ILLUSTRATED BOOKS
From France, Germany, Italy, the Low Countries & Spain
APULEIUS Lamour de Cupido et de Psiché mere de volupté... nouvellement historiée, & exposée en vers François. [Trans. C. Chappuys, A Héroet & M. de Saint-Gelais]. [Paris], avec privilege du roy, [1586]

Engraved architectural title-page (118 x 75mm) with standing figures of Venus, with Cupid and Psyche, signed by Leonard Gaultier, and 32 numbered engraved plates (115 x 75mm) , each containing a half-page illustration and engraved text below, many of the plates with the monogram 'LG' and the last dated '1586', on sheets 190 x 135mm.

Sm 4to. (194 x 142mm). Early 19th century green vellum over pasteboards, covers with triple gilt fillet and ornate gilt border in neo-classical style, flat spine gilt with red morocco label (joints just split but sound, extremities rubbed). £8,500

A wide-margined copy of the first edition of Léonard Gaultier’s illustrated version of the tale of the lovers Cupid and Psyche, taken from the *Metamorphoses* of Apuleius. This edition is engraved throughout with illustrations which are primarily reversed, enlarged copies of the woodcut Psyche series used by Jeanne de Marnef Janot in 1546. That edition was modelled on engravings by Agostino Veniziano and the Maestro del Dado (of the school of Marc’ Antonio Raimondi), after drawings attributed to Raphael.

Léonard Gaultier (1561-c1635), son of the goldsmith Pierre Gaultier, was engraver, draughtsman, print publisher, dealer and was official engraver to the French Court from 1594-1617. ‘He most often published his engravings himself. Gaultier also sold prints at the sign of the fleur de lys d’or in the Rue Saint-Jacques, Paris. His earliest prints show Italian influence (possibly through Etienne Delaune); he then came under German influence and later, with Thomas de Leu, contributed to the creation of a distinctively French school of engraving at the turn of the 16th and 17th centuries’ (Grove).

Some edges uncut, very lightly toned, but generally in very good condition. OCLC lists only a handful of institutional copies, the Bibliothèque Nationale, British Library (short 162mm & trimmed at fore-edge), Pierpont Morgan Library, Harvard, Columbia and NYPL. Mortimer French no 34. Brun Le livre illustré, p144. BMSTC (French), p21. Rothschild III, 2567.
BLOEMAERT (ABRAHAM) Oorspronkelijk en vermaard konstryk tekenboek. Amsterdam, Reinier & Josua Ottens, 1740.


The most complete edition of the Dutch mannerist artist Abraham Bloemaert’s (1564-1651) drawing book which includes the engraved title, portrait and seven duplicate plates overprinted in chiaroscuro. First published in installments c 1650-1656 under the title Artis Apellae liber with 100-120 plates, few copies of which have survived, the present edition is described by Bolten as ‘magnificent... due to its costly and attractive design, [it] presumably made its way directly to the library of the connoisseur.’

Abraham’s youngest son, Frederick Bloemaert (c1610-c1669), had engraved the plates after the designs of his father for their original publication and they were prepared and ordered for this edition by the renowned French engraver and publisher Bernard Picart. The plates are divided into eight sections each part with its own title: I Heads & faces, II Hands & feet, III Figures, IV Male & female nudes, V Children, VI Figures & groups, VII Compositions or historic subjects, VIII Animals.

Provenance: from the library of Lord Gretton.

Engraved title, added, fine engraved portrait of Bredero by Hessel Gerritz (the only known portrait), 20 engravings, three full-page and 17 half-page by Jan van de Velde II and Michel le Blon; full-page calligraphic woodcut of Cupid in pt 2 repeated in pt 3; occasional use of civilité type.


First collected edition of Bredero's famous *Groot Lied-boecke*, a collection of some 200 popular poems, mostly love and wedding songs. The beautiful engravings depict scenes of love and courtship although the first full-page engraving by van de Velde is a lively scene of peasants drinking and dancing in a tavern to illustrate the song 'Boeren Geselschap' ('Peasant Company').

The engravings are mostly by Jan van de Velde the younger (1593-1641) with three by Michel le Blon (1587-1658). Le Blon was a goldsmith and engraver from Frankfurt who was active in the Netherlands and England. Jan van de Velde II came from an artistic family. His father was a celebrated calligrapher and teacher and he was the nephew of Esaias van de Velde, an important landscape painter. Jan also specialized in landscapes but made his mark as a printmaker and draftsman (Getty).

Tear on pp 89/90 of part two neatly repaired. Bookplate of G.S. Overdiep.

CELLIUS (ERHARD) Imagines professorum Tubingensium... qui hoc alteron Academiae seculo, anno 1577 inchoato, in ea & hodie, anno (1596) viuunt, ac florent: & interea mortui sun... Ad viuas singulorum Effiges delineatae... Tubingen, typis auctoris, 1596

Fine woodcut portraits of Johann Friedrich, Duke of Wurtemberg and Augustus the Younger, Duke of Brunswick, and 35 stunning woodcut bust portraits of the Tubingen professors by Jakob Lederlein after Jacob Züberlin within a variety of ornamental frames, and 2 ornamental woodcut borders for the title-pages.

Two parts in one vol. Small 4to (224 x 170 mm). [68] ff. Contemporary gilt (now largely oxidised) panelled vellum over thin boards with lozenge-shaped ornaments in centre of covers, flat spine gilt in compartments, remains of three ties (lower cover a little stained). £11,000

First and only edition of a rare and impressive portrait book, printed by the author at his own house with his own press which was set up precisely to issue this book. Erhard Cellius (1546-1606) was professor of History and Poetry at Tübingen University from 1582. He long cherished the idea that there should be a series of portraits of Tübingen professors to celebrate the first centenary in 1577 of the foundation of the university. His insistence paid off and over a period of time the painter Elias Alt painted a series of portraits of professors who had taught there between 1577 and 1596; the portraits were displayed in the Aula (Assembly Hall) of the university. The Duke of Wurtemberg liked the portrait series so much that he commissioned a second series of portraits for his residence.

In 1596 Cellius purchased a printing press, employed a printer and started producing his own books at his house. This, his first book, was to be his most luxurious. He commissioned the draughtsman Jacob Züberlin to copy the portraits from the Elias Alt series onto pear wood and Jakob Lederlein to cut the printing blocks. Lederlein’s woodcuts capture the vitality of the sitter in a very immediate and touching way, making the portraits come truly to life. Thieme/Becker points out that the Elias Alt portraits have not much artistic merit but that the Lederlein cuts – the only work by which he is known – are truly impressive (‘charakteristisch und lebenswahr’). Unknown to Thieme/Becker, Züberlin and Lederlein were also responsible for a famous woodcut of Queen Elizabeth I which served as a frontispiece to Martin Crusius’ Oratio de Regina Amalasuntha, 1599.

The first few leaves with a little dust soiling in upper margin, but a very good copy.

CERVANTES SAAVEDRA (MIGUEL DE) El ingenioso hidalgo Don Quixote de la Mancha... Nueva edición corregida por la real academia Española. Madrid, J Ibarra, 1780.

Frontispieces, portrait of Cervantes, and 31 plates after Carnicero, Barranco, Brunette, Del Castillo, Ferro and Gil, engraved by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona and Selam; 14 ornamental capital letters, 22 vignettes, 20 culs-de-lampe and a folding engraved map.

4 vols. 4to (300 x 215mm.). Contemporary Spanish binding of green stained calf, the covers ‘marbled’ with octagonal panel of pale brown calf set in a gilt tooled border; spines gilt in compartments, red morocco labels, marbled end-papers; gilt edges (slight worm damage to foot of spine of volume I, head of spine of volume IV slightly chipped).

£12,000

Conceived as a de luxe edition of the most famous of all Spanish writers, this is one of the greatest monuments of Spanish typography. To some extent inspired by the finely illustrated critical edition produced by Tonson in London in 1738 under the auspices of Lord John Carteret, this masterpiece of book design was the brain child of Vincente de los Ríos (1732-1779) soldier and cervantista and Francisco Antonio de Angulo, who was the secretary of the Academia Real. The idea was mooted in 1773 when it had been suggested that the illustrations be done by members of the Academia de San Fernando. Special paper was to be used (from the Guarro mill in Catalunya), and new type was cast from matrices made by Jerónimo Gil.

Henry Swinburne, who was in Spain in 1775 and 1776, wrote of this book: ‘there is now an edition of Don Quixote with prints taken from original drawings of the dresses and landscapes of the country, which has employed all the best engravers for some time past...’, and later on Richard Ford was to say that ‘no grand library should be without it’.

CONRAD OF LICHTENAU, ABBOT

Chronicum abbatis Urspergensis, a nino rege Assyriorum magno, usque ad Fridericum II... Paraleipomena rerum memorabilium, a Friderico II usque ad Carolum V... Cum iconibus imp et principum ad vivum expressis. (Strassburg, for Crato Mylius), 1537.

Over 100 woodcut medallion portraits of Roman and Austrian emperors in white on a black ground by Heinrich Vogtherr the elder, second title-page with four portraits, small printer’s device on title-page, with almost full-page version at end.


The first illustrated edition with the superb medallion portraits of Vogtherr, second in all, of the Chronicle of Burchard, Abbot of Ursberg, with the completion of his successor Conrad. This new edition was requested by Philip Melanchthon as indicated in the dedication and by the letter from the printer Mylius to Melanchthon which prefaces part two. It is also the first edition to include the continuation of the history up to 1537, attributed to Caspar Hedio, and so includes many important contemporary events not to be found in the first edition of 1515. These include the publication of Erasmus’ Greek New Testament in 1517, as well as the death of this great humanist in 1536; the biography of him on p 502 is thus one of the earliest obituaries.

The painter, designer and printer Heinrich Vogtherr (1490-1556) probably trained with Hans Burgkmair in Augsburg. By 1525 he was in Strassburg active as a painter and from 1536 he began a printing business publishing medical works which he probably wrote himself, and the first edition of his Kunstbüchlein. In the 1540s he was active in Augsburg and Zurich as a designer of woodcuts, including copies of Holbein’s Dance of Death series and maps and topographical woodcuts of Switzerland, and in 1550 he became court painter and occultist to Emperor Charles V in Vienna.

Adams C2518. BMSTC (German), p 169. Dekesel L21.

Etched title-page and seven double-page etched plates by Stefano della Bella after Alfonso Parigi.

A large and handsome copy of the first edition of the libretto for the fantastical, allegorical masque of the wedding of Vulcan and Venus, written by Coppola, the Bishop of Muro, to commemorate the marriage on 8 July 1637 of Grand Duke Ferdinando II de Medici to Vittoria della Rovere, princess of Urbino.

This book represents one of the first major undertakings by Stefano della Bella for the Medici court, where he had succeeded Jacques Callot as artist and printmaker. His vibrant etchings, after the designs of Alfonso Parigi, are the only surviving record of the remarkable staging of this production, performed in the courtyard of the Palazzo Pitti in Florence.

Della Bella’s title-page offers a perspective of the curtained stage, while the seven plates depict stage settings as varied and extravagant as the woods of Diana, the gardens of Venus, the cave of Vulcan, the sea (where a ballet choreographed by Agniolo Ricci took place), and conclude with two plates showing hell (scena quinta, a remarkable plate shown above) and heaven (scena sesta).

Provenance: bookplate of Professor John Ramsay Allardyce Nicoll (1894-1976), theatre historian and founding director of the Shakespeare Institute at Birmingham.

A most unusual grangerised copy of the first edition of Duclos’ whimsical fairy tale. The volume contains 75 small cut-out figures (with contemporary colouring) taken from the Martin Engelbrecht series of prints (circa 1720-1750) created for early miniature theatres which, when cut out and shown in a sequence, would create a peep show. Martin Engelbrecht was an Augsburg print seller and engraver who had invented this form of paper theatre. He produced a large variety of these prints, depicting scenes from everyday life or from exotic locations, as found here.

The figures and scenes inserted between the pages of this book were finely cut out, and are preserved entirely undamaged (no small feat considering their fragility). They show a series of men in Chinese costume during various activities; dwarfs courting, fighting, dancing; hunting scenes with arabesque borders; landscapes and fountains; 18th-century figures in various activities; musicians; and much more.

Provenance: the copy has an ink lettered paper label circa 1850 pasted to the front cover which sheds light on the history of this copy: ‘Souvenir de famille. Le petites images qui sont dans ce volume on été découpée par un Mr Papévérane, père ou grand père de ma grand mère Coutard.’ The figures were cut-out by the father or grandfather of the grandmother of the label writer, so one can presume that this was done in the second half of the 18th century.

A very good, large copy with a little scattered foxing here and there but only in the margins.

GOYA Y LUCIENTES (FRANCISCO) Los caprichos. [Madrid, 1881-86?]

Folio (350 x 250mm.) 80 etched and aquatint plates on thick paper, bound without the original grey cover in modern brown morocco, gilt spine, in slip-case. £10,000

First published in 1799, this is the fifth edition of Goya’s satirical masterpiece made in the Calcografía Nacional for the Real Academia, Madrid, and limited to 210 copies. This copy is one of those printed on thick paper measuring 365 x 260mm, and probably cut down by the binder. Printed in sepia ink and with the plates bevelled, they are numbered 1-80, the first being the portrait of Goya (which was also printed on the upper cover not found here). Some plates show signs of wear, but most are very well preserved, margins somewhat foxed in places.

Provenance: bookplate (by Reynolds Stone) of Jonathan and Phillida Gili.
LUCIAN, OF SAMOSATA Les Oeuvres... traduites du Grec.
Par Filibert Breton Ausonnois, Docteur en medecine. Paris,
Abel L’Angelier, 1582

L’Angelier’s device on title-page (Renouard 549), eight large woodcuts in
the text (c. 152 x 120mm), satyr headpiece and ram headpiece, arabesque
tailpiece; arabesque, grotesque and foliated initials in several sizes.

century polished calf, double gilt fillet on covers, spine gilt in compartments
with intricate unidentified monogram (? T E N L B A G D O) in six of them, the
other lettered with the title, re (expert repairs headcaps and corners, covers
with a few small tears and scratches). £5,500

ARE FIRST EDITION, SECOND ISSUE, HANDsomELY BOUND, of the first French
translation of the works of the great satirist Lucian, beautifully
illustrated with eight fine woodcuts.

Mortimer notes that the delightful woodcuts designed for this edition,
five in the first volume and three in the second, are closely related to the text
and probably by the same artist responsible for L’Angelier’s angel device,
which dates from 1580.

Filibert Breton says in the title that his translation, ‘Repurges de
paroles impudiques & profanes’, he is also known to have collaborated
with Thevet in his Cosmographie universelle (1578). The Shakespearean
scholar Honigmann suggests the use of Breton’s translation as a source for
Timon of Athens ‘and lists parallels suggesting various kinds of detailed
borrowings (for imagery, aspects of Timon’s behaviour, etc)’. His True
History has been described as the first ‘science fiction’ story as it relates a
journey to the moon (pp 283-311), which directly influenced Cyrano de
Bergerac among others.

In the second issue the date is changed from 1581 to 1582, a third issue
appeared in 1583. As in the other issues the signature for the privilege
on f e4v printed ‘Dlier’ has been corrected in ink to ‘Olier’ and Mmm1 is
missigned and corrected by a printed cancel slip. It is also the first work
published in a folio format by L’Angelier alone, the text is in his fine roman
type while the summaries and marginal notes are in italic.

Provenance: unidentified intricate monogram on spine.

A little damp-stained in upper margins more so towards the end, some
foxing here and there, but generally fresh.

Balsamo & Simonin, Abel L’Angelier, no 73, Brun p 242. C. Lauvergnat-Gagnière,
Lucien de Samosate et le lucianisme en France au XVIe siècle (Droz, 1988), p 95-96.
Mortimer no. 361 (1583 issue). OCLC (US: Harvard, Texas, Emory only).
MARGARITHA (ANTHONIUS) Der gantz Judisch glaub mit sampt eyner gründtlichenn und warhaftigen anzygunge, aller satzungen, Ceremonien, gebetten, heymliche und öffentliche gebreüch, deren sich die Juden halten, durch das gantz Jar mit schönen unnd gegründten Argumenten wider jren glauben. [Augsburg, Heynrich Steyner], 1531.

A N EARLY EDITION OF MARGARITHA’S PRESENTATION OF Judaism to the Christian world with a series of satirical woodcuts. First published in Augsburg by Steiner twice in 1530, this is his last printing, all three editions are rare.

The title woodcut of a group of Jews in disputation is attributed to Jörg Breu. The satirical text woodcuts of Jewish customs and rituals are reversed copies from: Johann Pfefferkorn, Ich heysß ein buchlijn der iudenbeicht... Cologne, (1508). These show the blowing of Shofar, Taschlich, Kapara and Seder; Mikveh; Kohanie blessing and flagellation; woman carrying a newborn child; altar with cherubim.

Anthonius Mārgaritha, the son of a rabbi, was a German Jew who converted to Christianity in 1522. In this sustained polemic, Mārgaritha revealed much about his understanding of Jewish history, scripture, popular legends, messianism, and his reasons for becoming a Christian’ (Walton). The notoriety of the work led to his debate with Rabbi Joseph of Rosenheim before Emperor Charles V in which his depiction of Jewish anti-Christian sentiments was challenged. Charles sided with Rabbi Joseph and Mārgaritha was expelled from Augsburg. The work is also said to have influenced Martin Luther’s writings against the Jews, particularly his ‘Von den Juden und ihren Lügen’.

Small label removed from fore-edge of title-page, ff. A2/3 cropped close by the binder at top edge, just touching top line of text, repaired tear to L3, otherwise a good copy.


MAROLLES (MICHEL DE) Tableaux du Temple des Muses, tirez du Cabinet de feu Mr. Favereau avec les descriptions, remarques & annotations. Paris, chez Antoine de Sommaville, 1655.

The work explores classical mythology from seven aspects starting naturally with l’origine du Monde through les amours des Dieux & des Hommes and les avantures de l’air & des eaux and finally to la mort, le Deuil, les Enfers, & le Sommeil. Those illustrated include Pandora, Daphne, Achilles, Castor & Pollux, Narcissus, Jason, Cassandra and Orpheus, and their legends are taken chiefly from Ovid, Homer, and Euripides.

A second edition with the plates reduced to 4to format was published in 1678.

The additional engraved title is mounted and folded at outer margins, printed title-page creased, a little spotted in places but engraved plates generally very fresh.

Provenance: armorial booklabel of the Ducs de Luynes, Château de Dampierre, with their ‘DLP’ (De Luynes Paris) stamp on the title-page.

PONA (FRANCESCO) Cardiomorphoseos sive ex corde desumpta emblemata sacra. Verona, Superiorum permissu, 1645.

Allegorical title, engraved by ‘GG’ with David and Petrus on both sides holding a heart, with the Trinity above; 101 numbered oval etchings of emblems in which the heart plays a crucial role, each with a Latin caption in a woodcut cartouche.

4to (203 x 142mm). [6]ff. 208pp. 17/18th century marbled paper over pasteboards (spine faded). £4,000

First and only edition of this rare emblem book by Francisco Pona (1594-ca 1654), a successful physician from Verona who also wrote many literary works as well as books on ‘the art of healing’, philosophy, history, poetry, etc., both in Latin and Italian.

The 101 oval emblems (ca 110 x 85 mm) are centred around the heart, an emblematic theme that became popular in the seventeenth century when the cult of the heart of Jesus was revived. The 101 curious oval etchings are preceded by a Latin motto in a cartouche and followed by a Latin explanation mostly in prose, but sometimes also in poetry, varying in length from one to three pages. This emblem book is dedicated to Julio Mazzarino (dated 4 May 1645). Praz, p 151-2, 461. Nouv. Biogr. Univ. 39, cols. 729-30. Landauer, French, Italian, Spanish and Portuguese... emblems, 610.

SALLUSTIUS CRISPUS (CAIUS) La conjuracion de Catilina y la guerra de Jugurta Del alfabeto y lengua de los Fenices y de sus colonias [by Francisco Pérez Bayer]. Madrid, J Ibarra, 1772.

Engraved title-page by Montfort, four engraved plates (including a map) and numerous smaller engravings by Montfort and Carmona after Maella; three engraved plates by Fabregat and Ballester (battles and Roman weapons); two plates of scripts and one of Phoenician coins.

Folio (348 x 245mm.) [14], 395, [1]pp. Contemporary Spanish binding of red morocco, covers decorated with a gilt Greek key border having gilt suns at corners, enclosing an inner roll border of foliate design, flat spine gilt at either end with a central neo-classical motif built of various tools, green morocco label, green silk doublures and marker, edges gilt (head of spine chipped, extremities rubbed). £8,000

An excellent copy of this masterpiece of typography, generally regarded as the finest Spanish book of the eighteenth century. The two works of Sallust were translated into Spanish by the Infante Don Gabriel Antonio de Borbon, second son of Carlos III. The prologue is printed in a calligraphic type, while the Spanish is set in the same beautiful italic, but in a larger size; both types were cut by Antonio Espinosa and are well complemented by the fine engravings mostly based on designs by the court painter Maella. The original Latin text in Roman type runs along as a footnote to each page. At the end of the text are the notes and the treatise on the Phoenician language by Perez Bayer.

120 copies of this edition were issued, all on large paper and printed on a rich creamy paper, hot-pressed by Ibarra himself. Some copies have a half-title which is not found here. Provenance: bookplate (by Reynolds Stone) of Jonathan and Phillida Gili.

SORBIN (ARNAUD DE) Tractatus de monstris, quae a temporibus Constantini bucusque ortum habuerunt, ac ies, quae circa eorum te[m]pora miserè acciderunt, ex historiarum, cum Graecarium, tum Latinarum testimonies. Paris, apud Hieronimum de Marnef, & Gulielmum Cavellat, sub Pelicano, 1570

14 woodcut illustrations in the text depicting various ‘monsters’, and Cavellat’s Pelican woodcut printer’s device on title-page.

12mo (118 x 78 mm), ff. [15], [1] (blank), 134, [2]. Contemporary limp vellum, bold contemporary mss. title in ink on spine, lower edge with fine contemporary mss of author and abbreviated title, ties perished. £2,500

First edition of an early and entertaining treatise on ‘monsters’ written by Arnaud de Sorbin, bishop of Nevers (1532-1606). Sorbin’s aim was to promote the Catholic faith. He selected 14 ‘monsters’, each illustrated by a fine woodcut specially created for this book. Some of the ‘monsters’ are made up and were used in the propaganda wars of the Reformation and counter-Reformation like Luther’s ‘Pope-Ass’ (p 73ff), a hybrid between a man and a donkey supposedly found near Rome after the 1496 flood. Others were based on a true story and then changed for propaganda reasons, like the calf born in 1522 in Germany with oddly shaped legs which was likened to Luther and became Luther’s mooncalf, only for Luther to christen it ‘monk-calf’ with a different interpretation (p 101ff). Sorbin also takes ‘monsters’ from historical accounts like the black infant and the hairy female (p 14ff). However, there also are monstrous births, such as the conjoined twins born in 1293 (p 43ff); the boy born with four arms and four legs in 1389 (p 51ff); the ‘Monster of Cracow’, a deformed child born in 1543 (p 111ff); and the conjoined androgynous twins born in Paris 21st July 1570 (p 119ff).

The work was written to entertain the public with accounts of these curiosities and inspire a sense of wonder, but the Catholic message is never far away.

SUCQUET (ANTOINE), SJ Via vitae aeternae iconibus illustrata per Boetium a Bolswert. Antwerp, typis Martini Nutii, 1620.

Engraved frontispiece title and 32 engraved emblematic plates by Boetius a Bolswert.


A fine presentation copy of the first edition of this very popular emblem book, a meditative guide to the path of eternal life by the Belgian Jesuit, Antoine Sucquet (1574-1627). Each emblem has an annotation or quotation from the Bible and an lengthy explanation of the plate. The fine emblems are by the great baroque engraver Boetius a Bolswert (c. 1580-1633), who also illustrated the emblem books of Herman Hugo and also engraved many plates after Rubens. Praz calls him ‘the illustrator of the sentimental and ecstatic states of the soul’.


VALERIANO BOLZANI (GIOVANNI PIERIO)
Hieroglyphica sive de sacris Aegyptorum aliarumque gentium litteris, commentariorum libri LVIII.
Frankfurt, C Kirchner, 1678.
Fine engraved portrait frontispiece, printers devices, and 286 text woodcuts.


Excellent late edition of this study of hieroglyphs and the symbolism of antique coins and monuments, one of the most important works in emblematic literature. It follows the most complete edition of Lyon, 1626, which has the addition of the hieroglyphics of Horapollo.

Valeriano (1477-1558) attempted to interpret Egyptian hieroglyphs with the help of classical Roman and Greek texts as a kind of emblematic language. Although this premise was already wrong, he nevertheless came up with an interpretation of the hieroglyphs as the origin for emblemata and their symbolism spreading into classical mythology and medieval bestiaries. The work had a profound influence on the arts and fuelled the Italian pastime of inventing imprese and devise.

See Praz p. 521. Landauer (German), 619. (VD17 3:306753H.


1. Wechel’s device on title-page, large woodcut of a lansquenet (German foot-soldier) on verso and repeated twice more, one half-page diagram and 119 other full-page woodcuts of military men, arms and armour. Letter diagrams of military positions to text of Aelianus. Wechel’s device on verso of last leaf. II. Woodcut printer’s device at beginning and end and 85 near full-page woodcuts with 97 illustrations of military engines and demonstrations.


A fine sammelband of these beautifully illustrated works of military endeavour from Wechel’s press. I. Wechel’s third edition with illustrations from his first of 1532. Mortimer regards them as close copies of the cuts in Heinrich Steiner’s Augsburg edition of 1529. With the exception of the two smaller cuts at the beginning, Steiner’s series are free copies, the majority in reverse, of blocks used in the 1511 Erfurt edition printed by Hans Knappe. Following Vegetius are the texts of Frontinus, Aelianus Tacitus and Modestus. Among the more remarkable cuts are pneumatic beds, similar boots for walking in the water, diving suits, an ‘armoured train’, impenetrable footwear, while on K4v is a farrier at work with an enlarged illustration of a horseshoe with nails and on O1 is a soldier using a flint and steel with a tinder box divided into three compartments.

II. Wechel’s second edition with the errata corrected from his 1532 edition, the first to be printed in France. The fine military plates are reversed free copies of those found in the 1483 Venice edition which in turn were reduced free copies of those in first edition printed in Verona in 1472. Three of the cuts appear with the Mercury sign of the artist Jean Jollat who has added small details to many of the illustrations, although Mortimer remarks that the strong outline characteristic of the Italian illustrations was retained in the French copies. The illustrations include numerous military engines: catapults, rams, cannons, grenades, scaling ladders, water-raising machines, a clepsydra or water-clock (with 17 hours marked on the dial), bridges, rafts and paddle boats.

Good copies with strong impressions of the woodcuts.