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# *Emblem & fable books II*

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### **Antiquariaat FORUM BV**

Tuurdijk 16

3997 MS 't Goy – Houten

The Netherlands

Phone: +31 (0)30 6011955

Fax: +31 (0)30 6011813

E-mail: [info@forumrarebooks.com](mailto:info@forumrarebooks.com)

Web: [www.forumrarebooks.com](http://www.forumrarebooks.com)  
[www.forumislamicworld.com](http://www.forumislamicworld.com)



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Tuurdijk 16

3997 MS 't Goy – Houten

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Phone: +31 (0)30 6011955

Fax: +31 (0)30 6011813

E-mail: [info@asherbooks.com](mailto:info@asherbooks.com)

Web: [www.asherbooks.com](http://www.asherbooks.com)

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

1. [AESOP] and Giulio LANDI (translator). Vita di Esopo frigio ... Alquale di nuovo sono aggiunti le favole del medesimo Esopo, con molte altre d'alcuni elevati ingegni, ascendentia all somma di 400.

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

€ 1950

Rare edition of the Italian translation by the philosopher Giulio Landi (1498–1579) of Aesop's fables and the Life of Aesop, including no less than 400 animal fables, also collected from other sources as well. The fables are illustrated with numerous small woodcuts by an anonymous Italian woodcutter, which appeared for the first time in 1569 in the fables of Cesare Pavese and became very popular through the translations by Landi. Several woodcuts are repeated, especially at the end, for the fables taken from other sources. All fables close with a moral, here called "Sentenza", intended for the instruction and amusement of the youth.

With 2 holes at the back of the binding and some of the last pages, with some water stains throughout, and some restorations with now discoloured tape. Bookblock partly detached from binding, binding slightly stained.

*WorldCat (2 copies); cf. Fabula docet 14.*

Sentenza della favola.

La favola significa, che molti ignoranti paiono saper qualche cosa a chi non gli conosce, ma come parlano sono scoperti.

Dell'Asino, & le Rane. 90

L'Asino carico di legna, passando per vna palude per disgratia casco; & per non poter si leuare, si doleua & sospiraua. Le Rane, ch'erano nella palude vndendo i sospiri dell'Asino dissero: Che faresti tu, se tu fussi stato tanto tempo qui, come siamo state noi?

Sentenza della favola.

Queste parole si potrebbero vfar con tra vn vile, che per picciole fatiche s'attarda.

Dell'Asino, & il Coruo, 91



L'Asino haueua vn viuaretto nella schiena, & pascendo in vn prato, vn Coruo





VIRICUS LAURENTIUS DAUN.

*Anagramma.*

CURRENS VIVA UTILIS UNDA.

*Epigramma.*

**C**Hristus amans VIVAM dare cuilibet UTILIS UNDAM  
Ad Samaritanam VIVIDA manat AQUA:  
CURRENS huc VIRICUS LAURENTIUS Urbe Viennâ  
VIVA DAUN Belgis UTILIS UNDA fluit.



*29 emblems in praise of the new Stadholder  
of the Southern Netherlands*

2. [BORCHT, Petrus and Johannes Carolus vander]. Applausus virico Philippo Laurentio de Daun principi Thianensi aurei velleris equiti Belgii gubernatori ac languentis patriae restauratori.

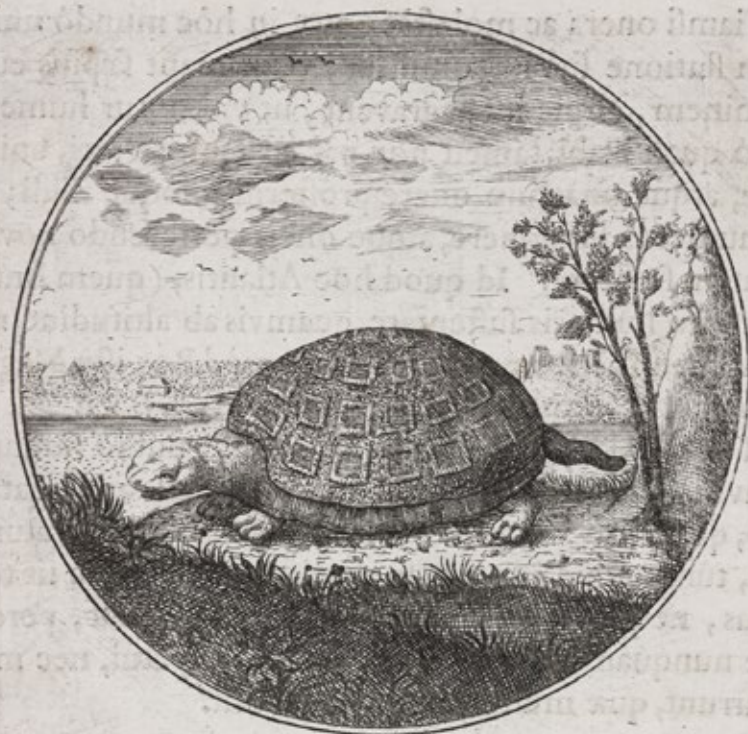
Brussels, Eugenius Henricus Fricx, 1725. 4°. With engraved double-page armorial title-page, 29 engraved circular emblems. 19th-century stiff paste paper wrappers. € 5500

First and only edition of an emblem book produced to welcome count Wirich Philipp Laurens von Daun, Fürst of Tiano (1669–1741), as the new Stadholder of the Southern Netherlands. Wirich Daun, member of a famous Austrian military and noble family, high commander (later field marshal) in the Austrian army during the Spanish Succession Wars, was appointed Viceroy of Naples in 1713 and Stadholder (Governor-General) of the Austrian Southern Netherlands in 1725. The text is written by the Neo-Latin poet Petrus vander Borcht (1676–1739), a canon of the Coudenberg monastery. The circular emblems were engraved by his brother, Johannes Carolus vander Borcht. Extra are four 19th-century leaves with an extensive handwritten description of the work in French. With some minor stains and spots and some occasional marginal thumbing, otherwise in good condition. Wrappers worn along the spine.

*Landwehr, Emblem books Low Countries 68.*

III

LEVE ET MOMENTANEUM



*Quicquid agis, ferventer agas; quaecunque remis-  
fiunt, non fieri, tutius esse puta.*

A 3

III. LEVE

*First Latin edition of a Spanish moralistic emblem book, with 100 engraved emblems*

**3. BORJA, Juan de.** Emblemata moralia.

Berlin, Johann Michael Rudiger, Ulrich Liebpert, 1697. Small 4°. With large engraved device on title-page, 100 finely engraved circular emblems by J.C. Schott. 18th-century blind-tooled mottled sheepskin.

€ 5500

First Latin edition of a Spanish emblem book, translated by Ludovicus Camerarius, first published in Spanish at Prague in 1581. Each of the 100 moralistic emblems appears on a recto with a 2-line verse below it and a motto and Latin prose explanation on the facing page. The emblems depict all sorts of subjects: animals, trees and other plants, vases, buildings, the elements, lightning hitting a temple, lamps, a cobweb, a sword, sailing ships, a terrestrial globe, Heracles in his lionskin holding a celestial globe, Noah's Ark on mount Ararat, a huge pair of glasses in the sky above a landscape, and many more.

From the library of Andrew Fountaine (1676–1753), with his name stamped on an endleaf. A few leaves at the beginning and end browned, but otherwise in very good condition and with generous margins.

*Landwehr, German Emblem Books 137; Praz, pp. 281-282; VD 17, 1:059502E.*





## *Dutch revision of the first Russian emblem book*

**4. BURG, Hermanus van den.** Verzámeling van uitgekórene zinspreuken, en zinnebeeldige print-vercieringen, eertyds, op bevel van den aller doorlugtigsten Keizer der Russen, Peter Alexis, of the Gróte, getékent en gesnéden ...

Haarlem, Johannes Marshoorn, 1743. 4°. With engraved frontispiece by J. Mulder and 840 numbered circular emblems on 140 full-page engravings in text, the facing pages to the left with captions in Dutch, short proverbial phrases in Latin, French and German, and two-line verses in Dutch by Van den Burg. 19th-century half sheepskin, gold-tooled spine. € 4500

First and only edition of Van den Burg's revised edition of the first Russian emblem book. The original emblem book was published in the Netherlands in 1705 as *Symbola et Emblemata*, with captions in Russian, German, Dutch, etc. It was published as part of a deal by Tsar Peter the Great granting the Dutch merchant Jan Tesing the right to print books in Holland for sale in Russia. The first genuinely Russian edition was published in 1788. This edition by the Dutch poet Hermanus van den Burg (1682–1752), uses the original plates and replaces most of the captions, including the Russian, by new two-line verses in Dutch.

With a wormhole in the lower outer corner of the first 9 leaves and in the gutter, both not affecting the text, also with some minor spots. Binding somewhat rubbed along the extremities. Overall in good condition.

*Landwehr, Emblem books Low Countries 92 (cf. 786); Praz, p. 292 (cf. pp. 509-510); STCN (8 copies); cf. Hippisley, The first Russian emblem book.*





*Erit ex hoc æquior orbis.*

*Jamais le monde esgal ne roule  
Que lors qu'Amour tourne sa boule.*

*J. B. Dager sculp.* 34

## *Series of 118 engraved love emblems, engraved 1626–1631*

5. **CAPUCIN, Père.** Les emblèmes d'amour divin et humain ensemble. Expliquez par des vers François. Par un pere Capucin.

Paris, "Pierre Mariette", [ca. 1745 (engraved ca. 1626–1631)]. 8°. With engraved title-page and 118 numbered full-page engraved emblems. Contemporary gold-tooled mottled calf, gilt edges. € 4500

What the literature calls the second edition of a series of 118 engraved religious and profane love emblems, depicting figures, some with angelic wings or aureoles, each accompanied by a Biblical verse in Latin or a motto in Latin and a distich in French. Some of the plates are signed by Jean Messenger, others are after Philippe de Mallery and Gillis van Schoor. The first edition, with the same number of plates, was published at Paris in 1631 by Jean Messenger, Pierre Mariette's predecessor. "En d'amplifiant de 35 emblèmes nouveaux... nouveaux livres" (Chatelain). Pierre Mariette published the second edition of the present work, probably in the 1650s, but the plates were not revised after that so that it is here printed with Mariette's name in the imprint nearly a century later.

With owner's inscriptions and bookplate. A few plates with some tiny spots, but otherwise in very good condition. Binding slightly rubbed along the extremities, front hinge cracked.

*Chatelain, pp. 166-167; Landwehr, Romanic emblem books 272; Praz, p. 255; not in Droz.*



## Formica &amp; Cicada.

**H**iberno exponunt dum frumenta humi-  
da soli  
Formica, confecta fame, moribunda Cicada  
auxilium rebus supplex orabat egenis.  
anc Formica anus, & multo usu docta ro-  
gavit  
uid rerum æstate egisset: cumque illa, so-  
noro  
membranarum pulsu, & crepitantibus alis,  
aceret æstivos hominum lenisse labores;

For-

## *Hundred fables by Aesop, each with a woodcut illustration*

**6. FAERNO, Gabriello.** Centum fabulae ex antiquis scriptoribus delectae.

Brussels, Franciscus Foppens, 1682. 12°. With woodcut illustration of Aesop on title-page and 100 woodcuts in text by Arnold Nicolai and Gerard Janssen van Kampen. Contemporary calf, rebacked. € 1800

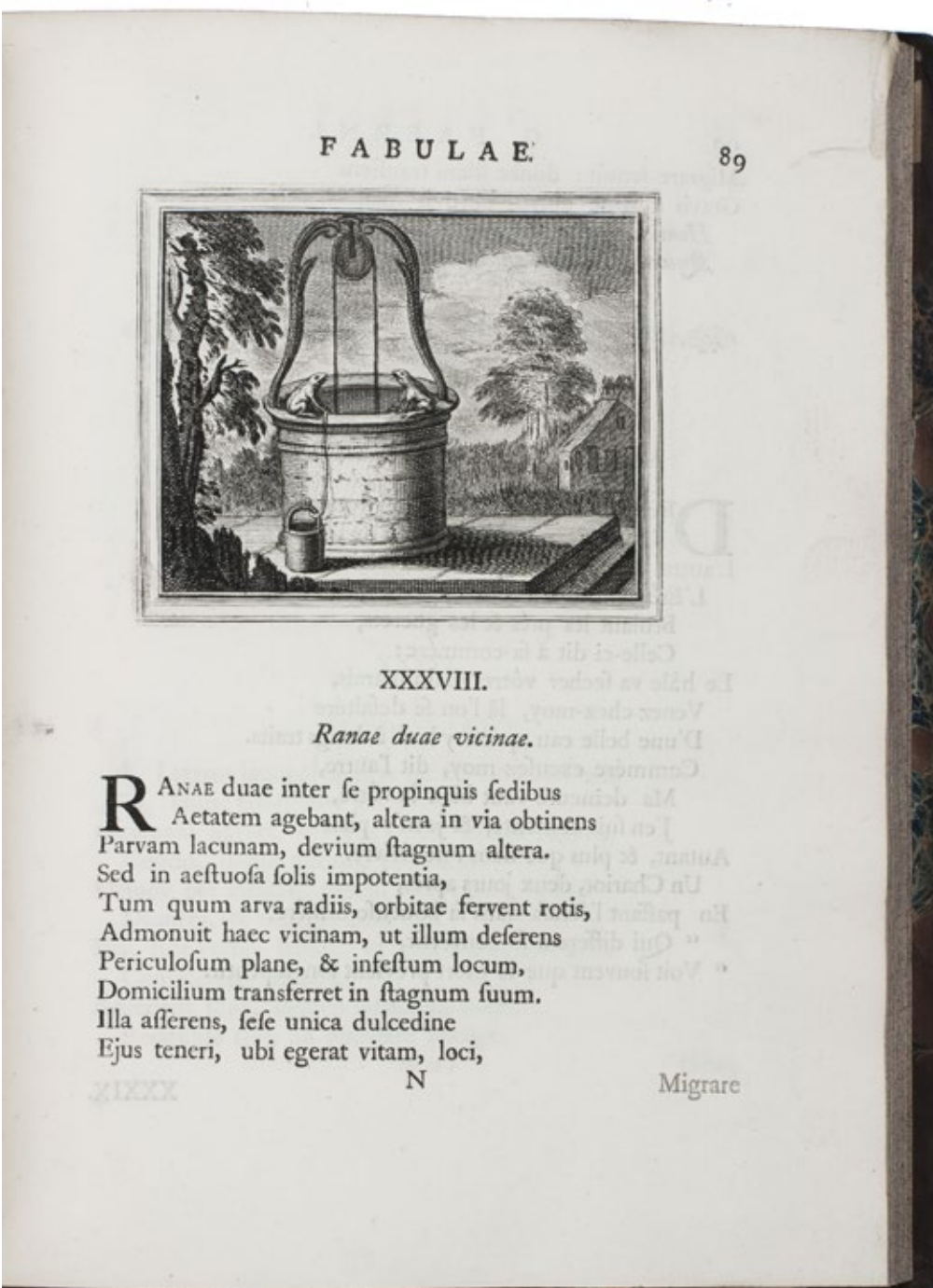
Illustrated edition of a choice selection of one hundred fables taken from classical authors by the Italian poet Gabriello Faerno (1520–1561). The first edition in The Netherlands was published by Plantin in 1566 and 1567, the first also to be illustrated with the woodcuts by Arnold Nicolai and Gerard van Kampen, also present in this edition. According to *Fabula docet*, the woodcuts were based on those of the first edition published at Rome in 1563, made after designs by the Italian painter and architect Pirro Ligorio (ca. 1500–1583), but according to Landwehr they were made after designs by Pieter van den Borch.

Browned along the margins and with some minor foxing and damp stains. Binding slightly worn along the extremities, rebacked as noted above.

Landwehr, *Emblem and fable books Froo; The fox and the grapes, checklist Aesopic fables Pierpont Morgan library, 1682; cf. Fabula Docet 36.*



## Important and luxurious edition of Faerno's 100 fables, with frontispiece and 99 illustrations



**7. FAERNO, Gabriello.** Cent fables en Latin et en François, choisies des anciens auteurs, mises en vers Latins ..., et traduites par Mr. Perrault, ... Avec de nouvelles figures en taille-douce. Nouvelle edition.

London, C. Marsh & T. Payne, H. Slater, S. Baker, F. Noble, W. Bathoe, J. Palairer, 1744. 4° (26.5 × 20.5 cm). With richly designed, engraved frontispiece by Claude Du Bosc, and 99 (of 100) fine engraved illustrations to the fables on integral leaves (plate size about 9.5 × 10.5 cm). Early 19th-century half calf, for the Signet Library in Edinburgh, each board with the gold-tooled British Royal arms. Restored and with later 19th-century endpapers, but with the early 19th-century printed label with the shelf-mark transferred to the front paste-down.

€ 2950

The 1744 issue of Du Bosc's important and luxurious 1743 edition of one hundred fables by Gabriello Faerno

(1511–1561) in the original Latin verse (based mostly on Aesop, in part via Phaedrus) with parallel verse translations into French by Charles Perrault (1628–1703), best known as the author of the “Mother Goose” fairy tales, and with extensive additional material, including poems and letters by Faerno. Claude Du Bosc (1682–1746?), a French engraver who worked in England from 1712, signed the beautiful engraved frontispiece (Aesop talking to the animals) and almost certainly engraved the other illustrations and/or had them engraved by his assistants under his supervision. The present frontispiece and illustrations first appeared in the 1741, but the plates for the illustrations were revised or possibly even replaced (they now have wider borders) for Du Bosc's present 1743 edition. They bear no close relation to the illustrations in any Aesop, Phaedrus or Faerno edition before 1741 and form an original contribution to the illustration of these fables. Often the dark hatching of the backgrounds brings out the foreground

With the 18th-century armorial bookplate of the Reverend Doctor Thomas Drummond. The Drummond arms is that of the Earls of Perth and Melfort. The illustration for fable 39 was accidentally omitted on page 91, which has a blank space where it should stand, and a crease made in the paper at the time of printing slightly affects the illustration for fable 63. There are also a few marginal stains in the first few leaves, not approaching the text, but the book is otherwise in very good condition and only slightly trimmed, giving very generous margins. The calf spine and corners had suffered from flaking but have been restored and are now sound. A luxurious edition of Faerno's 100 fables, combining all the textual additions of the excellent 1718 French edition with the original Latin and the new illustrations made by Claude Du Bosc in 1741.

ESTC N26724; cf. Cicognara 1124; Cohen & De Ricci 371; Pierpont-Morgan, *Early children's books* 11; not in *Fabula Docet*.



*First edition of a landmark in Dutch literature: Hooft's love-emblems, with 30 engraved plates*



B 3

8. [HOOFT, Pieter Cornelisz.]. Emblemata amatoria. Afbeeldinghen van minne. Emblemes d'amour.

Amsterdam, Wilem Jansz. Blaeu, 1611. Oblong 4° (15 × 19 cm). With engraved title-page and 30 engraved emblems (ca. 10.5 × 13.5 cm), each with mottos and distichs in Dutch and translations in Latin and French by Cornelis G. Plemp and Richard Jean de Nérée. The engravings have been variously attributed to Michel and Christoffel le Blon, Jan Pinas, Simon Frisius and Pieter Serwouter. 19th-century red sheepskin, with gold-tooled spine, sides and turn-ins, gilt edges. € 45 000

First edition of a landmark in the history of Dutch literature and the apogee of Dutch emblem books, written by one of the most important authors of the Dutch Golden Age, Pieter Cornelisz. Hooft (1581–1648). For Hooft's cousin, the great Amsterdam cartographer, printer and publisher Willem Jansz. Blaeu, this edition opened an impressive series of books presenting modern Dutch poetry and literature. The emblems are followed by 48 songs, poems and sonnets, 45 published here for the first time. A second and expanded edition followed in 1618. Slightly browned along the edges, a few minor spots and browned flyleaves. A very good copy.

*Landwehr, Emblem Books Low Countries 320; Praz, pp. 124-125, 371-372; STCN (5 copies).*



*Very rare enlarged Dutch edition  
of a beautifully illustrated fable book*

**9. KRAFFT, Joannes Laurentius.** Den schat der fabelen.

Brussels, widow of G. Jacobs, 1739–1740. 3 volumes. 8°. With 3 different engraved frontispieces and 115 engraved illustrations, all designed and engraved by the author. Contemporary polished calf, gold-tooled spines. € 3250

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

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

*Landwehr, Emblem books Low Countries F115 (1 copy); STCV (1 copy of vol. 2 only); WorldCat (2 copies); cf. Hodnett, Marcus Gheeraerts, p. 41.*



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





## *More than 550 emblems explained*

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

Wesel, Jacobus van Wesel, 1700. 4°. With engraved frontispiece and 48 engraved plates (incl. 2 double-page). Contemporary half calf, gold-tooled spine. € 1250

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

With bookplate and library stamps. Slightly browned with some occasional spots and foxing. Binding chafed at corners and hinges cracked. Overall a good copy.

*Adams, Rawles and Saunders F.362; Landwehr, Emblem and fable books, 437; Praz, p. 393.*



## *La Fontaine in Gascon dialect*

**II. LA FONTAINE, Jean de.** Fables causides en bers Gascons.

Bayonne, Paul Fauvet Duhard, 1776. 8°. With engraved allegorical title-page with the coat of arms of Bayonne, engraved frontispiece with medallion portrait of Jean de La Fontaine, both engraved by N. Le Mire after designs by J.M. Moreau. Contemporary richly gold-tooled green morocco. € 4750

The fables of Jean de La Fontaine (1621–1695) translated in the Gascon dialect, with a French-Gascon dictionary added at the end. The book is divided into four books, containing 24, 27, 29 and 26 fables respectively. The book is well produced, printed in a fine roman type and nicely adorned with white ornamental initials and woodcut head- and tail-pieces. The beautiful designs by Moreau for the title-page and frontispiece were made for the present edition.

Very good copy.

*Cohen-De Ricci 554-555.*





*La Rose & le Papillon.*

**Q**U'est devenu cet âge où la nature  
 Rôloit sans cesse au genre humain;  
 Cet âge d'or, dont la peinture  
 Nous flatte encor? songe doux quoique vain.  
 Mais ce n'est pas que j'en rappelle  
 Les jours sereins & les tranquilles nuits.  
 Que la nature fût plus belle,  
 Que Flore eût plus de fleurs, Pomone plus de fruits,

*Famous French fable book:  
 a milestone in French book illustration*

**12. LA MOTTE, Antoine Houdar de.** Fables nouvelles, dédiées au Roy. Avec un discours sur la fable.

Paris, Gregoire Dupuis, 1719. 4°. With engraved allegorical frontispiece by N. Tardieu after Charles Coypel, engraved vignette on title-page by C. Simeneau after N. Vleughels and 100 engraved illustrations to the fables by and after Claude Gillot, Charles Antoine Coypel, Jean Ranc, Bernard Picart, Jean Baptiste Massé, etc. Contemporary mottled calf, gold-tooled spine. € 2500

First edition of a famous French fable book, beautifully illustrated by the most famous artists of the day. The book contains 100 fables by Antoine Houdar de La Motte (1672–1731), modelled after the fables by Jean de La Fontaine, the most important French fable author ever. Of special interest is La Motte-Houdart's introductory essay on the genre of the fable, setting out rules to be followed, based on the classical ideals of true likeness, unity and proper arrangement. He intends to rival both Aesop and La Fontaine.

The book at the same time represents a milestone in French book illustration, introducing Rococo miniatures or vignettes, including 62 by the interior and costume designer Claude Gillon, one of his few works as a book-illustrator. The "Actor's fable" is dedicated to him.

Binding rubbed with a few small defects; some slight staining and thumbing. Very good copy.

*Cioranescu 36530; Cohen-De Ricci, p. 594 ("Très belle édition, rare et recherchée"); Fabula Docet 94; Fürstenberg 74; Lewine 289; Populus, Gillot Cat, 31-98; Sander 1095.*





Zyt met de ootmoedigheyt bekleedt: want Godt wederstaet  
de hoveerdige, maer de nederige geeft hy genade.  
Vernederi u dan onder de krachtige bandt Godts, op dat  
hy u verhoogen tot synder tydt. 1 Petri. 5. vers 6.

Op

*Early spiritual emblem book  
with poems and engravings by Jan Luyken*

14. [LUYKEN, Jan]. Jezus en de ziel. Een geestelycke spiegel voor 't gemoed. Bestaande uyt veertig aangename en stichtelycke sinne-beelden.

Amsterdam, Pieter Arentsz., 1687. 8°. With engraved frontispiece and 39 engraved emblems in text, all engraved by Jan Luyken. Contemporary vellum. € 1100

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

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

*Klaversma & Hannema 960; Landwehr, Emblem and fable books 474; Praz, p. 406.*



*Ottens reprint from the plates of the 1695 pirated edition of the most famous book by the Luykens*



**15. LUYKEN, Jan & Caspar and Anthony JANSSEN van ter GOES.** Afbeelding der menschelyke bezigheden, bestaande in hondert onderscheiden printverbeeldingen.

Amsterdam, Reinier & Josua Ottens, [ca. 1726/50]. 4°. With richly engraved emblematic frontispiece, engraved publisher's device on title-page, and 100 numbered engraved plates (plate size ca. 12 × 8 cm) of trades and professions, engraved after the designs by Jan and Caspar Luyken. Contemporary blind-tooled vellum, gilt and gauffered edges. € 9500

A wholly engraved edition except for the letterpress title-page, printed by Reinier and Josua Ottens (ca. 1726/50) from the plates of the pirated edition of 1695 of the most celebrated and most famous work of Jan and Caspar Luyken. The plates in the pirated edition may have been engraved from the original Luyken drawings and are not in mirror image. The pirated edition, and consequently our edition as well, is quite differently arranged: all trades and professions are put in alphabetical order, thus presenting a rational and handy dictionary of Dutch contemporary trades and professions. Also the texts are totally different: instead of Luyken's 2-line mottos above and 6-line emblematic poetry below, this edition has single titles engraved above, and an elegant quatrain by the Dutch poet Anthony Janssen van ter Goes (ca. 1626–1699) below. This pirated edition was clearly intended for the very different market of a more worldly public. The depictions of the trades and professions themselves are virtually the same, except for the fact that the plates are somewhat firmer and the impressions stronger than in any of the Luykens' editions. With a slip of paper covering the contemporary owner's name. In fine condition, with only an occasional minor spot or marginal defect, and with generous margins (leaf size 20,5 × 16 cm). Fine collection of prints by two of the best Dutch engravers of their day.

*V. Eeghen & V.d. Kellen 244; Klaversma & Hannema 740; Landwehr, Emblem books Low Countries 531.*



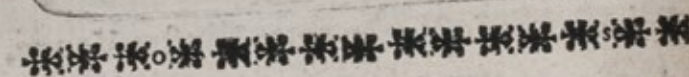
*Emblem book devoted to the Sun-King  
Louis XIV of France*

**16. MARTINET, Jean.** Emblemes royales a Louis le Grand.

Paris, Claude Barbin, 1673. 8°. With 60 numbered half-page engraved emblems and one unnumbered emblem on extra inserted leaf. Modern marbled boards. € 1250

First and only edition of an emblem book devoted to the Sun-King Louis XIV of France. The book is nicely produced with a woodcut vignette on title, little woodcut initials, large woodcut tail-pieces, and with borders built up out of ornamental cast fleurons underneath each emblem. And at the end of the dedication to Louis le Grand, the King's personal emblem, a woodcut sun, is added. The engraved emblems depict ancient gods and heroes, plants, animals, buildings, scenes of battle, etc. and are followed by brief poems in French. Unfortunately the second leaf is lacking, containing a poem titled "L'Arc de Triomphe", however, our copy does include the rare extra inserted emblem to Madame de Longueville. Lacking leaf A2. Some occasional minor foxing, title-page restored in the gutter and last leaf restored at the lower outer corner. Otherwise in good condition.

*Landwehr, Romanic emblem books 504; Praz, p. 414; Saunders, The 17th-century French emblem, p. 7.*



XXIX.

*La Charité Romaine.*



Roublé du souvenir de ses cruels  
ennuis,  
Encor plus accablé sous le poids de ses  
chaînes :  
Un pere avoit déjà passé de longues nuits,



*First edition of a 17th-century best-seller:  
a popular Dutch emblem book*

**17. PERS, Dirck Pietersz. [and Hadrianus DAMMAN].** Bellerophon, of lust tot wysheyd. Begrijpende veel zeedighe, stichtelijcke en leerlijcke sinne-beelden met haere verklaringhen.

Amsterdam, Dirck Pieterz. (Pers), 1614. Small 4° (19 × 14.5 cm). With engraved emblem printed on title-page and 31 numbered engraved emblems in text, engraved by Joost de Bosscher. 19th-century tanned half sheepskin. € 1650

Rare first edition of the most popular work of Dirck Pietersz. Pers (1580–1662), reformed bookseller/publisher and poet. For almost a century, Pers managed to reach a large audience with this work that was reprinted more than 15 times during the 17th century. This success can mainly be ascribed to the fine combination of edifying religious songs and enigmatic emblems. It was based on Hadrianus Damman's emblem book from 1578. Landwehr records 2 issues of this edition; with 5 (1st issue) respectively 4 (2nd issue) lines of errata on the verso of the last leaf and a repetition of emblem 3 as the first emblem. Our copy has 4 lines, and the correct emblem (no. 5) as first emblem, thus making this the second corrected issue.

With bookplate. Spine rubbed, but binding otherwise good. Some occasional thumbing and spots and the gutter of the title-page restored. Very good copy.

*Landwehr, Emblem Books Low Countries 618-619; Praz, pp. 450-451; STCN (5 copies); WorldCat (4 other copies).*

BELLEROPHON, of

XXVII.

Die de Rose wil plucken moet lijden dat hem de  
doornen steken.



Ovid. 1. Amor. 8.

*Onder den soeten lieflijcken hoornigh schuylen de doodlijcke en on-  
goddelijcke venijnen.*

*Hy moet de note breecken, die den krol wil genieten.*



*Jesuit emblemata, with about 270 devices with mottos,  
the engraved title-page drawn by Rubens*

**18. PIETRASANTA, Silvestro.** De symbolis heroicis libri IX.

Antwerp, Balthasar Moretus, 1634. 4°. With an integral engraved allegorical title-page by Cornelius I Galle after a drawing by Peter Paul Rubens, the Plantin-Moretus woodcut device facing the colophon, an engraved portrait and engraved coat of arms of the dedicatee, the future Cardinal Pier Luigi Carafa, 7 full-page engraved family trees, about 270 engraved emblematic devices with mottos and a few other engraved and woodcut illustrations in the text. Contemporary Italian gold-tooled red goatskin morocco, gilt and gaufered edges. Rebacked with the original back strip laid down. € 3500

First edition of an emblematic, heraldic and genealogical work devoted to mottos of “heros” by the Italian Jesuit Silverstro Pietrasanta (1590–1647), printed and published by Christoffel Plantin’s grandson Balthasar Moretus. In Pietrosanto’s view one became a “hero” from a favourable combination of ancestry and virtue. The book is divided into nine thematic “libri”. The first presents mottos on emblems associated with the Virgin Mary, saints, Popes, Cardinals, noble men and women and scholars; the second mottos on antique coins and medals; the third mottos on rings; the fourth secret mottos, where Pietrosanto analyses their emblems. The other chapters continue with mottos and emblems: their names and meanings, their value and nature, their content, how they are constructed or drawn and their symbolism. The engraved title-page was drawn for the book by Peter Paul Rubens and engraved by Cornelis I Galle.

With owner’s stamps and bookplates. With occasional minor browning or spots, but otherwise in very good condition. Binding rebacked as noted, and with a few scratches and scuff marks, but otherwise good. First edition of a Jesuit emblemata, with about 300 illustrations.

*Landwehr, Emblem books Low Countries 633 (6 copies); Museum Plantin-Moretus, P.P. Rubens als boekillustrator (1977) , 29a; Praz, p. 455 (6 copies).*





*Illustrated German Reynard  
in richly blind-tooled binding dated 1603*



19. [REYNARD]. Reyneke Vosz de olde, nye gedruket, mit sidlykem vorstande unde schonen figuren, erluchtet unde vorbetert. (Colophon: Rostock, Stephan Mölleman for Laurentz Albrechts, in Lübeck), 1592. Small 4° (20 × 16 cm). With letterpress title printed in red and black in an illustrated woodcut border (partly coloured in an early hand), and 53 small woodcut costume-figures and 44 large woodcut illustrations in text. Blind-tooled vellum (dated 1603), with central oval ornament and the letters “MEL” and “IPR” and the numbers “16” and “03”. € 7250

Rostock-Lübeck edition of the phenomenal animal epic Reynard the Fox. The Reynard stories were already established as a coherent collection in the 12th century and were first printed in 1479, in a Dutch prose edition. A lot of variation exists between the Reynard stories, but the Dutch tradition, starting with the very well regarded and highly original adaptation by Willem, is the most dominant. The main story takes place in the court of a lion king, where all the other animal subjects complain to the monarch about Reynard's trickery, which leaves room for each animal to tell a story about the fox his wits, and cunning and criminal behaviour. The stories satirize nobility, clergy and peasants alike, not shunning scatological humour.

The book, in German verse, is adorned with a large number of small woodcuts of male and female costumes, of noble-men and -women, monks, beggars, merchants, soldiers, etc., often repeated. The large woodcut illustrations were made after those in the first Rostock edition of 1539, of which 36 are ascribed to Erhard Altdorfer.

With 17th-century manuscript entries. Browened, with some marginal water stains and some occasional spots. Recased with new endpapers, binding slightly soiled with some damage to outer border. Good copy.

*Goedeke I, p. 482; Menke VI, 17 (1); VDI6, R 998 (6 copies).*



*With 42 emblems  
revolving around the human body and body parts*

**20. SCARLATINI, Ottavio.** Homo et eius partes figuratus & symbolicus, anatomicus, rationalis, moralis, mysticus, politicus, & legalis, collectus et explicatus cum figuris.

Augsburg & Dillingen, Johann Caspar Bencard, 1695. 2 volumes bound as 1. Large folio (37 × 23 cm). With a finely engraved emblematic frontispiece by the Augsburg engraver Leonhard Heckenauer (1655–1704), 2 title-pages with the same large engraved brooding chicken emblem and 42 engraved emblems in decorative cartouches in the text (plate size mostly 14 × 13 cm, but that on p. 232 of vol. 1 3.5 × 8.5 cm) perhaps also by Heckenauer. Contemporary vellum. € 7500

First and only Latin edition (translated by Matthias Honcamp) of a truly unique emblematic and philosophical work, originally published in Italian in 1684 as *L'uomo e sue parti, figurato e simbolico*, with 42 engraved emblems revolving around the human body and body parts. It describes and depicts the human body in its details and in its entirety in every aspect conceivable. The book also discusses magic, in the strict sense of the word, revealing many marvellous secrets, such as the occult properties of saliva, urine, sperm, etc.

“The erudition demonstrated by the author is really quite extraordinary” (Raybould) including metoposcopy (the interpretation of facial wrinkles for divination!). An appendix adds short accounts of several subjects, including “hieroglyphia” and “androgyni”, along with short works by other authors: Lactantius Firmianus’s “De opificio Dei”, Coelius Rhodiginus on humanity, and a long “Ode” to humanity: “Considerationes patheticae de creatione, & dignitate hominis” based on Trismegistus, Plato, Coelius and other ancient sources.

With a faint marginal water stain and a couple small rust spots in the paper, but otherwise in fine condition. The binding shows a few scratches, cuts and stains, small cracks at the head and foot of the hinges and 1 sewing support broken at the hinge, but is still in good condition. A fascinating emblem book for both text and imagery (some of it now also humorous), and an impressive piece of book production.

Caillet 9948 (“unique in its genre”); Landwehr, *German emblem books* 530; Praz 490 note; R. Raybould, *Emblemata* 29.



Omitto montes & Planetas : nec enim hic me influentis caeli immiscere ullatenus velim : siquidem, meo nimirum arbitrari vel nullatenus, vel certe mediocriter influunt, quamvis colorati, apparentes, ramusculosi, obliqui, & intersectati, aut aliter affecti & cancellati reperiantur. Id solum dixerim quatuor esse, aut quinque lineas manuum praecipuas, (pro- ut patet) quae affectus hominis, ejusdemque tempe- ramentum annunciant. Prima vitalis est, aut coe- diaca, assignata cordis affectibus, quae à radice pol- licis ad *Rasuram* extenditur. Secunda naturalis est, quae per largitatem manus ad *percurssionem* usque discurrit : quam etiam cephalicam nuncupare so- lent, quippe quae capiti correspondeat. Tertia men- salis est, quae, juxta hos, humana viscera respicit. Rur- sum alia est, quae à *percurssione* vel à minimo digitorum usque ad *Rasuram* protenditur, quae juxta illos hepa- tica dicitur, jecur hominis respiciens, bonamque stomachi dispositionem denotans. Distenditur item per medium manum alia, ad radicem usque digiti medi pertingens, quam credunt mesentericum respi- cere, vel lienem, & humorem melancholicum, quae etiam saturnina ab iisdem nominatur. Restat denique, dicta *percurssio* (quae illic est, ubi restringitur, & epilogatur pugnus universus) deinceps *Rasura*, nodus inquam ille de quo manus integra insurgit, & dilatatur. Haec lineae siquidem distincte apparuerint si continuae, si coloratae, & profunde fuerint, his Authores, bonam hominis compositionem, re- ctamque humorum constitutionem indicant. Si ve- ro non continuae, si intersecae, aut obliquae, aut can- cellatae, aut quavis sui parte male apparentes, aut in- compositae fuerint, debilitatem facultatis vitalis, aut alterationem, aut decrementum, aut mutationem

denotant in illa videlicet parte ubi dominari dicun- tur. Exordiamur à vitali.

De hac igitur, si animus esset secundum omnem latitudinem & dimensionem descriptionem facere, amplius adeo mihi Tractatus faciendus esset, sed suf- ficiant haec pauca. Afferunt itaque si vitalis linea continua fuerit, & profunda, demonstrare aequalita- tem, & temperantiam caloris naturalis : si in qua- dam sui parte admodum larga visa fuerit, & aper- ta, vehementiam diffusi caloris exprimere, atque in tempore illorum, & exardescentiam : aut vero illic angustiam quandam cordis esse. Si quidem ul- tra debitum crassa fuerit, morum rusticitatem, vel malevolentiam apertam, aut calorem & tempore & etati male convenientem portendere. Si longa fue- rit, & dispersa, iracundiam bestialem signat, nisi per lineam naturalem & tempore & loco suo bene tem- peratam, & ipsa quoque temperata fuerit. Graci- lis & longa, indicat praedominari illi siccatem, & ultra calorem naturalem frigiditatem : unde etiam complexionis debilitas, sicut & naturae deducitur, imo verò & vitam futuram brevem, infirmam, & du- biam. Si brevis fuerit, & tumida, humiditatem & frigiditatem naturae portendit, atque idcirco vitam non durabilem.

Sicut autem memoratae qualitates, humores ma- los inducunt, & peccantes, sic naturam quoque non dissimilem conformant : sicut item mores coarctant his qualitatibus idoneos : quoniam admodum sunt, & instabiles, & diffidentia, & similia : porro homi- nes quoque iniquos, dolosos, fraudatores, & male- volos. Cum praeterea intersectata fuerit, tanquam è ramis quibusdam dispersita : quocirca rami fue- rint, à quibus scinditur, totidem infirmitates, & sym-



Ovum in nido, nidus in frumento,  
Christianus in Ferculo Eucharistico  
tutissimus.

EMBLEMA XLVI.

HÆC REQUIES MEA, HIC HABITABO. Psal. 131. 14.



Elegantem illam, de exclusis jam, adhuc  
tamen in nido & ferè etiam in ovo hæren-  
tibus pullis, ex Æsopo, fabulam lepidè &  
elegantè denarrans lib. 2. c. 29. Noct. Attic.  
Gellius; ita exorditur: *Avicula est parva, nomen  
est cassita: habitat nidulatúrque in segetibus, id fer-  
me temporis, ut appetat messis, pullis jamjam plu-  
mantibus. Ea cassita in sementem fortè concesserat  
tempestiviorè, propterea frumentis flavescentibus*

R 3

nulli

*One of the most famous Jesuit emblem books,  
with emblems engraved in the form of Easter eggs*

**22. STENGEL, Georg.** Ova paschalia sacro emblemate inscripta descriptaque.

Ingolstadt, (colophon: widow of Joan. Simonis Knab), 1672. 2 parts in 1 volume. 8°. With engraved title-page, engraved vignette on the title-page of the second part, and 103 engravings in the text (portrait of Ferdinand III of Bohemia and, 100 engraved emblems and 2 others). Contemporary sheepskin parchment. € 3000

Reissue of the enlarged second edition of an emblem book by the Jesuit Georg Stengel (1585–1651). The first (1634) and second (1635) editions were published at Munich by Nicolas Henricus. Every chapter is headed by a finely engraved emblem in an egg-shaped form, with 4 small additional views in the corners. “In this most curious of emblem books, the author takes the egg as inspiration for meditations on Easter and the Eucharist. One hundred egg-shaped emblems explore the meaning of the egg within a Catholic theological perspective” (John Carter Brown Library). The range of meanings assigned to the egg through the ages provides a veritable paradise for the ardent iconologist. Great attention is shown for detail in both the emblems and the corner views, all engraved with excellent care. Each emblem is followed by extensive edifying readings. Some of the emblems show indigenous Americans (using them as inspiration for the following meditations) or relate directly to America. With some large water stains on the first three leaves and marginal water stains throughout, some occasional foxing. Otherwise in good condition.

*Landwehr, German emblem books, 555; Praz, p. 504; cf. The John Carter Brown Library online.*



*Very rare edition of Heinsius' famous emblem book, with poems in Latin by I.A. Timmermans*

24. [TIMMERMANS, I.A. (= Daniel HEINSIUS?)]. *Emblemata amatoria*: iam demum emendata.

[Amsterdam, ca. 1610]. Oblong 4°. With engraved title-page and 24 circular engraved emblems by Jacob de Gheyn, with captions in Latin, French or Italian, mottos in Latin in the borders of the emblems, and captions and 2 distichs in Latin on the facing pages. 18th-century vellum.

€ 8500

Very rare edition using the engraved title-page and plates of Daniel Heinsius's first original emblem book, but with a different Latin text, the only edition with the present distichs in Latin by the otherwise unknown I.A. Timmermans, possibly a humorous pseudonym of Heinsius, using a Dutch pseudonym for this Latin edition instead of the Latin pseudonym Theocritus à Ganda, which he used in 1606 for the Dutch *Spiegel vande ... vrouwen*.

Although the title-page and the engraved emblems are the same as Heinsius's earlier *Emblemata amatoria*, the accompanying poetry is quite different. The first poem is signed with the initials I.A.T. and emblem 24 with the full name I.A. Timmermans. Also interesting is that three of the emblems bear the name of Hugo Grotius, but his actual contribution is unknown.

Water stains in lower margin (a few leaves restored), one quire misbound, some occasional thumbing and first three leaves slightly soiled. Reasonable copy.

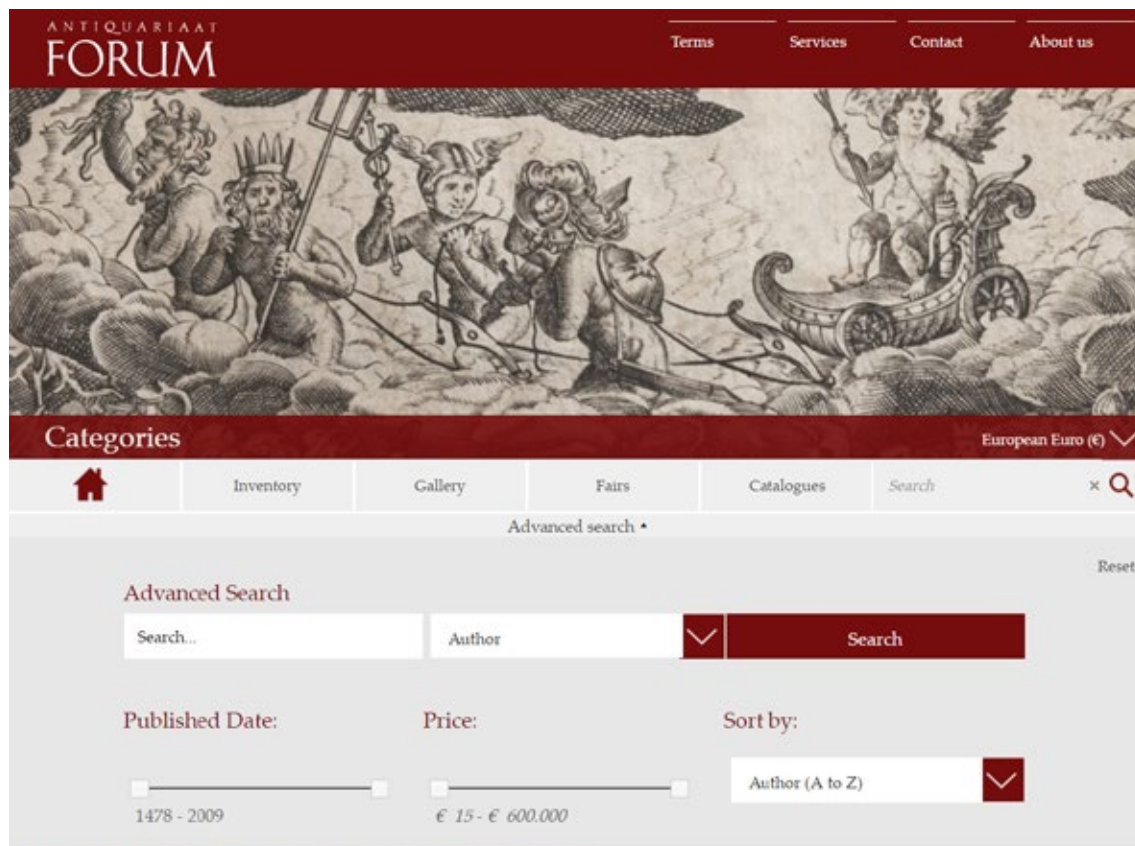
*Landwehr, Emblem Books Low Countries 215 (3 copies); Praz, p. 96 (note); STCN (4 copies).*





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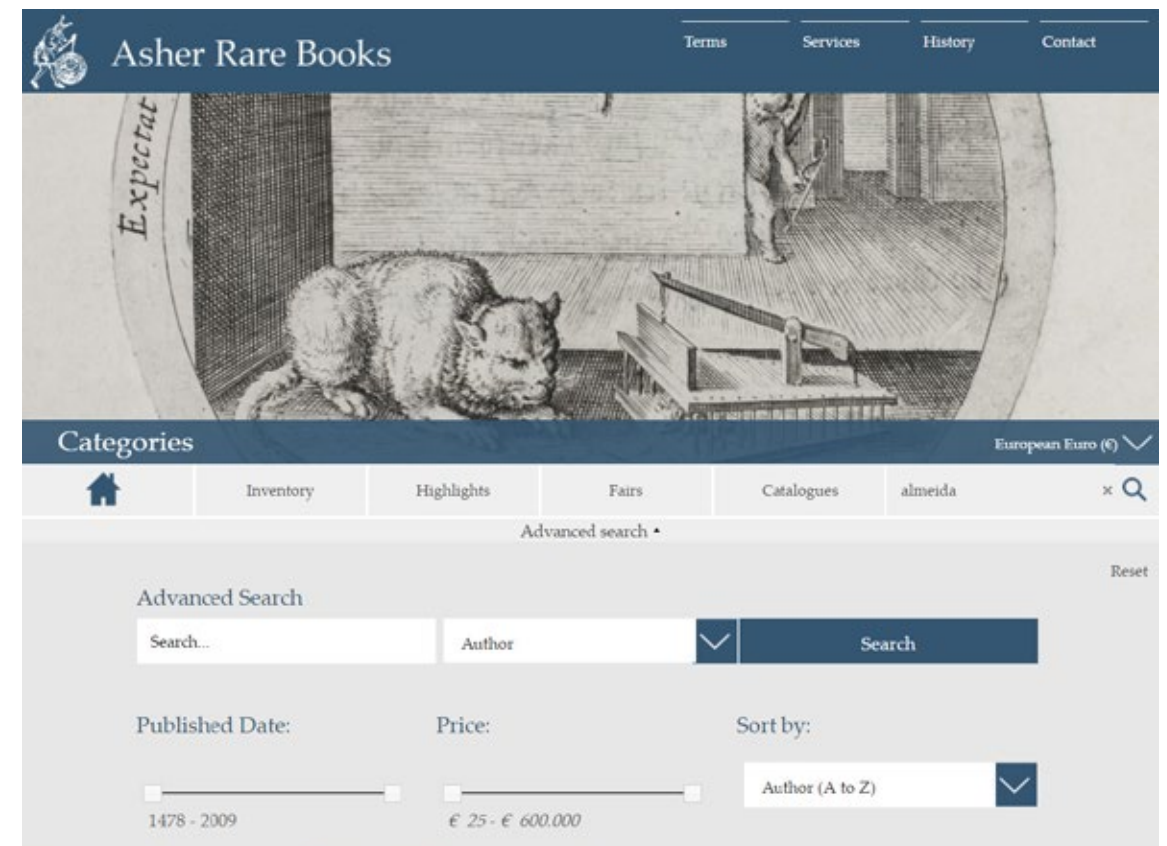
*Aesop edited by Heinsius and illustrated by Van Sichem, in a prize-binding with the Amersfoort arms*



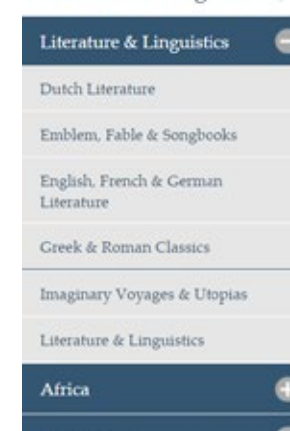
**AESOP.**  
Fabulae ... Graecè & Latinè, nunc denuo selectae: eae item quas Avienus carmine expressit. Accedit Ranarum & murium pugna, Homero olim asscripta. Cum elegantissimis in utroque libello figuris, & utriusque interpretatione plurimis in locis emendata.  
Leiden, Joannes Maire, 1632. 8vo. With 47 woodcut illustrations (5 x 6.5 cm) by Christoffel van Sichem II in the text. Contemporary vellum, each board with a panel stamp (59 x 50 mm) of the Amersfoort coat of arms. Most endpapers later. [Full description](#)

€ 3.500

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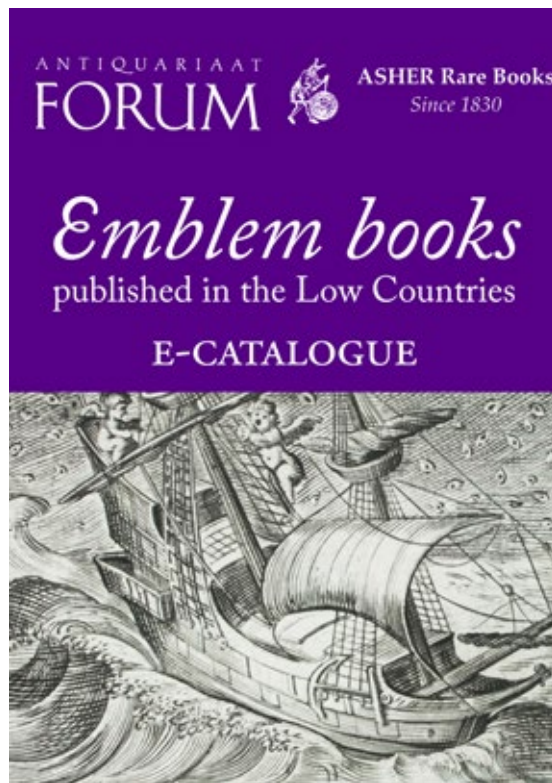
*Sadeler's renditions of and additions to Marcus Gheeraerts's fable illustrations*



**AESOP and [Henri-François d'AGUESSEAU].**  
Les fables d'Esop, gravées par Sadeler, avec un discours préliminaire, & les sens moraux en distiques. Edition toute différente de la première.  
Paris, Claude-Charles Thiboust, 1743. 4to (25.5 x 20.5 cm). With a frontispiece and 139 half-page fable illustrations in the text (9 x 11 cm), all etched and engraved by Aegidius Sadeler. Contemporary mottled sheepskin, gold-tooled spine. [Full description](#)

€ 6.500



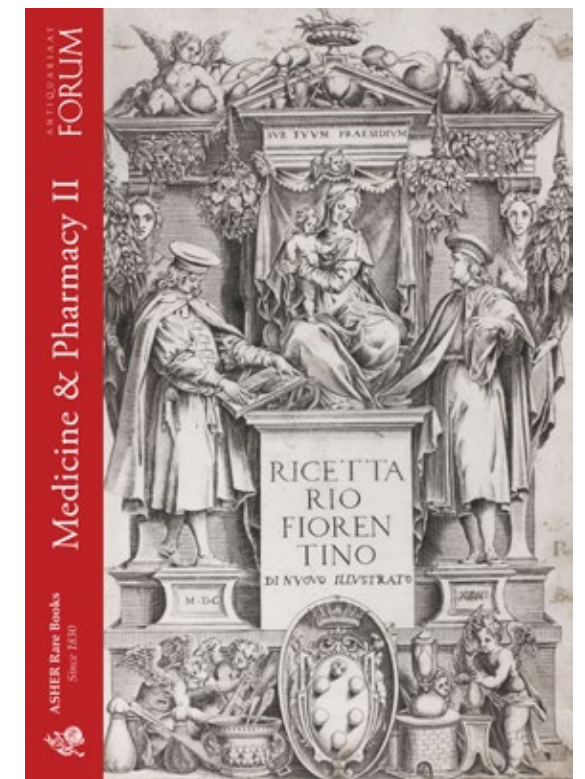


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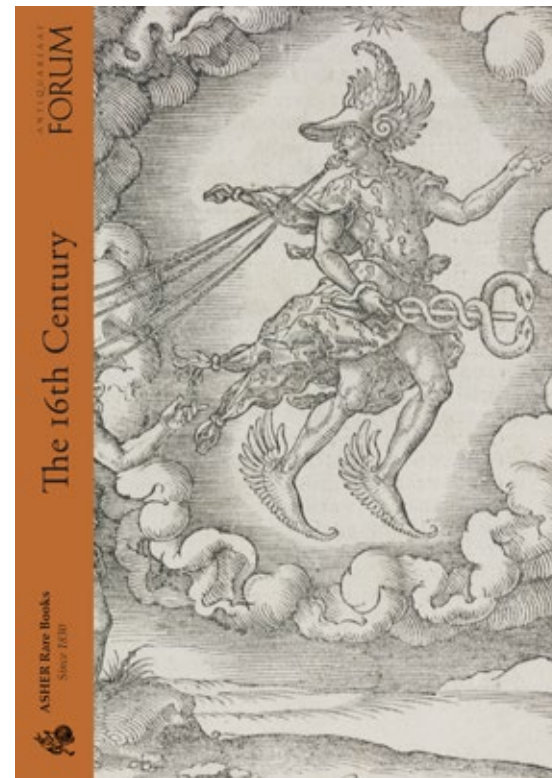
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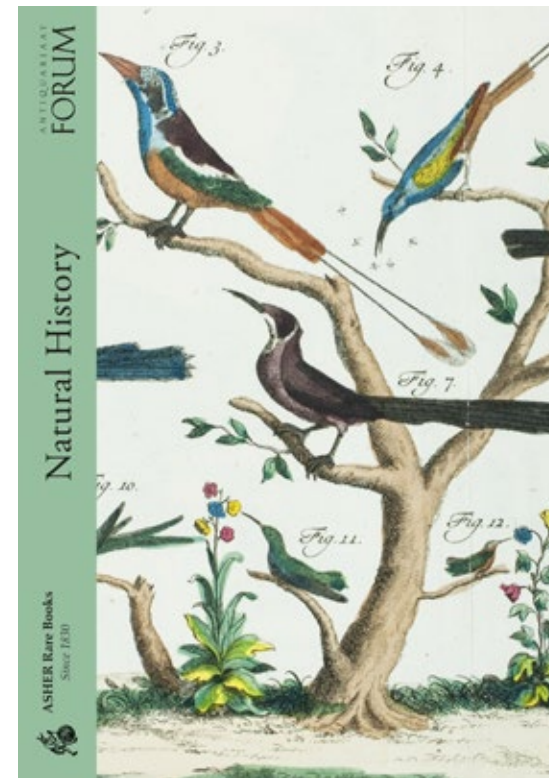
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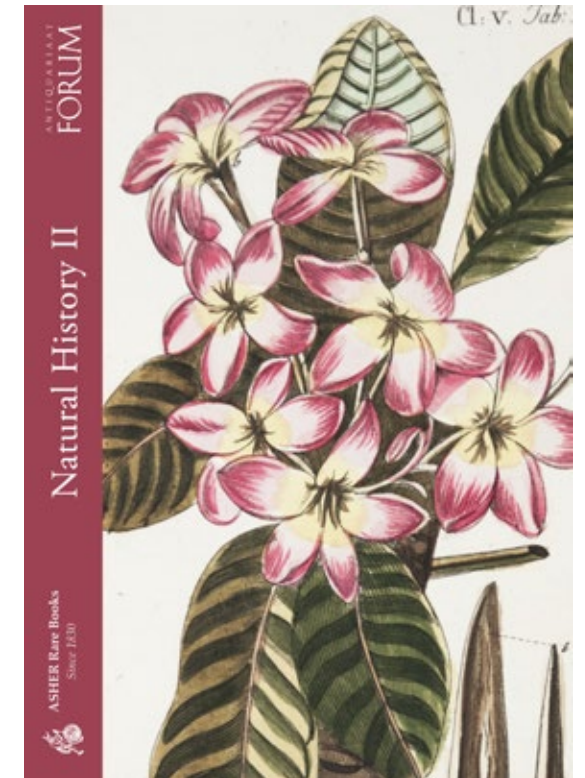
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