



THE ART OF THE WOODCUT IN EARLY PRINTED BOOKS

II. The Title Page – Borders & Devices 1550 -1787



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
PURVEYORS OF RARE BOOKS
& MANUSCRIPTS
MAGGS BROS. LTD., LONDON

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48 Bedford Square
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42
IL PETRARCHA
CON L'ESPOSITIO:

NE D'ALESSANDRO

VELLUTELLO

in forma Hope
DI NOVO RISTAMPATO

CON PIV COSE VTILI

in uarij luoghi aggiunte.

Prosper Housen

Non poner tua speranza, ma sicuro

In queste uanità che ognun desia



Scorgi il camin, ch' al sommo ben t'invia.

IN VENETIA AL SEGNO
DELLA SPERANZA.

M D L.

92

'AT THE SIGN OF HOPE'

21. PETRARCH (Francesco). Il Petrarcha, con l'espositione d'Alessandro Vellutello; di novo ristampato con piu cose utili in varii luoghi aggiunte. Venice, 'al segno della speranza', 1550.

Large woodcut vignette to title, ornamental initials.

8vo. [viii], 316, [9]ff. (final leaf blank). Seventeenth-century continental brown morocco.

£1,250

The Venetian printer 'al segno della speranza' was active from 1544-88, based first in Santa Maria Formosa and then in San Giuliano; Censimento states that up to the 1570s this was most likely Giovanni della Speranza, perhaps to be identified with Giovanni Francesi. Books from this press are almost always in pocket format and usually bear the woodcut device depicting Hope, as here, surrounded by but turning away from the temptation of material goods; the motto surrounding the woodcut advises the reader not to put their faith in material vanities. Another, later incarnation of this device, using a different block, can be found [here](#).

IOANNIS BAPTISTAE

EGNATII VIRI DOCTISSIMI DE

exemplis Illustrium Virorum Venetæ ciuitatis atque aliarum Gentium.

CVM INDICE RERVM NOTABILIVM.



CVM PRIVILEGIIS
Venetijs, apud Nicolaum Tridentinum. M D LIIII.

FROM THE HEYDAY OF VENETIAN WOODCUT ILLUSTRATION

22. EGNATIUS (Johannes Baptista). De exemplis Illustrium Virorum Venetæ ciuitatis atque aliarum Gentium. Venice, apud Nicolaum Tridentinum, (Gualtiero Scoto), 1554.

Fine printer's device on title-page of Pallas and Mercury, historiated woodcut initials, two sizes. 4to. [4]ff. 309pp. [1 (blank)]f. 19th-century vellum-backed marbled boards.

£550

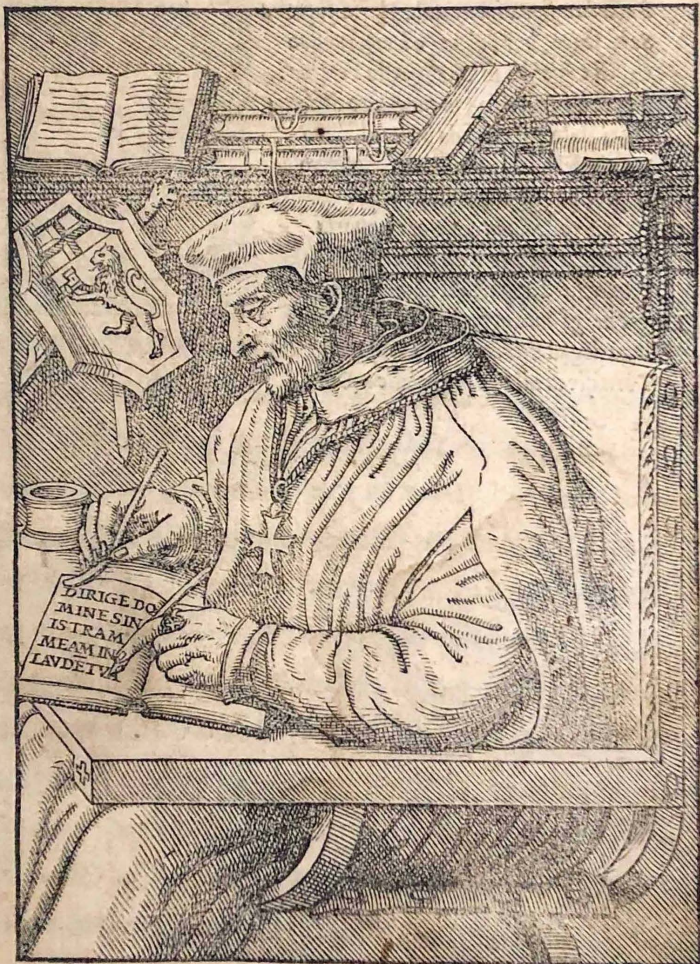
First edition published posthumously to honour the death of Egnatius, Giovanni Battista Cipelli (1478-1553), bishop and philologist.

The elegant device on this title page is that of Gualtiero Scoto, who printed this work for Niccolo Bevilacqua (Nicolaum Tridentinum); this device also appears on Francesco Marcolini's edition of Doni's *La Seconda Libreria* in 1551. It depicts Hermes, the winged messenger, embracing Athena; 'In his right hand, Hermes carries the caduceus, symbol of (among other things) peace, while his left arm is twined about Athena's neck. Athena holds aloft a shield with her right hand and holds two spears and a flowing robe with her left. Each stands with one foot on a die, symbolizing fortune, and the other on a closed book, symbolizing knowledge' (Lee, 75). They are surrounded by an ornate border, with winged angels, cornucopia, two cherubs carrying the armorial crests of –unidentified– families, and the lion of Venice at its base. Here Mercury represents trade, and Athena learning; 'an appropriate allegory of the happy union of science and scholarship and the booktrade' (Hoftijzer, 187). Not in Mortimer.

RICORDI
 O V E R O A M M A E S T R A M E N T I
 DI MONSIGNOR SABA DA CASTIGLIONE
 CAVALIER GIEROSOLIMITANO, NE
 QUALI CON PRVDENTI, E CHRISTIANI
 discorsi si ragiona di tutte le materie
 honorate, che si ricercano a vn
 vero gentil'huomo.

Con la tauola per alphabeto di tutte le cose notabili.

CON PRIVILEGIO.



IN VINEGIA PER PAVLO GHERARDO
 M. D. LV.

DEPICTING A LEFT-HANDED RENAISSANCE MAN

23. DA CASTIGLIONE (Sabba). Ricordi overo ammaestramenti. Venice: Paolo Gherardo, 1555 [1554].

Woodcut on title page depicting Sabba da Castiglione in his study, woodcut initials, some historiated. 4to. [8], 135, [1]ff. Eighteenth-century Italian vellum over pasteboard. £1,750

Third, definitive edition of this conduct manual by courtier, collector, patron of the arts and Knight Hospitaller Sabba da Castiglione (1480-1554), and the only edition with the title-page depiction of the author.

The unsigned woodcut depicts Castiglione in profile, sitting in his study, in a chair with integrated desk, surrounded by books and symbols of his membership in the Hospitallers order, from the Maltese cross hanging around his neck to the square biretta he wears, and the imagery on the shield hanging behind him. It 'captures the essence of the man as an idealized Renaissance hospitaller knight...It provides a focused, uncluttered image of Sabba surrounded by only the most basic accoutrements representing his life's work' (Cavaceppi, 249), and follows a long tradition of this idea of a contemplative space in isolation, popularised by Petrarch's *De Vita Solitaria* (c.1346). It is unusual in its depiction of Castiglione writing left-handed; following in the mode of depictions of medieval scribes and saints, he sits with the pen in his left hand and ink scraper in his right, writing 'Dirige Domine sinistram meam in laudem tua[m]', 'Lord, direct my left hand for your praise'. Castiglione refers to writing 'con la sinistra mano' in his introduction as a reason, along with his old age, for why he had not expanded the number of *ricordi* in the first edition of his work. (See Mortimer, (II), no. 110 for a reference to this portrait).



'SOPHISTICATION AND ANIMATION'

24. ARIOSTO (Lodovico). Orlando Furioso... ornato di varie figure, con cinque canti d'un nuouo libro... con belle allegorie: & nel fine vna breue esposizione de gli oscuri vocabuli. Lyon, B & H Honorat (Stampato in Lione per Iacopo Fabri [Jacques Faure]) 1556.

Title within woodcut border (containing Honorat device at centre), 52 woodcut head- and tail-pieces from 45 blocks, 11-line woodcut initials, large device on title-page to part 2 and on recto of final leaf.

2 parts in one vol. 4to. 508, [4]pp (final leaf blank); [20]ff. 18th-century calf, gilt spine. **£2,000**

This is one of three editions of Ariosto's epic poem printed in Lyon in different formats, with the title page and canto illustrations printed from the woodblocks in Benedetto di Giunta's 1544 Florence edition, in turn close copies of the set designed by Gabriel Giolito de' Ferrari for his of 1542 (Mortimer, (I), 37). Giolito's designs were used in almost 30 editions that issued from his press over the next twenty years (Barker, 'Expectation') – as well as other titles – and were copied by other printers in Venice, Florence and further afield, in Lyons, as here, and Paris; they also provided the basis for a series of frescos in Piedmont (Lee, pp.39-46). 'The illustrations have a sophistication and animation which the earlier ones lacked...there is no sense of crowding, but the compositions are so skilfully arranged that often two or three episodes are included' (Hofer, 31). Where Giolito's suite of woodcuts were from 46 blocks, here there is one duplication, in cantos 41 and 42; it has been speculated that one block was lost (Mortimer, (I), 37) yet, the content of these cantos is so similar that perhaps it was an economic choice on the part of the printer. Another Faure-Honorat quarto edition was printed in 1556, that one without the ornamental sidepieces that accompany each vignette here.

M. VALERII
MARTIALIS

EPIGRAMMATA

*Paucis admodum vel reiectis, vel
immutatis nullo Latinitatis
damno, ab omni rerum
obscœnitate, verbo-
rumque turpitudi-
ne vindicata.*



Roma, in œdibus Societatis IESV

1558

THE SECOND DEVICE OF THE FIRST JESUIT PRESS

25. MARTIALIS (Marcus Valerius). Epigrammata paucis admodum vel reiectis, vel immutatis nullo Latinitatis damno, ab omni rerum obscœnitate, verborumque turpitudine vindicata. Rome, in œdibus Societatis Iesu, 1558.

Woodcut Jesuit 'IHS' device on title-page, initials.

Sm 8vo. 344pp. Expertly bound in recent cartonnage boards.

£5,000

First edition of the first Jesuit edition of a classical author, expurgated for a juvenile audience as the title suggests, "The Epigrams, only a few of which have been rejected or changed without damage to the Latin, stripped of every sort of obscenity and raised above every distasteful form of language."

This is the second woodcut device of the press at the Collegio Romano, set up in 1556 by Ignatius, and the first press operated by the Jesuits. The device would go through several incarnations over the course of the sixteenth century; this one elaborates on the more simplistic first, adding winged angels and the outer border to the central rotunda with the initials 'IHS'.

**Christlicher / kurtzer / vnd
wahrhafftiger Bericht / wie ein güthertziger
Christ / auff die 37. Hauptarticul des wahren Christlichen
Glaubens / so ihme in Bayern vnnnd anderen orten im Teutsch-
land / da das N. Euangelium sehr geliebt / vnd rain ge-
lehrt wirdt / fürgehalten werden / antworten solle.**

Sampt

**Einer kurzen widerlegung / der vermainten vnd vngegründ-
ten Antwort Lucę Osiandri / eines Lutherischen Hospredicanten zu Stück-
gart / so er diß nächst verschinen 71. Jars schriftlich / vnd in den of-
fentlichen Truck auff dise 37. Articul verfertigt / vnd
an tag geben hat.**

**Mit allein allen Catholischen / sonder auch vnd noch vil-
mehr den zweiffelhafftigen / vnnnd in dem wahren Glauben
verfürten / sehr nutzlich zulesen.**

similis factus sum



Pelicans Solitudinis Psal. 101.

**Beschriben / vnd zum thail geprediget durch M. Jacobum
Feuchtiū Pfullendo: ffium / SS. Theol. Baccal. Formatum. Pfaris
herin zu Ingolstat bey vnser lieben Frauen :c.**

Mit Röm. Kay. May. Freyhait.

Getruckt zu Ingolstat / 1572.

**WITH THE SEAL OF THE AUTHOR, RATHER THAN THE DEVICE
OF THE PRINTER**

26. HAILLAUFF (Sebastian). Der Augspurgerischen
Confession... (Munich, Adam Berg), 1573. [Bound with:] **FEUCHT**
(Jakob). Christlicher, kurtzer und wahrhafftiger Bericht, wie ein
güthertziger Christ, auff die 37. Hauptarticul des wahren Christlichen
Glaubens, so ihme in Bayern... Ingolstadt, (A. Weissenhorn), 1572.

*Title in red and black, pelican seal of Feucht on title with legend 'In Me Mors et Vita I F'.
2 works in one vol. 4to. 64 ff; [8], 200, [4]ff. Contemporary blind-panelled pigskin
over bevelled wooden boards, upper cover with central panel stamp of Justice and
on lower cover of Lucretius; wide roll-tool outer border with medallions of the
reformers Erasmus, Melanchthon, Luther and Hus, inner ornamental border, clasps.*

£2,500

A fine copy of these two rare Counter-Reformation works bound together in a handsome blind-tooled binding, from the library of the famous Benedictine Abbey at, Göttweig, Lower Austria.

The second work in the volume is notable for having the woodcut emblematic seal of the author, Jakob Feucht, on the title-page rather than a printer's device. Feucht (1540-80) was head of Ingolstadt University from 1571 and auxiliary bishop of the prince-bishopric of Bamberg. His signet seal shows a pelican feeding its young opposite the crucified Christ with the motto 'In Me Mors et Vita' and Feucht's initials 'I F', and the words from Psalm 101:7, 'Similis factus sum Pelicano solitudinis', and was first used in this year for the present work and also Feucht's *Septem et triginta catholicae assertionis*.

The allegorical significance of the pelican feeding its young from its breast was well established by the Renaissance and featured in emblematic literature; see, for example George Wither's *A Collection of Emblemes* (London: H. Taunton, 1635) (see Edwards, pp.259-60; Cohen, p.175).

R Bentley
P. VIRGILIUS

M A R O,

Et in eum Commentationes, &
Paralipomena GERMANI
VALENTIS GVELLII, PP.

*Eiusdem Virgilij Appendix, cum Josephi Scaligeri
Commentariis & castigationibus.*



A N T V E R P I Æ,
Ex officina Christophori Plantini,
Architypographi Regii.
M. D. L X X V.

AN ICONIC DEVICE

27. VERGILIUS MARO (Publius). P. Virgilius Maro, et in eum commentationes, & paralipomena Germani Valentis Guellii, pp. Eiusdem Virgilij appendix, cum Josephi Scaligeri commentariis & castigationibus. Antwerp: C. Plantin (15 Calendas Iulii), 1575.

56 engraved plates, historiated woodcut initials (Q dated 1563).

Folio. [12], 630, [2], [14]; 98, [4]pp. Later 18th-century English polished calf.

£4,000

A splendid extra illustrated copy. This work bears the iconic device of Christopher Plantin (c.1520-89), colossus of the early modern printing trade. A hand descends from the clouds, holding a pair of compasses and with the motto 'labore et constantia', hard work and constancy. 'In the preface to the first part of his *Biblia Polyglotta* [1568] [Plantin] explains that one leg of the compasses stands for Constantia, the other leg turns around and stands for labour' (Meeus, p.77; see also Davies, no. 246).

'It was Plantin's third mark. The first showed a vine-dresser pruning vine tendrils festooned around an elm, with the motto *Exerce imperia et ramos compesce fluentes*... The second was a vine tendril with the motto *Christus vera vitis* [...] Plantin - and his descendants after him - continued to use this third printer's mark that so admirably reflects his outlook on life, and thus for three centuries the works that left the presses of the Officina Plantiniana bore the emblem of the compasses and the device *Labore et Constantia*' (Voet, p.31). Both device and motto appear on Plantin's tombstone.



INVESTING IN NEW WOODBLOCKS

28. MANSUS (Victorinus). De vanitate mundi, deq; solida hominis foelicitate. Explicatio Ecclesiastes Salomonis. Florence: ex bibliotheca Sermartelliana, 1580 (ex off. Sermartelliana, 1579).

Title within woodcut border, woodcut initials large and small.

4to. [16], 195, [1]p. Contemporary limp vellum.

£2,500

Rare first edition with contemporary provenance.

The device on the title page is that of Florentine printer Bartolomeo Sermartelli, 'one of the most industrious printers in sixteenth-century Florence' (Rhodes, pp.41-8). A tortoise supports a sail on its back, upon which appears a lily device, the symbol both of the city of Florence and the ruling Medici family. The motto 'festina lente' recalls – surely deliberately – the Aldine device; the tortoise 'has been variously recognised as a symbol of wisdom, prudence, vitality, longevity, even immortality' (Scinto, pp.315-7).

The improvement, by the time this work was printed, in the quality of the woodblocks used in Sermartelli's works has been said to have marked a shift in how seriously he took the printing side of his business, rather than the bookselling; before 1563, the few works attributed to his press 'are comparatively inferior to those of his contemporaries. Much of his stock of type and woodcut ornaments was worn and outmoded, acquired from earlier printers' (Scinto, 315). Not in Mortimer.



OCCUPYING THE MIDDLE GROUND

29. [ITALIAN THEATRE] FIRENZUOLA (Agnolo). I lucidi. Florence, Appresso i Giunti, 1552. [Bound with]: **DOLCE (Lodovico).** Il ragazzo. Venice, Francesco detto lo Imperador, 1559. [And]: **PINO DA CAGLI (Bernardino).** Gli ingiusti sdegni. Venice, Domenico Farri, 1563. [And]: **SECCHI (Nicolo).** L'interesse comedia. . . nuovamente posta in luce. Venice, Francesco Ziletti, 1581.

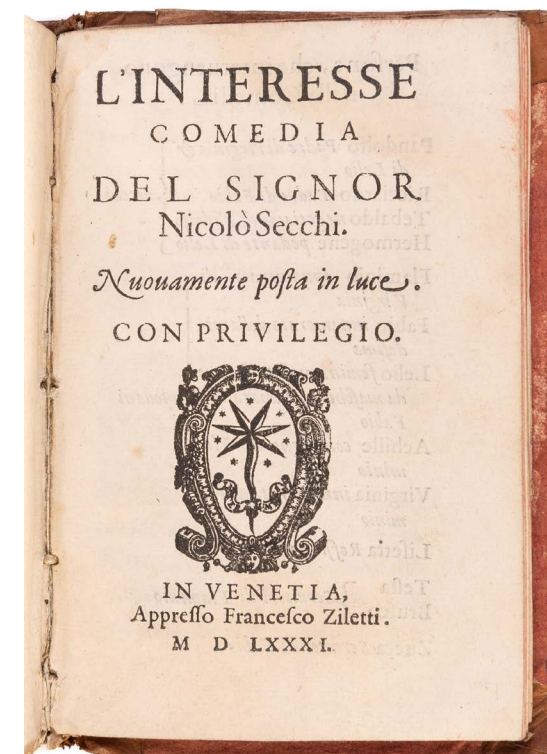
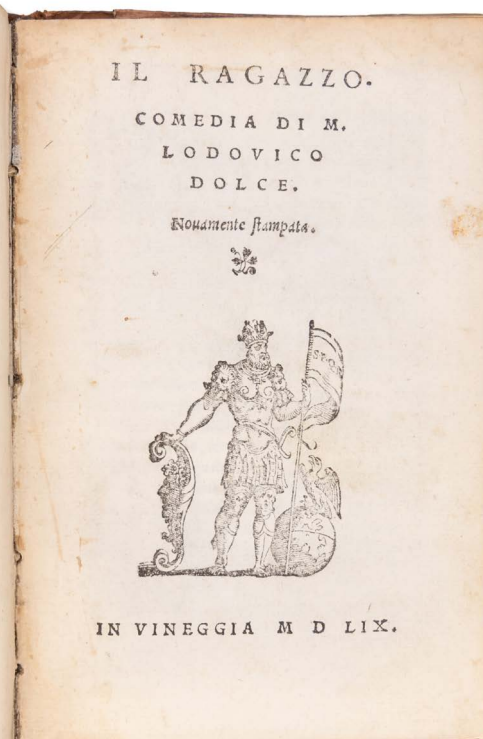
Printer's device on each title-page, and at end of the works by Firenzuola and Pino da Cagli.

4 works in one. Sm. 8vo. 18th century calf-backed pink boards, morocco label.

£1,750

Attractive collection of four notable Italian Renaissance plays, with the devices of four printers; the snake twined around the Florentine fleur-de-lis, with old skin lying discarded, of the Florentine branch of the Giunti (Pettas, device no. 13; see p. 116); the Roman Emperor, SPQR flag in hand, flanked by an eagle, of Francesco Imperatore (CNCE 17355); Domenico Farri's sign of Speranza, or Hope, with hands and face raised towards the sun (CNCE 37922; the figure of Hope adopts a similar pose in the device in [item 21](#)); and Ziletti's comet and stars, with the motto 'inter omnes' (CNCE 40410).

Together these four works typify the vernacular output of mid-level printing houses in Florence and Venice in the second half of the sixteenth century; even the Giunta press in Florence which, after 1530, was in gradual decline, and increasingly dependent on the success of the Venetian branch (see Pettas, p. 111). Recent scholarship has focused little on the middle ground publishers like these occupied, 'between the expensive, high quality volumes produced by the industry's major players and the ephemeral *fogli volanti* that cost very little but disappeared quickly' (Lussey, 23).



Consiliorum siue Responsorum

D. MARCI ANT.
NATTAE, PATRICII ASTEN-
SIS, CLARISS. ET CELEBER-
RIMI IVRISCON.

TOMI QVATVOR.

OPVS OPTIMAS QVASQVE ET QVAM
maximè quotidianas materias complectens: Ideoque tam in
scholis quàm in foro versantibus, cum peritis tum
studiofis Iuris eiusq̃ue praxis apprime
necessarium.

HABENT AVTEM SINGVLI TOMI SVVM TI-
tulum, sua summaria, suos indices locupletissimos
& longè fidelissimos.

Tomus Primus.

Francof. ad Mœnum, impensis Sigism. Feyerab.

M. D. LXXXVIII.

JOST AMMAN - PRACTITIONER OF A DYING ART?

30. NATTA (Marc' Antonio). Consiliorum sive responsorum tomi quatuor. Frankfurt, Sigismund Feyerabend, 1588.

An elaborate, near full-page ornamental woodcut on title-page, large woodcut arms of the dedicatee, six large ornamental woodcut printer's devices (one signed by Jost Amman, the other by the cutter 'MF'), numerous ornamental woodcut initials and head-pieces.

4 parts in one vol. Thick folio. Contemporary German blind-panelled pigskin, vellum ties (sides a little rubbed). **£1,250**

First German edition of the complete works of Natta, with several incarnations of Feyerabend's 'Fame' device, and an elaborate title design, depicting the Judgement of Solomon. The title page and all but two of the devices are unsigned but are in the characteristic style of 'one of Northern Europe's most prolific printmakers and book illustrators' (Long, 1), Jost Amman (1539-91). Amman's name is frequently paired with that of Tobias Stimmer (1539-84, Strasbourg; see [Item 31](#)) as two of the last practitioners of a dying art; the woodcut fell out of favour in Northern Europe in the second half of the sixteenth century, as printers and publishers began to favour engravings and intaglio forms of illustration (Griffith, 20; see also Bartrum, 13).

Amman enjoyed a long association with the printer of the present work, Sigismund Feyerabend (1528-90), collaborating on at least fifty volumes and both designing and – early in his career – cutting his own woodblocks. His contributions ranged from elaborate illustration to more functional, though no less lavish features; 'in addition to the illustrations, he designed other typographic elements in his books including ornamental borders, initial letters, tailpieces and printers marks' (Long, 1). Here Amman's monogram 'IA' can be seen at the foot of the printer's device repeated in the second volume; the device on the third title page is signed 'MF' by the (unknown) woodcutter, presumably a variation – adapted to fit the space – of the 'MF' monogram which appears in several of the woodcuts in Amman's famous *Kunnst und Lehrbuchlein...* (Frankfurt: Sigmund Feyerabend, 1578; see British Museum, item no. 1893,1212.3.1-174).

Affentheurliche / Naupengeheurliche
Geschichtklitterung:

Von Thaten vnd Thaten der vor kurzen / langen vnd je weilen Vollen:

wolbeschrenten Helden vnd Herrn:

Grandgoscier / Gorgellantua vnd des Eyceldürstlichen / Durchdurstleuchtigen Fürsten

Pantagrue von Durstwellen / Königen in Utopien / jeder Welt Nullaten
nenten vnd Rienenreich / Soldan der neuen Kannarien / Säumlappen /
Diopsoder / Durstung vnd Dudsffen Insulin: auch Grobfürsten im Finsters
fall vnd Rebel Rebel Nebelland: Erbvoge auß Ruckenburg vnd Nieders
berren zu Nullbüdingen / Nullenstein vnd Dürgendheim.

Etwan von M. Franz Rabelais Französisch

entworfen: Nun aber vberschröcklich lustig in einen Teutschen
Model vergossen / vnd vngesehrlich obenhin / wie man den Grindigen laust /
in vnser Muttertallen vber oder drunder gesetzt. Auch zu diesen Truck wider
auff den Amboß gebracht / vnd dermassen mit Pantagrueischen Mythologien
oder Geheimnustdeutungen verpesselt / verschmide vnd verhängelt /
das nichts ohn das Eisen Nist dran mangelt.

Durch Huldrich Elloposcleron.

Si laxes, erepit: Si premas, erumpit:
Zu luck entrichs: Ein Truck entziechts.



Im Fischen / gilts Mischen.

Gedruckt zur Grenflug im Ganssereich / 1617.

FROM WELL-USED...

31. FISCHART (Johann) [RABELAIS (François)]. Affentheurliche
Naupengeheurliche Geschichtklitterung... Nun aber ... in eindem Teutschen model
vergossen... Durch Huldrich Elloposcleron. Gedruckt zur Grenflug im Ganssereich
[Strasbourg: Bernhard Jobin], 1617.

Title printed in black with red stencilling, woodcuts throughout text.

8vo. [272 (last leaf blank)]ff. Vellum-backed marbled paper boards.

£850

A later edition of Fischart's famous interpretation of Rabelais' *Gargantua*, first published at Strasbourg in 1575, with a title vignette printed in black with red blocks, and further woodcuts in the text attributed to renowned seventeenth-century woodcut artist and collaborator of printer Bernhard Jobin's, Tobias Stimmer (1539-84). The woodcuts also feature in the 1575 edition, forty years before. At least one of the illustrations, depicting a seated woman with servants, spinning wool is also evident in an earlier, short work from Jobin's press, Antonio de Guevara, *Missive oder Sendbrieffe* (c.1580); in that work the colophon reads 'Durch Bernhard Jobin formschneider', referring to the profession, blockcutter, in which Jobin initially trained.

That portions of the red used on the device on the title page are uniformly out of alignment - the result of a lack of any mechanical means of registration (Primeau, 11; Griffiths, 113) - suggests that they were stencilled on top of the initial woodcut, printed in black. While this vignette of the lobster and serpent is found in editions from the first - 1575 - onwards, it was only with the 1590 edition that the red began to be used. It functions much like an emblematic printer's device, as a play on Fischart's name ('fisch', fish, and 'art', species; the device depicts species of sea creature) with the motto 'im fischen/gilts Mischen', giving a taste of Fischart's lively approach to Rabelais' text, and the experience in store for the reader (see Smith, pp.45-68).

REGOLA DEL PADRE S. BENEDETTO.

Tradotta in lingua Italiana, per quella parte solamente, che spetta alle Monache, che vivono sotto la regola di S. Benedetto dell' Osseruanza.

Con le dichiarazioni circa i dubij, che possono occorrere dell'osservatione d'essa.

Composta per commissione, & authorità di Monsignor Reuerendissimo Vescovo nell' Anno 1547. Et di nouo con somma diligenza corretta, & ristampata ad istanza delle Reuer. Monache dell'ordine di S. Benedetto.



IN MILANO,

Nella Stampa Archiepiscopale. M. DC. XXXX.

...TO WORMHOLED

32. [BENEDICT, Saint.] Regola del padre S. Benedetto. Tradotta in lingua italiana, per quelle parte solamente, che spetta alle monache, che vivono sotto la regola di S. Benedetto dell'osservatione, etc. Milan: nella stampa archiepiscopale, 1640.

Woodcut on title-page of S. Benedict & a nun, the small round holes set against the black habits give the impression that the block was wormed.

8vo. 135, [9]pp., last leaf a blank. Contemporary vellum over pasteboard (some wear at foot of spine). **£750**

The attractive woodcut on the title page depicts St Benedict, holding a volume of his rule open from which a nun reads, kneeling alongside him. The presence of small white spots across the printed woodcut, interrupting printed lines and dense areas of black, suggests that the woodblock from which the image was printed had wormholes, a hazard with blocks that circulated between and were reused by printers, and had a long working life. It was not uncommon to fill in the holes to eke out the working life of a block; they were also a tempting feature to add to give the (false) patina of age and use (see Griffith, 'Zanetti's tricks', p.63).



**LATER EDITION OF THE EARLIEST BOOK ILLUSTRATED BY A WOMAN,
WITH HER ORIGINAL WOODCUTS**

33. AGUSTIN (Antonio). Dialoghi intorno alle medaglie inscrittioni et altre antichita tradotti di lingua Spagnuola in Italiana da Dionigi Ottaviano Sada... Rome, Filippo de' Rossi, 1650.

Fine woodcut architectural title-border, 13 large woodcut illustrations and c. 1200 woodcuts of coins and medals by Geronima Parasole.

Folio. [10]ff. 318pp. [19]ff. Contemporary vellum, ink title on spine.

£1,500

A late printing of this Italian translation of Agustin's important medal book illustrated with c. 1200 woodcuts of coins.

The woodcuts are those found in the 1592 edition, regarded as being the earliest book to have been illustrated by a woman. The artist Geronima Parasole (d. 1622) was the wife of the painter Leonardo Norsini and although she is known to have made woodcuts from the designs of Antonio Tempesta her illustrations for the present work are considered her best. As well as the numerous numismatic cuts there are 14 large woodcuts which include a series of 6 cuts of the Roman triumphal arches. Some of the cuts have one of Parasole's two monograms, "P.M.F." (see foot of title border, left) or "G.A.P.", some with her 'knife' by the side indicating that she cut the block herself, both recorded by Nagler (see: vol. 2, no. 2715 & vol. IV, no. 3141).

GRAMMATICA
E VOCABOLARIO
DELLA
LINGUA KURDA
COMPOSTI

DAL P. MAURIZIO GARZONI

De' Predicatori Ex-Missionario Apostolico



R O M A MDCCLXXXVII.

Nella Stamperia della Sacra Congregazione
di Propaganda Fide

CON LICENZA DE' SUPERIORI.

'GO INTO THE WORLD AND PREACH'

34. GARZONI (Maurizio). Grammatica e vocabolario della lingua Kurda.
Roma, Stamperia della Sacra Congregazione di Propaganda Fide, 1787.

Woodcut vignette to title-page.

8vo. 288pp. Contemporary paste-paper decorated wrappers, recent green cloth spine, uncut and unopened (some staining to wrappers, extremities a little worn), **£2,000**

First edition of the first Kurdish grammar published in Europe. The woodcut vignette on the title page has a motto taken from Mark, 'go into the world and preach the gospel to every creature', fitting for the organisation by whom this was printed, the Sacred Congregation for the Propagation of the Faith; their polyglot printing press was founded in 1626 with the intention of printing works for dissemination across territories during missionary work. This is a slightly more sophisticated variation on a woodcut design used by the Congregation press for over one hundred years previous to its appearance here – in both a medallion and rectangular form – and on similar works for/in Arabic, Armenian, Tibetan, Sanscrit, Ethiopic, and others.

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