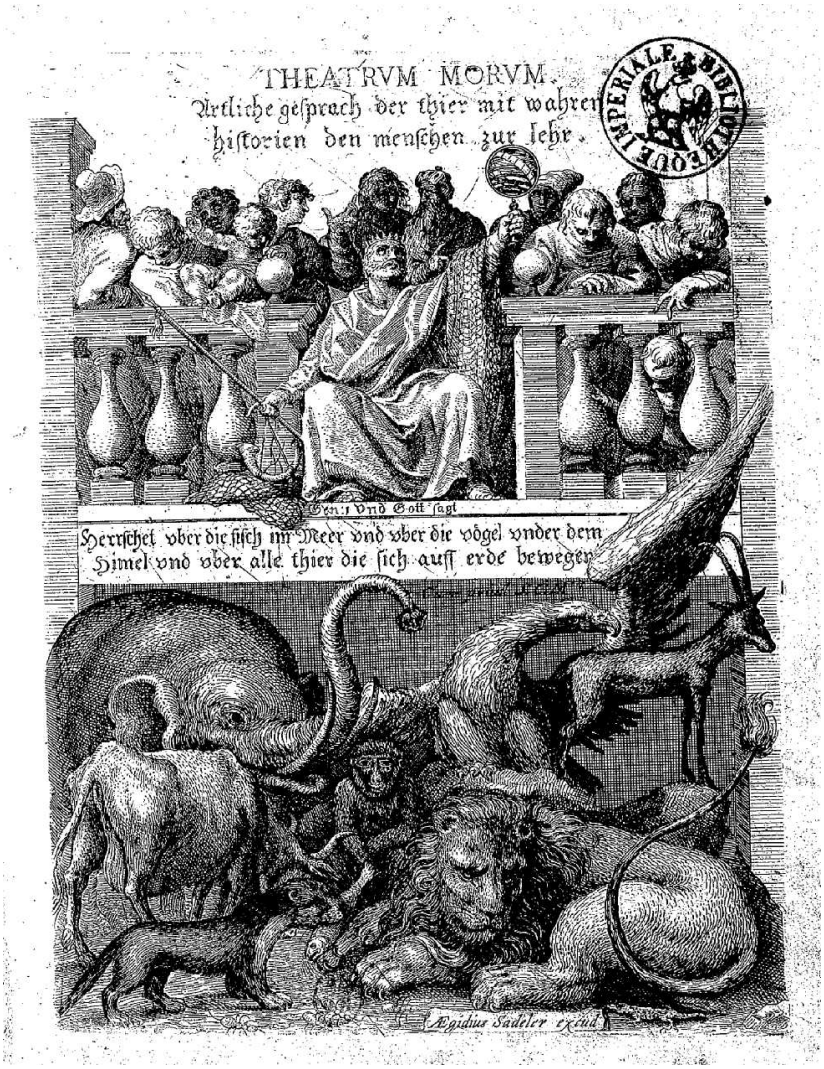
Anonym: Theatrvm Morvm



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Titel

Theatrvm Morvm. Artliche gesprach der thier mit wahren historien den menschen zur lehr.
Gen: I Vnd Gott sagt Herrschet vber die fisch im Meer vnd vber die vögel vnder dem Himel vnd vber alle thier die sich auff erde bewegen

Kurztitel

Theatrvm Morvm

Formale Beschreibung

Titelseite (Kupfertafel), 277 pag. S. 4°.

Standorte des Erstdrucks

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Verfasser

The *Theatrvm Morvm* was published anonymously. The illustration on the title page has as indications „Sadeler exc." and „Cum privil. S.C.M." i.e. „Sac. Caes. Maje. [Sculptor]". This is Aegidius II Sadele[e]r (Antwerp ca. 1570-Prague 1629). Sadeler belonged to an important family of visual artists. He was active as an engraver and illustrator, and probably also as a painter in Antwerp and Munich, and from 1597 to 1629 in Prague, in the service of Emperor Rudolph II. Sadeler is not only the executor of the title print, and the holder of the book's privilege, but also the author of the foreword „an den freundtlichen Leser". It is likely that Sadeler was responsible not only for all the illustrations in the work, but also for the entire edition. Probably all the texts are written by himself, with the sole exception perhaps of the historical *exempla* (Smith 2005).

Publikation

Erstdruck

The only edition of the *Theatrvm Morvm* has been printed by Paul Sesse in Prague in 1608.

Weitere Ausgaben

- Neueditionen

The *Theatrvm Morvm* is published in 1933-1934 as a semi-facsimile edition by the Gesellschaft deutscher Bücherfreunde in Böhmen in 300 copies. In 1938 this edition was complemented by a separate introduction in book form (Preissig 1938).

- Mikroform-Ausgabe
Leiden: IDC-Publishers ca. 1980. http://www.idc.nl/?id=287, Order no. O-1844/1, 3 microfiches.

- Digitale Ausgabe
Paris: Bibliothèque nationale de France (= Gallica) <http://gallica.bnf.fr/ark:/12148/bpt6k5606663w.r=Theatrum+Morum.langEN>.
Vorlage: Exemplar der Bibliothèque nationale de France Paris, Sign. FB-11083.

Inhalt
The *Theatrvm Morvm* is a collection of 140 illustrated fables. These fables are preceded by three paratexts: the foreword „An den freundtlichen Leser", a threshold poem (incipit: „An diesem Thiergarten gemein […]"), and a „Register aller Figuren so in diesem buch gemeldt nach Ordnung A. B. C. an twelchen Blath ein jedes in sonderheidt zu finden". Every fable counts two opposite pages and is articulated in the same, invariable layout: The fable texts are reduced to short, mostly ten-lined epigrams, forming the left-hand page together with the illustration, while the right-hand page contains the moral (in the form of a two-lined motto) and a very short historical parallel in prose, taken from authors like Cuspian, Plutarch, Suetonius, Valerius Maximus, Sabellicus, all mentioned by name. The immediate material consequence of this layout is the typographical white on the right-hand pages. In his foreword Sadeler justifies this typographical white by appealing to the reader's self-activity: the latter can use the book as „Stammbuch" (*album amicorum*) (foreword, unnumbered), which is a quite common use of emblem books, or the reader can use the white space to make notes during his readings – „nach seinem Lust und gefallen etwas zu ann[o]tiren" (foreword, unnumbered).

Kontext und Klassifizierung
The *Theatrvm Morvm* is a so-called emblematic fable book, a genre invented by the French printer and emblematist Gilles Corrozet. In his *Fables d'Esope* (1542) Corrozet coupled the two part structured fable (fable and moral) to the well-known, threefold emblematic layout (the triplex emblema) of a motto on top, the pictura in the middle, and the subscriptio below, which had been inaugurated by the emblematum pater et princeps Andrea Alciato – or rather his first printer Heinrich Steyner (Augsburg, 1531) (Tiemann). The first ones to imitate the emblematic layout of Corrozet's *Fables d'Esope* were the Flemish artist Marcus Gheeraerts the Elder and the Flemish poet Eduard de Dene, both residents of Bruges, who in close collaboration conceived a collection of 107 fables entitled *De warachtighe fabulen der dieren* („Truthful fables of the animals"). This collection was published in Bruges in 1567.
Ten years later, an anonymous French translation of this Flemish collection, expanded with eighteen new fables was published, entitled *Esbat[e]ment moral des*

animaux (Antwerp 1578). All the fables were put in sonnet form – this was the first time in history that the sonnet was used for fable texts. Except for the eighteen new illustrations, the same copperplates were used, although slightly retouched. The layout of the individual fables is structured in much the same way as in the Flemish work. The *Esbatement moral* was translated, or rather adapted, into Latin (Arnold Freitag: *Mythologia ethica.* Antwerp 1579), two times into Dutch (Anthoni Smyters, *Esopus Fabulen*, Rotterdam 1604, and Joost van den Vondel: *Vorsteliicke Warande der dieren*. Amsterdam 1617), and also, in 1608, into German under the title *Theatrvm Morvm*. In the German collection Gheeraerts's etchings of the *Esbatement* were meticulously copied and printed in reverse. Another fifteen new illustrated fables were added to the original 125 fables. The new etchings are clearly different in style from the original etchings by Gheeraerts. Although these new, more mannerist illustrations have sometimes been ascribed to Isaac Major, a pupil of Sadeler, they can also be conceived and etched by Sadeler himself.

In contrast to the fables that have been taken from the *Esbatement moral*, the *Theatrvm Morvm*'s new fables thematise some Middle European and exotic species, which are not known in the traditional animal fable: chamois, wisent, tiger, leopard, rhinoceros, water buffalo, civet and crocodile. Sadeler could have observed these animals stuffed or alive in Rudolf II's collections, *cabinets de curiosité* or menageries. One of the main sources of both the texts and illustrations of these new fables were the zoological emblems by Joachim Camerarius (*Symbolorum et Emblematorum centuriae* […], Nuremberg, 1593-1605).

The *Theatrum*-aspect announced by the title, is directly inspired by the *Esbatement moral*, whose title word ‚*esbatement*' has the meaning of ‚short, amusing play'. The theatrical aspect is visualized in the illustrated title pages of both works: in both title prints, the animals are presented as actors on a stage, and the audience is a human one. A major difference between the two title prints lies in the position of the audience, which is, in the *Esbatement* title print, looking up to a theater stage with animal actors, whereas in Sadeler's title print, it is situated at the top of the picture, looking down from a balustrated terrace, on the animals below. As has been recently argued by Sylva Dobalová (2006), this theatre setting was probably inspired by the architecture of the Lion's Court in Prague Castle.

Rezeption

The copperplates of the *Theatrvm Morvm* made their way to Paris (exactly how and when is not known), where they were re-issued with three different adaptations in French, loosely based on Sadeler's fable texts: [Raphaël Trichet du Fresne], *Figures diverses tirées des Fables d'Esope et d'autres et expliquées par R.D.F.*, Paris 1659; [anon.] *Fables d'Esope avec les figures de Sadeler. Traduction nouvelle*, Paris, 1689; [Henri-François d'Aguesseau], *Les Fables d'Esope, gravées par Sadeler, avec un discours préliminaire et les Sens Moraux en Distiques. Edition toute differente de la premiere*, Paris,

1743 (Smith 2005). The *Theatrvm Morvm*'s historical parallels were translated in Dutch and used by Vondel (or his editor and printer Pers) for his *Vorsteliicke Warande der Dieren*. The *Theatrvm Morvm*'s illustrations inspired Isaac Briot to his illustrations for Jean Baudoin, *Les Fables d'Esope Phrygien*, Paris 1631 (several re-editions and adaptations). A spectacular application of Sadeler's illustrations is the ceiling decoration in castle Lemberg (Czech Republic). Around 1610 seventy-seven illustrations from the *Theatrvm Morvm* have been depicted in the coffered ceiling of its so-called ‚Fabelsaal' – all of them accompanied by the *Theatrvm Morvm* two-lined mottos. The art historian Lubomír Konečný (1991) mentions several other adaptations of Sadeler's illustrations, but in most cases it is difficult to be sure about their exact sources, Sadeler or Gheeraerts. Two recent book auctions make it clear that little is known about the often complicated reception of the *Theatrvm Morvm* and related works. In 2006 Christie's auctioned an unknown and undated edition of the illustrations of the *Theatrvm Morvm*, without the German fable texts (date of consultation February 14, 2011)). Instead of the fable texts there is a handwritten text in Italian. It is not clear if the Italian text is based upon the German text or its French adaptations. In 2009 Marc Van de Wiele auctioned an undated edition of the illustrations of the *Esbatement moral* (date of consultation February 14, 2011)). The French texts are absent, and substituted by a handwritten version of the German text of the *Theatrvm Morvm* and, in another handwriting, a Dutch text, of which the sources (De Dene, Vondel and/or others) are unknown until now.

Bibliographische Nachweise und Forschungsliteratur

VD 17: 7:684798W. - Sylva Dobalová: ‚Theatrum morum: tygr, lev a divadlo na Pražkém hradě' [Theatrum morum: a tiger, a lion and a theatre in Prague Castle], in: Beket Bukovinská (Hg.): Pictura verba cupit. […] Essays for Lubomír Konečný. Prague 2006, S. 207-220; Lubomír Konečný: ‚Of Fables and Painters', in: Bulletin of the National Gallery in Prague 1 (1991), S. 34-43; Christian Ludwig Küster: Illustrierte Aesop-Ausgaben des 15. und 16. Jahrhunderts, Hamburg, 1970; Erhard Preissig: Einleitung zu der von der Gesellschaft deutscher Bücherfreunde besorgten Neuausgabe. Gesellschaft deutscher Bücherfreunde in Böhmen. Prag 1938; Paul J. Smith: ‚Cognition in Emblematic Fable Books: Aegidius Sadeler's Theatrum Morvm (1608) and its Reception in France (1659-1743)', in Karl Enenkel, Wolfgang Neuber (Hg.): Cognition and the Book. Typologies of Formal Organisation of Knowledge in the Printed Book of the Early Modern Period. Leiden, Boston 2005, S. 161-185; ders.: Het schouwtoneel der dieren. Embleemfabels in de Nederlanden (1567-ca. 1670) [A Theatre of Animals. Emblematic Fables in the Netherlands (1567-ca. 1670)]. Hilversum 2006; Barbara Tiemann: Fabel und Emblem. Gilles Corrozet und die französische Renaissance-Fabel. München 1974.

Paul J. Smith