



Galle, Philips

Haarlem 1537 – 1612 Antwerp

De deis gentium imagines aliquot iconicae, aeneis tabulis per Philipp. Galleum exaratae; et variis distichis ab Hug. Favolio illustratae

Antwerp, [Philips Galle], 1581

QUARTO (200 × 142 mm), (32) ff., comprising (1) engraved title, (2) leaf of letterpress (undated dedication, subscribed by Philips Galle), (3–31) 29 engraved plates designed and engraved by Philips Galle, (32) blank leaf.

PROVENANCE Gilbert I. Ellis (1858–1902), bookseller, 29 New Bond Street, London – Sotheby, Wilkinson & Hodge, “Catalogue of the choice stock of rare books, illuminated and other manuscripts, autograph letters, etc. etc. formed by the late Mr. Gilbert I. Ellis, of 29, New Bond Street”, London, 28 October–4 November 1902, lot 1082¹ – sold (£1 14s) to William Brown (?–1910), bookseller, 5 Castle Street, Edinburgh – Maggs Bros., London (Catalogue 273: Books on art and allied subjects, 1911, p.143, item 776; re-offered in Catalogue 305, 1913, p.99 item 582, and in Catalogue 325, 1914, p.74, item 488, price £3 3s) – Allan Heywood Bright (1862–1941), his exlibris on pastedown² – Christie’s, “Yates, Thompson and Bright: A Family of Bibliophiles”, 16 July 2014, lot 102 (£5250)

Fine impressions in excellent state of preservation.

BINDING early 20th century limp vellum, covers decorated with a gilt arabesque centrepiece, border, scrolling corner pieces; gilt spine directly lettered, green edges, green cloth ties, signed *Leighton Brewer St. W* in corner of front pastedown.

A MODEL BOOK intended for the instruction of young artists and artisans, consisting of twenty-nine engravings of ancient gods, each depicted in the nude, in diverse and complicated postures, as if to instruct the viewer on the anatomy of the body. The attributes of the gods are depicted, and in some prints aspects of their characters are shown in a background scene; a few lines of Latin verse help to explicate the images. “Nemesis”, the

¹Gilbert Ifold Ellis was the nephew and successor to Frederick Startridge Ellis. After his uncle retired, in 1885, the firm’s entire stock was consigned to Sotheby’s; after his own death (6 February 1902), his brother Joseph W. Ellis consigned the stock to Sotheby’s, and transferred the goodwill of the business (only) to Ellis’s long-time assistants, J.J. Holdsworth and George Smith.

²Allan H Bright, *Catalogue of emblem books, and of a few other similar books* (Liverpool: Privately printed, 1913).

goddess that punished mortals for sins of pride and presumptuousness, for example, is shown with her attributes of a bridle and torch, and this legend: “Trux Nemesis ut iacto cua fulmine flamma. Mortales[ue] docet reddere cuiq[ue] suum” (Savage is Nemesis when the bolt of flame is cast. She teaches mortals to give back what is due).³

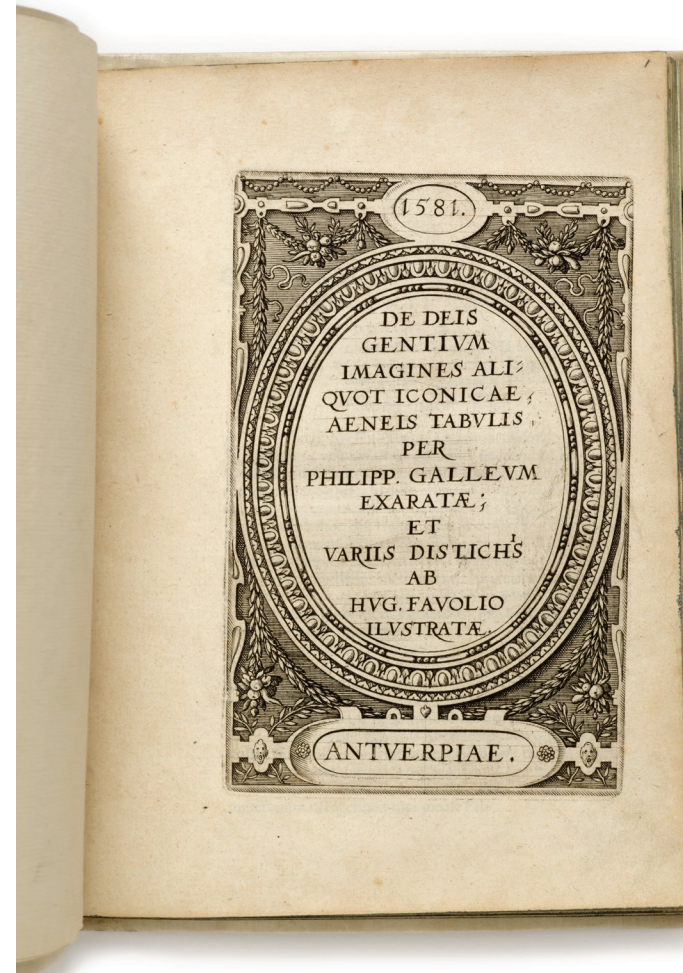
In a second edition – published by Theodoor Galle, most probably after 1605 – a new title-plate credits Philips Galle as both designer and engraver of the prints, and the title – Some pictures concerning the gods of the pagans, cut from copper plates by Philips Galle and elucidated in various distichs by Hugo Favolius – is elaborated by the phrase “for the use of novices in the arts” (artis tironum usum), confirming that the series was indeed made for the benefit of student artists.⁴ Its use by craftsmen is attested by copies carved in wooden panels of contemporary French furniture.⁵

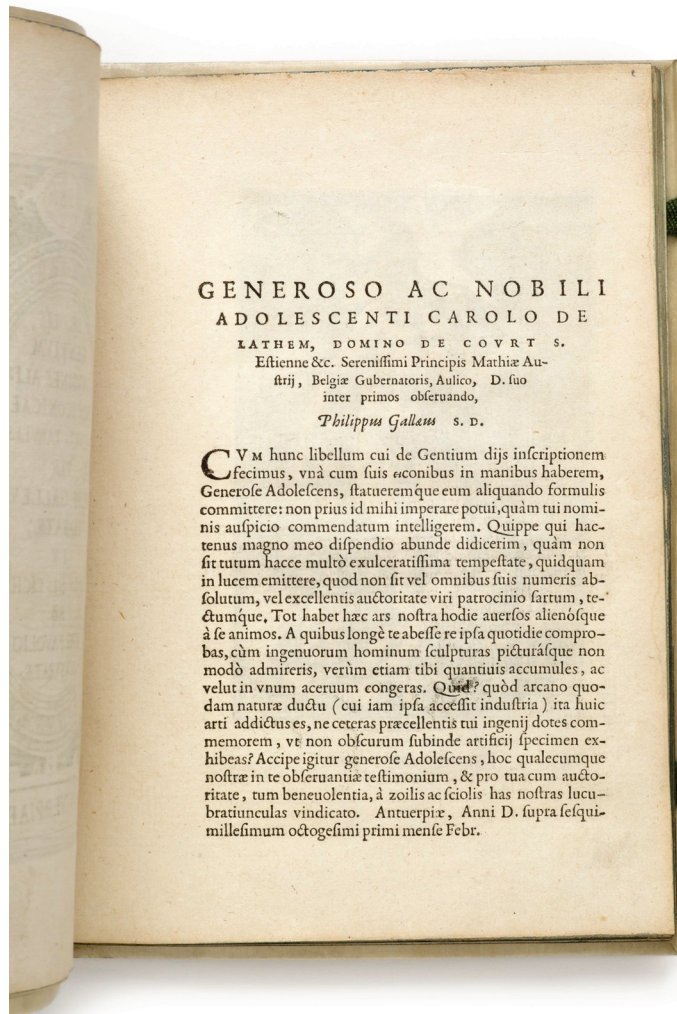
Philips Galle was apprenticed to Dirck Volckertsz Coornhert in his native Haarlem, and eventually succeeded Coornhert as the principal engraver of compositions by Maerten van Heemskerck. In 1557, Galle began working for the Antwerp publisher Hieronymus Cock; after the latter’s death in 1570, he became a citizen of Antwerp, and began publishing on

³ Manfred Sellink, “Philips Galle (1537–1612): engraver and print publisher in Haarlem and Antwerp”, doctoral thesis, Vrije Universiteit te Amsterdam, 1997, I, pp.73–74. For an interpretation of these attributes as shown in this print, see Marguerite A. Tassi, *Women and revenge in Shakespeare: gender, genre, and ethics* (Selinsgrove, PA 2011), p.34.

⁴ Deorum | gentilium imagines | in | picturae statuariae. | artis tironum | usum . | a Philippo Gallaeo | delineatae et sculptae [in cartouche, at bottom centre:] Antverpiae | Theodorus Gallaeus excudit. | Cum privilegio. In this undated reissue, the plates are numbered in the matrices, and the letterpress dedication is omitted; cf. Sellink, *op. cit.*, II, Appendix 3F, pp.331–337, and *The new Hollstein Dutch & Flemish etchings, engravings and woodcuts 1450–1700: Philips Galle, part III* (Rotterdam 2001), p.155. These authorities locate two copies of the reissue, in New York Public Library and Graphische Sammlung Albertina. A third set is Metropolitan Museum of Art, Harris Brisbane Dick Fund, 1953, Acc. Nos. 53.601.20 (29–60); another is Folger Shakespeare Library, PN6349 B 789 P6 1627 Cage. Three prints in the Folger copy (Pluto, Proserpina, Cupid) are available on the Folger’s image database (Luna); another (Nemesis) is reproduced in *Fortune: “all is but fortune”*, catalogue for an exhibition held at the Folger Shakespeare Library, 18 January–10 June 2000 (Washington, DC & Seattle 2000), p.36 (the compiler, Leslie Thomson, wrongly credits the print to de Bry). The matrices (“De Goden staende dertich platen van Philips Gal”) are mentioned in the posthumous inventory of Theodoor Galle’s widow, Catherine Moretus, taken in 1636; see Jan Denucé, “Prentenhandel Theodoor Galle en Catharina Moerentorf inventaris van 1636” in *Antwerpsch Archievenblad, Tweede Reeks 2de Jaargang 1927*, pp.136–151; and Erik Duverger, *Antwerpse kunstinventarissen uit de zeventiende eeuw: Vol. 4 1636–1642* (Fontes Historiae Artis Neerlandicae) (Brussels 1989), Document 893, p.21.

⁵ Jacques Thirion, “Panneaux sculptés d’après Philippe Galle aux Musées de Cluny et des Arts décoratifs” in *La Revue du Louvre et des Musées de France* 15 (1965), pp.103–110; Sellink, *op. cit.*, I, p.74 and note 33.





his own account. He associated with local scholars, including Hugo Favolius (1523–1585), a Flemish humanist-physician of Italian descent, who worked as a free-lance proof-reader at the Plantin press. Favolius contributed the lines of Latin verse engraved on each print of our series.⁶ The dedicatory letter to Charles de Lathem, seigneur de Court-Saint-Étienne (1555–1618), an attendant at the court of Matthias of Austria, Viceroy of the Netherlands from 1577 to 1581, is signed by Philips Galle himself, and dated February 1581.

The present work was followed in 1586 a series of nude *Sea and river gods* and in 1589 by a series of nude *Nymphs*. There are similarities between the prints of Ops (Cybele), Jupiter, Juno and Neptune, and prints of the *Four Elements* published by Galle in 1564; in turn, several images in the present series were adapted for print series issued in 1586 and 1589, and also for the anatomical drawing book (*Instruction et fondements de bien pourtraire*) published by Galle in 1589.⁷

Impressions are found in these public collections

- Amsterdam, Rijksmuseum, Rijksprentenkabinet, 327 K 3 (title, 29 plates)⁸
- Antwerp, Stadtbibliotheek R.219.357
- Brussels, Koninklijke Bibliotheek Albert I, II 76.001A (title, 27 plates only)⁹
- Budapest, Széchényi-Nationalbibliothek¹⁰
- Göttingen, Niedersächsische Staats-

⁶ The Latin verses by Favolius have not been traced to any of his printed works, and probably were composed especially for these prints. Other verses by Favolius appear on prints of Jan Cornelisz. Vermeyen, Gerard van Groeningen, and the Wierix family; see Elly Cockx-Indestege, “Hugo Favolius ludebat: Woord en beeld op Vlaamse Prenten uit de 16e en 17e eeuw” in *Liber amicorum L. Voet* (De Gulden Passer, 61–63) (Antwerp 1985), p.514 no.3.

⁷ Ilja M. Veldman, “Philips Galle: een inventieve prentontwerper in *Oud Holland*, 105, no. 4 (1991), pp. 262–290 (esp. p.278); Manfred Sellink, “‘As a Guide to the Highest Learning’: an Antwerp drawing book dated 1589” in *Simiolus: Netherlands Quarterly for the History of Art* 21, nos. 1/2 (1992), pp.40–56 (esp. pp.52–53).

⁸ *Catalogus der Kunsthistorische bibliotheek in het Rijksmuseum te Amsterdam* (Amsterdam 1936), I, p.169; II, p.404. Impressions are reproduced by Ilja M. Veldman, *op cit.*, p.276 fig. 18 (Hercules); Sellink, “‘As a guide to the highest learning’”, *op cit.*, p.54 fig. 26 (Jupiter) and fig. 27 (Nemesis); and in *The new Hollstein* (*op cit.*), pp.155–159.

⁹ Lacks plate of Neptune (Amphitrite); *Bibliotheca belgica: Bibliographie générale des Pays-Bas* (new edition, Brussels 1979), III, p.14 (catalogue entry by Elly Cockx-Indestege): “L’exemplaire décrit contient en outre, collées au verso des neuf premiers feuillets, neuf autres gravures de Ph. Galle, sans texte, qui, d’après les numéros qu’elles portent, font partie d’une suite de gravures représentant des naïads.” *Belgica typographica, 1541–1600: catalogus librorum impressorum ab anno 1541 ad annum 1600 in regionibus quae nunc Regni Belgarum partes sunt, I: Bibliotheca Regia Bruxellensis* (Nieuwkoop 1968), p.90 no. 1206. Sellink & Leesberg, *op. cit.*, p.155.

und Universitätsbibliothek, 8 ANT II, 738 • Kraków, Biblioteka Jagiellonska¹¹ (title, letterpress, 29 plates) • Liège, Bibliothèque universitaire, R 47 B¹² • London, National Art Library, 86.C.96 (title, 27 plates only)¹³ • Lyon, Bibliothèque municipale, Rés. Est. B 511896 (title, 24 plates only)¹⁴ • Marseille, Bibliothèque municipale, 24017¹⁵ • Munich, Staatliche Graphische Sammlung, Galle, Ph., 508 II, 37889-37917 (title, 29 plates) • New York, New York Public Library, Spencer Coll. Neth. 1581 (title, 28 plates only)¹⁶ • Paris, Bibliothèque nationale, Cabinet des estampes, Ec 67d, fol. P.102 etc (title, 29 plates)¹⁷ • Passau, Staatliche Bibliothek, S nv/Yge 254 (title, 29 plates) • Rome, Biblioteca Casanatense¹⁸ • Rotterdam, Museum Boijmans Van Beuningen, Prentenkabinet, L 1963/77 (title, 29 plates) • Vienna, Graphische Sammlung Albertina (title, 29 plates)

Some of the above perhaps are identical with copies offered in auction sales conducted by Jean Gaillard in 1769,¹⁹ by Gebroeders Van Cleef & W.H. Van Stockum in 1846,²⁰ by S. Leigh Sotheby & John Wilkinson in 1858,²¹ by Librairie Bachelin-Deflorenne in 1864,²² by Ernst Hauswedell in 1965,²³ by Sotheby's in 1993,²⁴ and by Gonnelli in 2012.²⁵

¹⁰ *Catalogus librorum sedecimo saeculo impressorum, qui in Bibliotheca Nationali Hungariae Széchényiana asservantur: editiones non Hungarice et extra Hungariam impressae*, compiled by E. Soltész, C. Velenczei, and A.W. Salgo (Budapest 1990), II, p.914 F–82.

¹¹ The copy is in a contemporary binding decorated with the monograms “RP” (Regina Poloniae) and “AI” (Anna Jagiellon, queen of Poland); see Jerzy Banach, *Cracovie, ville des musées* (Varsovie 1977), p.46: “Livres offerts par la reine aux collections de ‘Université après sa visite à la Bibliothèque de Collegium Maius en 1584”.

¹² *Livres d'images, images du livre: l'illustration du livre de 1501 à 1831 dans les Collections de l'Université de Liège*, catalogue for an exhibition organised by the Musée de l'art Wallon, 7–30 May 1998 (Brussels 1998), p.10 no. 1 (entry by Nicole Haesenne-Peremans).

¹³ Lacking the leaf of letterpress and prints of Cybele and Jupiter; it was acquired 31 October 1887.

¹⁴ Local OPAC: “Vente Lyon 17 févr. 1994, No 13. Rel. cart. recouvert d'une feuille de ms XIVe”.

¹⁵ *Catalogue de la Bibliothèque communale de Marseille* (Marseille 1864), vol. 1, p.436 no. 11.

¹⁶ Local OPAC: “2 l., 28 pl. Consists of engraved title-page, one printed leaf of dedication and 28 full-page copper engravings, each with caption and distich. Binding, 20th century, of tan morocco, gilt.”

¹⁷ Thirteen prints are reproduced by Tirion, *op cit.*, fig. 1 (Pallas, Diana, Aurora, Proserpina), fig. 3 (Hebe, Ceres, Venus), fig. 5 (Pluto, Neptune, Amphitrite), fig. 7 (Cupid), fig. 9 (Bacchus, Pomona).

¹⁸ *Bibliothecae Casanatensis catalogus librorum typis impressorum* (Rome 1775), III, pp.173–174.

¹⁹ “Catalogue d'une bibliothèque curieuse & nombreuse, contenant une collection de livres précieux, en toutes sortes de langues, depuis l'invention de l'imprimerie, jusques de ce tems”, The Hague, 28 March 1769 etc., p.53 lot 531 and p.69 lot 865.

²⁰ “Catalogue de livres en diverses langues et facultés et d'une collection précieuse de portraits et de planches historiques ... délaissés par ... H[endrik] Collot d'Escury de Heinenoord”, The Hague, 30 March–3 April 1846, p.11 lot 94.

²¹ “Catalogue of the valuable library of the late Rev. Dr. Bandinel, of the Bodleian, Oxford”, London, 12–16 August 1861, p.24 lot 371 (a Sammelband also containing Galle's suites of *Sea and river gods* and *Nymphs* and De Passe's prints of *The gods and winds*); subsequently in the collection of Edward Arnold (*A Catalogue of the Library formed by Edward Arnold*, Dorking 1921, p.40 nos. 513–515).

REFERENCES F.W.H. Hollstein, *Dutch and Flemish etchings, engravings and woodcuts ca. 1450–1700* [volume VII] *Fouceel–Gole* (Amsterdam 1953), p.79, nos. 352–380; *Belgica typographica 1541–1600* (Nieuwkoop 1994), IV, p.538 no. 1206 (three copies located); Manfred Sellink & Marjolein Leesberg, *The new Hollstein Dutch & Flemish etchings, engravings and woodcuts 1450–1700. Philips Galle, part III* (Rotterdam 2001), pp.155–174 nos. 448–477 (version A); Andrew Pettegree & Malcolm Walsby, *Netherlandish books: books published in the Low Countries and Dutch books published abroad before 1601* (Leiden & Boston 2011), p.529, no.12149

CONTENTS: LIST OF PLATES

(a) Engraved title-plate, 144 × 92 mm

(b) Letterpress leaf of dedication, to Charles de Lathem, seigneur de Court-Saint-Étienne (1555–1618), by Philips Galle, subscribed: Antwerp, February 1581

[1] Saturn, 134 × 82 mm

Saturnvs. / Fulciger antiquus vixit Saturnus in agris, / Aurea cum Latio s[a]ecla fuere solo
First state. Sellink & Leesberg 449

[2] Ops (Cybele), 133 × 80 mm

Ops. quae et Cybele. / Magna Deum mater, Phrijgia comitata caterua est / Quod fruges primum hinc
dicant caepisse creari
First state. Sellink & Leesberg 450

[3] Jupiter, 134 × 80 mm

Jupiter. / Est Pater, est Custos, est Rex hominum[ue] Deum[ue] / Jupiter excelsa qui tonat arce poli
First state. Sellink & Leesberg 451

²² “Catalogue de la bibliothèque de feu M. Arthur Dinaux”, Paris, 20 October–19 November 1864, p.156 lot 1566.

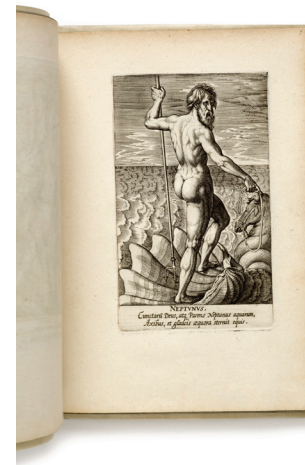
²³ “Auktion 140: Wertvolle Bücher”, Hamburg, 25–26 November 1965, lot 28 (“Pgt. d. Zt. Mit 29 Kpf.”).

²⁴ “The Library of Camille Aboussouan”, London, 17–18 June 1993, lot 370 (bound with Galle's *Sea and river gods* 1586; exlibris Paul Elouard).

²⁵ Gonnelli, “Asta 9: Libri antichi e dipinti moderni: dalla proprietà di Aldo Gonnelli & figli Libraio, bibliofilo e collezionista d'arte”, Florence, 28 April 2012, lot 153 (incomplete: 26 prints only; “26 bellissime tavole incise e numerate a penna. Tutte le incisioni presentano nei margini inferiori macchie molto evidenti e restauri. Tagliati gli angoli superiori di tutte le tavole. Le incisioni sono molto ben impresse. Legatura in pergamena antica con tasselli applicati sul piatto anteriore. Note e cancellature manoscritte a molte pagine”.



[1] Saturn, 134 × 82 mm | [2] Ops (Cybele), 133 × 80 mm



[5] Neptune, 133 × 82 mm | [6] Amphitrite, 134 × 82 mm



[3] Jupiter, 134 × 80 mm | [4] Juno, 135 × 82 mm

[4] Juno, 135 × 82 mm
Iuno. / Alma Jouis summi coniunx Saturnia Juno / Temperie verna, viuida quaequae regit
First state. Sellink & Leesberg 452

[5] Neptune, 133 × 82 mm
Neptvns. / Cunctaru[m] Deus, atq[ue] Parens Neptunus aquarum, / Axibus, et glaucis aequora sternit
equis
First state. Sellink & Leesberg 453

[6] Amphitrite, 134 × 82 mm
Amphitrite. / Ceruleo pollens coniunx Neptunia regno / Amphitrita vagos pandit amoena sinus
First state. Sellink & Leesberg 454

[7] Pluto, 135 × 82 mm
Plvto. / Tartara Plutonem nocturnis plena tenebris / Monstraque de coelo precipitata tenent
First state. Sellink & Leesberg 455

[8] Proserpina, 135 × 82 mm
Proserpina. / Jura dat infernis Coniunx Plutonia Regnis, / Caeditur vtq[ue] illi victima noctis Herae
First state. Sellink & Leesberg 456



[7] Pluto, 135 × 82 mm | [8] Proserpina, 135 × 82 mm



[11] Mercury, 130 × 81 mm | [12] Pallas (Minerva), 131 × 80 mm



[9] Apollo, 134 × 81 mm | [10] Diana, 134 × 82 mm

[9] Apollo, 134 × 81 mm
 Apollo / Conspicuosq[ue] Lyra, & Grynaeo Ph[o]ebus opaco / Et telis, triplex fundit ab ore iubar
 First state. Sellink & Leesberg 457

[10] Diana, 134 × 82 mm
 Diana / Astrorum decus & nemoru[m] Latonia custos. / Fert venatores per iuga summa canes
 First state. Sellink & Leesberg 458

[11] Mercury, 130 × 81 mm
 Mercvrius / Mercurius venator opum Cyllenia proles. / Est Mercatorum, Fraudum Furumq[ue]
 magister
 First state. Sellink & Leesberg 465

[12] Pallas (Minerva), 131 × 80 mm
 Pallas / Exijt armatis Pallas vt saeuia lacertis, / Armata nectit bella superba manu
 First state. Sellink & Leesberg 466

[13] Bacchus, 130 × 80 mm
 Bacchvs / Laetitia Bacchus dator est, spumantia miscet / Pocla, capistratis tigribus alta petit
 First state. Sellink & Leesberg 463



[13] Bacchus, 130 × 80 mm | [14] Ceres, 130 × 81mm

[17] Vulcan 132 × 80 mm | [18] Venus, 131 × 80 mm



[15] Mars, 132 × 81mm | [16] Bellona, 131 × 81 mm

[14] Ceres, 130 × 81mm
Ceres / Diua potens frugum, triquetra venerabilis ora / Semine spicifero regna Sicana beat
First state. Sellink & Leesberg 464

[15] Mars, 132 × 81mm
Mars / Conritu intumuit Iunonis graminis aluus / Bellicaq[ue] in lucem prodijt haec soboles
First state. Sellink & Leesberg 459

[16] Bellona, 131 × 81 mm
Bellona. / Sanguineo excurrit. tristiq[ue] horrenda flagello / Et Bellona regit turbida Martis equos
First state. Sellink & Leesberg 460

[17] Vulcan 132 × 80 mm
Vlcanvs / Et Iouis, & magnae Iunonis filius, usq[ue]. / Fulmina supremo fert iacienda Ioui
First state. Sellink & Leesberg 461

[18] Venus, 131 × 80 mm
Venus / Possidet alma Venus cunctorum semina rerum, / Mater adulterij, nataq[ue] Diua salo
First state. Sellink & Leesberg 462



[19] Cupid, 132 × 80 mm | [20] Aurora, 131 × 81 mm



[23] Aeolus, 130 × 81 mm | [24] Nemesis, 131 × 80 mm



[21] Hercules, 130 × 81 mm | [22] Hebe, 132 × 80 mm

[19] Cupid, 132 × 80 mm
Cypido / Filius hic veneris, facibus telisq[ue] Cupido / Instructus, vexat pectora nostra Deus
First state. Sellink & Leesberg 473

[20] Aurora, 131 × 81 mm
Avrora / Rosida puniceo Pallantias exit amictu / Luciferumq[ue] suis candida portat equis
First state. Sellink & Leesberg 474

[21] Hercules, 130 × 81 mm
Hercvles / Talis erat membris hirtis Tyrinthius Heros / Et claua pharetraq[ue] grauis spolioq[ue] leonis
First state. Sellink & Leesberg 471

[22] Hebe, 132 × 80 mm
Hebe, / Est poculis praefecta Jovis, praefecta iuventae / Herculis atq[ue] uxor Junonis filia magna
First state. Sellink & Leesberg 472

[23] Aeolus, 130 × 81 mm
Aeolvs / Hippodates ventos vasto premit Aeolus antro, / Arbitrio emittens quos velit ipse suo
First state. Sellink & Leesberg 467



[25] Themis, 132 × 80 mm



[26] Vesta, 130 × 80 mm



[27] Aesculapius, 131 × 80 mm



[28] Pomona, 130 × 81 mm



[29] Pan, 131 × 81 mm

[24] Nemesis, 131 × 80 mm
 Nemesis / Trux Nemesis vt iacto cita fulmine flamma, / Mortalesq[ue] docet reddere cuiq[ue] suum
 First state. Sellink & Leesberg 468

[25] Themis, 132 × 80 mm
 Themis / Est coelo terraq[ue] Themis prognata, recenset / Quae labyrinthis diuina oracula verbis
 First state. Sellink & Leesberg 470

[26] Vesta, 130 × 80 mm
 Vesta / Non aliud Vestam, quam viua[e] intellige flamma[e], / Effigiem nullum Vesta nec ignis habet
 First state. Sellink & Leesberg 469

[27] Aesculapius, 131 × 80 mm
 Aesculapivs / Hic Deus extinctum Cressis Epidaurius herbis / Restituit patrijs Androgeona focis
 First state. Sellink & Leesberg 475

[28] Pomona, 130 × 81 mm
 Pomona / Rus Pomona tenet ramos amat ipsa ferentes / Poma colit dextra pignora grata gerit
 First state. Sellink & Leesberg 476

[29] Pan, 131 × 81 mm
 Pan / Pan Deus Arcadiae discurrere gaudet in altis / Montibus ardentem Maenala Pana sonant
 First state. Hollstein VII, 380 (448/1). Sellink & Leesberg 477