

Learned Love

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The *Ambacht van Cupido* from 1615 in Wrocław (Poland)

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For people knowing the former history of the today's Polish city of Wrocław (known also under the German name 'Breslau'), the capital of Silesia, it should be not very astonishing that there are till today so many old prints from the seventeenth century about different disciplines of science and culture preserved here which were written – and of course read by the former Silesians – in the Netherlandic language. The inhabitants of Wrocław and of Silesia were in that time fascinated with the culture of the Low Countries. They went there and saw the flourishing Dutch politics, Dutch science and Dutch culture. Many Silesians had studied at world famous Dutch universities: at Leiden, at Franeker, at Groningen and – of course – also at Utrecht.¹ And when they came back home – to Wrocław – they brought many books with them. That is why we can find many of these books till today in the University Library of Wrocław.

Among so many works collected in the Section of Old Prints (Oddział Starych Druków) of this Library in Wrocław one can find also two copies of the edition of Daniël Heinsius's *Het ambacht van Cupido* ('Trade of Cupid'), published by Jacob Marcussoon in 1615 in Leiden.² The full title of this edition (in *quarto oblong*) reads as follows: *Het Ambacht van Cypido, op een nieuw ouersien ende verbeteret, Door Theocritvm à Ganda. Tot Leyden, by Jacob Marcvssoon, Boeckverkooper, Anno 1615* (Fig. 1).

In this paper we would like to discuss these Wrocław copies of Heinsius's emblem book. This is especially important since the 1615 edition of this emblem book by Heinsius has so far not been paid much attention to. One of the authors of this paper, Stefan Kiedron, has an interest in emblems ever since the emblematical Congress in Wrocław in 1995, where the almost mystical Leuven-Wrocław Emblem Group played such an important role, and the following congresses at Louvain and Munich. The other author, Joanna Skubisz, is making her international debut. She is currently working on a PhD-thesis about emblematical works in the University Library in Wrocław – which can be seen as one of the fruitful results from the 'emblematical' meetings earlier.

Let us now take a look at the work of Heinsius itself. According to the catalogue of Adam Skura³ the mentioned edition Leiden 1615 of *Het Ambacht van Cypido* (with the catalogue number A 177) is – strange enough – *not known* to the catalogues of the Koninklijke Bibliotheek Den Haag. In other words, it is not

1 Cf. e.g. Schöffler 1956; Schneppen 1960 and Ingen 1977.

2 About the history of this work see Fontaine Verwey 1973, 302 – 304.

3 Skura 1996, 30.

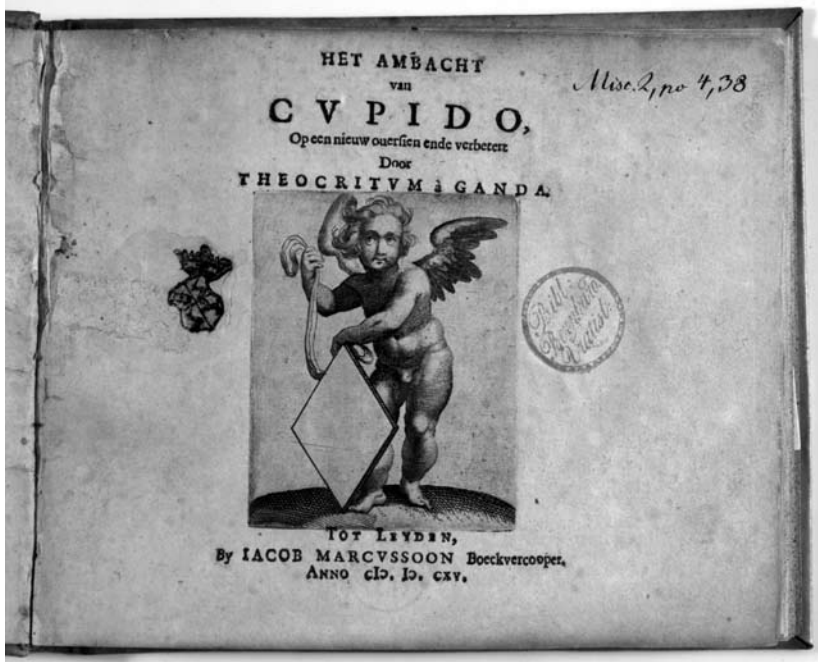


Fig. 1: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 535657, title page

mentioned in the Short Title Catalogue of the Netherlands (STCN), provided by the KB Den Haag. The fingerprint of this edition (161504 – *b1 O2 p\$: b2 P s) shows this. This could lead us to the conclusion that we have here a unique print of the *Ambacht van Cupido*. It is also not mentioned in the bibliography of John Landwehr, published in 1962.⁴

One can find this 1615 edition, however, in the edition of Landwehr's bibliography from 1970.⁵ And also in Mario Praz's *Studies in Seventeenth-Century Imagery* from 1964, where this edition is mentioned, without naming Heinsius as the author and with another format: Oblong 8.⁶ Praz says, however, that he is not claiming to mention all known editions of *Het Ambacht*.

4 Cf. Landwehr 1962.

5 Landwehr 1970, nr. 193. The entry reads: [Heinsius, D. and J. Viverius] Leyden 1615, *Het Ambacht van Cupido*, *Op een nieuw ouersien en verbeteret Door Theocritvm a Ganda*. Tot Leyden, By Iacob Marcvssoon Boeckvercooper. Oblong 4.

6 Praz 1964, 365. Here the entry reads: *Het Ambacht van Cupido*, *Op een nieuw oversien en verbeteret Door Theocritum a Ganda*. Tot Leyden, By Iacob Marcussoon. Anno 1615. It was due to the discussions in the beginning of the seventies of the twentieth c. that the ascription of *Het Ambacht* to Daniel Heinsius has been made definite. John Landwehr in 1970 has the names of just two authors: Daniel Heinsius and Jacobus Viverius and claims the latter to be the author; Sellin 1971, 332–342, writes about Heinsius as the author of *Het Ambacht*; Breugelmans 1973, 281–290, gives the final results of his investigation that proves that Heinsius is the author.

So the Wrocław edition of Heinsius's *Ambacht van Cupido* is not a unique one.⁷ Nevertheless: the two copies of this work collected in the Wrocław University Library are worth to be described.

The first copy of the *Ambacht van Cupido* is bearing the signature BUWr. OStDr. 535657 and was bound as a single work. The second one bears the signature BUWr. OStDr. 543118 and was bound in one convolute together with the *Emblemata amatoria* of Pieter Corneliszoon Hooft.

We would like to discuss a few points concerning these two copies: their possible owners or readers, their particularities and the differences between these two copies.

As the first we will discuss the 'single' copy of the *Ambacht* (BUWr. OStDr. 535657). Do we know who brought it to Wrocław? Do we know who has read it? Well, we can find some information on its provenance. The oldest of them is a seal stamp (partially spoiled) with a coat of arms of a noble man. This coat of arms we can find on many other books in our University Library, because the 'man in question' was a great collector of books.

It was Zacharias von Rampusch und Rammenstein (1632–1697), descendent of an important Silesian family. He was patrician and member of the intellectual elite of the 'Respublica Wratislaviensia'; he became 'Regierungsrat' and 'Kanzleidirektor' of the duke Ulrich von Württemberg-Oels and acquainted high ranks in the Wrocław hierarchy as 'Ober-Kämmerer' and 'Kriegs-Commissar'. In 1683 he became the Freiherr von Rammenstein.⁸ Rampusch was also known among the circle of poets in Wrocław: when he died in May of 1697, the poet Christian Gryphius (the son of one of the most known German poets from the seventeenth century, Andreas Gryphius), had written for him a poetical epitaph.⁹

Rampusch possessed a rich library with more than 4,000 books. He was mostly interested in theology, history and law. But he had collected also almost two thousands '*miscellanea*'. One can admire his broad interests: he had works about architecture, mathematics, books about foreign countries – and literary works, like Heinsius's emblems in his mother tongue – the Netherlandic. He donated his book collection (together with a sum of 1000 'Schlesisch Taler' (Silesian Rix-dollars)) to the library Church of St. Bernhard's, the *Bibliotheca Bernhardina* in Wrocław.¹⁰

7 We would like to thank Prof. Dr. Karel Porteman who was helping us by the preparation of the definite text of this article. After the November congress in Utrecht Joanna Skubisz had found one more entry from the end of the 19th century: De Vries 1899, XXI – XXII, Nr. 26: 'Het Ambacht van Cypido, Op een nieuw ouersien en verbeteret Door Theocritvm a Ganda. Tot Leyden, By Iacob Marcvssoon Boeckvercooper. Oblong 4.'

8 Cf. Pusch 1988, 295. See also *Selected Rambow Families and Individuals: Rambow Page*, viewed on 28 October 2006, <http://www.rambow.de/web/surnames/pafg213.htm>.

9 Christian Gryphius, *Deß Hoch=Edelgebohrnen Rittner und Herrn / Herrn Zachariae von Rampusch und Rommenstein [sic!] / Röm. Käyserl. Maytt. Raths / Wie auch Der Käyser= und Königl. Stadt Breßlau Hochansehnlichen Ober=Kämmerers / Ruhmwürdiges Andencken...*, Breßlau [1697], BUWr. OStDr. 557928.

10 Cf. Garber 2005, 576–578.

That is why we find also a stamp of the *Bibliotheca Bernhardina Vratislaviensis* on the title page of the *Ambacht*. And in the right upper corner of the title page we find the signature *Misc. 2, po 4, 38*. The catalogue of this library was started shortly after the death of Rampusch and was finished in 1720 by David Mayer. The signature means 'Miscellanea division 2, poetry in *quarto*, number 38'.

The *Bibliotheca Bernhardina* was later – in the second half of the nineteenth century – incorporated to the newly created *Stadtbibliothek Breslau*. That library used another system of catalogue numbers. Our copy bears (on the inner side of the binding) the old signature 4V515. It means: *quarto*, division V (Language and Literature from *Bernhardina*), book number on the standing place.¹¹ The *Stadtbibliothek Breslau* was in turn after 1945 – when the Poles came to Wrocław – incorporated to the University Library, where we can read it till today.

The second copy of Heinsius's *Ambacht van Cupido* (BUWr. OSTDr. 543118) is bound together with Hoofts *Emblemata amatoria*. There are two indications of its provenance: the stamp of the former *Stadtbibliothek Breslau* and the current stamp of the University Library. On the inner side one can still find the former signature of the 'Stadtbibliothek': 4nD.155/1-2. It means: *quarto*, newly bought for the division 'Art' (n = neu; 'D' stands for 'books about art'), place number, two works.¹²

Both copies of the *Ambacht van Cupido* are bound in light pig leather and are in good state. The poetical structure of the two 'Ambachts' is just the same (48 emblems) and shows no differences. Since there are no differences in the structure, let's have a look at the differences in the emblems. Here we do see some interesting things, especially in the *picturae*.

If we look at the emblems 14 ('*Volvitur assidue*') and 15 ('*Amor cæcus*'), we can observe a printer's mistake. In the 'single' copy the *subscriptio*s are according to the *picturae*. In emblem 14 the text reads: 'Cupido drijft den hoep: dat is het spel der minnen.' and we see indeed Cupid playing with a 'hoola hoop'. In emblem 15 the text reads: 'Al wat de liefde doet, is sot en sonder redden. Aensiet maer eens dit spel. het kind van Venus komt (...) zijn aensicht is vermomt, zijn ooghen zijn gestopt.' And we see indeed Cupid playing blindman's buff. (Figs. 2-3).

Not so in the 'convolute' edition. Here the *picturae* are switched. That one of emblem 14 is standing by emblem 15 and that from emblem 15 by emblem 14 (Figs. 4-5).

The second difference between the two copies we can find in emblem 23 ('*Amor eruditus*'). The stanza here begins with the words: 'Cupido vliecht om hooch vasthoudend' in zijn handen / Een ongesloten boeck dat hy beschreven heeft'. But we see no flying Cupid and we see no book in his hands. What we see is Cupid as soldier – with arrows against two lovers (Fig. 6).

We know this *pictura* – it comes from emblem 17 ('*Ferrum est quod amant*'). The printer of the 'single' copy (535657) just repeated it twice. In the 'convolute'

11 Cf. Ożóg 1955, 62.

12 Cf. Ożóg 1955, 62-63.

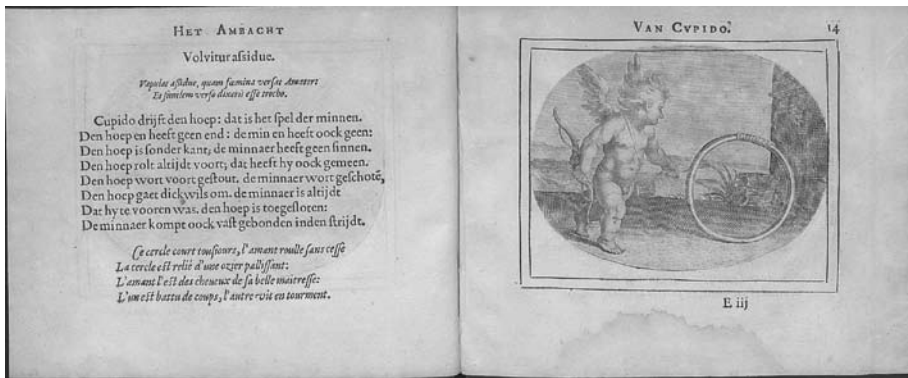


Fig. 2: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWR. OStDr. 535657, emblem 14 'Volvitur assidue', 13v-14r

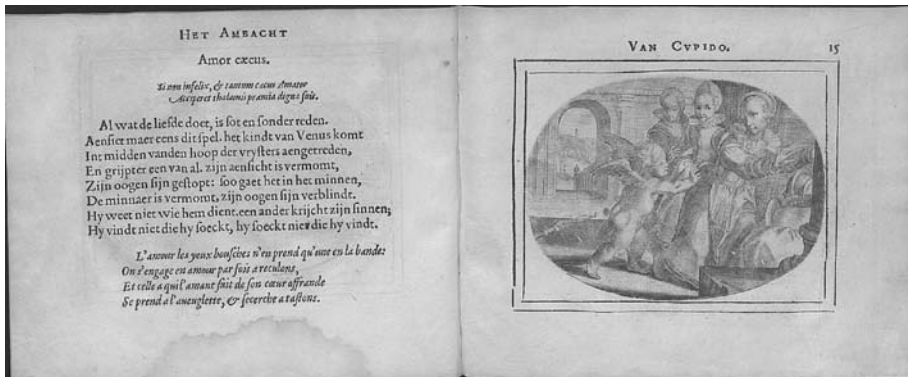


Fig. 3: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWR. OStDr. 535657, emblem 15 'Amor cæcus', 14v-15r

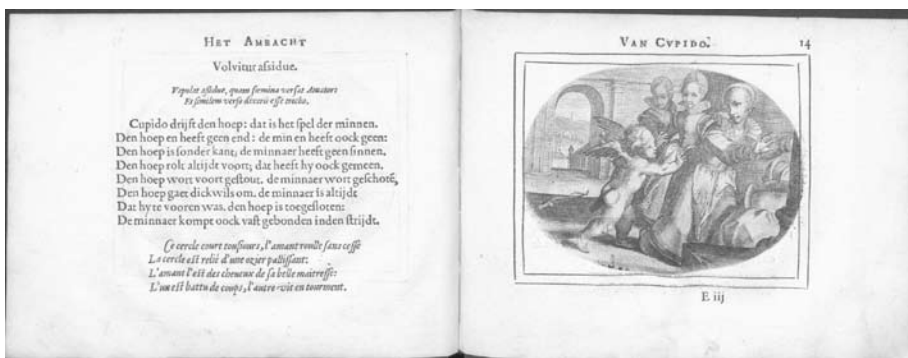


Fig. 4: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWR. OStDr. 543118, emblem 14 'Volvitur assidue', 13v-14r

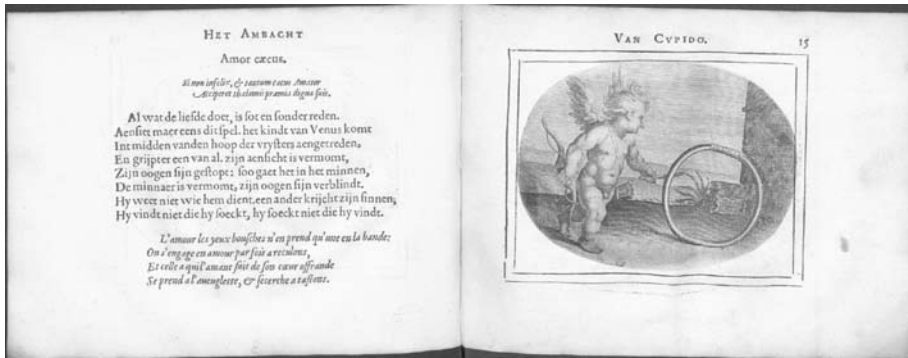


Fig. 5: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 543118, emblem 15 'Amor cæcus', 14v-15r



Fig. 6: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 535657, emblem 23 'Amor eruditus', 22v-23r

copy (543118) we find the correct emblem 23: with Cupid flying on an eagle with a book in his hands. This means that the two copies of the 1615 edition kept in Wrocław are not completely the same. Apparently, the printer has made some revisions while working on the book (Fig. 7).

The third interesting detail we find in the 'single' copy is connected with the emblems 19 ('*Cælari vult sua furta Venus*') and 20 ('*In lubrico*'). In the 'single' *Ambacht*... there is just one and the same *pictura* in both emblems: that of the 'lubricated' Cupid who is skating on ice (Fig. 8).

But the skating Cupid belongs in fact only to emblem 20 where the *subscriptio* reads:

Cupido leert het spel dat Hollandt heeft ghevonden,
Hy proeft te gaen optys, hy heeft twee schaetsen aen.
Hy heeft twee yzers scherp aen zijne voet ghebonden,

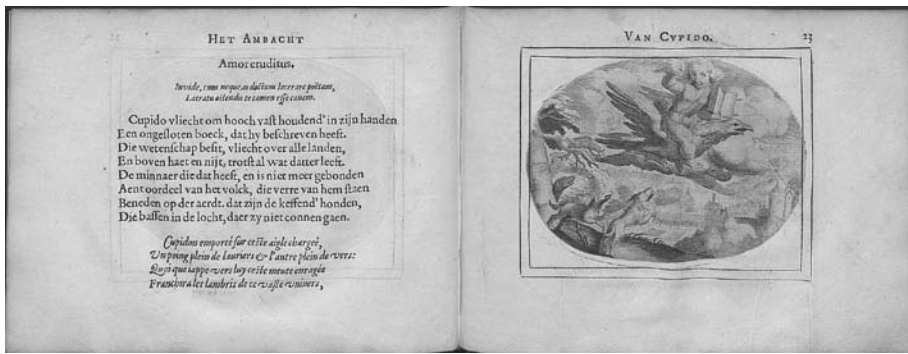


Fig. 7: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 543118, emblem 23 ‘Amor eruditus’, 22v-23r

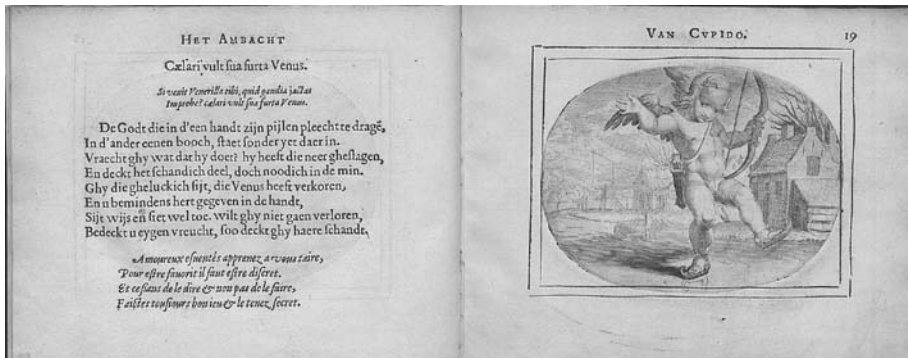


Fig. 8: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 535657, emblem 19 ‘Caelari vult sua furta Venus’, 18v-19r

Daer mede dat hy meynt opt water vast te staen.
 Het ys van selfs is glat, de eysers glat daer tegen,
 Men valt seer lichtelick daer op, of oock daer in.
 Het vryen gaet alsoo, die niet en is te degen
 Geslepen op het vverck, die duyselt in de min.¹³ (Fig. 9)

A short note on the text of emblem 20: for a love emblem the motto ‘In lubrico’ is indeed one of the mottoes chosen ‘right to the point’. Heinsius thus shows us how complicated love is. On the one hand: lubricants may for sure help in love affairs, one could say. On the other hand: to be on ice is not just ‘Holidays on ice’ – wet things (he means: ice and water) are dangerous, even in love (or especially in love – Heinsius says).

¹³ Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 543118, 19v.



Fig. 9: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 535657, emblem 20 'In lubrico', 19v-20r

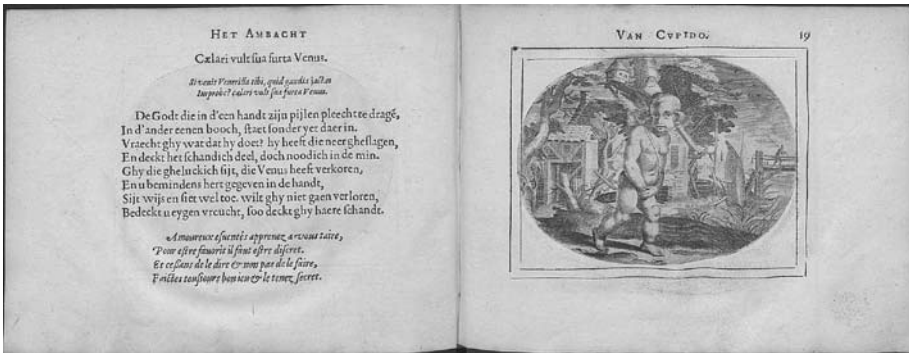


Fig. 10: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 543118, emblem 19 'Cœlari vulta sua furta Venus', 18v-19r

Heinsius is aware of love's ambiguity. As he states already in emblem 19: Cupido 'dekt het schandich deel, doch noodich in de min' – he covers his 'bashful limb' that is still needed in the love. And we see the same on the *pictura* of emblem 19 in the correct version of the 'convolute' copy of the *Ambacht van Cupido* (Fig. 10).

Besides the two copies of *Het ambacht van Cupido* from 1615, the University Library in Wroclaw holds another edition of this emblem collection: Daniël Heinsius's *Nederduytsche poemata* from 1621. It has been prepared by Hermen (Harman) van Westerhuisen, who had used (or: misused) the occasion when the privilege for the *Nederduytsche poemata*, owned since 1616 by Willem Jansz (later known as the famous cartographer Blaeu), lapsed, so that he could print Heinsius's work for his own interests.¹⁴

14 Cf. Fontaine Verwey 1973, 306–308.



Fig. 11: Daniël Heinsius, *Nederduytsche Poemata van Cupido*, Leiden 1621, ex. BUWr. OStDr. 336617, title page.

This small edition bears the signature BUWr. OStDr. 336617 and is not mentioned in Adam Skura's *Catalogus*. It is very possible that this edition is the same as described in the 'Short Title Catalogue of the Netherlands' from the KB Den Haag. As an addition to the STCN, we could state that one copy of this edition is kept in Wrocław¹⁵ (Fig. 11).

The 48 emblems of the *Ambacht van Cupido* are in this edition divided in two parts: one with the original title and one with the title *Emblemata amatoria*. There are also eight emblems in the division *De Exempelen vande Doorlychtige Vroeven*. There is one great difference between the *Ambacht* and the *Nederduytsche poemata*: the artist's artistry (or – in the other case – the lack of it). This can be the best observed in emblem 24 "*Omnia conjungo*" (Figs. 12-13).

This paper discusses just a small part of the emblematic treasures preserved in Wrocław. The authors of it would like to conclude with an invitation to Wrocław

15 STCN data reads as follows: Titel: Nederduytsche poemata. / By Dan. Heinsius. ; Ed. P.S. [= P. Scriverius], Impressum: Leyden, H. van Westerhuyzen, 1621, Annotatie: Complete, Formaat: 16° oblong, Collatie: A-L8 M8(M2+***>4(-***>4)) N8 P-Z8 2A4 (2A4 blank), Vingerafdruk: 162116 – b1 A2 \$na : b2 2A3 nus\$, Typografische informatie: w (gegraveerde titelpagina), a (illustraties op titelpagina), c (andere illustraties), i (lettertype romein), Auteur: Daniel Heinsius (1580-1655), Vertaler / Bewerker: Petrus Scriverius (1576-1660), Alternatieve titel: 601#Poetry. Selection, Jaar: 1621, Drukker / Uitgever: Westerhuysen, Herman van Leiden, 1619-1621, Onderwerpstrefwoord: Dutch language and literature; Poetry; Drama, Signatuur: Den Haag KB: 174 F 33:1Londen, British Library: 1070.c.21Londen, British Library: 11557.a.63:1Utrecht UB: LB-KUN: RAR LMY HEINSIUS 4 CONV 1



Fig. 12: Theocritus à Ganda [= Daniël Heinsius], *Het ambacht van Cupido*, Leiden 1615, ex. BUWr. OStDr. 543118, emblem 24 'Omnia conjungo', 24'



Fig. 13: Daniël Heinsius, *Nederduytsche Poemata*, Leiden 1622, ex. BUWr. OStDr. 336617, emblem 24 'Omnia conjungo', Q4'

to see it by one's own eyes – because (to use the key words of the Utrecht congress) there is so much to see there in emblematical art (and not only) and because Wrocław is the 'Meeting Place': the city where 'Vrots' meets 'love'.

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