

Emblems and Fables



Beautifully illustrated 1708 Amsterdam edition of Aesop's Fables.

01

AESOP

Les fables d'Esope phrigien, avec celles de Philelphe. 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'Esope.

A Amsterdam, Chez Pierre Mortier, 1708. Two parts in one volume, 12°. With an engraved frontispiece showing Aesop standing on a gallery holding an armillary sphere, hunting horn and spear, surrounded by a mixed crowd, with a group of wild and domestic animals standing and lying below, 117 half-page engravings (6,5 × 8 cm) for the 117 numbered Aesop fables, initials, endpieces. Marbled half-morocco binding.

€ 395

Rare and beautifully illustrated edition of 117 Aesop's fables in French, each with an extensive discussion of the moral followed by a four-line verse, by Jean Baptiste Morvan de Bellegarde. He adds French prose translations of further fables without illustrations: 18 numbered fables by the Renaissance Italian humanist poet and scholar Francesco Filelfo or Philelphus (1398–1481), translated from the Latin verse; 37 fables based on Aesop by Gabrias and Avienus, translated from the Latin verse; two longer fables: the "Battle of the cats and the rats", and the "Battle of the rats and the frogs"; five Aesop "tales" taken from Plato's dialogue Protagoras; six numbered "poetical fables", with Olympian Gods as protagonists; and finally three more "tales", the first from Herodotus and the last from Gerbellius.

[12], 297, [7], [4], 287, [5] pp. *STCN* 334560683 (1 copy), *Bodemann* 97.1, *Landwehr*, *Emblem & fable books* Fo62, *WorldCat* 42461403 (3 copies).

[more information on our website](#)



Based on first illustrated humanistic edition, illustrated with woodcuts after Bernard Salomon

02

AESOP.

Aesopi Phrygis Fabulae, elegantissimis iconibus veras animalium species ad iuvum adumbrantibus. Gabriae Graeci fabellae XLIII. Homeri, hoc est, ranarum & murium pugna, hoc est, felium & murium pugna, fabla Graeca. Haec omnia cum Latina interpretation. Accesserunt Avieni antique auctoris fabulae. Editio postrema, ceteris castigior.

[Genève or Lyon], Jean de Tournes, 1619.

With: **(2) THEOGNIS and others.** [Greek text] Theognidis, Phocylidis, Pythagorae, Solonis & aliorum Poemata gnomica ... Opera Friderici Sylburgii.

Utrecht, Johannes I Janssonius van Waesberge, 1651. 2 volumes bound as 1. Ad 1: 16° and ad 2: 12°. Ad 1 with the woodcut portrait of Aesop in a roundel on the title page and 61 woodcuts (ca. 3.5 × 4.5 cm) in the text, illustrating the fables of Aesop, most after Bernard Salomon, but 22 from another series. Woodcut initials and ornaments. Text in two columns: Greek (left) and Latin (right). Ad 2 with printer's device on title page and some woodcut initials. Contemporary overlapping vellum.

€ 1750

Ad 1: One of the many Aesop editions based on the famous first illustrated edition by Jean de Tournes, Lyon 1571, which was a landmark in humanistic scholarship and printing with woodcuts by Bernard Salomon (Bodemann 29.1). Ad 2: A rare collection of Greek poetry and other works by Theognis and Phocylides, ideas and thoughts of Pythagoras, and the mottos of Solon.

410, [6]; [8], 168 pp. Ad 1: cf. Bodeman, 29.2. Ad 2: STCN (2 copies).

[more information on our website](#)



Greatly expanded edition of Aesop's fables by the classical scholar Joachim Camerarius

03

AESOP.

Fabulae Aesopicae plures quingentis et aliae quaedam narrationes, cum historia vitae fortunaeque Aesopi, compositae studio & diligentia Joachimi Camerarii Pabe[bergensis]. Quibus additae sunt et Livianae & Gellianae ac aliorum quaedam ...

Leipzig, [colophon: Ernest Vögelin, 1570]. 8°. With Vögelin's woodcut device on title page and 4 woodcut initials with pictorial decoration. Blind-tooled red vellum, sewn on 3 supports, with a hollow back, each board with a double frame of double fillets, the inner and outer connected with diagonal double fillets, the front board with the owner's initials and the date in the central field: "M E B S | 1598".

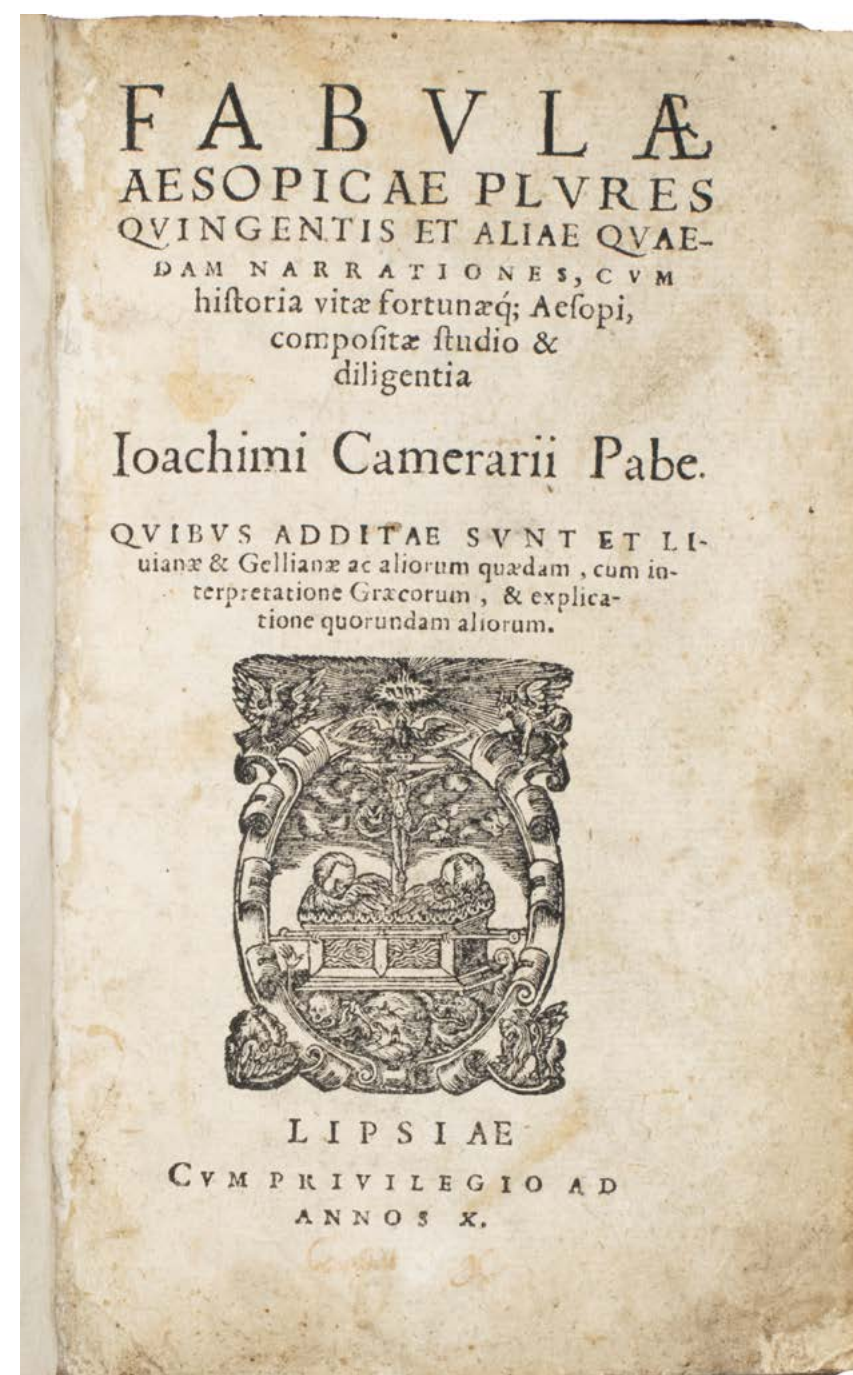
€ 1500

Vögelin's 1570 Aesop edition, a nearly page for page reprint of his own important 1564 edition, including one of the most extensive collections of Aesop fables to that date, following but augmenting Camerarius's 1544 Leipzig edition. It contains more than 500 fables collected by the humanist classical scholar Joachim Camerarius (Bamberg 1500–Leipzig 1574) who played a decisive role in the German Reformation. The preface and printer's note originally copied the 1564 date from the 1564 edition, but in the latter a correction slip changed the date to 1570. One can see in the present copy that the slip was present, but it has fallen off. Many copies lack the last printed leaf, present here, containing only the colophon.

Lacking the final blank leaf. Somewhat browned, the title page thumbled and the corners of the last few leaves gone (not approaching the text), but generally in good condition.

[25], [1 blank], 342, 349–513, [32], [1 blank] pp. *USTC 657123; VD16 A516; cf. Bodemann, 34.1–2 (1565 Plantin Antwerp ed. & 1571 Jean de Tournes Lyon ed.).*

[more information on our website](#)



Later edition of Daniel Heinsius' famous school edition (1626) in Greek and Latin with 47 woodcuts

04

AESOP.

Fabulae Aesopi Graecè & Latinè, nunc denuo selectae: ea item, quas Avienus carmine expressit.

Utrecht, widow of Jurriaen Poolsum, 1699. Small 8°. With a woodcut of a wolf sitting next to a tree on the title page and 47 woodcuts in the text (ca. 5 × 6 cm). Marbled wrappers.

€ 1750

Rare Greek and Latin school edition of Aesop, with the same contents and 47 woodcuts as the 1685 edition published by Jurriaen Poolsum in Utrecht (Bodemann 65.4), one of the many editions based on the original Heinsius school edition of 1626, published by Johannes Maire in Leiden with a woodcut series by Christoffel van Sichem II (ca. 1577–1658). Landwehr counts 15 editions between 1626 and 1727. The unsigned woodcuts in the present edition closely follow the Van Sichem series.

The Aesop fables are printed in two columns with the Greek (left) and Latin (right) prose texts; Avianus's Latin verse rendition of the fables follows in one column. The added "Brachomyomachia", or "Ranarum & murium pugna", a spoof of Homer (here attributed to him as in many early editions), gives the Greek verse text (left) and Latin verse translation (right) on facing pages, illustrated with 6 woodcuts.

First quire loose, part of the last leaf torn out.

136 pp. *Fabula docet* 16 (p. 99); *Landwehr, Emblem & fable books* F025 (cf. p. 312); *STCN* (2 copies); cf. *Bodemann, 65.1–5* (related eds.).

[➤ more information on our website](#)



Sadeler's renditions of and additions to Marcus Gheeraerts's fable illustrations

05

AESOP and [Henri-François d'AGUESSEAU].

Les fables d'Esop, gravées par Sadeler, avec un discours préliminaire, & les sens moraux en distiques. Edition toute différente de la première.

Paris, Claude-Charles Thiboust, 1743. 4° (25.5 × 20.5 cm). With a frontispiece and 139 half-page fable illustrations in the text (9 × 11 cm), all etched and engraved by Aegidius Sadeler. Contemporary mottled sheepskin, gold-tooled spine.

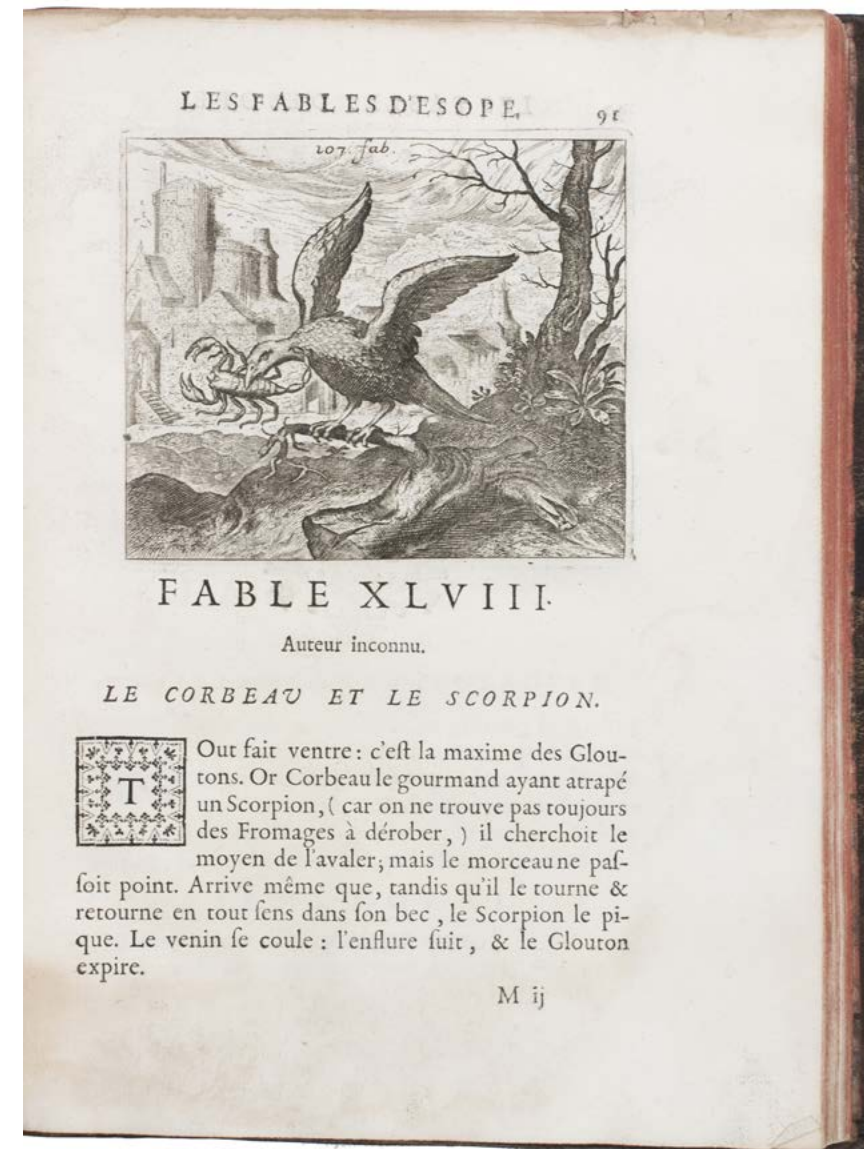
€ 6500

The third French Aesop adaptation to use the 140 plates originally etched by Aegidius or Gilles Sadeler (ca. 1568/70–1629) for his *Theatrum morum* (Prague, 1608), here reordered and with a new prose text, probably written by Henri-François d'Aguesseau (1668–1751), Chancellor of France three times between 1717 and 1750. The etching for fable 117 shows an American buffalo (bizon), the earliest image that really looks like the animal familiar to us today. "These added designs by Sadeler are highlights in the history of book illustration" (Hodnett, p. 39).

With a 20th-century bookplate and ink stamps. The copper plate for fable 90 had lost much of its detail and some others show slight degradation, but in general they remained in good condition and are also well printed. The corner of 1 leaf has been torn off, and there is an occasional small marginal tear or faint stain, but the book remains in good condition and has large margins. The binding is chipped and cracked at top of the spine and shows a few smaller defects, but is also in good condition. A late showing of 140 of the best illustrations in the Aesop tradition, etched and engraved in 1608.

[24], 306, [4] pp. Hodnett, *Marcus Gheeraerts*, pp. 38–41; Hollstein *XXI*, p. 80; Smith, *Het schouwtoneel der dieren*, pp. 39–41.

[more information on our website](#)



Original edition of the English and French translations in verses of the famous '100 Fables', translated ca, 1560 by Gabriel Faerno in elegant Latin verses

06

AESOP/FAERNO.

Fables in English and French Verse. Translated from the original Latin of Gabriele Faerno. With hundred Copper-plates.

London, for Claude du Bosci, and sold by C. Davis, 1741. 8°. With engraved frontispiece by Claude Du Bosc (Aesop communicating with the animals), 100 engraved illustrating the 100 Fables (ca. 96 × 110), inspired by the fable illustrations by Marcus Gheeraerts, numerous head – and tailpieces by Henry Woodfall. Full calf over boards.

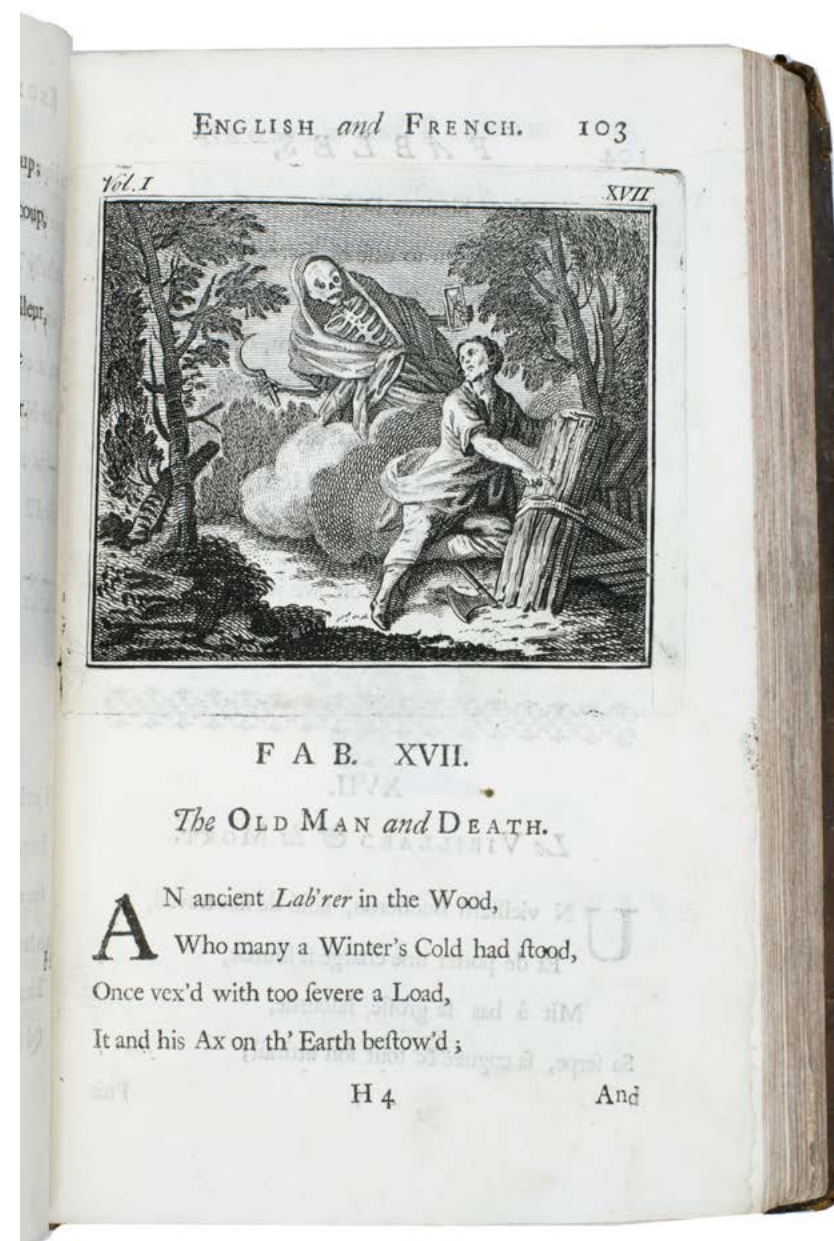
€ 600

First edition of this lovely printed collection of the famous '100 (Aesop) fables', originally translated in elegant Latin verses by Gabriel Faerno (1563), and now translated into English and French verses by Claude Du Bosc and Charles Perrault.

Pope Pius IV, convinced that reading the fables of Aesop was of great use in forming the morals of young children, commissioned Gabriel Faerno, whom he knew as an excellent poet as well as a man with a taste for elegant and beautiful Latinity, to versify these fables so that children might learn, at the same time and from the same book, both moral and linguistic purity. Faerno (1510–1561), a scrupulous scholar and Latin poet from Cremona, has been called a second Phaedrus, by reason of the excellent style of his Fables, though he never saw Phaedrus, who did not come to our knowledge till above thirty years after his death.

The French translation by Perrault had been published in 1699 for the first time.

With ownership's entries in ink of Charlotte Biddulph, one dated 1819. Hinges weak, corners bumped, slightly stained.



[2], XVI, 190, [2], VI, 3–191 pp. Bodemann, 119.1; cf. 33.1 not in *Fabula docet*.

188 fables, 117 with beautiful illustrations engraved by Georg Paul Busch in Berlin

07

AESOP, and Francesco FILELFO. (Jean Baptiste MORVAN DE BELLEGARDE, trans.).

Les fables d'Esop Phrygien, avec celles de Philelphe. 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'aviénus, & les contes d'Esop.

Amsterdam, Johann Peter Schmidt [possibly printed in Leipzig], 1736. 8°. With an engraved frontispiece, engraved plate illustrating Aesop's life in 6 small scenes, and 59 numbered engraved plates with 117 half-page illustrations for the 117 numbered Aesop fables, all plates probably engraved by Georg Paul Busch in Berlin (the frontispiece and scenes of Aesop's life signed). Contemporary calf, sewn on 4 cords, gold-tooled spine, red sprinkled edges.

€ 2500

Rare and beautifully illustrated edition of 117 Aesop's fables in French, each with an extensive discussion of the moral followed by a four-line verse, by Jean Baptiste Morvan de Bellegarde. Pieter Mortier in Amsterdam first published the present collection of fables in 1708. Bellegarde (1648–1734), a French Jesuit, was clearly influenced by the very popular French Aesop translation by Jean Baudoin, whose 1649 and 1659 Paris editions also included Filelfo's fables. Even the frontispiece is based on Baudoin's, except that the king with armillary sphere, hunting horn and spear is replaced by Aesop with the same objects.

477, [9], [2 blank] pp. *STCN* 292067151 (1 copy); cf. *Bodemann* 97.1 & 2 (1708 & 1709 Amsterdam eds.); *Fabula Docet* 124 & ill. on p. 193 (incomplete 1734 Utrecht ed.); *Landwehr, Emblem & fable books* Fo62 (1708 Amsterdam ed.).

[➤ more information on our website](#)



Rare edition of Landi's Italian translation of Aesop's fables and life

08

AESOP. (Giulio LANDI, translator).

Vita di Esopo Frigio ... Alquale di nuovo sono aggiunti le favole del medesimo Esopo, con molte altre d'alcuni elevati ingegni, ascendente alla somma di 400.

Trevigi, Girolamo Righettini, 1643. 2 parts in 1 volume. 12°. With 137 small woodcuts in text illustrating the fables, including some repeats. Contemporary sheepskin parchment.

€ 1950

Rare edition of the Italian translation by the philosopher Giulio Landi (1498–1579) of Aesop's fables and the Life of Aesop, including no less than 400 animal fables, some collected from other sources. The fables are illustrated with numerous small anonymous woodcuts that appeared for the first time in 1569 in the fables collected by Cesare Pavese and became very popular through Landi's translations of Aesop, beginning in 1580. They have been attributed to Johann Krieger, a German working in Italy, where he was known as Giovanni Chrieger. Several woodcuts are repeated, especially at the end, for the fables taken from other sources. All fables close with a moral, here called "Sentenza", intended for the instruction and amusement of the youth. With 2 holes in the last few pages, some water stains throughout, and some restorations with now discoloured tape. With the binding slightly stained, partly detached from the bookblock, and with 2 holes in the back board.

413, [19], [5 blank] pp. *WorldCat* (2 copies); cf. *Fabula docet* 14.

[➤ more information on our website](#)



Illustrated by Bernard Salomon, and bound by Marcelin Lortic for the library of the Prince d'Essling

09

ALCIATI, Andrea.

Emblematum libri duo.

Lyon, Jean de Tournes et Guillaume Gazeau, 1547. 16°. With a woodcut printer's device on the title page, a variant woodcut printer's device on the verso of the last leaf, and 113 half-page woodcut emblems by Bernard Salomon. 19th-century gold-tooled orange morocco by Marcellin II Lortic in Paris, with the author, title, and imprint lettered in gold on the spine, the gilt armorial supralibros of the Prince d'Essling in the centre on both sides, and his initials "VM" on the spine, gold-tooled board edges and turn-ins, gilt edges, marbled end papers.

€ 11 500

Rare first edition of the expanded *Emblematum libellus*, described as "the most skilful of the Alciati interpretations" (Mortimer). The present edition is the first to include the beautiful woodcut series made for De Tournes by Bernard Salomon (ca. 1506–1559), or "Le Petit Bernard". This series was published separately only one year before by the Aldine printing house in Venice. The present copy has been beautifully bound by the Parisian bookbinder Marcelin Lortic (1852–1928) for the library of the Prince d'Essling, Victor Masséna d'Essling et de Rivoli (1836–1910).

The device on the title page, of two griffins with their tails intertwined and holding a tablet with the motto: "quod tibi non vis", was the device of Sebastian Gryphius, with whom De Tournes had learned his art and for whom Jean de Tournes had published several titles since 1540.

143, [1] pp. *Adams et al., Bibliography of French emblem books*, F.019; *BM STC French*, p. 8; *Cartier I*, p. 216–9 (nr. 72); *Duplessis*, 24; *Green, Alciati*, 29; *Landwehr, Romanic emblem books*, 34; *Pettegree & Walsby, French vernacular book*, 52395; *Praz* p. 249; *USTC* 124288 (6 copies); cf. *Buisson*, p. 16 (1549 ed.); *Mortimer* 17 (1580 ed.).

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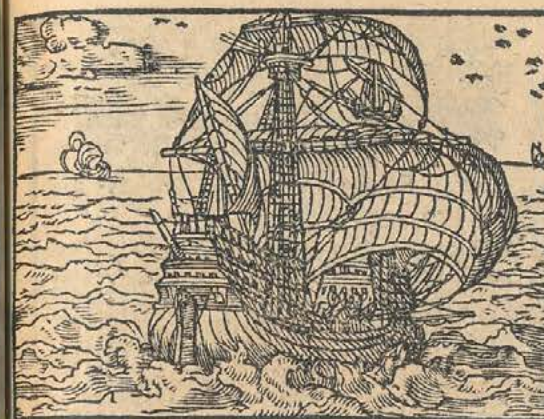


Mentem, non formam plus
pollere. XLVIII.



Ingressa vulpes in Choragi pergulam,
Fabrè expositum inuenit humanum caput.
Sic eleganter fabricatum, vt spiritus
Solùm deesset, cæteris viniſceret:
Id illa cùm sumpſisset in manus, ait:
Hoc quale caput est, sed cerebrum non habet.

In facile à virtute descen-
scentes. XLIX.



Parua velut limax Remora spreto impete venti,
Remorùmque, ratem sistere sola potest.
Sic quosdã ingenio & virtute ad sydera vectos,
Detinet in medio tramite causa leuis.
Anxia lis veluti est, vel qui meretricius ardor
Egregiis inuenes seuocat à studiis.

First Spanish edition of the first emblem book, expanding the earlier editions to the nearly definitive form, with 200 woodcut emblems

10

ALCIATO, Andrea.

Los emblemas ... traducidos en rhimas Españolas. ...

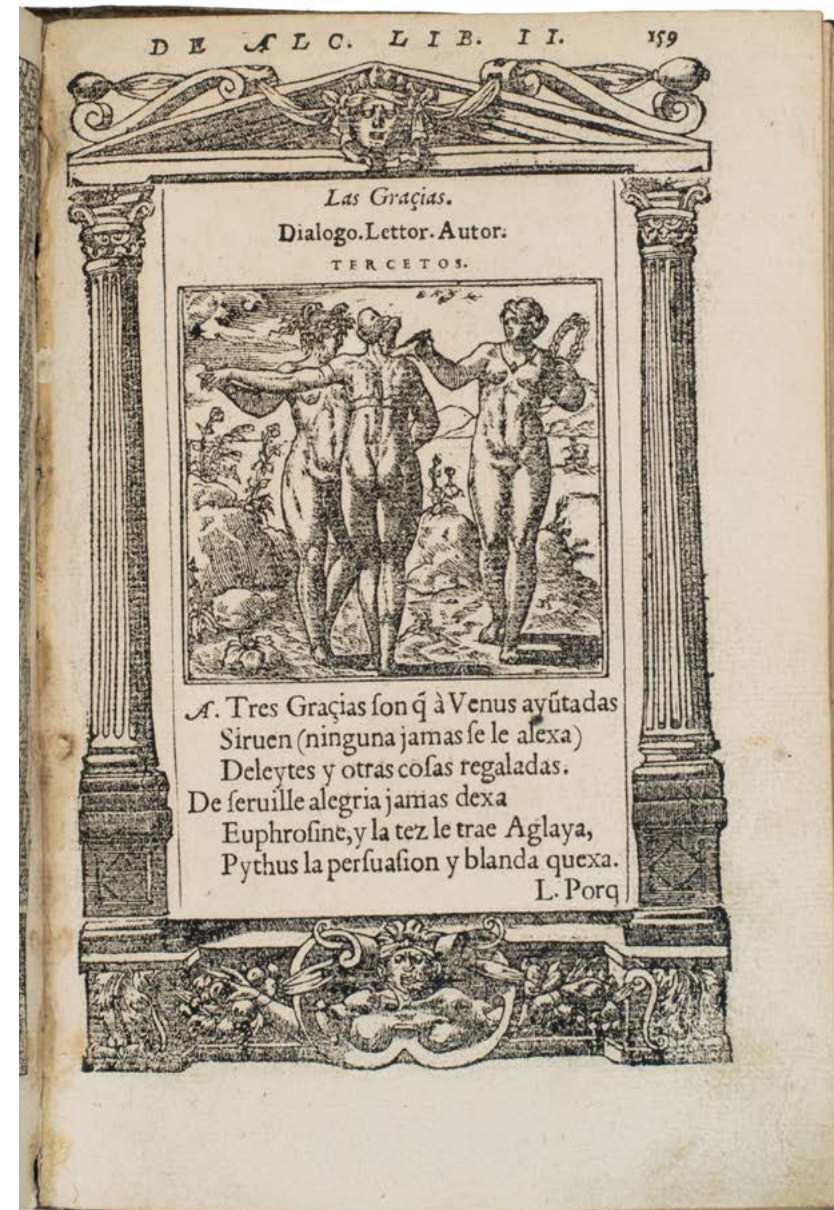
Lyon, Guillaume Rouille [printed by Macé Bonhomme], 1549. 8° (18.5 × 12.5 cm). With an elaborate woodcut architectural frame; 210 emblems (200 with woodcuts); nearly every page in one of about 34 different richly decorated woodcut frames. Early 18th-century (Spanish?) sheepskin parchment.

€ 18 000

Rouille issue of the first Spanish edition of the first emblem book, by the legal scholar Andrea Alciato (1492–1550) in Milan, first published in Latin at Augsburg in 1531 with only 104 emblems (97 with woodcuts), but greatly expanded up to the author's death. The present edition has more emblems and more woodcuts than any earlier edition, also more than the French and Italian editions by the same publishers in the same year and more than the competing editions by De Tournes. It brings the work nearly to its definitive form. Alciato not only produced a work that was to continue through hundreds of editions over the centuries, he invented a whole new genre, the emblem book, which combines allegorical images with a brief motto that aims to give the core of the idea and explanatory text (here in verse), the combination of text and image intended to give more meaning to both and to encourage contemplation by the reader.

256, [6] pp. Adams, *Rawles & Saunders* F029; Baudrier 9, p. 167; Fairfax Murray (French) 9; Green, *Andrea Alciati* 36; Iberian books 63018; Landwehr, *Romanic emblem books*, 40; USTC 342602; www.emblems.arts.gla.ac.uk/alciato/books.php?id=A49a; cf. Adams A614 (Bonhomme issue); Jammes, *Emblèmes* 5 (Bonhomme issue); Mortimer (French) 15 (1549 French ed.); Palau 6061 (Bonhomme issue); Praz, p. 250 (1548 & 1550 Latin eds.).

[more information on our website](#)



Emblem book engraved by some of the best Antwerp artists of its time

11

BIVERUS, Pierre.

Sacrum oratorium piarum imaginum immaculatae Mariae et animae creatae, ac baptismo, poenitentia, et eucharistia innovatae: ars nova bene vivendi et moriendi.

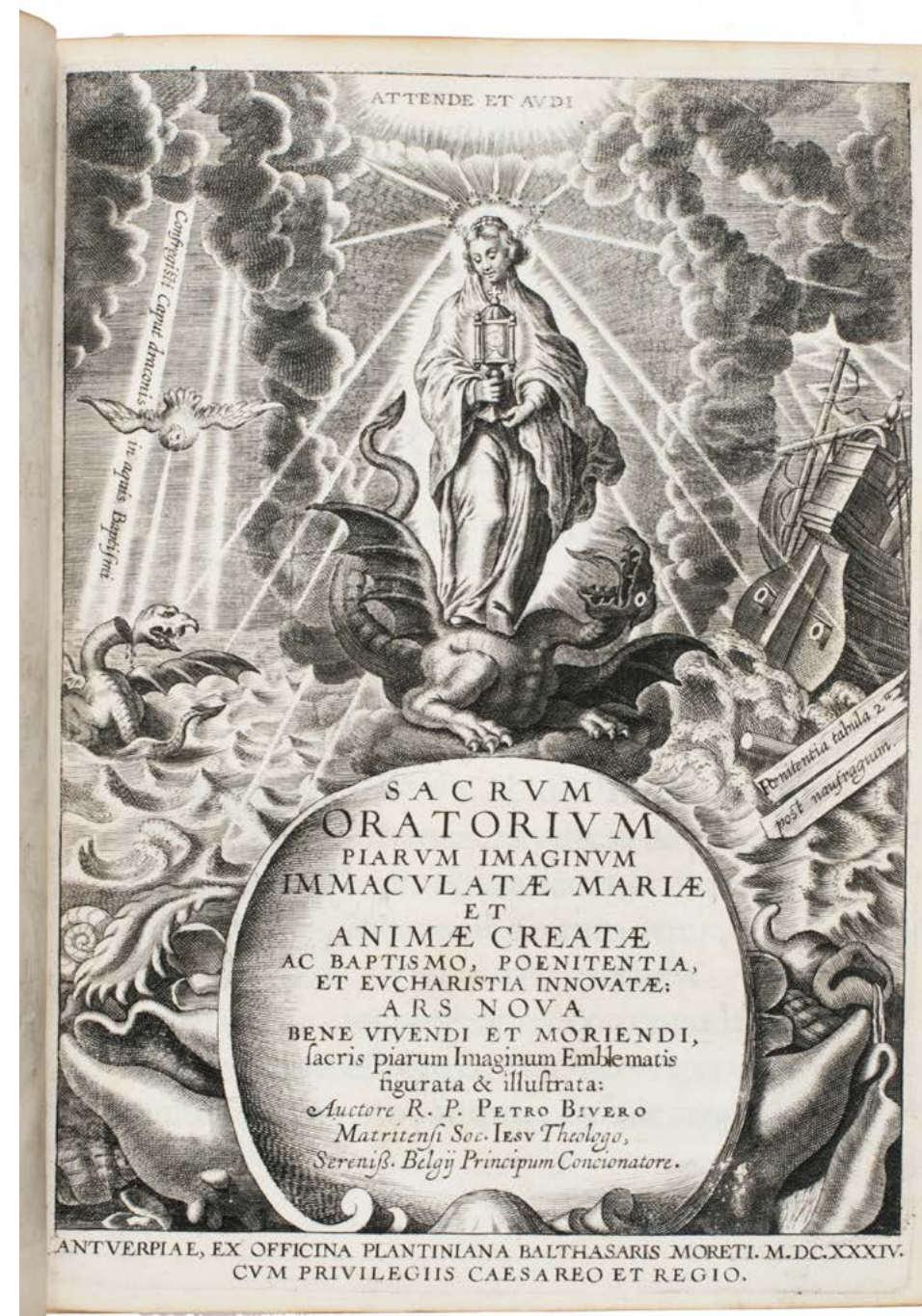
Antwerp, Officina Plantiniana/Balthasar Moretus, 1634. 4°. With an engraved title page, 42 engraved plates by Charles de Mallery after Adam van Noort and Adriaan Collaert, 2 engravings in text, and 15 heart-shaped engraved emblems in text by Theodoor Galle. 19th-century gold-tooled brown morocco, gilt edges; bound by Émile Bosquet.

€ 3500

First and only edition of a beautifully illustrated Roman Catholic emblem book, written by the Spanish Jesuit Pierre de Bivero, Latinized Biverus (1572–1656). The book is divided into three parts, closing with an appendix. The first part is devoted to the emblematic representation of the Holy Virgin, with 16 engraved emblems, several depicting Mary in a cartouche on the breast of an enormous dove. The second part centres on King David, illustrated with 20 plates, and the third part deals with female saints, including 6 emblematic plates, 5 depicting two saints on each plate and the sixth devoted to Maria. The appendix contains 15 heart-shaped devotional emblems, which had been published before in the devotional work *Typus praedestinationis*, also printed at Antwerp, in 1630. The emblems were designed and engraved by some of the best Antwerp artists. With the bookplate of Merlin d'Estreux de Beaugrenier on the pastedown. Binding slightly rubbed along the extremities. Only very slightly browned with a few small spots. A very good copy in an attractive binding.

[20], 769, [9] pp. *De Backer & Sommervogel I*, cols. 1525–1526; *Funck* 280; *Landwehr, Emblem and fable books* 63; *Praz*, p. 275; *STCV* (2 copies); *WorldCat* (10 other copies).

[➤ more information on our website](#)



Very rare first edition of an emblem book illustrated by Theodore de Bry

12

BOISSARD, Jean Jacques.

Theatrum vitae humanae ...

Metz, printed by Abraham Faber for Theodor de Bry in Frankfurt am Main, 1596. 4°. With the title set in an elaborate engraved frame of ornaments and illustrations representing the four stages of human life (birth, marriage, active life, and death) with short bible verses below, a half-page engraved portrait of the author (on leaf é2r in the preliminaries), and 60 half-page engraved emblems in the text, engraved by Theodor de Bry. Further with numerous woodcut decorated initials, head – and tailpieces throughout. 17th-century vellum.

€ 9500

Very rare first edition of a beautifully illustrated emblem book depicting religious, profane, and mythological scenes, by Jean Jacques Boissard (1528–1602). Boissard was a French humanist, antiquarian, poet, and artist from Besançon, who settled in Metz in 1560 after many journeys and stays in Italy. From 1585 onwards, he was in contact with the well-known engraver, illustrator, and publisher Theodor de Bry (1528–1598) in Frankfurt am Main with whom he published the famous *Icones virorum illustrium* in 1597 (a collection of 100 portraits of important men). This work continued to be expanded in later editions, then known under the title *Bibliotheca chalcographica*.

The present *Theatrum vitae humanae* was printed in the author's hometown of Metz in 1596 by Abraham Faber, at the expense of the engraver Theodor de Bry in Frankfurt am Main.

[1], [1 blank], [14], 266 pp. Adams, B-2344; Brun, p. 138; Brunet, I, p. 1067; Ind. Aurel., 121.340; Landwehr, French, Italian, Spanish ... Emblems (1976), no. 167; Praz, p. 279; Redgrave, 'Boissard's Emblems', in: Transactions of the Bibliogr. Society (1893); Tchemerzine, Bibl. d'auteurs franç., I, p. 815; VD16 B 6465.

[more information on our website](#)



Beautiful emblem book contrasting vanitas and veritas

13

BOURGOGNE, Antoine de (Antonius à BURGUNDIA).

Mundi lapis lydius sive vanitas per veritatem falsi accusata & convicta.

Antwerp, widow of J. Cnobbarus, 1639. 4°. With an engraved title page, 50 engraved emblems, 31 woodcut tailpieces, and 3 decorated woodcut initials. Contemporary overlapping vellum, with the title in manuscript on the spine.

€ 3500

First edition of a delightful emblem book on the vanities of the world with 50 beautifully engraved emblems, which show Flemish street scenes, landscapes, and interiors. This intriguing work systematically contrasts worldly vanity and Christian truth of various different themes, including health, fame, and art. The emblems are intended to illustrate both sides. In order to properly interpret them, one has to carefully read and analyse the accompanying text.

The work was written by the canon and archdeacon Antoine de Bourgogne (1593/94–1657), who lived in Bruges. Though the present edition is often described as the second issue of the first edition (some reference works do not distinguish the two, or treat the first as incomplete), it is a line for line reprint of the first issue of the first edition, which was printed in the same year by the same printer. However, the present issue has been expanded with 10 leaves of additional material in the preliminaries, and an addendum at the end. A Dutch edition in verse by Petrus Gheschier appeared in 1643 with the title *Des wereldts proef-steen ofte de ydelheydt door de waerheyd beschuldight ende overtuyght van valscheyt*. Further editions in metrical Latin verse and in German appeared soon after.

[28], 249, [27] pp. BCNI 9195; De Vries, *Emblemata*, 178; Landwehr, *Emblem and fable books printed in the Low Countries*, 98; Praz, *pp.* 292–293; STCV 6688160; USTC 1004374; cf. Paultre, R., *Les images du livre*, *pp.* 167–173; STCV 12917123 (same year & publisher, different collation).

[more information on our website](#)



Dutch revision of the first Russian emblem book

14

BURG, Hermanus van den.

Verzámeling van uitgekórene zin-spreuken, en zinnebeeldige print-vercieringen, eertyds, op bevel van den aller doorlugtigsten Keizer der Russen, Peter Alexis, of the Gróte, getékent en gesnéden ...

Haarlem, Johannes Marshoorn, 1743. 4°. With engraved frontispiece by J. Mulder and 840 numbered circular emblems on 140 full-page engravings in text, the facing pages to the left with captions in Dutch, short proverbial phrases in Latin, French and German, and two-line verses in Dutch by Van den Burg. 19th-century half sheepskin, gold-tooled spine.

€ 4500

First and only edition of Van den Burg's revised edition of the first Russian emblem book. The original emblem book was published in the Netherlands in 1705 as *Symbola et Emblemata*, with captions in Russian, German, Dutch, etc. It was published as part of a deal by Tsar Peter the Great granting the Dutch merchant Jan Tesing the right to print books in Holland for sale in Russia. The first genuinely Russian edition was published in 1788. This edition by the Dutch poet Hermanus van den Burg (1682–1752), uses the original plates and replaces most of the captions, including the Russian, by new two-line verses in Dutch. With a wormhole in the lower outer corner of the first 9 leaves and in the gutter, both not affecting the text, also with some minor spots. Binding somewhat rubbed along the extremities. Overall in good condition.

[8], 281, [1 blank], [10] pp. *Landwehr, Emblem books Low Countries* 92 (cf. 786); *Praz, p. 292* (cf. pp. 509–510); *STCN 15412141X* (9 copies); cf. *Hippisley, The first Russian emblem book*.

[more information on our website](#)



Complete collection of Camerarius' famous and magnificent natural history emblems

15

CAMERARIUS, Joachim.

Symbolorum & emblematum ex re herbaria desumtorum centuria una.

Frankfurt am Main, Johann Wilhelm Ammon, 1661.

Heidelberg, Ludwig Bourgeat, 1664. 4 works in 1 volume. 4°.

Each work with an engraved title page, 100 round engraved emblems (a total of 400), and numerous woodcut initials.

(Near) contemporary overlapping vellum, sewn on 4 supports laced through the joints, with a beige leather title label lettered in gold on the spine.

€ 7500

Complete collection of Camerarius' beautiful emblem book, containing 400 emblems. The present copy appears to contain a re-issue of the second complete edition (published in 1654) and here with the altered date (1661) on the title pages. Nevertheless, the present complete *Symbolorum & emblematum* collection is made up of the 4 volumes in 3 different editions: the first two in the 1661 re-issue, volume 3 of the 1654 second complete edition, and volume 4 in a practically unknown edition dated 1664, published by Bourgeat in Heidelberg.

This work by Camerarius was the first to treat the subject of natural history in emblematic form. Each emblem has its own title above and a short motto beneath the illustration, an extensive explanation can be found on the facing page, these explanations are influenced by Renaissance hieroglyph studies, Camerarius' knowledge of nature based on Plinius and other classical scholars, the author's own experience as a botanist, and on contemporary authors like Conrad Gesner and others.

102 (the first ll. after the title page paginated 1-6); 103, [1 blank]; 104, [1 blank]; 100, [1], [1 blank] ll. Adams C448; Faber du Faur, 668; Folger IV, p. 350; Henkel & Schöne, *Emblemata*, pp. xxxviii-xxxix; Hunt, 181; Krivatsy, 2066

[➤ more information on our website](#)



Emblematic view of the Eucharist

16

CHESNEAU, Augustin.

Orpheus Eucharisticus ... Tomus primus [all published].
Paris, Florentin Lambert, 1657. 8°. With an engraved title page, a typographical title page with a small woodcut ornament, 101 engraved emblems by Albert Flamen in the text (1 unnumbered on page 5, 100 numbered I-C), further with woodcut initials and woodcut tailpieces. Late 17th – or early 18th-century gold-tooled red morocco.

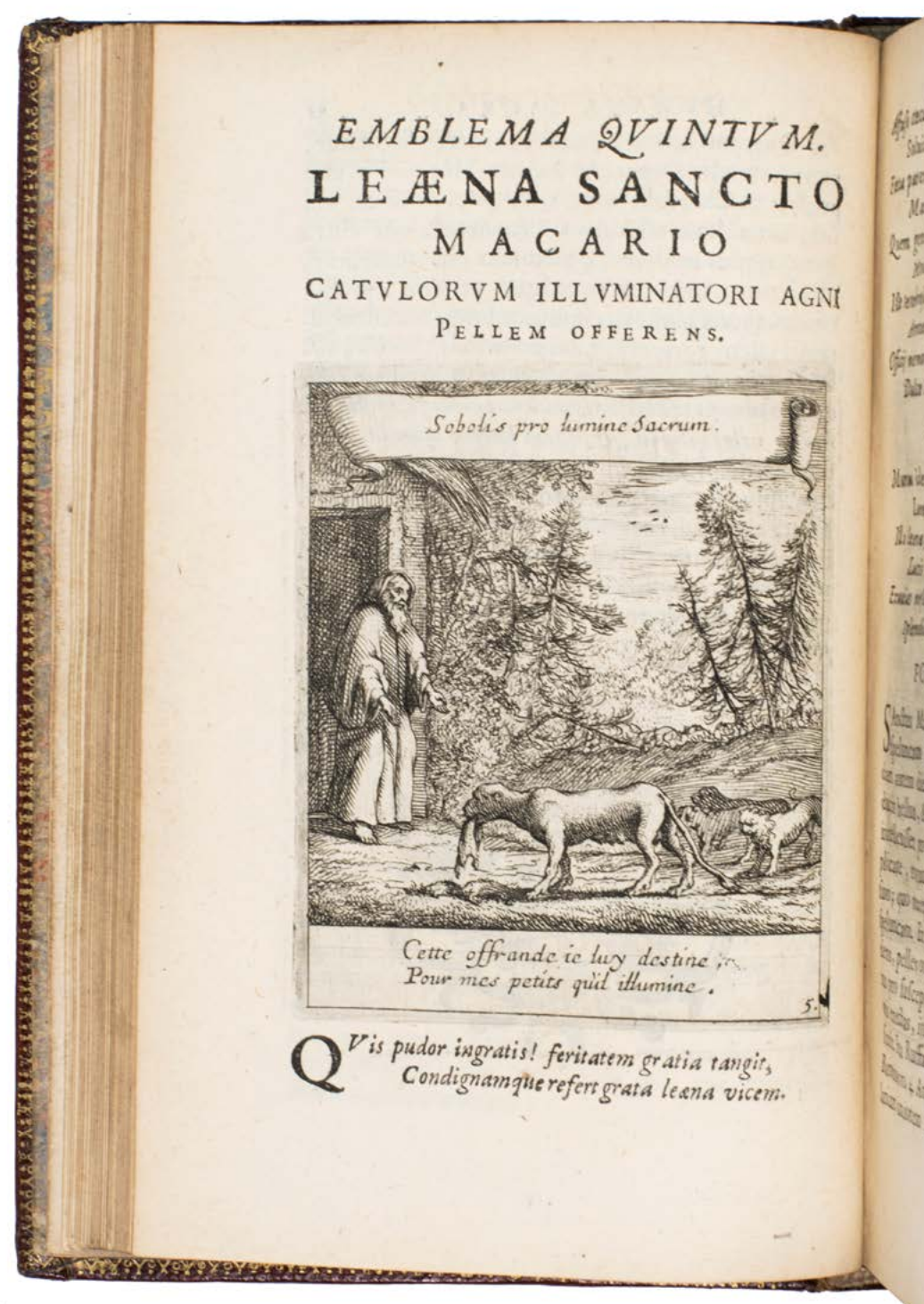
€ 19 500

First edition of a remarkable religious emblem book by Augustin Chesneau (1615–after 1669). The emblems, each with a Latin title above and French moralising couplet below engraved in the plate, are by the Flemish painter and engraver Albert Flamen (1620–1674). Flamen's engravings mainly show landscapes and animals such as birds, fish, Whale, dolphin, reptiles, trees, ships and various people. Greek and Christian mythological symbols are used in the emblems, apparently combined into a new mythology. Flamen's style in engraving reminds of that of Wenceslaus Hollar, and a lot of his images are connected with the world of animals, as is also the case in this work. This edition was re-issued in 1659 as the "editio secunda", with a cancelled letterpress title page. A French edition was published by the same publisher in 1667 as *Emblèmes sacrez sur le tres-saint et tres-adorable sacrement de l'eucharistie*.

Binding with minor traces of use; p. 353 with small part of blank margin restored. Very good copy in red morocco.

699, [33] pp. Adams, Rawles and Saunders F.181; Landwehr, Romanic Emblem Books 224; Praz 304; not in USTC.

[more information on our website](#)



16



Educational fables with political undertones

17

[COURT, PIETER de la].

Sinryke fabulen, verklaart en toegepast tot alderley zeedelessen, dienstig om waargenoomen te werden in het menschelijke en burgerlijke leeven.

Amsterdam, Hieronymus Sweerts, 1685. 4°. With a richly engraved allegorical frontispiece and 100 engraved illustrations in the text by J. Gole. Contemporary vellum.

€ 1500

Beautifully illustrated first and only edition of an emblematic fable book for the education of youth by Pieter de la Court (1618–1685), a Leiden cloth merchant and author of the famous political treatise *Interest van Holland*, in which he defended the politics of Johan de Witt against the Stadtholder. A verse adaptation by Jan van Hoogstraten appeared under his own name in 1731, illustrated with the same engraved plates. Front hinge split at the head, otherwise a very good copy.

[20], 727 pp. *Landwehr, Emblem & fable books*, 433; cf. *Cat. Van Rijn* 926 (Van Hoogstraten's 1731 verse adaptation); Anne Stevenson Hobbs, *Fables*, p. 15, and pp. 26–27 (discussing the emblem-fable connection).

[➤ more information on our website](#)



Rare emblematic work intended for New Year's Eve

18

CROON, Petrus.

Keirs en kandelaer snutter en horen voor eenen nieuwe-jaer ver-eert aen alle lichts-gesinde.

Bruges, widow of Joannes Clouwet, 1664. 12°. With (letterpress?) diamond-head music notes. 19th-century gold-tooled half calf, marbled paper sides, with the title lettered in gold on the spine, marbled endpapers.

€ 5000

Rare first and only edition of a devotional and educational work written by Petrus Croon (1634–1682), a regular canon and literary author from Louvain, Belgium. The work was intended to serve as a gift for the new year, and contains emblematic poetry about candles, candlesticks, candle stands, candle-snuffers, and all things to do with candles, traditionally lit on New Year's Eve. The emblematic verses and songs are interwoven with explanatory text in prose. At the end a new song called "domp-horentje" (little candle-snuffer) is set to music and accompanied by printed musical notation. The charming little book proves that the text of emblematic verse can invoke images so well that no pictures are needed and without engravings the New Year's gift would be less expensive for young people.

With the bookplate of V. de La Montagne on the front pastedown, a (near) contemporary manuscript inscription on the otherwise blank verso of the "approbatie" ("Deesen boeck is tot behoo..? van"), and Jan Borms' two owner's stamps on the last flyleaf (black: "Verzameling Jan Borms"; green: "Kunstbezit BORMS Cat no (in pencil:) 2. 2. 21"). The edges of the boards show minor signs of wear, only slightly browned, with a very small restoration on the lower outer corner of pp. 63–64. Otherwise in very good condition.



"67" [= 77], [4], [3 blank] pp. *BNCI 12057; Scheurleer, Liedboeken, p. 74; STCV 3218795 (3 copies); WorldCat 1089657767 (4 copies).*

[➤ more information on our website](#)

New edition by Pierre Coste of the famous fables of Jean de la Fontaine, illustrated by Jacques Anthony Chovin

19

FONTAINE, Jean de la.

Fables choisies, mises en vers par monsieur De La Fontaine... Genève, J. Samuel Cailler, 1772. 2 volumes. 8°. With titles printed in red and black, a portrait of De la Fontaine as frontispiece for volume 1, and Aesop teaching the animals as frontispiece for volume 2, 241 engraved illustrations to the 239 fables. Many woodcut and typographical endpieces. Marbled paper over boards, manuscript title on spine.

€ 650

Apparently a co-edition with another title page of the edition Lausanne, J. Pierre Heubach, 1772 (Bodemann, 156.1 who considers this a 'Neuausgabe' of the Coste redaction; cf. also the caption on the frontispiece for vol. 2: 'a Lausanne chez J.P. Heubach').

Pierre Coste (1688–1747) was a Swiss theologian and translator who also edited the Fables of De la Fontaine.

Jean de la Fontaine (1621–1695) is one of the most widely read French poets of the 17th century, known above all for his Fables, which provided a model for subsequent fabulists across Europe and numerous alternative versions. After a long period of royal suspicion, he was admitted to the French Academy and his reputation in France has never faded since. His Fables unquestionably represent the peak of La Fontaine's achievement. The first six books, of the "Fables choisies", known as the "premier recueil" (first collection), were published in 1668. The 124 fables were in the main adapted from the classical fabulists Aesop, Babrius and Phaedrus.

A bit cut short, especially volume 1 which is a bit smaller than volume 2, not affecting the text, some staining and slight browning especially in the right margins of volume 2.

[4], XLVIII, 256; [4], 352 pp. Bodemann, 156.1.

[more information on our website](#)



French adaptation of a famous emblem book, with engravings by Gerard de Jode

20

HAECHT GOIDTSENHOVEN, Laurens van.

Le microcosme contenant divers tableaux de la vie humaine representez en figures avec une brieve exposition en vers francois.

Amsterdam, Theodore Pierre (= Dirck Pietersz.), [not before 1613]. 4°. With the engraved title page of Joost van den Vondel's *Der Gulden Winckel der konstlievende Nederlanders...* (1613), with an engraved slip with the present title *Le Microcosme contenant ...* formerly mounted on it, now removed and kept separately; also with 74 engraved emblems in text (ca. 8.5 × 12 cm) by Gerard de Jode. 19th-century half calf, gold-tooled spine.

€ 6500

First and only edition of a French adaptation of a Latin emblem book by Laurens van Haecht Goidthoven (Laurentius Haechtanus Goidtsenhovius, 1527–1603). The Latin edition was first published in 1579 at Antwerp by Gerard de Jode (1517–1591), entitled *Mikrokosmos*, and contained the same 74 engraved emblems as the present edition. It is an edifying work, using the traditional structure of an emblem book: motto, pictura, epigram. Each emblem is accompanied by a French motto above, a citation from the Bible below and a French poem on the facing page.

Leaves S2 and S3 are misbound. Slightly foxed throughout, with some plates rather worn, the outer margins of the first 12 leaves restored and a stain in inner margin of first two leaves. Binding rubbed along the extremities.

[4], 74, [2] ll. *Hollstein (Dutch & Flemish) IX*, 328–402; *Landwehr, Emblem and fable books* 558; *Praz*, p. 427; *Rawles & Saunders, French emblem books F.288*; *STCN* 842880534 (5 copies); *WorldCat* (8 other copies).

[more information on our website](#)



Celebrating Gustav Adolf II, 'The Lion of the North' and champion of Protestantism, magnificently illustrated by Crispijn vande Passe II

21

HULSIUS, Bartholomaeus.

Den onderganck des Roomschen Arents, door den Noordschen Leeuw ...

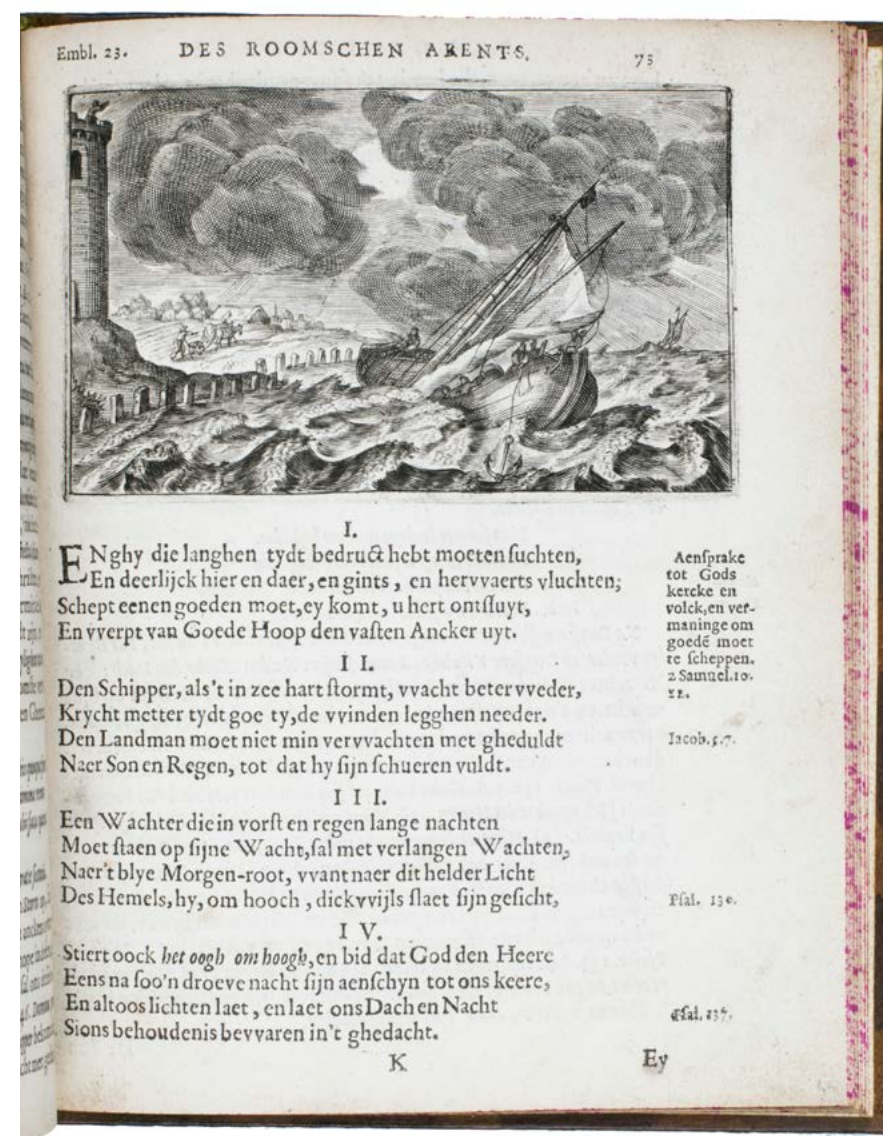
Amsterdam, Crispijn vande Passe, 1642. 4°. Engraved allegorical title page with engraved title in a central panel below Fame sitting on a swan. Beautifully bound in 19th-century light brown gold-tooled calf (1850s or 1860s?), each board with triple along the edges, decorated spine with red and green labels lettered in gold, gold-tooled board edges and turn-ins, marbled endpapers, signed "PETIT SUCCR DE SIMIER": Charles Petit operated a Paris bindery from 1848 to 1873 as successor to René Simier (1772–1843), relieur du roi from 1815, and his son.

€ 15 000

Rare first and only edition of a political and emblematic/allegorical work with texts by Bartholomaeus Hulsius (1601-ca. 1636?), a Reformed minister in Cillaarshoek until his retirement in 1635 (NNBW VIII, col. 889). The book was printed for Crispijn vande Passe by an unknown printer, possibly Jan van Hilten, who specialized in political pamphlets. The book deals with the struggle between the Protestant parts of Europe and the Catholic Imperial armies (the so-called "League") under the command of the Habsburg emperor Ferdinand II, and the generals Tilly and Wallenstein, known as the Thirty Year's War, which was to continue until 1648.

[12], 91, [1 blank] pp. plus engraved title page. *Franken*, 1373; *De Vries* 177; *Knuttel* 4872; *Landwehr*, *Low Countries* 360; *Landwehr*, *Emblem books* 248; *Hollstein* XVI, p. 146; *Simon McKeown*, *A Reformed and Godly leader: Bartholomaeus Hulsius's typological emblems in praise of Gustavus Adolphus*, in: *Reformation*, 5 (2000), pp. 55–101.

➤ [more information on our website](#)



Variant of the rare editio princeps of a famous emblem book printed by Plantin

22

JUNIUS, Hadrianus.

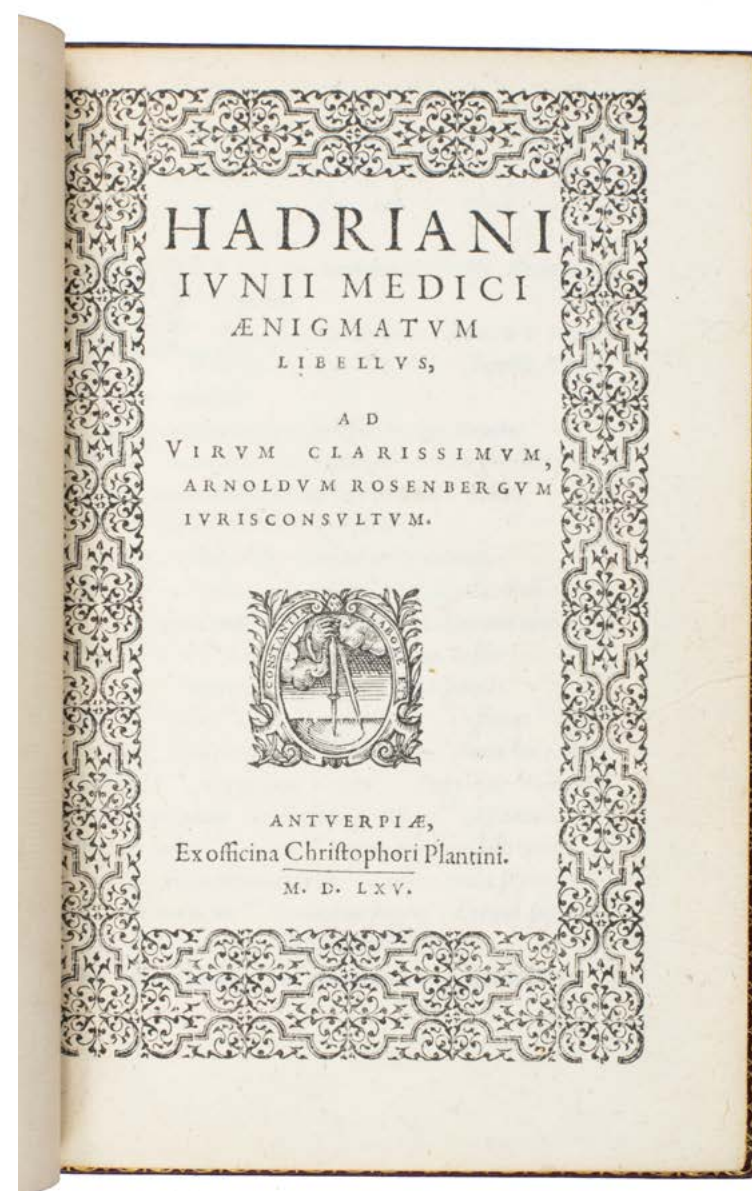
Eiusdem Aenigmatum libellus, ad ... Arnoldum Rosenbergum jurisconsultum. [title page A1:] Emblemata, ad D. Arnoldum Cobeliu. Eiusdem Aenigmatum libellus, ad ... Arnoldum Rosenbergum.

Antwerp, Christoffel Plantin, 1565 (colophon: 15 May 1565). 2 works in 1 volume. Small 8° (17×11.5 cm). With 57 woodcut emblems, mainly by Gerard Janssen van Kampen with a few by Arnold Nicolai, all after Geoffroy Ballain and Pierre Huys. Red goatskin morocco (ca. 1850/60?) by Charles-François Capé in Paris, signed “CAPÉ” in the foot of the front turn-in.

€ 9500

First edition of the *Emblemata* by Hadrianus Junius (1511–1575), a Dutch physician who took his doctorate in Bologna. He is best known as a prolific classical scholar, translator, lexicographer, antiquarian, historiographer, school rector, Latin poet and “one of the most creative and influential sixteenth-century pioneers of neo-Latin emblematics. His emblem book of 1565 (*Emblemata*) is a true masterpiece, with regard to both form and content: the epigrams themselves, their woodcut illustrations, and the harmonious layout of the booklet as a whole.

Though rebound ca. 1850/60, only about 4 mm has been trimmed from the fore-edge and perhaps a bit more at the head. With the paper very slightly browned and one or two minor marginal spots, but otherwise internally in very good condition. The lower outside corner of the binding is slightly damaged and the edge of the turn-in has lifted in one place, but otherwise in good condition, with only some tiny scuff marks around the extremities.



[15], [1 blank]; 149, [3] pp. Belg. Typ. 1662; Karl Enenkel, *The invention of the emblem book* ... (2019), pp. 264–309; USTC 401197 (8 copies); Vinet 847; Voet, *Plantin press 1476–1477*; [more information on our website](#)

The complete Arabic text

23

[KALILA WA DIMNA]. SILVESTRE DE SACY, Antoine Isaac (editor).

Calila et Dimna, ou Fables de Bidpai, en Arabe.

Paris, Imprimerie Royale, 1816. 2 parts in 1 volume. 4°. 19th-century purple-ish cloth, with the title lettered in gold on the spine. The cloth around the spine is faded and browned.

€ 3500

The complete text of the Arabic version by Ibn al Muqaffa of this collection of animal fables with didactic overtones designed to illustrate wise conduct, printed in the beautiful types of the "Imprimerie Royale", with an introduction and critical notes in French. The typeface, based on Arab or Turkish specimens of calligraphy and cut in Rome in the early 17th century for Savary, "was the mainstay of Arabic typography in France until the late 19th century; it also provided a model for others" (Roper, p. 145).

The spine is sunned, occasional browning and foxing. Otherwise in good condition.

[2], VIII, 140; [8], 315, [1] pp. Blois, "Kalila wa-Dimna", in: Meisami & Starkey, *Encyclopedia of Arabic literature*, pp. 423–425; Chauvin II, p. 11f., no. 17; Keith-Falconer, *Kalilah and Dimnah*, pp. xvi–xvii; cf. G. Roper, *Early Arabic Printing in Europe*, in: *Middle Eastern Languages and the Print Revolution. A Cross-Cultural Encounter* (Westhofen 2002), pp. 129–150.

➤ [more information on our website](#)

تصحيح ما وقع من الغلط
في طبع هذا الكتاب

مصحح	غلط	سطر	صفحة
يلزم	يلزم	٤	٣
أذانه	أذانه	١٢	١٢
خراين	خراين	٨	٣١
لنفسه	لنفسه	٨	٤٧
قال	قال	١٢	٥٥
يقرضان	يقرضان	٣	٧٧
واقر وقت	واقر وقت	٩	٨٨
تعباد	تعبى	٧	٩٢
به فاجعله لك	به لك	٩	
فتبصر	فتبصر	١٤	١٠٢
تنظرون	تنظروا	١٥	١٤١
فانام	فانام	١	١٤٧
وتلقاني	وتلقينى	٥	١٥٠
والمصيبة	والمصيبة	١	١٥٥
بلغة	بلغة	٤	١٥٧
قانه	قانه	١	١٧٤
فغات	فغات	١٢	١٧٩
وطيتك	وطيتك	٥	١٩٩
فادركتك	فادركتك	١٠	
الحنال	الحنال	٣	٢٠٣
مع ان	من ان	٧	٢٣٧
شفتك	شفتك	٧	٢٥٣

Very rare enlarged Dutch edition of a beautifully illustrated fable

24

KRAFFT, Joannes Laurentius.

Den schat der fabelen.

Brussels, widow of G. Jacobs, 1739–1740. 3 volumes. 8°. With 3 different engraved frontispieces and 115 engraved illustrations, all designed and engraved by the author. Contemporary polished calf, gold-tooled spines.

€ 3250

Very rare enlarged Dutch edition of a beautifully illustrated fable book by Joannes Laurentius Krafft, first published in French prose and here translated, expanded and improved by the author. Each fable, in verse, is followed by extensive moral reflections. Included are an extensive essay on the history of the genre, and a fable on the art of engraving. The charming illustrations (plate size 6 × 8 cm), skilfully executed, echo the celebrated work of Marcus Gheeraerts.

In very good condition, with a marginal chip in one leaf, not approaching the text. Some of the joints are cracked, the front board of volume 2 nearly detached, but the bindings are further good and only slightly rubbed.

[24], 384, [8]; [40], 395, [7]; [24], 432, [8] pp. *Landwehr, Emblem books Low Countries F115* (1 copy); *STCV* (1 copy of vol. 2 only); *WorldCat* (2 copies); cf. *Hodnett, Marcus Gheeraerts*, p. 41.

[➤ more information on our website](#)



De Beld-sprake bemerkt den aerd der Dieren om den
selven aen den handel der Menschen toe te passen.
I. DEEL.

Poetry in praise of education

25

LAFARGUE, Étienne de.

Poème sur l'éducation, dédié à M. Le Comte Charles, fils de M. Le Duc de Luynes.

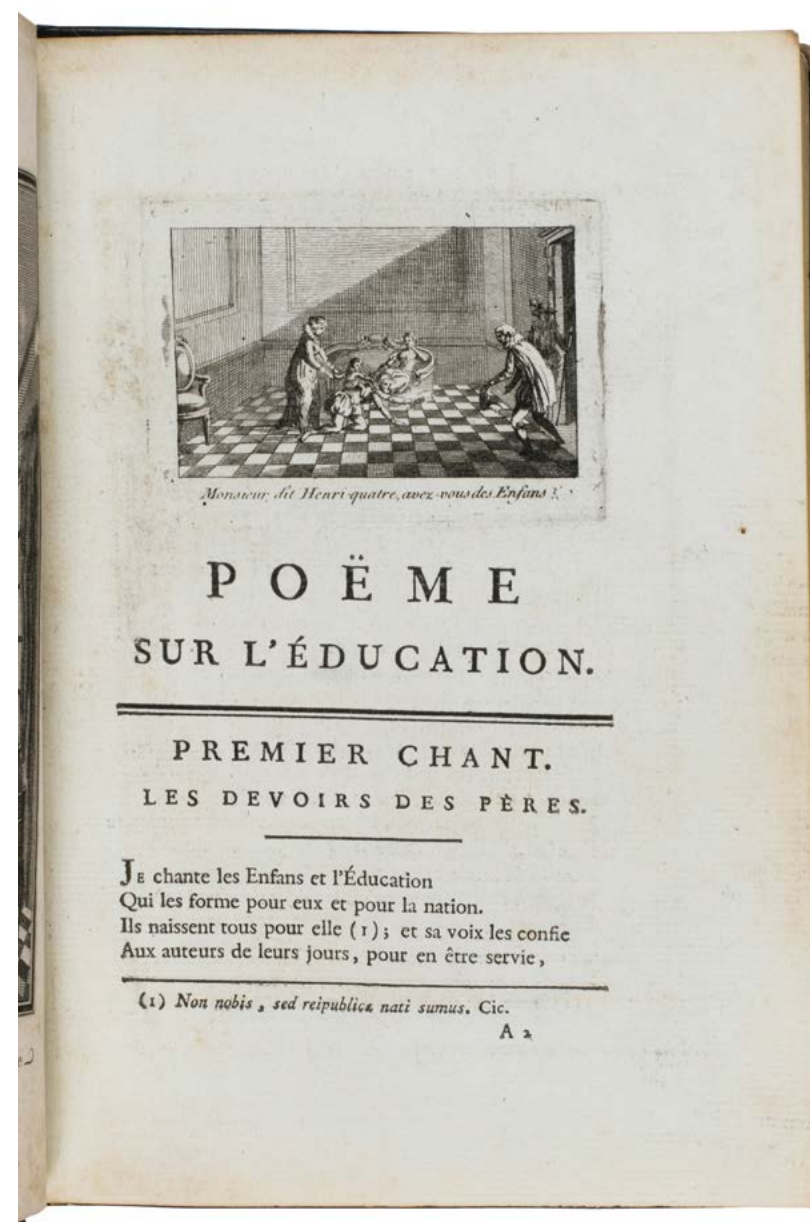
Paris, Guillot, Librairie de Monsieur, 1788. Small 8°. With full-page engraved plate showing a young boy studying at home with his private tutor and his father watching, 4 finely engraved headings for each stanza of the educational poem, and several charming woodcut tail-pieces to the added fables and miscellaneous poetry. Contemporary gold-tooled green morocco.

€ 1950

First edition of a beautifully illustrated and well produced work on education, offered by Étienne de Lafargue (1728–1795), a famous French author and member of various Academies of Sciences, Literature and Arts, to the young son of a high aristocrat. It praises the work of a teacher as well as parental education, while at the same time presenting sound instruction, wise lessons and advice to youth. First an extensive verse comprising four songs touches upon the duties of fathers, teachers, pupils and the advantage of education, using examples taken from history, mythology, classical authors, etc. Next wise lessons are presented in the form of fables, thirteen in total. And finally "Pieces Fugitives" teach elegant conversation and letter writing, including a dialogue between a ten and an eleven year old, all rendered in verse. In fine condition.

[4], XVIII, 135, [9] pp. *Cioranescu 35596; Cohen & De Ricci 545.*

[more information on our website](#)



More than 550 emblems explained

26

LA FEUILLE, Daniel de.

Essay d'un dictionnaire contenant la connoissance du monde, des sciences universelles, et particulièrement celle des medailles, des passions, des moeurs, des vertus et des vices, &c. Représenté par des figures hyeroglyphiques, expliquées en prose & en vers.

Wesel, Jacobus van Wesel, 1700. 4°. With engraved frontispiece and 48 engraved plates (incl. 2 double-page). Contemporary half calf, gold-tooled spine.

€ 1250

First edition, Wesel issue, of an extensive collection of emblems compiled by Daniel de la Feuille (ca. 1640–1706). The text leaves explain all the emblems displayed in the plates, and each explanation is preceded by a four-line verse in French. The first plate is an engraved title page, followed by 9 plates with 4 emblems, each accompanied by a banderole with a motto in Latin. Next are 36 plates with 15 small circular emblems with a Latin word within the emblem. They show allegorical and symbolic depictions of words and concepts like logic, freedom, humility, blood, the seasons, the months etc. Also included are two double-page plates with 65 portraits of French kings. With bookplate and library stamps. Slightly browned with some occasional spots and foxing. Binding chafed at corners and hinges cracked. Overall a good copy.

[8], 144, [8] pp. *Adams, Rawles and Saunders F.362; Landwehr, Emblem and fable books, 437; Praz, p. 393.*

[➤ more information on our website](#)



Early spiritual emblem book with poems and engravings by Jan Luyken

27

[LUYKEN, Jan].

Jezus en de ziel. Een geestelycke spiegel voor 't gemoed. Bestaande uyt veertig aangename en stichtelycke sinne-beelden.

Amsterdam, Pieter Arentsz., 1687. 8°. With engraved frontispiece and 39 engraved emblems in text, all engraved by Jan Luyken. Contemporary vellum, sprinkled edges.

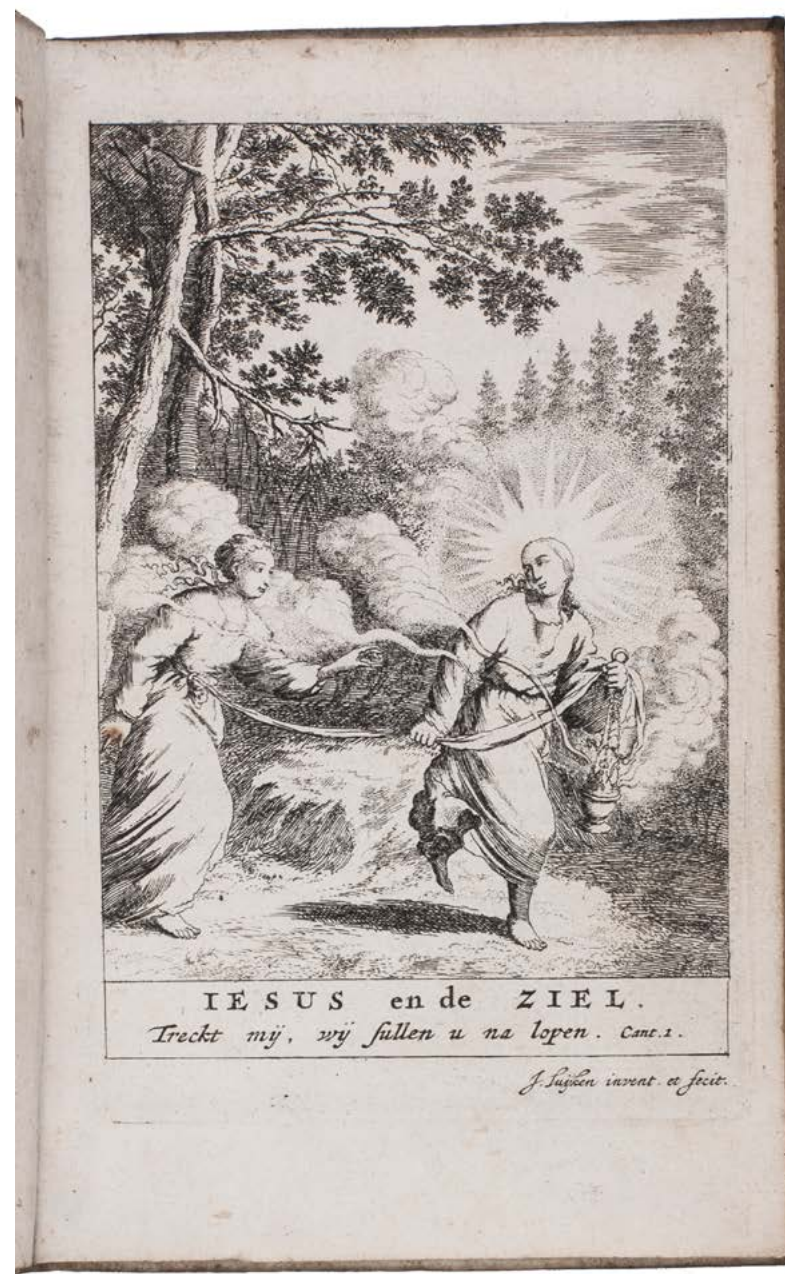
€ 1100

Expanded third edition of one of the earliest and most popular spiritual emblem books by the well-known Dutch poet and engraver Jan Luyken (1649–1712), first published in 1678. Devoted to a Christian's love for Jesus, it contains 39 emblems accompanied by a motto, some Biblical quotations, and an explanation, or reflection. The present edition is enlarged with an extensive discussion on the "joys of the eternal fatherland". Luyken was inspired for the present emblem book by the engravings of Boetius van Bolswert for the famous emblem book *Pia desideria* by Herman Hugo (1588–1629).

Only very slightly browned around the margins and a few tiny spots. Binding only slightly soiled. Overall in very good condition.

191, [5] pp. *Klaversma & Hannema* 960; *Landwehr, Emblem and fable books* 474; *Praz*, p. 406; *Van Eeghen & V.d. Kellen* 448, nos. 4440–4479; cf. *Berlin Kat.* 4564 (second edition).

[➤ more information on our website](#)



Emblem book devoted to the Sun-King Louis XIV of France

28

MARTINET, Jean.

Emblesmes royales a Louis le Grand.

Paris, Claude Barbin, 1673. 8°. With 60 numbered half-page engraved emblems and one unnumbered emblem on extra inserted leaf. Modern marbled boards.

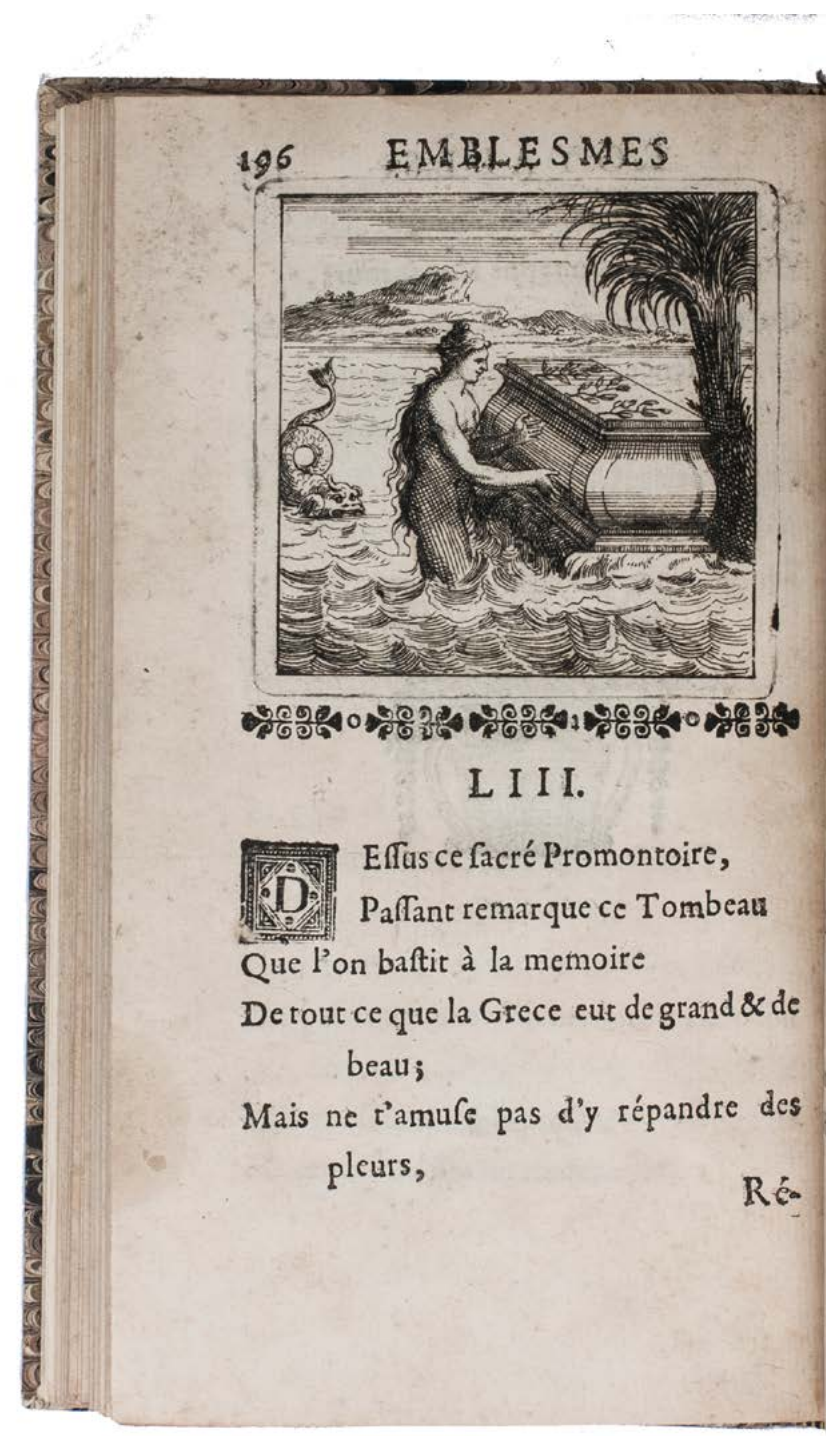
€ 1250

First and only edition of an emblem book devoted to the Sun-King Louis XIV of France. The book is nicely produced with a woodcut vignette on title, little woodcut initials, large woodcut tail-pieces, and with borders built up out of ornamental cast fleurons underneath each emblem. And at the end of the dedication to Louis le Grand, the King's personal emblem, a woodcut sun, is added. The engraved emblems depict ancient gods and heroes, plants, animals, buildings, scenes of battle, etc. and are followed by brief poems in French. Unfortunately the second leaf is lacking, containing a poem titled "L'Arc de Triomphe", however, our copy does include the rare extra inserted emblem to Madame de Longueville.

Lacking leaf A2. Some occasional minor foxing, title page restored in the gutter and last leaf restored at the lower outer corner. Otherwise in good condition.

[10 (of 12)], 219, [3] pp. *Cioranescu* 46363; *Landwehr, Romanic emblem books* 504; *Praz, p. 414*; *Saunders, The 17th-century French emblem, p. 7*.

[➤ more information on our website](#)



First and only edition of an interesting emblem book with 144 small circular emblems

29

PALLAVICINO, Ferrante.

Devises & emblemes d'amour, anciennes & modernes moralisées en vers François, & expliquées, en sept langues.

Including: **PALLAVICINO, Ferrante.** Devises & emblemes d'amour, anciens & modernes moralisez & expliquez en sept sortes de langues.

Amsterdam, Daniel de la Feuille, [1696]. 4°. With an engraved frontispiece by G. van Gouwen after Frans de Kaarsgiter, 2 title pages in red and black, each with De la Feuille's woodcut DLF cypher-monogram, and 24 full-page engravings on integral leaves, each containing six circular emblems by Jan van Vianen, with a woodcut tailpiece at the end. Half red goatskin morocco (ca. 1870?) by the Brussels bookbinder Émile Bosquet (signed "BOSQUET" in gold italic capitals with swash letters B and T on the front turn-in, at the foot, near the hinge).

€ 1950

First and only edition of a curious love emblem book by the notorious Ferrante Pallavicini (1618–1644), an Italian writer of lampoons and satires which were so popular that booksellers and printers bought them from him at a premium. Pallavicino's scandalous satires, which cost him his head at the age of 25, were all published under pseudonyms or anonymously. On the title he is referred to as "Professeur des langues étrangères".

Slightly browned and the binding with a few scuff marks and worn hinges (the front hinge is cracked and some of the supports are broken there), otherwise in good condition.

[8], 24, [2] pp. Adams, *Rawles & Saunders, A bibliography of French emblem books II*, F458 (10 copies); De Vries 245; Van Eeghen, *De Amsterdamse boekhandel*, III, p. 191.

[more information on our website](#)



Third Plantin edition of a popular emblem book

30

PARADIN, Claude and Gabriel SYMEON.

Symbola heroica. M. Claudii Paradini, belliocensis canonici et D. Gabrielis Symeonis. Multo, quàm antea, fidiùs de Gallica lingua in Latinam conversa.

Antwerp, Christophe Plantin, 1583. 12°. With 216 woodcut illustrations in text, namely 179 for Paradin and 37 for Simeon. 19th-century gold-tooled red morocco, gilt edges; bound by Thompson.

€ 3500

Fourth edition (third edition printed by Plantin) of the Latin translation of the emblem books by Claude Paradin (1510–1573) and Gabriel Symeon (1509–1575). "The generalist collections of devices of Paradin and Simeoni, for example, which were first published in the 1550's, enjoyed enduring popularity throughout the second half of the sixteenth century, and this lasted well into the seventeenth century also ..." (Saunders). Paradin and Symeon each published a very popular emblem book, both written in French, which Plantin combined and published in both the original French and in Latin translation. The present edition was translated by Johannes Gubernator. Each woodcut is accompanied by a motto, followed by an explanation.

With a small restoration to the foot of the title page and some spots to the title page and last blank, otherwise in good condition. Binding with some minor wear along the extremities, but otherwise very good.

319, [1 blank] pp. *Landwehr, Emblem books Low Countries* 470; *Landwehr, Emblem and fable books* 605; *Praz, p. 445*; *Saunders, The 17th-century French emblem* (2000), p. 65; *STCV 12923934* (1 copy); *USTC 401954*; *Voet 1954*.

[more information on our website](#)



Unrecorded set of proofs of Pfann's emblems, many of medical character

31

PFANN, Johann.

Biblische Emblemata und Figuren welche in den zweijen verneurten Stuben, dess Hospitals zum heiligen Geist in Nürnberg allen Krancken zu sonderm Trost anstatt der Schrifft sind vorgemalet worden.

[Nuremberg], 1626. Oblong 8° (13.5×18 cm). With engraved title page (4° and partly folded) and 16 engraved emblems within varying baroque frames, with manuscript text below. Contemporary sprinkled paper wrappers.

€ 4500

Set of proofs, not found recorded, of the 16 emblems of Johann Pfann's rare *Biblische Emblemata* published in 1626. The engravings were made after the emblematic paintings in the Heilig-Geist-Spital, a large hospital in Nuremberg, and as such are primarily of medical and religious character. The plates are still without the engraved Latin captions and the four-line German poems printed from separate plates in the publication of 1626, which are here supplied by hand. It also includes the original engraved title page, printed on 4to and partly folded to match the oblong 8vo leaves of the plates, but not the preliminary matter (frontispiece, folding plate with the list of benefactors, dated 1625, and two other plates).

Wrappers somewhat stained. Plates in very good condition, with only a few small spots.

[1], 16 ll. Cf. *Camden House history of German literature IV*, p. 525; *Landwehr, German emblem books* 474 (2 copies); *Praz*, pp. 453–454 (4 copies, all incomplete); *Thieme & Becker XXVI*, p. 522; *USTC* 2111417 (4 copies) and 2111283 (6 copies); *VD17* 1:078432W (3 copies).

[more information on our website](#)





NE TOTUM PEREAT CORPUS, MEMBRUM ENSE RECIDAS.

Wenn ein glied deines leibs ist krank
 Machst dir viel schmerzen und gestank

haus ab, ist besser sie g'schnitten
 Dann dörften ewig marter g'litern.

Very rare edition of an emblem book on vanities and vices

32

POIRTERS, Adriaan.

Het masker vande wereltdt afgetrokken.

Antwerp, widow and heirs of Jan Cnobbaerts, [1646]. 4°. With engraved title page by Antony van der Does and 13 engraved emblems and 8 engravings in text by Frederic Bouttats. 18th-century half calf.

€ 2500

Very rare third impression of the first edition of an emblem book by the Dutch Jesuit Adriaan Poirters (1605–1674). It is often presented as a third edition of *Ydelheyd des werelds*, another emblem book by the same author, first published in 1645, but it differs considerably from *Ydelheyd des werelds*: it is completely revised, carries a new title and contains different engravings. *Ydelheyd des werelds* contained engravings by Philip de Mallery, while the present edition is illustrated with emblems by Frederik Bouttats, who was active at Antwerp from 1620 to 1661. Both emblem books went through many further editions, each under its own title. Here, each emblem has a motto and a two-line moral verse, and is followed by a lengthy prose text, enlarged in later editions. The emblem on avarice is omitted as usual on p. 74.

Poirters was born in Oisterwijk in Dutch Brabant and became a Jesuit and teacher at Malines and Maastricht. Poirters was also a gifted poet, and in the present emblem book he depicts the world as proof of God's glory. The present work became very popular and was republished well into the 20th century.

With bookplate of Ewald Schlundt on pastedown and inscription "voor den worme" on first blank leaf. Slightly browned, first few leaves slightly soiled, and some small marginal wormholes. Binding worn along the extremities, damaged on top of spine. Otherwise a good copy.

[24], 320 pp. *De Backer & Sommervogel* VI, col. 928; *Landwehr, Dutch emblem books*, 184; *Landwehr, Emblem and fable books* 644; *Praz*, p. 459; *STCV* 3114498 (4 copies); *STCN* 311757782 (1 copy); *De Vries, Emblemata* 185; not in *WorldCat*.

[more information on our website](#)



Beautiful Jesuit emblems mixing science instruction and philosophical politics

33

REINZER, Franz.

Meteorologia Philosophico-Politica, das ist: Philosophische und Politische Beschreib – und Erklärung der Meteorischen, oder in der obern Lufft erzeugten Dinge ...

Augsburg, Peter Detleffsen for Jeremiae Wolffen, 1712. Folio. With richly engraved allegorical frontispiece by A.M. Wolffgang after Wolfgang Josephus Kadoriza and 83 large engraved circular emblems in text with motto above and various verses in text, all after designs by Kadoriza. Contemporary calf, richly gold-tooled spine with orange label, red sprinkled edges.

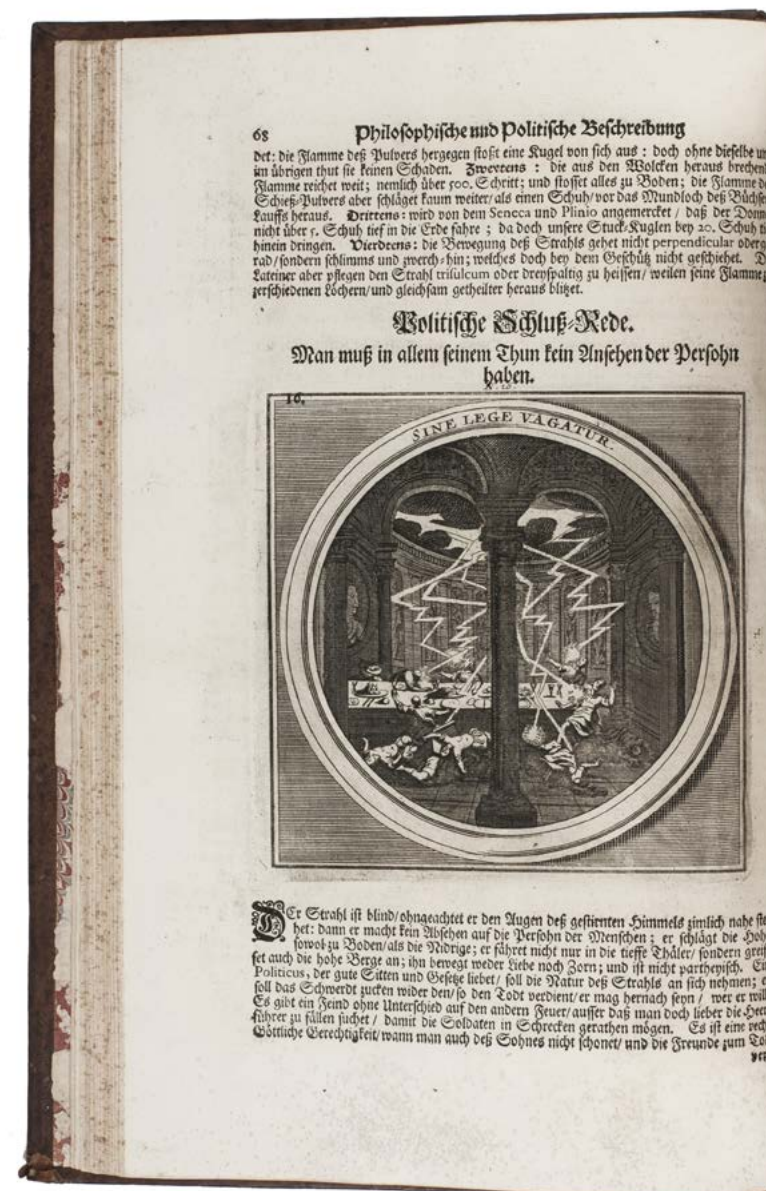
€ 2250

First German translation of a beautiful instructive emblem book by the Jesuit Reinzer (1661–1708), curiously mixing science and philosophical politics, including moral lessons. Quotations from scientists and classical philosophers accompany beautiful emblems with meteorites, flying dragons, lightning, comets, rainbows, fata morganas, earthquakes, underground fires, minerals, metals, etc., with references in the margins and allegories of politics and public life and wise lessons drawn from them. Wolfgang Josephus Kadoriza or Catoriza was a painter, active at Linz between ca. 1697 and 1730.

Fine copy, with old owner's inscriptions on the title page.

[4], 424, [4] pp. *De Backer & Sommervogel VI, cols. 1640–1641; Landwehr, German Emblem Books 495; Praz, p. 468; Thieme & Becker XXIX, p. 412.*

[more information on our website](#)



Indispensable guide to Dutch iconology in Rembrandt's day, with 196 woodcuts

34

RIPA, Cesare.

Iconologia, of uytbeeldingen des verstands: ... Om uyt te drucken, en te vinden, 't begrip van alle sinnebeelden, invallen, devijsen of sinteykenen. ...

Amsterdam, Dirck Pietsz. Pers, 1644. 4°. With engraved allegorical frontispiece and 196 emblematic woodcut illustrations (ca. 8.5 × 6 cm) in the text by Jan Christoffel Jegher. Parchment (ca. 1725?).

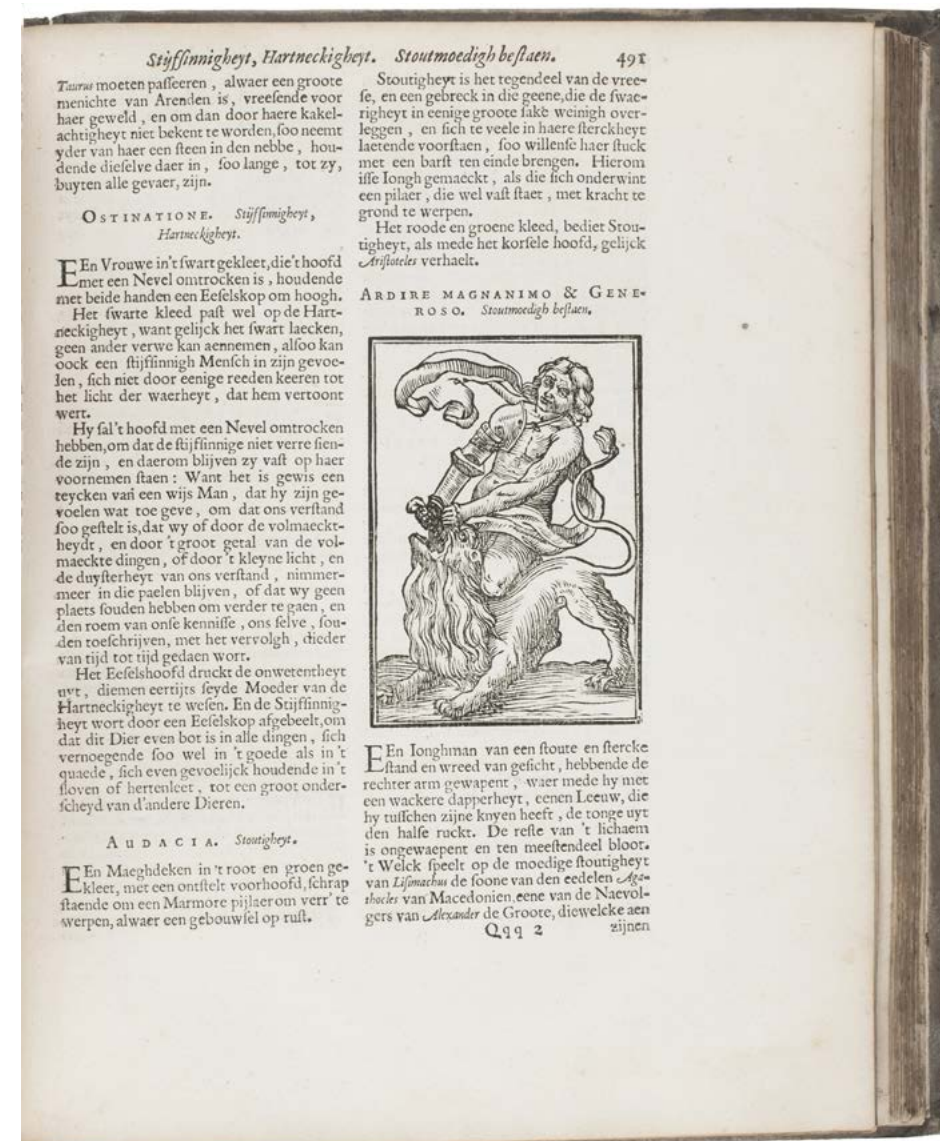
€ 2750

First Dutch edition, newly and extensively illustrated, of a famous encyclopaedia of iconology, the *Iconologia* of Cesare Ripa (1560–1645). It describes about 650 symbolic human or semi-human figures, illustrates nearly 200, and was intended as a guide for all kinds of artists, writers, orators and amateurs. In the present 1644 edition the Amsterdam publisher, bookseller and poet Dirck Pietersz. Pers (1581–1659) translated and edited Ripa's text and Castellini's additions and made further additions of his own. He also included 196 woodcut illustrations cut for this edition based on a selection of those in the 1630 edition. It was in this form that Ripa's work was best known to artists in the Dutch golden age and it remained in use by painters and designers for the decorative arts far into the 18th century.

With water stains throughout, serious in the first few and last few leaves, and marginal tears or restorations in a few leaves, but still in good condition and with large margins. The binding is uniformly abraded but structurally sound. An important source of knowledge and inspiration for artists of the Dutch golden age.

[14], 636, [8] pp. *Landwehr, Emblem books Low Countries* 683; *Praz, p. 474; STCN* 843273992; *USTC* 1030252.

[more information on our website](#)



Two famous emblem books published by Christophe Plantin, bound together

35

SAMBUCUS, Johannes.

Emblemata, et aliquot nummi antiqui operis ... Quarta editio.
Cum emendatione & auctario copioso ipsius auctoris.

Antwerp, Christophe Plantin, 1576.

With: **(2) ALCIATI, Andrea.** Emblematum ... libri II. Additae
sunt aliquot in altero libro figurae.

Antwerp, Christophe Plantin, 1567. 2 works in 1 volume. 16°.

€ 2500

Ad 1: Fourth edition of this influential and important emblem book by the famous Hungarian humanist, antiquarian, numismatic, bibliophile and classical scholar Johannes Sambucus (János Zsámboky, 1531–1584) who spent much of his life in Vienna as council, librarian, diplomat and court historiographer to the Habsburg emperors Ferdinand I (1503–1564), Maximilian II (1527–1576) and Rudolph II (1552–1612).

Ad 2: The success of the first edition of Sambucus' emblem book of 1564 gave Plantin the taste for the new genre. Only one year later (in 1565) Plantin published not only the very successful emblem book of his friend Hadrianus Junius (1511–1575), but he also republished the first and perhaps the most famous and iconic emblem book ever printed: the emblem book by the Italian humanist Andrea Alciati (1492–1550).

352; 158, [1] pp. Ad 1: H. Homann, *Studien zur Emblematic des 16. Jhts.*, pp. 43–78; Landwehr, *Emblem books Low Countries* 712; M. Rooses, 'De Plantijnse uitgaven van "Emblemata"', in: *Tijdschr. voor boek- en bibliotheekwezen*, 2 (1904), pp. 7–21; A.S.Q. Visser, *Joan. Sambucus and the learned image. The use of the emblem in late Renaissance humanism* (2005); USTC 401678; Voet 2171; L. Voet & G. Persoons, 'De emblemata van Joh. Sambucus', in: *De Gulden Passer*, 58/59 (1980–1981), pp. 5–16.

Ad 2: Green, *Alciati*, 78; USTC 409819; Voet 24.

[➤ more information on our website](#)



Marvelously illustrated emblematic work on moral education

36

SPINNIKER, Adriaan.

Leerzaame zinnebeelden, ... Tweede druk.

Haarlem, Jan Bosch, 1757.

With: **(2) SPINNIKER, Adriaan.** Vervolg der Leerzaame zinnenbeelden, Spiegel der boetvaardigheid en genade en eenige stichtelyke gezangen.

Haarlem, Jan Bosch, 1758. 2 volumes bound as 1. 4°. Ad 1 with engraved frontispiece and 50 beautifully engraved emblems in text. Ad 2 with same engraved frontispiece (with revisions), 30 engraved emblems in text and 4 engraved emblems on plates with letterpress text. Contemporary gold-tooled, tanned sheepskin.

€ 4500

Second edition of volume 1 and first edition of volume 2 of a very attractive emblem book by Adriaan Spinniker (1678–1745). Together they contain 84 beautifully engraved emblems: 80 by Vincent van der Vinne (who also drew and engraved the frontispiece used for both volumes, with its title revised for the continuation) and 4 (for the *Spiegel*) by J.C. Philips. Isaac van der Vinne's father and nephew were both named Vincent, but the present artist-engraver was probably the nephew (1686–1742). The emblems show scenes from the Bible and are followed by brief excerpts from the relevant parts of the Bible and longer verses giving further information about it. Spinniker was a minister of the church for the Mennonite Congregation in Amsterdam. In fine condition, with only an occasional minor spot. The binding has a few scuff-marks and some cracks in the spine, but is otherwise very good.

[16], 220, [3, 1 blank]; [8], XII, 144, 90, [2] pp. *Landwehr, Emblem books Low Countries* 759 & 760; *Praz*, p. 502.

[more information on our website](#)



Emblem book with engravings by Vander Vinne and Philips

37

SPINNIKER, Adriaan.

Vervolg der leerzaame zinnebeelden, spiegel der boetvaardigheid en genade en eenige stichtelyke gezangen. Haarlem, Jan Bosch, 1758. 2 parts in 1 volume. 4°. With engraved frontispiece, engraving on the title page, 30 engraved emblems in text (ca. 10 × 12.5 cm) by Vincent vander Vinne in the first part, and 4 engraved emblems in text (10 × 12.5 cm) by Jan Caspar Philips in the second part. Contemporary marbled wrappers.

€ 2500

First and only edition of an emblem book by Adriaan Spinniker (1678–1745). It is an independent continuation of Spinniker's *Leerzaame Zinnebeelden* (Haarlem, 1714) which contained 50 emblems by Vincent van de Vinne (1686–1742), the grandson of the famous painter Vincent vander Vinne (1629–1702) who was a pupil of Frans Hals in Haarlem. The 30 emblems in the present work are by the same artist, and represent scenes from daily life, scenes in the country, in shops, households, etc. and are accompanied by Bible verses underneath. An explanation of each emblem is given on the following pages in the form of a poem. The second part has an individual title page, *Spiegel der boetvaardigheid en genade*, and contains 4 engravings by Jan Caspar Philips (1690–1775). It deals with the concepts of repentance and mercy with reference to Bible passages, and ends with the *Stichtelyke gezangen*: devout songs.

Wrappers damaged, spine has disappeared and bookblock is split. Otherwise in good condition, wholly untrimmed, slightly browned with a few occasional small spots.

[8], XII, 144, [2], 90 pp. *Landwehr, Emblem and fable books* 760; *NNBW IV, cols.* 1260–1262; *Praz, p.* 502; *STCN* 151362890.

[➤ more information on our website](#)



Lesser-known emblem book by Otto Vaenius, with 207 engraved emblems

38

VAENIUS, Otto (Otto van VEEN).

Emblemata sive symbola a principibus, viris ecclesiasticis, ac militaribus, aliisque usurpanda. Devises ou emblemes pour princes, gens d'église, gens de guerre, & aultres.

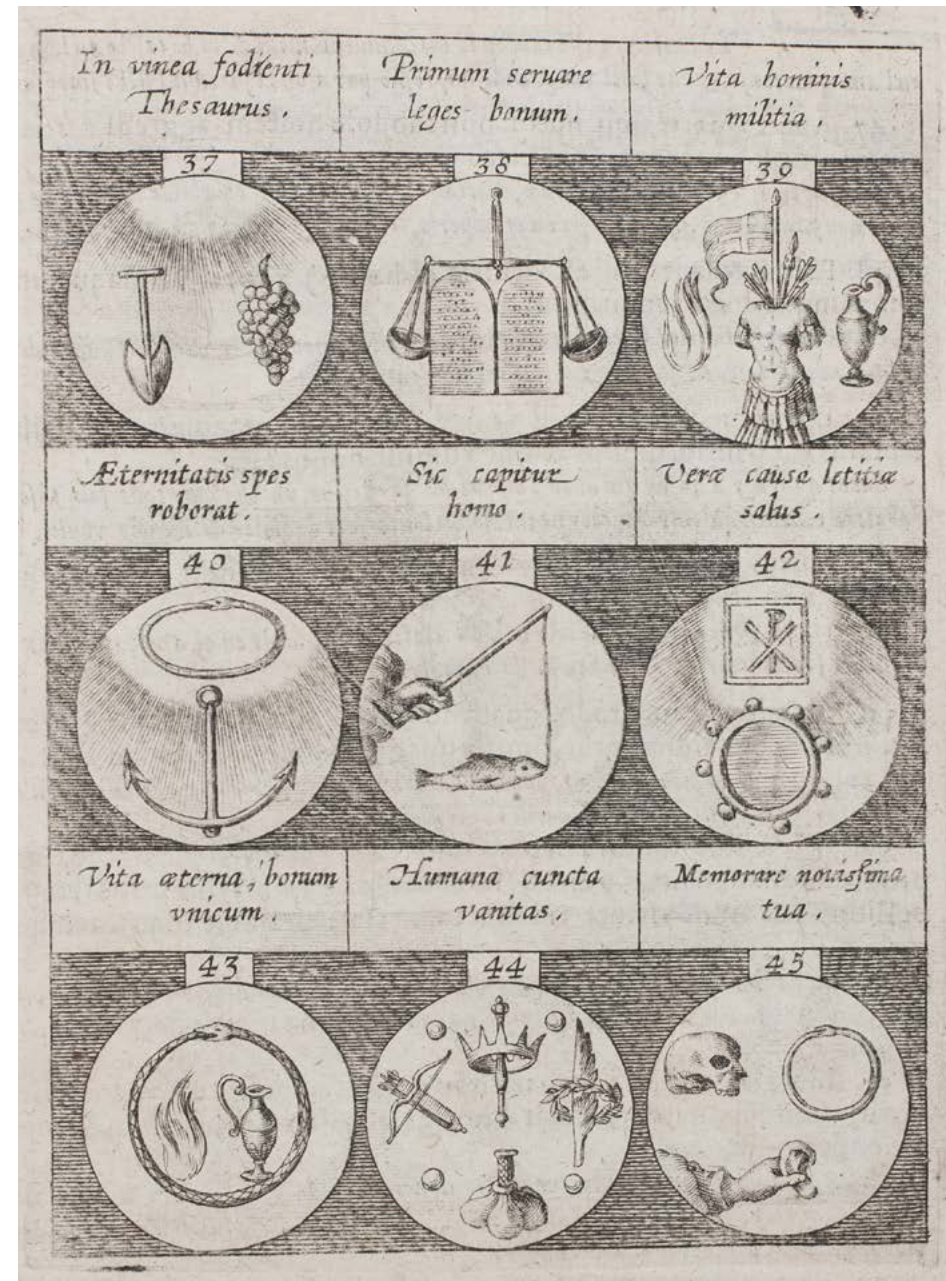
Brussels, Huybrecht Anthoon, 1624. 4°. With engraved device on title page, and 207 numbered emblems on 23 engraved plates. 19th-century brown half cloth.

€ 1350

First and only edition of one of the lesser-known emblem books by the Dutch painter and poet Otto Vaenius (1556–1629). It contains a diverse selection of emblems, which, according to the title, were meant for princes, clergymen, military men and others. Each emblem is accompanied by a motto in Latin above and short captions in Latin and French can be found on the accompanying letterpress pages. Today Vaenius is best known as a teacher of Peter Paul Rubens and for his role in the development of the genre of emblemata, in particular the love emblems. His *Amorum Emblemata* is "one of the most important Dutch emblematical works. It firmly established Vaenius as a leading emblematist after his glorious beginning with the famous moral-philosophical neo-stoic *Emblemata Horatiana* (1607)" (Van der Weij). Browned throughout with a few small spots. Binding rubbed along the extremities, otherwise in good condition.

[2], 23, [1] ll. Landwehr, *Emblem and fable books* 840; Praz, p. 526; cf. Van der Weij, *Emblems of the Low Countries* (2003), pp. 45–46.

[➤ more information on our website](#)



With 103 engraved emblems

39

VAENIUS, Otto (Otto van VEEN).

Le theatre moral de la vie humaine, representée en plus de cent tableaux divers, tirez du poëte Horace ... et expliquez en autant de discours moraux par le sieur de Gomberville. Avec la table du philosophe cebes.

Brussels, François Foppens, 1672. Folio. With engraved illustration on title page, engraved author's portrait, 103 engraved emblems by Pierre Daret after Otto Vaenius, and an engraved folding plate. 18th-century gold-tooled tree calf.

€ 3750

Attractive copy of a splendidly illustrated edition combining Otto Vaenius's *Quinti Horatii Flacci Emblemata* and Le Roy Sieur de Gomberville's *La doctrine des Moeurs, tiree de la philosophie des Stoiques*..... Pierre Daret had made the emblems in De Gomberville's work based on Vaenius's, enlarging and slightly improving them after the latest fashion. The Brussels publisher had probably acquired Daret's plates, and used them again in the present edition, returning the authorship to Vaenius, while also retaining De Gomberville's instructive comments. In this perfect combination of Vaenius' educational emblems and Gomberville's moral doctrine based on stoic philosophers and explained for the instruction of youth, the quotations from Horace made into emblems became popular again.

Slightly browned with some marginal thumbing. In very good condition.

XI, [5], 211, [1] pp. Landwehr, *Romanic emblem books*, 479; Praz, pp. 402–403 & 523–524; STCV 12912091 (2 copies); cf. Landwehr, *Emblem and fable books* 789 (Spanish ed. Brussels, 1669); R. Paultre, *Les images du livre*, pp. 137–145.

[➤ more information on our website](#)



One of the most popular emblem books of the Dutch Golden Age

40

VISSCHER, Roemer.

Zinne-poppen; alle verciert met rijmen, en sommige met proze: door zijn dochter Anna Roemers.

Amsterdam, Johannes van Ravesteyn, 1669. 12°. With engraved emblematic title page, an emblem on the back of A5, and 193 engraved emblems by Claes Jansz. Visscher, in text. With 2 engraved emblems pasted on first blanks (including a repeat of the emblem on A5). Contemporary vellum, green ties.

€ 6500

Third edition of a popular and witty Dutch emblem book written by Roemer Visscher (1547–1620). The work consists of three series of 60 emblems, each with a motto in Latin or Dutch, a two-line verse below, and a short explanation on the facing page. The emblems are typical for the Dutch engraver Claes Jansz. Visscher (1586–1652): instead of the usual mythological iconography of traditional emblems, Visscher takes simple objects or subjects from daily life and sets them in their natural environment, in a city house or in the country, and with a perfectly chosen arrangement or action he directly comes to his point in a clear, yet entertaining way. Visscher's work was epoch-making: he was one of the first artists to depict the typical, natural Dutch landscape, breaking with older conventional images.

With armorial bookplate on pastedown. Slightly browned, but otherwise in very good condition. Binding also very good, ties only slightly frayed.

[10], 196, [4] leaves. *Landwehr, Emblem and fable books* 874; *La Fontaine Verwey II*, p. 63; *STCN* 841509018; *De Vries, Emblemata* 56; cf. *Praz* 530 (first edition).

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