1. TYPOTIUS, Jacobus (Jacob Typot) (1540-1604). Symbola Divina & Humana Pontificum Imperatorum Regum.... Arnheim: Johann Fridericus Hagius, 1666. 12mo (135 x 70mm). Pagination: [1], 398pp., [26, index]. Signatures: *1; A-R(12); S(7 of 8, lacking final blank, one leaf of index unopened). Full-page engraved architectural frontispiece of sacred muses holding holy attributes and 176 plates with 350 devices engravings by Aegidus Sadeler of Prague (1568-1629), laid out in ovals and medallions. 19th-century morocco with gilt monogram cipher of interlocking C’s as cornerpieces and to spine, marbled endpapers, all edges gilt; (rubbing to extremities, especially the head of the spine otherwise a good copy with rich impressions). Early monogram bookplate and another later of Bibliotheque I.G. Schorsch on front pastedown. A monogram and motto, “Nunc nox mox lux” are stamped in green on the flyleaf. Another stamp to lower margin of title with French surname “Bourcier.”

Later Arnheim edition of Jacobus Typotius’s influential collection of emblems detailing parts of sacred ritual in the Latin West church. Typotius’s Symbola Divina et Humana was first published in Prague in three volumes from 1601 to 1603. An extant manuscript of the Symbola Divina et Humana dates to about 1590 and it is known that several copies were made and circulated through the court of Prague. Typotius, a Flemish humanist scholar, was court historian to Emperor Rudolf II. While his name takes precedence on the title page, Typotius was possibly just one of four men responsible for this work. The designs were compiled by Ottavio Strada, antiquarian to Emperor Rudolf III, and were reproduced by the engraver Aegidius Sadeler. Typotius wrote the Latin commentaries on the impresa, except in the fourth book, which was the work of Anselm Boethius de Boodt, physician to the same emperor. The imprese in Typotius’s work covers a vast array of subjects, including the Santa Eucharista (Holy Eucharist), the Santa Crucis (Holy Cross), popes, kings, emperors, and rulers of various nations, princes, clergy, and cardinals. Some notable figures represented in imprese include French kings Philip I and Louis VII, Henry VIII of England and his queens Anne Boleyn and Anne of Cleves, James VI of Scotland, Philip II of Spain, and unsurprisingly Rudolf II of Bohemia. The work was highly popular in its time and was frequently reprinted in both Germany and in the Netherlands. Praz p. 518; Landwehr 799; Cicognara 1964.
2. PFANN, Johann. *Biblische Emblemata und Figuren, welche in den zweyen verneurten Stuben dess Hospitals zum Heiligen Geist in Nürmberg allen Kranken zu sonderm Trost anstatt der Schrift sind vorgemalet worden.* [Nuremberg?], 1626. Engraved title and 16 plates; lacks secondary title (Aigentlicher Abriss der neuen im Spital ufgehengten Tafeln) and 3 further plates with engraved text. 4to, 179x149 mm, old boards with handwritten front cover label; title trimmed and mounted, minor marginal spotting on some plates, old catalogue cutting mounted inside front cover. Overall, an attractive copy of this collection of emblematic engravings after paintings in the Hospital of the Holy Spirit (Heilig-Geist-Spital) in Nuremberg. Landwehr 474; Praz, page 452.

*It is not surprising, given that the engravings had as their inspiration the emblematic paintings of a hospital with strong religious ties, to find both medical and religious elements throughout. Engraved Latin captions and four-line poems in German accompany the plates. A rare book.*

$1,700


$125

First edition of this major emblem work the Symbolicarum quaestionum de Universo genere by the socially ambitious Italian humanist writer Achille Bocchi; reprinted 1574. Bocchi’s moralistic and philosophical emblem book is celebrated for its structure, sophisticated content, and its well-articulated picturae conceived by Bolognese painter Giulio Bonasone (d. 1574). Each symbol in the book consists of a title, dedication, epigram, poem and engraving, some of which include Latin, Greek, and Hebrew inscriptions. The purpose of the emblem book can be gleaned from one of its inscriptions, “The significance of weighty things is shown by a picture. Whatever is hidden deeper becomes more apparent.” Through likenesses, Bocchi produced a seemingly infinite chain of correspondences across the emblem book, whereby one symbol could be read as commentary of another: Bocchi’s emblems are notable for their genre-like settings, their historically plausible interpretations, their punctuated wit, and for conjuring up topics that might be pleasurable in moral conversation with peers. In line with his ancient and Socratic sources, Bocchi reinstated artistic personality in order to bind art and philosophy together and support a new paradigm of philosophical education. Bocchi’s work had a profound influence on later emblem writers, literary works, and artists. This edition has Bonasone’s popular introduction illustration of Socrates at a grave with a demon on his shoulder. The first edition remains rare, far more common is the second edition of 1574. This copy owned by eminent art historian William S. Heckscher. Adams B-2194; Brunet I: 1021; Heckscher & Sherman, Emblem Books in the Princeton University Library 107; Landwehr, Romanic 162; Mortimer, Italian 76; Praz, p. 276.

First published in Augsburg in two editions in 1531, by Heinrich Steyner, and one in 1534, this is Alciato’s major emblem book, his Emblemata, which extended the illustration of the earlier editions to over 200 woodcut emblems. After 1534, publishing of the Emblemata transferred to France and remained there for the next thirty years. The 1550 edition was a major publishing venture for the Lyon team of Guillaume Rouille and Macé Bonhomme, who first began a program of editions of the Emblemata in 1548. Notably, the 1550 edition was the first to publish and illustrate all 211 emblems comprising the entire corpus and arranged them in thematic groups, apart from one emblem. The excluded, “impure” emblem “Adversus naturam peccantes” (Those sinning against nature) depicted a man emptying his bowels into a toilet and is commonly omitted in most editions. Andrea Alciato was a legal scholar born near Milan, later regarded as the “father” of emblem books. His notable friend and colleague was the humanist scholar Conrad Peutinger (1465-1547) to whom Alciato dedicated this work. The original emblems in Alciato’s book were probably unillustrated and had circulated in manuscript before Peutinger commissioned the woodcuts possibly from Hans Schäufelein. The year of Alciato’s death saw this fine Rouille/Bonhomme edition; this copy is a reprint of that Latin edition produced the following year in 1552. As Alciato’s Emblemata was widely reprinted in Latin, its influence was wide-reaching over continental Europe and inspired many translations. Not in Praz; Landwehr, 54-44.

$950

Early German translation of Antoine de Bourgogne’s great Flemish emblem book on Vices and Vanity, Mundi Lapis Lydiius sive Vanitas per Veritatem Falsi... (Antwerp: 1639); the text in this edition also printed in Latin. Divided into fifty chapters, the book provides a dual commentary over subjects as diverse as memory, marriage, political power, fame, and eating habits. As de Bourgogne argues in the preface, poor judgment can allow vain conclusions to be drawn from truth. De Bourgogne recognizes these human tendencies, and his commentary reveals to readers not only which he takes to be true, but instructs them how to arrive at truthfulness for themselves. The charming illustrations intend to guide us toward moral behavior, yet they also give detailed glimpses into domestic and social scenes of the time. Each emblem is followed by text elaborating on the general lesson; a vain belief; and its reality; describing the scene untruthfully (‘vanitas’), the other its reality (‘veritas’). For instance, surrounding an image of a printing house (p. 10) it is said that Verborum copia and Nihil copia, sed usus: although there is an abundance of words, we marvel that abundance means nothing without use. The volume is an important and innovative continuation of the emblem tradition by Bourgogne whose novel interpretations discouraged many different possible interpretations of word and image. The Mundi Lapis Lydiius was popular into the 18th century, reaching several other editions and translation into Dutch and German. The expertly crafted engravings by Pauli remain fresh and bright.

$1,200
7. CATS, Jacob. 1577-1660 Silenus Alcibiadis, sive Proteus: vitae humanae ideam, emblemate trifariam variato, oculis subijciens ... [Bound with:] Monita amoris virginei, sive Officium puellarum ... Maechden-Pflicht, ofte Ampt der Jonckvrouwen. Amsterdam: Willem Blaeu. [c.1630]. Two parts in one. 4to (242 x 170 mm). 244; 123, [1] pp. Engraved frontispiece, folding engraved plate, full-page engraved illustration, and 96 large circular engraved emblems, the emblems after A van de Venne. Minor staining at head of leaves in first part, 2g4 with large repaired tear. Seventeenth century red morocco, covers paneled in gilt, spine with raised bands in six compartments, lettered in the second, the others with a repeat decoration in gilt, marbled endpapers, edges gilt, with expert repairs to joints. Provenance: James Peter (signature dated 1710); William S. Heckscher (1904-1999), noted emblem book scholar (bookplate).

$2,500

8. AESOP; Phaedri / Phaedrus]. Aesop's Fables] Phaedri Aug. Liberti Fabularum Aesopiarum Libri V. Notis illustravit in usum serenissimi principis Nassauii David Hoogstratanus. Accedunt ejusdem opera duo indices, [.], quae observatu digna in notis occurrunt. Amsterdam: Typographia Francisci Halmae (F. Halma), 1701. 4to. Contemporary full leather; hinges weak and boards are loosening; some staining to upper inner portion of early leaves, otherwise internally very good. Engraved half-title, red and black title page with allegorical engraved vignette. 18 full-page copper-engraved plates by Jan van Vianen (1660-1703), each featuring six circular images; plus 38 in-text reproductions, engraved decorative initials, and many head- and tailpieces. Lacking, as often, the fold-out engraved portrait of the Prince of Nassau, joannes Gulielmus. The beautiful engravings caught the attention of Dibdin, who wrote of this edition: "I have always considered this as a correct and very sumptuous edition. It is ornamented with a great number of small plates, or medallions, in which the subject of the fable is very ably and spiritedly executed. The type is peculiarly rich and bold, and is hardly equalled by any Dutch edition of a classic."

$475
9. CAMILLI, Camillo (d. 1615). Imprese illustri di diversi, coi discorsi di camillo camilli, et con le figure intagliate in rame di girolamo porro padovano,all’Illmo. et Rmo.Don Ferdinando Cardinal de’Medici; (Parte Prima (and) Parte Seconda (and) Parte Terza). Venice: Appresso Francesco Ziletti, 1586. First Edition. Three parts in one volume, 4to (200 x 140mm). Pagination: I: [8], 182, [2, including blank]; II: 95, [1]; III: 56pp. (errors in pagination as common). Signatures: a(4); A-L(8); M(4); A-F(8); A-C(8); D(4). Engraved title page with architectural border incorporating Ziletti’s star device at head. Special title pages for parts 2 and 3, each engraved with differing border including Ziletti’s device. 108 engravings of imprese by Girolamo Porro (1520-1604), of which 59 are in Part I, 31 in Part II and 18 in Part III, all framed by unique cartouche borders in Renaissance styles. Dedicated to Cardinal Ferdinando de Medici. Woodcut initials, head- and tail-pieces throughout. Text in Latin with a few mottos in Greek. 18th century vellum, speckled edges; (some rust stains in first quire, intermittently browning, otherwise good). Modern armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown.

Rare first edition of Camillo Camilli’s Imprese illustri, an important sixteenth century work on impresa, the popular symbolic devices of illustrious men. The elegant engravings were by Giralomo Porro (1520-1604), who is cited on the title page and in the dedication by the author. Notably, Camilli’s book contains the impresa of Sir Henry Lee, an important Elizabethan courtesan, as well as the impresa of Nicolaus Berardinus Sanseverinus, Prince of Bisignano, and other important noble Italian families like Gonzaga and Borghese. The impresa was especially popular among the contemporary elite as it held a dual position in social circles. Impresa alluded to the personal intentions of the bearer while they were also applied more generally as emblematic device of heraldry and motto. The coats of arms and the motto of the character are the prelude to each biography. Each imprese ends in Camilli’s original verse and a full iconographic analysis of the allegorical symbolism and historical significance embedded in each device. Praz, p. 296. Brunet I: 1514; Mortimer Italian 99.

$1,500
10. **BARGAGLI, Scipione (1540-1612).** *Dell'imprese di Scipion Bargagli ... alla prima parte, la seconda e la terza nuovamente aggiunte; dove, doppo tutte l'opere così scritte a penna, come stampate, ch'egli potuto ha leggendo vedere di coloro, che della materia dell'imprese hanno parlato; della vera natura di quelle si ragiona ...* Venice: Appresso Francesco de’ Francheschi Senese, 1594. 4to (200 x 145mm). [24], 1-573pp [16, tavola] (several misprinted pages detailed on front pastedown as common). Signatures: a(8); b(4); A-Z(8); Aa-Pp(8); Qq(4). Title with engraved circular device with arms of Bargagli and motto “Et propinquiori.” Double-page engraved opening of Emperor Rudolf II and dedicatory full-page emblem with motto, “Et profundissima quaeque.” 138 oblong or oval engravings in text with Latin mottos. Text in roman and italics. 17th-century vellum, spine with label “IMPRESE DEL BARGAGLI” and speckled edges; (title a bit worn with minor mends, some intermittent browning near end, some small gorges to binding, otherwise good). Old library shelfmark excised and affixed to front pastedown: “VIII. H.” Modern armorial bookplate of Bibliothèque I.G. Schorsch on the front flyleaf.

The first book of the Dell’imprese treatise was first published in 1578 (*La prima parte dell’imprese* by Luca Bonetti in Siena) and then reprinted in 1589. This is a later edition of the second and third part of the treatise, which Scipione Bargagli composed in the 1570s. The work was printed in 1594 with Francesco de’ Franceschi of Venice, together with the author’s oration in praise of the academia (1569) and an address for the death of Alessandro Piccolomini (1579). The imprese device has been defined as a “self-portrait,” highly individualized and usually commissioned to amplify certain qualities about a person. Bargagli’s work on imprese is important in thinking about patronage of images in sixteenth century Italy. It is especially noted that Bargagli devoted a long section in the fourth book to describe imprese made for or commissioned by women. Several of the women highlighted by him were engaged in important literary and intellectual activities of the time, including Lucrezi Gozaga, Iotta Brembata, Ersilia Cortese, Giovanna d’Aragona, and Fulvia Spannocchi. Bargagli explicitly attributes the impresas to these women, addressing their ingenuity, as well as their dignified role in noble society.

$1,650
First edition of one of the more popular emblem books of the period printed in Gouda, Holland. Florentius Schoovius (1594-1648) studied law at Leiden University and later made a controversial conversion to Roman Catholicism. As a result, he was excluded from all public offices and dedicated himself to writing Latin poetry and emblem books. His Emblemata went through four editions and was regarded as one of the most popular emblem books of the seventeenth century. The emblems in this edition were considered quite familiar for their time, but the text was in a certain sense new. Schoonhovius's series dealt with the subject of knowledge with scholarly undercurrents; these emblems are known for moving from the moral to intellectual sphere. Andries Burier, printer in Gouda, was active from 1613 to 1618 and known mostly by this work. Schoonhovius's Emblemata, geared for a specific social group, encouraged freedom of inquiry amongst a new cosmopolitan and intellectual republic of Europe. This edition rare in the US, most copies are held in European institutions.

$2,000

12. [DUTCH EMBLEM BOOK]. Acht-en-dertig konstige zinnebeelden: met
dichtkundige uitleggingen verrijkt, door Een liefhebber der Nederduitsche
poëzy. Amsterdam: Bernardus Mouriik, 1737. [8], 77pp., [4]. 4to (197 x
157mm). Engraved title vignette and 38 copperplate engraved emblems by
Crispin de Passe the Elder derived from Elegantissimorum emblematum
corpusculum (no. 64). The circular emblematic engravings are for the “lover of
Netherlandish poetry,” each with a Latin caption and distich, below a Dutch
motto and distich. Contemporary vellum; (some light staining, mostly marginal
as engravings remain fresh and bright). From the collection of Arthur and
Charlotte Vershbow, their ownership label on front pastedown.

First edition of this finely engraved Dutch Emblem book on for the “lover of Netherlandish
poetry.” In 1589 Crispin de Passe, publisher
and engraver, settled in Cologne where he
remained until 1611, before fleeing to Utrecht.
This work on poetry is one of Crispin’s lesser-
known works but the engravings are still a fine
example of the Utrecht Mannerism style and
technique. The 38 emblematic engravings of his
figures and scenes are exaggerated in
proportion and exist in a vibrating landscape.
Utrecht Mannerism is among the most
sophisticated and celebrated works of Dutch
Art, which forms the “Dawn of the Golden
Age.” Emblem books flourished after the
Renaissance and made use of a vastly wider
vocabulary of subject matter, which had become
available through the revival of classicism. The
emblem book had by far the largest audience
amongst the literature of symbolism. Praz, p.
246; Landwehr 9.

$1,800

13. MACCIO, Paolo (c. 1570-1640). Pauli maccii emblemata cum
privilegiis... Bologna: Clemens Ferronius superiorum permissis exudebat
(Clemente Ferroni), 1628. First Edition. 4to (209 x 145mm). Pagination:
1-331pp., [5]. Signatures: A-Z(4); AA-TT(4). Engraved heraldic title page within
typographical border, dedicatory plate of the crowned Virgin Mary and Christ
Child in a landscape and 81 full-page emblematic engravings, including one of a
corpse for the last emblem LXXXI, a memento mori. Some etchings signed with
the monogram A(gustinus) P(arisinus); Florius Macchius; Oliviero Gatti. Text in
Latin or Italian verse. Modern half vellum over decorative papers, spine
‘MACCI EMBLEMATA’; (few marginal dampstains, otherwise excellent).
Some early ownership inscriptions on title, mostly effaced. Modern armorial

First edition and one of the finest illustrated emblem books produced in Bologna
during the Italian Baroque. Paolo Maccio’s Emblemata was the combined work
of four important Italian artists. The engraved title and 26 of the emblems were
engraved by Giovanni Battista Coriolano (c.1587-1649), a pupil of prominent
early-Baroque engraver Giovanni Luigi Valesio (1583-1650). The dedicatory
plate and 52 of the emblems are the work of Oliviero Gatti (fl. 1610-1630), also a
disciple of Valesio. The remaining plates were the work of Bolognese engraver
Agostino Parisini (fl. 1625-1639) after designs by Florio Macchio, a pupil of
Ludovico Carracci (1555-1619). Maccio’s emblem book was celebrated in its
time for its exceptionally fine and curious engravings, many of which depicted
contemporary life in early Italian society. Cicognara 1913; Landwehr Romanic,
496; Praz, pp. 101-102.

$3,000
14. **HOFFER, Adriaan [Adrianus Hofferus] (1589-1635) – VAN DE PASSE, Crispijn the Younger (c. 1594-1670). *Nederduytsche Poëmata van Adrianus Hofferus Zirizaeus* .... Amsterdam: Broer Jansz, 1635. First Edition. 4to (218 x 162 mm). Pagination: [38], 1-400 pp. Signatures: *-******(4); A-Z(4); Aa-Zz(4); Aaa-Ddd(4). Engraved pictorial title of Heraclitus and Democritus and 2 illustrations and 19 circular emblematic engravings partly by Crispijn van de Passe the Younger. Contemporary stamped vellum with central arabesque ornament; (some light browning, some margins sliced in final quire but present, few corners chipped). Rear pastedown with inscription from the library of Van Isaac le Long and dated 1744. Modern armorial bookplate of Bibliothèque I.G. Schorsch on the front pastedown. Dawson’s Bookshop label also affixed on rear pastedown.

First edition and scarce variant copy of this classic Dutch poetry and emblem work by Zierikzee native Adriaan Hoffer, which Benesch described as, “...adorned with etchings which in themselves are perfect little works of art, although only slightly connected with the text” (Benesch, Rubens to Daumier p. 39). Hoffer’s work contains poems comprising the author’s self-commentary, Biblical quotes, and notably mentioned the victory of the Spanish silverfleet by Pieter Heyn in 1628, all in verse. Largely written in the vernacular, Hoffer supplemented Latin notes to his poetry through ample marginal references. Hoffer was a wealthy man and book collector with many connections in the Zierikzee community. The Nederduytsche Poëmata was his most important work, which sought to restrict the interest of natural inquiry to its edifying potential. This edition is notable for its engravings by Crispijn van de Passe the Younger, a talented engraver who inherited his father’s style and repertoire and who remains inextricably linked to seventeenth-century Dutch printmaking. Not much else is known about the influence of Hoffer’s Nederduytsche Poëmata or “Dutch Poems,” but an earlier work of the same title was written by Daniel Heinsius (1580-1655) and published in Amsterdam by Willem Jansson in 1618. Landwehr, Dutch Emblem Books 92; Landwehr, Low Countries 217; De Vries 161; Praz p. 370

$1,700
First edition of the medieval verse work the Documenti d'Amore, literally “Documents of Love” but also rendered as the “Laws of Courtesy” or “Lessons of Love,” probably composed sometime between the years 1309 and 1313. Francesco da Barberino, Florentine lawyer and episcopal notary, wrote this tripartite work consisting of the allegorical poem in his native Italian, its literal Latin translation, and Latin glosses to teach good form within the “laws of love.” There are at least two extant medieval manuscripts of Barberino’s verse work and commentary. Barberino’s aim with this work was to collect and harmonize many diverse and discordant documents on love and expound on their ethical principles, as well as share common pitfalls (vices) in relationships in order to elevate the rewards of virtuous love. Barberino endeavored to reach the success of Justinian and Gratian as they were to Roman law and Canon law respectively. Notably, in a footnote in the Documenti d’Amore, Barberino made probably the earliest known reference to Giotto’s frescoes in the Arena Chapel when he spoke of the vice Envy. It is possible that Barberino saw the chapel in Padua before he left for notary work at the papal palace in Avignon and the Provencal courts in 1308. The Documenti seems to have been largely finished before his return to Italy in 1312, thus much of the commentary was written during Barberino’s time as a legal curate travelling through medieval royal courts of Southern France. This Rome edition was edited by Federico Ubaldini and included a life of the author, brief summary of the canzones, and a rich glossary of Barberino’s vocabulary. The Documenti d’Amore had long remained unprinted until this edition brought it to light in 1640. Ubaldini consulted the original manuscripts of the Documenti and was fascinated by the author’s accomplished miniatures. This edition incorporates 15 full-page muse-en-page scenes that are highly skilled works by famous Baroque artists and printmakers of Europe, including Bloemaert, Greuter, and after Poussin. This is a fascinating commentary on fourteenth century love and values and social chivalry, highly significant for the history of Italian culture. Landwehr 136. Praz, pp. 83-84 and 265.

Johan de Brune (1588-1658) was a well-educated and influential man, as well as an active member of the Protestant church in his native city of Amsterdam. He mainly wrote this Emblemata for a reader within his own social circle, as he explains in his dedication to Steven Tenijs, for a “good man, burgher and Christian,” so that they might apply the moralistic messages to his work and family life. He endeavored to put in poor light the vanities of youth and society and celebrate virtue and restraint. De Brune aimed to teach about the qualities that make men good, yet his work was too exclusive and did not do much to reach the public; it is recorded that the first edition (Amsterdam: Cloppenburgh, 1624) was costly and seemingly circulated between few elite not receiving much commercial success. Only after De Brune’s death and in 1661 was the Emblemata reprinted and published by Abraham Latham and Jan Jacobszoon Schipper for a wider public. This copy is undated but likely dates to the latter part of the 1680s when the Amsterdam publishers were issuing several, closely followed editions with additions and changes for modern Dutch spellings. The attractive engravings of this emblem book are superb examples after important printmaking artists of the Dutch Golden Age, including Willem de Passe, Johannes Gelle, Christoph Le Blon, Albert Poet, and Jan Swelinck, and offer “valuable depictions of daily life, costume, and landscape.” They are apparently the fourth printing of the plates (the first, 1624) but good impressions and a fresh copy. Praz, p. 288, Landwehr, Low Countries, 67.

$1,000
17. RUSCELLI, Girolamo (1518-1566). Le imprese illustri del (sign)or. jeronimo ruscelli. aggiuntovi nuovam il quarto libro da vincenzo ruscelli da viterbo: al serenissimo principe Guglielmo Gonzaga duca di Mantoua et Monferato. Venice: Appresso Francesco de’ Fra[nc]eschi Senesi, MDLXXXII (1584) & MDLXXXIIII (1583). 4to (245 x 175mm). Pagination: [28, letters, index, tavola], 496, 8, 82pp. Signatures: a(6); b(4); c(6); A(6); B-Z(4); Aa-Zz(4); Aaa-Qqq(4); A-I(4); K(6, final blank). Engraved title page with arms of Guglielmo Gonzaga (1538-1587) and signed by Giacomo Franco (1550-1620), including full-page emblem of Justice under the motto “Cuique Suum” (To each his own). Second, third, and fourth books have engraved divisional title pages. 123 engraved devices; 2 double-paged engraved illustrations (at leaves O2v-O3r and 2B2v-2B3r). Initials (some historiated); head- and tail-pieces. Modern half vellum over decorative paper boards, spine lettered “RUSCELLI LE IMPRESE ILLUSTRI VENEZIA 1584,” endpapers renewed; (engraved title remargined and inlaid, the double-page engraving after O2 shaved close, all else clean and good). Modern armorial bookplate of Bibliothèque I.G. Schorsch on the front pastedown.

This is Ruscelli’s important work treating imprese, the popular symbolic device of the Renaissance. First published in 1572, this 1584 edition by Senese in Venice is regarded as the most complete version. It is illustrated with nearly 200 imprese of illustrious men, aristocrats, and leaders of Europe, as well as many of the leaders in the Italian city-states at that time. Each device is accompanied with a biography of the subject, their motto, and a heraldic engraving for that line. As a later theorist of imprese, Ruscelli built upon the work of his predecessors like Andrea Alciato and Paolo Giovio. His theories were in line with them that the imprese device was a mirror where one can see the intention of its maker. Ruscelli also believed that imprese offered the individual bearer an opportunity to express something rare and uncommon about themselves, thus many of his figures in Le imprese illustri are adorned in exotic or unusual costume. Ruscelli’s introduction expands upon Giovio’s rules for the construction of a good imprese. This edition also includes a fourth book by the author’s nephew, Vincenzo Ruscelli of Viterbo. Praz, p. 482; Adams, 955; Brunet 18604; Graesse 6:194; Landwehr 1978, 170.

$1,750
18. GIOVIO, Paolo (1483-1552). Dialogo de las empresas militares, y amorosas, compuesto en lengua italiana, por ... Paulo jovio ... con un razonamento a esse proposito, del magnifico ... ludovico domeniqui ... gabriel symeon ... Lyon: Guillaume Rouille, 1561. 2 parts separately titled, 4to (200x 140mm). [16], 1-263pp. Signatures: *-*4(4); a-z(4); A-K(4). Each title with engraved woodcut printer’s device of Rouille, two serpents flanking eagle on sphere within cartouche border of putti, p. 222 with device of the author. 137 in-text emblems of illustrious individuals in Italian society with descriptions and mottos. Full 16th-century calf, edges stained red; (title and first two quires somewhat soiled, hinge cracked, tape repair on p. 9, edgewear, impressions remain good). Extra inscriptions on front flyleaf in sixteenth-century Italian hand giving names “Mariana” and “Manoel” and final verso with ownership inscriptions. Modern armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown.

Paolo Giovio of Como had resided in the court of Alfonso d’Avalos in Vittoria Colonna and had been a papal curate in service to popes Leo X (1513-1521) through Paul III (1534-1549). This work was published posthumously, unillustrated, first in Rome by Antonio Barre in 1555. This edition is the Lyon reprint by Guillaume Rouille first issued in 1559 as the first illustrated edition. Giovio’s Dialogo was written as a dialogue between him and his friend Ludovico Domenichi (1515-1564). Giovio was the first author who composed a treatise devoted entirely to imprese, those personal devices that exemplified sixteenth-century thought on self. Giovio’s impresa focused on illustrating certain subsets of Italian aristocratic society and giving guiding rules for their make-up; they take the form of coats of arms, liveries, emblems, reverses of medals, and hieroglyphics. In the sixteenth century, the fashionable imprese was valued as it bolstered self-identity, specifically within the context of courts, academic communities, and humanistic centers. The imprese was believed to relate to some aspects of the bearer’s personality as an expression of their individuality. Through text and iconography, the imprese stimulated the viewer’s intellect through images and words and satisfied a certain social pressure for asserting oneself.

$1,500

First edition of Christoph Weigel’s world history written “in a nutshell,” elaborately illustrated by him and intended for a young audience. Christoph Weigel (the Elder) was an art dealer, publisher, and engraver of Nuremberg, perhaps best known for his work on the 1715-1716 “Grand Atlas of the World” of Johann Homann. In the early 1720s, Weigel wrote and illustrated this lean compendium, a “universal-chronological history of the world,” in Latin and German. A tall, thin production, it compressed the entire human story into 16 pages of printed text (“Vorberricht”). Weigel illustrated his history, alternatively titled the Orbis terrarum in nuce, in over 400 copperplate vignettes depicting important historic events from creation to his own contemporary time. The illustrations include several classic portraits of kings and emperors of Europe, all classed into centuries. Weigel intended this work for the education of children; this book was emblazoned with emblematic studies and devoted to particular points in the historical continuum. $875
20. **HEYNS, Zacharias (1566-1638). **Emblemata = Emblemes chrestienes et Morales Sinne-beelden strecken de tot Christlicke bedenckinghe; = Emblemata moralia Les emblems morales De sinnebeelden; = Sinne-spel van de dry hoofdeuchden = Devchden-schole ofte Spieghel der jonghe-dochteren. Rotterdam: Pieter van Waesberge, 1625. First Edition. 4to (238 x 182 mm). Signatures: *(4); **(4); A-N(4) (4 blank); Emblemata Moralia: (2); Aa-Mm(4); Nn(2); Sinne-spel: A-G(4); Devchden–schole: a-p(4); q(2) (2 final blanks). Pagination: [60 unnumbered leaves, including final blank], [2], 1-50, [3 leaves], 1-48, [5 leaves], 1-55, [2] (missigned F3 as Eiii; o1 as O; B1 as B; F1 as F; Ff2 as Ef2; misnumbered p. 34 as 32 in EM, p. 42 as 24 in LSS, and p. 6 as 5 in DS as common). Half-title, Engraved title of astrologers signed by Jan Gerritsz Swelinck (or Sweekinck), engraved portrait of Zacharias Heyns “Aet 55” by Hendrik Goltzius with Dutch verse signed W.B. Sonnets for the author signed by B. Baddel, D.D., Iohannes Kock, A. Smyters, I.V. Vondelen, and H. Cole. Text in 4 parts, separately titled. ENGRAVINGS: Emblemes Chrestiennes: 25 emblems of circular engravings. Emblemata Moralia: with woodcut title vignette and 25 emblems of circular engravings. Sinne-spel: with engraved circular emblem (faith, hope and charity) on title and one other engraving in text. Devchden-schole: with engraved title vignette and 5 emblem vignettes in text. The EC and EM in Dutch couplets and longer verse (in roman) facing French couplets and longer verse (in italic) and Dutch commentary. Woodcut floral initials and ornamental or snail or alligator tail-pieces. Dedicated to “Iohan tho Recheteren ende Bredenhorst.” Contemporary vellum binding over boards with yapped edges, manuscript title on spine; (somewhat toned, marginal dampstaining in A-D quires, not severe, marginal repairs to Ff1 and Kk4). Period ownership and library Dutch inscriptions on title. Modern armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown.

First edition of Zacharias Heyns’s Emblemata, printed in Rotterdam in 1625. Heyns, an emblematic, was closely involved in the content of the works he published and he took great pains over the design of this publication. The splendid engravings, in typical round frames, were done by seventeenth-century Dutch artist Jan Gerritsz Swelinck and incorporated Heyns’s allegorical applications into landscape motifs. Heyns’s Emblemata was written for an enlightened audience who was interested in studying learned men of classical times, as well as contemporary Christian dogma. A number of introductory poems provide explanation to the emblems and the moralistic messages are presented in dual Dutch and French text. An important motivation for Heyns and his circle was to educate his fellow men in common knowledge, virtues, and religion. This work was praised for its didactic value; it encouraged studious activity, as well as moral reflection. Rarely found on the market or in institutions. Only six copies located in the US. Praz, pp. 368-369; Landwehr, 381 (Dutch 309).