

Emblemata



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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 Aegidius 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 impresa 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.

\$650



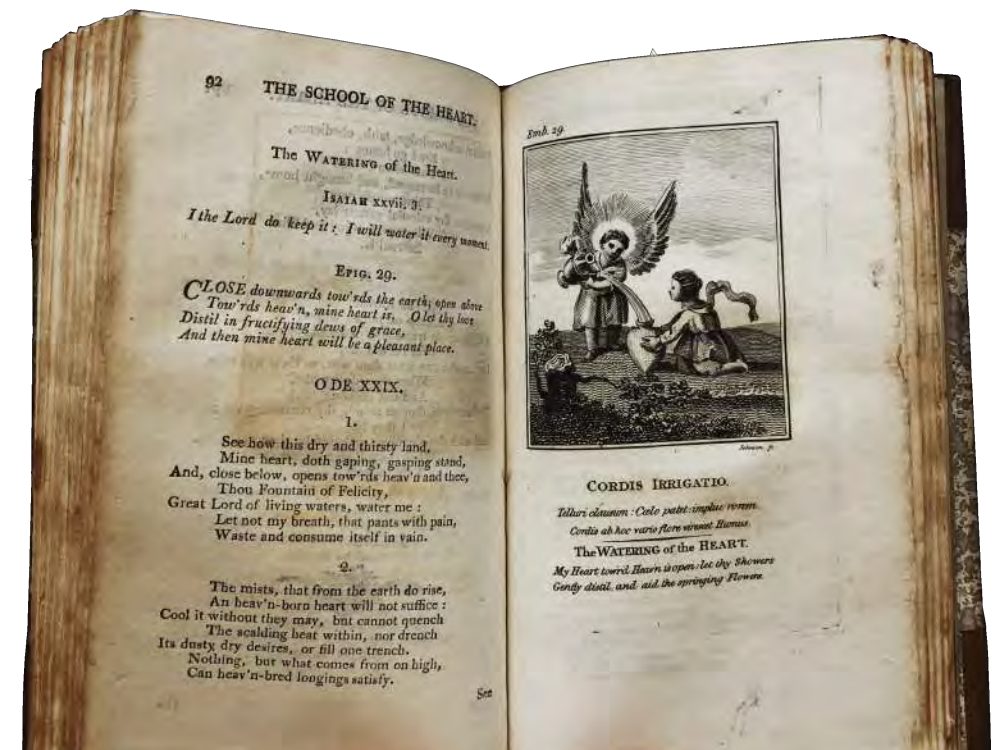
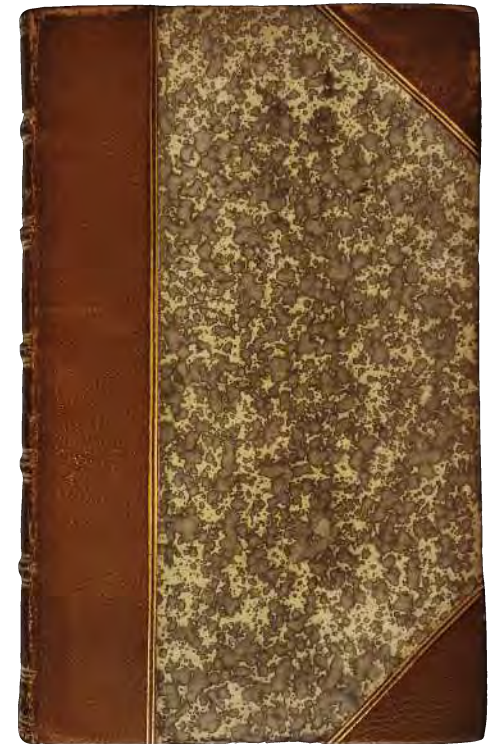
2. PFANN, Johann. **Biblische Emblemata und Figuren, welche in den zweyen verneuten Stuben dess Hospitals zum Heiligen Geist in Nürnberg allen Krancken zu sonderm Trost anstatt der Schrifft sind vorgemalet worden.** [Nuremberg?], 1626. Engraved title and 16 plates; lacks secondary title (Aigentlicher Abrisz 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

3. QUARLES, Francis. **The School Of The Heart: Or, The Hear Of Itself Gone Away From God Brought Back Again To Him, And Instructed by Him. In Forty Seven Emblems. Whereunto Is Added, The Learning Of The Heart.** London: W. Reynolds, 1816. Small 8vo. 3/4 light brown morocco and marbled paper over boards. Binding lightly rubbed, but a nice copy. Fine Illustrated plates throughout. An uncommon edition of this charming, once popular work of verse with emblems.

\$125

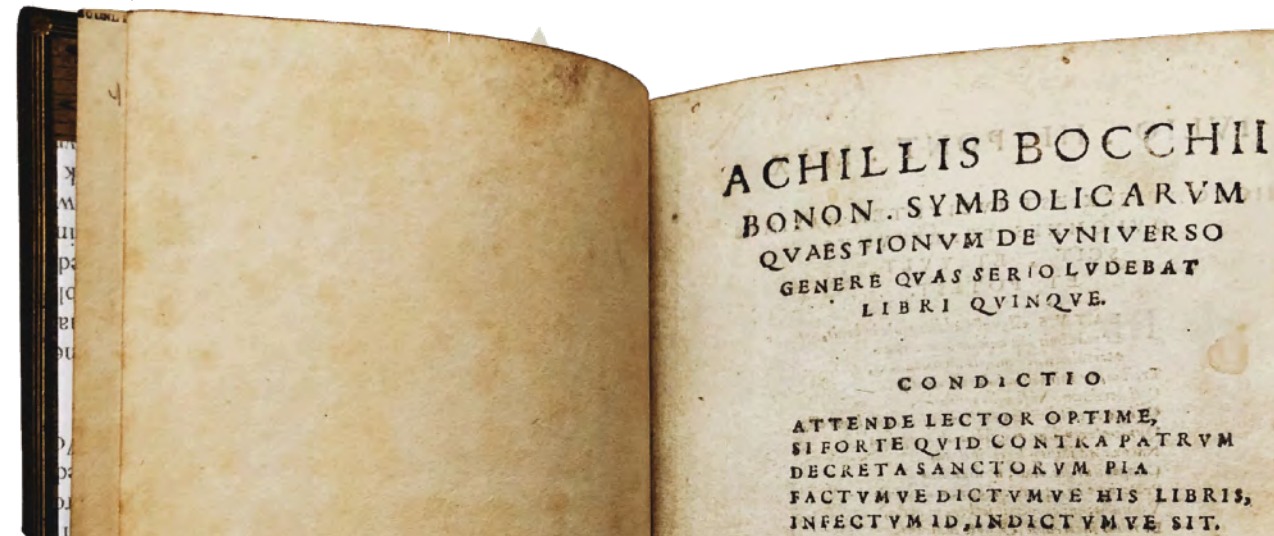


4. BOCCHI, Achille (1488-1562). **Symbolicarum quaestionum de Universo genere, quas serio ludebat libri quinque.** Bologna: Novae Academiae Bocchianae, 1555. First Edition. 4to (180 x 112 mm). Pagination: 204 leaves; [16], I-CCCXLVII, [40]. Signatures: *(8); A-Z(4); AA-VV(4); A-E(4). Woodcut emblem of bull's skull "Victoria ex labore, honesta et utilis," engraved oval portrait of Bocchi, and series of 150 emblematic engravings by Giulio Bonasone. Woodcut initials. Text in Latin and Greek. Dedicated to Cardinal Alexander Farnese. 19th-century green morocco, gilt, marbled endpapers, gilt edges; (intermittent very faint spotting, edges shaved close in table, otherwise good). From the collection of Charles Butler of Warren Wood Hatfield (bookplate) and William S. Hecksher (bookplate and signature).



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. Hecksher. Adams B-2194; Brunet I: 1021; Hecksher & Sherman, *Emblem Books in the Princeton University Library* 107; Landwehr, *Romanic* 162; Mortimer, *Italian* 76; Praz, p. 276.

\$5,400





5. ALCIATO, Andrea (1492-1550). **Emblemata**. Lyon: Macé Bonhomme for Guillaume Rouillé, 1551. Colophon: "Lugduni, Excudebat Mathias Bonhomme." 8vo (180 x 110 mm). Pagination: 116 leaves; [1], 2-226, [6]. Signatures: A-O(8), P(4) [E3 signed Eijj; 5 of H5 inverted]. Title within woodcut architectural border. 211 woodcut emblems, each text page within an elaborate woodcut frame. Dedicated to Conrad Peutinger. Modern paneled calf with red morocco label gilt "EMBLEMATA," endpapers renewed; (worm tracks in first two leaves margins and final gatherings, marginal excision on A2, collated complete). Modern armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown.

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 Schäußelein. 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

6. BURGUNDIA, Antonius “Antoine de Bourgogne” (1594-1657) – CLEMENS, Aurelius Augustinus – KRAUSS, Johann Ulrich (1645-1719). **Mundi lapis Lydius, oder, Der Welt Probier-Stein: das ist, Emblematische Sitten-Lehren.** [Augsburg]: [Druckts Johann Jacob Lotter], 1712. 4to (185 x 154mm). [113]pp. Added engraved title depicting three female allegories of Vanity, Fortitude and Truth by Theodor Johannes van Merlen after Abraham van Diepenbeeck, is that of the first edition (1639). 50 engraved emblems by Andries Pauli in clear impressions and an “Epilogus” not present in the first. Clement’s text printed below each emblem from a second engraved plate. Roman letter and some italic, in Latin and German verse on opposite pages. Letterpress dedication by Clement dated 1665. Modern half vellum over tree-calf, spine stamped in gilt “Probier stein,” (titled somewhat toned, marginal dampstaining and some foxing throughout). Ex-libris of I.H. Epstein.

MUNDI LAPIS
LYDIUS.
Oder:
Der Welt
Probier-Stein /

Das ist:
Emblematische Sitten-Lehren/
Des berühmten
D. ANTONII à BURGUNDIA, Weyland
Archi-Diaconi Brugensis.
In diesen Sitten-Lehren wird die Vanität oder Eitelkeit
durch die Wahrheit beschuldigt und überwiesen des
Falsches und Betrugs.
Dieses Werklein illustrierte und erklärte mit Lateinischen
Versen
AURELIUS AUGUSTINUS CLEMENS, von Brüssel/
Fr. Eremita Augustinianus.
Anjego denen Liebhabern der Künsten ins Deutsche übersezt und
erklärt in 51. Sinnbildern.
Heraus gegeben von
Johann Ulrich Krauß / Kupferstechern in Augspurg.
Druckts Johann Jacob Lotter / 1712.

Early German translation of Antoine de Bourgogne’s great Flemish emblem book on Vices and Vanity, *Mundi Lapis Lydius 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’s 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 Lydius* 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).



Rare edition of two emblem works, including the famous folding plate depicting children at play. The emblems depict various aspects of human life; love, morality and religion, accompanied by texts in Dutch, Latin, and French. Jacob Cats, known to the Dutch as "Father Cats," was one of the most popular authors of the golden age of Dutch literature and is best known for his emblematic works. Cats Catalogus, 177 (both works); Landwehr, Emblem & fable books, 113 & 136; de Vries, 84 & 63.

\$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, intermittent 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 impresa 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, doppio tutte l'opere cosi 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 propinquiore." 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 gouges to binding, otherwise good). Old library shelfmark excised and affixed to front pastedown: "VIII. H." Modern armorial bookplate of Bibliotheque 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





11. SCHOONHOVIUS, Florentius (1594-1648). *Emblemata Florentii Schoonhovii I.C. Goudani, Partim Moralia partim etiam Civilia: cum latiori eorundem ejusdem auctoris interpretatione*: accedunt et alia quædam poëmatia in alijs poëmatum suorum libris non contenta. Gouda: Apud Andream Burier, 1618. First Edition. 4to (200 x 182 mm). Pagination: [12], 1-251pp. Signatures: *(6); A-Z(4); Aa-Gg(4); Hh(6). Engraved title and engraved oval portrait of Schoonhovius. 74 (numbered I-LXXIX) engraved emblem vignettes in text. Near contemporary vellum with green silk ribbons; (title remargined, joints somewhat splitting). Formerly in the Valentine Museum in Richmond, VA (their rubber stamp).

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 Mourik, 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 ‘MACCII 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.

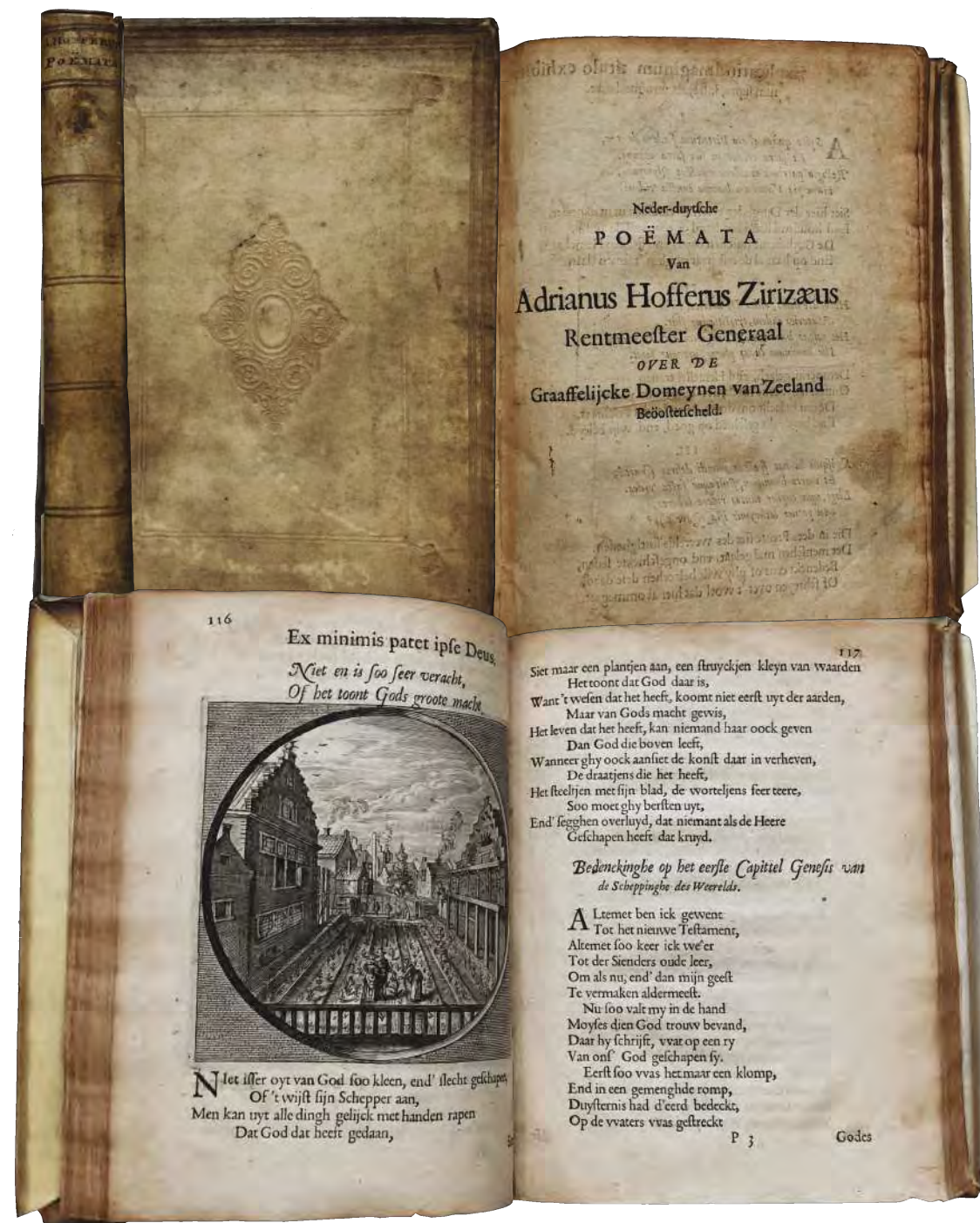
\$3,000



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 Bibliotheque 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



15. BARBERINO, Francesco da (1264-1348). Documenti d'Amore. Rome: Nella stamperia di Vitale Mascardi, 1640. First Edition. 4to (240 x 165 mm). Pagination: [48], 1-376, [144]pp. Signatures: [dagger](8); 2[dagger]-5[dagger](4); A-AAA(4); *(4); a-p(4); q(6). Engraved title by C. Bloemaert after A. Camassei. 14 full-page engraved illustrations of mythological and muse-en-page subjects by C. Bloemart, G. F. Greuter and Fabia della Cornia, they reproduce drawings by A. and L. Magalotti, C. Massimi, F. Zuccaro and other well-known artists of the period. The portrait of the author (signed: Nic. Pucci, inv.) and the last engraving (p. 357), showing the god of love astride a horse in the sky, shooting his arrows into humans below, are after drawings by Nicolas Poussin. Woodcut ornamental chapter initials and tail-pieces. Edited by Federico Ubaldini. Near contemporary vellum, spine title gilt, edges stained blue; (a few text and illustration leaves remargined, some light browning). Modern armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown.



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 Provençal 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.

\$2,400



16. BRUNE, Johan de (1588-1658). **Emblemata of Zinne-werck: voorghestelt, in beelden, ghedichten, en breeder uijt-legginghen, tot uijt-druckinge, en vergeteringhe van verscheyden feylen onfer eeuwe.** Amsterdam: Abraham Latham and Jan Jacobszoon Schipper. n.d. [1688?]. 4to (230 x 172 mm). Pagination: 194 leaves; [i-viii], 1-376, 375-378pp. Signatures: *(4); A-Z(4); Aa-Zz(4); Aaa(4); Bbb(2 of possibly 4, lacking final 2 blanks). Engraved title and 52 copperplate engraved emblems after Adriaen van der Venne and engraved by Willem de Passe, Johannes Gelle, Christoph Le Blon, Albert Poet, and Jan Swelinck. Woodcut initials and headpieces. Dedicated to Steven Tenijs. Text in Dutch and Latin in roman and italics. Contemporary vellum; (clean and well-margined).

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 s(ign)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[n]ceschi Senesi, MDLXXXIII (1584) & MDLXXXIII (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 ILLUSTRATE 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 Bibliotheque 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 impresa 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 impresa, Ruscelli built upon the work of his predecessors like Andrea Alciato and Paolo Giovio. His theories were in line with them that the impresa device was a mirror where one can see the intention of its maker. Ruscelli also believed that impresa 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 impresa. 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); 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 *impresa* was valued as it bolstered self-identity, specifically within the context of courts, academic communities, and humanistic centers. The *impresa* was believed to relate to some aspects of the bearer's personality as an expression of their individuality. Through text and iconography, the *impresa* stimulated the viewer's intellect through images and words and satisfied a certain social pressure for asserting oneself.

\$1,500



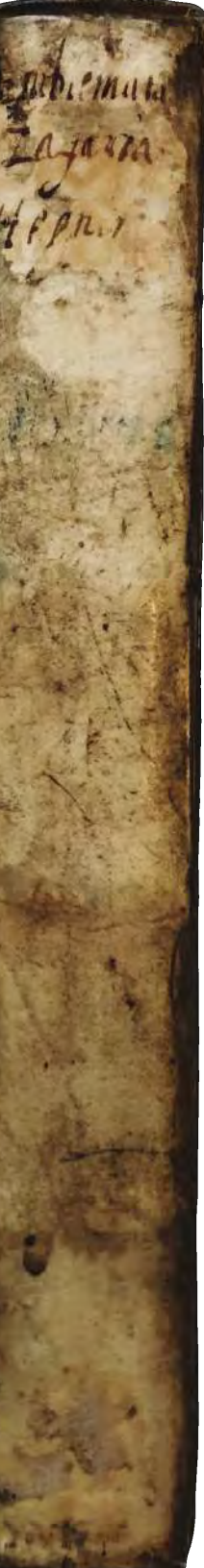
19. WEIGEL, Cristoph (1654-1725). [Orbis terrarum in nuce], Die Welt in einer Nuß oder Die Historien vom Anfang Der Welt samt deren Zeit-Rechnung bis auff unsere Zeit auf eine besondere und ganz leichte Art kurz zusammen zufassen oder ausgebreitet in einem Augenblick auf einer einigen Tafel zu wiederhohlen, fürgeschrieben und fürgebildet. Nuremberg, 1722. First Edition. Pagination: 1-19pp. and 48 pages of plates divided into scenes. Signatures: A-B(4); C(2). Folding added title of "Orbis Terrarum in Nuce: Die Welt in einer Nuss" with seven oval medallions depicting the second millennium after the birth of Christ, title with emblematic printer's device and motto "crescit eundo" (it grows as it goes). Title printed in red and blank in Old German type. Introduction signed by Johann David Rohler. Half vellum over decorative paper boards; (some light browning, chips to spine, otherwise good copy of a classic illustrated history). Inscription of William M. Valentine and his Berlin address, dated October 18th, 1861, on front flyleaf. Another rubber stamp for the Valentine Museum in Richmond, Virginia. Modern armorial bookplate of Bibliotheque I.G. Schorsch on the front pastedown.



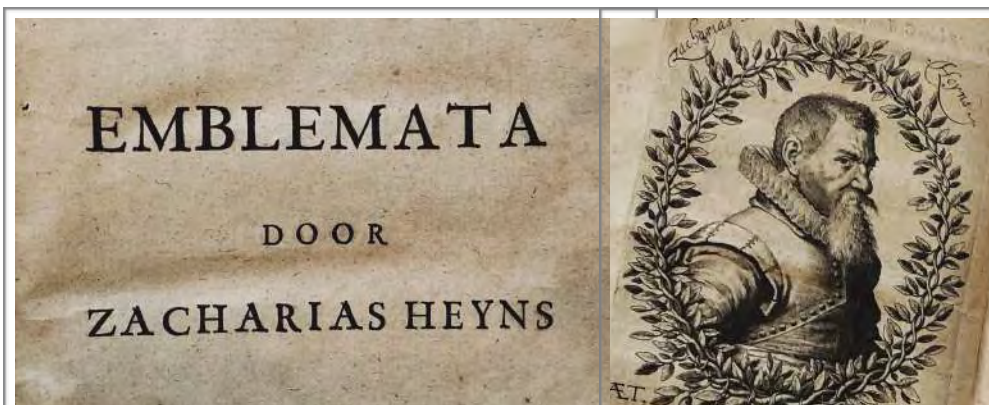
First edition of Christoph Weigel's world history written "in a nutshell," elaborately illustrated by him and intended for a young audience. Christoph Weigel (the Elder) was an art dealer, publisher, and engraver of Nuremberg, perhaps best known for his work on the 1715-1716 "Grand Atlas of the World" 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 Spiegel der jonghe-ochteren.** 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); Devcheden-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 Sweelinck), engraved portrait of Zacharias Heyns "Aet 55" by Hendrik Goltzcius 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 Chrestienes: 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 emblematiser, 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).

\$1,850

