepared by the Paduan professor Giovanni Antonio Volpi, reusing earlier paratexts, several of which were addressed to Cardinal Carlo Borromeo, a friend of Faerno's. As well as the fables, some of Faerno's other poetry is included in this edition, starting with a poem on the 'Germanic sect' of Lutherans, and containing epitaphs on Castruccio Castracani, Scanderbeg and Francesco Sforza.

The block-printed paper comprises a pattern of lozenges in red, yellow, and blue, together giving the impression of cubes, with a floral motif on one side. For the same blocks printed in only two colours, see Kopylov, *Italiani* 5.

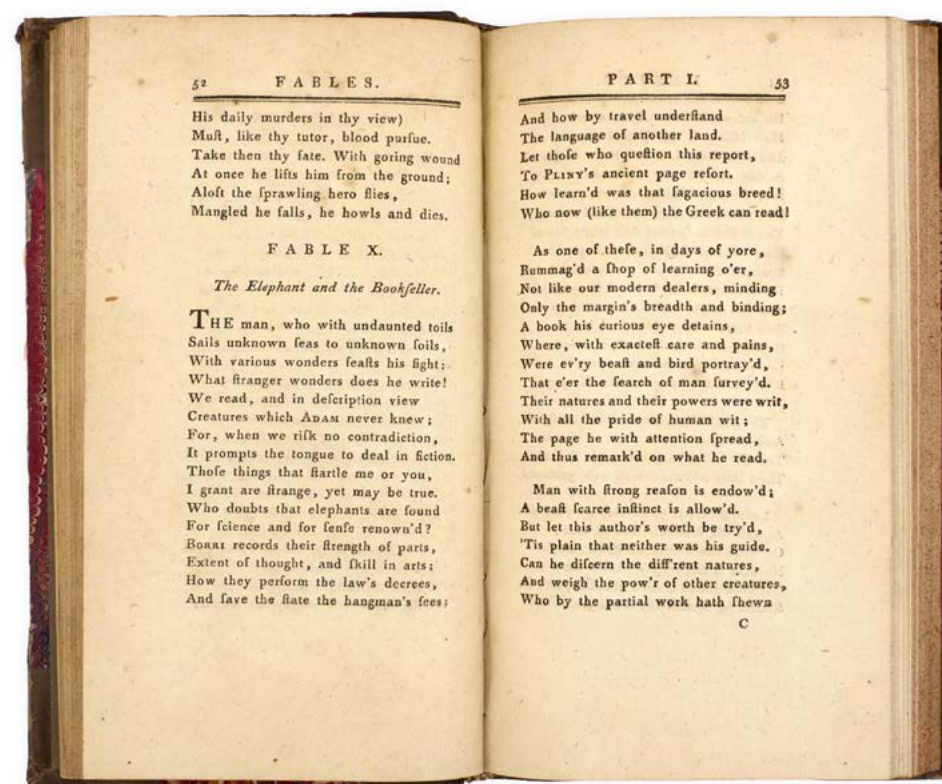
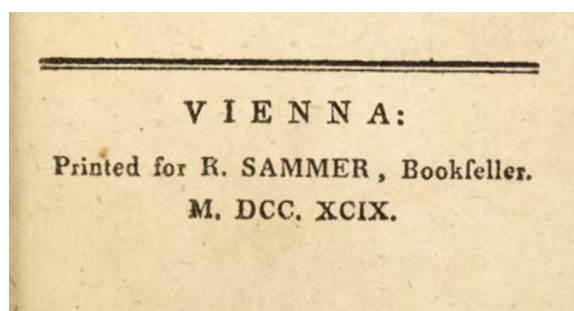
‘The Bookseller and the Elephant’

33. GAY, John. Fables by John Gay, with a Life of the Author. Vienna, Rudolph Sammer, 1799.

12mo, pp. 237, [1, blank]; with half-title; a few scattered spots and stains, half-title dusty, but a good copy; bound in nineteenth-century half calf with marbled sides, spine gilt *à travers* with gilt red morocco lettering-piece, edges speckled red, green endpapers; binding somewhat rubbed; inscription ‘Francis [...]’ to front flyleaf. **£375**

Uncommon Vienna-printed edition of this series of fables by John Gay (1685–1732), which humorously subverts expectations of power and authority through the juxtaposition of characters from beggars and kings to booksellers and elephants.

First published in 1727 as a series of fifty-one fables for the six-year-old Prince William, later Duke of Cumberland, this edition includes also his posthumously published fables of 1738. His final fable, ‘The Ravens, the Sexton, and the Earth Worm’, satirises the theme of human haughtiness in the face of death with an ever-present tone of mock solemnity: the ending sees an earthworm delivering a parodic speech on the inevitability of death and decay at a sexton’s graveside, blissfully unaware of the nearby pair of ravens eyeing him up as their next meal. Particularly celebrated for his *Beggar’s Opera*, considered to be the first of the eighteenth-century genre of ballad operas, Gay was buried at Westminster Abbey and honoured with an epitaph by Pope.



The printer, Rudolph Sammer (1783/87–1821) of Vienna, was a former English teacher; this is one of several works of English literature he published, along with Laurence Sterne, Goldsmith, Milton, and Shakespeare, and he issued catalogues of books in various foreign languages.

OCLC and Library Hub find a single copy in the UK (BL) and three in the US (Chestnut Hill, Harvard, Stanford).

ESTC N31965; VD18 11269014. See Dugaw, ‘Folklore and John Gay’s Satire’ in *Studies in English Literature 1500–1900* 31:3 (1991), pp. 515–533.

'Iacta est Alea'

34. GERMBERG, Hermann. Proverbiorum centuriae XIV. quibus adjecta est centuria una, somniorum suam interpretationem implicitam habentium. Item, epistolarum sacrarum decades V. *Basel, Sebastian Henricpetri, [(colophon:) March 1583].*

8vo, pp. [vii], [1, blank], 388, [2]; without final blank Cc4; printed in Greek and Latin in parallel columns, woodcut initials, printer's device to final verso; lightly browned with some scattered spots, but a very good copy; bound in nineteenth-century red calf-backed with marbled sides and green paper tips, spine tooled in compartments in black and gold with gilt black morocco lettering-piece, edges marbled, marbled endpapers, green ribbon place-marker. **£850**

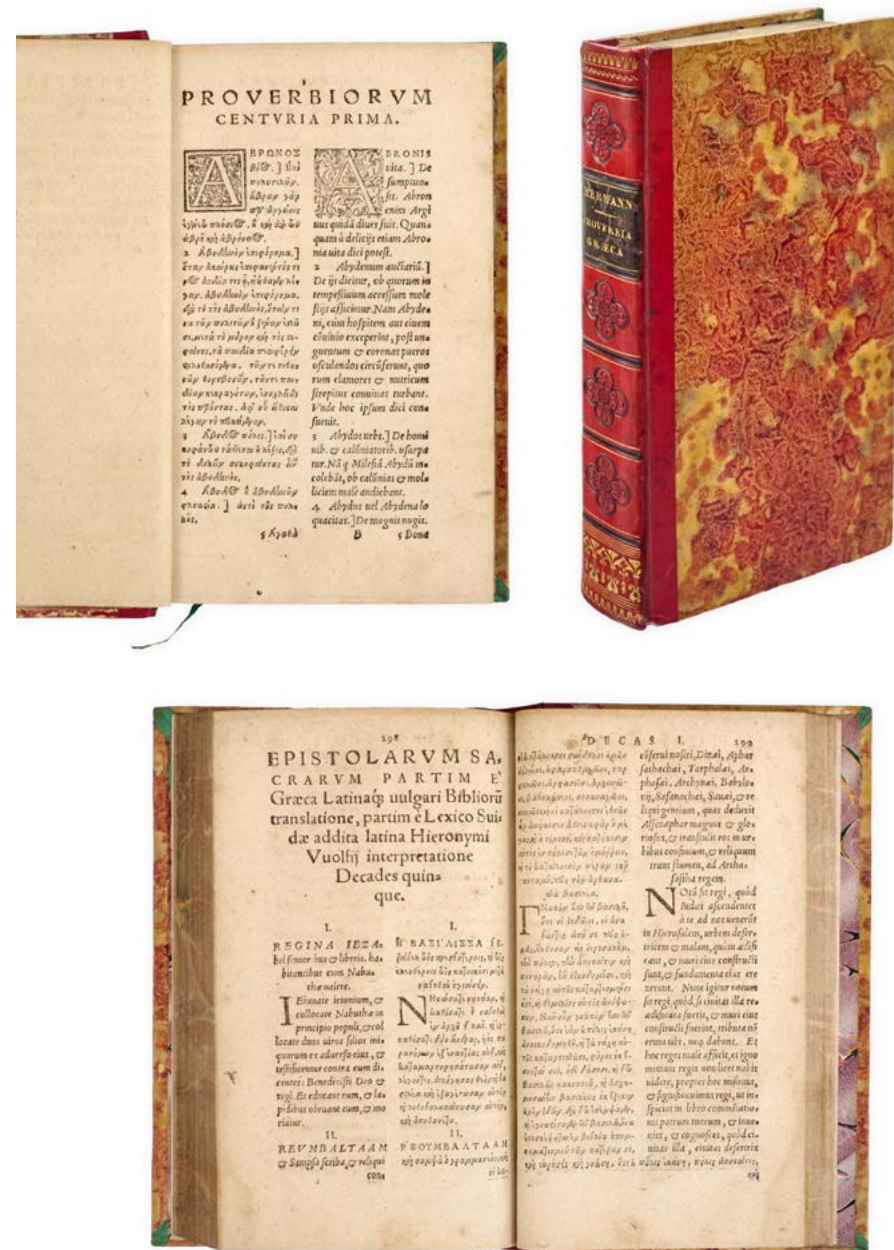
First edition of this compendium of proverbs, both sacred and profane, Greek and Latin, for the use of the grammar school in Korbach.

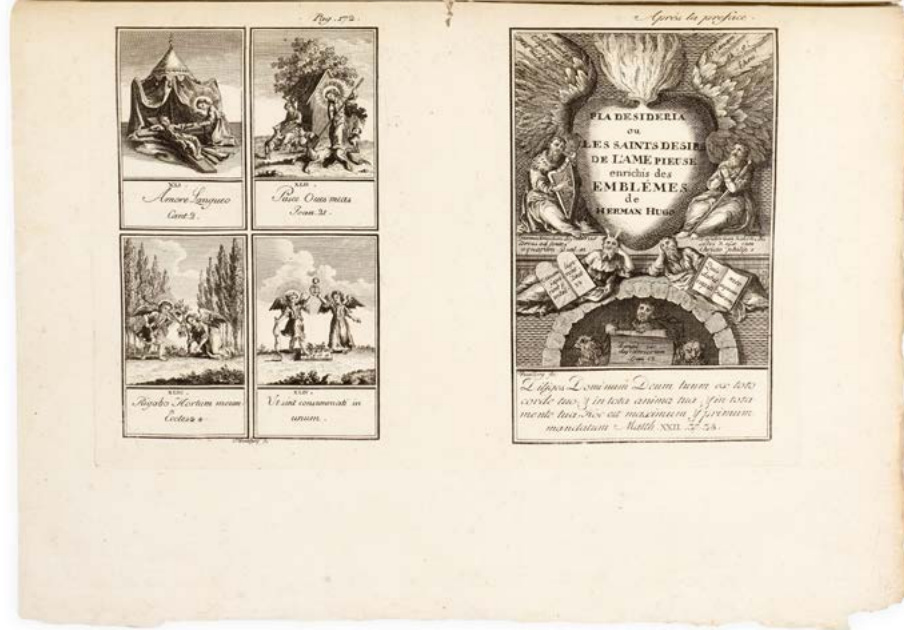
Hermann Germberg (1537–1604?) studied at the universities of Marburg and then Basel, also working as a proof corrector for the Episcopius printshop between 1578 and 1582, before being appointed to the newly founded school at Korbach (Hesse). He dedicated this work to the rector of the Korbach school, Lazarus Schöner, although his teaching was not sufficiently Ramist for Schöner and he left Korbach after a couple of years.

His dictionary of proverbs is in three parts: the first contains 1400 proverbs, the second is a list of one hundred short proverbs from the *Suda*, and the third contains fifty excerpts from the Greek Bible and the Vulgate, as well as from the Latin translation of the *Suda* by Hieronymus Wolf. Germberg also produced a Latin–German dictionary of proverbs, printed the previous year and criticised for its plagiarism.

We find just one copy in the US (Chicago), and three in the UK (BL, Bodleian, and Gonville & Caius College, Cambridge).

VD16 G 1586; USTC 688035.





From Prison with Love

35. [GUYON, Jeanne-Marie de La Mothe. *L'ame amante de son Dieu*, représentée dans les emblemes de Hermannus Hugo, et dans ceux d'Othon Vaenius sur l'amour divin. Avec des figures nouvelles, accompagnées de vers qui en font l'application aux dispositions les plus essentielles de la vie intérieure ... Nouvelle Edition, considérablement augmentée. 'Paris, les Libraires associés' [i.e. Lausanne, Henri Vincent, 1790].

8vo, 39 copper-engraved plates; uncut on partially folded sheets, printed variously on full-, half-, or quarter-sheets, folded to folio and stab-stitched; a few creased corners, but generally very well preserved. **£1500**

A very rare complete and uncut set of the engravings by Franz Xaver Wexelberg for the second expanded edition of Jeanne-Marie de La Mothe Guyon's *L'ame amante de son Dieu*, one of the most significant devotional emblem books of its time and 'by far the most interesting of the books' derived from Herman Hugo's *Pia desideria* (Praz).

First published in 1717 by pastor Pierre Poirer, *L'ame amante de son Dieu* combined Hugo's Jesuit emblem book *Pia desideria* (1624) with Otto van Veen's *Amoris divini emblemata* (1615), both translated into French, as well as poems by an unnamed French author. It was only in the second edition of 1790 that the poet was revealed to be Jeanne-Marie de La Mothe-Guyon (1648–1717), a Catholic mystic imprisoned in the Bastille and interrogated by French authorities for her advocacy of Quietist doctrine. Her poems were most likely composed during this period of confinement (1698–1703); she professes in her autobiography to having brought the emblem books into the Bastille with her (Guiderdoni-Bruslé, p. 307, and James, p. xvi).

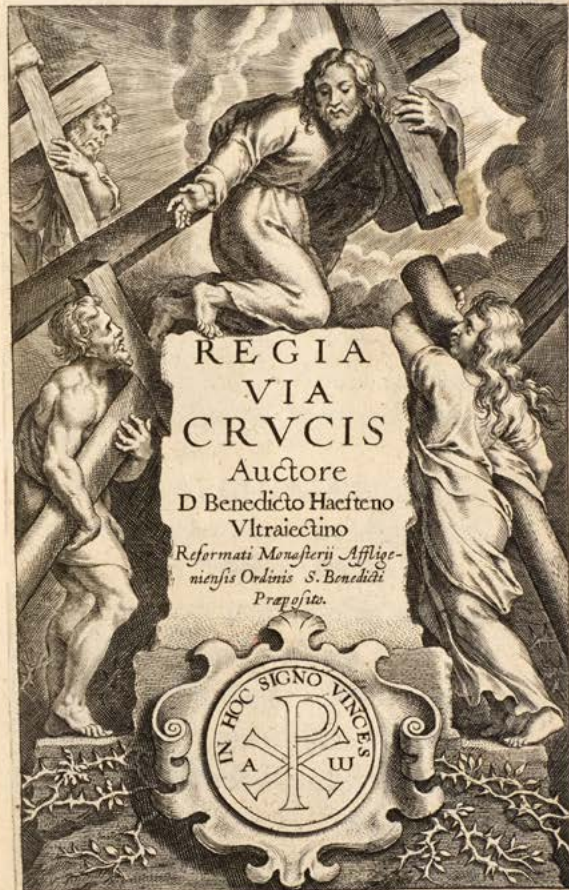


This set of plates comprises all 152 of the emblems devised to accompany her text, along with the elaborate engraved frontispiece to *Pia desideria* contained in the 1790 edition, divided into three parts: forty-eight quarter-page emblems for *Pia desideria*; sixty emblems for *Les emblems d'Othon Vaenius*; and a third component, *Les effets différens de l'Amour sacre et profane* by Guyon, comprising an additional forty-four emblems not included in the 1717 edition.

The 152 devotional emblems, the work of the Swiss engraver Franz Xaver Wexelberg (1754–1830), emphasise the Guyon's central theme of the overwhelming joy found in the reciprocated love between God and the faithful. Though Guyon combines emblems by Hugo and van Veen, the transition between each segment is made seamless by their shared iconography, particularly their cherubic personification of Divine Love and the Soul: the second van Veen engraving ('Incipiendum') depicts the winged Amor Divinus helping the fallen Anima from the road; subsequent engravings trace the trajectory of the soul's ultimate union with God through Divine Love.

cf. Landwehr, *Romanic* 409; Praz, pp. 378–379; Sommervogel IV, 519 (all for the whole work, listed under Hugo). See Guiderdoni-Bruslé, 'Pure Love Between Antwerp, Paris, and Amsterdam' in *The Low Countries as a Crossroads of Orthodoxy and Heterodoxy* (2003), pp. 297–318; James, *Divine Love* (2019); Mourad and Guenin-Lelle, *The Prison Narratives of Jeanne Guyon* (2011).





ANTVERPÆ EX OFFICINA PLANTINIANA
BALTHASARIS MORETI. M. DC. XXXV.

Crucified Cherubs

36. HAEFTEN, Benedictus van. *Regia via crucis.* Antwerp, Balthasar Moretus, ex Officina Plantiniana, 1635.

8vo, pp. [2], v–xl, 404, [26], [2, blank]; without the half-title; title-page copper-engraved after Rubens, 38 full-page emblematic engravings, woodcut initials and tail-pieces, woodcut Plantin device to Dd7^v; small wormtrack to lower outer corners of F2–G4 and M1–8, and to upper outer corners of H6–I2, rust-stain to R5–6, a few small spots, but a very good copy; bound in contemporary vellum over boards, yapp fore-edges with remains of ties, edges stained red, later manuscript lettering to spine with red paper shelf-label at foot; slightly dust-stained, small losses to front endpapers; inscriptions to front endpapers, bookseller's label of C.J. Stewart on the Strand, bookplate of Ramsgate Abbey and red ink stamp 'Liber reservatus'.

£950

First edition of a significant Counter-Reformation devotional emblem book based on the Stations of the Cross, with a title-page designed by Peter Paul Rubens.



Haeften (1588–1648) was provost of the Benedictine abbey of Affligem (Flanders), and played an important role in the reform of the Benedictine Order. *Regia via crucis* was his most significant work, running to over forty editions, including translations into Dutch, French, Spanish, and other languages. The emblems are accompanied by a lengthy guided meditation, rather than a verse explanation, though there is still a two-line Latin verse beneath each. The work was intended ‘to provide the (Catholic) reader with a good understanding of the significance of the Stations of the Cross, to inspire imitation of Christ’s example, and thereby to become acquainted with the way to the Kingdom of God. The rather abstract spiritual journey that the human soul had to make towards this goal is made more concrete by the ... selection of such principal figures as the Virgins Anima – the personification of the human soul – and Staurophila – a Greek name that literally means the one who adores the cross. Their experiences in the imitation of Christ and the resulting lessons of life were nothing else but allegorical examples that were to lead every reader to the



just and good. The engraved illustrations are very important in this regard as they support the meaning of the text in a simple and clear emblematic manner’ (Imhof, pp. 118–119).

Haeften commissioned Rubens to design the title-page, which was engraved in 1634 by Cornelis Galle at the artist’s request. When shown the initial design, Haeften protested that St Teresa of Avila, shown on the right, was insufficiently dressed, and she was duly clothed more fully. The thirty-eight engravings within the text were executed in the atelier of the Galle family. In the same year as the publication of the *Regia via crucis*, Haeften commissioned Rubens to paint a large altarpiece of Christ carrying the cross for the main altar of the abbey church of Affligem.

STCV 6843143; Landwehr, *Emblem and fable books printed in the Low Countries* 271; Praz, p. 361. See Imhof (editor), *The Illustration of books published by the Moretus* (1997).



‘The Battle of the Tapestries’ An Argument for War with the Ottoman Empire

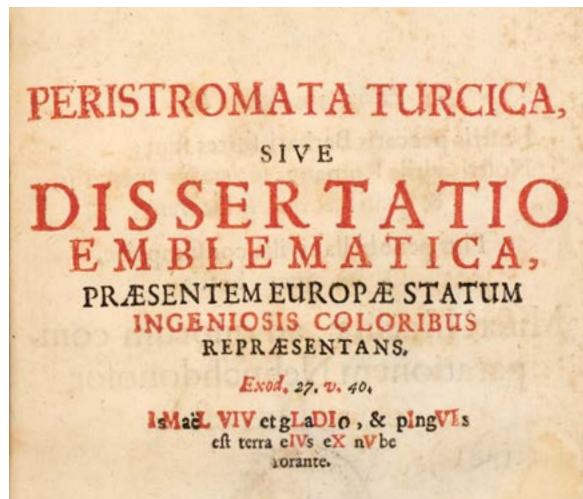
37. [HARSDÖRFFER, Georg Philipp.] *Peristromata turcica, sive Dissertatio emblematica, praesentem Europae statum ingeniosis coloribus repraesentans.* [(Colophon:) *Lutetiae Parisiorum primum apud Toussaint du Bray, in platea S. Jacobi ad insigne Spicae*] [but Nuremberg, Wolfgang Endter, (chronogram:) 1641].

4to, pp. [4], [7]–46, [2, colophon, blank]; without half-title; title printed in red and black, with copper-engraved title printed in blue and 6 copper-engraved illustrations printed in-text, each within a full-page copper-engraved border printed in red, woodcut initials, woodcut head- and tailpieces; lower margin of title reinforced to verso (touching one line of text but not affecting legibility), light foxing and occasional damp-staining, a few engravings slightly shaved, but a very good copy; bound in twentieth-century marbled sheep-backed boards with marbled sides (applied over an earlier binding), marbled endpapers; bookplate with motto ‘On abuse du vrai’ (of Antoine Mouradian?) to front pastedown; old ink stamp neatly erased from title.

£4750

Scarce first and only Latin edition of this polemical pro-Richelieu pamphlet, containing six emblems representing the empires of the Ottomans, Rome, Spain-Germany, France, Poland, and the rest of Europe, each within an elaborate copper-engraved border imitating Ottoman carpets printed in red.

Purporting to be a translation of an anonymous French manuscript printed in Paris by Toussaint du Bray, according to the colophon, the *Peristromata Turcica* ('Turkish Rug') presents France as the only European force capable of uniting Christians against the Ottoman Empire. At the age of thirty-four, the poet Georg Philipp Harsdörffer (1607–1658) sent the present work, together with the anti-French *Gallia deplorata*, to Prince Ludwig of Anhalt-Köthen, president of the literary Fruchtbringende Gesellschaft. 'Alarmed by the work's seductive beauty, employed, as he interpreted it, in a belligerent cause – a European war on the Ottomans, to be led by Catholic France – the Reformed Calvinist Prince Ludwig called a special meeting of the society in early spring 1642', which led the publication of the *Aulaea Romana* ('Roman Tapestries'), a pamphlet answering the *Peristromata Turcica* emblem by emblem; 'these two pamphlets, composed in the final decade of the Thirty Years' War, represent leading French and German positions on the actual threat to Europe from the Ottoman East and on how best to resolve hostilities. The pamphlets thus reflect significantly on politico-confessional thought in the late stage of the war. But they represent something quite different, if certainly related, as well. The debate, which has been characterized as a "battle of the tapestries" ... arose equally as a clash between two aesthetic philosophies: one mannerist, given to experimentation, novelty, and wit; the other neoclassic and insisting on the unchanging values of Christian antiquity' (Reinhart, pp. 277–278).





The elaborate engravings are striking examples of jigsaw intaglio printing, with two conjoined plates each in a different colour, a particularly uncommon practice after 1600 (*Printing Colour 1400–1700*, p. 230). There appear to be several variants: Landwehr cites a copy with a title-page printed in red against a black background, with three emblems within black borders and three within red, and in others (as at the British Library) only two of the seven engravings are set within red borders; our red-printed plates show traces of having been used with a darker ink. The final emblem, appropriately, depicts a loom.

VD17 I:085362A; USTC 2036760; Landwehr, *Romanic* 577; Praz, pp. 363–364; Dünnhaupt 7.1 ('drucktechnische Pionierleistung mit der frühesten mir bekannten Verwendung zweifarbiger Kupferstiche'). See Reinhart, 'Georg Philipp Harsdörffer and the emblematic pamphlets of 1641–42: *Peristromata Turcica* and *Aulaea Romana*' in *Emblematika* 20 (2013), pp. 277–375.

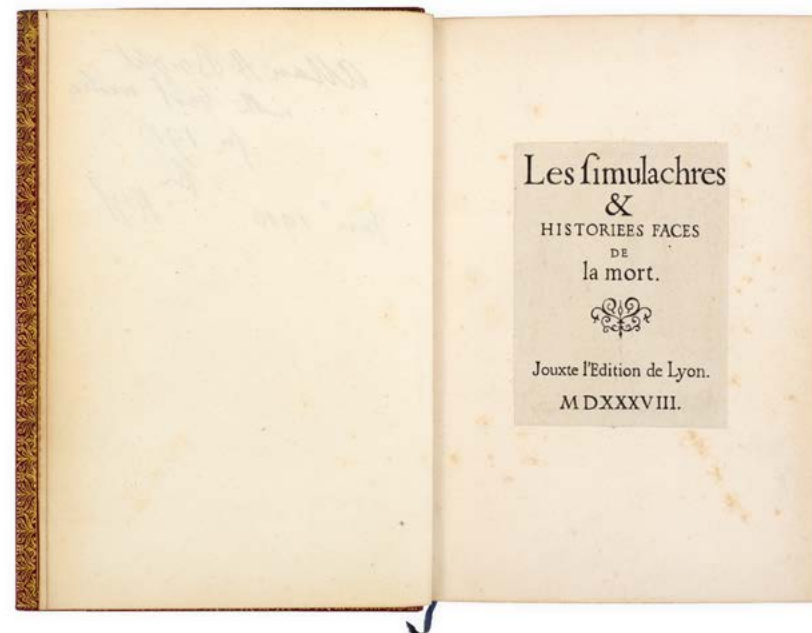
Unexpurgated Proofs

38. [HOLBEIN, Hans, *the Younger*; Joseph SCHLOTTHAUER, *lithographer*.] 'Les simulachres & historiees faces de la mort. Jouxte l'Édition de Lyon. MDXXXVIII.' [*Munich, 1832?*]

Small 8vo, ff. [54]; manuscript title and 53 numbered lithographic illustrations after Hans Holbein's wood engravings, all on *papier chine* and mounted; scattered spots throughout; handsomely bound in nineteenth-century red Jansenist morocco by Duru (front free endpaper signed in black), spine lettered directly in gilt, edges marbled and gilt, marbled endpapers, blue silk place-marker; presentation inscription 'Allan H Bright | with best wishes | for 1916 | [...] | H.Y.T. || Jan^y 1916' to front flyleaf, autograph letter 'Dear Allan' signed 'H.Y.T.' (London, 10 January 1916) loosely inserted (previously tipped in to rear pastedown, with some residual adhesive to blank verso), bookplate of Allan Heywood Bright to front pastedown with his pencil notes. **£3500**

A seemingly unique set of lithographic illustrations after Holbein's *Dance of Death*, evidently the unexpurgated proofs for Schlotthauer's famous edition of 1832, with illustrious provenance from the libraries of Henry Yates Thompson and Allan Heywood Bright.

Allan H Bright
with best wishes
for 1916
Jan^y 1916 H.Y.T.





In Holbein's 'Dance of Death' sequence, first published at Lyon in 1538, Death takes the form of a grinning skeleton to claim the lives of archetypal individuals from all walks of life, ranging from the richest of rulers to the humblest of peasants. Holbein's uncanny yet commonplace representations of the inevitability of death gave rise to a myriad reproductions and interpretations, the most significant being the 1547 Basel edition, which supplemented the original forty-one woodcuts with a further twelve. It is from this edition that Prof. Joseph Schlotthauer (1789–1869) of the Münchner Königliche Akademie produced his *Hans Holbeins Todtentanz in 53 getreu nach den Holz Schnitten lithographirten Blättern*, a remarkable suite of lithographs widely acknowledged to be the most faithful copies and executed in 'so beautiful and accurate a manner' that they might be 'mistaken for the wood originals' (Douce, *Holbein's Dance of Death*, 1858). The lithographs were first published by Schlotthauer in Munich in 1832 with explanatory text by H. F. Massman, and were subsequently reproduced in *La Danse des morts* (Paris, Labitte, [1842]), with commentary by Hippolyte Fortoul, and in *Holbein's Dance of Death* (London, John Russell Smith, 1849).

The only significant difference, however, between our impressions and those in any published Schlotthauer edition lies in illustration no. 43, in which the Fool brandishes an inflated pig's bladder on a stick whilst Death, playing the bagpipes, pulls apart the Fool's robe to expose his genitalia. The Fool's penis, present in Holbein's original woodcuts, is notably expurgated in Schlotthauer's published editions, in what is perhaps his only discernible deviation from the originals; the expurgation of the image differs between Schlotthauer's French and German editions – one incorporating the Fool's anatomy into the surrounding folds of fabric, the other covering it with rather conspicuous cross-hatching – suggesting that the uncensored proofs may have been modified separately.

Provenance:

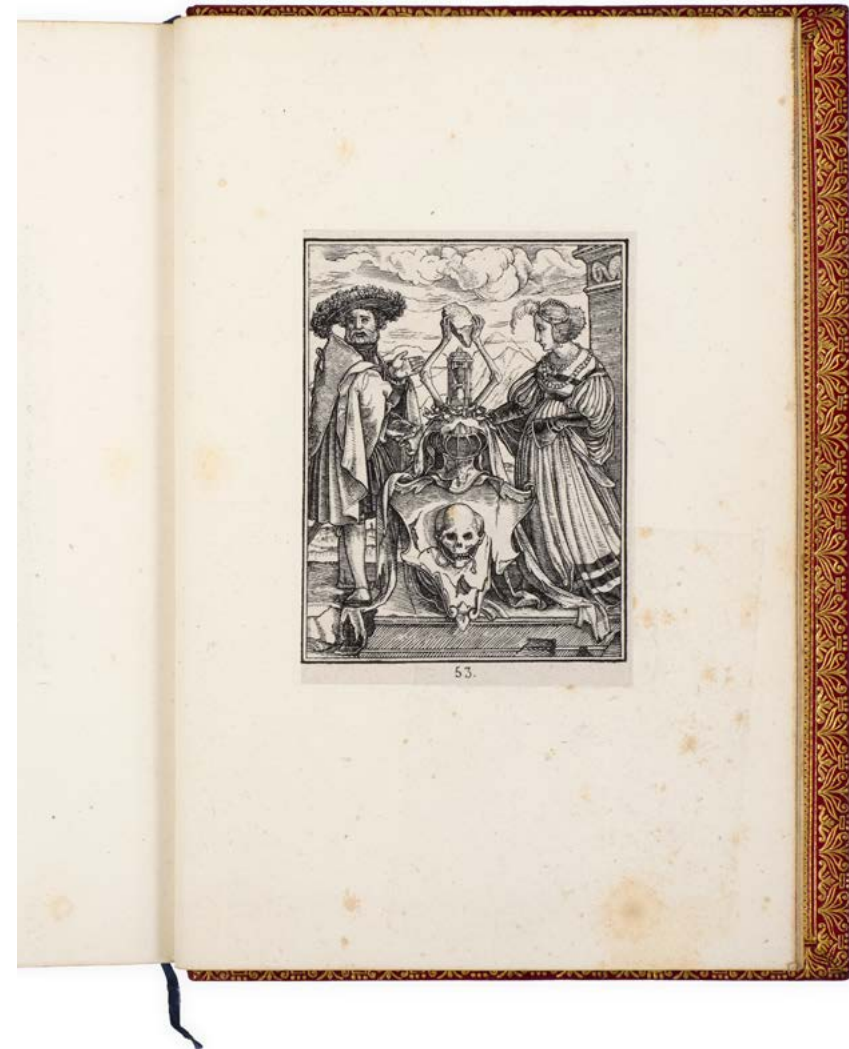
1. The French bibliophile Léon Cailhava (1795–1863), forced by financial constraints to sell much of his collection in 1845; *Catalogue de la précieuse Bibliothèque de Monsieur L.C., de Lyon*, 21 October 1845, lot 165 ('Mar. rouge, tr. dor. à la Janséniste. (Duru.) Recueil avec titre ajouté des gravures sur pierre de l'édition allemande donnée à Munich en 1832 par le professeur Schlotthauer. Celles-ci sont sur papier de Chine et de très bonnes épreuves', 20 francs).

Cailhava's role in the later dissemination of Schlotthauer's lithographs cannot be understated: **later reprints of Schlotthauer's illustrations are derived not from the German edition of 1832, but directly from the 'perhaps unique copy of Mr. Cailhava of Lyon'** (*Catalogue manuscrit de Jean-François-Didier d'Attel* (1858), pp. 85–86, *trans.*), and the originals were 'copied from the 1554 edition belonging to M. Cailhava of Lyon' (*Bulletin du bouquiniste* 7:164 (1863), no. 4380).

2. Paul, Huard, and Guillemin, *Catalogue de livres rares et précieux*, Paris, 1891 ('Jouxte l'édition de Lyon, 1538, 53 pl. in-16, sur chine, mar. r. fil à fr. dent. int. tr. dor. (Duru.) Réimpression moderne').

3. Henry Yates Thompson (1838–1928), Vice-President of the Holbein Society, with a New Year's gift inscription to Allan Heywood Bright and loosely inserted autograph letter, noting that **'I don't know anything about the edition but the impressions are far more fresh & beautiful than those in the editions of 1547 & 1549 which I have'**.

4. Allan Heywood Bright (1862–1941), Liberal politician and bibliophile.





Augustine as Emblematic Exemplar

39. HOYER, Michael. *Flammulae amoris S.P. Augustini versibus et iconibus exornatae ... Antwerp, Hendrick Aertssens, 1629 [(colophon:) 1628].*

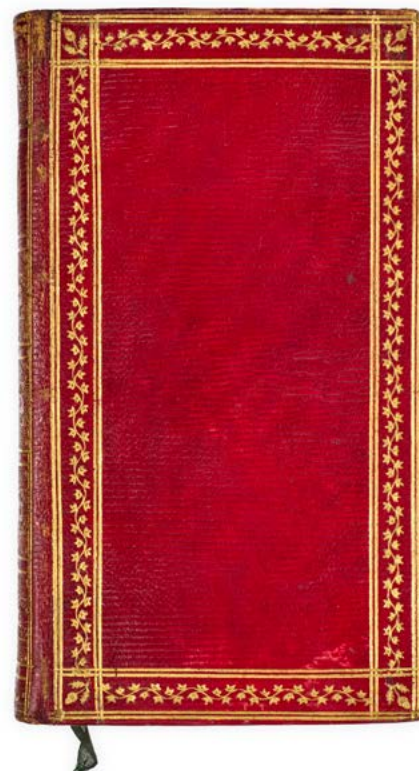
12mo, pp. [2, blank], [xxii], '168' (*recte* 200), [13], [3, blank]; title copper-engraved, 25 copper-engravings ('Guil. Collaert excudit') printed in-text, woodcut tailpieces; title cut a little short, some light browning and minimal spotting, but a handsome copy; bound in nineteenth-century straight-grained red morocco by Lefebvre (spine signed in gilt), borders roll-tooled in gilt, spine richly gilt in compartments and lettered directly in gilt, edges gilt, blue endpapers, green silk place-marker; extremities very lightly worn; inscription 'Car: H: LF.' to title.

£950

First edition of this charming emblem book, depicting St Augustine's trajectory from sinner to saint, centred around the iconography of the Sacred Heart and the personification of Divine Love, finely bound by Lefebvre.



With numerous citations from Augustine's *Confessions* as well as various poems by Flemish Augustinians – including the pupils of the author, Michael Hoyer (1593–1650) – the text functions as a work of motivational literature intended to solidify Augustinian identity among students, teachers, and preachers alike, at a time when half of the Augustinian monasteries in the Netherlands had been lost in the aftermath of the Reformation (Visser, p. 43). The ties between St Augustine and his following in the Low Countries are further reinforced by depictions of the saint in the garb of a Flemish hermit, wearing a distinctive black habit and wide-brimmed hat (p. 144). Corresponding to the structure of Augustine's *Confessions*, the first segment depicts the future saint's struggle with earthly temptation through a series of images representing wounds as symbols of spiritual unrest: in one engraving, Augustine is depicted as a Roman soldier wounded by a blindfolded Cupid as the aid of Divine Love is administered by a winged physician.



The binding is signed by Lefebvre, nephew by marriage and associate of master bookbinder Jean-Claude Bozérian; during Bozérian's final years, bindings from his workshop were frequently signed 'Bozérian et Lefebvre'. Lefebvre took over his uncle's workshop in 1810 and was active until 1831, completing bindings for imperial and royal libraries including those of Louis Napoléon Bonaparte and Prince Eugène de Beauharnais.

STCV 6653956; USTC 1003919; Landwehr, *Low Countries* 342; Praz, p. 375. See Culot, *Jean-Claude Bozérian* (1979); Visser, 'Commonplaces of Catholic Love' in *DANS Symposium Publications* 1 (2007), pp. 33–48.

The Blind Printer

40. [HUARD.] [*Drop-head title:*] Fable. Le menuisier et le singe. [(*Colophon:*) *Paris, de l'imprimerie du Lycée des Aveugles,*] [c. 1800].

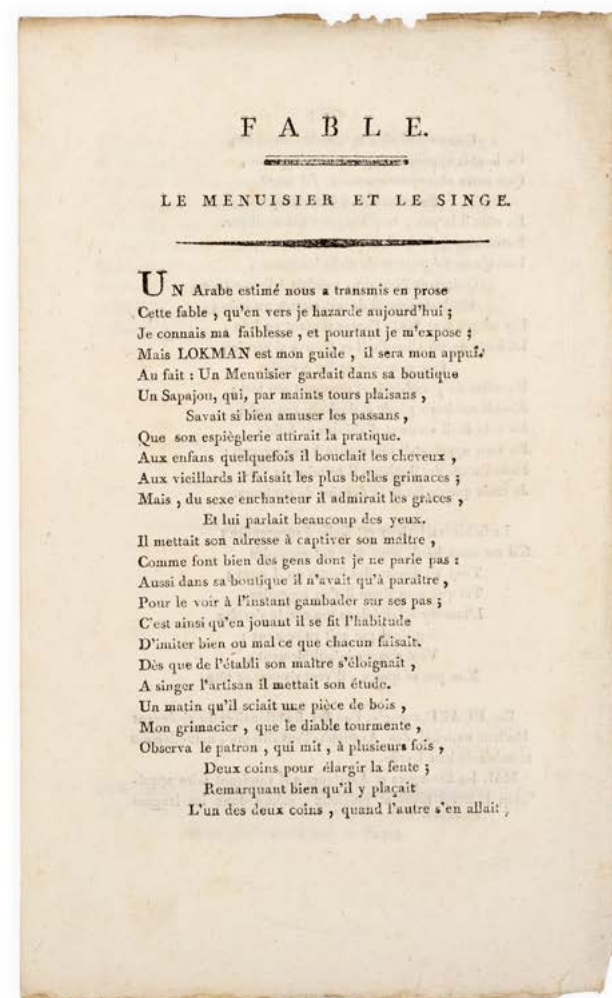
8vo, pp. 3, [1, blank]; very light toning around edges, but a very good copy; uncut, folded as issued. **£375**

A seemingly unrecorded verse tale by Huard, a blind member of the first Parisian school for the blind, printed on the school's own press.

Valentin Haüy established the first educational institute for the blind in Paris in 1785. Students were taught music, philosophy, history, geography, reading and writing, and professional skills, including the use of a printing press; this press would be the first to produce raised lettering for the use of blind readers, using large letters of an exaggerated impression, later superseded by the invention of the school's alumnus Louis Braille. The institute changed names several times, operating as the *Institut national des aveugles travailleurs* (National institute of the working blind, the name used in this publication) between 1800 and 1815 as part of the hospital for the blind, the Quinze-Vingts.

The author of this rhyming verse rendering of 'The fable of the Carpenter and the Monkey' was himself blind, and seems to have been involved in the institute's programme of printing. A student of Haüy's, known only as Huard, he was an early member of the Institute, contributing verses to Haüy's influential essay on the education of the blind printed in 1786. Huard discovered an interest in poetry and reworked the tale, which he explains is taken from an Arabic source, sometimes known as 'The monkey and the wedge'.

De l'Imprimerie du Lycée des Aveugles, Rue Simon-le-Franc, N^o. 20 et 356. A PARIS.



The text closes with an advertisement for the Institute's bookshop, seemingly offering books in many languages and genres 'at the most reasonable price', at the Quinze-Vingts premises on Rue Charenton.

Not on OCLC or CCFr, which together record only a single work published under this imprint as the Lycée des aveugles.

Emblems from Nuremberg's Old Town Hall

41. [ISSELBURG, Peter, engraver; Georg REM. Emblemata politica in aula magna curiae Noribergensis depicta ... *Nuremberg, 1617.*]

4to, pp. [10], with engraved dedication and 32 plates of numbered copper-engraved emblems, with an additional folding engraved portrait of Rem dated 1623 tipped in as frontispiece (signed 'Lucas Kilianus Aug. ad vivum delineavit et scalp: [sic]'); without the engraved title; typographic headpiece and woodcut initial; light marginal foxing, but a handsome copy; bound in contemporary Dutch vellum gilt, centrepieces of a vase within a cartouche blocked in gilt, spine gilt in compartments and later lettered in gilt, sewn on 3 tawed thongs laced in, green ribbon ties to fore-edge; boards slightly bowed, ties a little frayed; pencil notes to front endpapers (*see below*), Quaritch's 1882 Beckford Collection bookplate to front pastedown. **£1750**

First edition of these political emblems based on the famous series of frescoes made in 1613 to decorate Nuremberg's city hall, since destroyed.





Built c. 1332–40, Nuremberg's Great Hall was renovated and expanded in 1521 with frescoes by Willibald Pirckheimer and Albrecht Dürer. 'When the space was renovated again beginning in 1613, a series of thirty-two emblems was painted into the window niches opposite the portrayal of the imperial triumphal chariot, augmenting Pirckheimer and Dürer's existing allegorical program with a new genre, which offered modern expressions of good government and social justice in compact form' (Wade). Among the emblems are a crayfish supporting a globe (*Sic Orbis iter*), a vigilant ostrich with a horseshoe in its mouth (*Spiritus durissima coquit*), and Alexander the Great covering his left ear as a symbol of justice (*Manet altera Reo*). Peter Isselburg (1580–c. 1630) engraved and published the emblems, and Georg Rem (1561–1625) produced the Latin mottoes and German verse; an early owner has tipped in an engraved portrait by the Augsburg engraver Lucas Kilian (1579–1637) depicting Rem in 1623, aged sixty-three.



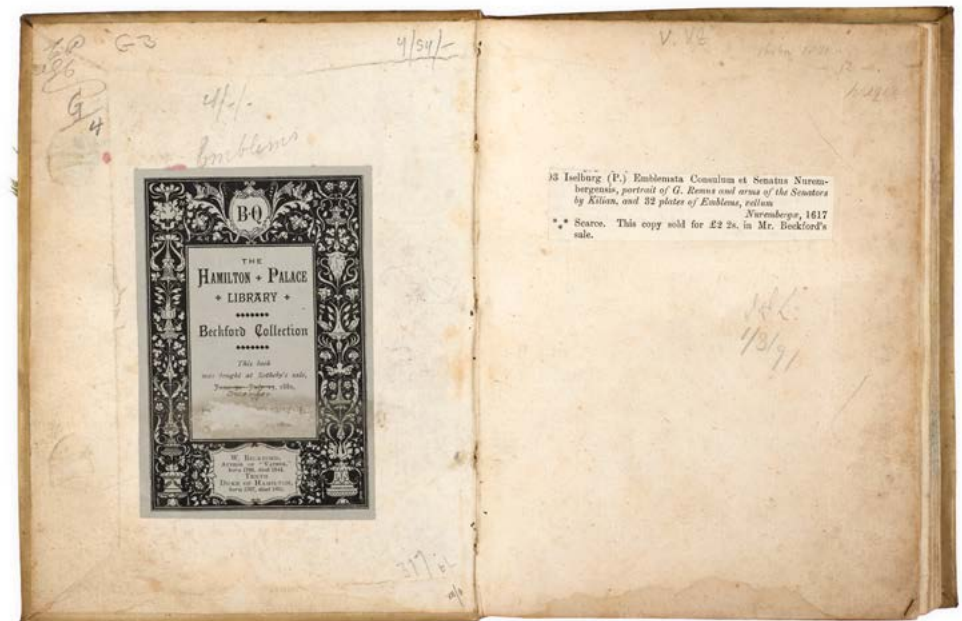
The source of Isselburg's engravings is sadly no longer extant, as Nuremberg's Great Hall was destroyed by bombing during the Second World War.



Provenance:

1. William Beckford (1760–1844), whose library passed to his son-in-law, the 10th Duke of Hamilton, and was later sold by Sotheby's in four consecutive sales from 1882 to 1883; the first sale, 30 June 1882, lot 1069 (£2 2s to Quaritch).
2. Bernard Quaritch, with the Beckford Collection bookplate (small section erased); *Catalogue of some more works on the Fine Arts* (August 1883), item 13920.
3. Various booksellers' and collectors' pencil marks, including 'Bohn 1831' (i.e. Henry Bohn) and 'J&JL. | 1/3/91' (i.e. J. & J. Leighton), the pencil marks of the Liberal politician and bibliophile Allan Heywood Bright (1862–1941), and an unidentified Sotheby's catalogue entry (lot 993, 'This copy sold for £2 2s. in Mr. Beckford's sale').

VDI7 23:233402W; USTC 2055664; Landwehr, *German* 372; Praz, p. 381. See Wade, 'Emblemata politica', *online*.



Emblems by the 'Second Erasmus'

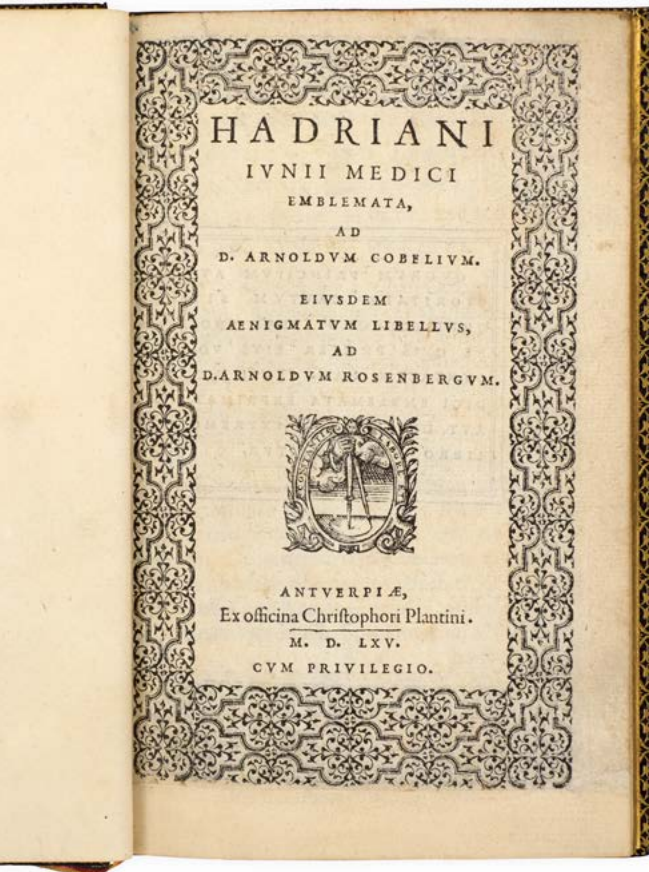
42. JUNIUS, Hadrianus. Hadriani Iunii medici emblemata, ad D. Arnoldum Cobelium. Eiusdem aenigmatum libellus, ad D. Arnoldum Rosenbergum. *Antwerp, Christophe Plantin, 1565.*

Two parts in one vol., 8vo, pp. I: 149, [3]; II: 15, [1, blank]; woodcut printer's device to each title-page, almost entirely printed within typographic borders, 58 woodcut emblems by Gerard Janssen van Kampen and Arnaud Nicolai after Geoffroy Ballain; first title remargined at foot, a few very slight marks, but an excellent copy; bound in late nineteenth-century blue crushed morocco, spine gilt in compartments and lettered directly in gilt, edges gilt, marbled endpapers, ribbon place-marker; nineteenth-century booklabel of Rémi Chardey of Le Havre to front pastedown, modern private collector's bookplate to front free endpaper verso.

£2750

First edition of these emblems and enigmatic verses by the Dutch physician Hadrianus Junius, friend of Sambucus and Alciati, including several dedicated to contemporary humanists and politicians.





Hadrianus Junius (Adrian de Jonghe, 1511–1575) studied at Louvain and Bologna, where he learned Italian and made the acquaintance of Andrea Alciati; he served as physician to William the Silent as well as to Thomas Howard, third Duke of Norfolk. It was perhaps during his sojourn in Italy that he became familiar with Italian verse: several of the emblems included here incorporate lines from Petrarch's *Rime*. His scholarship was so valued by European humanists that he was nicknamed the 'second Erasmus', and his collaboration with Plantin was highly successful, with multiple editions in Latin, French, and Dutch appearing during the author's lifetime. His emblems, many of which incorporate exotic animals such as elephants, hoopoes, crocodiles, pelicans, and stingrays, are followed by eighty-four pages of detailed explanatory text.

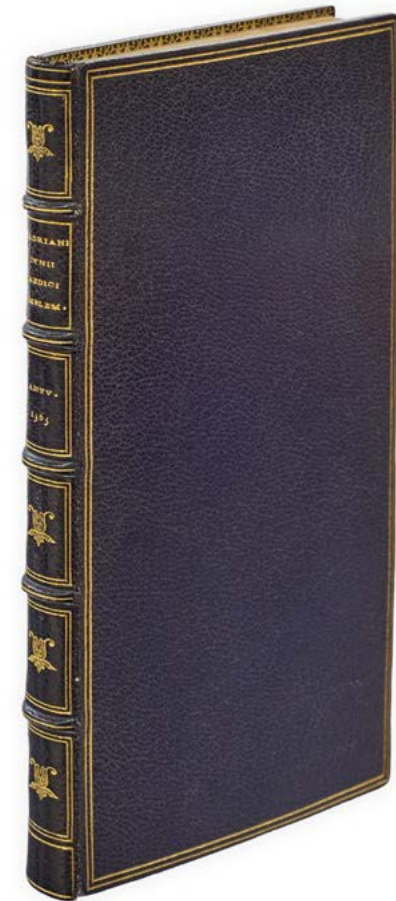
The second part contains forty-four Latin riddles, whose solutions are listed in the verse preface addressed to Arnold Rosenberg.

The first edition exists in two states, of which this is the second, with emblem LVIII – omitted from the first – printed on p. 64.

Provenance:

Rémi Chardey (1813–1900), French bibliophile and art collector.

STCV 12919774; USTC 401188; Voet 1476; Landwehr, *Low Countries* 276 ('the best edition') & *Emblem and fable books of the Low Countries* 398; Praz, pp. 384–385; Santi, *Bibliografia della enigmistica* 69 (second part only).



DEELEN.

Menschen, met

eft

zingen tot beter;
en, en Minne-

ft

, met de veran-
terfcheyde Too-

ft

ere minnelijke,
ke een gedeelte
gestelt zijn, tot

Catholic Emblems in the Dutch Republic

43. KRUL, Jan Hermansz. *Pamphiere werelt ofte wereltsche Oeffeninge, waer in begrepen zijn meest alle de Rijmen, en Werken ... Amsterdam, [most likely Jan Jacobsz Schipper, for the author], 1644.*

Four parts in one vol., folio, pp. I: [xvii], 172; II: 173–320; III: 374; IV: 88, [4]; with 93 half-page engravings (the engraving to Bb1^v printed separately and pasted in), hand-coloured engraved title printed to *1, hand-coloured woodcut arms of Amsterdam to title-page, woodcut initials and tailpieces, printed music to pp. I 154–157 and IV 4–34, printed correction slip to signature on ee2 and ee3 (but not ee4, missigned 'bb4'); engraved title laid down and misbound after title, wormholes to inner margin of first leaves with crude repairs to *3–4, a few other tiny wormholes to inner margins, repaired closed paper-flaw to lower margin of ee5, closed paper-flaw to VI, small rust-hole in Dd1, small ink-stains to title-page and y4^v, final leaf reinforced at inner margin, withal a good copy; bound in contemporary Dutch calf, panelled in blind with arabesque centre-piece blocked in blind, spine lettered directly in gilt at a later date, marbled endpapers; a little worn, front joint cracked, endcaps chipped and lower endband loose; seventeenth-century inscription to title-page '[...] de verd Coninc ber [...]', blue ink stamp to title, torn bookplate to front pastedown.

£1750

The first collected edition of the *Paper World*, collecting moralistic songs, plays, poems, and emblems by the Catholic poet, playwright, ironmonger, and member of the booksellers' guild Jan Hermansz Krul (1602–1646), with contemporary hand-colouring to the engraved title and an engraving formerly attributed to Rembrandt.

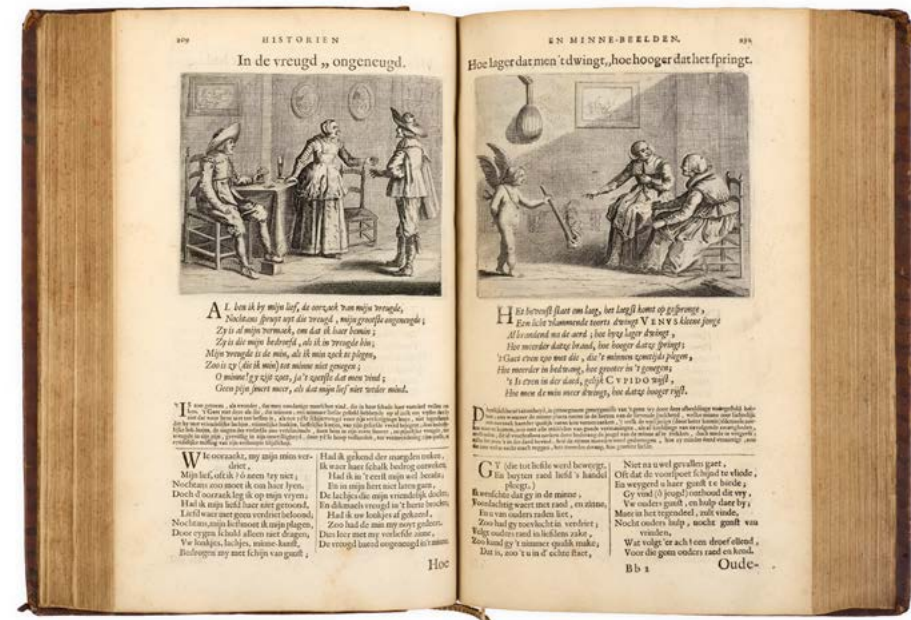
Krul's main innovation was to utilise music in his plays, founding the Amsterdam Musyk Kamer in 1634, though his fame now rests on the portrait of him made by Rembrandt (now at the Gemäldegalerie Alte Meister in Kassel). His religious emblem book *Christelycke offerande* (pp. 117–172 in the first part) was first published in 1640, and the *Historien en minne-beelden* in the second part is adapted from his *Minne-spiegel ter deughden* from 1639. They form part of the new Catholic emblem tradition developing in the Dutch Republic, though they are quite heavily derived from the popular emblem books of the Protestant Jacob Cats earlier in the seventeenth century as well as from the Catholic Herman Hugo's *Pia desideria* (Antwerp, 1624). The volume also contains various plays, mostly with historical settings, and is provided with a helpful index of contents.

The finely executed engravings depict numerous scenes from daily life and Dutch landscapes, recording contemporary costumes and interiors; the engraving on Bb1^v shows a card game. Many were reused from earlier printings of Krul's works. Perhaps the most accomplished, showing an impoverished courtier (A6^r), was long attributed to Rembrandt but is now thought to be the work of his pupil, Ferdinand Bol (*illustrated below*).



The printer is most likely to be Jan Jacobsz Schipper, whose widow issued another edition in 1681.

STCN 842126716 ('Corrected enlarged edition'); USTC 1029881; Landwehr, *Low Countries* 307 & *Emblem and fable books of the Low Countries* 430; Praz, p. 390.



Fable Playing Cards

44. [LA FONTAINE, Jean de.] Grand jeu des Fables de La Fontaine avec figures coloriées. [Paris, c. 1810.]

25 numbered hand-coloured engraved cards (each 110 x 70 mm), versos block-printed on a green ground (*see below*); a few minimal marks, card 1 lightly toned, but an excellent set; preserved in its original pink paper slipcase with hand-coloured engraved title and illustration; slipcase worn and neatly repaired; old paper label to slipcase verso.

£3500

A very uncommon set of cards containing fables by La Fontaine, each with a hand-coloured illustration, the backs block-printed in green with the silhouettes of various animals, including bison, elephants, rhinos, giraffes, goats, and cats.

A popular educational game, players were required to throw dice and tell the tale of whichever of the twenty-five fables they landed on. A similarly titled card game was produced at the same time featuring Aesop's fables.

The set was printed as a single sheet, with three rows of seven cards and, on the bottom row, the engraved title for the slipcase and two cards printed horizontally on each side; the block-printed design on the versos was evidently added before the sheet was dissected, with the silhouetted animals rotated through 90° on the final four cards.

A rare survival. Sets are recorded at Yale and at Williams College.

Rochambeau 1899 (as an uncut sheet); Zaepffel, *Apprendre encore les Fables de La Fontaine: Itinéraire de la fable ésoquique illustrée dans la pédagogie française (1500–2020)* (2025), pp. 222–223, and Annexe 12, reproducing the uncut sheet of the cards of Aesop's fables.





LE CHABRETIER EMBOURBE

LE CHALETIER EMBOURBÉ.
 Pour venir au charrier embourbé dans ces lieux,
 le voilà qui débute et pure de son mineur.
 partant en sa faveur extrême
 l'homme se livre à l'homme les charmes
 d'un son son char, contre lui même
 il envoie à la fin, les deux font braves
 vent et déballe dans le monde
 horreur lui dit-il, que tu fais
 à portée la machine dans le
 son bras peut me briser d'ici
 sa prière dans l'air il attend dans le jour,
 qu'il se passe que lui parle au son
 horreur veut qu'en son retour
 et pure il l'adora, dit le vain, prend le son finet,
 et lui parle, qu'il soit, avec char, marche à l'enfant
 de son son, que son son, que son son, que son son,
 horreur, le son, l'enfant.



LE LION ET LE RAT

LE LION ET LE RAT.
Il finit, disant qu'on peut obéir tant le monde,
à un commandement d'un plus petit que soi.
de quel intérêt d'être si grand, si puissant,
tant la chose en procure abondance.
entre les petits d'un bon.
un rat sortit de terre aussitôt, à l'éclaircie.
le lion se leva, et dit au rat, d'un air de courtoisie,
montra ce qu'il doit et lui donna la vie.
ce lionnet ne fut pas perdue.
qu'il n'en arrivât à son point.
qu'un lion d'un rat eût affaire?
ependant il aint qu'un rat se feroit
ce lion lui prisa donc des rats
qu'il n'en avoit pas, et dit au rat d'affaire,
sire est devenu et lui tint par une dent,
à une maille rompre enperce tant l'ouvrage.
le lion se feroit à son point.
font plus que force en son pays.



LANE ET SES MAÎTRES

[illegible]

LE LION ET LE CHASSEUR.

LE LION ET LE CHASSEUR.
Un chasseur, amoureux de la chasse, venant de perdre un chien de bonne race, lui s'écrouppant dans le corps d'un lion qui venait de le heurter, s'écroule en proie à la mort. Le lion, qui se moque de sa mort, lui dit la morale qu'il se croit de ce pas je me ferois raison le bœuf dit c'est pour cette montagne que les pauciers se font tuer par chaque mors d'erre dans le campagne, comme il me plait et je suis en repos le moment qu'ils fontent eux propos le lion dit et moi je suis en repos le lion finit son seroit dit d'acquiesce.
 La brune épreuve de courage n'est que dans le danger; que l'on tienne du danger et du danger c'est ainsi, ainsi que il le voit.



IN COURT: PUBLIC

LE COQ ET LA PERLE.

*Tu pour un coq dédaignes
une perle qu'il donne
un beau premier lapidaire.
Je la crois fine, dit-il ;
mais le moindre grain de mil
seroit bien mieux mon affaire.
un ignorant hérihé,
d'un manuscrit qu'il porta
chez son valet le libraire.
Je crois, dit-il, qu'il est bon ;
mais le moindre diction*



TABLE

LA FILLE.
Certains, dit-on, ne peuvent être
prédestinés à trouver un mari,
jeune, bête, et tout d'ignorable manière
peut-être, et point riche, notes ou deux points
au-dessus de la tête, et la nature divine
en l'air des paroles d'importance,
la bête les trouve trop chétifs de moitié,
il veut les proposer; hélas! de fait, peut
il en en passer et deux, elle veut chaque jour
d'élégance, qu'elle ne peut pas, mais elle
voilà cette précaution
qui parvient à se débarrasser,
fit un chose qu'en a survécu, jamais cra-
ve, trouvent à sa fin, toute une et toute horrible



LE MULET SE VANTANT DE SA GENTILLOIRIE

*Le mulet d'un profil se pignoit de noblesse,
et ne parlait moralement
que de sa mère la jument,
dont il eût voulu marier promesse,
elle avait fait ceci, puis avant de la
son file prétendait pour cela
qu'il ne dit malice dans l'histoire,
qu'il en tirât un avantage ou nul déclin.
Aussi chacun croit, en le lui au moulin
son père l'ait alors lui revint en mémoire
quand le malheureux ne savait bien
qu'il mettroit un sot à la raison
l'espérance venoit-elle, juste cause,
qu'en le dit bien il s'opprime chose?*



THE UNIVERSITY OF CHICAGO

LA POULE AUX ŒUFS D'OR.
L'avarice perd en voulant tout gagner
se ne trouve, pour le léguer,
ce celui d'être la poule, à ce que dit la fable
pendant toute sa vie, un œuf d'or.
Il crut que dans son corps, elle avait un trésor,
il la tua, l'œuf et la trouva comblable
à celle qui les œufs ne lui rapportent rien
à tant lui-même d'être le plus bête de son bien
belle leçon pour les gens d'âchet !
pendant ce dernière temps, combien en a-t-on
qui du sort au matin ont pu faire de même
pour vouloir trop être riche.



LE LOUP ET LE CHIEN.
 L'un loup n'avait que les os et la peau,
 tout le chien, éternellement bon gardien,
 le loup, enroulé dans sa robe de chambre,
 sur son lit, fourgeait son grand canotier.
 L'attaque, le maître en sautoir,
 sur son front fait sautoir
 une écharpe blanche, brillante,
 et le maître fait sautoir
 ses défenses hardiment
 le loup dans la nuit, se dit
 avec son canotier qu'il dédaigne,
 il ne perdrait qu'un rose, Rose rose,
 l'œil, avec sa grande queue,
 le loup, en sautoir, se dit, il faut
 pourquoï rien dit le chien à son maître complaire,
 en chemin il ne se dit le chien point,
 qu'il se dit le loup, le loup, le loup, le loup,
 ne se perdrait pas même à se voir un rose
 cela dit, maître loup, en sautoir et canotier encore.



LE COQ ET LE RENARD

[illegible]

1. A. M. L. L.

LA FILLE.
Certains fille, un pou trop fière
croient trop souvent tromper un mari,
jeune, bégayait et haut, d'ignoble manière
point, froit et point jaune, nez, des deux points et
un peu de filade, mais
qu'en dit du bien de la naissance
il vint des parties d'importance
la belle fille trouva trop chagrin de moitié
à son les proposer: "belles, ils font point,
un nez se passe et deux, elle veut chaque jour
d'élégant: quelque robe, quelque jupe, puis l'amour
c'est cette précieuse
qui parviennent et dédaignent;
fit un chose qu'on s'aperçoit, comme on
se trouvait à la fin toute nue et toute honteuse
de reconnaître, un amoureux.



LE BUCHERON ET MERCURE.
Un bucheron perdait son gaine-pain
d'est en cognée et le cherchant en vain
se fut puis à la demeure de l'espérance,
où assés par son outi il se revendra
une coiffe qui peult tout oïr et voir
ne sachant donc en mettre son espoir
sa face d'est de pleure tout baigné ;
à sa cognée il sa paucière coiffe,
— d'estoit il jignor, rend-la lui —
je t'aurai dit, si tu n'as rien de bon,
mercuré lui dit, je t'ai pris d'est rencontré
lors une d'or à l'homme dont mentir
il répondit, je n'y demande rien
ni d'argent accorde à la première
il se refuse, alors une de l'est
voilà dit la mineuse d'est fée
je me content d'est cette dernière.



LE LOUP PLAIGNANT CONTRE LE BÉNIARD

LE LOUP PLAINDANT CONTRE LE RENARD
*Un loup disait que l'on l'avait volé.
 Un renard, en même temps, lui faisait remarquer
 qu'il ne se prendait pas, par lui-même, ni par
 devant le singe il fait plainte,
 non point par envie, mais par chaque partie
 thème n'avait point travaillé,
 de mensurer de singe, il fait plainte, embrouille;
 le magistral n'est en rien, de justice,
 après qu'on lui fait contester
 réplique, érie, trépasse,
 le pays ennemi de leur malice,
 leur dit, le peu connue de long-temps meurt
 et tous deux aux pages, l'amende
 sur les, dans le plaine, qu'on ne l'a
 en fait, le peu que l'on se demande,
 le peu prétendant, qu'il soit à traverser,
 en ne s'avertit jamais, conduisant un peu*



LE LABOUREUR ET SES ENFANS.

LE LABOUREUR ET SES ENNAIS
*Travaillant, priant, le pauvre
 s'est le fende qui manque le moins
 un riche laboureur, content de mort prochain
 Et pour son régime, four parla sans fin
 garde, nous, four de il, de vendre l'homme
 que nous par la mort, de la mort
 un brève est carcé dedans
 je ne suis par l'enduit mais un peu de cour
 me le first trouver, nous en mordre, il bon
 remais, notre champ, de qu'on aura fait l'homme
 croquer, m'attire, les autres, de la mort
 la main ne pousse et repousse
 le pire mort, les file, avec retourner le champ
 de ça de la, paraison, si bien qu'on peut de l'homme
 il en rapporta d'argent
 d'argent, tant de la mort, le pire fait ou de
 de leur monder, avant ça mort
 que le travail est un bœuf.*



THE UNIVERSITY OF CHICAGO

LES DEUX MULETS,
*Deux mulets cheminant, l'un d'arrière chargé
 l'autre portant l'argent de la gabelle.
 Le premier glousse, fait charge, le second
 n'est point, par bonheurs en son étouloir,
 et marche d'un pas relevé
 et fait vent en ventelle
 quand l'encre se pressentant
 comme il en coule et l'argent
 sur le mulet, d'un flux une brève se jette
 et sur le pas se fait saut;
 le mulet en est défendant
 et vent percer de coups, il gemit, il crie
 et se donne à lui et se qu'en tirent premier,
 un, lui dit son camarade
 il n'est pas toujours bon d'avoir un haut empire
 et la d'arrière veut qu'un muletier comme moi*

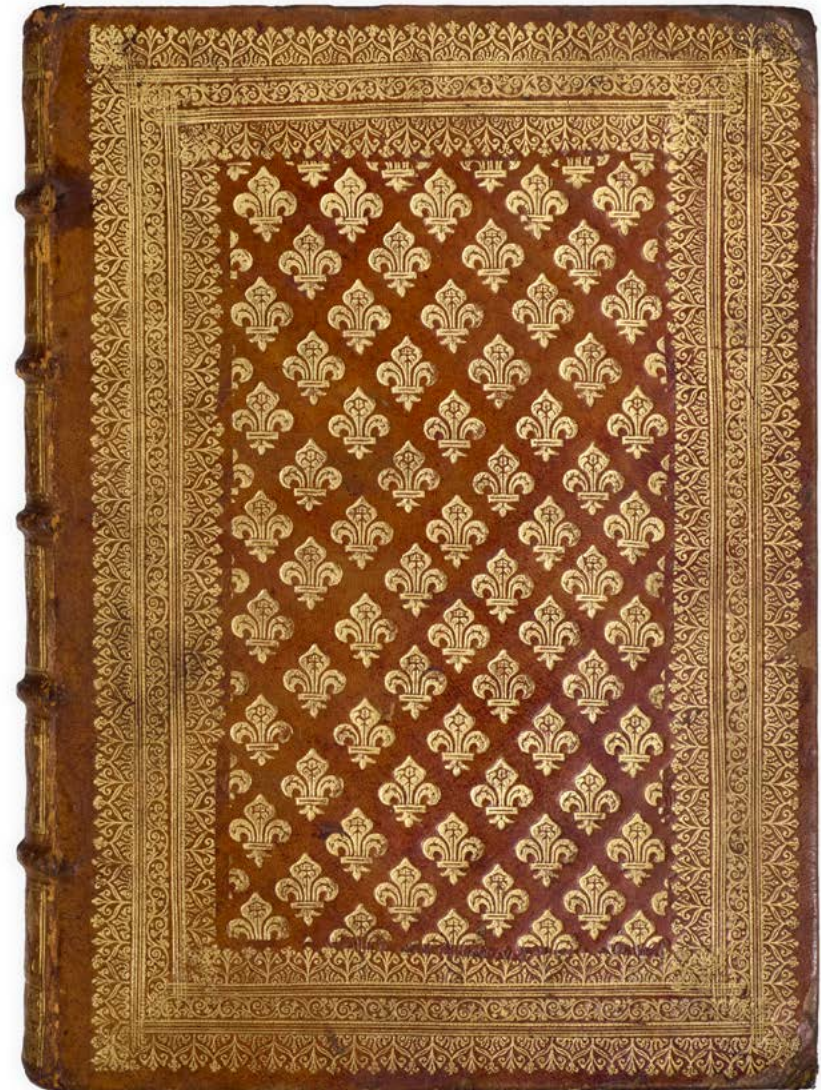
‘Arise, Fair Sun ...’

45. LA RUE, Charles de. *Carminum libri quatuor ... Paris, Simon Benard, 1680.*

Large 4to, pp. [vi], 284, with engraved title and engraved portrait of the dedicatee; 27 copper-engraved illustrations printed in-text, engraved arms to title, engraved initials, engraved head- and tailpieces; occasional light staining or spotting, nonetheless a handsome copy; bound in contemporary French tan morocco gilt, covers with a *semé* of fleurs-de-lys within a border of three rolls, spine gilt in compartments with fleurs-de-lys and lettered directly in gilt, edges gilt, marbled pastedowns; lightly rubbed and a little worn at extremities; calligraphic inscription ‘Proemium Carolo Eduardo le Lorain merito Concessum an^o 1683’ to front free endpaper, 19 lines of Neo-Latin verse in a contemporary hand to pp. 270-271, Chatsworth booklabel to front pastedown.

£2500

First collected edition of the works of the Jesuit scholar Charles de La Rue, containing tragedies, a panegyric, a miscellany, and a series of emblems distinctly flavoured by the ‘incense of flattery that imbued the Court of the Sun King, Louis XIV’ (Manning), our copy in a handsome contemporary prize binding with additional manuscript verse.



EIDEM

IN IDEM ARGUMENTVM.

CERBERVS.



U^MBRARUM custos, rictu fera torva trisauci
 Servabat sacri litora longa lacus.
 Nec fas trans vetitos, huius sine numine, fines
 Ire, nec iniussæ tangere flumen aquæ.
 Adfuit Alcides, oblatrantemque sub auras
 Traxit, & hinc durum tundit & inde caput.
 Redditur infrendens tenebris. *Nunc territet umbras*
 Fabula, in Alcidem non cadit ille timor.

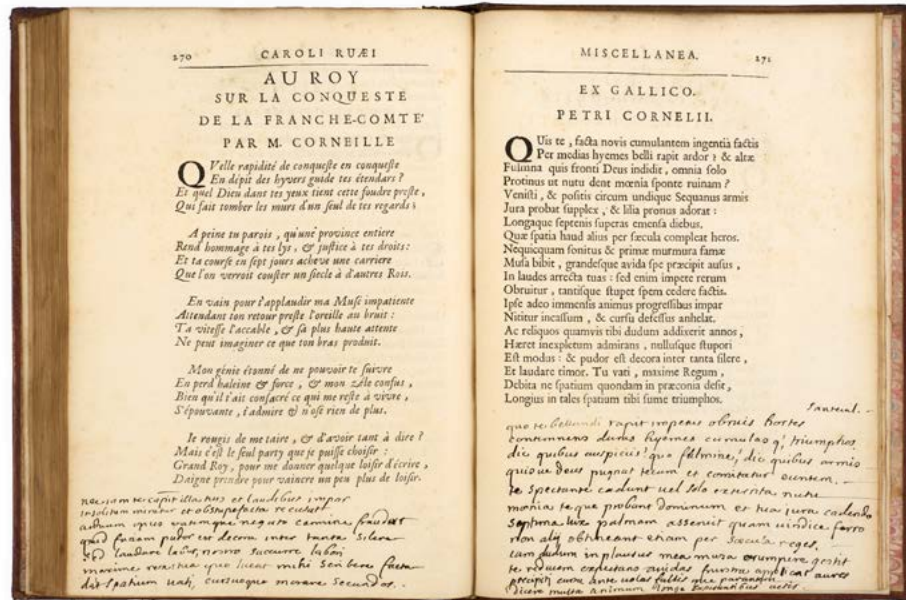
EIDEM

SVECIA CLADIBVS ATTRITA, AD GALLIAM.

LVNA DEFICIENS, AD SOLEM.



L^Ux tua subjectum radiat diffusa per orbem:
 Hinc mihi, quæ vultum denigrat umbra, venit.
 Solve laborantem, & *forma me redde priori*:
 Non te digna minus, nunc licet atra, soror.
 Hoc facies: frustra medius nos distrahit orbis:
 Nec vis ulla tuos, nec mora tardat equos.
 Qua licet accelera, dum tristi enitor ab umbra:
 Quo fuit hæc major, lux mihi major erit.



The twenty-seven emblematic engravings are by Gérard Edelinck (1640–1707) after Michelin and H. Watele, of which twenty-five appear in oval frames, the second signed by Louis Cossin. The majority of the emblems sequentially represent significant moments in the Franco-Dutch War: the Siege of Cambrai, the cession of Ypres, treaties with Sweden, etc., alternating between natural, geometric, and mechanical iconography: a violin with snapped strings, for instance, represents the disharmony produced by discordance among allies. The supremacy of Louis XIV is asserted through repeated images of smiling suns, shown conquering the moon, shining upon the nobles, or a pair of suns shining at one another to commemorate the baptism of Louis, Grand Dauphin of France.

Many of the emblems had appeared previously in La Rue's *Idyllia*, first published in Rouen in 1669. Beneath Pierre Corneille's poem 'Sur la Conquete de la Franche-Comté' (and its accompanying Latin translation by Corneille) is a near-contemporary manuscript transcription of Jean-Baptiste de Santeul's (1630–1697) Latin translation in hexameters of the same poem ('Quo te bellandi rapit impetus ...'), perhaps written out by the recipient of the book. It seems likely that the prize came from a Jesuit college in Paris.

Provenance:

1. Presented to Charles Edouard le Lorain in 1683, with a calligraphic prize inscription.
2. From the library of the Dukes of Devonshire at Chatsworth; listed in the *Catalogue of the Library at Chatsworth* (1879), p. 249.

Landwehr, *Romanic* 459; Praz, p. 396; Sommervogel VII, 291 no. 10. See Manning, *The Emblem* (2002), pp. 333–338.





Two Cats, a Monkey, and a Bear (Reprise)

46. LELLI, Francesco. *Fabulae XII. Le favole ... Rome, heirs of Ferri for Carlo Barbellini and Venanzio Monaldini, 1740.*

8vo, pp. [iv], 73, [1, blank]; bound without the final blank [F]2; printed in parallel Latin and Italian on facing pages, woodcut ornament to title, woodcut initial, woodcut head- and tailpieces; some light foxing, but a very good copy; bound in contemporary reused vellum over thin boards, edges mottled red; a little stained; ownership inscription 'Aloisius Bennetti' to upper cover dated 1877, obscured ownership inscription to front free endpaper. **£500**

First bilingual edition, scarce, of twelve popular fables in Latin and Italian verse by Francesco Lelli of the Accademia degli Arcadi in Rome.

Lelli's twelve fables were published in 1739, in separate Latin and Italian editions, but first printed together the following year with a new dedication to Marchese Francesco Nunez by the publishers, praising the quality and humour of Lelli's verse. Among the twelve translated fables set to verse are 'The Fly', 'Two Cats, a Monkey, and a Bear', and 'The Prince and the Pauper'. The translator was another member of the Academy, under the pseudonym Prinéo Tisoàte.

For an earlier edition of 'Two Cats, a Monkey, and a Bear' as two separate stories, printed in 1730, see item 2.

OCLC and Library Hub find no copies in the UK or the US.

LA
S F I N G E
E N I M M I

DEL SIG. ANTONIO MALATESTI.

In questa nuova Impresione aggiuntaci la
Terza Parte con le Minchiate.

Consecrati

All'Illustriſs. Sig. Cavalier, e Conte

VINCENZIO FERD. ANTONIO

R A N V Z Z I

Patrizio Bolognese, e Camerier Segreto
del Sereniss. Principe di Toscana.



In Firenze, Alla Passione. 1683.

Con Licenza de' Superiori, e Privilegio di S. A. S.
Ad istanza di Antonio Morelli Fiorentino.

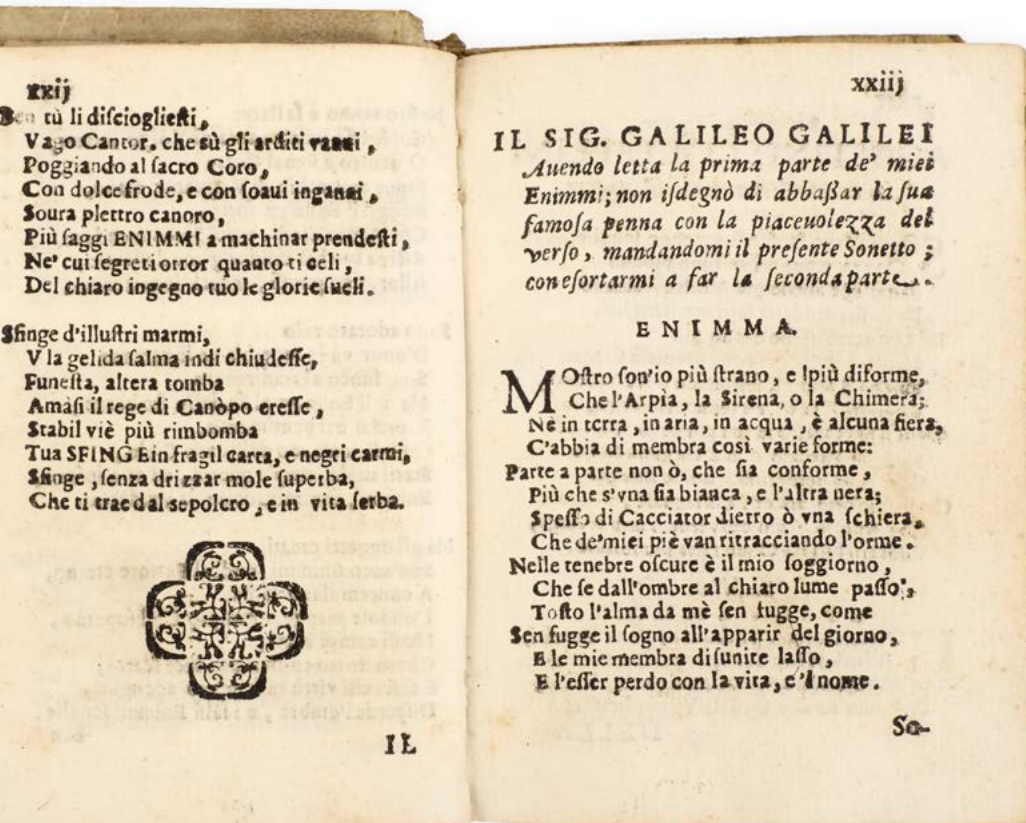
With Galileo's Last Poem

47. MALATESTI, Antonio. *La Sfinge enimmi ... in questa nuova impressione aggiuntaci la terza parte con le minchiate ... Florence, 'alla Passione' [Andrea Orlandini] for Antonio Morelli, 1683.*

16mo, pp. 8, ix-xxiv, 422, [2, imprimatur, blank]; with half-title and part-title to the third section; some light foxing, but a very good copy; bound in contemporary vellum, edges speckled red and green, manuscript lettering to spine; very lightly worn with a few slight marks. **£650**

First complete edition of the enigmas of the poet Antonio Malatesti, prefaced by a poem by Galileo praising the author, and the first to include sixty-six riddles on the Florentine card game *Minchiate*.

Malatesti (1610–1672), a leading member of the Florentine Accademia degli Apatisti and a friend of John Milton and Lorenzo Lippi, published the first part of his enigmas in 1640, followed by an expanded edition in 1641 and the separate printing of the second part in 1643. The present edition contains the first two parts as well as an additional fifty-three sonnets, fifty-seven *ottave*, and sixty-six *quartine* which appear here for the first time.



Each set of enigmas is followed by an answer key, often adding explanations to particularly cryptic lines. Malatesti's witty riddles play on such themes as Florentine topography (Brunelleschi's dome, the River Arno), food and drink (Spanish white wine, figs, biscotti), leisure (football, musical instruments, a woman sitting for a portrait), and the world of books (the printing press, Boccaccio's *Decameron*, the *Index librorum prohibitorum*, and the 'tablet upon which children learn to read'); others, such as a failed merchant who finds himself in prison or a foetus whose mother has died during pregnancy, are decidedly more difficult to solve. The *quartine* are dedicated to the sixteenth-century Florentine card game *Minchiate* (similar to *Tarocchi*). Here, the answer to each riddle corresponds to a card in the deck, among them the signs of the Zodiac, centaurs, trumpets, and the house of the Devil.

The sonnet 'Mostro son'io', published without a solution, is the last poem by Galileo (1564–1642), written in praise of Malatesti's enigma on the telescope and appearing in print only a year after its author's death, published in the second part of Malatesti's enigmas (I.5, 'Il mirabilissimo Occhiale del Sig. Galileo Galilei'). It is perhaps for his clear support of Galileo's theories that Malatesti's riddles were scrutinised: a curious *imprimatur* not present in the earlier editions records a request from the inquisitor Sigismondo Cocapani that Malatesti's *Sfinge* should not include anything 'repugnant to our holy faith and morality', confirmed by Fra Cesare Pallavicino on 10 January 1683.

Scarce outside Italy. OCLC and Library Hub find three copies in North America (Columbia, Yale, Toronto) and two in the UK (BL, Bodleian).

USTC 1701263; Gamba 1994 ('rara e stimatissima edizione'); Favaro, *Bibliografia Galileiana* 356; Santi, *Bibliografia della enigmistica* 355.

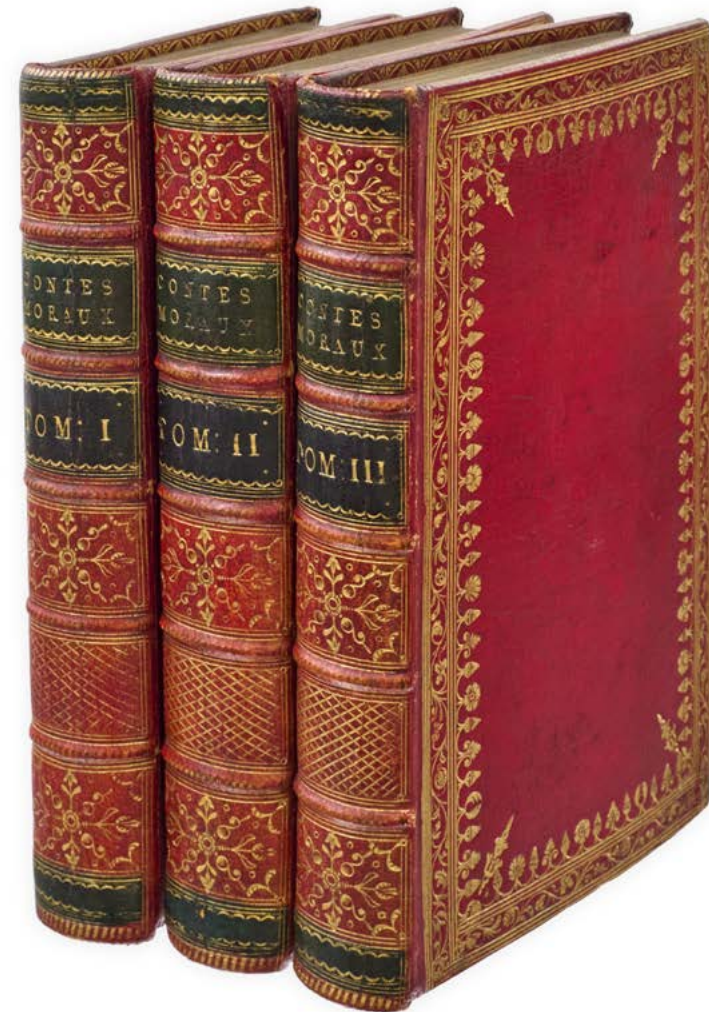
Marmontel's Morals in Morocco

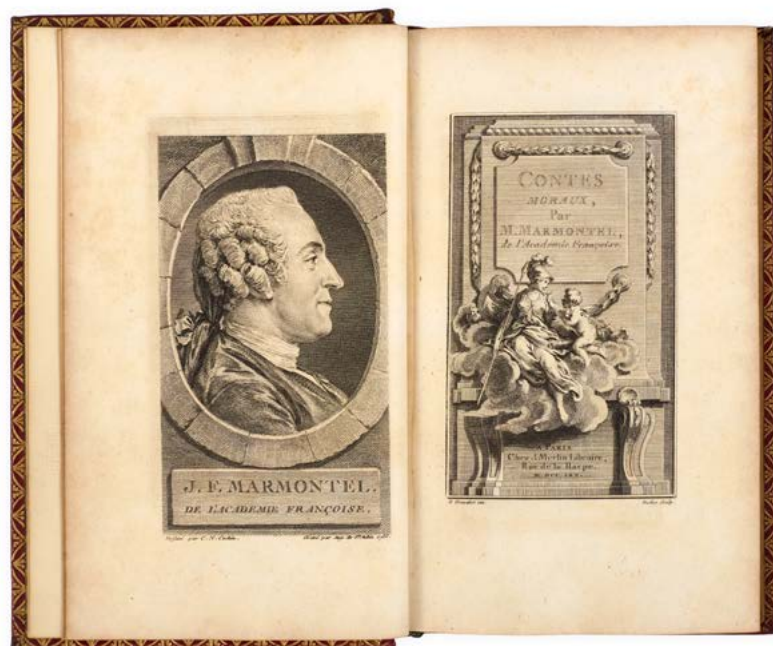
48. MARMONTEL, Jean-François. *Contes moraux ... Paris, J. Merlin, 1765.*

Three vols, 8vo, pp. I: [iv], 346, II: [iv], 376, III: [2], xvi, [6], 312, with engraved title after Gravelot to each vol., frontispiece portrait by Saint Aubin after Cochin to vol. I, and 23 engraved plates after Gravelot; preface misbound in vol. III; occasional light foxing (heavier to first two quires of vol. I and to last few leaves of vol. III), slight toning throughout; handsomely bound in contemporary provincial English red morocco gilt, borders roll-tooled in gilt with gilt corner-pieces, spines gilt in compartments with gilt navy morocco lettering-pieces and onlaid gilt morocco panels at head and foot, edges gilt, marbled endpapers, green silk place-markers; extremities very slightly rubbed; armorial bookplates of Ragley Hall to front pastedowns, modern private collector's bookplate to front free endpaper of vol. I. **£1650**

Expanded edition, with a new suite of illustrations by Gravelot, of this collection of moral tales by Jean-François Marmontel, a close friend of Voltaire, in handsome contemporary English morocco.

Brought to Paris by Voltaire in 1745, Marmontel (1723–1799) was eventually named one of forty 'immortals' of the Académie Française in 1763 and appointed secrétaire perpétuel de l'Académie twenty years later. His *Contes moraux* were first published serially in the *Mercure de France*, which he edited from 1758 to 1760, and although a collected edition was published in 1761, it only included eighteen of the twenty-three stories present here. This edition is enhanced with the addition of twenty-three illustrations by Gravelot, considered 'the most beautiful that this master has produced' (Cohen-De Ricci, *trans.*).





Marmontel's twenty-three stories invariably feature happy endings – reunions of parents and children, reconciled couples – and shed light on the relationships between families, lovers, and the citizen and the national community in relation to Enlightenment thought. The narrator's intimate tone appeals to the shared cultural reference points and values of Nature, Sentiment, and Reason, and maintains an intimate second-person address to the reader throughout. Among the four stories omitted from the first collected edition is 'Le misanthrope corrigé', a continuation of Molière's *Misanthrope*.

This is the first of two issues, with the errata at the foot of each volume's contents-page.

Provenance:

1. From the library of the Seymour-Conway Marquesses of Hertford at Ragley Hall, Warwickshire. Renowned acquirers of art and fine objects, some of their collections went on to form the Wallace Collection after the extinction of their branch with the death of the fourth Marquess, Richard Seymour-Conway, in 1870.

2. Sold as the property of Mrs Corinna Kavanagh, Buenos Aires, at Sotheby's, 16 December 1963, lot 129 (£68 to Thorp).

Cohen-De Ricci 686-7. See Astbury, *The Moral Tale in France and Germany* (2002); Haskell, 'Arts and Games of Love', in *Ordering Emotions in Europe, 1100-1800* (2015).



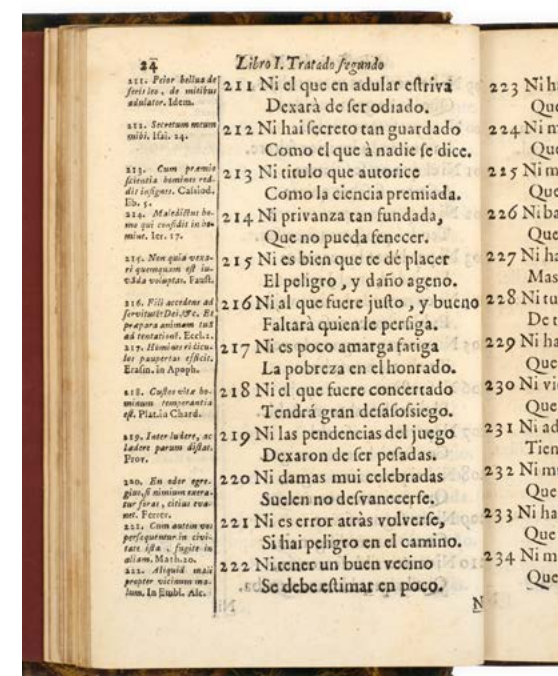


Proverbs and Philanthropic Pleas by Philip II's Physician

49. PÉREZ DE HERRERA, Cristóbal. Proverbios morales, y consejos christianos ... Y enigmas filosoficas, naturales, y morales, con sus comentarios. Adornadas con trece emblemas ... *Madrid, heirs of Francisco del Hierro, [1733].*

4to, pp. [xxiv], 360, [7], [1, blank], extra-illustrated with a copper-engraved portrait of the author by Pieter Perret (from the 1618 edition); with 13 large woodcut illustrations printed within decorative typographic frames, woodcut initials and tailpieces; some light foxing and toning, small paperflaw to G2 (touching two characters without affecting sense), nonetheless a very good copy; bound in nineteenth-century *pasta española* with the arms and devices of Sir William Stirling Maxwell blocked in gilt to covers (BAB stamps 1 & 14 and 1 & 15), spine lettered directly in gilt, edges gilt, brick-red endpapers; extremities very slightly rubbed; engraved armorial bookplate of Gavin Crookshanks MD (Franks 7434) to title verso, armorial bookplate of William Stirling to front pastedown with his 'Proverbs' bookplate from Keir to rear pastedown, bookplate of Lt. Col. V.S.M. de Guinzbourg to front free endpaper. **£1450**

Second edition, the Stirling Maxwell copy, of these 759 proverbs and 311 enigmas by Cristóbal Pérez de Herrera, social reformer, senior physician to Philip II of Spain, and 'the prince of riddles'.



First published in 1618, this work contains thirteen large emblematic woodcuts, each accompanied by a Latin motto and a Spanish tercet, a dedicatory sonnet, and a series of proverbs or enigmas in verse. The enigmas deal with, *inter alia*, quicksilver, ticklishness, pain, parrots, Añejo cheese, the arquebus, gnats, bookshelves, and the enigma itself, with solutions to each riddle on the facing page (the exception being the final the final *doce enigmas sin comento*, whose answers appear on p. 320).

'The prince of riddles' (Santi, p. 74, *trans.*), Pérez de Herrera (1558–1620) became Philip II's royal physician in 1592 and was previously *Protomédico de Galera*, senior physician of the Spanish Armada, where he witnessed the inhumane working conditions of galley slaves. He founded the Albergue Real, a shelter for the sick, elderly, and homeless (later the site of Madrid's first general hospital), using 16,000 ducats from his own funds, and in 1598 authored the *Discursos del amparo de los legitimos pobres* ('Speeches on the protection of the legitimate poor', the source of ten of the thirteen woodcuts in the *Proverbios morales*). As a result, his proverbs and enigmas are here followed by an impassioned call for social reform – namely through employment for the homeless, the appointment of Justices of the Peace, and the establishment of shelters – as part of his campaign to help the 'genuine' poor.



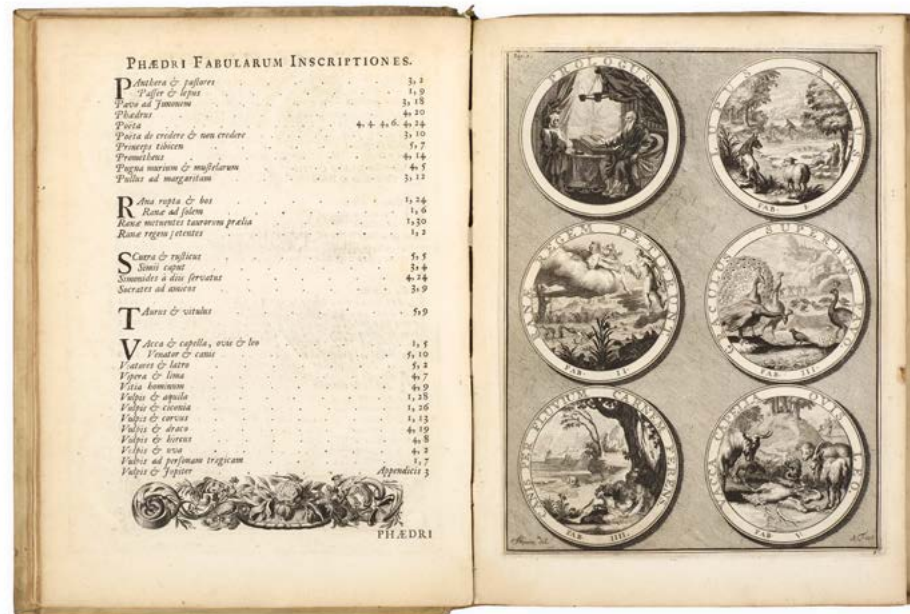
A Fabulous Fabulist

50. PHAEDRUS; David van HOOGSTRATEN, editor. *Fabularum Aesopiarum libri V ... in usum Serenissimi Principis Nassavii ... Amsterdam, François Halma, 1701.*

4to, pp. [xxxii], 160, [84], with large folding engraved portrait of the dedicatee by Pieter van Gunst after Bernard Vaillant and 18 engraved plates by Jan van Vianen (with six roundels per plate); engraved title by Boutats after Goeree printed to *1 (misdated 1601), title-page printed in red and black with engraved vignette, engraved initials, engraved head- and tailpieces; slight marginal dust-staining to engraved title, short repaired tear to inner fold of portrait, nonetheless a very good copy; bound in contemporary Dutch vellum over boards, spine later lettered in ink, edges speckled red; a few slight scuffs and stains, small excision to upper outer corner of rear free endpaper; eighteenth-century engraved armorial bookplate with the French royal arms to front pastedown and eighteenth-century manuscript price code 'bcd: def | —dde'.

£450

A richly illustrated and handsomely printed edition of these fables in the style of Aesop with extensive notes and indices prepared by David van Hoogstraten for the use of the Prince of Nassau, 'the most luxurious among the Dutch Phaedrus editions' (Landwehr, p. 371).



Phaedrus called himself a Roman freedman from the time of the Emperors Augustus and Tiberius; he composed verse fables in the manner of Aesop, though sometimes adding a satirical and political edge. Recent studies have sought to emphasise his originality in his treatment of Aesop's fables, bringing new light onto his creative endeavours; his verses not only feature the stereotypical animals familiar from Aesop (as well as Aesop himself), but also fables set in contemporary Rome. His attitude towards monarchical power is ambiguous, portraying animal kings negatively yet in the two fables that mention Augustus and Tiberius, the emperors are portrayed as perceptive. In one prologue Phaedrus expresses the idea that fables provided a way for the lowly to express themselves without censure or punishment; in another he emphasises their educational intent.



The editor, David van Hoogstraten (1659–1724), was a Dutch physician and philologist. As rector of the Latin school in Amsterdam, he produced numerous scholarly editions of classical texts, though the publication of this work led to an academic dispute with the Swiss Jean le Clerc over the value of vernacular poetry over Latin, known as the Poets' War. It was first issued in 1699 in octavo format, unillustrated; this is the first illustrated edition, with numerous plates and decoration by the notable artist Jan van Vianen (c. 1660–c. 1726), dedicated to the teenaged Prince of Nassau.

STCN 184273005; Cohen-De Ricci 797; Lamb, *Annales Phaedriani 1596–1996* (1998), 96; Landwehr, *Emblem and fable books of the Low Countries* F163.

Choice Trilingual Fables

51. [PHAEDRUS.] KRAUS, Johann Ulrich, editor; Giovanni VENERONI and Balthasar NICKISCH, translators. Favole scelte ... Auserlesene Fabeln ... Fables choisies ... Augsburg, Caspar Brechenmacher for Johann Ulrich Kraus, 1707.

4to, pp. [4], 106, with engraved frontispiece, engraved part-title, and 48 engraved plates (each with two illustrations) by Johanna Sibylla Kraus; without the final blank Dd2; printed in Italian, German, and French in parallel columns, with woodcut initials and ornaments, typographic headpieces; lightly foxed, neat repairs to upper outer corners of first and last leaves, but a good copy; bound in three-quarter brown morocco by Eric Sweet in December 2009 (printed slip tipped in at rear) with speckled paper sides, panelled in pen-and-ink with a printed label to front cover, housed in a felt-lined cloth box with printed label to spine; armorial bookplate of the Earls of Macclesfield relaid to front pastedown with their blind armorial stamp to title.

£550

First edition of the engravings by Johanna Sibylla Kraus to accompany these trilingual fables, loosely derived from the verse fables of Phaedrus.





A member of the De Bry–Merian dynasty of engravers and printers, Johanna Sibylla Kraus (*née* Küsel, 1650–1717) was the niece of the imperial court engraver Matthäus Küsel, the granddaughter of Matthäus Merian the Elder (therefore the niece of Maria Sibylla Merian), and the great-great-granddaughter of Theodor de Bry. Involved in the family business from a young age and publishing her first dated work in 1668, Johanna Sibylla was the most prominent of several sisters and cousins producing engravings in the workshop of her father, Melchior Küsel, and following his death in 1683 married his student and successor Johann Ulrich Kraus. She remained active until her death, with her extensive work introducing a distinctly French taste to one of Augsburg's most prolific printing houses.



The *Favole scelte*, printed in parallel in French, German, and Italian, were devised as a companion to Kraus's earlier set of Aesopian fables by Phaedrus. The first fable is written as if by Phaedrus himself, against those who would despise his fables, and the accompanying engraving depicts him in a rural setting with some of the animals that feature in his tales.

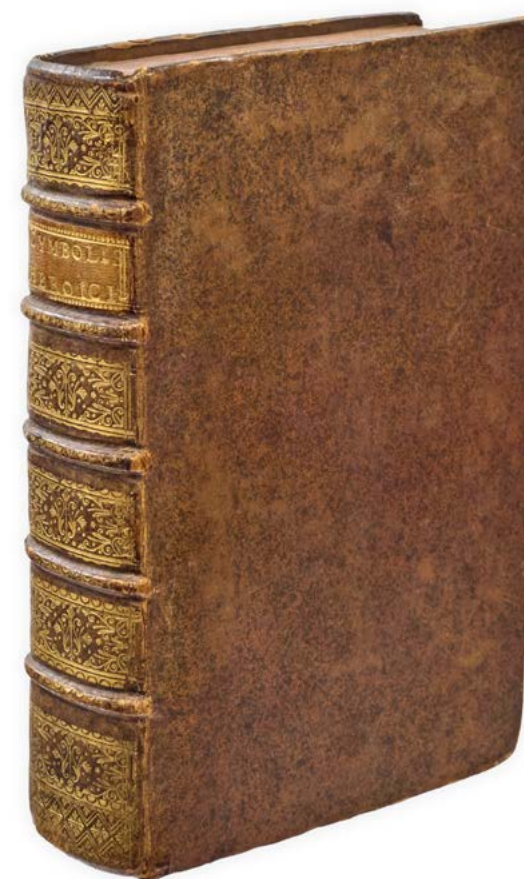
VD18 10854568; cf. Lamb, *Annales Phaedriani 1596-1996* (1998), 170 (1727 printing).

Codes, Clocks, and Cardinals

52. PIETRASANTA, Silvestro. *De symbolis heroicis libri IX ... Antwerp, Balthasar Moretus 'ex officina Plantiniana', 1634.*

4to, pp. lxxx, 480, [30]; without Sss3.4 (index) and Sss6 (colophon); with full-page engraved portrait of Cardinal Carafa, full-page engraved Carafa armorial, a further 7 engravings of arms and genealogies in preliminaries, 281 engraved devices within cartouches, and 13 smaller engraved illustrations, title-page copper-engraved by Cornelis Galle after Peter Paul Rubens, woodcut initials, woodcut head- and tailpieces, typographic music on p. 135; small wormholes to E1-2 (touching a few characters), stain to upper margin of Aaa1, otherwise an excellent copy; bound in early eighteenth-century sprinkled calf, spine gilt in compartments with gilt tan morocco lettering-piece, edges speckled red; ownership inscription 'J.B. De Gheus 1734' to front pastedown. **£850**

First edition of this Jesuit collection of cryptic emblems covering the elements of natural and supernatural life, dedicated to Cardinal Pier Luigi Carafa and written by his confessor, the Roman Jesuit Silvestro Pietrasanta.





Pietrasanta (1590–1647), rector of the College of Loreto, completed the present work whilst accompanying Cardinal Carafa on a pastoral visit to Liège. 'This well-printed emblem book dates from the period when both Catholics and Protestants had realized that this type of book, formerly produced for the frivolous pleasure of courtiers, was equally suitable for the allegorical interpretation of spiritual truths. The frontispiece, as in many books printed by Moretus, is engraved by Cornelis Galle the Elder after a design by Rubens, but the Plantin-Moretus archives reveal that the emblems were evidently originally engraved on copper by artists in the employ of the Jesuit fathers and then re-worked for Moretus between December 1633 and June 1634 by the skilled hand of Andre Pauwels' (*Printing and the Mind of Man*).

The book opens with a detailed Carafa genealogy with numerous family trees, and the text proper includes explanations for the symbolism of medallions and rings (wedding rings, rings in antiquity, sliding sundial rings, and rings which also function as keys), cryptography, coins and medals, the magnetic clock invented by the Jesuit Francis Line (1595–1675; p. 146), along with the *imprese* of hundreds of notable figures, amongst them Plantin and an explanation of his 'Labore et constantia' compass device (p. 382).

Provenance:

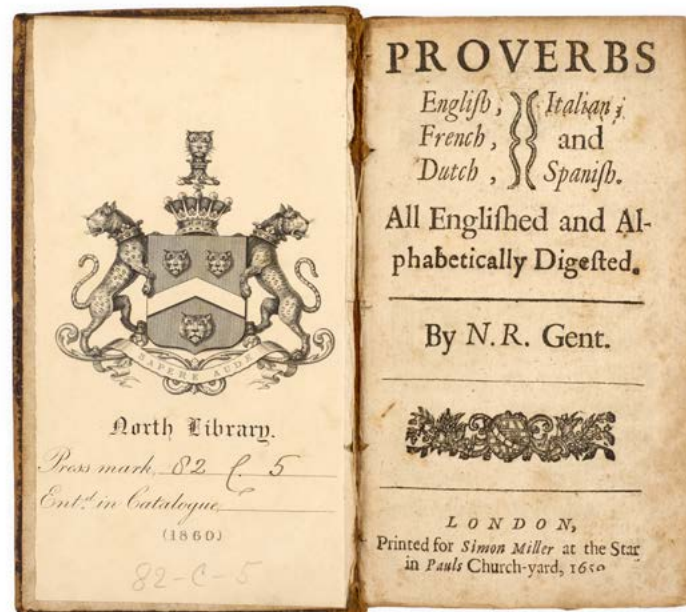
Jean Baptiste de Gheus (d. 1740), seigneur of Steencouter and Schachtelwege, or perhaps his eldest son.

STCV 6667324; USTC 1004022; Landwehr, *Low Countries* 498 & *Emblem and fable books of the Low Countries* 633; Praz, p. 455; *Printing and the Mind of Man: An Exhibition of fine Printing in the King's Library of the British Museum* (1963) 86; Sommervogel VI, 740 no. 15.

'A Rouling Stone Gathers No Mosse'

53. [PROVERBS.] Proverbs English, French, Dutch, Italian, and Spanish. All Englished and alphabetically digested. By N.R. Gent. ... *London, Simon Miller, 1659.*

12mo, pp. [viii], 151, [1, blank], [6, advertisements]; without the final leaf (a longitudinal half-title) as often; woodcut ornament to title-page, woodcut initials and headpieces, the last digit of the date in the imprint not fully inked; light marginal foxing, final quire loose, small chips to final leaf, otherwise a very good copy; bound in contemporary sheep, traces of gilding to spine; rather rubbed; nineteenth-century armorial bookplate of the Earl of Macclesfield to front pastedown, with armorial blind-stamp to first three leaves. £1200



First and only edition of a scarce collection of idiomatic phrases and proverbs, many translated from other languages, with a selection of 114 'Wise speeches and golden sentences' at the end.

The sources are wide-ranging – for example, 'A dwarf on a Giant's shoulders sees farther of the two', an older sentiment but here quoting directly from George Herbert's *Jacula prudentum*, and 'A rouling stone gathers no Mosse', presumably taken from Heywood's *Proverbes*. Age-old saws include 'A chip of the old block', 'I will not buy a pig in a poke', 'One swallow makes not a summer', and 'The proof of the pudding is in the eating'. The speeches and sentences are more substantial, with attributions to Francis Bacon, Plato, Cato, and Henry Wotton.

ESTC R203333; Wing R56; Stirling Maxwell, *Proverbs, Emblems etc.*, p. 75.

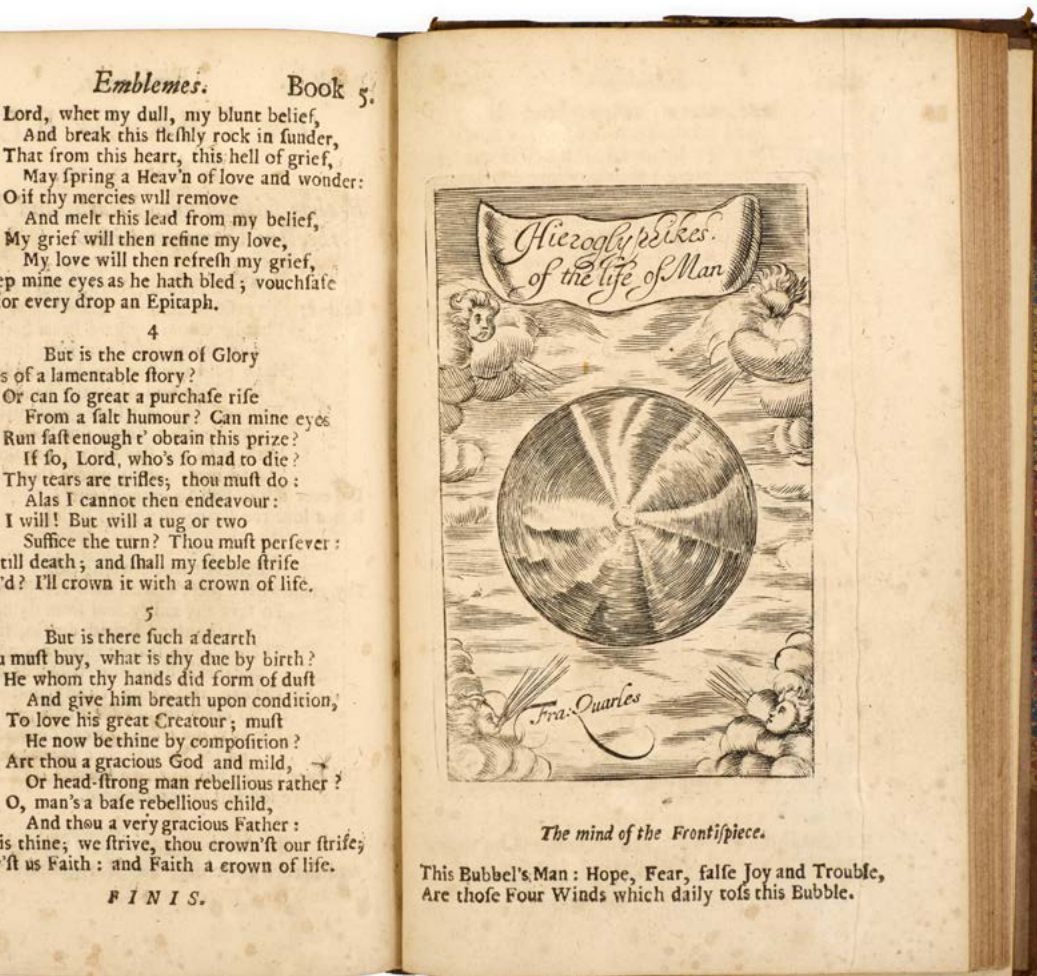
English Baroque Emblems

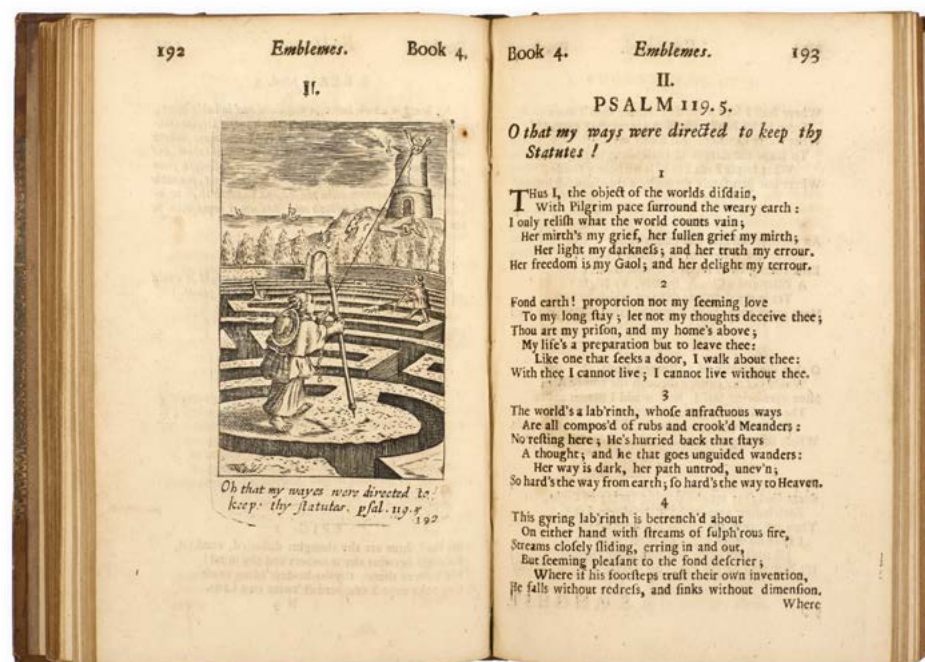
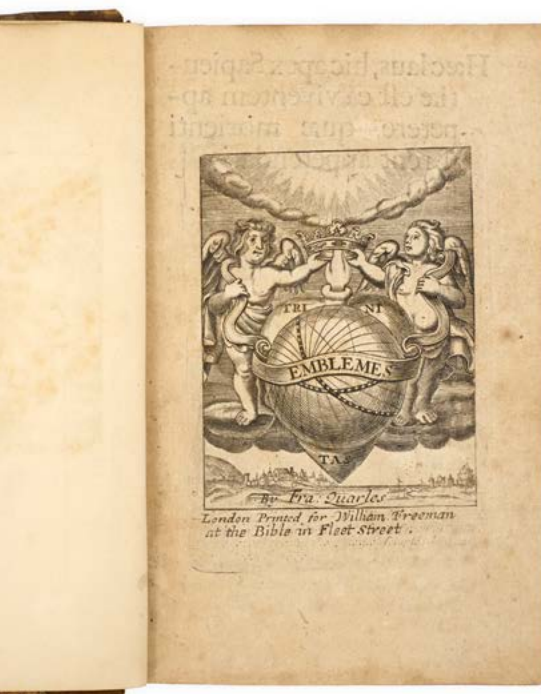
54. QUARLES, Francis. *Emblemes* [– *Hieroglyphikes of the Life of Man*]. London, for William Freeman, [1709].

Two parts in one vol., 8vo, pp. I: [8], 310; II: [5], 322–381, [1]; title and part-title copper-engraved, with 93 copper-engraved illustrations printed in-text (some signed P. Holmes, William Simpson, or F. H. van Houe); occasional light toning or spotting, some staining to final quire, short closed tears to upper inner corners of F1, H1, and L7 (the last touching two characters), Q4 with crease across engraving, but a good copy; bound in early nineteenth-century half sheep with marbled paper sides, spine gilt-ruled in compartments with gilt red morocco lettering-piece; somewhat rubbed, with small losses to corners and headcap; armorial bookplate of William Tooke to front pastedown. **£375**

Quarles' *Emblemes*, 'the work that secured his fame' (ODNB) and popularised the Catholic baroque emblem in Protestant England, issued together with his *Hieroglyphikes*.

Edward Benlowes (1603–1676), wealthy patron and friend to Quarles (1592–1644), furnished the author with two Jesuit model emblems, *Pia desideria* (1624) by Herman Hugo and *Typus mundi* (1627), compiled at the Antwerp Jesuit college, which he had brought home from the Grand Tour. *Emblemes*, first published in 1635, replicates the forty-five emblems from *Pia desideria* in the original order and draws selectively from *Typus mundi*. *Hieroglyphikes*, a work Quarles called 'a second Service' (X2^r) of the same dish as *Emblemes*, was published four years later, in 1639, and comprises a further fifteen emblems on the theme of the ages of man. In 1639, the two works were reprinted and issued in one volume.





Quarles's emblem book occupies a significant place in history of emblem convention, promoting the tenets of Christian life through intricate verse as well as allegorical image. Placing fresh emphasis on the twinned literary and visual arts, 'for the first time the emblem book begins to lay claim to some serious consideration of its merits as literature. Quarles [and his followers] ... saw in their material the potentialities of real poetic form; they were not content simply to describe and interpret the picture before them, but attempted also to base varieties of poetic effect upon it. The poems they produced were lyrical, or dramatic, or narrative, instead of merely didactic' (Freeman, p. 114). Quarles's reinvigoration of the emblem book proved wildly popular, passing through about sixty editions or issues, more than thirty of them after 1800.

Provenance:

William Tooke (1777–1863), lawyer, Fellow of the Royal Society, and President of the Society of Arts, was variously involved in the formation of St Katharine's Dock, the Society for the Diffusion of Useful Knowledge, and University College London. He was the author of several works on, *inter alia*, the poet Charles Churchill, the *Ancien régime*, and the University of London, as well as publications of his own verse.

ESTC N505458 (dating the printing to [1709] from the Term Catalogues); Horden, *Bibliography of Francis Quarles* XV, 11 (dated [1710?]).

Patriotic Paremiography 'Kiss my Arse Kilmarnock'

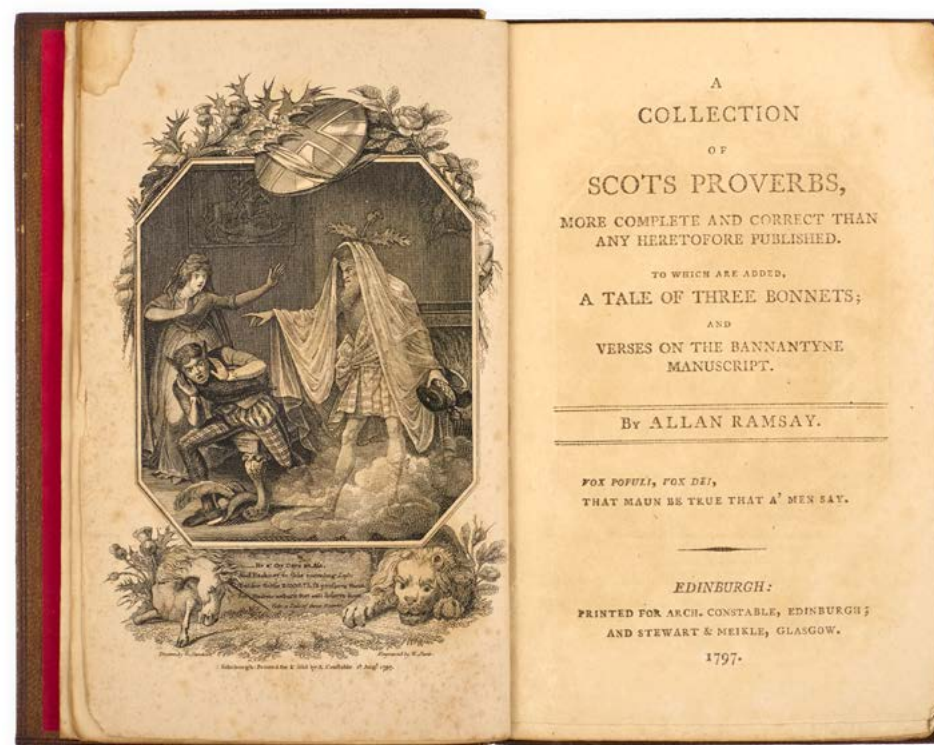
55. RAMSAY, Allan. A Collection of Scots Proverbs, more complete and correct than any heretofore published. To which are added, A tale of three bonnets; and Verses on the Bannantyne manuscript. *Edinburgh, printed for Archibald Constable in Edinburgh and Stewart & Meikle in Glasgow, 1797.*

12mo, pp. 123, [1, blank], with engraved frontispiece by Robert Scott; with half-title; small dampstain to upper outer corner of frontispiece, lightly toned with occasional spotting, nonetheless a very good copy; bound in brown crushed tan morocco for William Stirling Maxwell, with his monograms to covers (BAB stamps 41 & 53), spine lettered directly in gilt, top edge gilt, others uncut; front joint broken, extremities a little rubbed; armorial bookplate of William Stirling Maxwell to front pastedown, label for his proverb library at Keir House to rear pastedown, cloak-and-dagger bookplate of Lt. Col. V. S.M. de Guinzbourg to front free endpaper.

£350

First collected edition of Allan Ramsay's Scots proverbs, printed with patriotic post-Union poems 'Verses on the Bannatyne Manuscript' and 'Tale of Three Bonnets'.

An impresario of early Enlightenment Edinburgh, Allan Ramsay (1686–1758) was a playwright, publisher, librarian, and makar, or Scottish poet, of the Scots revival. A literary forerunner of Robert Fergusson and Robert Burns, Ramsay's work occupies a significant place in the Scottish literary tradition stretching back to the court makars of the fifteenth and sixteenth centuries.



Scots Proverbs, Ramsay's final printed book, was first published in 1737 and had a significant afterlife following the author's death, republished across Scotland and as far afield as Philadelphia throughout the late eighteenth and early nineteenth centuries. The collection gathers a wide variety of proverbs, ranging from the well-known, transliterated into Scots, ('Mony Hands mak' light Wark') to more distinctly Scottish maxims ('It ill sets a haggise to be roasted' and 'Toom pocks will tooly') and particularly local sayings ('Kiss my Arse Kilmarnock, de'il a penny I aw you' or 'Like the bairns o' Falkirk, ye mind naithing but mischief'). The work has been recognised as 'an act of cultural assertion, preservation and reinvention linked to the wider processes by which Ramsay (and indeed later writers) construct[ed] a synthetic post-Union literary vernacular and an assertively patriotic Scots print culture' (Young, p. 19).

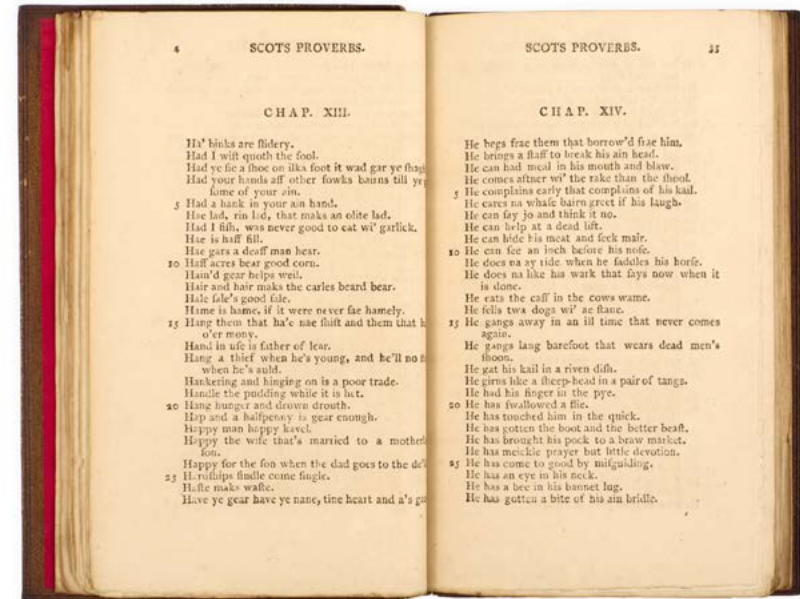
The present collected edition contains two of Ramsay's patriotic post-Union poems, 'A Tale of Three Bonnets', satirising Unionist Scots, and 'Verses on the Bannantyne Manuscript', lauding the important source for fifteenth and sixteenth century Scots poetry from which Ramsay had published selections between 1724 and 1727. The frontispiece by Lanark-born Robert Scott (1777–1841) depicts the tartan-clad characters of the Ghost, Joukum, and Rose from the 'Tale of Three Bonnets' framed by symbols of the Union – the lion and the unicorn, the Scotch thistle balanced by an English rose, and a shield with the Union flag.

Provenance:

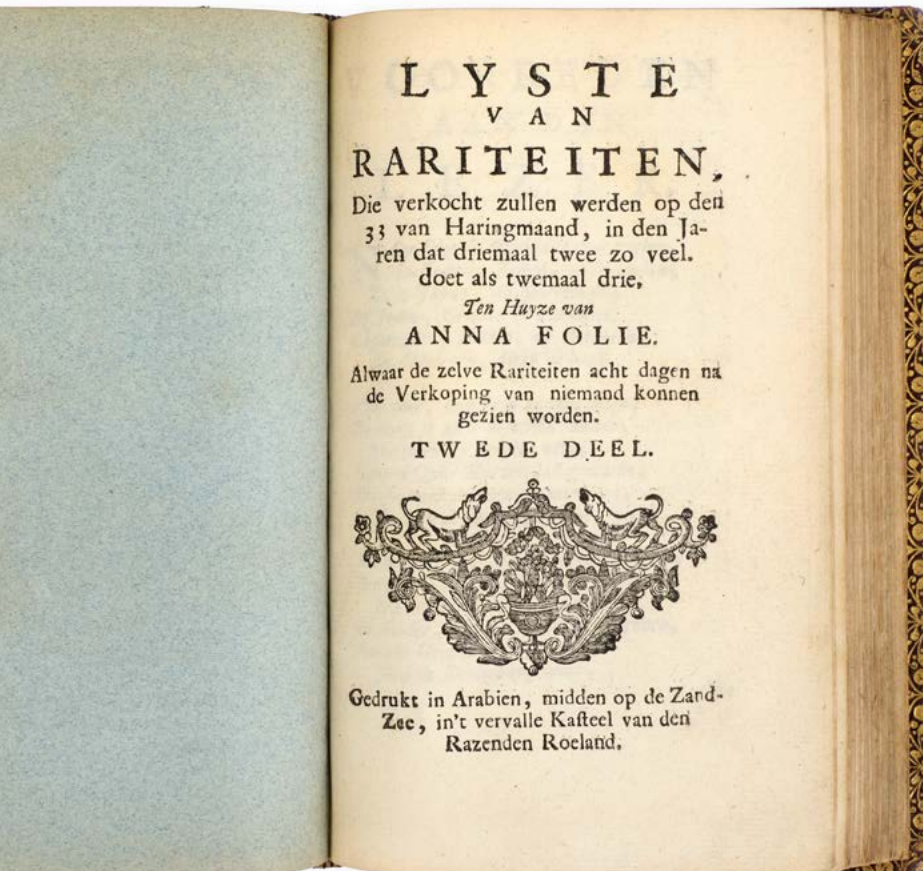
1. Sir William Stirling Maxwell (1818–1878), listed in his *An Essay Towards a Collection of Books Relating to Proverbs, Emblems, Apophthegms, Epitaphs and Ana* (1860), p. 77.

2. Victor de Guinzbourg (1906–1976), a former governor of the National Counter Intelligence Corps Association and a long-serving attaché to the United Nations. A passionate proverb-enthusiast, de Guinzbourg was a founder and Permanent Secretary of the Paremiological Society.

ESTC T143024. See Young, "'The Book of Maybees is very Braid": Ramsay's *Collection of Scots Proverbs* and Enlightenment Print Culture' in *Scottish Literary Review* 10, no. 1 (2018), pp. 19–48.



A Foolish and Fictitious Library



56. [RARITIES AND PROVERBS.] Lyste van Rariteiten, die verkocht zullen werden op den 32 van Bokkem-maand, in den Jaren dat tweemaal drie zoo veel doet als driemaal twee [– op den 33 van Haringmaand, in den Jaren dat driemaal twee zo veel doet als twemaal drie]. Ten Huyze van Anna Folie [– Twede Deel]. ‘Gedrukt in Arabien, midden op de Zand-Zee, in't vervalte Kasteel van den razenden Roeland’ [i.e. Amsterdam?, 1706?]

[bound with:]

Lyste van Spreek-Woorden, op verscheyde voorvallen toepasselyk, door een Liefhebber der zelve by een vergadert. ‘Te Zeg-waardt, by Johannes Silentiarum, in Momus’ [– ‘Gedrukt in de Brouwery van de Weerelt, in de Drukkery van Kakodemus’] [i.e. Amsterdam?, 1706?].

Four parts in one vol., 8vo, *Rariteiten* I: pp. 175, [1, blank], *Spreek-Woorden* I: pp. 48, *Rariteiten* II: pp. [iv], 170, *Spreek-Woorden* II: pp. [2], 173-220, **the *Spreek-Woorden* extra-illustrated with 47 engraved plates of proverbs by Joachim Ottens of Amsterdam** (42 in part I, 5 in part II, each with two images per plate); bound without the half-title to *Rariteiten* part I; woodcut ornament to each title-page, woodcut initials; occasional light marginal toning, a few small stains, but a very good copy; bound in nineteenth-century crushed brown morocco with the arms and monogram of William Stirling Maxwell blocked in blind to covers (BAB stamps 2 & 41), spine lettered directly in gilt, top edge gilt, others uncut; neat repairs to joints; bookplate of William Stirling Maxwell to front pastedown with his Keir bookplate to rear pastedown, bookplate of Lt. Col. V.S.M. de Guinzbourg to front free endpaper. **£5500**

A bizarre series of fictitious auction catalogues of books and objects, the auctions taking place on impossible dates (‘the 32nd of smoked herring month’), followed by collections of proverbs; an extra-illustrated copy from the library of Sir William Stirling Maxwell.

The fictitious auction catalogue is entitled 'List of rarities that will be sold ... at the house of Anna Folie, where the rarities cannot be seen by nobody three days after they have been sold' (*trans.*) and provided with a similarly preposterous place of printing, 'In Arabia, in the middle of the desert, in the ruined castle of raging Roland'. In line with contemporary auction catalogues, some of the books are arranged by size, and the entries are in a mix of roman, italic, and gothic typefaces. Alongside the books are pointless objects, from a bookcase without shelves to a harpsichord without a keyboard.

'De Lapsak der Rechten, door Johannes Perverso, met kopere Platen, 2 voll.'

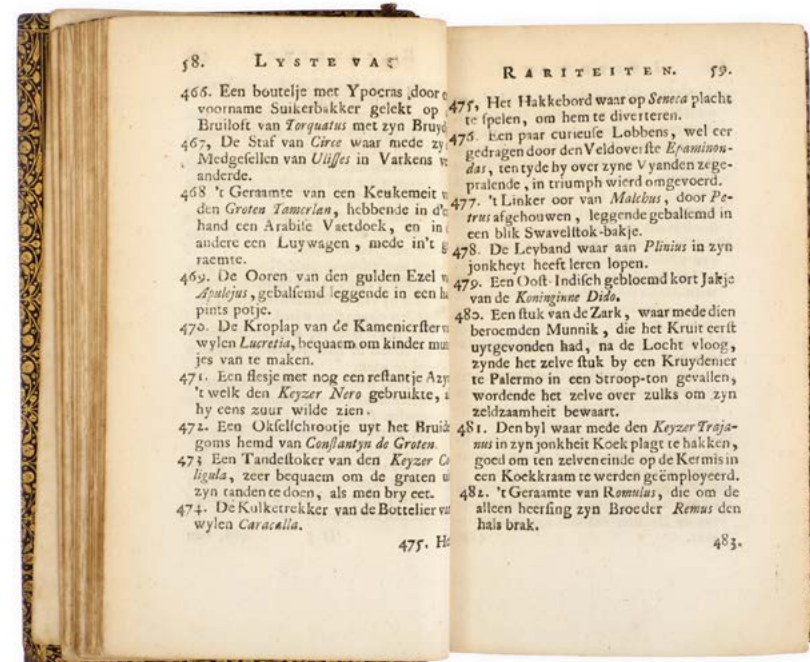
(The Codpiece of the Law, by John Bad, with copper plates, 2 vols.; part II, p. 34.)

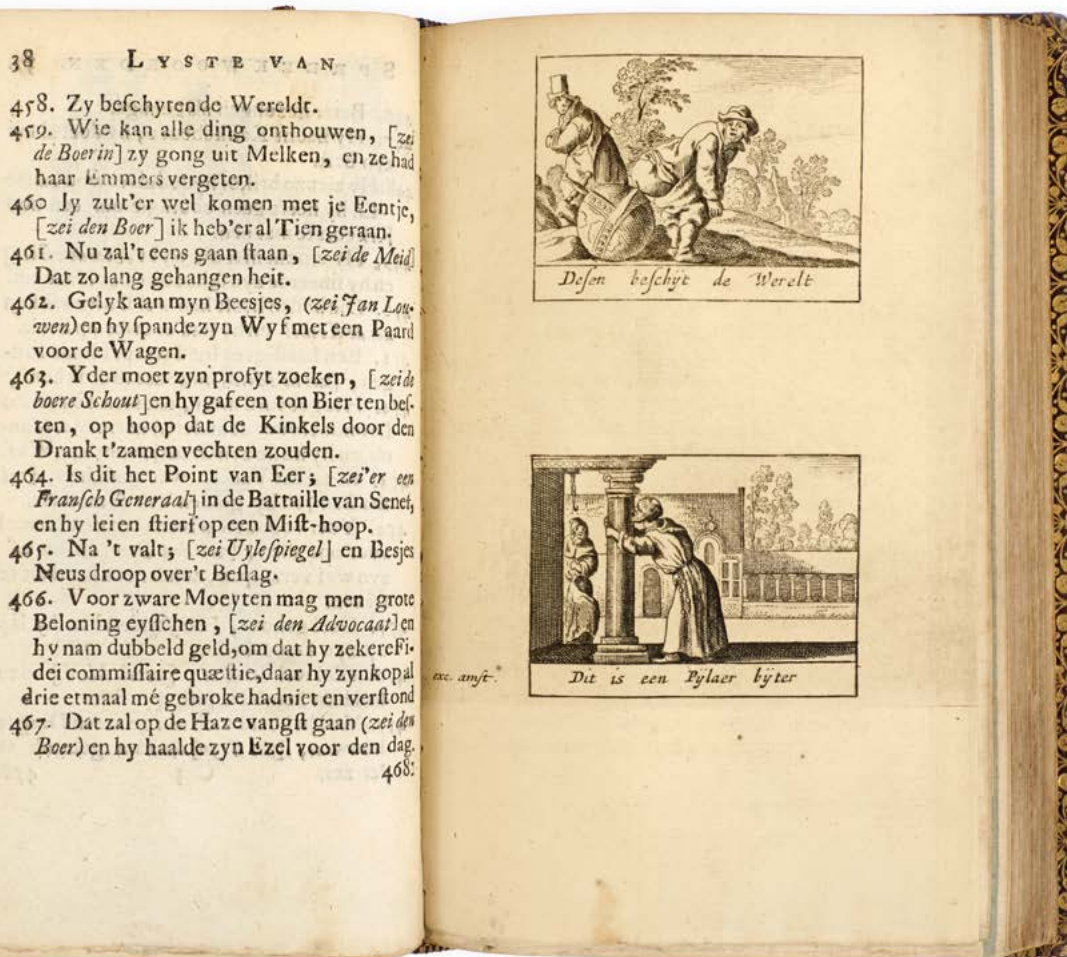
'Der Spekkookkunst van Utopia, in drie Boeken beschreven door Johannes Porkius'

(The art of cooking bacon in Utopia, described in three books by John Piggy; part II, p. 35.)

The catalogues are modelled on Rabelais' Library of Saint-Victor, a parody of a library catalogue which appeared in *Pantagruel*, translated into Dutch in 1682; the influence of Rabelais is further seen by the use of the giants' names within the entries. The text was 'probably a coproduction of some Leiden University students' (Smith & Geirnaert, p. 320), also parodying the (genuine) catalogue of rarities in the Leiden anatomy hall, *Theatrum anatomicum* (1669).

The two parts of the *Spreek-Woorden*, also provided with similarly bizarre imprints, contain more than a thousand proverbs, many of them vulgar or scatological. **This copy has been extra-illustrated with engravings of proverbs, bound to face relevant parts of the text, by Joachim Ottens of Amsterdam.** The plates have been cut from sheets of a series of popular prints, with traces of letters alongside the illustrations which were originally printed in the centre of each sheet of sixteen engravings; only the letters R, S, V, W, and X are visible, though some of the engravings were also on the sheet marked T. The Rijksmuseum in Amsterdam has uncut copies of the T and W sheets, and the Atlas van Stolk has just the T sheet (*Katalogus der Historie-, Spot- en Zinneprenten betreffende de Geschiedenis van Nederland* 2127).





Among the engravings in the present volume, one entitled 'De Geck is Broedts' (The madman is broody, p. 176) shows a man trying to lay an egg, while another clearly illustrates 'Dees beschryt de Galgh' (He shits on the gallows, p. 31).

The 1706(?) date of publication is suggested by STCN; it is likely that the books were printed sometime between 1699 and 1741, and the Rijksmuseum dates the engravings to 1689–1720. A variant with a different woodcut on the title-page was printed at around the same time.

Provenance:

1. Sir William Stirling Maxwell (1818–1878), with his Keir 'Proverbs' bookplate, indicating the section of the library at Keir House in which this book was located (though this volume is not in his 1860 catalogue of proverbs and emblems); his sale, Christie's, 20 May 1958, in lot 801 (to Quaritch).

2. Victor de Guinzbourg (1906–1976) worked in intelligence for the US Army and served on the Military Staff Committee of the United Nations; he was a notable proverb enthusiast and collector.

We have found only one copy in the US (Indiana), and none in the UK; we have traced only three other single sheets of the engravings.

STCN 240550218 (*Rariteiten* part I), 375313095 (*Rariteiten* part II and *Spreek-Woorden* part II) & cf. 240554302 (*Spreek-Woorden*, but with different collation for part II). See Smith & Geirnaert, 'Wieringa – Doedijns – Anna Folie – Van Lennep: Dutch versions of Rabelais's Library of Saint-Victor' in *Early modern catalogues of imaginary books* (2020), pp. 320–348.

Pride and Penitence

57. RICCI, Vincenzo. Geroglifici morali ... Opera nuova, hora mandata in luce sopra molte virtù da seguirsi, e viti da fuggirsi, utile a' Predicatori, Oratori, ed altri studiosi ... *Naples, Giovanni Domenico Roncagliolo, 1626.*

4to, pp. [lvi], 488; 33 large woodcuts depicting allegories of virtues and vices printed within woodcut borders, woodcut initials and tailpieces; some light foxing to first two quires with a few scattered spots elsewhere, marginal damp-staining to last few leaves, otherwise a very good copy; bound in nineteenth-century calf-backed boards with marbled sides and vellum tips, spine gilt and lettered directly in gilt, edges sprinkled red; a little rubbed; ink stamp 'J. Parisi' to title, seventeenth-century note 'Giuseppe Nocita' (?) to p. 384. **£2000**

Uncommon first edition of this work intended for the use of priests and scholars and inspired by Cesare Ripa's highly influential *Iconologia* (1593), providing two hundred iconographical descriptions of personified vices and virtues and illustrated with thirty-three large woodcuts.





Dedicated to Francesco Boncompagni, named Cardinal deacon of Sant'Eustachio and Archbishop of Naples in 1626, Ricci's 'moral hieroglyphs' follow Cesare Ripa in the alphabetical structure of the volume and the style of descriptions accompanying each allegorical figure; unlike Ripa's *Iconologia*, however, the *Geroglichi morali* are firmly grounded in Scripture, adding such figures as 'Vittoria di Santa Chiesa', 'Onnipotenza di Dio', 'Dio Incarnato', 'Predestinazione', 'Battesmo', and 'Eucharistia'. While Ripa represented 'Accidia' (Sloth) as an old woman holding a rope – symbolising the inability of the slothful to escape their vice – and a snail or turtle, Ricci's Sloth appears here in moth-eaten clothes, her head resting in one hand while the other clutches a rosary, abandoned books strewn on the ground.

Library Hub finds only one copy in the UK (V&A).

USTC 4006730; Landwehr, *Romanic* 617; Praz, p. 470. Maniaci, 'Predicazioni per immagini di Fra Vincenzo Ricci da San Severo e la fortuna artistica dei *Geroglichi morali* (Napoli 1626)' in *Rivista di letteratura religiosa italiana* (2024), pp. 65–79.



d'vna nuuola. Imp. IV.

h'è l'ottauo stellato, e' pianeti sono
saffo luoco, hauendo ogai pianeta
tella planetaria, credendo esser dif-
dalle stelle, tanto minori, quanto
ori, com'altre de' segni del Zodia-
nella strada Eclictica, appellata da
rologi, campeggiano, per cui il Sole
pre ruotando, e le dodici sono i me-
leci anche cotai segni, in ogni mese
quei costeggia, rigetando qua giù
uers' insù, secondo la diuersità di
signi; Quindi nel mese, che
intorno al Leone, così appellato,
si come tal fiera è indomita, e
e infellonisce, si parimente all' ho-
le, è si crudele, mandando à noi bru-
simi rai. Mor in quel tempo il R è de'
insuile differentemente da gli altri
come è già a tutti noto, stanno gli
ini per tal concorso sbattuti, e a mille
malageuoli foggetti, hor intie que-
e già dette sono lunge da noi, e così
ollono esser veduti, nè facilmente in-
ome tal' hora (come si diuol d'auzi)
n couerti da qualche tela di nubes,
asconde a gli occhi de' mortali belà si
e, si gradita. *Pulchritudinem regit.*
ia al Signore, che fian fatti degni di
con gli occhi della mente, e godere
volontà quel, che crediamo per fede,
do altri all' hora, e vedendo l'am-
de' Cieli, la belude delle stelle, ha-
conterza de' moti, e de' concorsi lo-
ome quelli corpi inferiori si regolata-
venghino da quei superiori gouerna-
ti, e come il flullo, e riflusso del mare
aggiunato da loro, o pur addiucghi
ro secreto della natura, e se le piogge
uno originamente da quello, o d'al-
me da' vapori tratti dal sole da que-
ra, o pure le fiumi traggan l'origine
el vassillimo corpo, o dalle minie
lline dell' antica madre, piaccia al Si-
e, come diceuamo, n'abbiam cert-
zza, hauendo, e gustando que' beni in-
del Cielo, in cui virtualmente di tutte
e cose si contiene la caggione, e' fa-

IL GIARDINO.

Impresa V. Cometa B. V. sia madre, e figli di Dio.



Si diuisano gli elogi, e s'appresentano i panegirici famosi della Vergine, com'ella
sia madre con special prerogatio, e figlia insieme dell' eterno Signore, per lo che
ogni altra creatura lo cede, le porge la palma, e dee recarle il vanto.

PROEMIO.

Vaga pompa mostra gratio-
lo Giardino, coronato da
ricca corona di mura, fatto
raguardare da dritta stra-
da, & ampie, ricoperto da
gratiosi pergolari, reso ri-
dorno da molta varietà di piante, e arrie-
chito in prima da' bei rolai, freggiati al-
tri da candidi ricami, che fan veduta di fini
adamaoti, e altri da fiammeggianti Rubi-
ni, che tal fimbriano quegli insottati parti,
tinti col sangue della gran Oca d'amore,
fornito poscia dal profumato nardo, dal

vago rosmarino, dall'odorato balsamo, e
abellito da cortine di gessomini, che con
belle diuise a torte rendono le spalliere di-
inornos, quinci panoneggianti da vnde la-
ti gli a ti Pini, i dritti Abbecci, le sacre pal-
me, i lugubri Cipressi, quindi dall' altro
con ogni giusta ordinanza campeggiano le
belle, e verdeggianti oliue, i folleuati Pla-
tani, i coronati Cedri, e per compir la va-
ghezza di sì real diporto, in altra parte fan
pompa gli ameni faggi coll' ombrose
quercie, che non certo ve luto fanno di com-
munal belade, mà di quella degna per
girui a' sollazzi i più gran Signori, e per
render compito in tutto il luogo, e di va-
ghezze.

Imprese del Ricci. Parte I.

Counter-Reformation Emblems

58. RICCI, Vincenzo. Sacre imprese ... nelle quali in particolare si tratta delle grandezze, & eccellenze della Beatissima Vergine; della Divinità di Christo ... e di altre materie fruttuosissime ... Venice, Francesco Baba, 1654.

4to, pp. [viii], 343, [1, blank], [24]; title with engraved IHS device, woodcut initials, woodcut head- and tailpieces, engraved illustrations; quires Mm–Pp rather browned, paper-flaw to foot of Qq2 (affecting catchword), but a very good copy; bound in contemporary southern Italian vellum, manuscript lettering to spine, sewn on 3 tawed thongs laced in; pastedowns somewhat stained with a few inconsequential losses. **£2500**

First edition of Ricci's very rare emblem book, 'necessary to all preachers, and of great profit for teachers of literature' (title, *trans.*).



The Franciscan preacher Vincenzo Ricci had previously published two other emblem books, *I geroglifici morali* (Naples, 1626) and *Descrittioni e discorsi* (Naples, 1631), both of which used iconography to reinforce Counter-Reformation religious ideas, following the example of Cesare Ripa's secular *Iconologia* (1593), and with a similar influence on artistic motifs. 'The works printed by Capaccio and Ricci ... are witness to the richness of visual stimuli, represented through images or expressed in preaching to the Neapolitan people: a complex local substrate of symbols, on which the "global" iconographic discourses of the Spanish monarchy could hang' (Mauro, p. 244, *trans.*).

Although printed in Venice, Ricci was a native of San Severo in northern Puglia and he dedicated his work to Gianfrancesco di Sangro, Prince of San Severo (1633–1698); ICCU locates no copies outside southern Italy.

We have not located any copies in the US and only two in the UK (British Library, V&A).

USTC 1719362; Landwehr, *Romanic* 618; Praz (2nd ed.), p. 470. See Mauro, *Spazio urbano e rappresentazione del potere* (2020).

Multilingual Emblems in *Civilité* The Stirling Maxwell–Dunn Copy

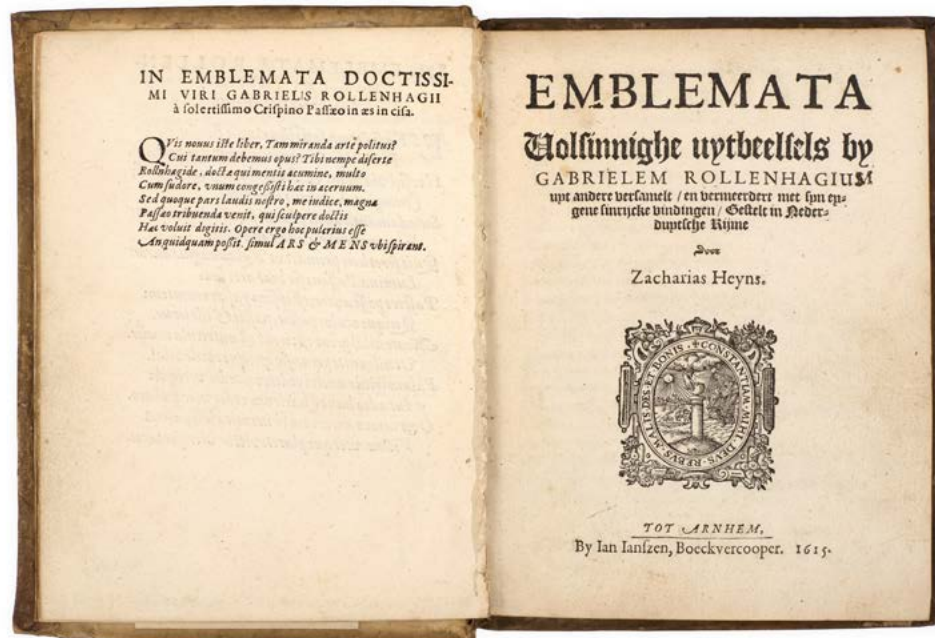
59. ROLLENHAGEN, Gabriel; Zacharias HEYNS, translator. *Emblemata volsinnighe Uytbeelsels* by Gabriele Rollenhagenium uyt andere versamelt, en vermeerderd met syn eygene sinrijcke Vindingen, gestelt in Nederduytsche Rijme ... *Arnhem, Jan Jansson, 1615.*

Part one only (of two), 4to, pp. [32], with 98 (of 100) engraved plates; without plates 4 and 6, several plates and leaves evidently supplied from various copies; title printed in roman and gothic letter with a hand-stamped correction at end of third line (S to M), woodcut printer's device to title, text printed in roman and *civilité*; some light toning and dust-staining, damp-staining to upper margins of plates 10 and 11; bound with quires A–B⁴ of Rollenhagen's 1611 *Nucleus emblematum selectissimorum* (see below); a very good copy recased in seventeenth-century vellum over boards, arms and monogram of Stirling Maxwell blocked to covers in blind (BAB stamps 2 & 19), nineteenth-century red gilt morocco lettering-piece to spine; boards a little worn; inscription to head of Latin engraved title 'Le Chat pre de Lorate'(?), letterpress book-label (by the Kelmscott Press) of George Dunn to front pastedown.

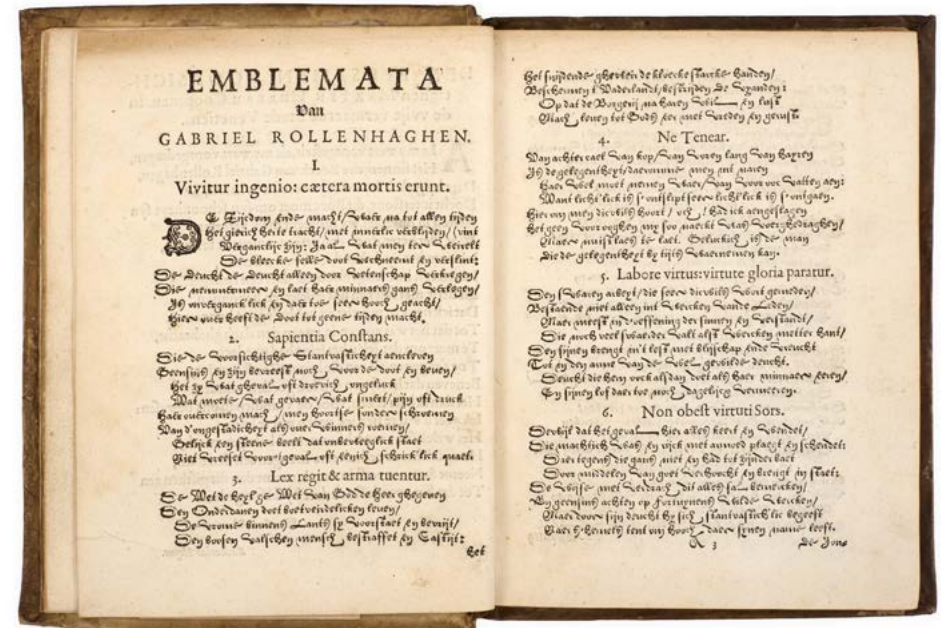
£750

The first part of the first Dutch translation of Rollenhagen's *Nucleus emblematum selectissimorum*, attractively printed in *civilité* with fine engravings by Crispijn de Passe, bound with the preliminaries of the Latin first edition.





Gabriel Rollenhagen (1583–1619) first published his *Nucleus emblematum selectissimorum* in 1611, containing one hundred copper-engraved emblems with mottoes in Latin and distichs in French, Greek, Latin, and Italian; a second part, with another hundred emblems, was published in 1613, though he states in the preface that he had actually composed five hundred in all. The present Dutch verse translation is the work of the printer, bookseller, translator, and poet Zacharias Heyns (1566–1630), who would publish his own book of emblems, *Emblemata, emblemes chrestienes et morales*, in 1625. Rollenhagen's emblems, masterfully executed by Crispijn de Passe the Elder, imbue familiar phrases with novel iconography: in emblem 18, for instance, he 'passes on exactly the same prudent advice as Alciato does in his 'Maturandum' emblem, but applies a new device', replacing the remora and arrow with the butterfly and spider (Manning, pp. 80-1). De Passe's engravings would later be adapted by George Wither in his 1635 *Collection of Emblemes, Ancient and Moderne*.



The Dutch translation omits the prefatory material of the Latin edition, which a later owner decided to have bound into this copy. This omission was evidently noticed by several early readers, as we have traced other copies of both the Dutch and French translations similarly bound with the Latin preliminaries (or parts thereof). These two quires, containing sonnets and epigrams in praise of the work and Rollenhagen's dedication to Christian Wilhelm, Archbishop of Magdeburg, exist in at least two distinct settings; both, however, have an engraved portrait printed to A2^r, here blank. An ink note pasted to the verso of the *Nucleus* title indicates that it was purchased at the public library of Sarthe, with the authorisation of the prefect, on 11 January 1808.



Provenance:

1. Sir William Stirling Maxwell (1818–1878), likely responsible for the assembly of this volume's various parts. This title does not appear in his 1860 catalogue of proverbs and emblem books.
2. George Dunn (1865–1912), of Woolley Hall, near Maidenhead; his second sale, Sotheby's, 2 February 1914, lot 1560 (£2 4s to Leighton).

We find four copies in the US (Berkeley, Getty, Huntington, NYPL) and two in the UK (Glasgow, UCL).

Emblemata: USTC 1036028; cf. STCN 04407039X & Landwehr, *Low Countries* 574 (both for both parts); Praz, p. 477. *Nucleus emblematum*: STCN 057256853; USTC 2041828; VD17 14:076347B; Landwehr, *Germanic* 510 & *Low Countries* 573. See Manning, *The Emblem* (2002).

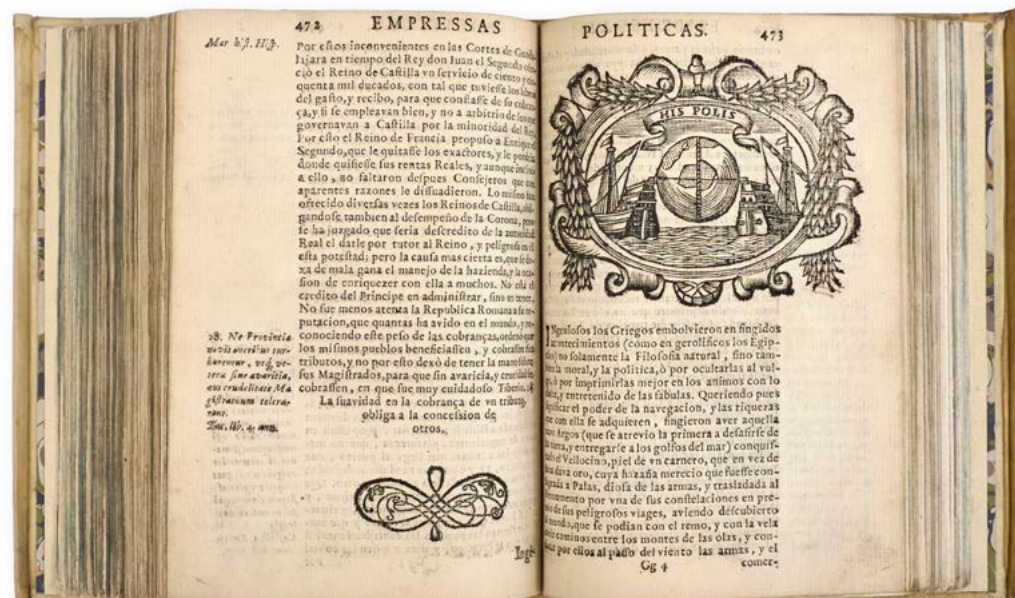
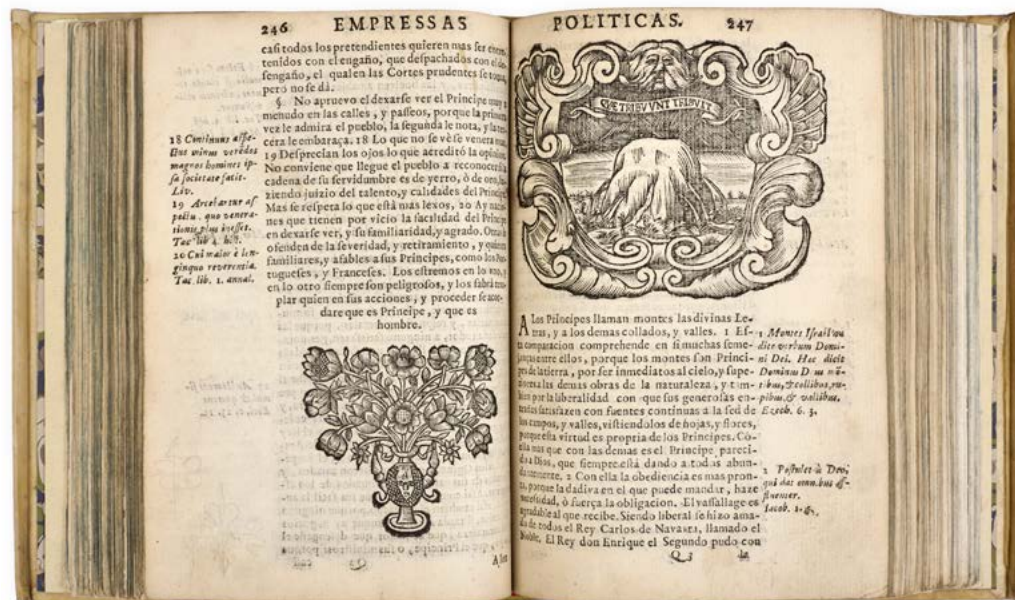
Emblems of Diplomacy

60. SAAVEDRA FAJARDO, Diego de. *Idea de un Principe politico christiano, representada en cien empresas.* Va enmendada en esta quarta impression de todos los yerros que avia en las otras ... *Valencia, heirs of Crisóstomo Garriz, for Bernardo Noguès, at the cost of Mateo Regil, 1656.*

4to in 8s, pp. [xvi], 240, '243-694' (i.e. 241-692); with 103 woodcut illustrations after Jan Sadeler, woodcut arms of Mateo Regil to title, woodcut initials and tailpieces; lower margin of title-page neatly repaired (touching a few characters of imprint), a few skilful marginal repairs elsewhere (touching a few characters to N7 and partially obscuring a few words to Qq3), otherwise a very good copy; bound in modern vellum over boards with old spine-piece and sides relaid, spine lettered in ink with later paper label, remains of ties to fore-edge, marbled endpapers, edges formerly stained blue; housed in a black morocco-backed pull-off box with marbled sides, spine lettered directly in gilt; ownership inscriptions of 'And. Grant' to title-page and ¶2, contemporary annotations to pp. 348 and 501 with marginal markings and underlinings in the same hand, early inscriptions to final verso. **£750**

Fourth Valencian edition of 'the most remarkable treatise of political devices for the use of a prince' (Praz), illustrated with numerous woodcut emblems.





The *Empresas* first appeared in 1640 at Munich, where Saavedra Fajardo (1584-1648) was serving as a diplomat, and most of the subsequent editions were based on the 1642 Milan edition. These early editions had engravings by Jan Sadeler, which were then copied for the Valencia editions (first 1645) as slightly crude woodcut illustrations. The final emblem, 'Ludibria mortis' (The games of Death), accompanies a poem directing the virtuous prince to prepare for death. The book was dedicated to Balthasar, the only son of Philip IV, and evidently intended for his instruction; he died in 1646, aged sixteen.

Saavedra Fajardo composed his book of statecraft during the chaos of the Thirty Years' War, which had led to his posting to the court of Bavaria in 1633 to represent Spanish interests. He saw first-hand (and surely contributed to) the machinations and dissimulations of diplomats which eventually led to the Peace of Westphalia, though he died shortly before it was signed. He pursued an anti-Machiavellian stance in this work, attempting to promote peace as the bringer of prosperity and power, not military strength, and emphasizing the importance of God's laws and Christian morality to his prince.

The first woodcut, at the start of the preface, depicts a printing press, with the motto 'From smoke into light' (*illustrated opposite the Bibliography*).

Provenance:

The contemporary annotations refer to the visit of Don Lorenzo Santos de San Pedro, a Castilian court official, to the judicial court in the Canary Islands (he was appointed in 1667).

Palau 283447; USTC 5063199; Campa, *Emblemata Hispanica* SX16; Praz, p. 483; cf. Landwehr, *Romanic* 658 (1660 Valencia printing).

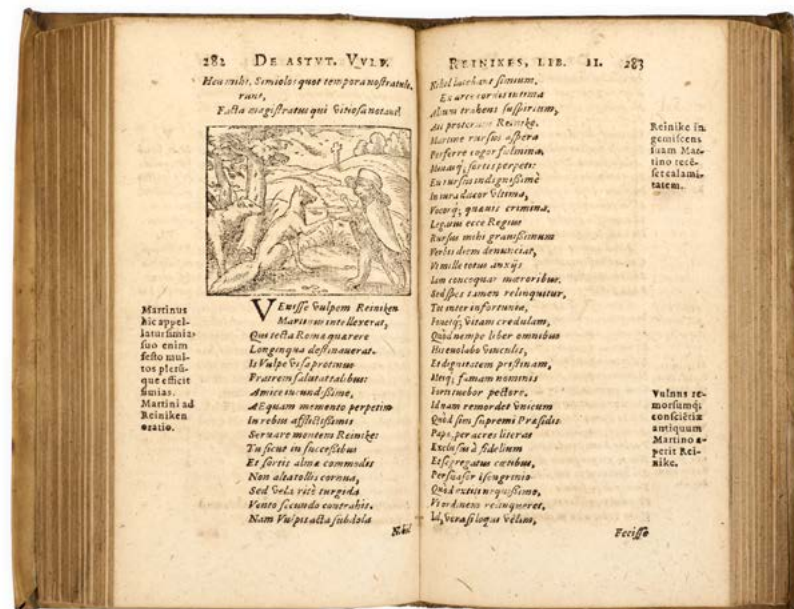
Reynard the Fox in Silesia

61. SCHOPPER, Hartmann, *translator*. *Speculum vitae aulicae. De admirabili fallacia et astutia vulpeculae Reinikes libri quatuor, nunc primum ex idiomate Germanico latinitate donati, adiectis elegantissimis iconibus, veras omnium apologorum animaliumq[ue] species ad vivum adumbrantibus.* Frankfurt, [(colophon:) Nikolaus Basse], 1595.

12mo, pp. [xx], 465, [17], [2, blank]; woodcut device to title-page, 57 woodcut illustrations (several signed 'A' or 'IA', that on p. 20 upside-down); very lightly toned with the occasional spot, nonetheless a very good copy; bound in contemporary vellum, yapp fore-edges, spine lettered directly in ink; acquisition inscription to title 'Sum Christophori | Rumbaum. Emi | Francf. 7 [...] arg. | Ao 1606' and front cover lettered 'CRIS | 1606' in manuscript (see below), subsequent ownership inscriptions to 'B Schmolck | 1721', 'M. Benjamin Gotlob | Schmolck', and 'THatfield | Manch^e 1817' to title, bookplate of Allan Heywood Bright to front pastedown, eighteenth-century bibliographical notes by Schmolck to front free endpaper. **£850**

Fifth and final edition of the first Latin translation of the adventures of the trickster fox Reynard (or Reineke), translated from the German and illustrated with fifty-seven woodcuts by Jost Amman and Virgil Solis.

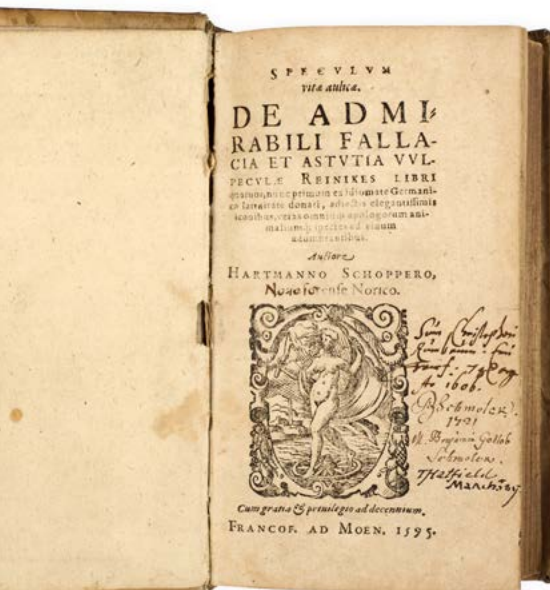
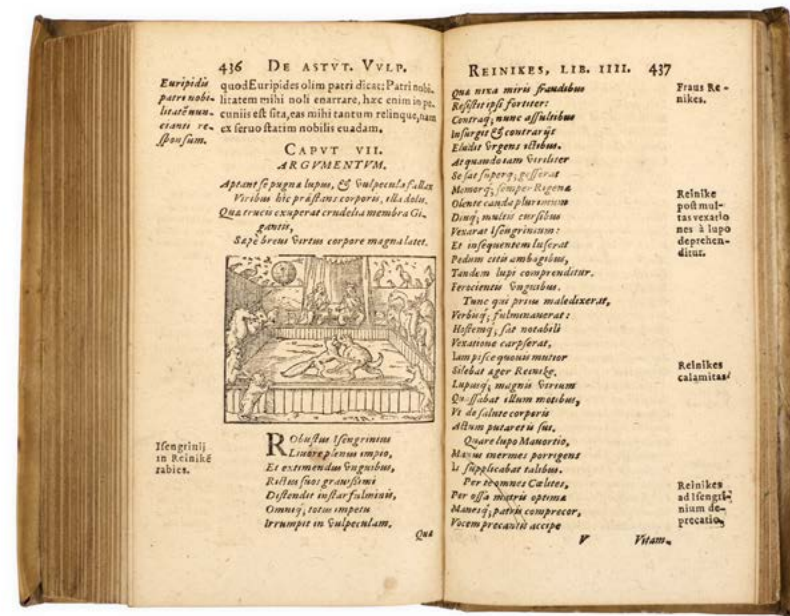
First printed in 1567, Schopper's (1542–after 1595) translation is based on the anonymous High German version of 1544, itself adapted from the medieval Low German folk epic first published at Lübeck in 1498 as *Reynke de vos*. The story of Reynard – incorporating a clever folk hero who outwits his enemies, and a misinformed king (a lion) who is tricked by the conniving fox – proved immensely popular for centuries, praised by Martin Luther during his lifetime as a mirror of society, and later adapted by Goethe.



Amman's rather violent woodcuts depict a cat beaten by a band of women, an attempted drowning in a well, Reynard devouring his prey, and bears armed with swords. Schopper's Reynard coolly slays enemies and innocents alike in an atmosphere filled with 'beastly *Landsknechts* wielding mysterious weapons and swearing oaths of military glory', elements likely drawn from the translator's own life (Schouwink, p. 185). Expelled from both Heidelberg and Freiburg, Schopper fought for Maximilian II (to whom this work is dedicated) against the Turks in 1565, the year he commenced his translation. After experiencing abject poverty and a near-fatal fever in Vienna, he was taken in by Johann Cuipius, who encouraged him to complete the translation upon his return to Frankfurt.

Provenance:

1. The inscription 'Sum Christophori Rumbaum' and the initials 'CRIS' to the front cover likely point to the Silesian physician Christoph Rumbaum (1555–1605), from Jauer (now Jawor) near Breslau (Wrocław), who published medical works as 'Christophorus Rumbaum jauranus silesius'. It may, however, be a son or relative, as the inscription is dated '1606'; the book was, in any case, later in the neighbouring town of Schweidnitz (Świdnica).



2. Benjamin Schmolck (1672–1737) was a Lutheran theologian and hymn writer in Schweidnitz (Świdnica), and his son M. Benjamin Gottlob Schmolck (1708–1758) a deacon in the same town.

3. T. Hatfield of Manchester.

4. Allan Heywood Bright (1862–1941), Liberal politician and bibliophile.

VD16 R 1016; USTC 694321. See Schouwink, 'Hartmann Schopper's Latin *Reinike* of 1567' in *Reynard the Fox* (2000).

Jesuit Emblems as Street Art

62. [SOCIETY OF JESUS.] Af-Beeldinghe van d'eerste Eeuwe der Societeyt Iesu voor Ooghen ghestelt door de Duyts-Nederlantsche Provincie der selver Societeyt. *Antwerp, Plantin, 1640.*

[with:]

GERARDI, Antonio. Verhael vande solemnele Feeste gedaen door zyne Eminentie den Heere Cardinael Antonius Barberinus ... inde Kercke van het Professen Huys der Societeyt Jesu binnen Roomen ... *Brussels, Lucas van Meerbeeck, 1639.*

Two works in one vol., 4to, *Af-Beeldinghe*: pp. [viii], 712, [8]; with 104 copper-engraved illustrations (of which one full-page) by Cornelis Galle, title-page copper-engraved by Natalis after Dipenbeeck, woodcut initials and tailpieces; title a little worn at edges, closed paper-flaws to upper outer corner of P2 and to lower margin of T4, a few small stains or spots, but a good copy; bound in contemporary mottled sheep, spine gilt in compartments and lettered directly in gilt, edges speckled red; somewhat rubbed, front joint cracked, endcaps chipped; seventeenth-century manuscript notes to front pastedown, inscription 'WB [...] 1737' to front pastedown; *Gerardi*: pp. 18, [2, blank]; woodcut initials; stab-stitched in purple wrappers and pasted to the rear endpapers; inscription 'Coll. Soc^{us} Jesu Brugis' to title.

£650

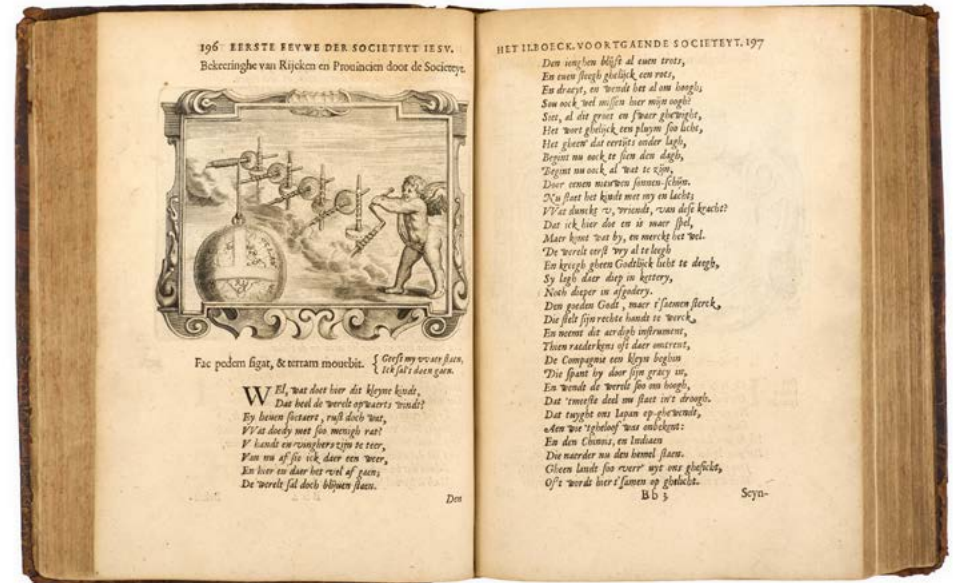
First Dutch edition of this richly illustrated volume commemorating the first century of the Society of Jesus, the preeminent monument of the Jesuits' prolific output of emblem books, with engraved emblems by Cornelis Galle.





First published earlier in the same year as *Imago primi saeculi Societatis Jesu*, the text gives an impressive account of the missionary activities of the Jesuits in all corners of the world during their first century. When published 'critics accused the Society of hubris, and some cautious voices from within the order itself expressed misgivings about the boastful tone of the work. But what made the *Imago* such an adept propagandist flourish was the fact that it was based on an irrefutable reality: that for the young Society of Jesus, as one illustration in the *Imago* put it, *unus non sufficit orbis* – one world was not enough' (Wright, p. 43).

The work was conceived and edited by Jean Bolland (1596–1665) in response to a plea issued by Jean de Tollenaer, the Jesuit Provincial of Flanders, for ideas to mark the centenary of the Society receiving papal approval in 1540. Bolland devised the mixture of text, poems, and emblems, in six books tracing



the birth, progress, works, sufferings, and glory of the Society, the final book being devoted to the province of Flanders. Composed and printed within the space of eight months, the *Imago* was translated into Dutch and slightly abridged by Laurentius Uwens.

It has been estimated that the Jesuits were responsible for about a third of the emblem literature published in the early modern period. With their strong educational and missionary drive, they fully embraced the genre and divided it into 'three major categories ... the spiritual, the didactic and the heroic (individual or collective). These three categories in fact outline the three main fields of application of Jesuit emblematics: spirituality, teaching, and celebratory spectacles ... The most representative monument in book form of this humanist practice of the emblem is without doubt the famous *Imago primi saeculi Societatis Jesu*' (Dekoninck).

The emblems – which were not only engraved for publication in the *Imago* but were also painted and displayed around the streets of Antwerp during the centenary festivities – are each accompanied by a caption in Latin and its Dutch translation as a two-line rhyming epigram. They include scenes of nature and everyday life; a cherub plays a harpsichord (p. 394), a printmaker operates his press (p. 398), and a gardener prunes a vine (p. 142). Archimedes holds a mirror to reflect the sun's rays to set fire to a ship (p. 510) and an apothecary grinds herbs in a pestle and mortar (p. 262). The Jesuit missions to Asia feature on pp. 512-515.

The pamphlet pasted to the rear endpapers is an account of the service held in Rome, officiated by Urban VIII's nephew Antonio Barberini, to commemorate the centenary of the Society. **We find only one copy in the UK (CUL) and none in the US**, and in Europe only two copies, at the royal libraries of Belgium and the Netherlands.

Af-Beeldinghe: STCN 311715540; STCV 3114433; USTC 1001629; Landwehr, *Low Countries* 265 & *Emblem and fable books of the Low Countries* II; Sommervogel I, 1626. *Gerardi*: STCN 410913812. See Dekoninck, 'Jesuit emblematics between theory and practice' in *Jesuit Historiography* (2017), online; Wright, *The Jesuits* (2004).

262 EERSTE EEUWE DER SOCIETEYT IESV.
Oeffeninghen der Societeyt.



Causas mille salutis habet. { Raedt
Voor quacdt.

Den apo-
teker
spreeckt.

Mijnen winkel staet hier open,
Offer iemandt iet wou kopen,
Offer een Doctoren brief
Hier quam soecken sijn gherief.
Want al wat doet Heeren schrijven,
Moet ick hier gheduerigh vrijuen,
En ick stamp heel uren lanck
Dickwils maer om eenen dranck.

Qualijck

HET III. BOECK. WERCKEN

Qualijck beester iemandt
Of hy komt mijn droghen
Wie mijn apoteeck
Vindt versonds dat he
Want ghy siet, ick hebbe
Kruyden, saluen en sirop
Vortels, poeyers, sp
Twintigh doosen op een
En dan heb ick mijn co
Qualijck doen se die de
Hier haelt een benau
Goey tisanen voor d
Besuar-steen, soo sy bem
Die doet het senijn uyt
En triakel, mithrida
Somma, troost voor a
Kortsen, teeringh, wate
Mooten door haer kracht
Iae ick drijf de siecke
Schoon ghy hadt een
Doch al kan ick 't lichaem
Dickwils sou het hert n
Datmen gheenen win
Daermen sielen maech
Dan, Gods lof, daer zij
Die eerst onsen pols gaen
En nae dat de quael
Schicken sy hun me
Heeft Loiola niet ghe
Die een ander had ver
Soo dan hebby pijn of
Brengh hier wpen

Eternal Life as a Prize for Grammar

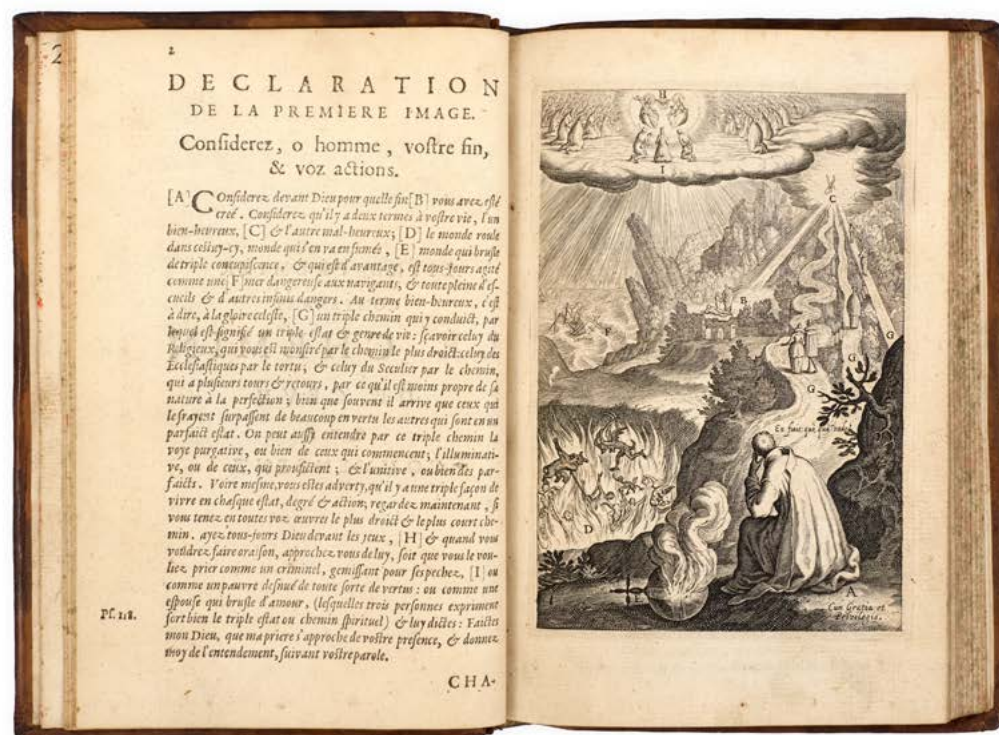
63. SUCQUET, Antoine; Pierre MORIN, translator; Boetius à BOLSWERT, illustrator. *Le chemin de la vie eternele* [sic] ... Antwerp, Hendrick Aertssens, 1623.

Three parts in three vols, 8vo, pp. I: [xvii], 178, II: [179]–648, III: [649]–949, [17], with 32 copper-engraved plates; title-page copper-engraved; a few small light stains and marks, occasional very light toning, nonetheless a very good set; bound in early eighteenth-century speckled calf, spines gilt in compartments with gilt tan morocco lettering-pieces, edges speckled red and green; very lightly rubbed with a few minor marks; contemporary ownership inscription to title ('[...] Jehann[...] Philipp[...]'), prize inscription from the Antwerp College to Joannes Gillès dated 23 August 1796 to front free endpaper of vol. I, subsequent ink stamp of Louis Gillès to front free endpaper of each vol., posthumous book-labels of Baron Charles Gillès de Pélichy of Bruges to front pastedowns, bookplate 'Ex libris Christiani et Annae de Kethulle Ryhove' to front pastedown of vol. I. **£1450**

First edition in French of this popular Jesuit devotional work, illustrated with thirty-two elaborately engraved plates depicting Heaven and Hell, given as a school prize in Antwerp in 1796.

First published in Latin with illustrations by Boetius à Bolswert (Antwerp, 1620), Antoine Sucquet's (1574–1627) devotional work proved extremely popular and was quickly reprinted and translated into German as well as French. Sucquet includes, *inter alia*, dialogues between man and angel and between man and Christ, discussion of widows (p. 60), and remarks on reading books; reading should be done slowly and during one's leisure time, with breaks in between to pray and contemplate (likened to chickens and pigeons looking up at the sky after they finish eating, p. 475).





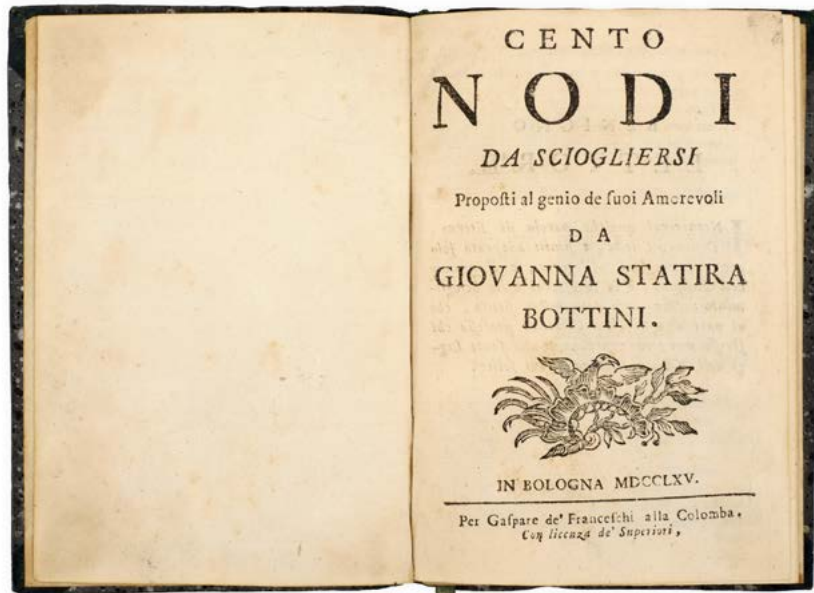
'Boetius à Bolswert's image of the solitary man embodies a central tenet of Jesuit spirituality: the ultimate responsibility of the individual. Sucquet's lengthy text ... provides an exhaustive compendium of advice to encourage the reader to recognize the dangers of the path of life and ultimately to achieve salvation. The Jesuit father cannot force his reader to do anything; he can only counsel and trust that the rhetorical eloquence of his words and the thirty-two accompanying engravings will move the reader. The images establish a compelling visual antithesis between good and bad, between Christ and Satan' (Chipps Smith, pp. 23–24).



Provenance:

This set was presented to Joannes Gillès as a prize for the grammar class by the Augustinian College in Antwerp on 23 August 1796, and remained in the family for some two hundred years, owned successively by Louis Gillès, first Baron of Pelichy (1798–1876), Belgian Senator and head of the Catholic Library of Belgium from 1823; his grandson, also a Senator and scholar, Baron Charles Gillès de Pelichy (1872–1958); and finally Anne Gillès de Pelichy (1915–2002), who married Christian de la Kethulle de Ryhove (1917–2009).

STCV 6645787; USTC 1003804; Landwehr, *Low Countries* 639 & *Emblem and fable books of the Low Countries* 770; Sommervogel V, 1325 no. 3 (under Morin); Praz, pp. 506–507. Chipps Smith, *Sensuous Worship: Jesuits and the Art of the early Catholic Reformation in Germany* (2002).



Unravelling Enigmas

64. [TARONI, Giovanni Battista, *pseud.*] 'Giovanna Statira BOTTINI'. Cento nodi da sciogliersi proposti al genio de suoi amorevoli ... *Bologna, Gaspare de' Franceschi, 1765.*

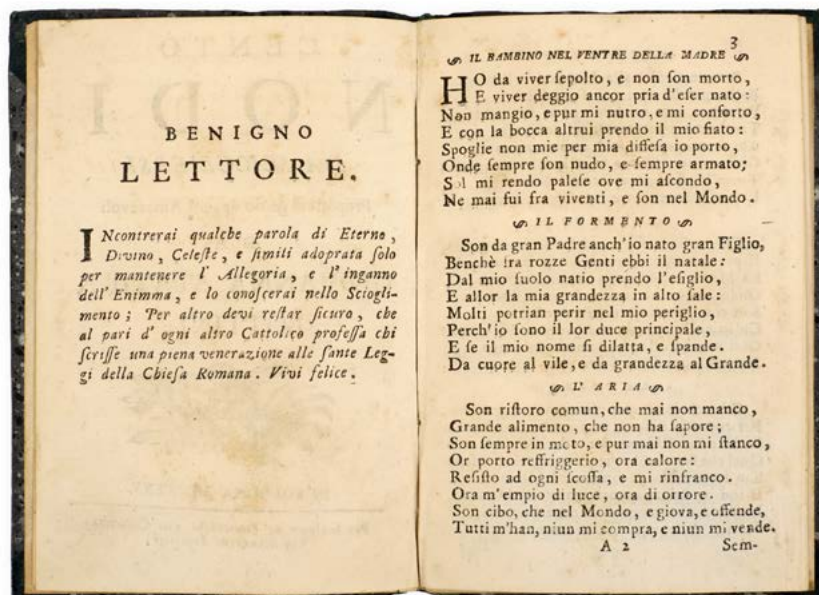
8vo, pp. 36; woodcut ornament to title; slight foxing throughout, but a very good copy nonetheless; bound in nineteenth-century half blue straight-grained morocco with patterned sides, spine gilt in compartments, green silk place-marker; extremities a little rubbed. **£450**

Extremely rare edition of one hundred widely imitated riddles, published under the female anagrammatic pseudonym 'Giovanna Statira Bottini'.

First published (without solutions) in 1718 as *Cento nodi in ottava rima da sciogliersi proposti da Giovanna Statira Bottini*, these enigmas were devised by the secular priest Giovanni Battista Taroni, best known for the ten oratorios he composed in Bologna between 1694 and his death in 1727. Taroni's original hundred riddles, beginning with the foetus in utero and ending with a corpse ready for burial, were plagiarised and appropriated by countless riddle-writers, also appearing in almanacks and periodicals. Among the enigmas included here are head lice, pond turtles, cicadas, spit-roasted chicken, and face-powder.

No copies of any edition traced in OCLC, Library Hub, or KVK. ICCU finds three copies in Italy of an edition printed by de' Franceschi, undated but otherwise matching ours.

Melzi, p. 145; Santi, *Bibliografia della enigmistica* 488.



Emblem Book as *Album Amicorum*

65. TAURELLUS, Nicolaus. *Emblemata physico-ethica, hoc est, Naturae morum moderatricis picta praecepta ... Nuremberg, Paul Kaufmann, 1595.*

[bound with:]

—. *Carmina funebria, quae magnorum aliquot, clarorumque virorum felici memoriae dicavit. Nuremberg, heirs of Katharina Gerlach, 1592.*

Two works in one vol., 8vo, *Emblemata*: ff. [110] (of 111); without E2 (cancelled as usual) and K5; *Carmina*: pp. 15, [1, blank]; *Emblemata* with 83 (of 84) emblematic woodcuts to rectos, facing versos blank save for typographic borders, title-page printed within woodcut architectural border, *Carmina* title printed within typographic border with woodcut ornament, woodcut head- and tailpieces to both works; lightly foxed or toned, *Emblemata* title somewhat soiled and creased, long tear to 16 not affecting legibility, modern adhesive repair to G6^v, small loss to outer margin of M2, inkstain to final verso, but good copies; bound in contemporary blind-tooled tawed sheep, seventeenth-century arms 'Von Vels zv Ynzning' blocked in black to front cover, remains of ties to fore-edge, manuscript lettering to covers and spine (somewhat faded); somewhat rubbed with a few chips to spine, endpapers renewed; contemporary juvenile drawings to 3 pp. (one copying the woodcut opposite), early inscription 'Al Signor' to title-page (deleted in ink), nineteenth-century ink stamp 'Franciscales atrati ripenses Mariae labis nesciae' to a1^v and B3^v, pencil inscriptions 'Hans Scheger | 1956' and 'from Judy | 1956' to front free endpaper. **£1500**

First edition of this emblematic work by the philosopher and professor of medicine Nicolaus Taurellus, several of the woodcuts showing the arms of Nuremberg patricians, designed for use as an *album amicorum*, our copy with several charming juvenile drawings.





Taurellus (1547–1606) studied theology at Tübingen and medicine at Basel, was professor of medicine at Altdorf, and ‘re-established metaphysics as a topic of serious academic inquiry in the Lutheran tradition ... his metaphysics prefigures some of the metaphysics of Leibniz, who knew Taurellus’s philosophy and thought highly of it’ (*Stanford Encyclopedia of Philosophy*). The woodcut emblems of his *Emblemata physico-ethica*, in part imitating Jost Amman’s *Stamm- und Wappenbuch*, largely comprise the arms of noblemen set against emblematic backgrounds, though he also included emblems dedicated to his two sons. The illustrations depict ice skating, dyeing vats, a walled garden, shipwrecks, a waterwheel, and various pastoral and domestic scenes; there is even a portrait of Realdo Colombo holding a book and pointing at an elephant. At the end of the main section are fifty-one ‘emblemata nuda’, without illustrations.

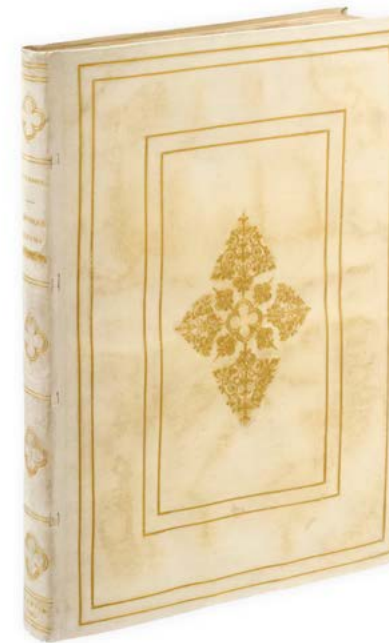
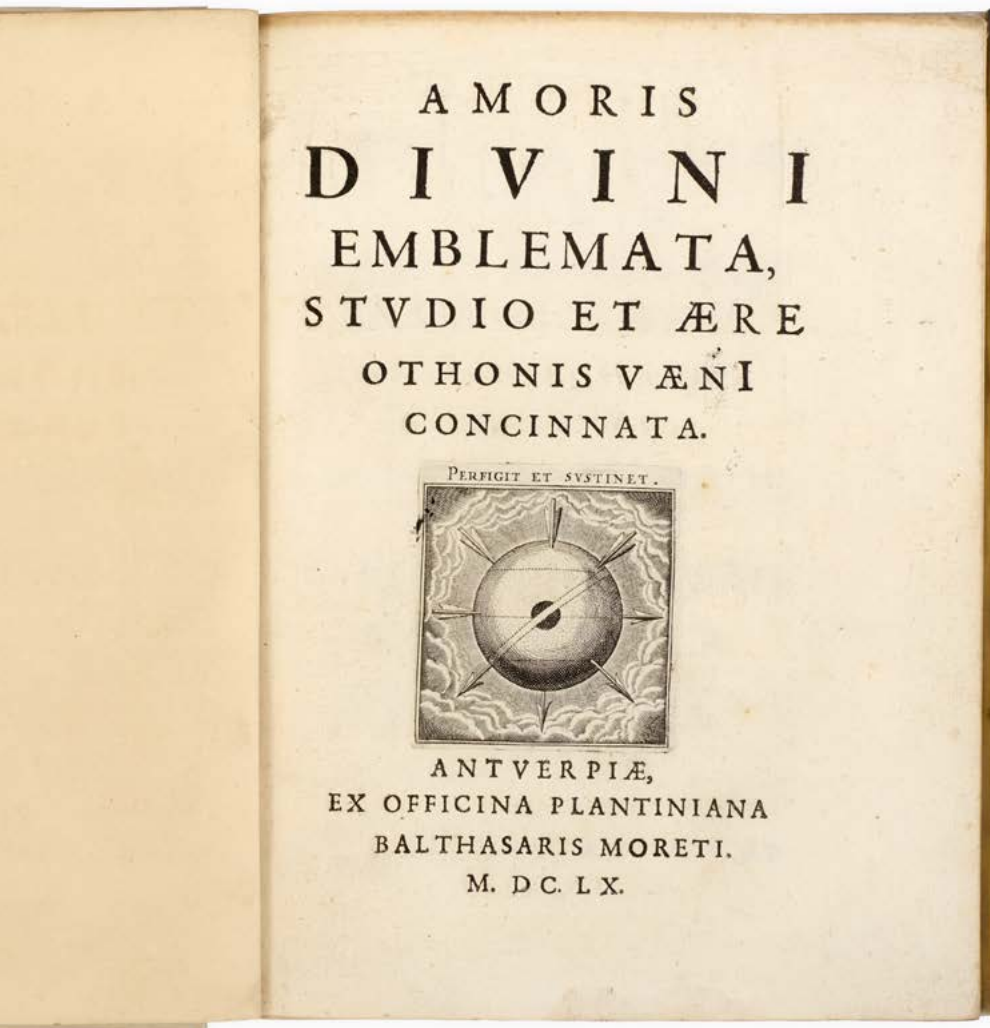
The *Carmina*, usually bound with copies of the *Emblemata*, comprise elegies for scholars, politicians, physicians, and patricians who died between 1581 and 1591, many of whom he likely met during his studies, among them the printer Basilius Amerbach, the Tübingen medical professor Jakob Schegk, the Hungarian humanist Andras Dudith, and the theologian Thomas Erastus; the *Carmina* conclude with a tribute to the author’s eight deceased children, who died between 1579 and 1591.

The blank pages opposite the woodcuts indicate that the book was devised as an *album amicorum*, but here the only additions are a few ink drawings; the early owner has imitated the woodcut of a woman standing before a landscape on II^r, adding two figures of their own in brown ink and colouring the woman’s dress and hair in blue; and a geometric drawing, coat of arms, and a large-chinned figure in profile on E6^v and E7^r.

Provenance:

1. The Tyrolean nobleman Anshelm von Vels the Younger (also Fels, Fols, or Völs, d. 1643/4), baron of Inzing, Pirschheim, and Pfaffenhofen, and counsellor to Leopold V, Archduke of Austria. He appears to have been the last of his line; other similar pigskin bindings from his library are recorded (see Hartung & Hartung, 15–17 May 1990, lot 801, and Bloomsbury Auctions, Rome, 24 March 2009, lot 488).
2. Conventual Franciscans of Riva del Garda (Francescani neri); the convent was suppressed in 1809, and in 1817 the friars returned to Riva and transferred to the Chiesa dell’Inviolata, where they remained until 1849, when the library was likely dispersed.
3. Perhaps the German-Jewish *émigré* graphic designer Hans Schleger (1898–1976), better known as Zéró, who moved to England in 1932; he married fellow graphic designer Patricia Maycock in 1956, the year in which this copy was given to him.

Emblemata: VD16 T 249; USTC 649894; Landwehr, *German* 586; Praz, p. 512.
Carmina: VD16 T 247; USTC 619106.



The Power of Love

66. VAN VEEN, Otto. *Amoris divini emblemata ... Antwerp, Balthasar Moretus 'ex officina Plantiniana', 1660.*

4to, pp. 127, [1]; with 60 large copper-engraved illustrations printed in-text, copper-engraved emblematic device to title with motto 'Perfigit et sustinet', text in Latin, Dutch, Spanish, and French; a very good copy; bound in late nineteenth-century vellum by De Samblancx-Weckesser (front free endpaper verso signed in black), covers panelled in gilt with a large central arabesque gilt *aux petits fers*, spine gilt in compartments and lettered directly in gilt, edges gilt; bookplates of Thomas Westwood (relaid?) and Samuel Ashton Thompson Yates to front pastedown. **£950**

Second edition (first 1615) of sixty spiritual emblems personifying the Soul and Divine Love, a counterpart to van Veen's 1608 emblem book on secular love, *Amorum emblemata*.

S V P E R B I A M O D I T.

A Mor non inflatur, non est ambitiosus, omnia suffert.

Cum dixisset Apostolus, Charitas non aemulatur; velut si causam quæreremus, unde fiat ut non aemulatur; continuo subdit, Non inflatur; quasi dicat; Ideo non habet invidentiam, quia nec superbiam.

Vbi erat illa ædificans Charitas? à fundamento humilitatis, quod est CHRISTVS IESVS.

Charitas & humilitas in nullo ab invicem diiuduntur; & ambarum tam indisereta connexio est, ut qui in vna earum construitur, simul utrâque potiatur.

Memor naturæ numquam superbiæ; memor autem eris ipsius, si teipsum obserues.

A Mor pisa la soberuia;
Que quanto mas soberano,
Tanto tiene mas de humano.

DE siel vol liefde haer verblijdt
In nederheydt, en soeckte te vvesen
Tot anderen vvil en nut alijdt,
En door haer dienst te zijn ghepresen:
De hoovaerdy de pauwen-steert
Veracht, en treedt sy met de voeten;
D'oedmoedigheyt, die ruste baert,
Wy boven al begheren moeten.

A Montre moi voicy resoluë
De suivre en ce monde tes pas,
Et pource foulant cette queue,
L'aime mieux d'enlever en bas:
Et de chasser tousiours arriere
Cette image de vanité,
Aussi la vertu la premiere,
Est celle-la d'humilité.

SOLLI-



P

An important precursor to Herman Hugo's 1624 *Pia desideria*, van Veen's *Amoris divini emblemata* portrays love as an instrumental force in the shaping of the universe through engravings of Divine Love and the Soul as putti. Van Veen's visual programme is in turns charming – featuring the Soul and Divine Love shaking hands, surrounded by an ouroboros as a sign of enduring love (*Amor aeternus*) or Divine Love reading aloud whilst the Soul diligently takes notes (*Amor docet*) – and sinister: in one scene, Divine Love leads the Soul away from a burning building, the pair casting shadows behind them in the form of gorgons (*Amoris umbra invidia*); in another, Divine Love and the Soul are burnt at the stake. The work was dedicated to the regent of the Spanish Netherlands, Isabella Clara Eugenia (1566–1633), who had suggested the work's publication; beneath each Latin *subscriptio* are epigrams in Spanish by Alonso de Ledesma, as well as verse in French by Charles Hatton, and in Dutch by van Veen himself.

The Belgian *belle époque* binder Charles de Samblancx (or Samblanx, 1855–1943) and finisher Jacques Weckesser (1862–1923), both former pupils of Josse Schavye, were in partnership from 1889 to 1909.

Provenance:

1. Thomas Westwood (d. 1888), bibliophile, bibliographer of angling, and friend of Elizabeth Barrett Browning. He lived in Brussels from 1871 until his death; his angling collection was offered for sale by J. W. Bouton of New York in 1873, and remaining books by Sotheran's in 1897.

2. Samuel Ashton Thompson Yates (1843–1903), albeit not the copy listed in his 1896 catalogue (see *Ex Bibliotheca Samuel Ashton Thompson Yates* (1896), no. 97, in half calf).

STCN 328734861; STCV 12870550; USTC 1845150; Adams, Rawles & Saunders F.600; Landwehr, *Emblem and fable books of the Low Countries* 838; Landwehr, *Romanic* 756; Praz, pp. 525–526.

I N C I P I E N D V M.

Cant. i. **S** Virge, propra amica mea, columba mea, formosa mea, & veni. Iam enim hyems transiit, imber abiit, & recessit. Flores apparuerunt in terra nostra, tempus putationis aduenit: vox turturis audita est in terra nostra.

Origen. Non enim ante anima Deo iungitur & sociatur, nisi omnis ex ea hyems perturbationum, ac vitiorum procella discesserit, & ultra iam non fluctuet.

August. Bono implendus es, funde malum; puta quia melle te implere vult Deus. Si aceto plenus es, ubi mel ponas?

Idem de laude Charitatis. Charitas ut perficiatur, nascitur; cum fuerit nata, nutritur; cum fuerit nutrita, roboratur; cum fuerit roborata, perficitur.

Nasca el amor en tu pecho:
Que si con Dios se alimenta,
Tú verás como se aumenta.

G Odis liefde spreekt tot s'menschen siel:
Staet op mijn lief, en komt met my,
Op dat u 't onweer niet verniele,
En dat ghy werdt van sorghe vry.
Den soeten tijdt is nu voor ooghen;
Der sonden swaere storm ont-vliet:
Der gratien blomkens hun vertooghen,
Die pluckt, en tot cieraet gheniet.

D Oncq que chacun de nous s'ap-
preste
Aux effets d'un si saint dessein;
Voicy cet Amour qui nous presse
L'ayde de sa diuine main.
Sus leuons nous; l'orage passe,
Le chemin se couvre des fleurs,
Des fleurs (di-ie) qu'esloft la grace,
Dont nous devons orner noz cœurs.

EX

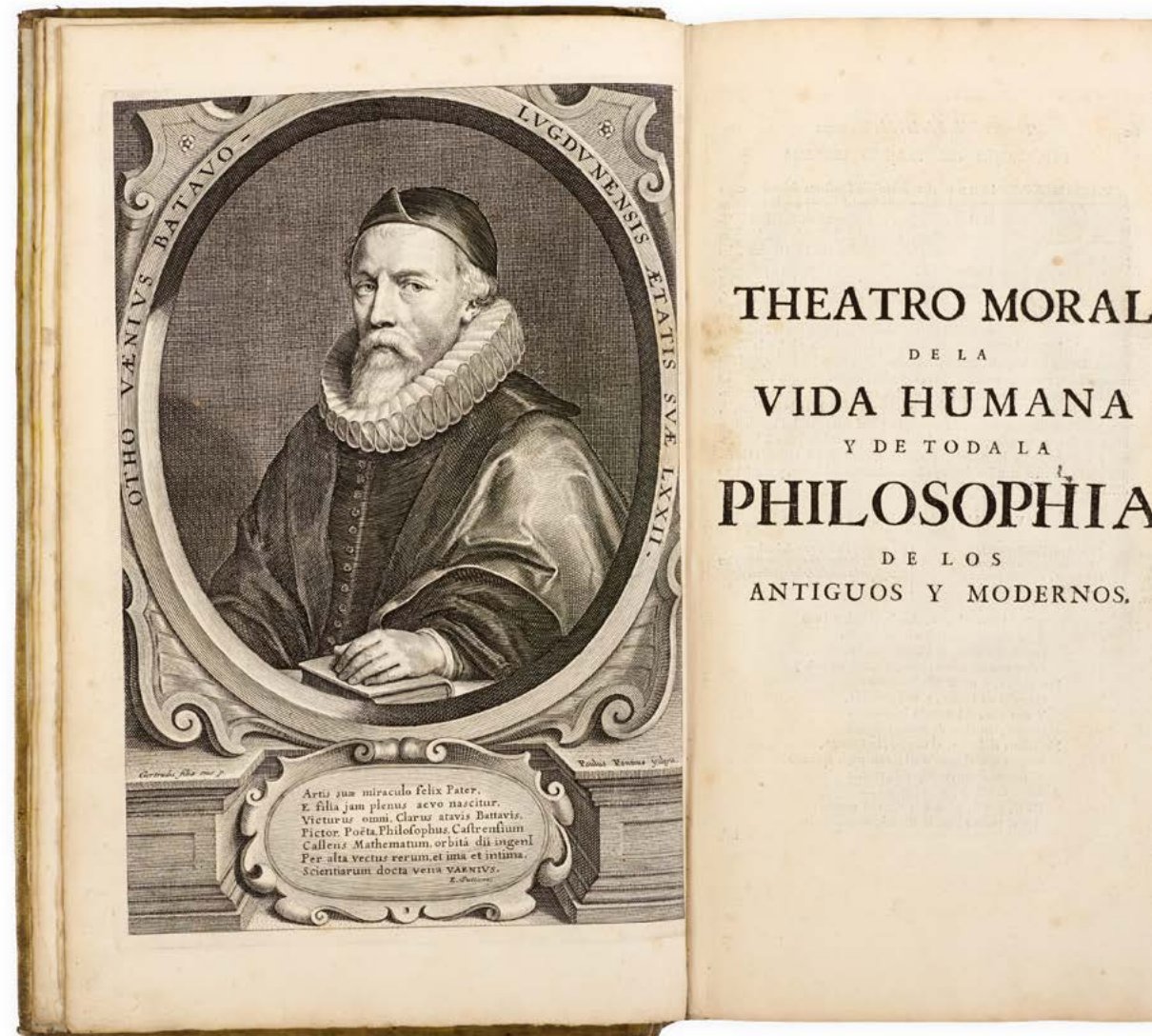


Careful with that Piss-Pot!

67. [VAN VEEN, Otto]; EPICTETUS; CEBES. *Theatro moral de la vida humana, en cien emblemas; con el enchiridion de Epicteto, y la tabla de Cebes, filosofo platonico. Antwerp, widow of Hendrick Verdussen [Anna Margaretha Blanckaert], 1733.*

Three parts in one vol., folio, *Theatro*: pp. [xx], 207, [1], *Epictetus*: pp. 27, [1, blank], *Cebes*: pp. [viii], 50, [2], with large folding engraved plate; with 103 engraved illustrations printed in-text, full-page engraved portrait by Paulus Pontius after Gertrudis van Veen printed to **4^v, title-page printed in red and black with large engraved device, *Epictetus* part-title with woodcut printer's device, woodcut initials and tailpieces; closed paper-flaw to lower margin of A2, short tear to folding plate, very occasional scattered spots, nonetheless a very good, wide-margined copy; bound in contemporary vellum over boards, later manuscript lettering to spine, fabric ties to fore-edge (one lost); a little dust-stained, corners slightly bumped. **£1250**

A Spanish edition of the *Theatro moral*, loosely based on van Veen's emblematic interpretation of Horace, printed in Antwerp by the widowed Anna Margaretha Blanckaert with a portrait of van Veen by his daughter Gertrudis and van Veen's own fine engravings.





T A B L A D E C E B E S

PHILOSOPHO THEBANO

DISCIPULO DE SOCRATES.

PERSONAS DEL DIALOGO.

CEBES. GERUNDIO.



Andavamos à cafo pascando en el Templo de Saturno, y entre otras muchas Pinturas que alli vimos, estava tambien una Tabla donde avia una Pintura estraña, que contenia muy nuevas y nunca villas ficciones, las quales no podiamos imaginar que fuesfen, ni de que siglo fuesfen. No podiamos bien entender si era Ciudad ó Cerca lo que estava pintado, porque havia un círculo de muro grande, que abraçava dentro otros dos, uno menor el otro mediano. Para entrar à la primera Cerca havia una puerta, donde parecia estar una gran multitud de gente, y dentro veamos en muchas partes muchas mugeres. En esta primera puerta y entrada de todo el edificio estava un Viejo, que parecia mandar alguna cola à todos los que entravan. Estando alli mirando aquella Pintura, y dudando muy gran rato entre nosotros, que podia ser la significacion della, llegòse à nosotros un hombre ya viejo que nos dixo: No os maravilleys Señores de no atinar que es esta Pintura, siendo estrañeros, porque muchos hallareys de los naturales, que no entiendan lo que representa, porque no la ofrecio aquí ningun natural desta tierra fino un hombre estrañero, que muchos años hà vino à esta ciudad, estrañamente docto y muy prudente, el qual segun sus obras y sus palabras, mostrava imitar à Pithagoras y à Parmenides en la manera del vivir. Este edificò este Templo à Saturno, y pùso en el esta Tabla. Entonces yo le pregunté à aquel Viejo, que segun despues entendí se llamava Gerondio. Conociéste vos de villa esse hombre sabio que dezis?

Gerondio. Conversele mucho tiempo, y siempre le seguí con admiracion de muchas cosas virtuosas, que aunque era mançeco eficazmente enseñava, y muchas vezes le oy hablar della su invencion.

Cebes. Pues declaradnosla yo os ruego, si alguna mayor ocupacion no os esforva: que todos tenemos mucho dello de saber esta cosa.

Gerondio. De muy buena gana por cierto, pero ante todas cosas conviene que os avise, que en dezirlos esto, ay algo de peligro.

A 2

Cebes.

y Philosophia de los Antiguos y Modernos.

145

LA PACIENCIA VENCE LOS MALES.



Gran Paciencia ha menester,
 Quien resiste à un grave mal:
 Pero en esto (al parecer)
 Socrates no tuvo igual;
 Pues la prueba principal,
 Es una mala Muger.

T

EXPLI-

Van Veen's collection of moral emblems loosely based on Horace, *Emblemata Horatiana*, was originally printed in Latin in 1607, containing the portrait of him by his daughter Gertrudis and one hundred emblems of his own devising. The first Spanish edition with the title *Theatro moral de la vida humana* was printed in 1669, by way of the French translation by Marin le Roy, sieur de Gomberville, *La Doctrine des mœurs* (1646). It was printed by Cornelis and Hendrick Verdussen, who had acquired van Veen's original plates 'at no small cost' (preface, *trans.*), in 1701, and revived by Hendrick's widow Anna Margaretha Blanckaert in 1733.

Van Veen's illustrations are rich and detailed, and while much of the subject matter is pessimistic and fatalistic, there are moments of fun, which no doubt Horace would have enjoyed; the engraving on p. 145, for 'La paciencia vence los males' (Patience conquers evil), shows Xanthippe pouring a chamber pot over the head of Socrates. The final plate, depicting a 'Neo-Stoic heaven ... successfully reconciles a classical iconography with an imputed Christian heaven ... The tomb is in the form of a winning-post, and before it are laid symbols of all aspects of human life: toil, study, the insignia of various offices and duties. In death these are all left behind, and what is exalted, after the earthly race has been run and won, are virtuous achievements: "sola Virtus manet"' (Manning, p. 310).

STCV 7097569; Landwehr, *Romanic* 739; Palau 358578; Peeters-Fontainas 1275. See Manning, *The Emblem* (2002).

Explication de la Plaque XXXIV.

pour la Fauconnerie. *Spe illucit inani*. C'est pour
er.

in qui laisse tomber une plume à écrire. *Uterius ne tendi*
Abstiens-toy de l'invective.

che rompuë au pied d'une pierre de taille. *Infringit so-*
n se ruine quand on attaque un plus fort que soy.

erre à aiguiser. *Teris & teritur*. Elle use, mais elle
ce.

ce de monnoye. *Vera notitia fidei*. C'est l'épreuve de
ité.

ce qui pousse des fleurs, étant arrosée. *Poco à poco*
peu.

qui muë. *Renovata juvemus*. Je me renouvelle.

che de mousquet allumée. *Vivis ad extremum*. Elle
usqu'au bout.

ompu, dont la corde est entière. *Potuiſſi linguere*
As-tu pu me laisser ainsi seule ?

allant vers le Soleil. *Es eris ut liceat* ? Ne pourray-je
s'approcher de vous ?

oir de jardin répandant l'eau dont il est remply
usque gemenſque. Je pleure & je gémis.

ge dont la tête est en terre. *Tada coll convexa tueri*
éplait de ne pouvoir voir le Ciel.

d'Encens dégoutant sa gomme sur un brasier. *La-*
t décora. Mes larmes sont précieuses.

de défendant ses petits contre un Milan. *Omnia vincit*
l'amour vient à bout de tout.

ndont la rouë reçoit l'eau qui tombe sur elle par un
acrymis aqualo labores. Je rendray mes travaux pro-
és à mes ennus.



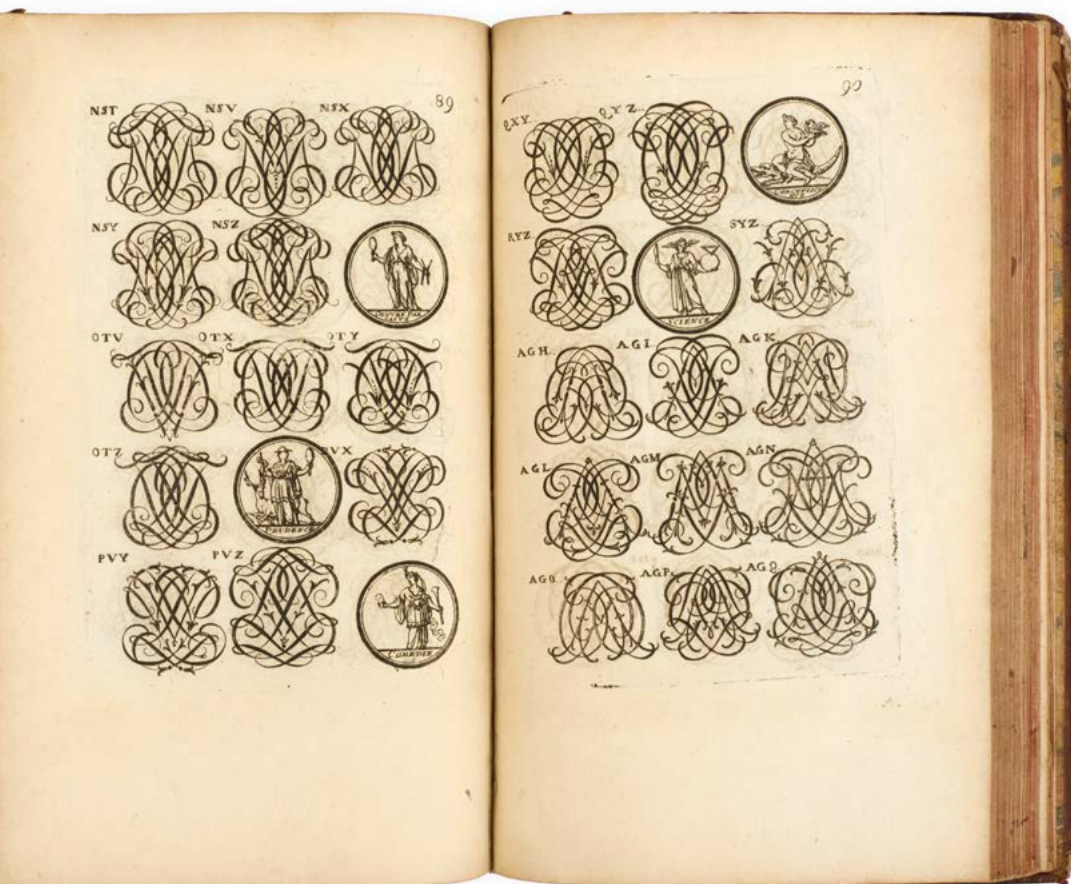
Engravings for Engravers

68. VERRIEN, [Nicolas]. Recueil d'emblèmes, devises, medailles, et figures hieroglyphiques, au nombre de plus de douze cent, avec leurs explications ... Paris, Claude Jombert [part II: Jean Jombert], 1724.

Three parts in one vol., 8vo, I: pp. [2], 62, interleaved with engraved part-title and 62 pp. of engraved illustrations (plates 32-35, 38-41, 48-51, and 54-57 misbound), with engraved frontispiece of the author by Edelinck after Jouvenay; II: pp. [iv, engraved title ('Livre curieux et utile', see below), frontispiece and dedication], 16, 154 [engraved illustrations numbered 1-20, 20 bis, 21-153], 24 [index], with engraved part-title; III: with engraved part-title and 17 pp. of engraved illustrations; some browning or staining, obscured inscription to title-page, but a good copy; bound in contemporary mottled calf, spine gilt in compartments with red morocco lettering-piece, edges stained red; somewhat worn with cracks to joints, endcaps and -bands lost; two pages of contemporary manuscript notes on rear flyleaf.

£750

A rich collection of engraved emblems, monograms, and heraldic supporters, devised as a pattern book for the use of artists and craftsmen.



First issued in 1685 under the title *Livre curieux et utile pour les Sçavans et Artistes*, Verriën's book contains a substantial 945 emblems, 153 calligraphic monograms, and 34 heraldic supporters, from angels to ostriches via peacocks and porcupines. The second engraved title had previously been used as the title-page for the second edition of 1696, retaining the original title the imprint of Jean Jombert (Adams, Rawles & Saunders F.612).



This was the first style guide of emblems published specifically for the use of craftsmen, its modest size providing another indication of its intended audience. The subjects represented in the emblems, each provided with a short description, motto in Latin (or occasionally Italian or Spanish) and meaning in French, include a tulip (p. 10), a telescope (p. 11), and a closed book (p. 38), whose worth is on the inside. The section on monograms, somewhat grouped alphabetically, are accompanied by roundels of personifications, such as Democracy, Summer, Hope, and Evening.

Cohen-De Ricci 1010–1011; Landwehr, *Romanic* 771; Praz, p. 528.

Jesuit *Heroides*

69. VINCART, Jean. *Sacrarum heroidum epistolae editio secunda.* Munich, Lukas Straub for Johann Wagner, 1652.

12mo, pp. [x], 181, [1]; title-page copper-engraved, 24 engraved illustrations after Pierre Rucholle printed in-text, woodcut initials and tailpieces, typographic headpieces; neatly repaired closed tear to title, nonetheless a very good copy; bound in nineteenth-century Jansenist red morocco, spine ruled in blind and lettered directly in gilt, edges gilt, marbled endpapers; lightly rubbed at extremities. **£450**

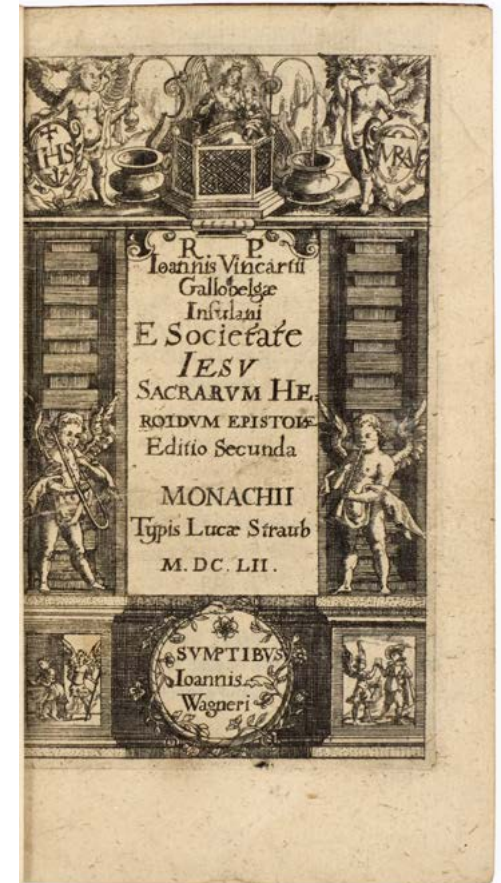
First Munich edition (first Tournai, 1640) of these Jesuit poems with emblems, composed to commemorate the centenary of the Society of Jesus.

Jean Vincart (1593–1679), of Lille, claimed that the Virgin Mary cured him of a speech impediment, leading to his lifelong devotion to her. He taught at the Jesuit college in Tournai, where this work was first printed, and composed various works of neo-Latin devotion and spirituality. These poetic letters, clearly based on Ovid's *Heroides*, are written from the perspective of 'heroes and heroines' of the Bible and of Christianity both ancient and modern.

In keeping with the tradition of emblem books, each letter opens with an 'argumentum' to explain the 'symbolum' and a motto, and there are even some footnotes to the verses, numbered in the modern style. Arranged in three books, the third is dedicated to Jesuits, from Ignatius Loyola to Francisca de Jesús (the aunt of Francisco Borja, both of them descended from Alexander VI). The engravings, each within an oval frame, often show letters being written or received.

No copies traced in the US, and only one in the UK (BL); OCLC finds a single copy in North America, at Montreal.

VD17 I:062410P; USTC 2561210; Landwehr, *German* 623 (622 appears to be a 1647 Munich ghost edition); Sommervogel VIII, 820 no. 4.



Catholic Emblems Repurposed for Protestants

70. ZAUNSLIFER, Petrus. Tafereel van overdeftige Zinnebeelden, gemaelt naer de Deuchden, Ondeuchden, Gemoetsdriften der Menschen, Straffen Godts, en Zegeningen. Eerst beschreven door Cesare Ripa, Pierius Valerianus, Orus Apollo, en anderen, maer nu in meerder Orde gebracht ... *Amsterdam, Gerard Onder de Linden, 1722.*

4to, pp. [xviii], 440, [8], with a duplicate bifolium A1.A4 (a variant setting without engraved illustrations); with 70 engraved illustrations (by Houbraken?) printed in-text, engraved title by Gilbert Schouten printed to *1, title printed in red and black with a copper-engraved vignette; small hole in last leaf (affecting a few characters of index), very occasional light stains, nonetheless a very good copy; bound in contemporary vellum over boards, arabesque centrepieces blocked in blind, manuscript lettering to spine, edges specked red and blue; very slightly rubbed with a few minor marks. **£950**

First edition of this illustrated collection of religious emblems by the Dutch preacher Petrus Zaunslifer, adapting Cesare Ripa's influential *Iconologia*.



E L T

1, zoo dat men bygevolg daer door
Testament; en dat wel hier in ge-
ouden nochtans voornamentlyk hier
gedaen, dat in zyn zaet zouden geze-
men dan door de aerde verstaen kan
elkeren, die einden der aerden, gelyk
nt.
igen toezegt, dat zy het aertryk zul-
nen geest; hoe zy (gelyk Godt aen
el, en de einden der aerde tot zyn bezit-
naer zyn verhooging op zyn troon
zyn mede erfgenamen zouden zyn,
ideel te gewinnen; gelyk de belof-
at zich oec Jakob ontfemen, en by
ant zetten, en het huis Israëls zal ze

ok verstaen, dat zy de landen van
den bezitten, dat is, dat de Heide-
gelovig volk van Godt; gelyk men
het aertryk voor zyn zachtmoedige
erbannen, zyn Kerk en Koningryk
n hunne Kroonen en schepters voor
eergelegt, en de Koningen gewor-
n hunne Zoogvrouwen, naer Jezaïas
ens in vollen glans geschieden, Als de
Godts en Christ: wanneer de beer-
worden den volkeren der heilige plaatsen.
deloofte, de Antichrist, niet meer
n zullen verdelgt worden.

refter met deze beloften, naer ons
zy derhalven op een andere wyze
tel, als outstyts hunne vaderen tot de
chtigden, als door het zwaert, door
dijheid te oeffnen. En dit moet ook
en der Joden, immers van zommig-
als geweldig zoude; overwonnen
aertryk beërven.

LXVI. ZIN-

Op de vierde Zaligspreek van Christus, by Matth. 5.

411



LXVI. ZINNEBEELT.

Op de vierde Zaligspreek.

*Zalig zyn die hongeren en dorsten naer de gerechtigheit, want
zy zullen verzadigt worden.*

En jonge Maegt met vleugelen aen haer schouderen. Zy houdt in de
slinkerhant twee schalen, dewelke gelyk wegen, en waer naer de
Satan grypt, doch dien zy met een bloot zwaert in de rechterhant daer van
afveert. Zy houdt haer oog gedurig hemelwaert, daer de hemel als
in een avontichaduwe vertoont wort, met slonkerstarren en een lich-
tende maen. Onder een aental van vuurstralen daelt deze Spreuk uit
den hemel: *Verlang, dorst, begeer, en u zal gegeven worden te drinken
uit de fonteyne des heils.* Aen haer zyde slaet een Hart dat uit een fon-
teine water drinkt.

Met de gedaente van een jonge Maegt is ons tafereel geschildert, om dat de
begeerte en honger naer Christus gerechtigheit niet lang moet uitgesteld, maer
terstont als zeer nodig in 't werk gestelt worden.

Fff 2

Dat

Zaunslifer (1677–1739) had been a chaplain for the Dutch fleet on its 1702 Cadiz campaign against Spanish ships carrying silver from the New World. In the present work he draws on Ripa's *Iconologia* – published in 1593 and first illustrated in 1603 – both in word and image, but adapts it for the Dutch Reformed church. 'In 1722, Ripa's *Iconologia* was adapted by the Dutch Reformed minister Peter Zaunslifer with the intention of making Ripa's personifications serve as a means to reveal the "verborgeheden des geloofs" [mysteries of the faith], just as God Himself had used "zinnebeeldige vertogen" [emblematic elucidations] in the Bible. Zaunslifer maintained that he selected all the fragments of the *Iconologia* relating to religion, hoping to convey their meaning and value to a large audience ... What follows is Zaunslifer's own selection of classical and biblical sources on the subject. His work could therefore be used as a handbook for those who wanted to create theological emblems' (Stronks, pp. 282–283).

STCN 181118939; Landwehr, *Low Countries* 747 & *Emblem and fable books of the Low Countries* 903; Praz, pp. 539–540. See Stronks, *Negotiating differences: Word, Image, and Religion in the Dutch Republic* (2011).

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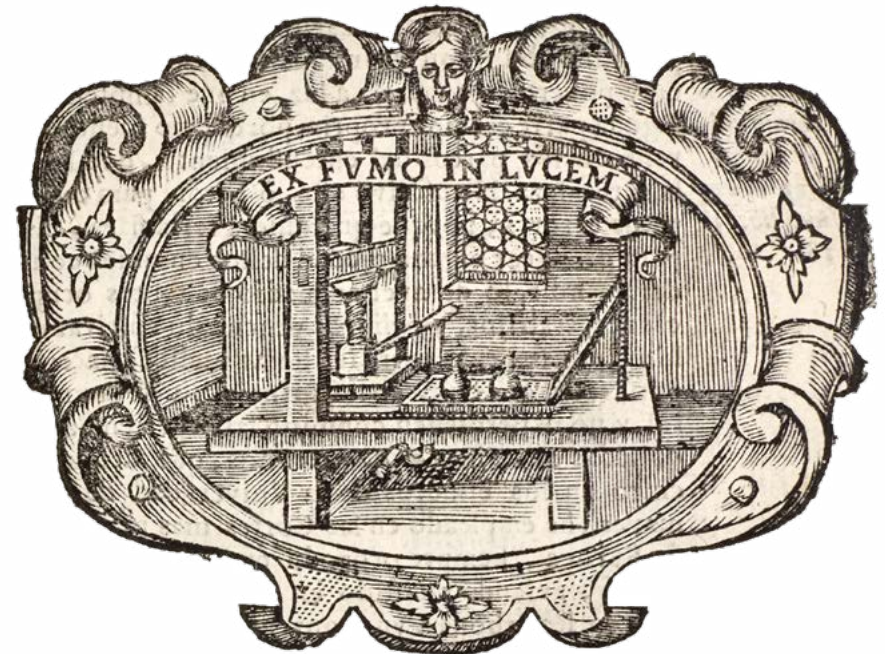
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