

Emblems

*A selection of rare and unusual emblem books,
from the sixteenth to the eighteenth centuries*

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“THE EMBLEM’S FIRST GIGANTIC STRIDE TOWARDS A DISTINCTLY POPULAR CULTURE”

I.

ALCIATI (Andrea)

Emblematum liber, iam denuo emendatus
& recognitus.

(Augsburg: Heinrich Steyner, 29 July) 1534.

Naturalistic one-piece woodcut title-border and 98 (one repeated) small woodcuts after Jörg Breu the Elder; the title border and small border pieces flanking some of the cuts by Hans Weiditz.

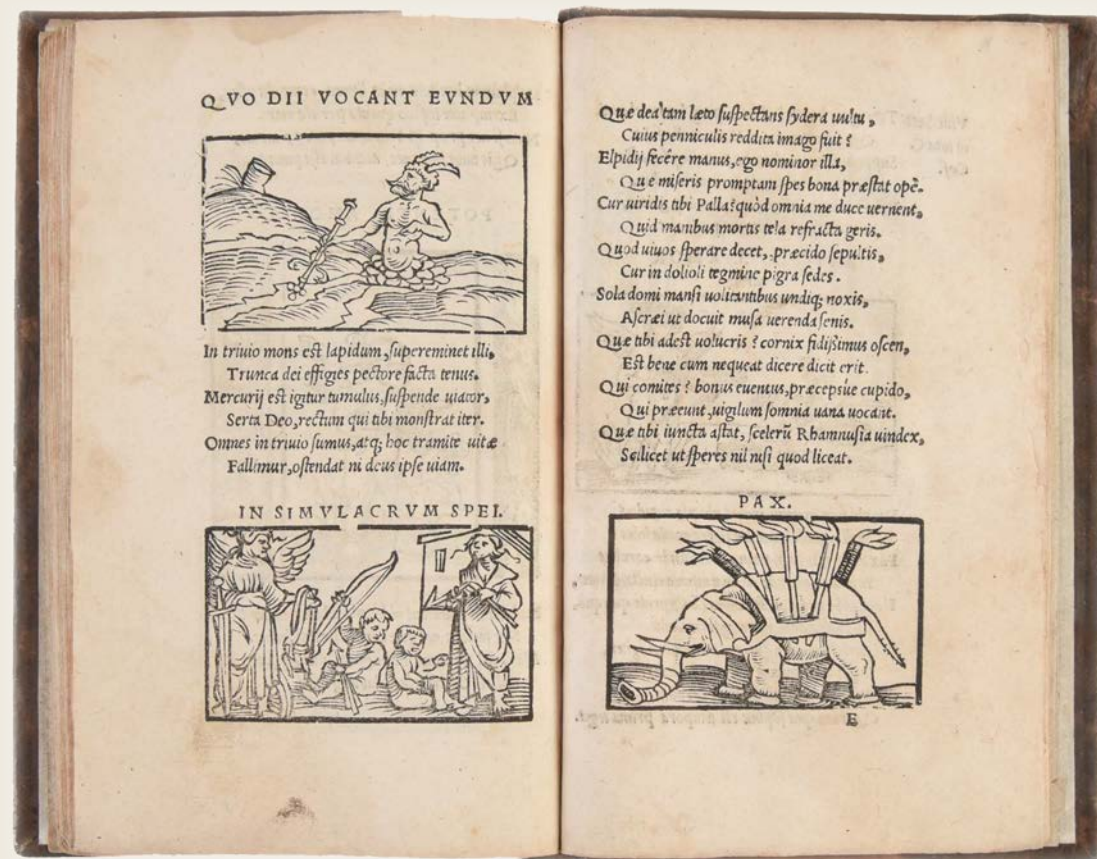
Sm 8vo (162 x 102mm). [43] ff (without final blank). Antique-style blind panelled calf over paste boards, spine with raised bands.

£25,000

An extremely rare survival from the unauthorised Augsburg printings of the first emblem book, illustrated with the original series of woodcuts by Jörg Breu, which launched not only numerous editions of Alciati’s landmark work but also the entire genre of emblem books.

The Augsburg printer Heinrich Steyner first published Alciati’s manuscript, without his permission, in February 1531 and by April had published a second revised edition, this being his third and final edition with further revisions. **Only ten copies have survived in libraries, most are found in Germany, with three in the UK and one in the US.**

Steyner’s editions were dedicated to Alciati’s fellow humanist Conrad Peutinger (1465-1547),



possessor of a manuscript copy of the text which had been circulating in this form amongst his friends since 1522. The publisher’s key decision, of lasting importance, was to illustrate the text and therefore increase the readership from Alciati’s purely learned circles to a far wider popular one. The woodcuts, which fuelled the subsequent publishing phenomenon, came from the artist and Steyner collaborator, Jörg Breu the Elder (c. 1480-1537). Although simplistic compared to later more elaborate manifestations - in his foreword Steyner himself

refers to Breu’s “somewhat crude signs” - they were intended as aids to interpretation and enjoyment. Their influence, however, cannot be overstated as they started the iconographic tradition sustained in the multitude of future editions.

Steyner’s innovation did not end there as he also established the early modern emblem’s distinctive tripartite structure, consisting of the *lemma*, the *pictura*, and the *epigramma* – Alciati’s manuscript has not survived but it is generally accepted that it would

have held only his epigrams. Within a century over a hundred more editions would be printed, not only in Latin but in French, German, Italian and Spanish, and many of the emblems are found in English in Whitney's *Choice of Emblems* (1586).

"Alciato's Emblems appeared for the first time as a distinct work in printed form in 1531... the book appears to be exactly what an emblem book should look like: a collection of poems with mottoes and accompanying woodcuts. Such was the success of Steyner's inspirational publishing coup that the design he hit on became the most usual form in which a publication of this kind would be issued for the entire history of the genre... This was the emblem's first gigantic stride towards a distinctly popular culture. And the emblem never fully recovered... For all its faults, from this modest beginning sprang the most frequently reprinted emblem book in history. It appeared in over 200 editions in the 16th and 17th centuries alone, and was almost immediately translated into the vernacular... its repertory of images was appropriated by the material culture and reproduced in tapestry hangings, plasterwork and domestic ornament." (Manning).

Andrea Alciati (1492-1550) was born in Alzate near Milan and is famed not only for his emblems as 'pater and princeps' but also as a legal scholar, especially for his interpretative work on Roman law. Following his studies in Milan, Pavia, Bologna and Ferrara, he taught law both in Italy and in France, including a stay in Bourges from 1529-1534 at the invitation of François I. Erasmus held him in great esteem and

along with Budé and Zasius, Alciati was regarded as one of the "triumvirate" of humanist jurists.

As noted by Hollstein, "one of the leading figures of Augsburg Renaissance art, Jörg Breu the Elder was also one of the most versatile and productive designers of woodcuts of his day, especially in the field of book illustration." Having been a journeyman in Austria, Bartrum states "In 1502, he returned as a master to Augsburg where he became increasingly under the influence of Hans Burgkmair. His first dated woodcut was made in 1504; nearly 700 woodcuts are listed in Hollstein, made chiefly as illustrations for the leading publishers in Augsburg, particularly Steyner".

Provenance:

Contemporary inscription of 'Hippolito Giuliani da Fossomb[ron]e' at foot of title-page.

Title closely trimmed at fore-edge, not affecting border; some dust-soiling and damp staining throughout. A tall copy with folios B1, C3-6, D3-6, E4-6 untrimmed and a little shorter at lower edge.

VD16 A1643. Landwehr German, 26. Green 6. J. Manning, *The Emblem* (2002), p. 38ff. New Hollstein Breu (2008), p. 294 and nos 254-350. G. Bartrum, *German Renaissance Prints 1490-*

1550 (1995), p. 153. OCLC/USTC UK: Oxford, Glasgow, JRL Manchester. USA: NYPL only. Rare Book Hub lists the last auction copies as sold at Sotheby's London in 1946 and 1918.



ONE OF THE FINEST FRENCH EMBLEM BOOKS

2.

CORROZET (Gilles)

Hecatomgraphie. C'est à dire les descriptions de cent figures & hystoires, contenant plusieurs appophthegmes, proverbes, sentences et dictz tant des anciens, que des modernes. Le tout revue par son auteur.

Paris: Denys Janot, 1543.

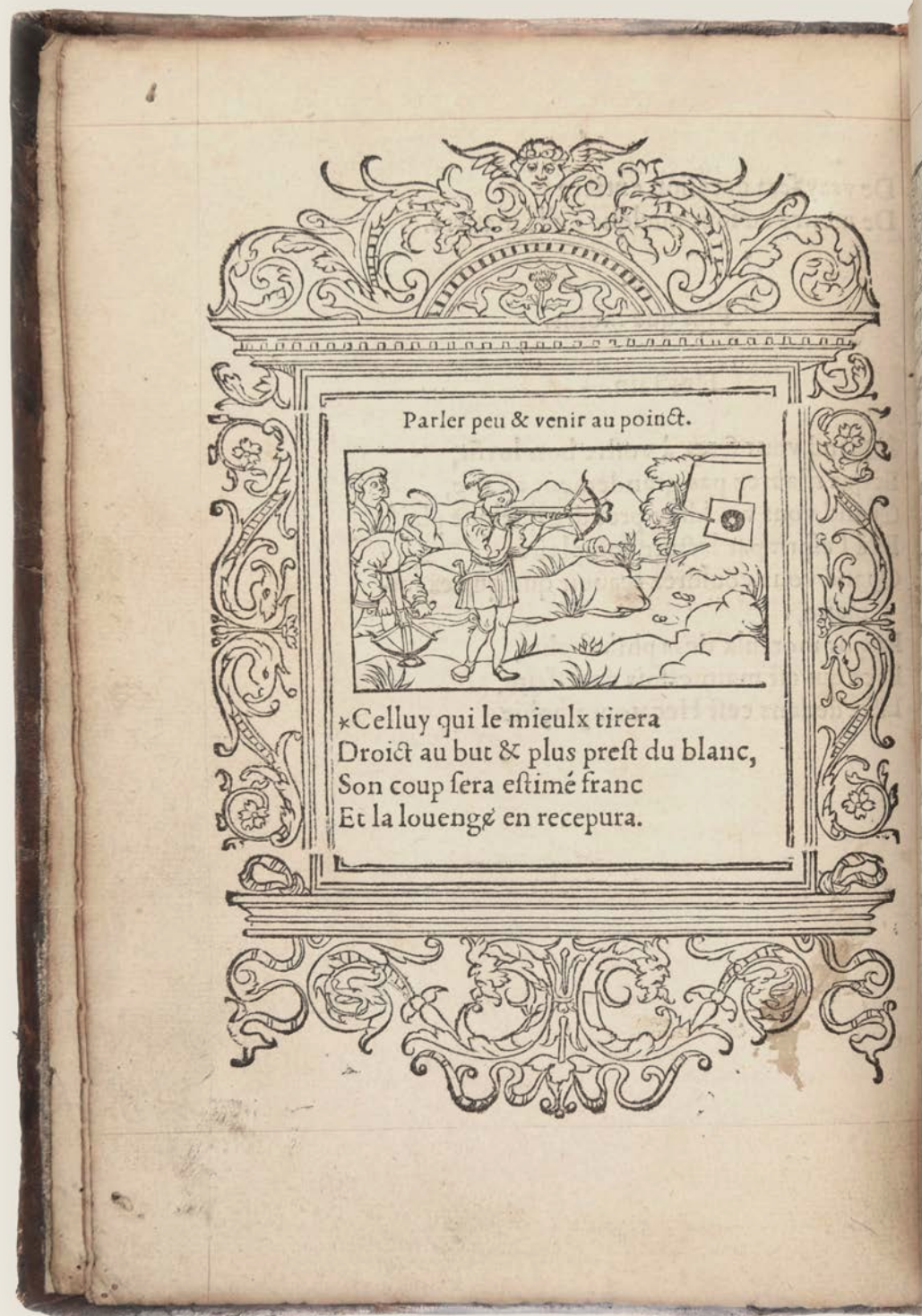
Title within fine woodcut architectural border, in the lower compartment Janot's thistle device, and 100 emblematic woodcuts within four-piece composite borders of four different designs, some of which incorporate Janot's device; woodcut initials.

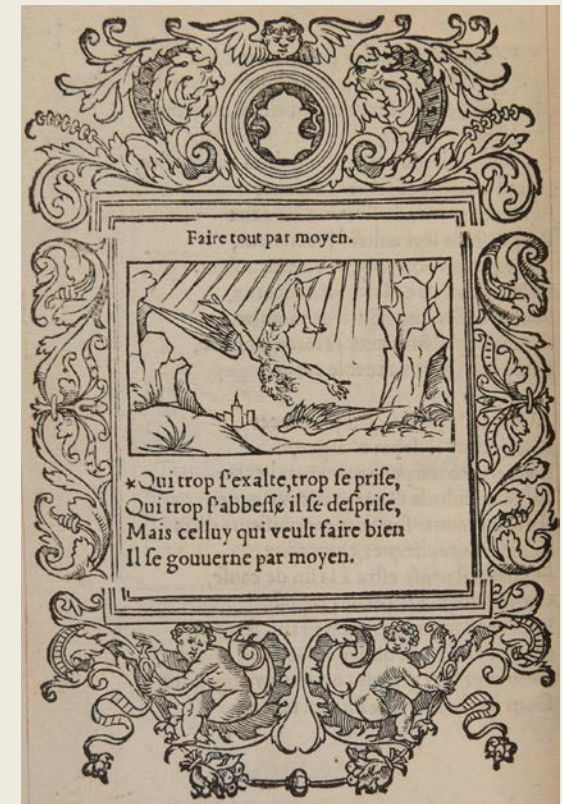
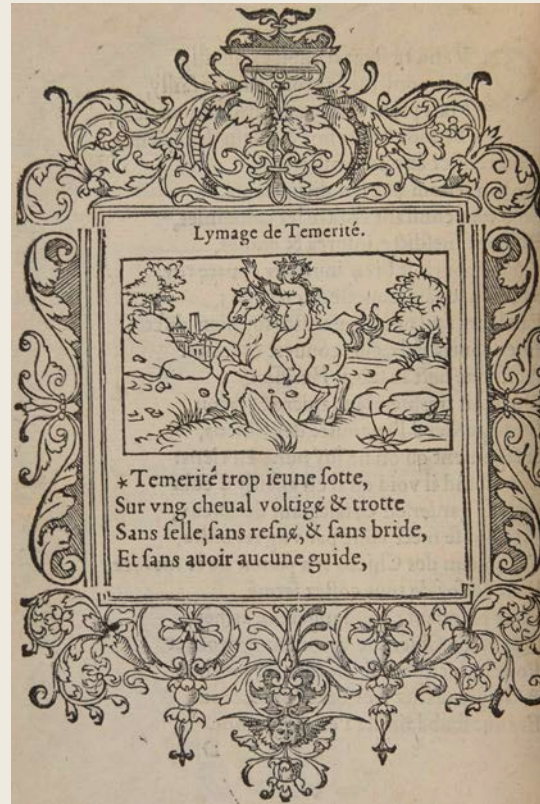
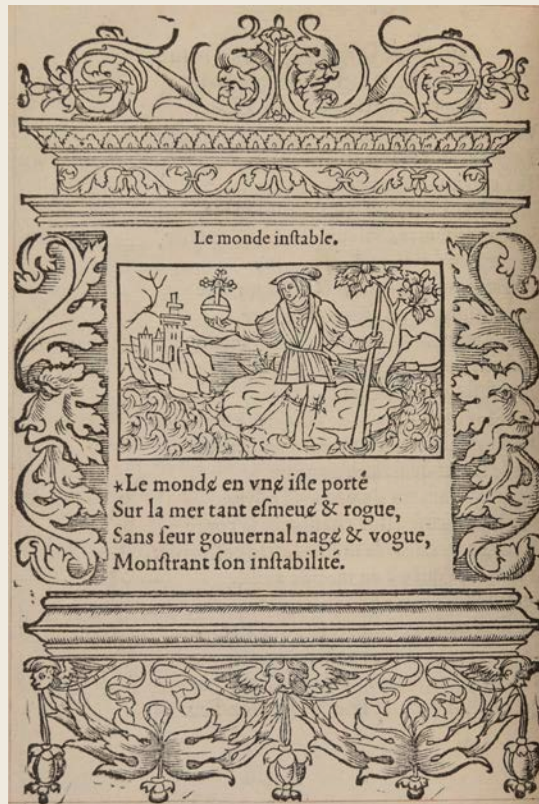
8vo (170 x 115mm). 104ff. Contemporary polished French calf, covers panelled by blind and gilt fillets, gilt corner fleurons and central gilt stamp, gauffered edges (lacking endpapers, spine and corners restored; preserved in a brown morocco box by Lobstein-Laurechet).

£5,750

The second French vernacular emblem book, which is regarded as one of the high points of Parisian Renaissance printing.

First printed by Janot in 1540, only months after the first emblem book in French, also printed by Janot (Guillaume de la Perriere's *Theatre des Bons Engins*), this is the first of two editions dated 1543. The other edition was actually printed in 1544 and can be recognised by the misspelling 'Hecatongraphie' on the title-page and other typographical differences. A second had appeared in 1541 and all are rare.





The outstanding woodcuts are in the Italianate style usually connected with the name of Geoffrey Tory, although they have also been attributed to Jean Cousin and Jean Ferlato.

“The verso page contains a motto, the woodcut and a quatrain, and the facing recto a longer verse text which is often divided into strophes. Sometimes the longer text has been regarded as a mere commentary rather than an integral part of the emblem, but in fact the emblems cannot be properly understood without this longer text and we are merely witnessing an alternative structure... The series of editions by

Janot, with their decorative woodcut frames, are fine examples of Parisian printing.” (Alison Adams, *French Emblems at Glasgow*). It was conceived by Corrozet as both a traditional emblem book and as a model book to be consulted by artists, as he indicates in his versified preface: ‘Aussy pourront Ymagers & Tailleurs, / Paintres, Brodeurs, Orfeures, Esmailleurs / Prende en ce livre aucune fantasie, / Comme ilz feroient d’une tapisserie’ which to a large extent must account for the book’s rarity.

Provenance:

Early inscription inked over at foot of title-page,

further inscription on Aii. Inside back cover armorial bookplate of ‘Cte . L. de B.’ with device “Cunctis nota fides”, i.e. Comte Léon de Bastard d’Estang (1822-1861), described by the BNF as “Archiviste-paléographe. A été secrétaire de l’ambassade extraordinaire de France en Chine (1860)”.

Red ruled frame to each page; tiny wormholes to lower outer blank corner, some repaired, a bit stained here and there but generally a good copy.

Praz p. 308. Mortimer
French, 155. Landwehr
Romantic, 239.

*Bibliography of French
Emblem Books* F.194.

FIRST EDITION OF BOCCHI'S EMBLEMS, WITH SAMBIGUCCI'S RARE RELATED WORK

3.

BOCCHI (Achille)

Symbolicarum quaestionum, de universo genere, quas serio ludebat, libri quinque.

Bologna: Societa tipografica, 1555.

Large woodcut of a bull's skull, engraved portrait of the author and 151 large engraved emblems numbered III-LXIII, LXII-XCIX, CII-CIV, CIIII-CLI.

[30]ff, 345 of 347 numbered CCCXLVII (lacking A1 with Bocchi's portrait on verso), [1]pp.

(Bound with):

SAMBIGUCCI (Gavino)

In Hermathenam Bocchiam interpretatio.

Bologna: Antonio Manuzio, (14 December) 1556.

Large Aldine anchor device on title-page and a smaller version on verso of final leaf; woodcut initials, one engraving repeated from Bocchi.

141 (=161), [3]pp. 2 works in 1 volume. 4to (195 x 135mm). Ruled in red throughout, seventeenth-century smooth calf, gilt fillets on covers (one corner a little rubbed).

£4,500

The Macclesfield copy of the first edition of Bocchi's book of emblems, with beautiful impressions of Giulio Bonasone's copper engravings, and the addition of the uncommon related work by Sambigucci.

I. Privately printed at Bocchi's own press, "this is an important early emblem book. The engravings are particularly fine, and work with symbolism in new and exciting ways, as the emblems go beyond merely illustrating the mottoes and ideas in the verses, but

have an integrity of their own" (*Silent Language Exhibition*, no. 9).

The striking illustrations were engraved by Giulio Bonasone after designs of Prospero Fontana and some of Parmigiano; some are shown to be after designs of Raphael and Giulio Romano. The iconography of Fontana's illustrations are often obscure and their sources have not been fully identified. While the quality of the impressions are generally very good in this copy - only no. LXXVI is rather faint - the varying quality of impressions more generally led to the commissioning of Caracci to touch up the plates for the second edition of 1574.

Although the popularity of the work waned after the end of the 16th century, the influence of the emblems is evident two centuries later in the works of Samuel Palmer and William Blake.

II. This complimentary work is a commentary on Bocchi's 102nd emblem, the engraving of which is repeated on p. 22. Sambigucci (1502-1567), whose sole work this is, was a doctor from Sassari in Sardinia, an associate of Bocchi's and a member of his Accademia Bocchiana; this work contains one of few accounts of the workings of this academic circle. It is addressed to Salvatore Salapussi, Archbishop of Sassari, and is mostly concerned with the subject of Love.

Renouard asserts that the text may have been printed in Venice by Paolo Manuzio. Ahmanson-Murphy also attributes Paolo Manuzio as the printer.



Sambigucci's work is rare; in the UK there are two copies at the BL and John Rylands, OCLC records only four copies in USA (Columbia, Duke, Texas, UCLA).

Provenance:

1. Inscription of J. Brodeau, dated 1649, at head of ffe.p.
2. Library label of the Earls of Macclesfield, Shirburn Castle; North Library 78.g.16, with their blindstamp at head of first few leaves.

FORTVNA FORTI SVBLEVANDA INDVSTRIA

SYMB. LI.



SYMB. CII.

SAPIENTIAM MODESTIA,
PROGRESSIO ELOQVENTIAM
FELICITATEM HAEC PERFICIT.



I. Praz 276. Mortimer
76. CNCE 6484. II.
Renouard, 169: 12.
UCLA, 509. CNCE
27752. Bibliotheca
Philosophica
Hermetica: *Silent*
Language Exhibition,
no. 9.

FIRST EDITION OF BOCCHI'S EMBLEMS

4.

BOCCHI (Achille)

Symbolicarum quaestionum de universo genere quas serio ludebat libri quinque.

Bologna: Nova Academica Bocchiana, 1555.

Large woodcut of a bull's skull, engraved portrait of the author and 151 large engraved emblems numbered III-LXIII, LXII-XCIX, CII-CIV, CIIII-CLI.

4to. [26] (of 30) ff, 347pp. numbered I-CCCXLVII, [1]p. Antique-style blind tooled brown morocco by Bernard Middleton, red edges.

£4,000

A second copy of the first edition of this famous emblem book, which was privately printed at Bocchi's own press (see item 3 for full description).

As with all copies of the first edition the composition of the preliminary leaves is complex (see Mortimer). Although our copy has both dedications to popes Julius III and Paul IV, and all the illustrations, it does not have the four preliminary leaves which hold the poem of Albericus Longus, the two leaves of Greek verses, and the poem of Janus Vitalis.

Praz 276. Mortimer 76.
CNCE 6484.

CCXXII

LIB. QVART.

ACVMINE, RATIONE, DILIGENTIA
BEARIER QVIVIS POTEST.

SYMB. CVI.



EARLY ILLUSTRATED GUIDE TO PAGAN GODS

5.

PICTORIUS (Georg)

Apotheseos tam exterarum gentium quam romanorum deorum libri tres. Nomina, imagines, & earundem imaginum complectentes allegorias.

Basel: [Nicolaus Brylinger], 1558.

Lion and hourglass device of Nicolaus Brylinger on title page, woodcut initials, 25 half-page woodcut illustrations of deities (from 18 blocks; several repeated), Roman and Greek type.

Sm. 8vo (155 x 101mm). [4]ff. 135pp. Eighteenth-century blue paper wrappers, spine with faded red label at head with abbreviated title, remnants of label at foot with shelfmark (general minor wear).

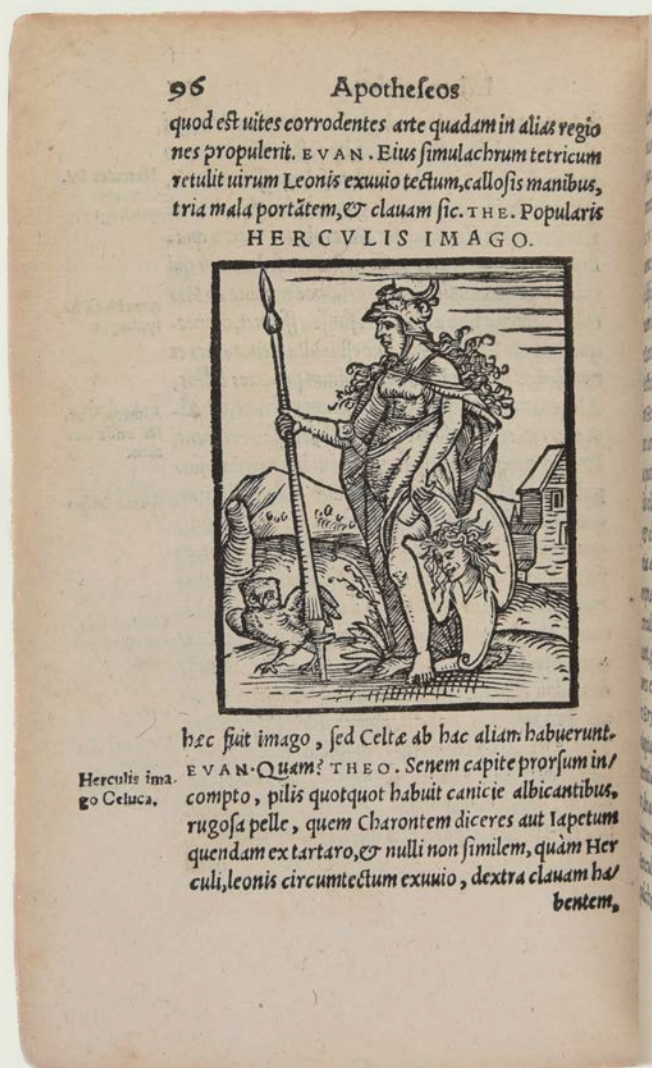
£2,250

Rare first edition of this illustrated guide to ancient, pagan gods by the Alsatian physician and prolific writer Georg Maler (latinised to Pictorius; 1500-1569). Each deity, excepting a handful of duplicated blocks, is depicted in a woodcut surrounded by their associated symbols (Diana, goddess of the hunt, raises a bow and arrow; Neptune emerges from the waves on horseback, carrying a trident; Vesta, goddess of the hearth, fans the sacred fire; Mercury carries his caduceus, and so on).

The work is dedicated to Wilhelm Werner, Graf von Zimmern (1485-1575). Following his dedication, dated 1 December, 1557, is a preface to the reader (dated the last day of the same month) and a bibliography of authors whose works Maler consulted and quoted in the writing of this text; they are principally classical, although contemporary scholars are listed amongst them, including Erasmus, Guglielmo Gratarolo, Henricus Petrus, and others. The text is structured as

a dialogue between Greek philosophers Theophrastus and Evander. A final index provides a useful guide to the reader of the deities described.

Very sporadic marginal annotation and underlining.



VD16 P2662. BMSTC (German), 695. Adams, P1164. J. Seznec, *Survival of the Pagan Gods* (1953), pp. 228-9.

OCLC: North America: Toronto Public Library, Newberry Library, Huntington only.

MANNERIST ALLEGORY

6.

DELAUNE (Étienne)

Suite of six allegorical prints.

[France, c. 1560-1570.]

Six engraved prints, 3 oval, 3 rectangular, all except one white-on-black, plate size c. 80 x 65mm, sheet size 205 x 105mm, sewn together at top (trifle soiled). Three signed with variations of "Cum privilegio regis Stephanus fecit", second Minerva, fourth image Arithmetic, fifth Astronomy, last image "Sacrifice of Abraham".

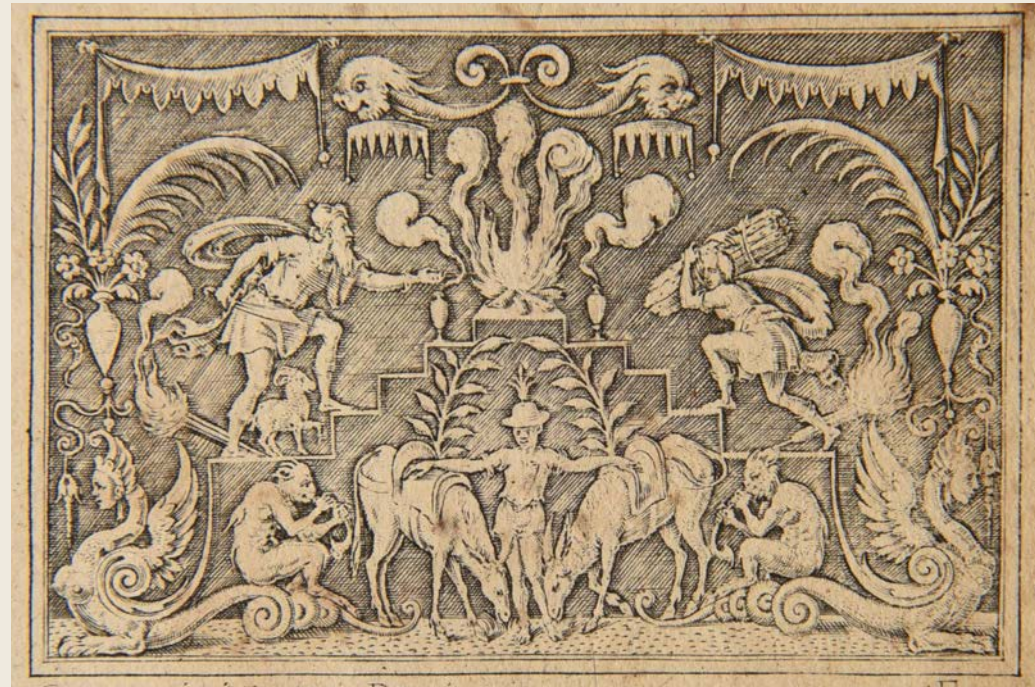
£1,500

A rare collection of allegorical engravings by the skilled French mannerist engraver Étienne Delaune, taken from three of his suites of plates. The first three are classical figures; the next two are taken from his series illustrating the liberal arts and sciences - here Aritmetique and Astronomie (with title removed); the last is the "Sacrifice of Abraham" from his Old Testament series. The common factor in all the prints is the exquisite execution of the mannerist borders and, as has often been noted, in his prints he shows a precision and intricacy associated with his original profession as a goldsmith.

There is an emblematic quality to each illustration, with each figure or, as in the final engraving, scene, surrounded not only by related objects, but symbols that require interpretation. The figure of Astronomy on the fifth leaf holds an astrolabe and is surrounded by a celestial sphere, a compass, a sextant and a carpenter's square, but also winged snails and two overflowing ewers. The snails 'likely symbolise the opposition between fast and slow in the learning process of the

sciences. The idea of moderation is also present in the print, represented by two ewers with their contents overflowing, usually a symbol of temperance, prudence and patience' (see Met Museum catalogue description for Astronomy; open access). In collaboration with his son Jean, Étienne produced a series of more explicitly emblematic plates in 1580, *The Pleasures of the World*, in praise of virtue.

Étienne Delaune (Orléans, 1518/19-1583) was trained as an engraver of medals, and worked with Benvenuto Cellini during the latter's stay in Paris from 1540-1545. By 1552, Delaune was employed as chief medallist at the royal mint, founded by Henry II, and in 1556 he furnished designs for Henry's parade armour. His extant prints consist mostly of allegorical subjects within rich,



ornamental surrounds and are exceptional for their technical precision despite their often small size. Delaune's rare surviving drawings reveal the influence of Primaticcio and the school of Fontainebleau, and his engravings helped to spread the Fontainebleau style among artists and craftsmen in France and beyond.

Two of the plates from which these engravings have been printed appear to have been slightly reworked, namely, the removal of the title in the Astronomie engraving, and the less crisply defined edge of the oval grotesque of Athene.

Ref: Per Bjurström, *Etienne Delaune and the Academy of Poetry and Music*, in *Master Drawings*, 1997, vol. 34, no. 4, pp. 351-364.

THE MOST COMPLETE EDITION

7.

RUSCELLI (Girolamo)

Le impresi illustri . . . aggiuntovi nuovamte. il quadro libro da Vincenzo Ruscelli da Viterbo. Al serenissimo principe Guglielmo Gonzaga Duca di Mantova et Monferato.

Venice: Francesco de' Franceschi, 1584.

Engraved title-page with arms of the Duke of Mantua at top and title appearing between two classical figures, two double-page plates each showing Charles V resigning the sceptre to Philip II, one signed "Nicolo Nelli F. 1560" and the other "G. P. F." (i.e. Gaspare Oselli). 20 full-page engraved plates (including three other title-pages), 130 engravings in text of devices (most of them within ornamental cartouches).

4to (255 x 185mm) [14]ff 496; 8, 82 pp. 17th century vellum over paste-boards, later paper label.

£2,750

The most complete edition of this famous collection of *imprese*, with the first appearance of the fourth book by the author's nephew Vincenzo Ruscelli, and illustrations of about 130 devices.

The work first appeared in 1566 and was reprinted in 1572; Cicognara believed that this edition was the next to appear preceding the one dated 1580 (probably a contrefaçon).

Ruscelli's (d. 1566) *Le impresi illustri* is important for the history of prominent people (mainly Italians), reproducing their devices and coats-of-arms and giving miscellaneous information on their lives; the notes on Onofrio Panvinio contain

a bibliography of works printed, works circulating in manuscript and works in progress. Of the non-Italians King Soliman of the Turks is merited a full-page engraving with the motto printed in arabic characters.

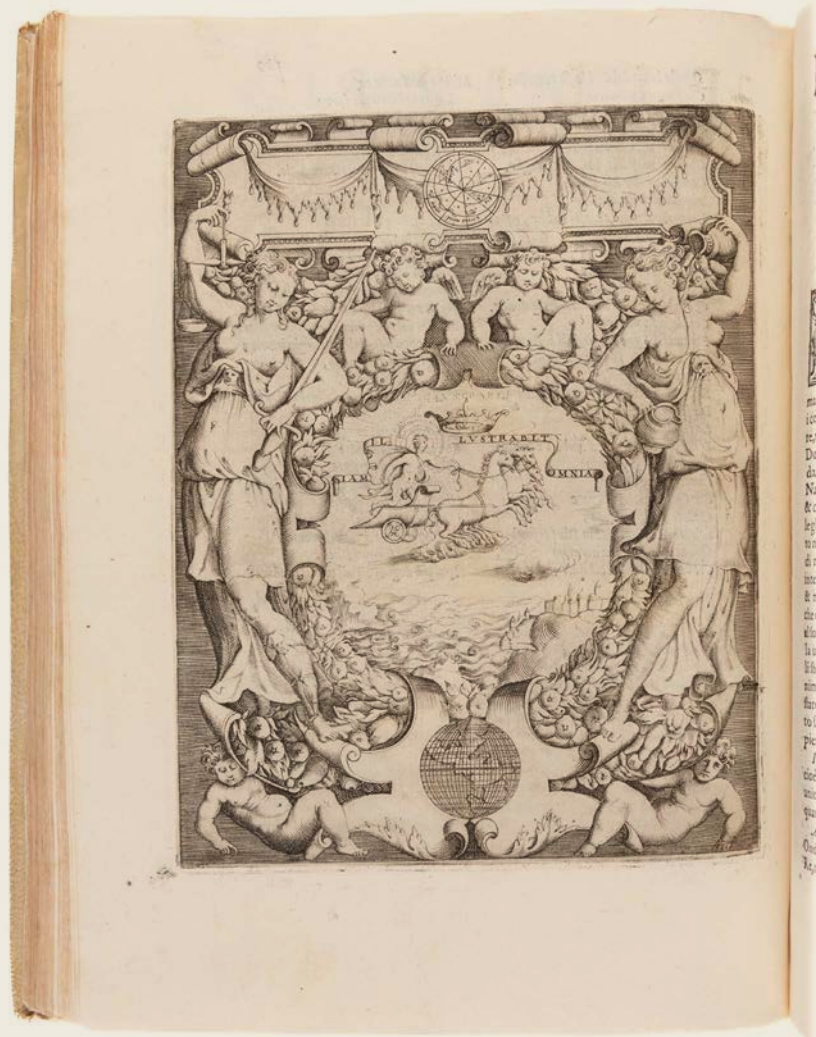
Provenance:

Contemporary signature at foot of title 'Francisco Caccia?'. 18th century armorial book label of the

Lamberti family. Inscription dated 1930 and stamp on front free-endpaper.

Title with partial highlighting in pink, one or two neat small repairs, otherwise a good, clean copy.

Cicognara 1949. Praz, p. 482.
Adams R955. Mortimer, 449
(1566 ed.).





ITALIAN IMPRESE

8.

CAMILLI (Camillo)

Imprese illustri di diversi. Parte prima [-terza].

Venice: Francesco Ziletti, 1586.

Engraved architectural border for each part and 108 emblematic engravings by Girolamo Porro, who is cited on the title-page.

Sm 4to (200 x 140). 3 parts in two vols. [4]. 182pp. (lacking final blank); 95pp.; 56pp. 19th-century Italian vellum over paste-boards, flat spines decorated in gilt, brown morocco labels.

£1,500

First edition of this fine book of imprese where Porro's perfectly executed devices and mottoes, each within a different ornamental border, are followed by the thorough iconographic analysis of the poet Camillo (d. 1615). The dedication is to Ferdinando de' Medici. "Il Porro non esegui opera piu bella e piu de questa elegante" (Cicognara).

Provenance:

Bookplate of Gianni Boccoli.

A few leaves browned, small wormhole to blank outer margins, but generally a fresh copy.

Praz p. 296. Mortimer,
Italian, no. 99. Cicognara
1870.



9.

HOROZCO Y COVARRUBIAS (Juan)

Emblemas Morales.

Segovia: Juan de la Cuesta, 1589.

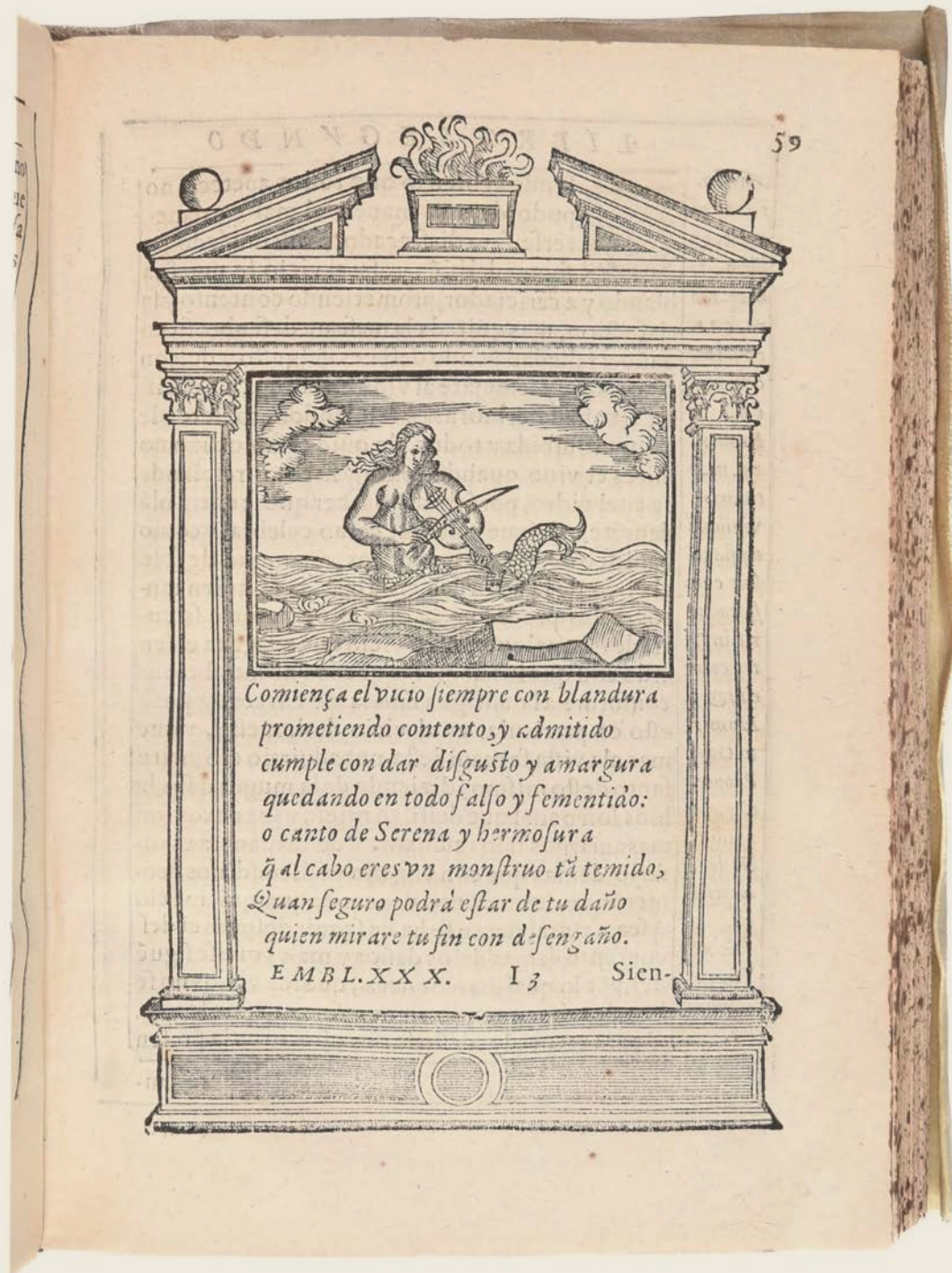
Woodcut armorial device of author on title page, repeated on title leaves of each part and final leaf, 101 woodcut emblems numbered in two series, each within architectural border.

4to (200 x 136mm). 101, [9], 104 [i.e. 204], [28]ff. Slightly later Spanish limp vellum, yapp edges, title in ms on spine, speckled edges.

£7,500

First edition of the first emblem book printed in Spain, compiled by Spanish writer and later bishop of Agrigento and Guadix, Juan Horozco y Covarrubias (c.1540-1610).

The work is structured in three parts; the first explains the concept of emblems and devices, their use, history and significance, and serves as an introduction to the following two illustrated parts which contain 100 emblems. Campa describes it as “the most important treatise on Spanish emblem theory in the Spanish sixteenth century”. Each emblem comprises a large woodcut accompanied by verse below, in Spanish, all enclosed in an elaborate architectural border. The emblem is followed by a several-page explanation that draws on both biblical and classical sources, complete with printed citations and index notes alongside, in the outer border. Some woodcuts contain mottos in Latin, and occasionally in Spanish.



The emblems show the general influence of Bocchi, Coustau and Christian Stoicism, with less attention paid to practical virtue and more stress laid upon the most general philosophical and religious tenets taken from Biblical and classical sources - above all the themes of security and peace of the soul. J.-M. Chatelain remarks that Horozco shows a tendency to “streamlining” and greater clarity compared to his only Spanish predecessor (Borjas’ *Emblemas Morales*, Prague, 1581), both in iconography and text.

‘Juan Horozco y Covarrubias was a Spanish prelate of Seville, and bishop of the Sicilian See of Agrigento. He was a native of Toledo, and the nephew of Don Diego Covarrubias y Leiva, the eminent Spanish theologian, to whom this book of emblems is dedicated. Don Juan was the victim of slander on the part of the clergy and laity of his diocese, in connection with some of his publications. He was obliged to appear at Rome to vindicate his character, but many years elapsed before he could prove his innocence’ (Maggs cat. 495, no.470).

This is only the printer Juan de la Cuesta’s second book; he later moved to Madrid and is notable for printing the first edition of *Don Quixote* there in 1605.

Provenance:

1. Initials ‘M.D.H.’ inked in an early hand at the foot of title page, partly obscured by worming. 2. Ex libris of Kenneth Rapoport.

Small worm track to blank lower margin at the beginning and end, title with light damp stain at upper outer corner, occasional light browning otherwise a fresh copy.

Praz, 374. Landwehr
Romantic, 394. Campa
 SF1. Palau 116236. Salva II,
 2080. Maggs Catalogue 495,
Spanish Books (1927),
 no. 470.



POCKET HANDBOOK OF HIEROGLYPHS

10.

VALERIANO (Pierio)

Aphorismi hieroglyphici quibus veterum philosophorum mysteria quaedam declarantur: ex commentariis hieroglyphicus Ioannis Pierii Valeriani & Calii Augustini Curionis collecti...

Leipzig: Michael Lantzenberger for Valentin Voegelin, 1592.

Woodcut printer's device on title-page and at end.

8vo (155 x 100mm). Contemporary vellum binding of a fragment of a 15th century manuscript in large gothic letter, single column, with text extending over rear cover and spine, upper cover blank, text also visible under rear cover pastedown, remains of paper labels to spine (ties missing, tears to spine).

£1,250

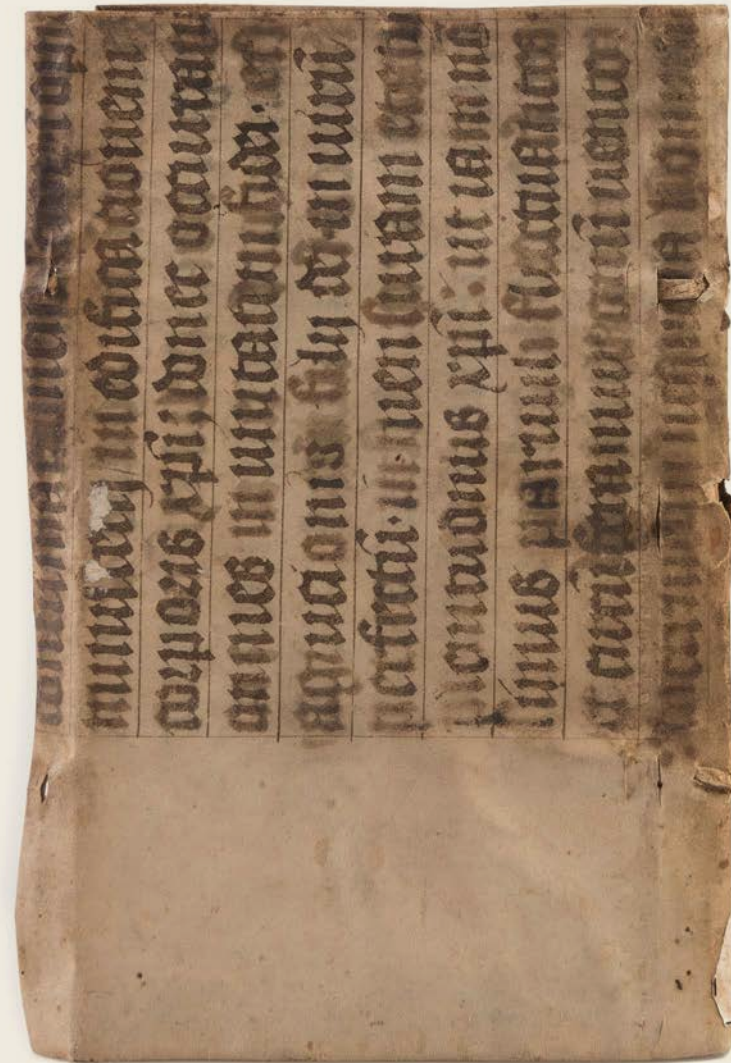
First edition of this 'pocket dictionary' of hieroglyphs, an epitome of Valeriano's vast and hugely influential *Hieroglyphica* with the additions by Curio. Here it is dramatically reduced by Heinrich Schwalenberg (1556-1618), a professor at Leipzig. In this form, shorn of extensive notes, it served as a basic handbook of symbols and their interpretation which provided a working tool for artists, writers and orators.

The 16th-century binding makes use of a 15th-century manuscript fragment, holding partial text from St. Paul's Letter to the Ephesians 4: 12-14.

Provenance:

Francisci Richard with his signature at foot of title.

Lightly browned throughout.



VD16 V118. BMSTC
(German), p. 882. Not in
Adams.

A COMPLEX EMBLEM BOOK

II.

BOISSARD (Jean Jacques)

Emblematum liber. Ipsa Emblemata ab auctore delineata: a Theodore de Bry sculpita, & nunc recens in lucem edita.

Frankfurt: (Theodore de Bry), 1593.

Title within fine engraved architectural border, portrait of Boissard, large plate with Greek inscriptions, and 51 emblems by Johann Theodor de Bry.

4to (202 x 162mm). [8]ff (last blank), 103pp. 17th century vellum over thin paste board, covers panelled in gilt with ornaments at each corner and central gilt stamps of Justice on front and Venus on lower covers, flat spine with gilt ornaments (now oxidised, ties missing, a few minor wormholes to joints).

£4,000

First edition of Jean Jacques Boissard's second emblem book and one of a number of collaborations between the French antiquarian Boissard (1528- 1602) and the Flemish designer and engraver Jean-Théodore de Bry (1561-1623).

Fairfax-Murray says of the engravings, "all the designs are of the human figure and not merely inanimate objects, and the background usually architectural, introducing views of castles, churches etc.". Alison Adams notes that they are "among the most complex and difficult to interpret of any emblem book". Drawing mostly on classical sources, the emblems symbolise human destiny, happiness and misfortune, virtues and vices. Boissard dedicates the work to Catherine de Heu, widow of Claude-Antoine de Vienne, Baron de Clervant, in French with a verse sonnet to her also





in French on the following page. The seventh emblem is dedicated to her; among the other dedicatees is the cartographer Abraham Ortelius (no 17).

“Boissard led a colourful life, much of the time travelling widely. Born in Besançon, as a young man he studied in Germany and the Low Countries, and later visited Italy and even Greece. He spent considerable time in the entourage of Cardinal Caraffa in Rome where he pursued his interest in archaeology. After 1560, he was based in Metz though travelling widely, since he was charged successively with the education of two of the sons of the Calvinist leader, the Baron de Clervant. This included a period

in the university town of Padua, where he was at the time of the plague in 1576. Many people of his acquaintance died, and this, not surprisingly, seems to have affected him deeply. In 1583 he settled more permanently in Metz, and in 1587 he married Marie Aubry, the daughter of the printer with whom he had worked, Jean Aubry. Later, however, his publishing ventures brought him increasingly into contact with publishers in Germany, among them Theodore de Bry, the publisher of this edition.” (Alison Adams, *French Emblems at Glasgow*).

Later editions would appear in French and German; this work should not be confused with his earlier



emblem book produced at Metz in 1584 which contained 41 different emblems.

Provenance:

17/18th-century Jesuit inscription at foot of title page. Bookplate inside front cover of the De Bry family with their motto, ‘nul sans souci’.

Small neat repair to blank outer margin of title-page, a little marked and soiled in places but generally a good, fresh copy.

Praz 278. Landwehr
German, 133. VD16 B6457.

Fairfax Murray, *German*, 84.

PARADIN'S POPULAR DEVICES

12.

PARADIN (Claude)

Symbola heroica.

Leiden: Ex Officina Plantiniana, Christoffel van Raphelingen, 1600.

Woodcut printer's device on title, 217 text woodcuts, many almost full-page.

12mo (125 x 85mm). 319pp. Contemporary German blindstamped calf over wooden boards, on front cover an oval stamp of the Annunciation with an ornamental frame, on lower cover a stamp of the standing Infant Jesus holding an orb, within a similar frame; narrow ornamental border, corners with a single fleur-de-lys (head and foot of spine restored, ties missing).

£2,000

A finely bound copy of this popular and often reprinted emblem book, one of the most influential books in the emblemata field.

“The generalist collections of devices of Paradin and Simeoni... first published in the 1550s, enjoyed enduring popularity throughout the second half of the sixteenth century, and this lasted well into the seventeenth century also.” (Saunders).

Plantin was key to this expansion of interest in devices and published his first edition in 1561 in French. Landwehr notes that he combined Paradin's devices (180 woodcuts), with those of Gabriel Simeoni (37 woodcuts). These are copied from the 1557 edition of Paradin and the 1559 edition of Simeoni's *Le Imprese* with the woodcuts on a slightly reduced scale, here with text in Latin translation.



Preserved in a blind-stamped Augsburg binding, originally gilt stamped but with the gold now very faint; similar oval stamps from c. 1600 Augsburg bindings are reproduced in: Geldner, *Bucheinbände aus elf Jahrhunderten* 1958, plates 79 & 99.



Provenance:

17th-century presentation inscriptions at foot of title (dated 1636) and on verso.

A little browned throughout.

Praz 445. Landwehr 606. Alison Saunders, 'Devices and their continuation of the generalist tradition' in

The Seventeenth-Century French Emblem: A study of Diversity (2000).

NATURAL HISTORY IN EMBLEMATIC FORM

13.

CAMERARIUS (Joachim)

Symbolorum et emblematum centuriae tres. I. Ex herbis & stirpibus. II. Ex animalibus quadrupedibus. III. Ex volatilibus & insectis. Editio secunda, auctior & accuratior. Accessit noviter centuria IV. Ex aquatilibus & reptilibus. Cum figuris aeneis.

Nuremberg: typis Voegelinianis, 1605.

Four engraved title-pages (the first of them monogrammed "HS"), 400 circular engraved illustrations of plants and trees, animals, birds and insects, and fish.

4to (202 x 152mm). 4 parts in one vol. Contemporary reversed calf (headcap and corners worn, some tears and marks to covers).

£4,500

The first collected edition of the first work to treat natural history in emblematic form.

The 400 emblems are derived from nature and represent plants and flowers, quadrupeds, birds and insects, fish, sea creatures and serpents. Each emblem is accompanied by explanatory texts influenced by the hieroglyphic studies of the Renaissance coupled with Camerarius' understanding of nature based on Pliny and other classical authors. The physician Joachim Camerarius (1534-1598) cultivated a large botanical garden in Nuremberg and many of the specimens which are represented here are taken from plants that he had grown.

The first title-page bears the monogram "HS" and the emblems have been attributed to Hans Sibmacher or



Hans Schroder. The four parts were first published separately from 1590-1604; this collected edition has a new general title-page dated 1605 and dedication, here bound at the end, while the four parts each have separate title-pages dated 1590, 1595, 1596 and 1604.

At the end of the volume is an additional engraved emblem pasted on the blank final leaf followed by Rollenhagen's *Nucleus emblematum selectissimorum* of Cologne, 1611, with engraved title, portrait, [2] leaves and 100 circular emblems with engraved text by Crispyn de Passe the elder (dampstained). A second 'century' of emblems was later published in 1613 (see: Praz p. 476 & Landwehr 510).

Provenance:

Contemporary ownership inscription of 'Cambsfort?' on title and elsewhere, notes on pastedowns and endpapers presumably in his hand.

Title page with old repair to tear (no loss), lightly browned throughout, occasional damp staining.



Praz, p. 295. Landwehr
German, 166. Hunt 181.
Nissen, *BB1* 321 & *ZBI*
792/3.

THE BOTANIST GEORGE BENTHAM'S COPY

14.

CAMERARIUS (Joachim)

Symbolorum et emblematum ex re herbaria
desmumtorum centuria una collecta.

Frankfurt: Johann Ammonius, 1654.

Engraved title-page and three section titles, 400 circular engraved illustrations of plants and trees, animals, birds and insects, and fish.

4to (205 x 155mm). 4 parts in one vol. Contemporary vellum over paste board, later ink title on spine, and late 19/20th century gilt ownership signature stamp on front cover.

£2,500

The 19th-century botanist George Bentham's copy
of a later edition of Camerarius' important work, which
was the first to treat natural history in emblematic form.

The four parts were first published separately from 1590-1604, and the first collected edition had a new general title page dated 1605, with a dedication (see previous item). This edition is dedicated to Karl Ludwig, Elector Palatine of the Rhine and has been reset, with the plates touched up and enclosed within a rectangular, and occasionally typographical, border.

Provenance:

George Bentham (1800-84), with his gilt signature stamp on the front cover and pencil signature inside the front cover. Bentham, nephew of Jeremy Bentham, was an English botanist and has been described as the "premier systematic botanist of the 19th century". He was author of a number of botanical works and is best known for his collaboration with Joseph Dalton Hooker which

produced the *Genera Plantarum* (1862-83), a taxonomic classification of plants. He was elected president of the Linnaean Society in 1861 and a fellow of the Royal Society in the following year (see ODNB).

Praz p. 295. Landwehr
German, 167. Nissen, ZBI
793.



ALLEGORIES OF THE ELEMENTS

15.

PASSE (Crispijn van de)

I quattro elementi.

[Cologne/Utrecht?, early 17th century].

Four circular engravings (c. 114mm diameter) of Ignis, Aer, Aqua, Terra, the figures surrounded by fine ornamental borders of animals, birds and mythical beasts, the first signed "Crisp d.P. invent. exc." and numbered 1-4, on paper sheets c. 162 x 130mm.

4to (192 x 145mm). Crushed brown morocco by J. Haines, covers panelled by frames in gilt and blind, fleurons and ornaments at corners, gilt device of crescent moon and star at centre of covers, spine lettered in gilt.

£2,800

A fine set of roundel allegorical portraits of the Four Elements (Fire, Air, Water, Earth), within superb decorative borders of the natural world. Crispijn van de Passe was "a Dutch engraver, draughtsman and publisher. He began work in Antwerp; forced to leave because of his Anabaptist faith he settled in 1589 in Cologne. He set up a print publishing house, producing portraits of the European nobility, as well as religious, mythological and allegorical prints and books. In 1611, he and his family were exiled from Cologne and took refuge in Utrecht. With the assistance of his children, he soon started another prosperous business. He produced prints for the English market in co-operation with the London bookseller and publisher Hans Woutneel. Four of his children, Crispijn the younger, Simon, Willem and Magdalena became professional engravers." (National Portrait Gallery online; for a fuller biography see Grove Art). Provenance: Early fly-leaf bound in with ms title "I quattro elementi...".



Provenance:

Bookplate of Allan Heywood Bright (1862-1941), British Liberal politician.

Old paper repairs of all four sheets reinforced at fore-edge, sheet 2 also reinforced at upper edge just touching plate mark.

Franken, D. *L'Oeuvre gravé des van de Passe* (1881), nos.1134-1137. Hollstein,

Dutch and Flemish (1964), vol. XV, no.528-531.

A SPANISH DOCTOR'S PROVERBS, RIDDLES & EMBLEMS

16.

PÉREZ DE HERRERA (Cristóbal)

Proverbios morales y consejos christianos, muy provechosos para concierto y espejo de la vida...

Madrid: Luis Sanchez, 1618.

Extra illustrated with a full-page engraved portrait of the author by P. Perret facing the title-page, woodcut arms on title, 13 large emblematic woodcuts, woodcut ornaments throughout, each page within double-line frame.

4to (205 x 145mm). [24]ff. 224pp. Contemporary Spanish limp vellum, spine lettered and decorated in ink, red edges.

£6,000

A superb copy of the first edition, as noted by Palau, 'Primera edición, muy rara de este libro curiosa'.

In his preface Cristóbal Pérez de Herrera relates that his collection of proverbs and riddles was inspired by the emblematic tradition of word play begun by Alciati. It is illustrated with 13 emblematic woodcuts and is dedicated to the Spanish heir Prince Felipe IV. The collection is divided into two books, the first contains 759 moral proverbs arranged in five chapters, and the second has 323 enigmas, or riddles, of a more popular nature. In the enigmas Pérez de Herrera shows great literary skill and wit in describing the object of the verse without actually naming it. He carefully intersperses the emblematic woodcuts throughout the work to illustrate the broader themes; one depicts the process of farming and spinning silk, showing women at work. Ten of the



emblems were printed from blocks used in the author's *Discursos del amparo de los legitimos pobres ...* (Madrid, L. Sanchez, 1598), but most with different mottoes and epigrams.

Pérez de Herrera (1558-1625) was born in Salamanca. A doctor by profession, he was involved in military campaigns, and also became medical advisor to Felipe III. As a writer he published works on medicine and social welfare and is notable for establishing a poor house in Madrid. The work closes with 'Catorze proposiciones que parecen ser muy importantes para el bien y riqueza destos Reynos'; 14 suggestions for the improving the state of the kingdom ranging from proposals for the improvement of industry to the relief of vagrancy.

Provenance:

Manuscript note (regarding the Spanish Inquisition's list of prohibited books) in an early Spanish hand to the verso of title page.

Praz 448 (second edition of 1733). Campa SS3. Palau 221124. Salva II, 2124. Goldsmith P-215.

OCLC (US: Boston PL, Brown, Dartmouth, Harvard, Florida, Pennsylvania State and UNC Chapel Hill).

Qui diligit disciplinam, diligit scientiam, Pro. 12.



Que lo que prudencia rige,
Por largo tiempo se queda,
Muestra el gusano de seda.

D E

ONE OF THE MOST POPULAR EMBLEM BOOKS

17.

SCHOONHOVIUS (Florentius)

Emblemata, partim moralia partim etiam civilia . . .
accedunt et alia quaedam poemata in aliis poematum
suorum libris non contenta.

Gouda: Andreas Burier, 1618.

*Engraved frontispiece, engraved portrait and 74 engraved emblems
in text.*

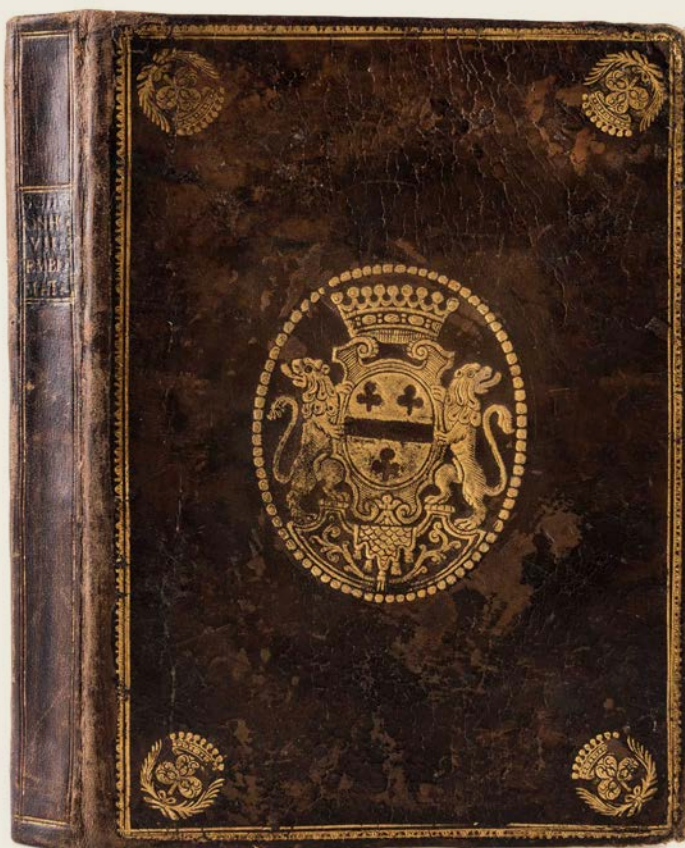
4to (205 x 150mm). [6]ff. 251pp. 17th-century calf, covers with gilt
filet border, corners with crowned trefoil stamps, large central gilt
arms of three trefoils divided by a fess, supported by lions on either
side with a crown above, flat spine with simple gilt border, later
label (spine expertly laid down).

£3,000

First edition of one of the most popular Dutch emblem books.

There are numerous plates which feature excellent
representations of animals, but others include a lute-
player, children playing games as well as an alchemist
in his laboratory. One emblem, no. 19, recommends
that wine can sharpen the mind, depicting a begging
Pegasus, who stands beside Bacchus astride his barrel,
goblet aloft, demanding a sip. The fine plates have
been ascribed to Crispin de Passe, although one of the
engravings bears the monogram "S M".

Florens van Schoonhoven (1594-1648) was only 24 when
this his only book was published, and had studied
law at Leiden University where he also converted to
Catholicism, his fine portrait opens the work.



The arms are possibly those of a member of the
Lyonnese family of Pomponne de Bellièvre, many
of whom were notable statesmen and bibliophiles,
although they differ from the arms reproduced in
Olivier (nos. 482 & 483).

Occasional light browning otherwise a good copy.



Praz, p. 493. Landwehr *Low
Countries*, 727. Hollstein
XVI, 173.

GOLDEN AGE EMBLEMS OF LIFE & LOVE

18.

CATS (Jacob)

Silenus alcibiadis sive proteus, humanae vitae ideam,
emblemate trifariàm variato, oculis subjiciens.

Iconibus artificiosé in aes incisus, ac trium linguarum
explicatione eleganter elustratus. Editio altera ac
auctior.

Amsterdam: 1619.

*Engraved title by F. Schillemans after A. van de Venne dated 1618,
inlaid, and 51 fine large circular engraved emblems by J. Swelinck
after A. van de Venne; woodcut printer's device on title-page.*

4to (220 x 170mm). 104pp. only (of 119pp; also lacks prelims). 19th
century marbled boards (rebacked with gilt lettering).

£500

**A volume holding the engraved title-page of the
first edition and the 51 emblems** from part one only,
of four, of Blaeu's edition of the *Silenus Alcibiadis*, first
printed by Hans van der Hellen in Middelburg, 1618.

Part one represents emblems of life and love in Dutch,
Latin, and French, all illustrated by engravings after
drawings by the great artist of the Golden Age, Adriaen
Pietersz van de Venne (1589-1662). Van de Venne painted
portraits, genre scenes and provided Cats' books with
emblematic illustrations. The engravings to the present
work belong to his early period, characterised by the
joyful depiction of the manifold activities of all classes of
society. "Cats took inspiration from proverbs and from
everyday life; his realistic emblems for a counterpart to
genre painting and supply interesting evidence for the
history of costume" (Praz p.86).



Provenance:

The Heber copy with 'Bibliotheca Heberiana' stamp on
blank p. 1. A founder member of the Roxburghe Club,
Richard Heber (1773-1833) amassed a huge collection
of around 150,000 books which filled at least eight
houses in Britain and the Continent. A single copy of
a desired book was not enough, he is famously quoted
as remarking: "No gentleman can be without three
copies of a book, one for show, one for use, and one for
borrowers." His library was auctioned over 216 days
between 1834 and 1837 with three additional sales on the
continent. "The English sales brought in £56,774, with

those on the continent adding some £10,000, so that
the total amount of all the sales came far short of the
estimated £100,000 originally paid by Heber..." (Oxford
DNB). The British Museum, the Bodleian Library, and
Sir Thomas Phillipps acquired most of the 1,700 or so
manuscripts.

Date on title-page not fully printed; a little spotted and
stained throughout.

Landwehr Low Countries,
107/8. Landwehr Dutch, 43
c/d.

19.

CATS (Jacob)

Spiegel vanden Ouden ende Nieuwen Tiijdt.

Dordrecht: Hendrick van Esch, 1633.

Full-page allegorical engraving on title verso, woodcut device, and 77 emblems after Adriaen van de Venne.

Sm 8vo (162 x 105mm). [19]ff. 416pp. Late 19th century brown morocco, gilt ornament at each corner of covers, repeated in spine compartments, spine lettered in gilt, g.e. (spine a little faded).

£850

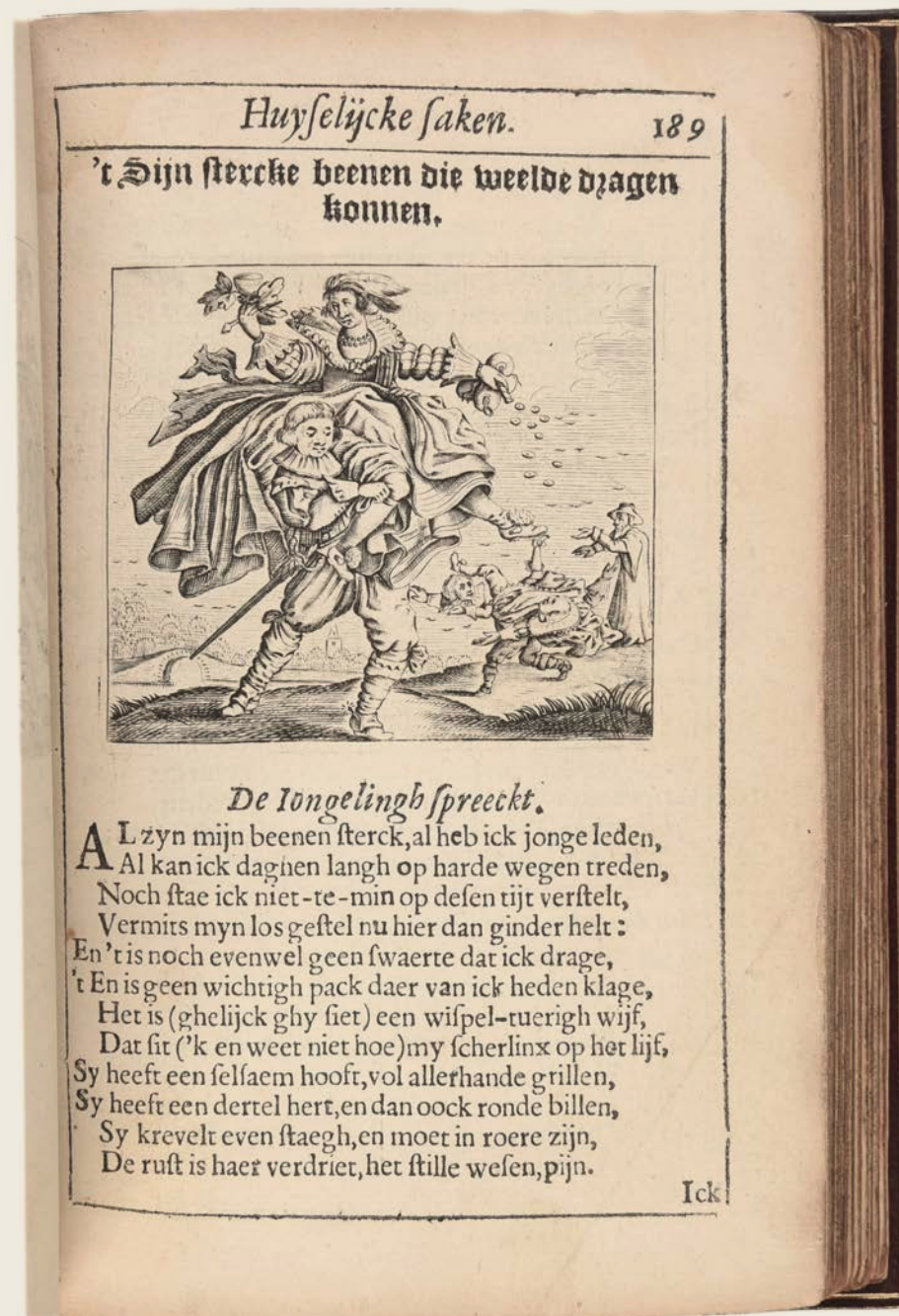
Jacob Cats' famous emblem book, *Mirror of Old and New Times* was first published in quarto at The Hague in 1632. This is one of two Dordrecht editions of 1633, the first to be printed in 8vo, with the engravings copied and reduced. Here Cats uses popular rather than classical Dutch, which broadened its appeal and it soon became the source of many household sayings.

Provenance:

Signed at head of title-page by 'Joseph Hearne'.

Tear to p. 181/2 with no loss of text.

Praz p. 301. Landwehr *Low Countries*, 152.



FRENCH ROYAL DEVICES

20.

AMBOISE (Adrian d')

Devises royales.

Paris: Rolet Boutonne, 1621.

Engraved title-page showing the King of France, Faith and Justice and 13 engraved emblems.

12mo (155 x 100mm). [1]f. 66pp. 19th century brown morocco by Leighton with the blind-stamped arms with motto 'Gang Forward' and monogram of Sir William Stirling-Maxwell on covers, title lettered in gilt along spine (rubbed).

£750

First independent discussion of royal emblems;

although published separately, it is often found with other works by d'Amboise. Adrien d'Amboise (b. 1598) was the son of the jurist and writer François d'Amboise (1550-1619).

Provenance:

Sir William Stirling-Maxwell (1818-78), with his arms on covers. Large armorial bookplate of Henry B. Wheatley, F.S.A. (1838-1917), his sale Sotheby's April 1918, lot 395.

Praz 253. Landwehr
Romantic 109. French
Emblem Books F.073.

ROYALES.

23

Cicogne, ce sont autant de potentats & de fins ou robustes ennemis qui en seront deconfis, s'ils ne recherchent & tiennent notre paix & alliance.



Qui m'a unie à soy, emporte mes amours.

QUE la terre plus tost s'ouvre m'engloutissant,
Que plus tost Iuppiter le pere tout-puissant.
M'envoie d'un éclat, de foudre jusqu'aux Ombres,

B iiiij

CRAMER'S LUTHERAN EMBLEMS

21.

CRAMER (Daniel); BACHMANN (Conrad)

Emblemata sacrorum prima pars (- secunda). Das ist: Fünffzig (& Fünffzig) Geistlicher in Kupffer gestochener Emblematum auss der H. Schrift. Nachmaln von Cunrado Bachmanno, mit Lateinischen und Teutschen, von M.C.R. 1624.

I: Two fine engraved title-borders with female figures of the Virtues at each side, and 100 engraved emblems in all, 50 in each part, portrait of Cramer and his emblem at beginning of part two and woodcut printer's device at the end.

(Bound with:) Emblemata moralia nova, Das ist: Achtzig sinnreiche nachdenckliche Figuren auss heyliger Schrift in Kupferstücken fargestellet... Anfänglich mit Lateinischen und Teutschen, nachmals aber von M. C. R. mit Frantzösischen und Italianischen Versen erkläret.

Frankfurt: Lucas Jennis, 1630.

Fine engraved title-border with figures of the Prophets at each side and 80 engraved emblems.

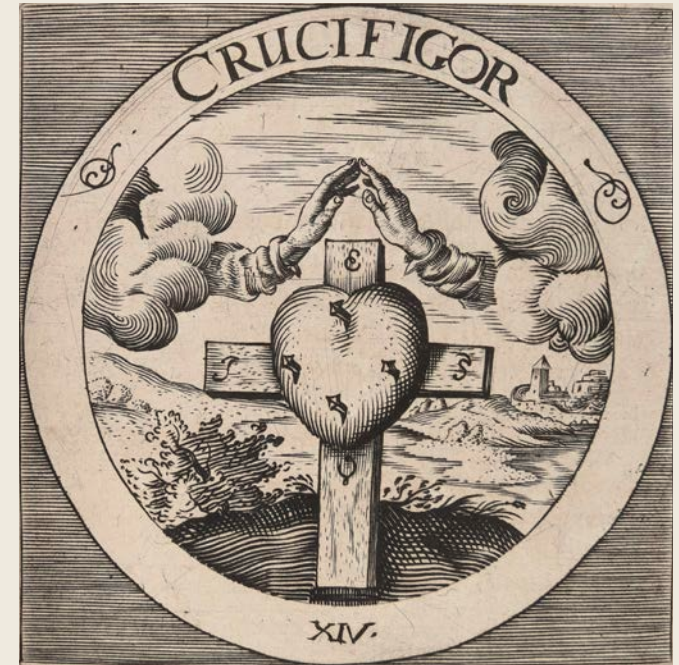
(And:) **ISSELBURG (Peter)**. Emblemata politica in aula magna Curiae Noribergensis depicta. (Nuremberg, 1617).

Fine engraved frontispiece with view of Nuremberg, dedicatory plate with coat-of-arms of the Senators, and 32 full-page emblematic plates.

Three works in one volume. 8vo (170 x 100mm). Contemporary vellum, title lettered in ink at head of spine, red edges (ties missing, some wear to edges).

£5,500

I. First complete polyglot edition, with variant German title and the full 100 emblems, the majority devoted to the heart. Dedicated to Georg von Görtz, Baron of Schlitz, the preliminaries and emblem verses



are printed in Latin, German, French and Italian. Jennis had published a rarely found edition in 1617 with only the first 40 plates and without the polyglot page of explanatory text for each emblem, entitled *Societas Iesu et Roseae Crucis Vera, hoc est, Decades quatuor emblematum sacrorum ex Sacra Scriptura, de dulcissimo nomine & cruce Iesu Christi*. This earlier publication has been described as “a Rosicrucian item of great interest” (McLean) who further notes “In addition to the heading of the title-page in The True Society of Jesus and the Rosy Cross, there are also a number of internal Rosicrucian references relating the symbols of

the rose, the heart, and the cross... it is quite possible that here Cramer was consciously trying to produce a series of spiritual exercises of a Protestant esoteric Christianity”. Peter Daly disagrees, however, stating that the emblems “are neither Jesuit nor Rosicrucian. Cramer was a Protestant, a strictly Lutheran pastor, historian and theologian”, and that the “mention of the true rosy cross may also be taken as a reference to Luther’s arms”. A second edition of 1622 expanded the number of plates to 50 and added polyglot verses on the facing page, the present edition provides a second part of a further 50 emblems for the first time.

As with the following work by Cramer (1568-1637), also published by Jennis, after the preliminary material each leaf is printed on one side only. The recto has the Latin text and German translation above and below the illustration and is faced on the opposite page by Bachman's epigrams in Latin, German, French and Italian.

II. **First edition**, with variant title, of this fascinating polyglot emblem book with the text in Latin, German, French and Italian. The 80 spirited circular emblems, by an unknown artist, are reminiscent of the scenes of daily life found in the Dutch emblem books of the period. Cramer's moral wisdom taken from scripture is illustrated by a wide variety of secular images. For example, as Manning explains, "Cramer applies stilt-walking to 1 Corinthians 10.12: *Qui se existimat stare, videat ne cadat* (Wherefore let him that thinketh he standeth take heed lest he fall). His sensible motto is *Mellius in imo* (It is better on the ground).

III. **First edition** of this influential collection of engraved political emblems replicating the frescoes newly created for the Great Hall of the Council of Nuremberg. The work was engraved and published by Peter Iselburg (1580-ca. 1630), with mottoes and verses in Latin attributed to Georg Rem (1561-1625) and was based on the series of allegorical frescoes celebrating civic virtues in the Great Hall. They were conceived as part of an extensive restoration programme in the years around 1620, not only to restore the extraordinary frescoes from Dürer's time, such as his *Triumphal Procession*, but also to add new paintings, with the



emblems found here decorating the window embrasures opposite. As the Great Hall was destroyed during World War II, Iselburg's engravings are our only record of this emblematic scheme. This copy is without 5 leaves of text, the plates are complete.

Provenance:

Large engraved bookplate of Georg Christoph Wilder (1797-1855), German architectural draughtsman and engraver. Wilder produced the bookplate himself and has signed it 'rad. u Ch. Wilder 1806'.

I. VD 17 32:680688S & 1:078963A. Praz 310. Landwehr *German* 215. *French Emblem Books* F.203. Peter M. Daly, *The Emblem in Early Modern Europe* (2014), pp. 84-5. Adam McLean, *The Rosicrucian Emblems of Daniel Cramer*

(1991), pp. 7-9. II. VD 17 1:078954B. (variant title). Praz pp. 310/311. Landwehr, *German* nos. 213/4. *French Emblem Books* F.204. J. Manning, *The Emblem*, (2002). III. VD 17 23:233402W. Landwehr *German* 372.

22.

BRUNE (Johan de)

Emblemata of Zinne-werck.

Amsterdam: Ian Evertsen Kloppenburch, 1624.

Fine engraved title-page and 51 emblems engraved by Wil. Passe, J. Gelle, Cri. Blon, A. Poel and J.S. [Swelinck] mostly after A. van de Venne.

4to(220 x 165mm). [10], 36opp. Contemporary vellum over pasteboard (lightly soiled).

£3,000

First edition of this charming and enduring emblem book noted by Praz and others for its realistic emblems which form a counterpoint to the genre painting of the Dutch Golden Age and supply interesting evidence for the history of costume. The designer of the emblems, Adriaen van der Venne was a painter, engraver and poet renowned for his lively and colourful depictions of everyday life of all classes of society.

Von Monroy praises the “unusually valuable illustrations” in which the emblematic character is often hidden in an almost invisible small detail to which the inscriptio and a long explanatory text in rhyme (sometimes in French or Latin) and prose. He also takes the example of the emblem of the blind beggar (emblem XXI, p.153, “Man is blind, in what he loves”) and describes the iconographic influence on Rembrandt’s 1631 etching *The Blind Fiddler* (B.138), and the shift of the concept of art from denoting something different from what is depicted (emblem) to pure manifestation of a concrete existence as in Rembrandt’s etching.

EMBLEMATA.
XXI.

De mensch is blind, in't geen' hy mint.



Ellendigh mensch, nauw mensch! die, midden in den
daghe,
Moet tasten naer de wand: die, weer hy bidd', of klaghe,
De lucht, geë mensche breet: die, wilt hy gaen, of staen,
Een hond, een dienstbaer dier, moet volgen achter aen.
Een beeld van ons verstand, de ooghe van de ziele,
De fackel van de wil, het roer, de plicht, de kiele:
Maer nu, deur onze zond', verblind, gebluscht, ghe-
kraecht.
De wille voor-maels knecht, nu heel de meester maect.
V. Wt-

In this work and others the Calvinist Johan de Brune (1588-1658) aimed at establishing moral standards for the recently founded Dutch Republic.

Provenance:

Some neat early underlining and a few marginal notes. Ink inscription at foot of title-page of ?Van Ravenman, Amsterdam, 1849. Book label on rear pastedown of Dr. Peter Jörg Becker (1938-2020), manuscript librarian at the Berlin Staatsbibliothek.

Generally in very good condition with engravings in strong impressions. Small abrasion to engraving on p. 17, occasional very light dampstaining and finger soiling. Lacks front free-endpaper.

Praz p. 288. Landwehr, *Low Countries*, no.86. Ref: E.F. von Monroy, *Embleme und Emblembücher in den Niederlanden 1560-1630*, pp. 62-64.

EMBLEMA T A.
XLI.

Wilt ghy vasten rijckdom hebben?
Wilt hem by den armen legghen.



ZO Fonckvrou, gae zo voort! laet op het water drijvẽ
U brood, der visschẽ aes, niet schaerselic gezaeyt.
Het kostjen is gheringh, en't zal oock wel beklijven,
Als ghy van desen ougst de vette vruchten maeyt.
Maer noch ist niet genoegh: ghy moet hier by gedenckẽ,
Dat ghy der armen nood te gheener tijdt vergeet,
'Ten zal uw ziel niet schaen, noch oock uw rijckdom
krencken,
Want t'wert met Gods beloft van s'hemels winst be-
steet. Wt-

EMBLEMS FOR THE CONSOLATION OF THE SICK

23.

PFANN (Johann)

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

(Nuremberg: 1626).

Engraved title with four emblems, 16 oblong emblematic plates, the scene within an ornate cartouche, text with Latin mottoes and 4-line German verse engraved on a separate plate below, added title 'Aigentlicher Abrisz der Neüen im Spital ufgehengten Tafeln...', plate beginning "Diese hiernebenstehende Tafel...", large folding plate with a list of benefactors and their arms in four columns (tear expertly repaired) and a plate with a vignette of a nurse 'Seyet im Gott vermahnet...'

4to (165 x 180mm). [20]ff plus folding plate. Contemporary vellum, panelled with gilt and blind fillets, flower tools at corners, central gilt stamp on front cover of Kind David kneeling in prayer with harp by his side within ornamental cartouche, lower cover with floral urn within same cartouche (gilt mostly oxidised, ties lacking, somewhat soiled). 1626

£7,500

A fine collection of emblems, reproducing those painted for the consolation of the sick in the Heilig-Geist-Spital (Hospital of the Holy Spirit) in Nuremberg. Complete copies such as this one are rare, holding both titles, the folding plate of the benefactors and two further plates in addition to the sixteen emblems.



NE TOTUM PEREAT CORPUS, MEMBRUM ENSE RECIDAS
 Wann ein glied deines leibs ist kranck Haus ab ist besser hie gschnitten
 Macht dir viel schmerzen vnd gestanck. Dann dorten ewig marter glittin.
 12.

As stated by Mödersheim the emblems, which show contemporary scenes of illness, medical treatment, death and mourning, “give a rare insight into the concepts of illness and the reality of early modern public health care and its institutions”.

The original paintings by the Nuremberg artist Michael Herr (1591-1661), displayed on the male and female wards of the Neue Sutte (New Infirmary), are now lost making Pfann’s series of prints the only surviving record. The first eight emblems are for the female ward and show themes of birth, infant mortality, patience and hope, repentance, gratitude, death, resurrection, and the futility of all worldly things. For the male ward, the first shows poverty, then follow the benefits and limitations of medicine, a depiction of an amputation, self-control, and finally death, burial, resurrection, and the admonition to lead a righteous life. “The images were meant to reflect the experiences of the people who stayed there. The images depict all the stages of illness, cure, grief and death but they also offer a reflection on the meaning of the patients’ sufferings. Moreover, some motifs address the importance of charity and stress the duty of the wealthier city population to contribute to the amelioration of such suffering by donating to the Spital foundation.” (Mödersheim).

The Heilig-Geist-Spital was founded in 1339, and Mödersheim explains that by the late 16th century it had become Nuremberg’s “largest and most important poor relief facility. Its relevance for the city was even more emphasised by its role as the guardian of the imperial insignia”.



Interestingly, the incomplete copy at University of Illinois Urbana-Champaign has an identical binding with the stamp of King David.

A few spots and stains throughout.

Provenance:

Inscription inside front cover of Sigmund Paulus Holzschuher (1604-1671). Armorial bookplate of Edward Arnold & his son Andrew W. Arnold, The Grove, Dorking, Surrey (library sold at Sotheby’s from 1929).

Praz 452. Landwehr
German 474. VD17
1:078432W (SB Berlin,
HAB Wölfenbittel, StB
Nürnberg).
Ref: Sabine Mödersheim,
“Schauplatz des

menschlichen Elends”
Emblems in the
Heilig-Geist-Spital
in Nuremberg”, in
Emblematica vol 16
(2008), pp. 77-95.

BRAIN SHARPENER – A UNIQUE EMBLEM BOOK

24.

ALBERTINUS (Aegidius)

Hirnschleiffer.

Cologne: Constantin Münich, 1645.

Engraved title and 55 engraved half-page emblems in the text.

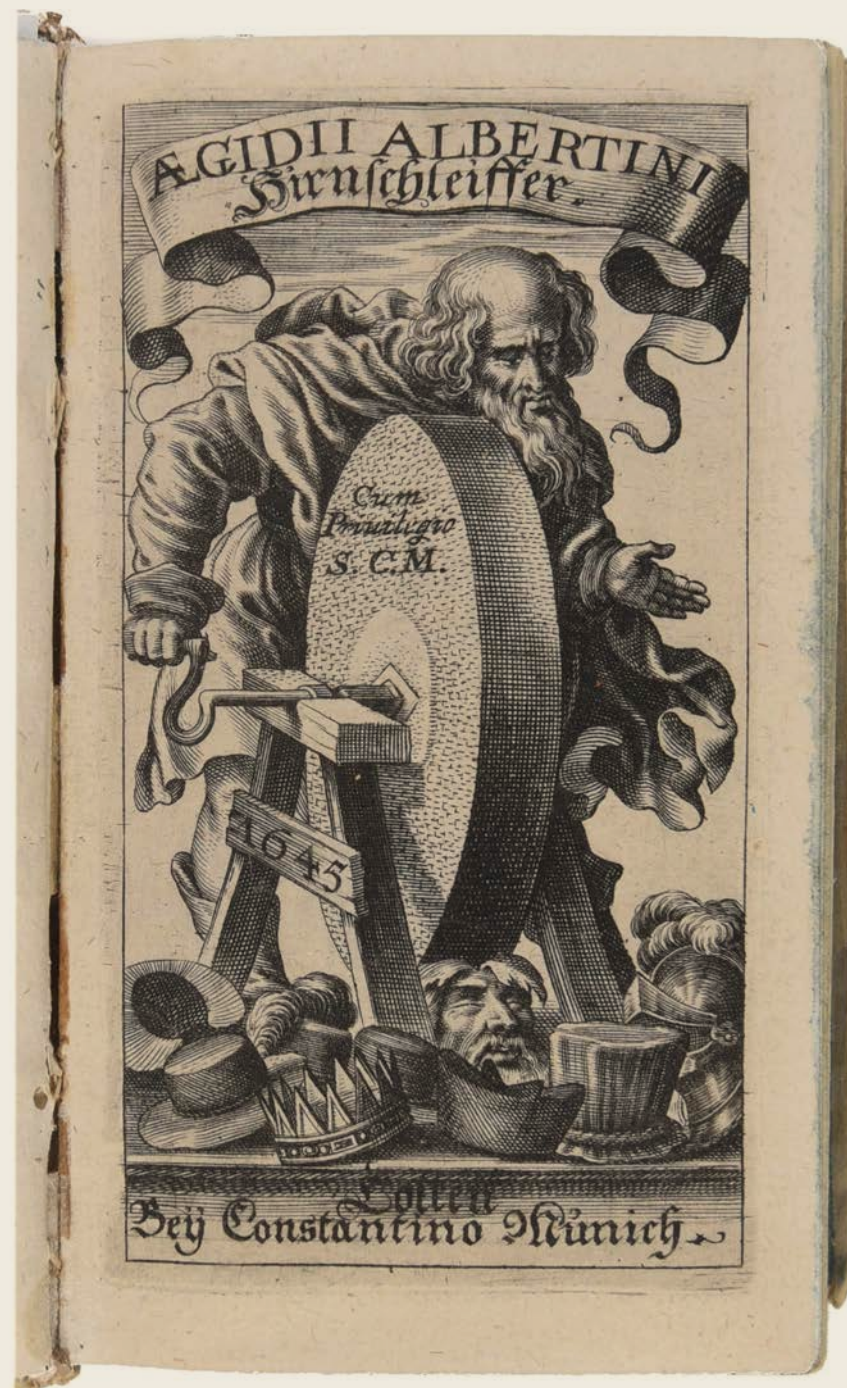
12mo (125 x 75mm). [8]ff. 450pp. Contemporary vellum over thin paste board, spine with printed paper label and shel-marks, blue edges (ties missing).

£4,500

A rare edition, the first printed in Cologne, of this once very popular and “unique” emblem book entitled *Hirnschleiffer*, or ‘Brain Sharpener’. Known in a handful of surviving copies, only those at the British Library and Yale are recorded outside Germany.

Albertinus’ only original work, it was first published in Munich in 1618 (in three separate editions), and still in print in 1758. The engraved title depicts the *Hirnschleiffer* as a grinder’s wheel with a head and various forms of head-dress; the 55 anonymous illustrations show the influence of Alciati and other emblematisers.

Larsen notes that the catchy title *Brain Sharpener* was a stroke of genius as, along with the engraved title, it grabbed the immediate attention of the intended audience and set a fascinating challenge to the intellect. He continues, “fervently desiring his readers to ponder long and hard on the Christian precepts



he advocates with great zeal and sophistication, Albertinus chooses this compelling medium [of emblems] in order to reach out to a greater public for the purposes of reclaiming backsliders, winning new souls for the Church and enriching the faith and spiritual well-being of the faithful.” Although Larsen states that all the *picturae*, whether original or derivative, afford appropriate and ample material for the development of emblems he argues that Albertinus does not follow traditional lines with the inscripts or subscripts. He prefers purely descriptive inscripts and for his subscripts, Albertinus, “expounds exhaustively and in exhortatory and cautionary manner on a variety of themes the author sees in a single pictura.”

In assessing Albertinus’ particular approach to emblems Larsen concludes, “The emblem is a genre which forgives a great deal - in its purely external form and structure the Albertinus emblem is complete, the tripartite form being intact. When judged by essential qualities of the Alciatian emblem and many hundreds of emblem books which predated and succeeded it, Albertinus’ work cannot, despite its wealth of emblematic detail, be truly considered a collection of emblems. At best one might say that Albertinus has blazed a new trail for the emblem, but no subsequent emblematist has chosen to follow. Hence its uniqueness.”

Aegidius Albertinus (1560-1620) an ardent Catholic, who was born at Deventer in the Netherlands, and educated by the Jesuits, worked in the chancery at the court of Munich, becoming secretary and



later librarian (1601-1606) to Herzog Maximilian of Bavaria. With a thorough knowledge of Spanish and other languages he translated Guevara and Alemán, but adapted the texts for the German meridian, and adding material from other sources, thoroughly ‘germanized’ books from roughly 1600 onwards.

Provenance:

Ownership inscription inside front cover dated 1711. Below, the red circular stamp of Consul Walther Adam (1881-1964), art collector and industrialist.



Praz 248. VD17
12:100268V (3 copies
only: HAB Wölfenbuttel,
Karlsruhe LB, Munich
BSB). See: Dünnhaupt 234,
51.4 and Faber du Faur 900.
Not in Landwehr *German*.

OCLC adds British Library
and Yale only.

Lawrence S. Larsen,
“Aegidius Albertinus’
Hirnschleiffer”, *Daphnis*
14 (1985), pp. 547-558. A
modern critical edition of
the text edited by Larsen
was published as vol 299 in
*Bibliothek des Literarischen
Vereins*, Stuttgart 1977.

EXTENSIVELY ILLUSTRATED WORKS OF JESUIT DEVOTION

25.

DREXEL (Jeremias, SJ)

[Selected works].

Antwerp, Amsterdam, Cologne & Munich, 1631-51.

Fine emblematic engraved titles to all volumes, some works also illustrated with engravings (see below).

32mo (105 x 55mm). 11 works bound in 9 vols. Uniformly bound in 18th century half-calf, speckled boards, spines lettered in gilt (spines rubbed).

£1,500

A fine collection of early reprints of the immensely popular devotional works of Jeremias Drexel or Dreschel (1581-1638). Drexel was a Jesuit ascetic, orator, writer and preacher whose writings lent themselves to emblematic illustration and who, himself, favoured imagery as a means of conveying his spiritual message.

All works in this set are illustrated with an emblematic title; eight of the eleven works here contain emblematic engravings in the text, many after the design of the original plates by renowned engraver Raphael Sadeler the Elder, with whom Drexel collaborated closely. Drexel 'understood that, in the precise context of his writings, illustrations served a number of functions: primarily, as pictorial complements to the text, focal points of devotional meditation and mnemonic aids. As a Bavarian Jesuit, and a figurehead in the liturgical milieu of the seventeenth-century German Baroque, Drexel occupies a major place in the type of culture at once





fostered and broadcast by emblematic books. [...]’ (Crowe, p.8).

Born a Lutheran, Drexel converted to Catholicism as a boy; later professor of humanities and rhetoric at Augsburg and Dillengen, for 23 years he was court preacher to Maximilian I, Elector of Bavaria. His writings were immensely popular and, as well as Latin and German editions, they were translated into English, Polish, French, Italian, Dutch, Hungarian and even Welsh (*De aeternitate considerationis* translated by Elis Lewis in 1661; see Crowe, p.6). “His exemplary command of oratory, in concert with an apparently awe-inspiring scholarly reach, is in plentiful evidence

in some 34 principal publications, informed as they are not merely with the substance, but driven too by the brio and drama of his pulpit performances. These publications were invariably illustrated with emblematic engravings, and commanded an increasingly extensive readership with each passing year, notably appealing to Protestants as well as Catholics...The orbit of his readers’ catchment was geographically – and denominationally – wide to a conspicuous degree.’ (Crowe, p.1).

Present here are *Trismegistus Christianus* (Cologne: Egmond, 1631), *Horologium auxiliaris tutelarum angelorum* (Cologne: Egmond, 1645) [bound with:] *Nicetas seu triumphata incontinentia* (Cologne: Egmond, 1631);

Gymnasium patientiae (Cologne: Egmond, 1634), *Gazophylacium Christi eleemosyna* (Munich, 1651); *Heliotropium* (Cologne: Egmond, 1634); *Aloe amari sed salubris succi* (Munich, 1637); *De aeternitate considerations* (Cologne: Egmond, 1634) [bound with:] *Zodiacus christianus* (Cologne: Egmond, 1634); *Tribunal Christi* (Cologne: Egmond, 1635); *Ioseph aegypti prorex* (Antwerp: widow of Jo. Cnobbert, 1642).

Provenance:

Stamps of the Jesuit College, Dublin.

Praz pp. 318-20. Landwehr
German 231, 234, 236
(1631 ed.), 238 (1627 ed.),
241, 251, 257, 258 (1631

ed.). N.J. Crowe, *Jeremias Drexel's 'Christian Zodiac'* (2013).

EMBLEMS FOR THE SISTERS OF THE VISITATION

26.

GAMBART (Adrien)

La vie symbolique du bienheureux François de Sales...

Paris: aux frais de l'Auteur pour l'usage des Religieuses de la Visitation, & à la disposition de celles du Fauxbourg Saint Jacques, 1664.

Frontispiece engraved by Guillaume Vallet after Antoine Paillet, 52 etched emblems (82 x 65mm) by Albert Flamen.

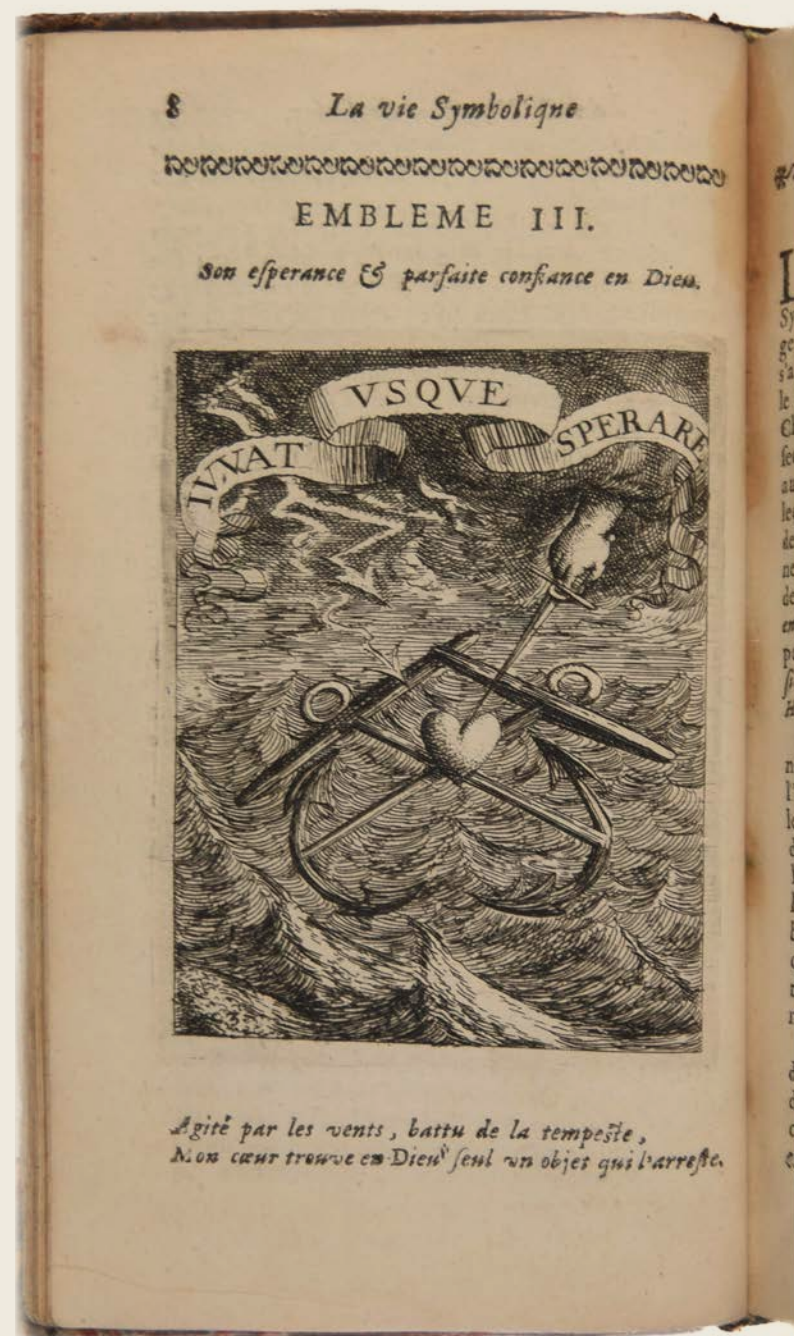
2 volumes in one. 12mo. Contemporary calf, spine gilt in compartments (rubbed, neat repairs to head and foot of spine).

£4,500

Rare first edition of this remarkable emblem

book written for the Sisters of the Visitation convent of Faubourg Saint-Jacques in Paris, where Gambart, a Vincentian priest, served as chaplain for over thirty years. Published at his own expense, Gambart's emblem book was intended as a spiritual guide for the nuns, inspired by the life and writings of St. François de Sales (1567-1622), who in 1610 had founded the order with St. Jeanne de Chantal.

In his introductory letter Gambart talks of the use of symbols in Catholic teaching and is confident to present his meditations on the future saint François de Sales' virtues in the disguise of emblematic pictures which he hopes will give not only instruction to the reader but also pleasure. The 52 emblems found in the first volume illustrate flowers, fruits, insects, birds of prey, reptiles and mammals from an elephant to a hedgehog, most of





which are set against landscape backgrounds, as well as more particular Visitation emblems of the sacred heart and the sun. Gambart uses them to interpret episodes from St. François' life and his sermons, which frequently used symbolic language. There is an emblem for every week of the year and each has seven points (*fruits et pratiques*), so that the reader can be guided, day by day, in their spiritual formation in the Visitation Order. The second volume contains seventy-one short essays on the qualities of St. François and the whole was published in anticipation of his canonisation in 1665. (See: E. Stopps, *Adrien Gambart's Emblem Book 1664, the Life of*

François de Sales in Symbols (2006)).]

The illustrations are the work of Albert Flamen and are first printed here. Flamen is also known to have illustrated two other emblem books, Chesneau's *Orpheus eucharisticus* (1657) and his own *Devises et emblemes d'amour moralisez* (1653). Flamen (c. 1620-c. 1693) was a Flemish born etcher, engraver, and draughtsman who spent his career in France and is most famous for his suites of fish, birds, mammals and landscapes after his own designs.

Provenance:

Contemporary ownership inscription of the Convent of the Visitation Order at Alençon, Normandy, on fly-leaf. 20th century bookplate inside front cover. A few minor stains but generally a fresh copy.

Praz p. 345. Saunders F.264.
Copies located by Saunders/
OCLC are France: BN Paris
& BM Lyon. Netherlands:
Uni. of Maastricht.

UK: BL, Oxford, Glasgow.
USA: Folger, Newberry,
Lilly libraries, LoC, NGA
Washington.

TOPOGRAPHICAL EMBLEMS

27.

MEISSNER (Daniel)

Libellus novus politicus emblematicus civitatum pars septima ... [with] ... pars octava ...

[Nuremberg:] Paulus Furst, 1678.

Oblong quarto (150 x 187 mm); two parts in one volume, part seven with engraved title-page and 89 engraved plates (of 100 - lacking plates 45-55) and part eight with 99 engraved plates (of 100 - lacking plate 51). Contemporary vellum, manuscript spine title (a little soiled).

£3,500

Two parts of Daniel Meissner's (1585-1625) *Thesaurus Philo-Politicus*, a famous collection of city plans and views depicting European, African and Asian towns to which Meissner brought an unusual twist, introducing satirical comments to the plates, and providing an emblematic context.

First published as *Thesaurus Philo-Politicus. Das ist: Politisches Schatzkästlein guter Herren unnd bestendiger Freund* in Frankfurt am Main by Eberhard Kieser in 1623, an expanded second edition was issued between 1624 and 1631, with this later edition published in 1678.

The finely executed plans and views of the many cities, villages, castles and monasteries are a fascinating record of many European towns before the devastation wrought by the thirty Years' War. Parts seven and



eight found here are focussed on Spain, France, Italy, Germany, Eastern Europe with African and Asian cities, including views of exotic towns such as Aden, Constantinople, Mombassa, Tunis, and Macau.

Praz pp. 417-420. Landwehr
German 430/31.

BENEDICTINE EMBLEMS PRINTED AT ST. GALL

28.

SFONDRATI (Celestinus)

Innocentia vindicata, in qua gravissimis argumentis ex S. Thoma petitis ostenditur. Pars prior: Theologica, pars posterior: Symbolica.

St. Gall: Jakob Müller (for the monastery), 1695.

Fine folding frontispiece of the abbey church and 46 full-page engraved emblems within ornate baroque borders by Gabriel Ehinger. [4]ff. 119pp; [47]ff (lacks last blank).

II: (MÜLLER, M). Idea Sacrae Congregationis Helveto-benedictinae, anno illius jubilaio saeculari expressa, et orbi exposita.

St. Gall: J. Müller, 1702.

Magnificent large folding frontispiece of the Benedictine Abbots by Jacob Müller after Gabriel Hecht, portrait of Pope Clement VIII by Müller, portrait of Pope Clement XI by Müller after Hecht and 18 plates of the nine Benedictine monasteries in the Swiss Congregation (with a view of the monasteries and their arms) each followed by an emblematic plate incorporating a portrait of the abbot. [2]ff, 72pp, [4]ff.

III: MAURUS (Abbot of Einsiedeln). Moralischer Uhrzeiger der nur I. zeigt. Oder einfältige Predig von dem gebenedeyten Eins der Helvetisch-Benedictinischen Congregation, auf ihr angestelltes Jubel-Jahrs-Fest ... fürgestellt.

St. Gall: J. Müller, (1702). 11pp.

Folio (320 x 210mm). Contemporary speckled calf, spine tooled in compartments (once gilt now oxidised), labels, (slight tear at head of spine, headcaps and edges rubbed).

£3,500





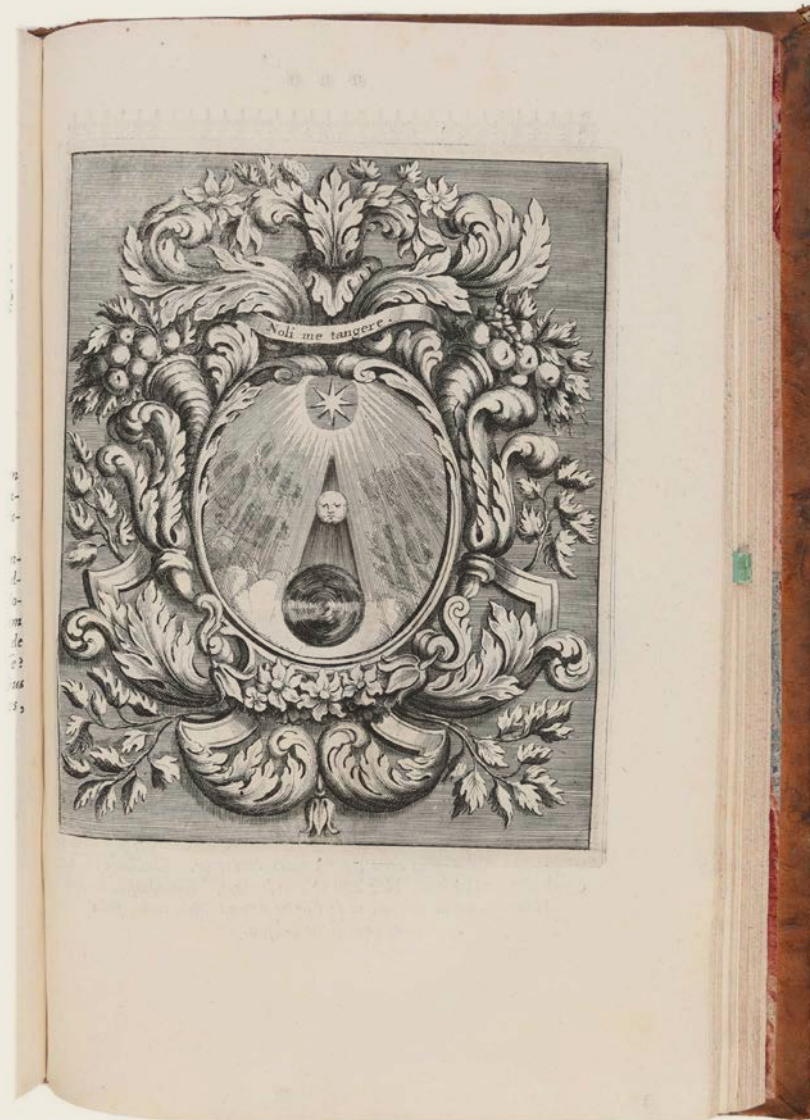
First edition of this celebrated Swiss emblem book, dedicated to Cosimo III Medici, and bound with two works published as part of the centenary of the founding of the Swiss Congregation of the Benedictine Order, all printed at the monastery of St. Gall.

The first part explores the theology of Thomas Aquinas to prove the argument for the Immaculate Conception of Mary, followed by the 'Symbola' which emphasises the doctrine in nature through the elaborate emblems of Gabriel Ehinger (1652-1736), the Augsburg painter and engraver.

The author Caelestino Sfondrati (1644-1696), from Milan, had taught canon law at the Benedictine University of Salzburg from 1679 to 1682. In 1687 he was created Prince-abbot of the ancient Benedictine monastery of St. Gall, and was elected Cardinal by Pope Innocent XII in December 1695. On reaching Rome to receive the cardinalate his health began to fail and he died some nine months later in September 1696 and was buried in his titular church St. Caecilia in Trastevere.

II: First edition of this celebration of the centenary of the founding of the Swiss Congregation of Benedictine monasteries. The plates show views of the monasteries,

their arms, portraits of the abbots and emblems. The Congregation comprised of the abbeys of Einsiedeln (May 1602), Fischingen (May 1602), Muri (May 1602), St. Gall (May 1602), Pfäfers (Nov 1602), Rheinau (1603), Engelberg (1604), Disentis (1617), and Mariastein Abbey (1647). It was founded, at the urging of the Papal legate to Switzerland, in 1602, with a significant reform agenda. Of the nine Benedictine monasteries in Switzerland, which had survived the Reformation, seven had joined by 1604. Disentis Abbey joined in 1617 and the Beinwil Abbey, which had been dissolved in 1554, was refounded as Mariastein Abbey and joined in 1647.



Provenance:

18th century armorial stamp of the library of the Fürsten zu Waldburg-Wolfegg, Schloss Wolfegg, Upper Swabia on title. 20th century stamp and bookplate of the Benedictine monastery Emmaus Abbey in Prague.

Landwehr *German* 543
& 190. Praz 496/7 & 560.
VD17 12:122628F.



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