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*Second edition of the first printed version of Cinderella, with 6 other stories,
all with new and better woodcut illustrations*

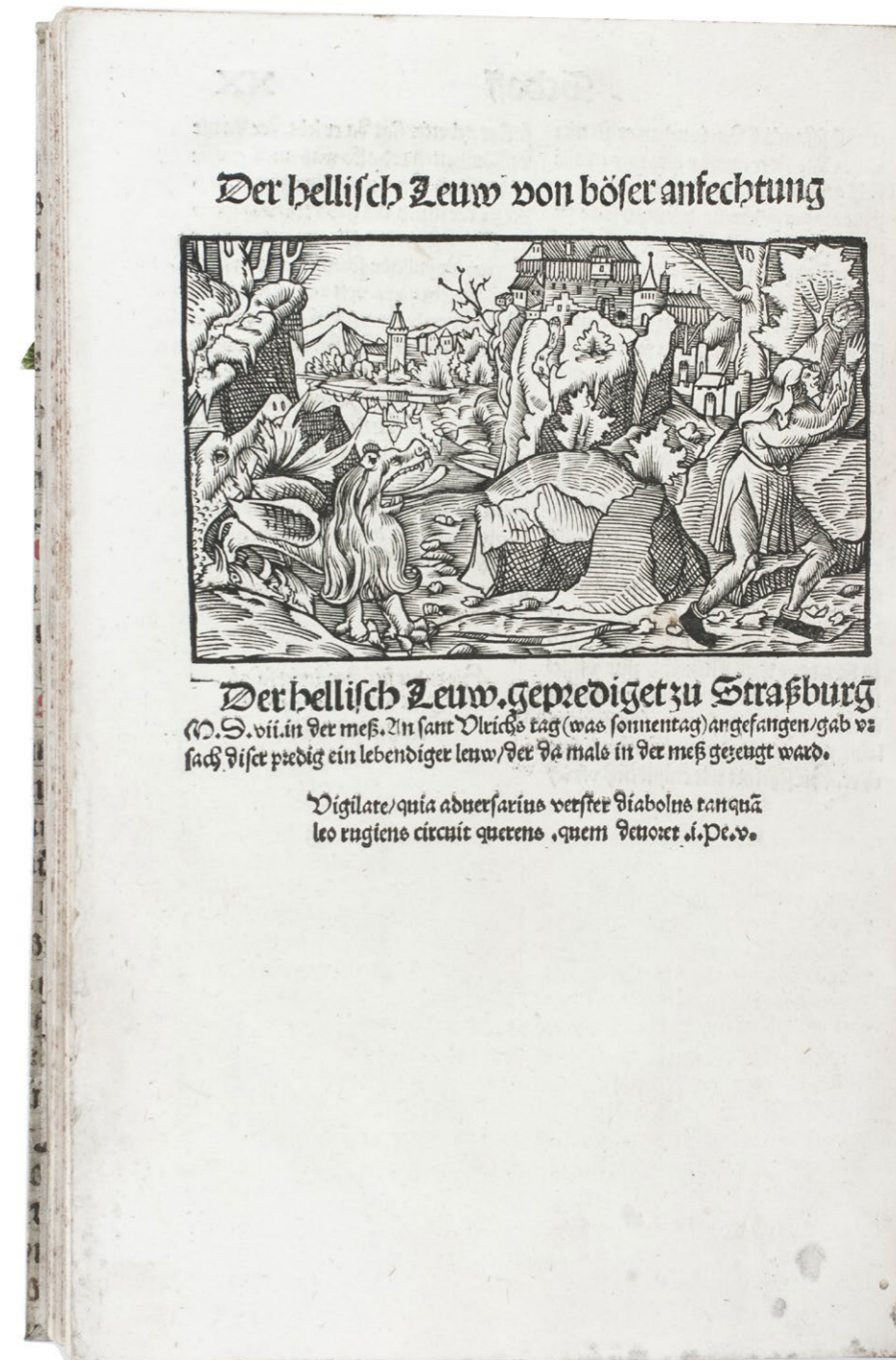
I. GEILER VON KAISERSBERG, Johannes. Das Irrigschafe[:] Das irrig Schafe ... Der helisch Lew ... Kristliche Künigi ... Der Dreieckeckt [running head: “Der dreieckeckt Spiegel”] ... Der Esche[n]grüdel ... Der Klappermul ... Der Trostspeigel ... Geprediget und gegetütstt, ... mitsampt den obbestimten Tratäte[n].

Strassburg, Johann Greiniger, 1514. Small folio (26.5 × 18.5 cm). With 8 large woodcut illustrations (mostly ca. 8.5 × 13 cm, 1 showing 2 images), one to each story plus an extra one for the story of the three-cornered mirror. Further with more than 100 woodcut decorated uncial initials (3 series) including some repeats. With the main text (in 2 columns) set in a bastarda type and the title and headings in 2 larger rotunda types. Recased in 17th-century(?) boards covered with a large fragment of a bifolium from a 15th-century(?) liturgical parchment manuscript in 2 columns of textura with dozens of 1- and 2-line red uncial letters (leaf 88 and its conjugate). The paste-downs have been preserved but the free endleaves are new. € 8500

Second edition of a collection of popular stories presented as sermons, including “Der Eschengrüdel” the first printed version of the fairytale of Cinderella. The woodcuts in the present edition are new, that showing the three-cornered mirror closely copied from the 1510 edition, but the others larger, more skilfully cut and much more detailed than those of the 1510 edition, and the book adds a second block for “the three-cornered mirror”, containing two images from the story of Jesus. The woodcut showing the disconsolate Cinderella cleaning ashes at the kitchen hearth therefore served as the prototype for numerous Cinderella illustrations. Matthias Schürer published the first edition of 1510, also at Strasbourg but in 4° format. Johann Geiler von Kaisersberg (1455–1510), born in Schaffhausen, Switzerland, met great fame as a popular preacher at Strasbourg, where he had close ties to leading humanists. He based his sermons on popular stories taken from oral stock of folktales, fables, and fairytales. For his moral purpose Geiler von Kaisersberg adapted the fairytale of Cinderella by placing her in a convent with two hundred sisters to treat her badly, and sending a Saint rather than a prince to save her. The moral was of course that God loved Cinderella all the more for her humility.

With marginal restorations to the first few and last few leaves, a few water stains and traces of former mildew, mostly in the margins, a few worm holes, mostly confined to the first 2 and last 2 leaves. Binding slightly rubbed and with some work holes in the boards, recased and structurally sound. A very early source for folk tales, all illustrated, including the second edition of the first printed version of Cinderella.

92 ll. *STC German*, p. 335; *USTC* 627176 & 627177; *VD16* G765 & G766; cf. *Ritter, Incunables & Livres XVIe Siècle Bibl. Municipale Strasbourg*, 1078. [More on our website](#)

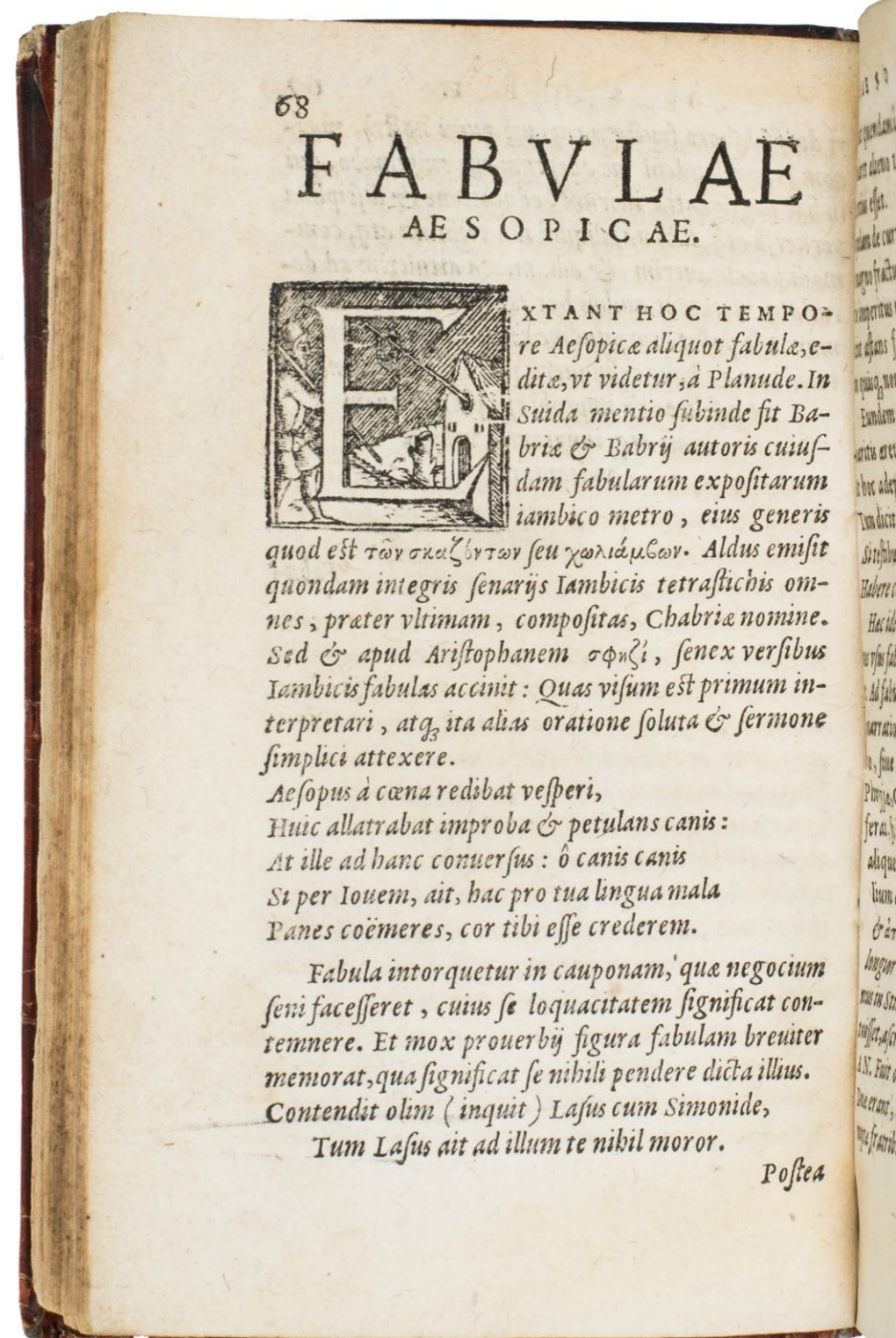


*Greatly expanded edition of Aesop's fables
by the classical scholar Joachim Camerarius*

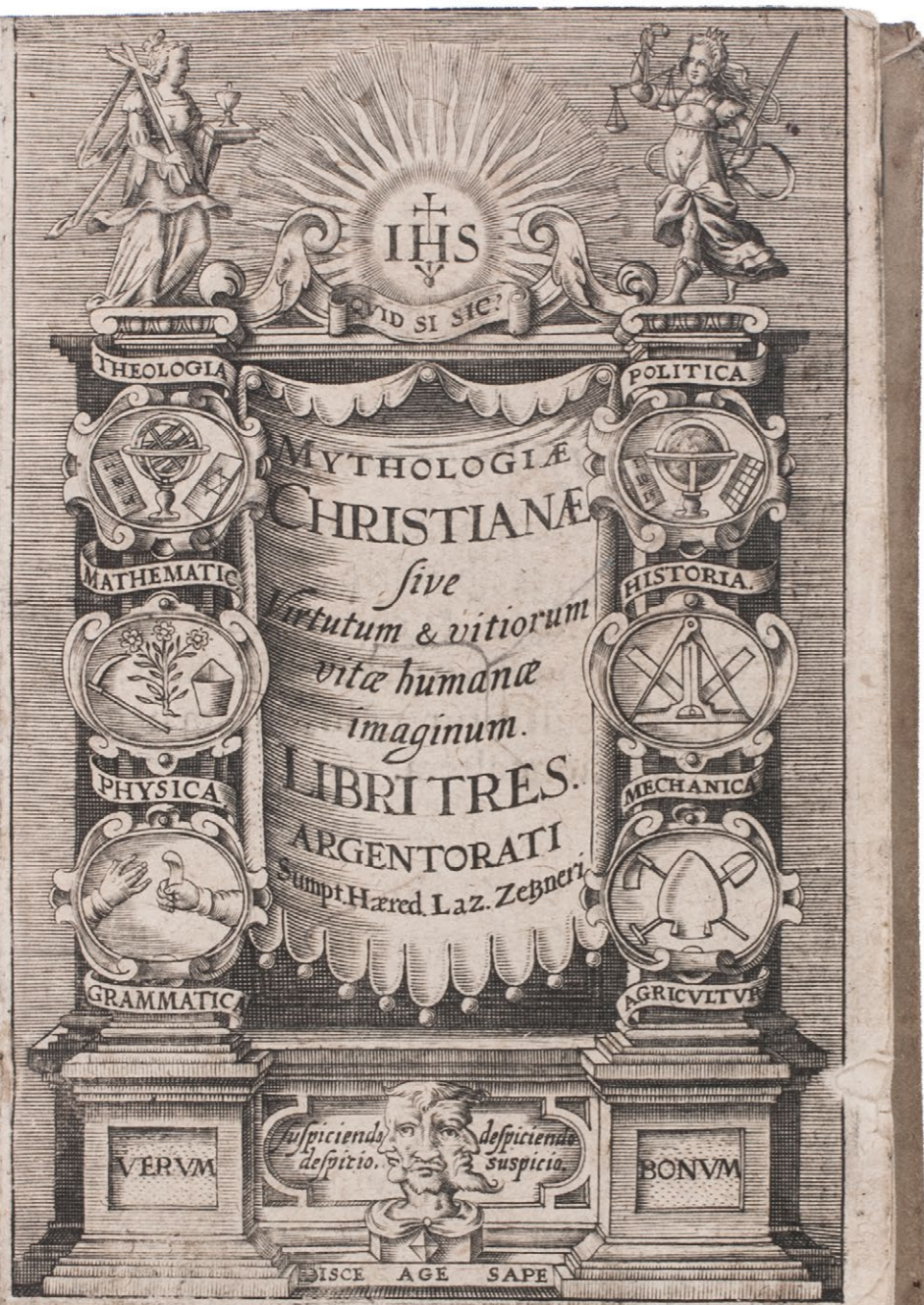
2. AESOP. Fabulae Aesopicae plures quingentis et aliae quaedam narrationes, cum historia vitae fortunaeque Aesopi, compositae studio & diligentia Joachimi Camerarii Pabe[bergensis]. Quibus additae sunt et Livianae & Gellianae ac aliorum quaedam ... Leipzig, (colophon: Ernest Vögelin, 1570). 8°. With Vögelin's woodcut device on title-page (scrollwork cartouche with a crucifixion—with a bird representing the Holy Spirit—on the arc of the covenant, and symbols of the 4 Evangelists in the corners) and 4 woodcut initials (2 series) with pictorial decoration. Blind-tooled red vellum. € 1500

Vögelin's 1570 Aesop edition, a nearly page for page (often line for line) reprint of his own important 1564 edition, including one of the most extensive collections of Aesop fables to that date, following but augmenting Camerarius's 1544 Leipzig edition. It contains more than 500 fables collected by the humanist classical scholar Joachim Camerarius (Bamberg 1500–Leipzig 1574) who played a decisive role in the German Reformation, helped Philip Melanchthon with the composition of the famous Augsburg Confession, and published editions of many classical authors. The preface and printer's note originally copied the 1564 date from the 1564 edition, but in the latter a correction slip changed the date to 1570. One can see in the present copy that the slip was present, but it has fallen off. Many copies lack the last printed leaf, present here, containing only the colophon. Lacking the final blank leaf. Somewhat browned, the title-page thumbed and the corners of the last few leaves gone (not approaching the text), but generally in good condition.

[25], [1 blank], 342, 349–513, [32], [1 blank] pp. USTC 657123; VDI6 A516; cf. Bodemann, 34.1–2 (1565 Plantin Antwerp ed. & 1571 Jean de Tournes Lyon ed.). [More on our website](#)



*Fables for Christians,
by one of the founders of Rosicrucianism*



3. [ANDREAE, Johann Valentin]. Mythologiae Christianae sive virtutum & vitiorum vitae humanae imaginum. Libri tres.

Strasbourg, heirs of Lazarus Zetzner, [1619]. With an engraved title-page.

With: (2) [GESSEL, Timan van]. Synopsis locorum sacrae scripturae patrum, et recentiorum quorundam theologorum, quibus demonstratur, quaenam sint ad salutem creditu necessaria & sufficientia.

Amsterdam, [Joan Blaeu?], 1650. 2 works in 1 volume. 12°. Contemporary vellum. € 7500

Ad 1: First edition of an encyclopaedic work by the German theologian Johann Valentin Andreae (1586–1654), who called it a Christian fable book. It is divided into three “books” which are divided into several “manipuli”. Each “manipulus” combines longer essays with shorter pieces or sentences on various subjects and historical figures, arranged alphabetically. For example, the first manipulus contains brief texts on alchemy, antipathy, the Arabic language, Johann Arndt, astrology, oppression, Tommaso Campanella, cardinals, illiterates, kabbalah, patience, symbols, weeds, etc.

Ad 2: First edition of a theological work by the Dutch Remonstrant Timan van Gessel (Timannus Gesselius, ca. 1591–1664). It contains five chapters, the first dealing with the holy scripture, the second with the “modern” church, the third and fourth with the creed, the fifth with peace.

Ad 1: engraved title-page slightly damaged at the fore-edge margin, slightly browned; ad 2: name of the author added in ink on title-page, small stain at foot of title-page, a few faint, marginal water stains in the last few leaves. Some faint stains on boards. Overall in very good condition.

[24], 352, [7], [1 blank]; [38], 197, [1] pp. Ad 1: *Dünnhaupt I*, p. 265, 16.II; *Gardner, Rosicruciana* 37; *Hall, Alchemy* 9; *VD17*: 12:105642E; ad 2: *NNBW VI*, col. 580; *STCN* (1 copy). [More on our website](#)

*Prose and verse fables,
and some of the earliest European combed marbled paper,
in an armorial binding for William the Silent's son-in-law*

4. **AESOP & BABRIUS.** ΑΙΣΩΠΟΥ ΜΥΘΟΙ Aesopi Phrygis fabulae elegantissimis eiconibus veras animalium species ad vivum adumbrantes. Gabriae Graeci fabellae lxiv [recté lxxiii]. Haec omnia cum Latina interpretatione. Nunc postremùm excusa & accuratè recognita.

Paris, Jean Libert, 1623. 16°. With a woodcut decoration on the title-page. Contemporary French gold-tooled calf, each board with the coat-of-arms of Henri de La Tour (1555–1623), Duc de Bouillon and Prince of Sedan. € 2750

Very rare 24° edition of 150 prose fables by Aesop and 43 verse fables by Babrius (here called Gabrius) in Greek and Latin on facing pages, remotely based on the text of the illustrated humanistic editions published by Jean de Tournes in Lyons. While the existence of Aesop (ca. 620–ca. 584 BCE) as a story teller is attested in many early sources, the canon that appears under his name contains fables passed down orally and rendered in literary form by many authors over the centuries. Babrius wrote verse fables shortly before 200 CE that were later rendered in Greek prose and added to the Aesop canon. Although the title-page indicates that the fables are illustrated, the present edition never contains woodcuts: Libert apparently copied his title from one of the illustrated editions. He does include Maximus Planudes's extensive account of Aesop's life preceding the fables.

Although the earliest European marbled papers appear to have been made in or around southern Germany, they were not combed. Wolfe notes that the French first used marbled paper for bookbindings, and the present paste-downs closely resemble his earliest example of combed marbled paper.

The arms on the binding are quartered, with an inescutcheon. The Counts of Auvergne had born the quartered arms of La Tour and the Counts of Auvergne with the inescutcheon of the Counts of Boulogne since 1389. With the Counts of Boulogne extinct, the arms passed to another branch of the family, descending to Henri de La Tour (1555–1623), who took the title Duc de Bouillon by marriage in 1591 and (later?) inherited the title Vicomte de Turenne from his father. In 1595 he married Elisabeth van Oranje Nassau, daughter of William the Silent (1533–1584). Their second son was the famous Marshal Turenne (1611–1675). Early owner's inscription on title-page in ink. Lacking the last leaf of the index, title-page cut short at the head (not affecting the text) and a small worm hole in the second half, sometime affecting a letter in the first line, but otherwise in good condition. Binding rubbed (not affecting the arms) and backstrip worn, a few small chips and holes and hinges cracked.

[2], 236, [1] pp. *KVK & WorldCat* (2 or 3 copies); cf. *Bodemann*, 29.2 (similar 1570 *De Tournes* ed.). [More on our website](#)



*Arabic fables by “the greatest figure in the whole corpus of pre-Islamic myth and legend”,
second edition, incorporating Erpenius’s manuscript revisions to his first edition*



5. **LUQMAN al-Hakim (notes by Thomas ERPENIUS)**. Fabulae et selecta quaedam Arabum adagia. Cum interpretatione latina & notis Thomae Erpenii. Leiden, Joannes Maire (colophon: “excudebat” Willem Christiaens van der Boxe, “typis” Johannes Janssonius), 1636. 4°. With Maire’s woodcut device on the title-page and Van der Boxe’s woodcut device above the colophon. Early 19th-century boards covered with blue brocade paper. € 6500

Second edition, in the original Arabic with a Latin translation and notes by Thomas Erpenius (1584–1624), of the classic fables by Luqman (Lokman). Luqman “the greatest figure in the whole corpus of pre-Islamic myth and legend” (*Cambridge history of Arabic literature*, p. 378) is to Arabic what Aesop is to Greek, a real but much mythologized figure, said to have gathered his wisdom from observation of (and by some accounts conversation with) animals. Surat 31 of the Quran is named after him. Luqman’s animal fables became an important part of pre-Islamic Arabic culture, were incorporated into early Islamic culture and remain popular today in both Western and Islamic culture. The fables are first given in Arabic, followed by a translation in Latin and Erpenius’s notes.

Erpenius, appointed professor of Arabic at Leiden University in 1613, set up a printing office for Arabic and other “oriental” languages and had Arabic type cut under his supervision by Arent Corsz. Hogenacker. He printed the first edition of Luqman’s fables as his first trial publication, still without vowel points for the Arabic type. He annotated his own copy of the first edition extensively, and these revisions were incorporated into the present second edition, printed with vowel points. The present edition uses a new Arabic type, also by Hogenacker. The larger Arabic type (a single line on the title-page) was also new and this is almost its only use in the Netherlands.

Some manuscript notes on the title-page and later owner’s pencil notes in Arabic in margins and on final flyleaf. Lower outer corner torn off title-page, some marginal thumbing and waterstains and a few small wormholes. Otherwise in good condition. Definitive edition of Erpenius’s seminal Luqman text, bringing the greatest Arabic fables to the Western World.

60, [2] pp. J.A. Lane, “Arent Corsz Hogenacker”, in: *Quaerendo XXV* (1995), pp. 83–III, 163191, at p. 174; Smitskamp, *Philologia orientalis* 70; STCN (3 or 4 copies); for Luqman: A.F.L. Beeston et al., eds., *Cambridge history of Arabic literature to the end of the Umayyad period* (1983), pp. 378–381. [More on our website](#)

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

6. AESOP. (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, some collected from other sources. The fables are illustrated with numerous small anonymous woodcuts that appeared for the first time in 1569 in the fables collected by Cesare Pavese and became very popular through Landi's translations of Aesop, beginning in 1580. They have been attributed to Johann Krieger, a German working in Italy, where he was known as Giovanni Chrieger. 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 in the last few pages, some water stains throughout, and some restorations with now discoloured tape. With the binding slightly stained, partly detached from the bookblock, and with 2 holes in the back board.

413, [19], [5 blank] pp. *WorldCat* (2 copies); cf. *Fabula docet* 14. [More on our website](#)

312 FAVOLE
poteua fare;& l'huomo forridendo dif-
fe; Et però voglio che tu muoia, per che
non si deue far dispiacere ad alcuno sen-
za cagione.

Sentenza della fauola.

La fauola significa, che à gli huomini
cattiuu ò poco, ò assai che peccano, non
si vuole hauere compassione alcuna.

Di vn Marito, & vna Moglie. 232



V N'huomo alquanto attèpato haue-
ua vna moglie assai giouane, la qua-
le per far parere il marito giouane, ogni
di gli strappaua i capelli canuti, & si co-
me alla giornata se gli andauano facen-
do bianchi, cosi li strappaua. Tanti al-
lungo andare glie ne strappò, chelo fece
restar del tutto caluo, & ogn'vno se ne
rideua.

Sen-

ARABICÆ LINGVÆ
TYROCINIUM.
ID EST
THOMÆ ERPENII
GRAMMATICÆ
ARABICÆ;

Cum varia Praxios materia, cujus elenchum versa dabit pagella.



LVGDVNI BATAVORVM,
Typis & impensis IOANNIS-MAIRE. 1656.

*Best edition of a classic Arabic grammar,
with fables, proverbs and quotations*

7. **ERPENIUS, Thomas.** Grammatica Arabica; cum varia praxios materia, cujus elenchum versa dabit pagella.

Leiden, Johannes Maire, 1656. 2 parts in 1 volume. 4°. Mid 19th-century half tan calf, gold- and blind-tooled spine. € 3500

Third edition, expanded and edited by Jacobus Golius, of Erpenius's classic Arabic grammar. The present edition is augmented with an Arabic chrestomathy that Fabricius had published in 1638.

Erpenius (1584–1624) revolutionized Arabic scholarship in Europe and made the Netherlands the most important European centre of Arabic studies before he died of the plague in 1624. His grammar remained the standard work in the field for two centuries.

With the owner's inscription on a free endleaf, and a meticulously lettered note on p. 42 of the Lockman fables. Some small defects, but otherwise in very good condition, with only a small marginal tear repaired and an occasional minor and mostly marginal spot or stain. Binding with a restoration at the head and foot of the spine but otherwise good, with slight wear at the hinges and extremities. The best edition of a classic Arabic grammar.

[12], 172, "282" [= 284] pp. *Schnurrer 81 & 220; Smitskamp, Philologia orientalis 72; STCN (7 copies)*. [More on our website](#)

Very rare Rouen Aesop edition, with 119 engravings, 4 signed by Marie Briot

8. AESOP. Les fables d'Esop Phrygien. Traduction nouvelle. Illustrée de discours moraux, philosophiques & politiques, par J. Baudoin. Avec les figures en taille douce.

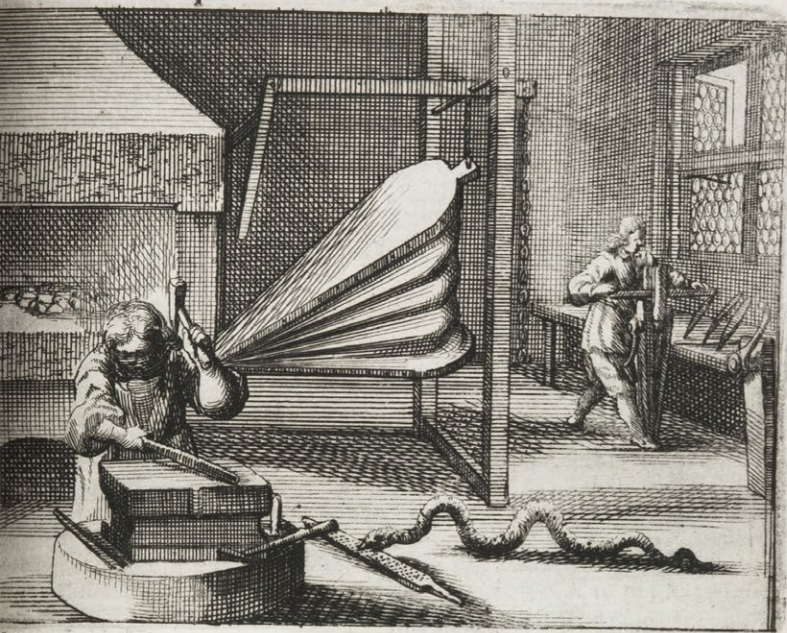
Rouen, Jean and David Berthelin, 1659. 8°. With an engraved frontispiece, a full-page engraved portrait of Aesop with animals, and 117 (of 118) full-page numbered engravings for the 118 numbered fables, some signed by Marie Briot, all engravings on integral leaves. Sheepskin parchment (ca. 1700?), gold-tooled title on the smooth spine. € 950

First issue of the very rare Rouen edition of Aesop's fables, translated into French by Jean Baudoin (1590–1650), who added extended moral commentaries and lessons. Baudoin, an early member of the Académie Française, also translated Torquato Tasso and other famous authors. In 1630 he contracted with the engraver and etcher Isaac Briot (1585–1670) to produce the copper plates for his first Aesop edition (Paris 1631). Arbour notes that some plates are signed by Isaac's daughter Marie Briot (ca. 1610?–post 1659?). While the frontispiece and portrait were new in 1631, at least many of the other engravings follow Marcus Gheeraerts's 1567 series but in mirror image.

The present edition appeared in the same year as the third Paris edition and the engravings are mirror images of those in the Paris editions, returning the fable illustrations to the original orientation of the 1567 Gheeraert series. Four are signed "M Br", or "Marie Briot", but the portrait of Aesop and the frontispiece are unsigned. The present edition was reissued in 1660. We have located only one other copy of the present issue (apparently also incomplete) and only three of the 1660 issue (at least one incomplete). The pagination is always irregular.



[20], 132, [8], 79, 90–109, 100–638 pp. (lacking 355–356). *KVK & WorldCat* (1 copy, apparently incomplete); *Sudoc 177563761* (same copy); cf. *Roméo Arbour, Un éditeur ... Toussaint du Bray 302* (1631 ed.) & pp. 122 (Marie Briot), 364–365 (1630 contract with Isaac Briot); *Bodemann 67.2* (1659 Paris ed.); *Fabula docet 17* (1659 Paris ed.). [More on our website](#)



Mordaciorem qui improbo dente adpetit,
Hoc argumento se describi sentiat.

Serpens ad fabrum] Æsopus, & Camerarius eandem fere fabulam de Mustela conscripserunt. Rigalt.

Mordaciorem] Qui magis mordet, id est, obtrepat, pungit, dolore afficit, Terent. Eunuch. Invidere omnes, mordere clanculum; ego non flocci pendere. Cic. Attic. Lib. 13. Valde me momorderunt stola tua. Inde enim mordax dicitur, asinus, detractor, & lividus, qui lingua, vel amo nomen & existimationem alterius infestat. Ovid. Lib. 2. Trist. lib. 1.

Non ego mordaci distraxi carmine quenquam.

Elegantur Horatius Mordacem cynicidixit, Lib. 1. Epist. 17.

Mordacem cynicum sic eludebat. — & Serm. Lib. 1. Sat. 4.

Lividus & mordax videor tibi. — Et dicto Lib. 1. Epist. 16.

Mordeat opprobriis falsis. — Plane tamen in hanc Phædri Nostri sententiam Carm. Lib. 4. Ode 3.

Et jam dente minus mordeor invido. Juvenal. Sat. 9. Vers. 10.

— conviva joco mordente facietus, Et salibus vehemens. —

L. Dente] Apparet etiam ex præcedente vocabulo, mordaciorem, hic eleganter usurpari; dente adpetere: nam nihil aliud quam dicacitatem, jocorum sales, & acrimoniam intelligit. Sic Horat. Epod. Ode 5.

Hic irrefectum seva dente livido Canidia rodens pollicem,

R. 2. Quid

The first illustrated Phædrus fables published in The Netherlands

9. PHAEDRUS. Fabularum Aesopiarum libri quinque; notis perpetuis illustrati, & cum integris aliorum observationibus, in lucem editi à Johanne Laurentio.

Amsterdam, Johannes Janssonius van Waesberge and the widow of Elizaëus Weyerstraten, 1667. 8°. With engraved allegorical frontispiece by Christian Hagen, and 103 finely engraved half-page illustrations in text. Early 19th-century(?) gold-tooled tan calf. € 1850

First illustrated Phædrus edition in the Netherlands, in the original Latin, richly and beautifully illustrated with 103 engravings. It is also the first edition edited by Laurentius. It contains the text of 92 Phædrus fables with extensive annotations (the first edition of 1596 had only 64 fables). The fables are followed by an “index vocabularum” and an “index rerum & verborum”. The preliminaries include several laudatory poems and a letter by Conrad von Rittershausen, who was the first to provide the Phædrus fables with scholarly commentary, especially those of use for lawyers, published at Leiden in 1598. In the 17th century, especially in the Netherlands, these learned editions were very popular, offering an increasingly growing apparatus of word explanations, variants of texts, corrections of texts and personal comments.

With the 1890(?) bookplate of Dr. Felix Durosier on pastedown. With the frontispiece very slightly shaved at the fore-edge, but otherwise in very good condition. Binding with some slight wear and a small crack in the front joint.

[64], 462, [2 blank], [204] pp. Bodeman, *Das illustrierte Fabelbuch*, 75.1; *Fabula Docet* 68; Landwehr, *Emblem books Low Countries FI43*; for Hagen: Thieme-Becker XV, p. 461; Wurzbach II, p. 632; not in *Checklist Aesopic fables Pierpont Morgan Library*; Hobbs, *Fables*; *The fox and the grapes*. [More on our website](#)

*Daniel Heinsius's famous Aesop schoolbook,
illustrated by Christoffel van Sichem*

10. **AESOP.** Fabulae Graecè & Latinè, nunc denuo selectae: eae item, quas Avienus carmine expressit. Accedit Ranarum & murium pugna, Homero olim ascripta: cum elegantissimis in utroque libello figuris, & utriusque interpretatione, plurimis in locis emendatâ. Ex decreto DD. Hollandiae ordinum, in usum scholarum.

Utrecht, Jurriaen van Poolsum, 1685. Small 8°. With small woodcut of a fox sitting under a tree on the title-page, a woodcut depicting Aesop with animals dancing around him, and children wearing crowns looking in at the door (illustrating the account Aesop's life), and 48 further woodcuts in the text, 40 illustrating Aesop's fables, and 6 illustrating the "Battle of the frogs and the mice", all by Christoffel van Sichem. Contemporary vellum. € 1250

Very popular Latin school book, edited by Daniel Heinsius (1580–1655), famous Dutch humanist and teacher, first published by order of the Dutch States in 1626, and beautifully illustrated with woodcuts by Christoph van Sichem II (ca. 1582–1658), a pupil of Jacques de Gheyn and a very popular book illustrator in the first half of the 17th century. The school book contains a short introduction on the life and work of Aesop with a charming woodcut portrait, and 40 fables by Aesop, each illustrated by an attractive woodcut, the text was printed parallel in two columns, in Greek and Latin, with the moral of the fable at the end. This is followed by the same number of fables in verse by Avianus, in Latin only, and the book closes the fable of the "War between the Mice and the Frogs", once ascribed to Homer. Here the text in Greek and Latin is printed parallel on facing pages, and lively illustrated with 6 more woodcuts. The book starts and ends with a poem in Greek by Heinsius, the first on the educational value of Aesop's fables and on the last on the "Batrachomyomachiam", or the "Battle of the Mice and the Frogs".

Good copy; a few woodcuts partly coloured by a child's hand.

134, [2] pp. Bodemann 65.4; Cat. De Koning 254; Landwehr, Emblem & fable books, F023 (4 copies); Van Seters, in: *Het Boek XXXIII* (1958–1959), pp. 84–105, at p. 97 (2 of the same 4 copies); STCN (4 copies, incl. 2 of the same 4); cf. *Fabula Docet* 16 (1649 Arnhem ed.); Hollstein XXVII, Sichem II, 31 (1626 & 1632 eds.); Cat. Van Rijn 918 (1626 Utrecht ed., incompl.); Anne Stevenson Hobbs, *Fables*, pp. 52–53 (1653 Amsterdam ed.). [More on our website](#)



De Gierigheid, bedriegt de Wijsheid.



Cum majore certare furiosum.

34. Eene Kat, Draak, ende de Vyl.

E Ene Kat, door honger of door lekkernie, spijsse soukende, quam in seekeren *Smids-winkel*, ende vond aldaar eene *Vyl*, die, op dat sy niet roesten soude, door den *Smeede*, met lekkere *Olie* besmeerd was, welke de *Kat* aanstonds begon te likken, ende ook seer soet bevond, sulks sy gedurende, ende ook naa het aflikken der *Olie*, in het likken voortgaande, haare *Tong* op de scharpe *Vyle* doorlikte, ende in plaats van *Olie*, haar eigen bloed ende tong, welke sy eeven soet als de *Olie* geweest was, bevond, allangs door

Educational fables with political undertones

II. [COURT, PIETER de la]. Sinryke fabulen, verklaart en toegepast tot alderley zeede-lessen, dienstig om waargenoomen te werden in het menschelijke en burgerlijke leeven.

Amsterdam, Hieronymus Sweerts, 1685. 4°. With a richly engraved allegorical frontispiece and 100 engraved illustrations in the text by J. Gole. Contemporary vellum. € 1500

Beautifully illustrated first and only edition of an emblematic fable book for the education of youth by Pieter de la Court (1618–1685), a Leiden cloth merchant and author of the famous political treatise *Interest van Holland*, in which he defended the politics of Johan de Witt against the Stadtholder. A verse adaptation by Jan van Hoogstraten appeared under his own name in 1731, illustrated with the same engraved plates.

Front hinge split at the head, otherwise a very good copy.

[20], 727 pp. [More on our website](#)



Ranæ duæ vicinæ.

Ranæ duæ inter se propinquis sedibus
 Ætatem agebant, altera in via obtinens
 Parvam lacunam, devium stagnum altera.
 Sed in æstuosa solis impotentia,
 Tum cum arva radiis, orbite fervent rotis,
 Admonuit hæc vicinam, ut illum deserens
 Periculosum planè, & infestum locum,
 Domicilium transferret in stagnum suum.
 Illa asserens, sese unica dulcedine
 Ejus teneri, ubi egerat vitam, loci,

Mi-

*Faerno's 100 verse fables from Aesop and others:
 rare first Amsterdam edition with 99 woodcuts*

12. [AESOP]. FAERNO, Gabriel. Centum fabulae ex antiquis scriptoribus delectae, & à Gabriele Faerno Cremonensii carminibus explicatae, hac editione variorum sapientum sententiis adornatae.

Amsterdam, Hendrik Wetstein, 1690. With 99 (of 100) charming woodcuts (5.5 × 5.5 mm.), 53 signed "A" (Arnold Nicolai), and 2 signed "G" (Gerard Janssen van Kampen). Contemporary vellum. € 950

Rare first Amsterdam edition, based on François Foppens's 1682 Brussels edition, of a famous choice collection of fables rendered in elegant Latin verse by the Italian scholar and Latin poet Gabriel Faerno (ca. 1510–1561), best known for this collection of fables, first published posthumously at Rome in 1563. Documentary evidence indicates that Pirro Ligorio drew the anonymous illustrations for the etchings of the first edition. Plantin published an Antwerp edition in 1566, apparently using the same woodblocks as his 1573 and 1585 editions. Pieter van der Borch redrew Ligorio's illustrations as models for Plantin's woodcutters: Arnold Nicolai and Gerard van Kampen, who signed their blocks "A" and "G" respectively. The woodcuts in the present Amsterdam edition are so close to Plantin's, copying every line and even the block cutters' initials in the same style, that they are difficult to distinguish with the naked eye. While often described as Aesop's fables, Faerno used other sources as well, so mixed in with Aesop's animal fables he includes stories of people and Greek gods, including some from Brabrius and others.

With the owner's inscription of Petrus Mounier, 1788, on the first flyleaf. Binding a bit soiled, half loose. Lacking pp. 193–194 and the final blank leaf. Pages marginally browned throughout.

[16], 200, [6] pp. (pp. 193–194 and last blank missing). *Landwehr, Emblem & fable books F101* (2 copies); *STCN* (same 2 copies); cf. *Bodemann* 38.3 (1682 Foppens ed.); *Fabula docet* 36 (1585 Plantin ed.); for the text and the 1563 illustrations: Erna Mandowsky, "Pirro Ligorio's illustrations to Aesop's fables", in: *Journal of the Warburg and Courtauld Institutes*, 24, (1961), pp. 327–331. [More on our website](#)

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

13. 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.

XLII, [4], 358, [2] pp. *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*. [More on our website](#)



*La Fable exerce ici son humble autorité
Elle ose, même aux Rois, montrer la Vérité.*

*188 fables, 117 with beautiful illustrations
engraved by Georg Paul Busch in Berlin*

14. AESOP, and Francesco FILELFO. (Jean Baptiste MORVAN DE BELLEGARDE, trans.). Les fables d'Esop Phrygien, avec celles de Philelpe. Traduction nouvelle, enrichie de discours moraux & historiques, & de quatrains à la fin de chaque discours. On a joint à cette nouvelle traduction les fables diverses de gabrias, d'aviénus, & les contes d'Esop.

Amsterdam, Johann Peter Schmidt [possibly printed in Leipzig], 1736. 8°. With an engraved frontispiece showing Aesop, engraved plate illustrating Aesop's life in 6 small scenes, and 59 numbered engraved plates with 117 half-page illustrations probably engraved by Georg Paul Busch in Berlin. Contemporary calf, red sprinkled edges. € 2500

Rare and beautifully illustrated edition of 117 Aesop's fables in French, each with an extensive discussion of the moral followed by a four-line verse, by Jean Baptiste Morvan de Bellegarde. He adds French prose translations of further fables without illustrations: 18 numbered fables by the Renaissance Italian humanist poet and scholar Francesco Filelfo or Philelphus (1398–1481); 37 fables based on Aesop by Gabrias and Avienus; two longer fables: the "Battle of the cats and the rats", and the "Battle of the rats and the frogs"; five Aesop "tales" taken from Plato's dialogue *Protagoras*; six numbered "poetical fables", with Olympian Gods as protagonists; and finally three more "tales", the first from Herodotus and the last from Gerbellius.

Pieter Mortier in Amsterdam first published the present collection of fables in 1708. The engravings in the present edition are copies of those in the 1708 edition. The engravings are beautifully executed by Georg Paul Busch (active 1713, d. 1756), a Berlin copper-plate engraver. The animals and intentions of Aesop's fables are drawn with a firm and certain hand in clear and rather "sec" scenes and movements, with the strong contrasts in black and white working as a kind of "colour" for the plates. The book is set primarily in types cut by Nicolaus Kis in Amsterdam, but they were probably cast in Leipzig and the book may have been printed there.

Very slightly browned, with an occasional (mostly marginal) stain and a marginal worm hole in a few leaves, but still in very good condition. The backstrip is damaged and the boards slightly rubbed.

477, [9], [2 blank] pp. *STCN* (1 copy); cf. *Bodemann* 97.1 & 2 (1708 & 1709 Amsterdam eds.); *Fabula Docet* 124 & ill. on p. 193 (incomplete 1734 Utrecht ed.); *Landwehr, Emblem & fable books* F062 (1708 Amsterdam ed.); not in *Anne Stevenson Hobbs, Fables: The fox and the grapes: checklist Aesopic fables Pierpont Morgan Library*. [More on our website](#)



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

15. 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.

[24], 384, [8]; [40], 395, [7]; [24], 432, [8] pp. *Landwehr, Emblem books Low Countries F115* (1 copy); *STCV* (1 copy of vol. 2 only); *WorldCat* (2 copies); cf. *Hodnett, Marcus Gheeraerts*, p. 41. [More on our website](#)



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

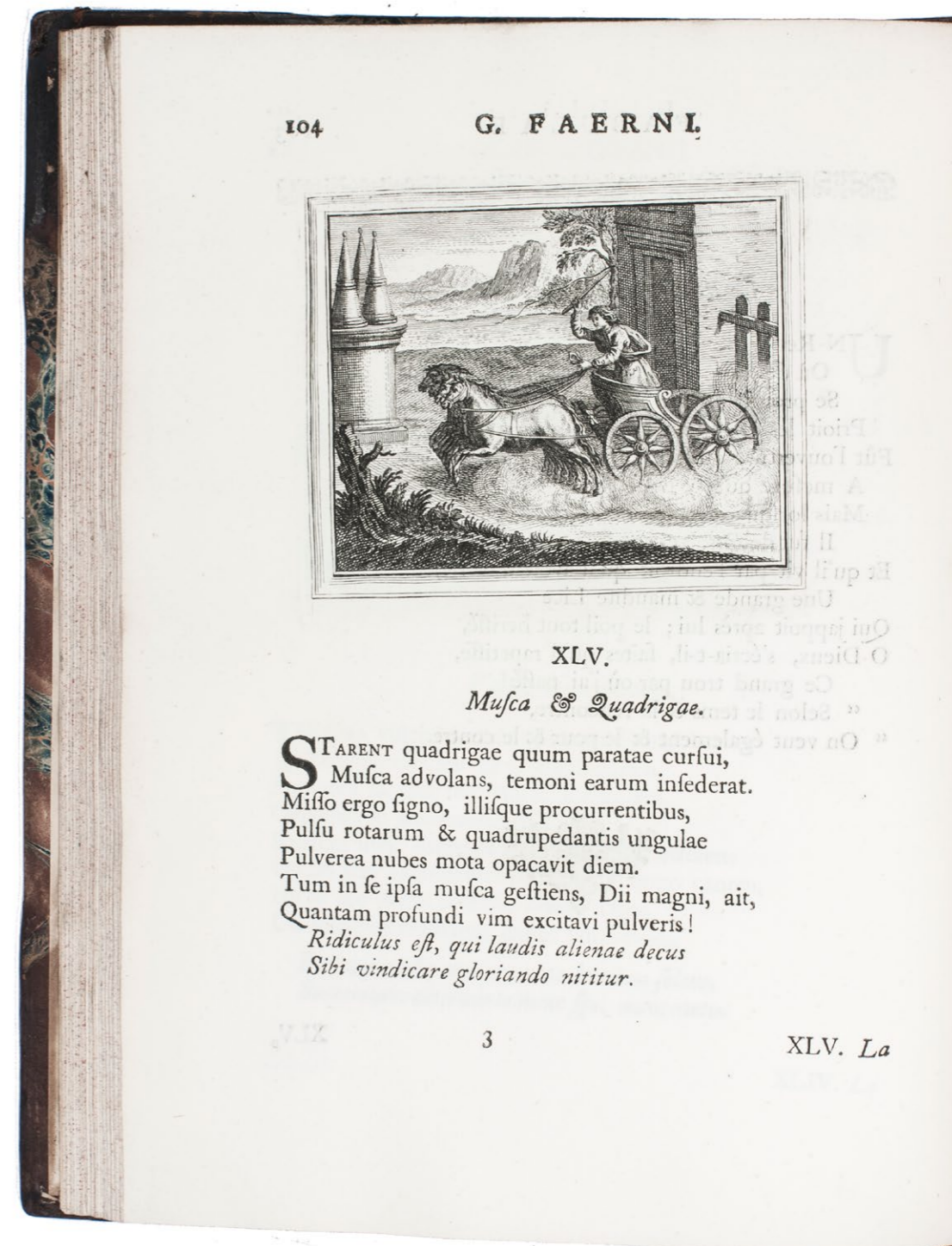
Important and luxurious edition of Faerno's 100 fables, with frontispiece and 99 illustrations

16. 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. Palairt, 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.

Engraved frontispiece + [1], [1 blank], 11, [20], 238, [2], 45, [1 blank] pp. ESTC N26724; cf. Cicognara 1124; Cohen & De Ricci 371; Pierpont-Morgan, *Early children's books* 11; not in *Fabula Docet*. [More on our website](#)





Cela signifie que pour être Gentil-homme, on n'est pas toujours vertueux ni courageux; & que parmi les Roturiers, il s'en trouve qui ont le cœur si bien placé, qu'ils ne sont pas capables de commettre une lâcheté.

1. Un homme de bien produit quelquefois des enfans vicieux.
2. Les bonnes instructions corrigent ordinairement les inclinations vicieuses, & corrompues.
3. L'enfance laisse toujours des marques qui font juger quelle sera la vieillesse.
4. La vertu d'un Pere lui fait méconnoître ses enfans s'ils sont plongez dans le vice.

F.A.

*Fables for the education of princes,
dedicated to the Prince of Asturias,
the ill-fated future King Louis I of Spain*

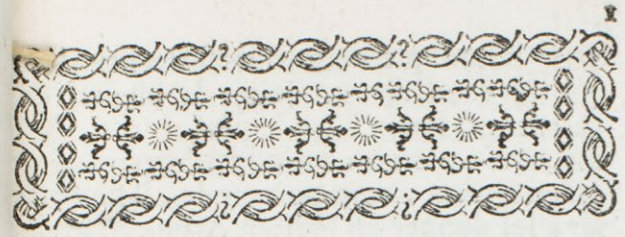
17. AUDIN, Gabriel. (Antoine Augustin BRUZEN DE LA MARTINIÈRE, ed). Fables heroïques, renfermant les plus saines maximes de la politique et de la morale. Avec des discours historiques. ... A l'usage du Prince des Asturies.

Amsterdam & Berlin, Jean Neaulme, 1754. 2 volumes bound as 1. 8°. With 2 engraved frontispieces, an engraved 1720 portrait of the Prince of Asturias by Bernard Picart after a painting by (Louis) René Vialy, and 60 finely engraved plates. Contemporary half calf. € 1250

Rare (first and only?) Amsterdam edition in the original French, of 60 moral and political fables, intended for the education of young princes. They were written by Gabriel Audin, Prior of Termes or Thermes (in the French Basque, near Andorra) and published at Paris in 1648. Antoine Augustin Bruzen de La Martiniere (1662–1746) appears to have prepared a new edition in 1720, intended for the education of the thirteen-year-old Louis, Prince of Asturias (1707–1724), who was to be King of Spain for a few months in 1724, but that edition seems to have remained unpublished or barely published: one or two copies may survive and the Bibliotheque Nationale has a loose title-page that can be seen on Gallica, with the Amsterdam imprint of Jean [III] Pauli, 1620, who did publish a Dutch translation in 1722. The present edition may be a 1754 reissue of the 1720 edition. It retains the dedication to the Prince, even though he died thirty years before it was issued, as well as his 1720 portrait. In the preface Bruzen de La Martiniere notes that he thoroughly revised the text and warmly recommends the fables to parents and teachers, suggesting that children can profit greatly from studying them. The plates were all newly engraved ca. 1720. Since the French texts in the two frontispieces were replaced with Dutch ones for the 1722 edition (that for the first volume is dated 1721), they were removed for the present issue. The lively illustrations are beautifully drawn and engraved.

With some pencil marks probably made by a child. With a small corner torn off the dedication leaf, occasionally soiled, and with the frontispiece, title-page and portrait in volume 1 backed with plain paper. Rebacked with new endpapers and paper pasted over the calf binding. In spite of these signs of use, the condition remains reasonable.

[18], 232; [12], 228 pp. *Landwehr, Emblem & fable books F053* (2 copies); *STCN* (4 copies incl. 2 incompl.); cf. *Fabula Docet* 91 (1664 Paris ed.). [More on our website](#)



LETTRES

A

MONSIEUR D.....

SUR l'Education qu'il faut donner à son Fils, & dans la personne de celui-ci, à beaucoup d'autres jeunes Gens.

PREMIERE LETTRE.

MONSIEUR,

Vous m'apprenez une nouvelle qui me fait un sensible plaisir. Le Ciel vous a donné un Fils, je vous en félicite. Vous m'invitez à présider à son éducation : en vérité vous vous y prenez de bonne heure.

Filii tibi sunt, erudi illos. & curva ab adolescentia sua. Ecl. 7.

A

Education in Voltaire's France

18. MARTIN, Grégoire. Lettres instructives et curieuses sur l'éducation de la jeunesse. Ouvrage utile aux peres de famille, & nécessaire aux précepteurs.

[Grenoble, for the author], 1760. 12°. Contemporary gold-tooled red morocco, gilt edges. € 1600

Rare essay on education, written in the form of letters and intended for fathers and private tutors of bourgeois families. In twenty-four letters, the book offers advice to pedagogues, as well as the lessons to give and the books to use with their pupils. Martin (1712–1770?), identified only by his initials, was a Catholic priest and former lecturer at the Académie in Auxerre. He recommends not only classical authors, including Aristotle, Cicero, Euclid, Ovid, Seneca, Virgil and Xenophon, and fable-writers, including Phaedrus and La Fontaine, but also many modern authors, artists and scientists, including Arias Montanus, Bellarmin, Boileau-Despréaux, Bossuet, Bougainville, La Brun, Corneille, Le Clerc, Descartes, Desfontaines, Fleury, Hugo Grotius, Athanasius Kircher, Menestrier, Montaigne, Montesquieu, Nicole, Pascal, Pluche, Racine, Rochefoucault, Thomassin, Vaugelas and Voltaire. It also cites authors on education, including Crousaz, Erasmus, Formy, Fénelon, Quintillien, Rollin and Vivès. An extensive index at the beginning of the book lists all authors discussed in the letters. It's notable that a priest recommends Voltaire, who had been living in Geneva and on the Swiss border since Louis xv banned him from Paris in 1754, and who had published his notorious *Candide* in 1759, banned as blasphemous and seditious.

xxiii, [1 blank], 253, [5] pp. *Quérard, col. 1278; not in Buisson, Nouv. dict. de pédagogie; Cioranescu.* [More on our website](#)

PH A E D R I
AUGVSTI LIBERTI
FABVLARVM
AESOPIARVM
LIBRI V
ET
NOVARVM FABVLARVM
APPENDIX.
CVRA ET STV
PETRI BURMANNI.

EDITIO SEPTIMA.

BEROLINI,
SVMTV GOTTL. AVG. LANGII
CICIDCCLXVII.

Phaedrus's Latin verse versions of 94 Aesop fables

19. AESOP. Phaedri Augusti liberti fabularum Aesopiarum libri v. Et novarum fabularum appendix. Cura et studio Petri Burmanni. Editio septima.

Berlin, Gottlieb August Langius, 1767. 12°. With woodcut vignette on title-page and some woodcut head- and tailpieces. Contemporary vellum, manuscript title on spine. € 395

"Seventh" edition of Phaedrus's Latin verse translation and adaptation of 94 Aesop fables, without the commentaries by Gude, Rittershausen and others, in the redaction by Pieter Burman (1668–1741), professor of eloquence and history at the Utrecht University, which he first published in 1698. It includes the 34 fables added in the appendix of J.F. Nilant's 1709 edition. Phaedrus wrote in the first century CE and went through dozens of editions, but the present edition calls itself the seventh, perhaps counting only editions of Burman's redaction of the five books. The first edition of the five books appeared at Troyes in 1596.

With several contemporary owner's inscriptions and annotations and drawings throughout; modern stamps on the pastedown. Binding soiled and margins cut close tot the text, but with practically no loss. A fair copy.

xvi, 98, [112] pp. *Schwabe & Barbier (1826), I, p. 104.* [More on our website](#)



Egid. Verhelst in del. sc.

L. 7. F. 19.

Mannem.

First complete illustrated edition of 532 Aesop fables

20. AESOP. (Francois Joseph DESBILLONS, comp.). Fabulae Aesopiae, curis posterioribus, omnes fere, emandatae, accesserunt plus quam CLXX nova; tum etiam observations, grammaticae praesertim, complures, et Index copiosus, nec desunt ... Hominum et pecudum figurae elegantes.

Mannheim, Typis Academicis, 1768 [colophon: 1767]. 2 parts in 1 volume. 8°. With a frontispiece and 15 engraved plates by Egid Verhelst (1733–1804). Contemporary vellum with spine label, red edges. € 950

First illustrated edition of the vast complete collection of Aesop fables, arranged in 15 books to give a total of 532 fables in Latin verse, with extensive footnotes, brought together by Francois Joseph Terrasse Desbillons (1711–1789), a Jesuit and poet from Chateaufneuf who studied with the Jesuits at Bourges and who became a professor of rhetoric in Nevers and Caen. After the dissolution of the Jesuit order in France he moved to Mannheim. Earlier editions, containing fewer fables, appeared in Glasgow published by the famous printers Robert and Agnew Foulis in 8°, 1754 (“first edition”) and in Paris, by Guerin & Delatour, 1756 (“second edition”). J. Barbou in Paris also published editions with fewer fables around 1750.

With the armorial bookplate of Duke R.H. St. Maur on front paste-down. A very good and clean copy.

[2], 58, 290, [2], 291–615 pp. *Bodemann 152.1; not in Fabula docet.* [More on our website](#)

Vierde Boek XXII.



XXIII. Pag. 208.



XXIV.



Vijfde Boek I.



II.



III.



Third edition of Van Hoogstraten's Dutch translation of the fables of Phaedrus

21. PHAEDRUS. (David van HOOGSTRATEN, trans.). Ezopische fabelen van Fedrus, gevryden slaef des Keizers Augustus. In Nederduitsch dicht vertaelt en met aenmerkingen verrykt door D. van Hoogstraten. Met nieuwe konst-platen.

Amsterdam, Steven van Esveldt, 1769. 8°. With an engraved frontispiece, an engraved vignette on title-page, and 16 engraved plates with 6 fable illustrations each, mostly after the illustrations for the first Latin Hoogstraten edition (1701) by Jan van Vianen, all engraved by Simon Fokke. Contemporary boards covered with sprinkled paper. € 850

Third(?) edition of David van Hoogstraten Dutch verse translation of Phaedrus's fables. Van Hoogstraten (1658–1724), prorektor of the Amsterdam Latin School and prolific Dutch and Neo-Latin poet, was an esteemed linguist and philologist who edited the works of a number of classical authors. His annotated Latin Phaedrus edition of 1701 is considered his masterpiece. The first edition of the elegant translation was published in 1703 (reissue 1704); the second in 1739 (reissued 1753). A 1716 Dutch edition doesn't mention Van Hoogstraten and may be a different translation or a piracy (a 1766 edition appears to follow it).

Binding worn and spine damaged at the foot. With large waterstains in the front- and endmatter; large discoloured spots on several pages and accompanying plates due to modern illustrations placed loose within; a fair copy.

[50], 259, [1 blank], [28] pp. *Bodemann*, 94.5 (described as 12°); *Landwehr*, F181; *STCN* (9 copies); not in *Fabula docet*. [More on our website](#)



*From the library of Buijnsters-Smets,
with an original watercolour by Jacob Buijs*

22. GELLERT, Christian Fürchtegott. Fabelen en vertelsels, in Nederduitsche vaerzen gevolgd.

Amsterdam, Pieter Meijer, 1781–1784. With large allegorical engraving on title and 148 (of 149) full-page engraved plates by N. van der Meer after J. Buys and one original watercolour by J. Buijs illustrating the poem “Het Proces”.

With: (2) **GELLERT, Christian Fürchtegott.** Bijdrage tot de gemeenzame brieven van C.F. Gellert uitgegeven door J.P. Bamberger. Utrecht, A. van Paddenburg & J.M. van Vloten, 1781. 2 works (the 1st in 3 volumes, the 2nd bound with volume 3). 8°.

Contemporary “run marbled” calf (more root-like than tree-like), gold-tooled spine, gold fillets on boards, black morocco spine labels. € 1350

Second Dutch edition of Gellert’s famous fable book, first published by the same publisher in Amsterdam from 1772 to 1774. The series of plates by Jacobus Buijs (1724–1801), beautifully illustrating each fable, are still of great importance for our knowledge of Dutch life and customs in the second half of the 18th century. The fables were translated in verse from the German by B. de Bosch, J. Lutkeman, P. Meyer, J.P. Broeckhoff, H.J. Roullaud, L. Pater and J. Lublink jr.

From the library of Buijnsters-Smet, with their bookplate on front paste-downs. Ad 1 lacks the frontispiece and the plate “Monima”, otherwise in fine condition. Some superficial cracks in the spines, and the hinges slightly worn, but binding otherwise very good.

[4], 166, [2]; [2], 168, [4]; [4], 155, [5]; [2], VI, 103, [1] pp. *Ad 1: Landwehr, Emblem & fable books F107; Waller 589; Cohen & De Ricci 1108; Buijnsters-Smets, “Buijs als Boekillustrator”, in: Doc.blad werkgroep 18de eeuw, XVI (1984), pp. 91–106, no. 39; E. de la Fontaine Verwey, Ills. letterk. werken XVIIIe eeuw, pp. 83–97, and cat. p. 163; cf. Buijnsters, BNK (other eds.); Cat. Van Rijn 948 (1774–1781 ed.).* [More on our website](#)

FABLES

IMITÉES

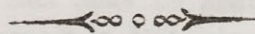
DE LESSING, GELLERT, LICHTWEHR,
PFEFFEL, DODLEY,

ET AUTRES FABULISTES ÉTRANGERS

SUIVIES

DE FABLES ORIGINALES;

PAR C. DE LA JONCHÈRE.



STOCKHOLM.

De l'imprimerie de JEAN IMNELIUS,

1819.

Very rare Swedish edition of French versions of German fables

23. JONCHÈRE, Charles Chrétien de la. Fables imitées de Lessing, Gellert, Lichtwer, Pfeffel, Dodley, et autres fabulistes étrangers suivies de fables originales. Stockholm, Johan Imnelius, 1819. 8°. Contemporary gold-tooled red morocco, gilt edges. € 3500

Very rare Swedish edition of a selection of translations and imitations of fables by German authors, by the French writer and linguist Jonchère. Parts of the book were originally published in 1812 as *Fables traduites ou imitées de l'allemand* in Paris, Lübeck and Hamburg, with a second expanded edition appearing in Paris in 1815, here reprinted in Stockholm. Binding very slightly rubbed along the extremities, and a few specks on the boards, but otherwise in very good condition.

[2], 144, [2] pp. *Bibl & Epting, Bibliographie französischer Übersetzungen aus dem Deutschen (1487–1944) I, 1223–1224 (1812 & 1815 editions); Hammar, Manuels de français publiés à l'usage des Suédois de 1808 à 1905, p. 101; WorldCat (2 copies); for the author: Quérard, La France littéraire IV, p. 454. [More on our website](#)*

Earliest authenticated collection of Senegambian fables

24. ROGER, Jacques-François M. le Baron. Fables Sénégalaises, recueillies de l'Ouolof et mises en vers Français, avec des notes destinées à faire connaître la Sénégambie, son climat, ses principales productions, la civilisation et les moeurs des habitans.

Paris, Nepveu, Firmin Didot and Ponthieu, 1828. 12°. Original blue publisher's printed paper wrappers, untrimmed. € 750

Collection of Senegambian fables, collected by a Senegambian and translated into French verse by Baron Roger, commander and administrator for France at Senegambia from 1821 to 1827. In his preface, Baron Roger explains the differences between European and African fables, and extensively explains each fable with reference to the Senegambian situation and culture. *En Créole dans le Texte* calls it the first collection of African tales for which large parts can be traced in the tales of the Antilles, proving the authenticity of the fables and the exemplary work of the editor. It contains 43 fables and a poem about the love between two palm trees, also with extensive notes, plus a poem and epilogue concerning Bouflers, Governor of Senegambia from 1785 to 1787.

Wrinkled throughout and first and last leaves sticking to wrappers. Wrappers damaged. In good condition, untrimmed and most bolts unopened.

288 pp. *Gay, Bibl. de l'Afrique et l'Arabe* 2933; *Quérard III*, p. 114. [More on our website](#)

joyeux et ses bals grotesques. — Les Anglais ont laissé tomber en ruines le modeste hôtel de Gouvernement qu'il habitait. J'ai fait décider qu'il serait reconstruit.

(2) Déjà les échos africains
Ont oublié ses doux refrains.

Je n'ai pas pu retrouver dans les souvenirs du pays une seule chanson, un seul vers de cet auteur gracieux et charmant, dont j'invoquais en vain la muse légère. Cette muse toute française a repassé les mers avec lui; il n'est même pas bien sûr qu'elle lui ait survécu en Europe. A sa place, je n'ai trouvé qu'une muse sénégalaise, aux traits noircis, aux lèvres épaisses, aux manières peu polies, et qui pourra bien se plaindre de n'être pas accueillie en France avec l'indulgence, la grace et la galanterie auxquelles les dames, ses compatriotes, s'étaient laissé si doucement habituer par Bouflers.



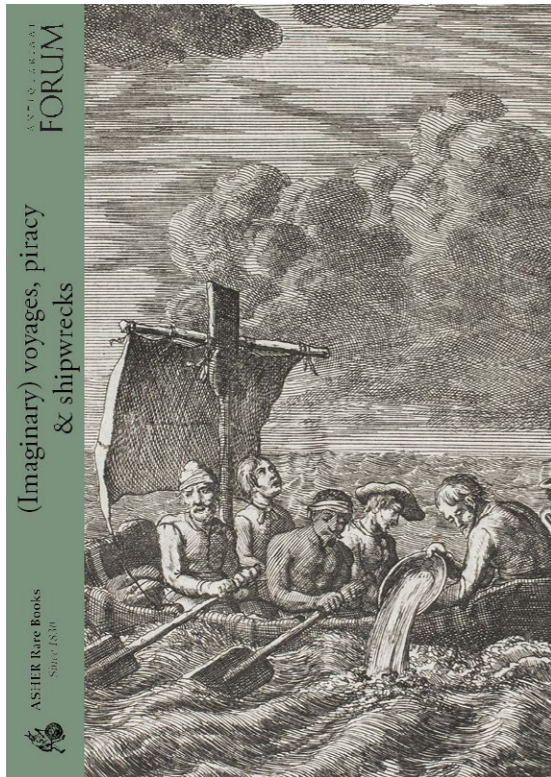
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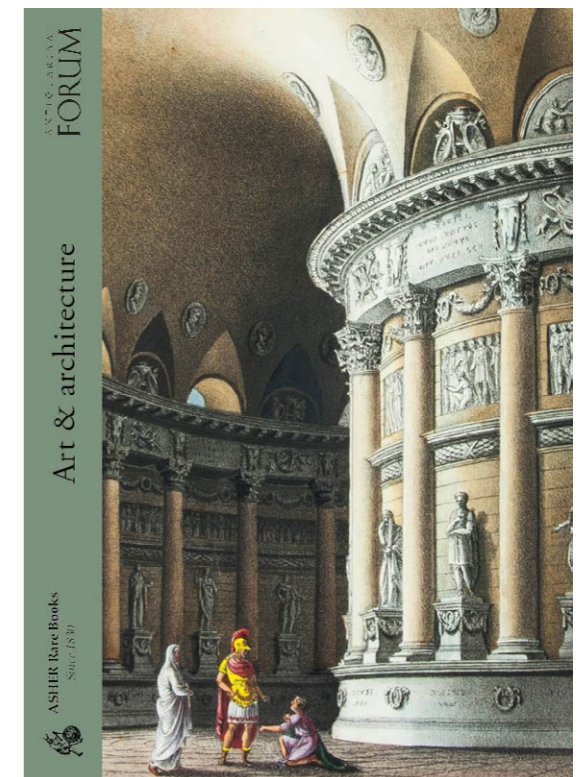


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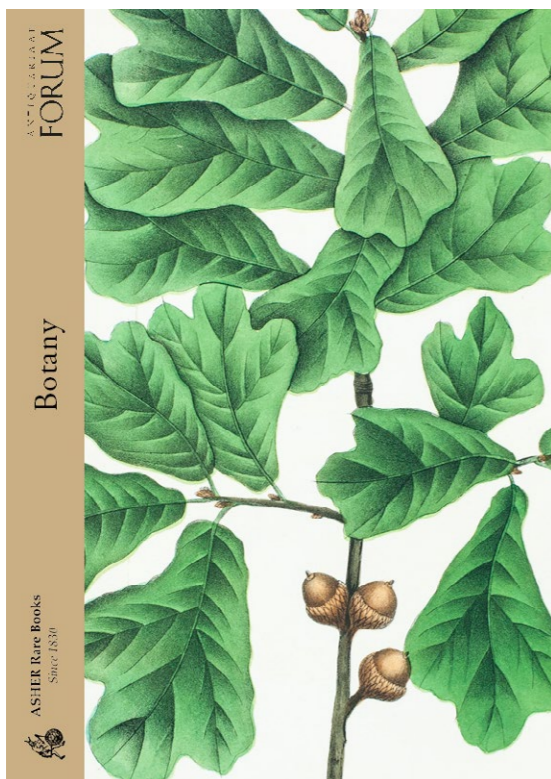
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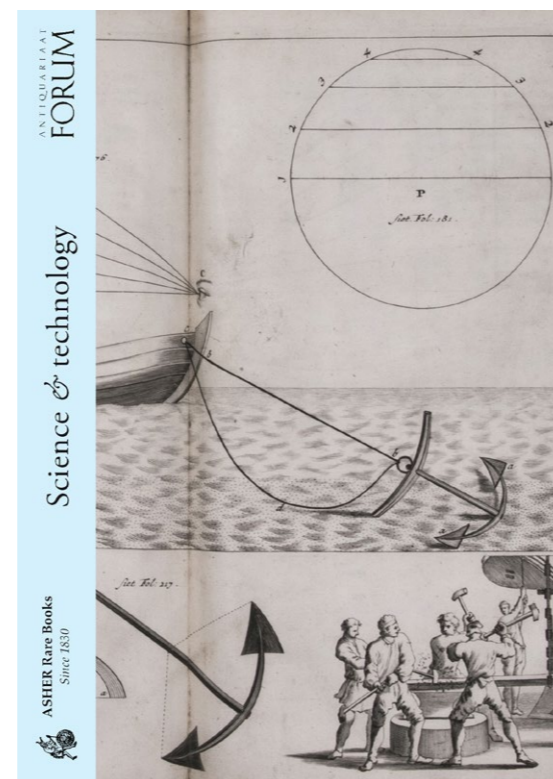
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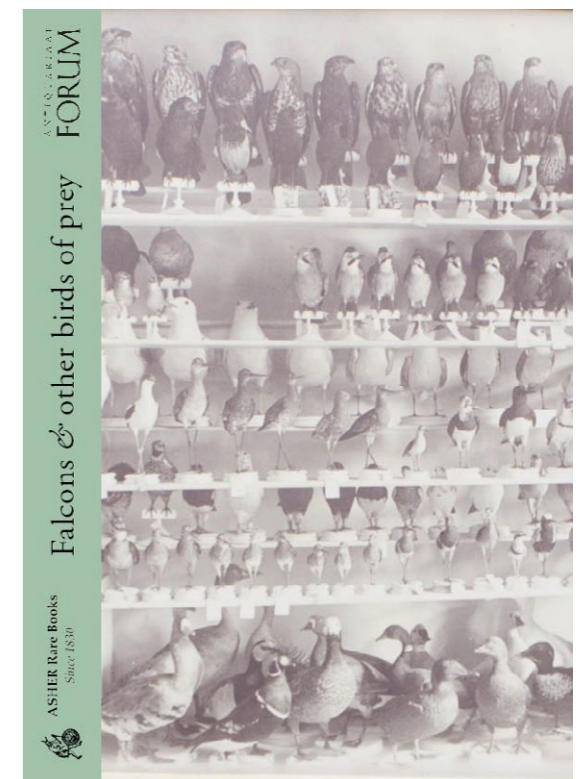
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