

Handsome Polyglot Emblems

Montenay, Georgette de. Stamm buch, darinnen Christlicher tugenden beyspiel/einhundert ausserlesener emblemata. Frankfurt am Main, John Charles Unckel, 1619. £3,250

FIRST EDITION thus. 8vo. pp. 447 (i). Roman letter, with Gothic and Italic. Engraved architectural t-p with female allegorical figures, half-page engraved portrait of the author, 100 half-page engraved emblems, decorated initials and ornaments. T-p slightly dusty, backed, light marginal spotting, the odd mark. A good copy in (C18?) morocco, rebaked, original spine onlaid, double and triple blind tooled to a panel design with floral borders, raised bands, spine blind-tooled and gilt-lettered, inner edges gilt, a.e.g., richly gauffered to a floral design (C17).

A good copy, with handsome gilt and gauffered edges, of the first polyglot edition, printed in Germany, of this famous C16 emblem book by the Calvinist Georgette de Montenay—'the very first realisation in the immense field of religious emblems' (Choné, 'Lorraine', 19) and the first emblem book to use engravings instead of woodcuts. Though married to a Catholic, Georgette (1540-81) was associated with Jeanne d'Albret, the Protestant queen of Navarre. This work was first published in French as 'Emblemes ou devises chrestiennes' in 1567-71; in the dedication to the Queen, the author called them 'the first Christian emblems'. In 1584, it was published in Latin in Zurich and reprinted in Heidelberg in 1602. In the present polyglot edition—the title of which is recorded in several of the languages it features—the 8-line verse accompanying each emblem is presented in German, English (not very good), Dutch, French (from the first edition), Latin (from the 1584 edition), Spanish and Italian. At the end of each section a page is left blank to host the autographs of acquaintances, turning the book into an 'album amicorum' or 'stamm buch', as explained in the title. The superb 100 engraved allegorical emblems were produced by Peter Woerriot and pulled from the original plates. Montenay 'stands at the beginning of the line of Christian and at first specifically Protestant emblem books in France', assuming a Protestant identity through 'outspoken attacks on the papacy' and 'her association of evil with the representatives of Catholicism' (Adams, 'Webs', 9-10).

Free of shipping costs.

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Murer, Christoph. XL. EMBLEMATA miscella nova. Das ist: XL. Vnderschiedliche Ausserlesene Newradierte Kunststuck ... mit allerley darzu dienstlichen aufferbawlichen Reymen erkläret: Durch Johann Heinrich Rordorffen. With 40 numb., nearly full-page emblematic engravings by Christoph Murer. 6 lines rhymed text below the engravings. 6 unnn. pp., 40 leaves. 4to (228 x 170 mm). Contemporary marbled boards. Zurich, Johann Rudolff Wolff, 1622 (for Orell Füssli, 1820). CHF 1.500.-

Christoph Murer (1558-1614) was one of the most important figures among the artists in Zurich. These engravings are well-done compared to the sometimes low or mediocre standards of emblem books. This important series of pictures proves the full fillment of Murer's development, that was influenced by Dutch art. This series of XL Emblemata was first published in 1622. The copper plates remained intact and were in possession of the company Orell Füssli, who made this present new edition in 1820. – Slightly foxed. – Lonchamp 2531; Leemann-van Elck, Die zürcherische Buchillustration, p. 89 & 96; Vignau-Wilber, LX. Emblemata Miscella Nova (1982).

Versandkostenfrei.

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Sfondrati, Celestino. *Innocentia Vindicata*, in qua Gravissimis Argumentis ex S. Thoma Petitis ostenditur, Angelicum doctorem pro immaculato conceptu deiparae sensisse & scripsisse... St. Gallen, Jac. Müller in der Klosterdruckerei, 1695. Gefaltetes, gestochenes Frontispiz von G(abriel) Ehinger, 4 Bll., 119 SS., 47, 1 w. Bll., mit 46 ganzseitigen Emblemkupfern von Ehinger. Kl. Fol., Leder der Zeit mit Rückenvergoldung und Deckelfiletten. Einband beschabt, Vorderdeckel mit zwei Rissen im Leder. Der Rücken am Schwanz mit fachm. Restaurierung, die Vergoldung tls. verblichen. € 1.200,-

Landwehr, GEB 543; Praz2 496. (Gutenberg Jahrbuch 1968, S. 251 ff. mit 3 Abb.: "Das schönste der wenigen in der Schweiz gedruckten Emblembücher..." – Erste Ausgabe des Cosimo III. de Medici gewidmeten Emblemwerkes; der Verfasser war Abt v. St. Gallen. – Frisch u. kaum fleckig. Titel mit handschr. Besitzvermerk des Augsburger Klosters St. Ulrich u. Afra und alter Stempel. Frontispiz mit kl. hinterlegtem Einriss und leichten Randläsuren. Provenienz: Aus der Sammlung Dr. Hans-Joachim Trautner mit dessen Buchzeichen auf dem Vorderspiegel. – Trautner war von 1979 bis 1984 Präsident der Bibliophilen Gesellschaft.

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Vaenius, Otto (Otto van Veen). Amoris divini emblemata. Antwerpen, Plantin-Moretus, 1660. Mit gestoch. Titelvign. und 60 ganzseitigen Textkupfern. 127 SS. 4°, Leder der Zeit (mit kleinen Fehlstellen, Rücken brüchig, bestoßen).

Nachgebunden: ders., Emblemata sive symbola a principibus, viris ecclesiasticis, ac militaribus, aliisque usurpanda. Brüssel, H. Antonius, 1624. Mit gestoch. Titelvign. und 207 Emblemдарstellungen auf 23 ganzseit. Textkupfern. 2 nn., 23 num., 1 nn. Bl. (papierbed. etw. gebräunt).
€ 1.800,-

Landwehr (neu) 838. Praz 526. – Nachdruck der 1615 erschienenen Ausgabe. In unterschiedlichen Fassungen seit 1608 bis in die Mitte des 18. Jahrhunderts verbreitetes, überaus populäres Emblem-buch. Der Zeichner, Maler und Poet Vaenius (1556-1629) ist bekannt als einer der Lehrer Rubens', aber auch durch seine Rolle als wichtiger Wegbereiter der Emblem-atik, insbesondere der Entwicklung der Herz-Symbolik. – Der nachgebundene Titel ist ein weniger bekanntes Emblem-buch Vaenius', in erster und einziger Ausgabe. Es enthält eine Auswahl passender Embleme zu Tugenden von Kirchenmännern, Feldherren und Fürsten. Landwehr (neu) 840. Praz 526. – Erstes Werk leicht gebräunt und tfs. etw. fleckig. Beiband: Ein Textkupfer (Bl. 20) in flauem Abdruck, wenige Wörter und eine Darstellung daher in Tinte von alter Hand nachgezogen.

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Two jewels of 17th century emblematics by Vaenius

Vaenius, Otto. *Amoris divini emblemata.* Engraved title vignette and 60 large emblematic engravings (ca. 128 x 150 mm). Antverpiae, ex off. Plantiniana Balthasaris Moreti, 1660. 4o (232 x 178 mm). 127, [1] p. Bound up with: Vaenius, Otto. *Emblemata sive symbola a principibus, viris ecclesiasticis, ac militaribus, aliisque usurpanda.* / *Divises ou emblemes pour princes, gens d'eglise, gens de guerre, & aultres.* With an engraved title vignette and 23 plates with on each 9 circular devices. Bruxellae, ex officina Huberti Antonii, 1624. 4o (232 x 178 mm). [II], 24 leaves. € 1.950,-

Speckled calf, tooled in gold. Spine with 5 raised bands. Compartment 2 stained black with title, the other compartments a central abstract fleuron, corner tools and surrounded by a double fillet. Endbands of light blue and white silk. Edges speckled blue and red.

Ad 1: Second (and last) edition with these emblems, the first edition appeared in 1615. The beautiful large emblems are printed on the recto sides. On the facing page are texts in Latin, Dutch (by Vaenius), French (by C. Hatronius) and Spanish (by A. de Ledesma). – Ad 2: Only edition of the last emblem book composed by Vaenius. The 207 numbered emblems are accompanied by a motto in Latin. On the verso sides is a type set explanation in Latin and French.

Otto van Veen, latinized Otto Vaenius, (c. 1556-1629) was a painter and humanist. He had a large studio in Antwerp, where also Petrus Paulus Rubens counted amongst his pupils. His role as “pictor doctus” is especially visible in the emblem books he produced, which not only excel through the learned atmosphere, but also through the large format of the very high quality engravings. – Literature: Ad1: *Landwehr, Emblem and Fable Books* printed in the Low Countries 3, no 838 (*Landwehr* is wrong in his supposition that this edition is a reissue); Praz 526. Ad 2: *Landwehr*, vide supra, no. 840; Praz 526. – (1st work some pages with a not disturbing water stain un the upper margin; 2nd work 2 pages lower corner small water stain; else a very beautiful copy, the first work on exceptionally white paper with very strong impressions of the engravings, in a nice contemporary binding).

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