

Introduction to the Catalogue

This catalogue celebrates the evolution of printmaking in Lyon during the Renaissance period, with particular focus on the works published in the mid-sixteenth century. During these years, the city experienced an explosion of creativity and innovation, bringing visual culture to new heights of expression. These works not only illustrate religious and mythological subjects, but also provide insight into landscapes, portraits, and the production of scientific images. Renaissance prints from Lyon are an exemplary case of artistic objects in which the process is fundamental to understanding the final product: they are the result of technical skill, creativity, and technology, and they became unprecedented tools for cultural dissemination, contributing to the spread of ideas and imagery throughout Europe. Each piece selected in this catalogue showcases the artistry of Lyon printmakers, who masterfully combined lines and shadows to create images of rare beauty and depth. The catalogue shows *le chemin de l'image* during the golden era of printing production in the city, inviting the readers to experience this world of symbols, details, and visual storytelling.

Each selection implies a choice, and many other beautiful illustrations (such as more examples from the corpus of illustrated incunabula or the illustrated books depicting antiquities) could not be included, for space reasons, in the present volume.

The catalogue is divided into five sections: religious images, images from historical and literary books (both contemporary and ancient), miscellanea and pattern books, emblem images, and scientific images. This selection mirrors the iconographic categorisation used in the Warburg Institute Iconographic Database. I have chosen one or more highlights per category and included extended explanations in the entries at the beginning of each section, along with a sample of digital iconographic indexation from the database. Additionally, each image presented in the catalogue includes a link to the database entry and a corresponding QR code, making this volume an interactive digital resource for the reader, as well as a tool for exploring the world of printed images from Lyon in greater depth.

Part Two

**Iconographic Apparatus:
A Selection from the Illustrated Book
in Lyon**



I. Religion

***Le Mirouer de la rédemption de l'Humain Lignage* (cat. I.1-2)**

This important book is the illustrated translation of the *Speculum Humanae Salvationis*. The edition preserved in the Bibliothèque Municipale in Lyon was printed in 1479, one year after the first edition published in 1478. The woodblocks are the same. The library also holds two other editions, one printed in 1482 and one in 1483. The book is a translation of a German adaptation that appeared in Basel in 1476. As is well known, it was widely spread throughout Europe, both in manuscript and in printed forms. The *Speculum* narrates the history of fall and redemption according to typology, which was a way to read the scripture based on the idea that each story of the New Testament (antitype) is announced by and specular to a story of the Old Testament (type). Julien Macho, an Augustin monk from Lyon, was devoted to the spread of French translation of religious books in order to nourish the faith of Christians who could read French but not Latin. These kinds of illustrations notably helped popularise these complex concepts, making texts more understandable to a variety of audiences, including the less literate. This was particularly important in the context of religious books, when access to knowledge was expanding throughout Europe. The 256 woodcuts for the illustrations were taken over by Bernhard Richel from Basel. Today, more than 190 illuminated manuscripts still survive, alongside even more manuscripts without images, and more than 20 incunabula editions. The *Speculum* is therefore one of the most popular works of the late Middle Ages, and it is also one of the richest repertoires for biblical imagery of the fourteenth and fifteenth centuries.¹ The Warburg Institute holds a substantial collection of images from different manuscripts and printed editions of the *Speculum*, along with an introduction to the work.

Sources and references

ISTC no. is00661000

Known copies (1478 edition)

Lyon MIB ((2) both imperfect. 1: leaf A only)
 Paris, Bibliothèque nationale de France (2)
 Troyes, Médiathèque de Troyes Champagne Métropole (imperfect)
 St. Gallen, Kantonsbibliothek
 San Marino CA, Huntington Library
 Christie's (London) 7 July 2010 lot 19

(Source: ISTC catalogue entry, <https://data.cerl.org/istc/is00661000?style=expanded>)

Selected bibliography

Arnoult, J.-M. (1979). *Catalogues régionaux des incunables des Bibliothèques publiques de France*, vol. 1. Bordeaux: Bibliothèques de la Région Champagne-Ardenne.
 Claudin, A. (1900-14). *Histoire de l'imprimerie en France au XV^e et au XVI^e siècle*. 4 vols. Paris: Imprimerie nationale.
Gesamtkatalog der Wiegendrucke, Bd. I [etc.] Stuttgart, etc. (1968-). (Vols 1-7 reproduced with additions and corrections from the original edition, Leipzig, etc., 1925-38).
 Goff, F.R. (1973). *Incunabula in American Libraries: A Third Census*. Millwood (NY): The Bibliographical Society of America and Kraus Reprint Co. Reproduced from the annotated copy of the original edition (New York, 1964).
 Hind, A.M. (1935). *An Introduction to a History of Woodcut*. Boston: Houghton Mifflin Co.

¹ <https://iconographic.warburg.sas.ac.uk/category/vpc-taxonomy-027853>.

Mayor, A.H. (1971). *Prints and People*. Princeton: Metropolitan Museum of Art.

Parguez, G. (1991). *Catalogues régionaux des incunables des Bibliothèques publiques de France*, vol. XI. Paris, Bibliothèques de la Région Rhône-Alpes I: Ain, Ardèche, Loire, Rhône.

Pellechet, M.; Polain, M. (1970). *Catalogue général des incunables des bibliothèques publiques de France*. 3 vols. Nendeln.

Warburg Database Indexation (cat. I.1-2)

Permalink

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dxyp>

Iconography

RELIGIOUS ICONOGRAPHY

Typology and Prophecy / Cycles / Manuscripts and Prints / Speculum humanae salvationis / Printed editions / Lyon: Huss, 1478

Typology and Prophecy / Cycles / Manuscripts and Prints / Speculum humanae salvationis / Chapter 1: From the Fall of Rebel Angels to the Fall of Man / 1a: Fall of Rebel Angels / All images

Typology and Prophecy / Cycles / Manuscripts and Prints / Speculum humanae salvationis / Chapter 1: From the Fall of Rebel Angels to the Fall of Man / 1a: Fall of Rebel Angels / Variant: At the top God flanked by angels who fight the devils beneath

Typology and Prophecy / Cycles / Manuscripts and Prints / Speculum humanae salvationis / Chapter 1: From the Fall of Rebel Angels to the Fall of Man / 1b: Creation of Eve / All images

Typology and Prophecy / Cycles / Manuscripts and Prints / Speculum humanae salvationis / Chapter 1: From the Fall of Rebel Angels to the Fall of Man / 1b: Creation of Eve / Variant: God extracts with one hand Eve out of Adam and blesses her with the other hand - Eve not partially still rib

Old Testament / Genesis / Creation / Fall of rebel angels / Good angels fighting rebel angels - no special role for Lucifer

Old Testament / Genesis / Adam and Eve / Creation of Eve

Further details

Woodcut. Image also used in the first edition printed in Lyon in 1478 (first illustrated book printed in France). Image also used in the editions: 1479, 1486 (presumably, no surviving copy), 1488.

Book, text or document (source of image)

Unknown author. Colophon: *Cy finist le Mirouer de la redemption de lumain lignage* (GW M43034). Lyon (Huss). 1483. Folio: 1r.

[BML catalogue entry \(1479 edition\)](#)

[Complete digital copy \(Gallica\) \(1483\) edition](#)

Web resources

[BML catalogue entry \(1479 edition\)](#)

Comme le mirouer de la redem-
 ptio delumain lignaige trāstare de
 latin en frācoys selon l'intēcion de la sain-
 te escripture. Et p̄mieremēt d̄mēt lucifer
 p̄ son orgueil fut gecte de la haultesse du
 ciel au p̄fond denfer au. xiiii. chapitre de
 ysaiē. et au. xii. chapitre de lapocalipse.



L nom de dieu et de la
 sainte trinite commence
 le mirouer de la redem-
 ption humaine auquel est pre-
 mierement demōstre com-
 ment lucifer p̄ son orgueil
 fut gecte de la haultesse du
 ciel au p̄fond denfer. car il
 dit en son cuer. Je monteray
 au ciel dessus les estoilles
 de dieu et eraulceray mon
 siege. Je me assiray en la
 montaigne du testament
 au couste du acquilon. Je
 monteray dessus la haultesse
 des nues et seray esgal et
 semblable au tres hault dieu.
 pourquoy dieu nostre crea-

ateur le deiecta de la haultesse de paradys
 au p̄fond denfer avec les anges qui a luy
 estoient adherās et accordās. Et pour la
 repaciō de la dictē ruyne dieu nostre crea-
 teur p̄ son ineffable puidence crea nature
 humaine d̄me cy apres est demōstre.

Comment adam et eue furent crees au
 second et au quart chapitres de genesis



Je forma adā en vng chāp ap-
 pelle dama scen hors de paradys
 duquel chāp il fut porte en pa-
 radys. Et inspira dieu en sa face
 esprit de vie et eut lomme ame
 viuante. Et apres ce il dit. Il
 nest pas bon que lomme soy
 seul. fai son s luy ay de sem-
 blable a luy. Et adonques dieu
 nostre seigneur donna a adā
 voulēte de dormir. Et quār adā
 fut endormi, nostre createur
 print vne de ses costes et
 ēplit la place de la coste de
 chair et de la coste quil print
 il forma Eue. Et
 a. i.

I.1

(previous page)

The Creation of Eve. In *Le Mirouer de la redemption
 de l'humain lignage.* 1483. Lyon: Huss.
 Woodcut, f. 1r, 2° (30.3 cm). Gallica.bnf.fr

I.2

The Fall of Rebel Angels and the Creation of Eve.
 In *Le Mirouer de la redemption de l'humain lignage.*
 1483. Lyon: Huss. Woodcut, f. 1r, 2° (30.3 cm).
 Gallica.bnf.fr

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dxyp>





I.3

Jean Duvet, *The Marriage of Adam and Eve*.
In *L'Apocalypse figurée, par maistre Jehan Duvet, iadis
orfevre des rois*. 1561. Lyon: de Tourmes. Engraving
(taille douce), in-2 (38 cm). Rés 21911, f. 03

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dpqc>





1.4
 Jean Duvel, *Self-Portrait as St. John. In L'Apocalypse
 figurée*. 1561. Lyon: de Tournes. Engraving, in-2
 (38 cm). Rés 21911, f. 06

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dpqf>





Mortis exhortatio ad stultum di-
uitem funesto in eius die pompo-
sas optantem exequias.

Fare, superba potens dives quid funera nunc
fers?

Non animam hæc flectent ad sacra Regna tuã.
Sed bona quæ facies facient te quippe beatum
Ante Redemptorem, qui fugat omne scelus.

1.5

Mortis exhortatio. In Petri Busseroni, *Sapphicæ Petri
Busseroni medicam colentis facultatem horæ ad fidissimorum
Christicolarum vsum*. 1538. Lyon: Huguetan. 8° (15.3 cm), fol. 67r.
Réf 357568

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-fiul>



AD TERTIAM.



Summe Plasmator dominans ubique,
Nunc meis coeptis leuibus faueto,
Ut tuae aduentum Sobolis serenum
Cudere possim.
Doxa pio Patri, Nato, cum flamine Diuo,
Qui sine principio degit, semperq; triumphat.

C

SOLI DEO

1.6

The Annunciation. In Petri Busseroni,
Sapphicae Petri Busseroni medicam coletis facultatem horae
ad fidissimorum Christicolarum vsum. 1538.
Lyon: Huguetan. 8° (15.3 cm), fol. 8r. Rés 357568

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-fiud>





Cursus beate Marie.

I.7

The Annunciation. In Hortulus anime cum aliis quamplurimis orationibus pristine impressioni super additis. 1513. Lyon. 16° (12.7 cm), Chomarat 5241

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzvh>



In festo Natalis christi.



t iij

1.8

*Nativity. In Hortulus anime cum aliis
quamplurimis orationibus pristinae
impressioni super additis. 1513. Lyon.
16° (12.7 cm), Chomarat 5241*

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzwy>



GENESE XI.



*Du bon Noé la generation,
Dressant la Tour Babel tant merueilleuse,
En son parler tombe en confusion:
Dieu empeschant l'entreprinse orgueilleuse.*

I.9

Bernard Salomon, *The Tower of Babel* (Gen. 11).
In Claude Paradin, *Quadrins historiques de la Bible*.
1583. Lyon: de Tournes. Woodcut, 8°(15.2 cm), Rés 357521

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dthz>



G E N E S E X X V .



*Quand Abraham eut mis ordre à ses biens,
Estant fort vieil luy defaillit nature,
Si qu'il mourut entre les mains des siens:
Lesquels son corps mirent en sepulture.*

D

I.10

Bernard Salomon, *Abraham's Death*. In Claude Paradin, *Quadrins historiques de la Bible*. 1583. Lyon: de Tournes. Woodcut, 8°(15.2 cm), Rés 357521

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dtiv>





I.11

Bernard Salomon, *Adam and Eve*. In *Biblia sacra ad optima quaeque veteris... translationis exemplaria*.
Lyon: de Tournes, 1556. Lyon, Bibliothèque Municipale, 20041, p. 2

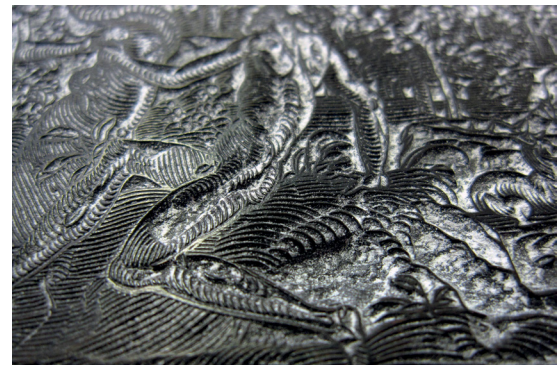
<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dmkg>





I.12
After Bernard Salomon, *Adam and Eve*. Sixteenth century. Woodcut.
Lyon, Musée de l'Imprimerie et de la Communication Graphique. Not indexed in the database

I.13
After Bernard Salomon, *Adam and Eve*. Detail of Adam's leg. Sixteenth century.
Woodcut. Lyon, Musée de l'Imprimerie et de la Communication Graphique.
Not indexed in the database



DE GENESE CHAP. III.



*Le caut Serpent mignardant son langage
Ses laqs subtils dessus eux ha rendu,
Si que, tentez, ont mangé le fruitage,
Que le Haut Dieu leur auoit deffendu.
Qui courroucé, tance Adam esperdu,
Et le condamne à la suante peine:
Eue au travail de son fruit, en temps deu,
Souz un espoir de deliurance plaine.*

A 4

I.14

Pierre Eskrich, *The Serpent Seduces Adam and Eve* (Gen. 3:1-6).
In Guillaume Guérault, *Figures de la Bible, illustrees de huictains
francoys, pour l'interpretation et intelligence d'icelles*. 1564. Lyon:
Roville. Woodcut, in-8, Rés B 488453

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvyg>



DE GENESE CHAP. II.



*Dieu preuoyant n'estre pas bon que l'Homme
Seul demeurast, à son bien aspira,
Si l'endormit d'un profond & fort somme.
Puis de son corps une coste tira.
Et d'un doux soing tel heur luy procura,
Qu'il luy forma une Ayde secourable:
Ce couple heureux ainsi par faueur ha
Possession du Verger delectable.*

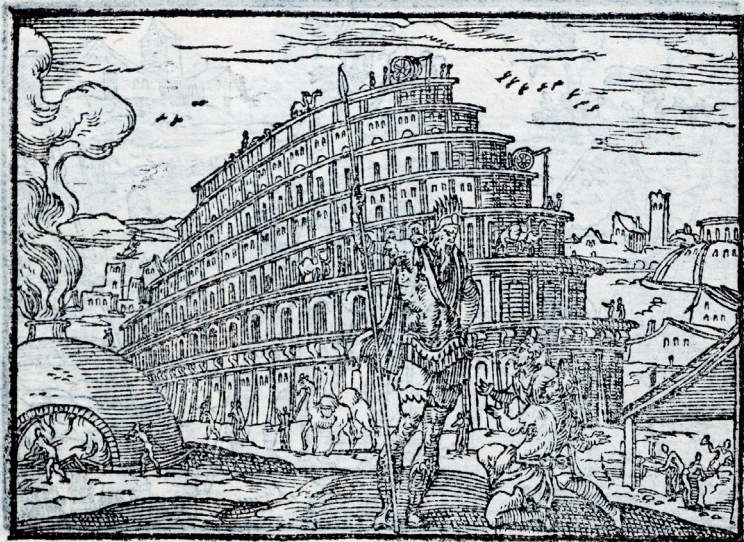
I.15

Pierre Eskrich, *Creation of Eve*. In Guillaume Guérout,
Figures de la Bible, illustrees de huitains francoys,
pour l'interpretation et intelligence d'icelles.
1564. Lyon: Roville. Woodcut,
in-8, Rés B 488453

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvyf>



DE GENESE CHAP. XI.



Lors qu'en la Terre estoit un seul langage
Les Hommes ià fiers & audacieux,
Ont comploté un excellent ouvrage:
Un bastiment qui s'égalast aux Cicux.
Ils ont basty d'un art laborieux
La Tour Babel: mais la Divine Essence
Pour rendre vain l'ouvrage sumptueux,
Ha confondu leur parole & puissance.

B 2

I.16

Pierre Eskrich, *Building the Tower of Babel*
(Gen. 11:1-4). In Guillaume Guérout, *Figures
de la Bible, illustrees de huictains francoys,
pour l'interpretation et intelligence d'icelles*. 1564.
Lyon: Roville. Woodcut, in-8, Rés B 488453

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvyr>



uato, fate melo assapere, accioche anchora io venga, & adorilo. Et quegli hauendo vditto il Re, si partirno, & ecco la stella che essi havieno veduta



in Oriente, andana loro auanti, infino à tãto, che venendo, stesse sopra doue era il fanciullo. Et vedendo la stella molto di grãdissima letitia si rallegrorno. Et entrati nella casa, trouorno il fanciul

I.17

Georges Reverdy, *The Three Kings*. In *Il Nuovo Testamento di Gesù Christo*. 1549. Lyon: Roville. Woodblock, in-16 (12 cm), Rés 800725, p. 10

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvqb>





I.18
After Bernard Salomon, *The Tower of Babel*. Sixteenth century. Woodcut. Lyon, Musée de l'Imprimerie et de la Communication Graphique.
Not indexed in the database



II. History and Literature

Opera Virgiliana (cat. II.19-20)

The two images selected in the catalogue represent two different scenes of the *Aeneid*, respectively *Aeneas and the Sybil in the Underworld* and *The Procession of the Trojan Horse into Troy*, in the *Opera Virgiliana cum decem commentis, docte et familiariter exposita* published by Jean Crespin in 1529. The volume is richly illustrated with woodcuts placed at the beginning of each book within the *Eclogues*, *Georgics* and *Aeneid*. Except for the Book VI of the *Aeneid*, where a different set of woodcuts was added, the illustrations are closely based on the woodcuts of Sebastian Brant in the edition by Johannes Grüninger, published in Strasbourg in 1502. Grüninger's illustrations also served as a model for editions of Virgil printed in Italy and France throughout the sixteenth century. For instance, Grüninger's original woodblocks were in the hands of Jacques Sacon in 1517 – *Opera Vergiliana & familiariter exposita* (Lyon: Jacobo Sachon, 1517). It is likely that Crespin eventually passed the blocks to Jacopo Giunta at Lyons since in the 1552 Giunta edition of Virgil, the woodcuts of the *Eclogues* and *Georgics* were also printed from the Grüninger's blocks. These images produced in 1502 will be reprinted and imitated for almost a century denoting their importance for pedagogical purposes, as E.P. Goldschmidt argued (Goldschmidt 1966). Most likely, publishers and editors like Sebastian Brant were strictly concerned with the educational role of these illustrations. However, while the style is rather old-fashioned and has been described as anachronistic, these images are intrinsically appealing to the eye, as the complex depiction of the underworld (cat. 19) clearly shows. The illustrations present a strong sense of visual storytelling, with scenes taken directly from Virgil's texts. The images are detailed and rich in decorative elements. Stylised human figures, animals, and landscapes are often depicted with a keen attention to symmetry and synthesis. The human figures show Gothic influences in their proportions and stylised details, but at the same time there are few signs of change in style, with attention to realism, perspective, and anatomy, especially in the landscapes, architectures and moving figures (such as in the perspective of the horse entering the city, cat. I.20). This 1529 edition of the *Opera* is a significant example of the attempt to unite text and image in a work that celebrates both the poetic content of the classical text and the artistic progress of the print medium during the sixteenth century.

Selected bibliography

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- Lejay, P. (1924). "Les Éditions de Virgile au XVI^e siècle". *Revue des Études Latines*, 2, 45-78.
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- Mortimer, R. (1964). *French 16th Century Books*. Cambridge: Harvard College Library.
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Warburg Database Indexation (cat. II.20)

Permalink

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eagw>

Iconography

LITERATURE

Ancient / Vergil / Collected works / Printed books / Lyon (Crespin), 1529

Ancient / Vergil / Aeneid / Cycles / Printed Books / - Lyon (Crespin)

Indexing the Early Modern Printed Image

Further details

Date: 1529

Book, text or document (source of image)

Vergil. Opera Virgiliana cum decem commentis, docte et familiariter exposita. Lyon (Crespin). 1529

Web resources

BML catalogue entry



II.19

*Aeneas and the Sybil
in the Underworld. In Vergil,
Opera Virgiliana cum decem
commentis, docte et familiariter
exposita. 1529. Lyon: Crespin.
2° (31 cm), Rés 132708, p. ccci*

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eaiy>





II.20

*The Procession of the Trojan Horse
into Troy. In Vergil, Opera Virgiliana
cum decem commentis, docte
et familiariter exposita. 1529.*

Lyon: Crespin. 2° (31 cm), Rés 132708,
p. ciii

[https://iconographic.warburg.sas.ac.uk/
object-wpc-wid-eagw](https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eagw)





II.21

Dante and Vergil Leaving Hell.

In Dante Alighieri, *Dante con nuove et utili isposizioni.*

1571. Lyon: Roville.

16°, Rés 810637, p. 225

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dznp>





VERSI IN LODE
DI M. GIOVANNI
BOCCACCIO.

II.22

Pierre Eskrich, *Portrait of Giovanni Boccaccio*.

In Giovanni Boccaccio, *Il Decamerone di M. Giovanni Boccaccio: nuouamente stampato con vn raccoglimento di tutte le sentenze*. 1555. Lyon: Roville. Rés 810638, p. 16

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dznt>





II.23

Pierre Eskrich, *Giornata Prima*. In Giovanni Boccaccio, *Il Decamerone di M. Giovanni Boccaccio: nuouamente stampato con vn raccoglimento di tutte le sentenze*. 1555. Lyon: Roville. 16°, Rés 810638, p. 17

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dznu>





II.24

Bernard Salomon (attributed to), *Various Scenes of the Metamorphoses*. In Apuleius, *Metamorphose, avtrement, l'Asne d'or de L. Apvlee de Madaure Philosophe Platonique*. 1553. Lyon: de Tournes and Gazeau. Woodcuts, 16° (11.3 cm), Chomarat 6541

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzqx>





II.25

The Lazy Soldiers and Captains' Hell (L'enfer des soldats et capitaines poltrons). In Antonio Francesco Doni, *Les Mondes célestes, terrestres et infernaux...* tirez des oeuvres de Doni Florentin par Gabriel Chappuis Tourangeau. 1580. Lyon: Michel. 12, Rés 428618, p. 455

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eaal>



109616

ORLANDO FVRIOSO.



BR

IN LIONE,

Appresso Bastiano di Bartholomeo Honorati.

M. D. LVI.

B.I. 2-1124

ORLANDO FVRIOSO,
DI M. LODOVICO ARIOSTO,
ornato di varie figure,

CON cinque canti d'un nuouo libro, & altre stanze del
medesimo, nuouamente aggiunti:
con belle Allegorie; & nel fine, vna breue esposi-
tione de gli oscuri vocabuli:

28109
Con la Tavola di tutto quello che nell'o-
pera si contiene. 169495



IN LIONE,
Appresso Bastiano di Bartholomeo Honorati,
M. D. LVI.

Collig. Complut. Societ. Reg. dom. St. deli. Com.
Secund. Complut.

sta expurgado conforme al expurgatorio q' hizo la inquisition ano
1600 con la ley de 15 de mayo de 1582.

II.26

Title pages of Ludovico Ariosto, *Orlando Furioso*. 1556. Lyon: Honorat. Italian editions. Not indexed in the database



ARGOMENTO.

RACCONTASI IL DANNO, CHE RODOMONTE FECE IN PARI-
 rigi, e i prouedimenti di Carlo. Descruesi Damasco, e la giostra, nella quale si contiene la viltà di
 Martano, & il valor di Grifone: prima narrandosi lo amore, e i varifaccidenti di Lu-
 cina, e di Norandino. Grifone torna all'Albergo: e addormentando-
 uisi, Martano gli toglie le arme, e il cauallo; per le quali ef-
 fendo creduto Grifone, è honorato dal Re:
 Grifone da poi è preso, e vil-
 mente vituperato.

CANTO SETTIMODECIMO.



L G I V. Per questo Mario, e Silla pose al Mondo,
 sto Dio, E duo Neroni, e Caio furibondo.
 quando i Domitiano, e l'ultimo Antonino,
 peccati no E tolse dalla immonda, e bassa plebe,
 stri Et esaltò à l'Imperio Massimino,
 E nascer prima fe Creonte à Thebe;
 Han di re- E diè Mezenzio al popol' Agilino,
 mission pas Che fe di sangue human grasse le glebe,
 fato il se- E diede Italia à tempi men rimoti, (ibi.
 gno: In preda à gli Hunni, à i Longobardi, à i Go-
 Che d' Attila dirò? che dell'iniquo

II.27

Argomento and Canto Settimodecimo.
 In Ludovico Ariosto, Orlando Furioso.
 1556. Lyon: Honorat. Rés 109616,
 p. 138

[https://iconographic.warburg.sas.ac.uk/
 object-wpc-wid-dzou](https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzou)



LE TRIUMPHE DAMOVR. Fueillet.II.
AMOR VINCIT MVNDVM.



LE POËTE.



V temps que se renouellent mes
sospirs par la douce memoire de
celluy iour qui fut cōmencement
& si lōg martyr, & que sol eschauf
foit la corne du thoreau, & la fem
me de titā, cest a dire la lune estoit
la gellee & seoit en son ancien sie
ge de froidure le labeur damour
peine & gemissement cōtinuel me
auoient ia monstre le lieu auquel
me reposeroye. Las de cueur entre
les herbes gisant triste de gemissement & pleur vaincu de
sommeil vy vne grande lumiere au dedans de laquelle auoit
beaucoup de douleur & peu de ioye. En celle lumiere ie vy
vng victorieux & souuerain duc plus bel & plus resplendiss

a ij

II.28

The Triumph of Love. In Petrarch, *Triumphes*. 1531.
Lyon: Morin (Harsy). Douce P 583, fol. Iir.
Not indexed in the database

Digital record in SOLO (Oxford):
[https://solo.bodleian.ox.ac.uk/permalink/440XF_](https://solo.bodleian.ox.ac.uk/permalink/440XF_INST/35n82s/alma990144619880107026)
[INST/35n82s/alma990144619880107026](https://solo.bodleian.ox.ac.uk/permalink/440XF_INST/35n82s/alma990144619880107026)



1532 digital edition:
[https://nume.lyo.bm-lyon.fr/f_view/](https://nume.lyo.bm-lyon.fr/f_view/BML_00G000100137001100866487)
[BML:00G000100137001100866487](https://nume.lyo.bm-lyon.fr/f_view/BML_00G000100137001100866487)



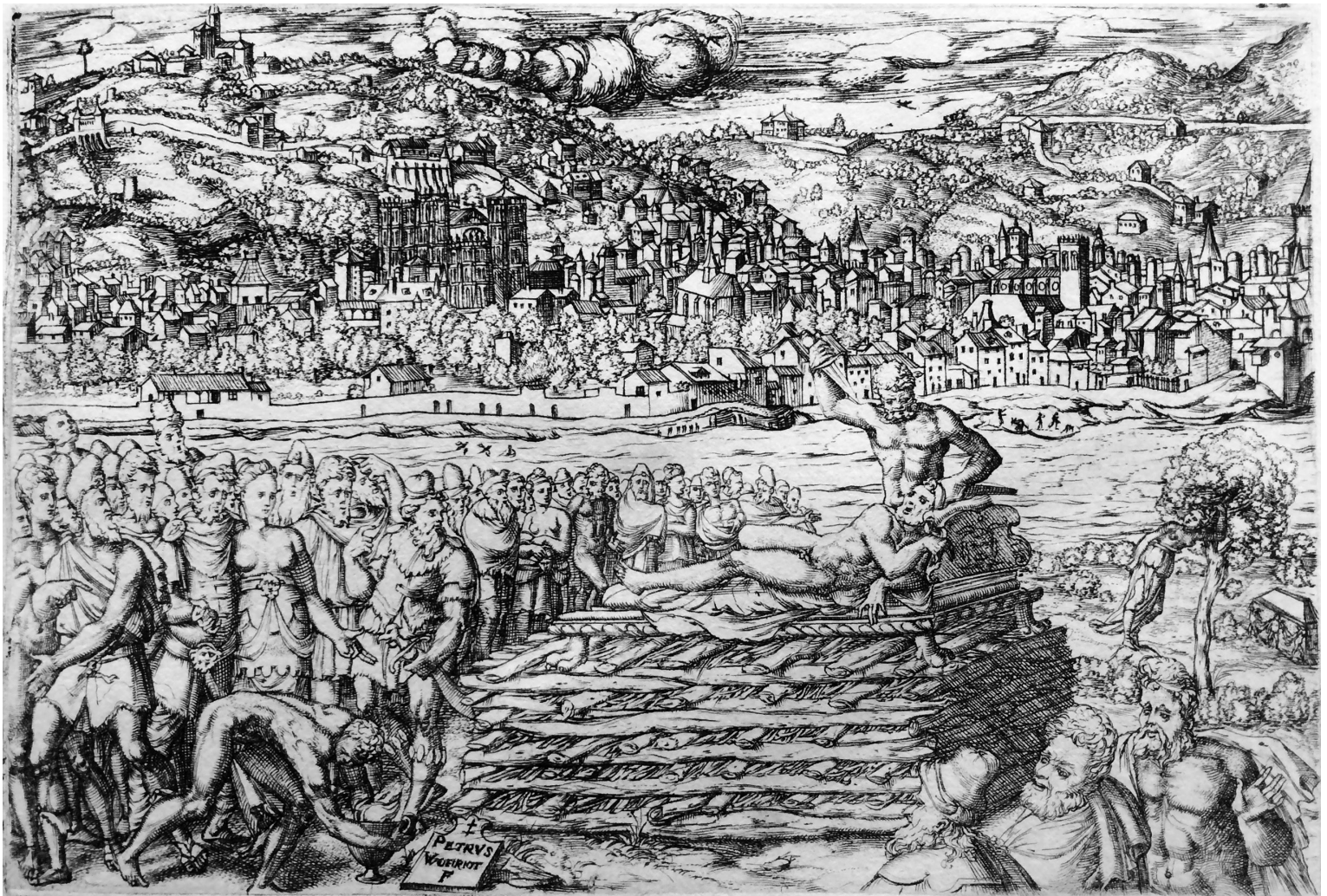


II.29

Pierre Woeriot, *Descriptio I, Veterum Romanorum Sepeliendi Ritu*. In *Pinax Iconicus Antiquorum*. 1556. Lyon: Baudin. 8°, fol. 6r. Not indexed in the database

https://solo.bodleian.ox.ac.uk/permalink/440XF_INST/35n82s/alma990139090590107026





II.30

Pierre Woeiriot, *Descriptio VI, Funeral Pyre with a View of Lyon*. In *Pinax Iconicus Antiquorum*. 1556. Lyon: Baudin. 8°, fol. 16r. Not indexed in the database

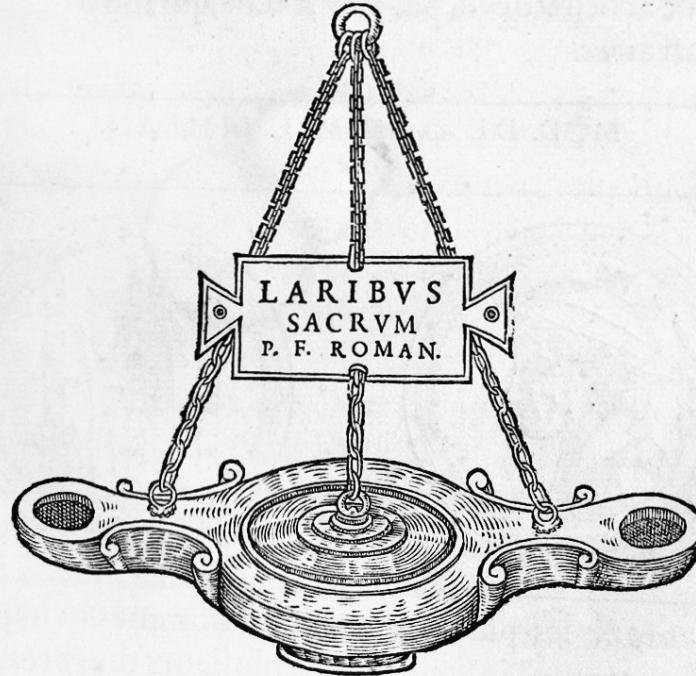
https://solo.bodleian.ox.ac.uk/permalink/440XF_INST/35n82s/alma990139090590107026



L V C E R N E D E B R O N Z E

antique, trouvée à Lyon l'an mil cinq
cents vingt & cinq.

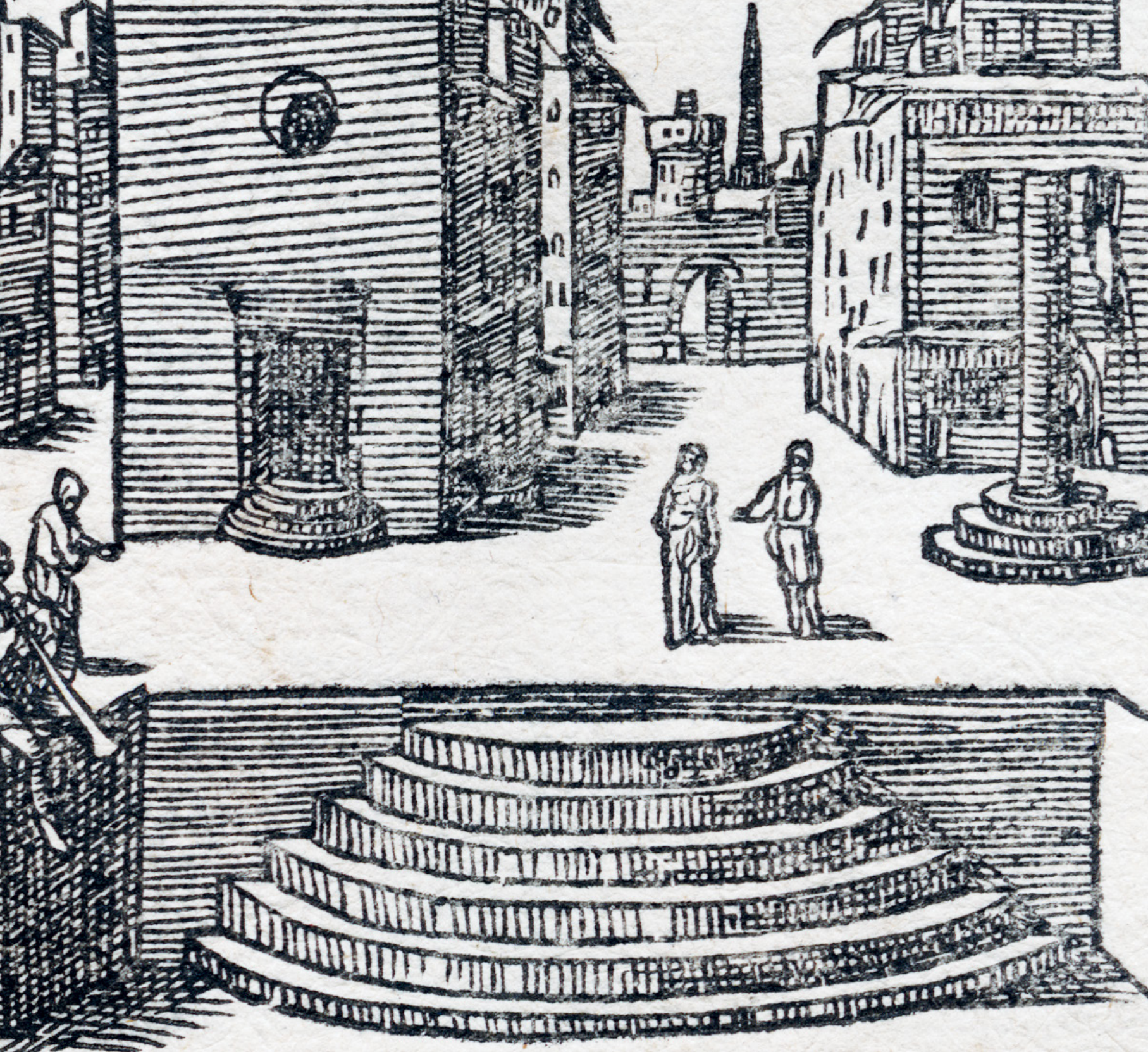
35



II.31

Bronze Lamp. In *Discours de la religion des anciens Romains*. 1556. Lyon: Roville. Rés 157495, p. 247.

Not indexed in the database



III. Miscellanea and Pattern Books

Pourtraits Divers (cat. III.32-5)

The images of this interesting ‘sample book’ are a typical example of the illustrated production of Jean de Tournes (1504–1564). The first edition printed in 1556 presents 62 woodcuts, each displayed on a recto page. The second edition, printed in 1557, repeats the same woodcuts, with the addition of the title *Pourtraits Divers* (cat. III.32). This first edition has a border decorated with white arabesques on a black background and with a cross of Lorraine in the centre at the bottom. Deprived of the title, only the address appears refocused towards the top of the sheet to fill the space left empty: “A LION // BY IAN DE TOVRNES // (one line) // M. D. LVI.”, indicating the name of the town and the bookseller. The precise address and the sign are missing, providing unnecessary details in the case of a renowned printer-bookseller. The images are attributed to the artist Bernard Salomon (see Part I, ch. 3). They present stage scenes (cat. III.34), portraits (reused in the editions of the *Chiromance*), scenes of triumphs (reused in several editions of Petrarch’s Triumphs, cat. III.35), bucolic scenes (already used for instance in the *Sausalye*, 1547, cat. III.36), which will also be used in several books of emblems. Maude Lejeune (2012) and Peter Sharratt (2005) already discussed these illustrations in detail, focusing on the technique used for the making of these woodcuts. As Lejeune argues, the ink used could have been manufactured in the printer’s workshop. It was applied to the typographic form using two balls or two inked stamps rubbed against each other (Lejeune 2012, 41). These characters have a graceful elegance and adopt gestures and poses which were probably inherited from the school of Fontainebleau. However, they could also have been influenced by Italian woodcuts, especially Venetian, especially as they are embedded in heavily decorated landscapes which includes natural and architectural elements and for what concerns the construction of the perspectival space.

Known copies (1557 edition)

Chantilly, France, Musée Condé Shelfmark: XII B 01
 Dijon, France, Bibliothèque municipale Shelfmark: Est 376
 Le Mans, France, Médiathèque Louis Aragon Shelfmark: SA 8o 4394
 Lyon, France, Bibliothèque municipale Shelfmark: Rés 433081
 Paris, France, Bibliothèque de l’Ecole Nationale Supérieure des Beaux Arts Shelfmark: Masson 940
 Paris, France, Bibliothèque de l’Ecole Nationale Supérieure des Beaux Arts Shelfmark: N d Masson 32
 Paris, France, Bibliothèque de l’Ecole Nationale Supérieure des Beaux Arts Shelfmark: Masson 937 (1)
 Canterbury, United Kingdom, Cathedral Library Shelfmark: H/M 4 2 (2)
 Edinburgh, United Kingdom, National Library of Scotland Shelfmark: NG 1346 d 23
 Cambridge, United States, Houghton Library, Harvard University Shelfmark: Unknown
 Chicago, United States, Newberry Library Shelfmark: Wing ZP 539 T 647
 (Source: USTC, <https://www.ustc.ac.uk/editions/24372>)

Selected bibliography

Audin, M. (1946). *Causeries typographiques*. Vingt ans après les Deux-Collines présentent [Revue]: Pourtraits divers. Lyon.
 Brunet, J.-C. (1860-65). *Manuel de libraire et de l’amateur de livres*. 5^e édition. 8 vols. Paris: Firmin-Didot.
 Cartier, A. (1937-38). *Bibliographie des éditions des de Tournes, imprimeurs lyonnais*. Paris: Audin.
 Gültlingen, S. (1992-2010). *Bibliographie des livres imprimés à Lyon au seizième siècle*, vol. 9. Baden-Baden: V. Koerner.
 Lejeune, M. (2012). *Pourtraits Divers, Edition critique et fac-similé du tirage de 1556*. Geneva: Librairie Droz.
 Mortimer, R. (1964). *Catalogue of Books and Manuscripts*. Part 1, *French 16th Century Books*. Cambridge (MA): Harvard University Press.
 Pettegree, A.; Walsby M.; Wilkinson A. (2007). *French Vernacular Books, Books Published in the French Language Before 1601*. Leiden: Brill.

Shaw, D.J. (1984). *The Cathedral Libraries Catalogue. Vol. 2, Books Printed on the Continent of Europe Before 1701 in the Libraries of the Anglican Cathedrals of England and Wales*. London: British Library, Bibliographical Society.

Warburg Database Indexation (cat. II.34)

Permalink (1557 edition)

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dsyj>

Iconography

LITERATURE

Art and art theory / Pattern books / Miscellaneous / Pourtraits Divers, Lyon (de Tournes), 1557

MAGIC AND SCIENCE

Theatre / Stage design

Further details

Woodcut

Artist or creator: [Salomon, Bernard \(born 1508 or 1510, died 1561\)](#) (attributed)

Date: 1557

Book, text or document (source of image): [Pourtraits divers. Lyon \(de Tournes\). 1557](#)

Web resources

[Bibliothèque municipale de Lyon \(catalogue entry\)](#)

Warburg Database Indexation (cat. II.35)

Permalink (1557 edition)

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dsxh>

Iconography

MAGIC AND SCIENCE

Modern / Petrarca, Francesco / Trionfi / Cycles / Bernard Salomon, Pourtraits divers, Lyon, 1557

Modern / Petrarca, Francesco / Trionfi / Triumph of Fame

SOCIAL LIFE

Art and art theory / Pattern books / Miscellaneous / Pourtraits Divers, Lyon (de Tournes), 1557

Further details

Woodcut

Artist or creator: [Salomon, Bernard \(born 1508 or 1510, died 1561\)](#) (attributed)

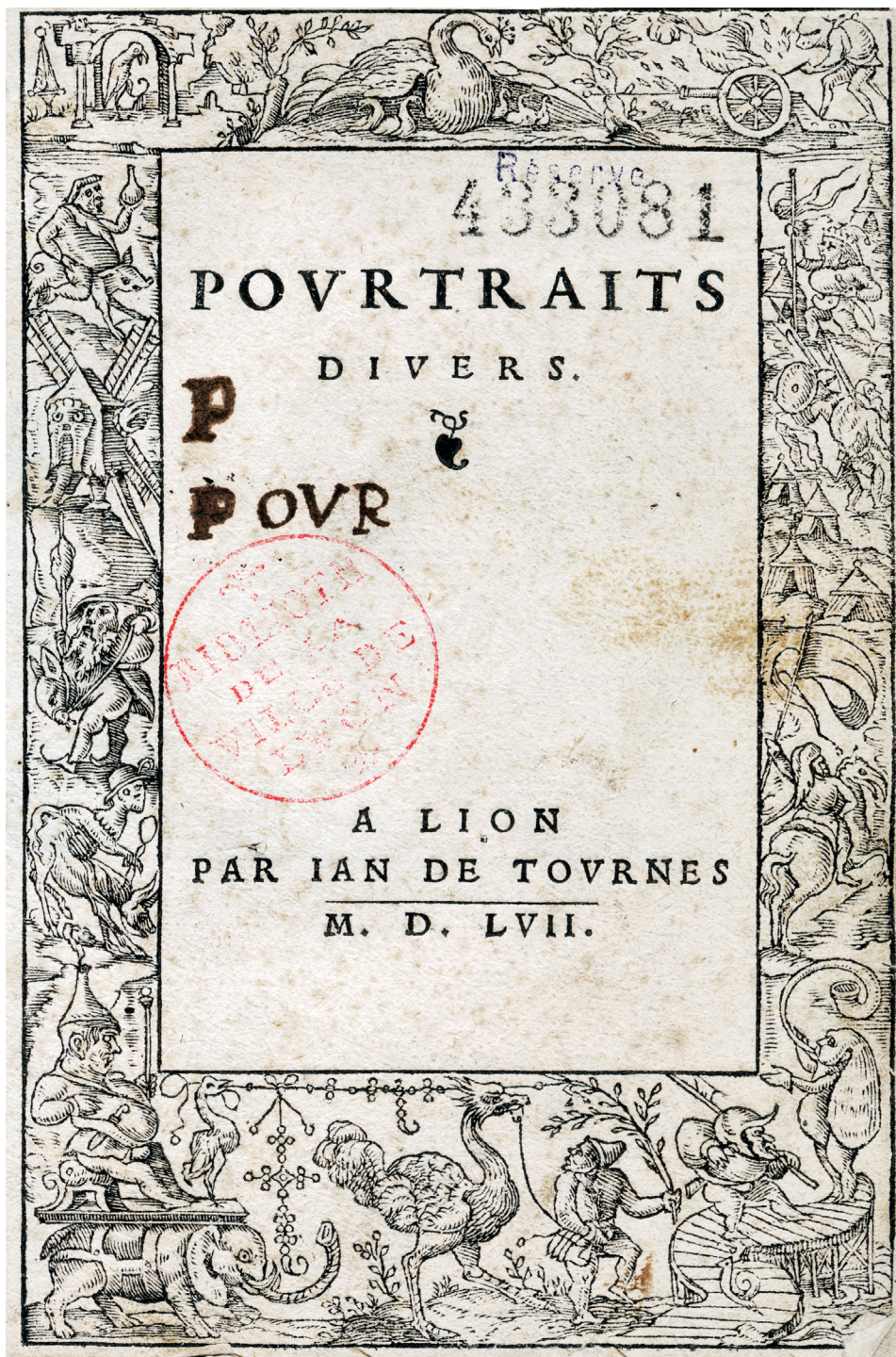
Date: 1557

Book, text or document (source of image)

[Pourtraits divers. Lyon \(de Tournes\). 1557](#)

Web resources

[Bibliothèque municipale de Lyon \(catalogue entry\)](#)

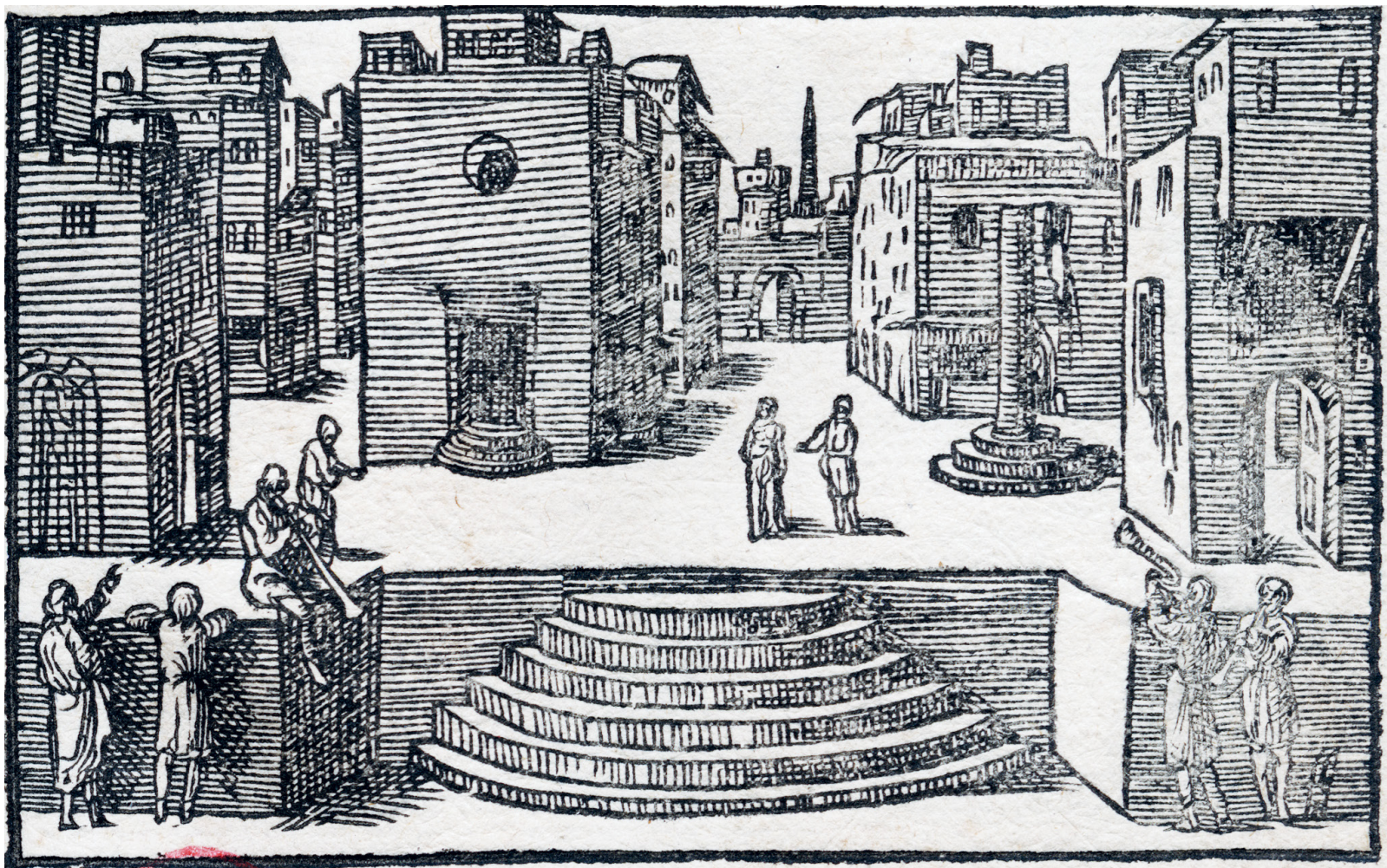


III.32

Title page for the 1557 edition of *Pourtraits Divers*.
Lyon: de Tournes. Bibliothèque Municipale, Rés 433081.
Not indexed in the database



III.33
Details of the decorative frame for the 1557 edition of *Pourtraits Divers*. Lyon: de Tournes. Bibliothèque Municipale, Rés 433081. Not indexed in the database



III.34

Bernard Salomon (attributed to), *Stage Scene*. In *Pourtraits Divers*. 1557. Lyon: de Tournes. Bibliothèque Municipale, Rés 433081, p. 17

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dsyj>

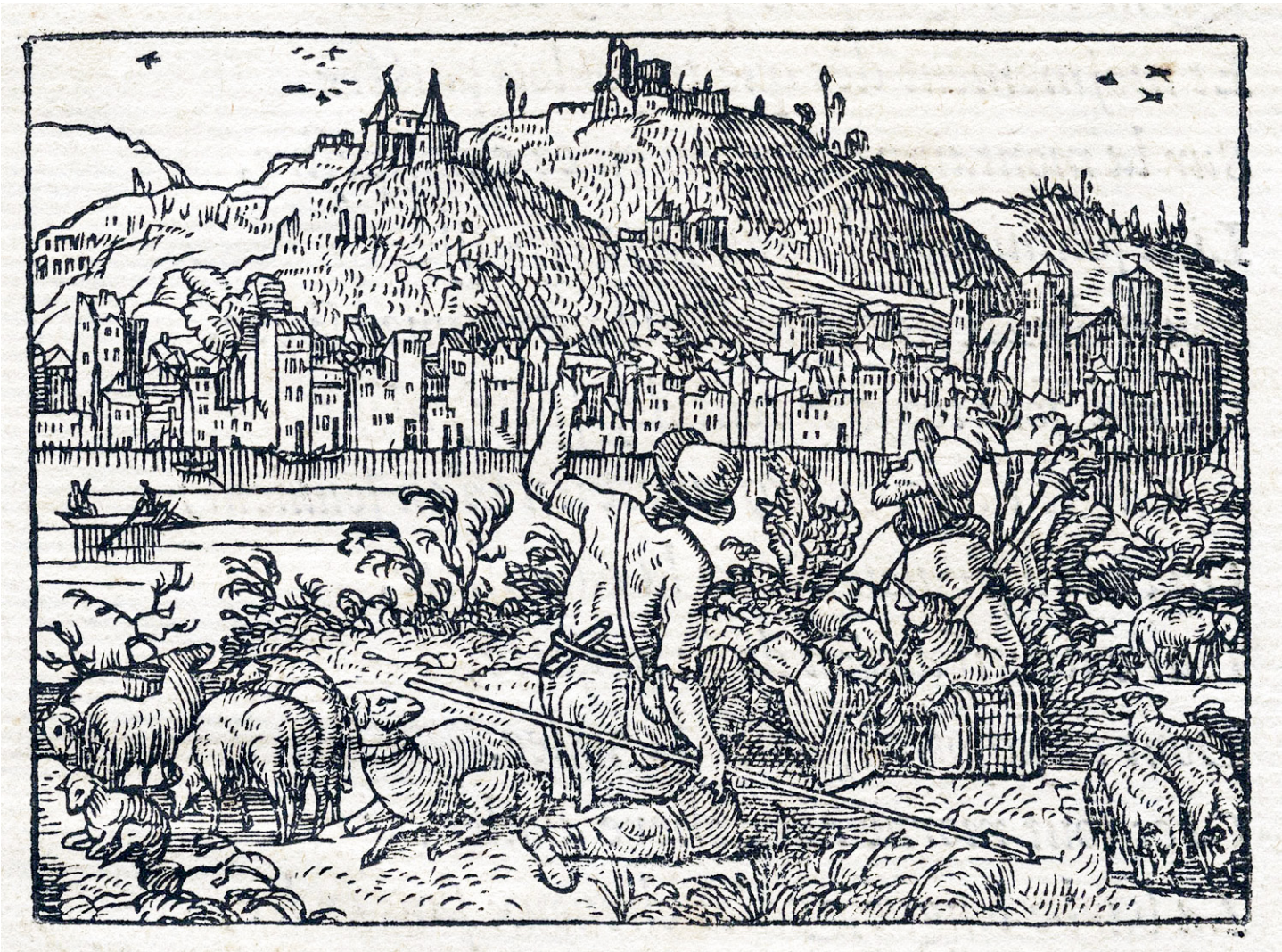




III.35
Bernard Salomon, *Triumph of Fame*. In *Pourtraits Divers*. 1557. Lyon: de Turnes.
Bibliothèque Municipale, Rés 433081, p. 51

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dsxh>

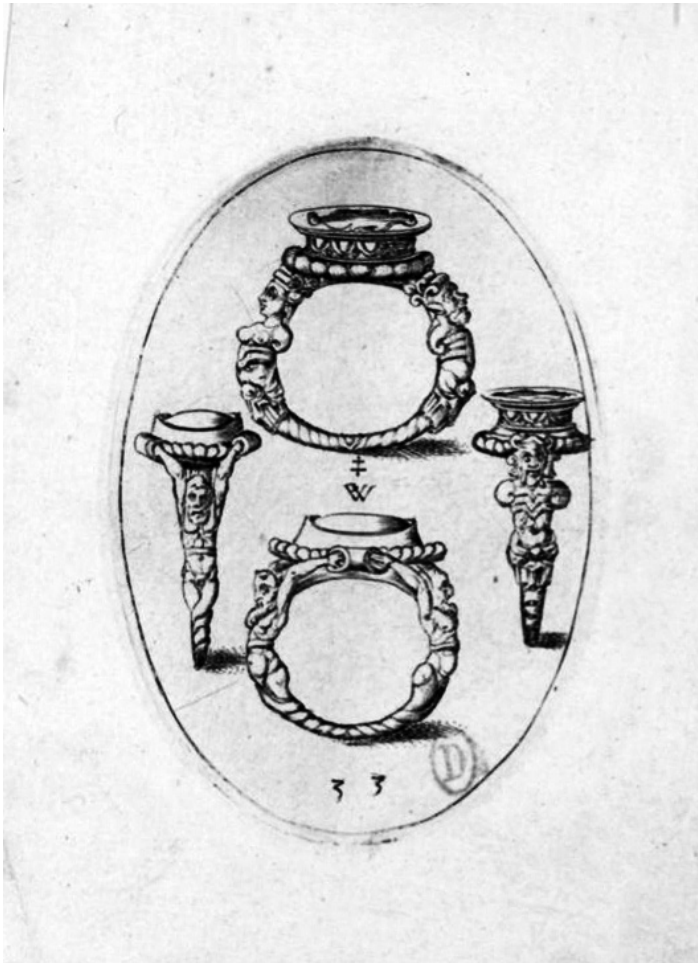




III.36
Bernard Salomon, *View of Lyon*. In Maurice Scève, *Saulsaye; Eglogue de la vie solitaire*. 1547. Lyon: de Tournes. Woodcut, 8° (16 cm), Rés 355925, p. 3.
The same image will be reused for the *Pourtraits Divers*, Lyon: de Tournes, in 1556 and 1557

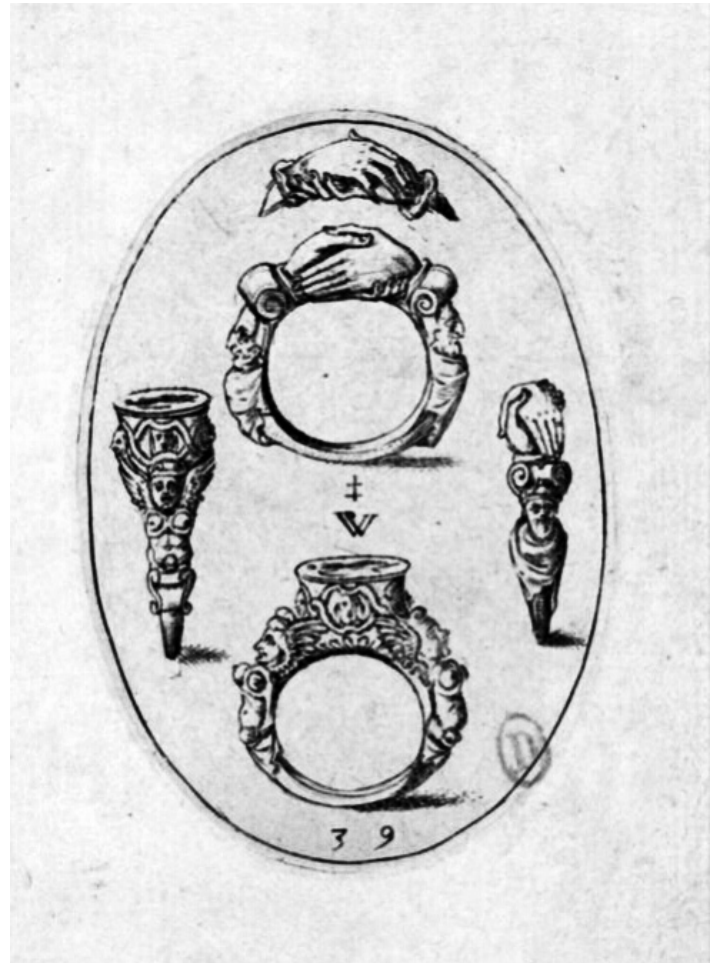
<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-drgq>





III.37
 Pierre Woeiriot, *Design for Two Rings*. In *Livre d'anneaux d'orfèverie*. 1561.
 Lyon: Roville. INHA, NUM 8 Rés 82, fol. 68r

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzii>



III.38
 Pierre Woeiriot, *Design for Two Engagement or Wedding Rings*. In *Livre d'anneaux d'orfèverie*. 1561. Lyon: Roville. INHA, NUM 8 Rés 82, fol. 80r

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzio>



16.

HYMNE DV IOVR.



Maint harpeur melodieux
D'une souveraine grace
Sonne la guerre des Dieux
Contre l'orgueilleuse race
Des Titans foudroyez,
Et de leurs corps poudroyez
L'honneur va renouvelant:
Dessus lesquels la puissance
De la divine vengeance
Va les monts amoncelant.
L'autre chante les forts Grecs
Qui la magnanime Troye

Par

HYMNE DE LA NYICT.



Or ha le flambeau des cieux
Par la luisante carriere
Parfait le tour spacieux
De sa course journaliere
Ià la lumere s'ensuit
Pour faire place à la Nuit,
Qui couvre d'une noire ombre
Le firmament coy & sombre.
Pource je veuil entonner
(Nuit tenebreuse & silence)
Un vers qui puisse sonner
L'heur de ta gloire excellente.

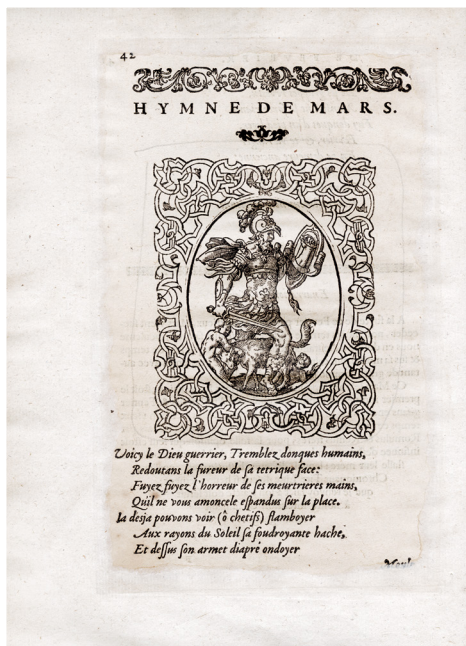
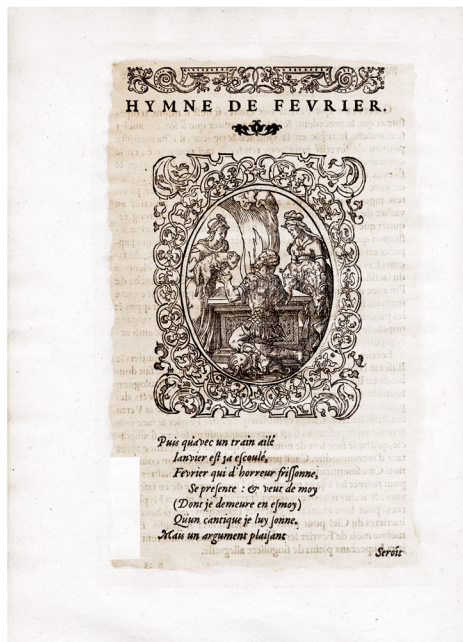
Puisse

III.39

Bernard Salomon, *Hymn of Day and Hymn of Night*. In Guillaume Guérout, *Hymne du temps et de ses parties*. 1560. Lyon: de Tournes. Bibliothèque Municipale, Rés 373727, pp. 16 and 22

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dohy>





III.40

Bernard Salomon, *Hymn of Months (January, February, March and April)*. In Guillaume Guérout, *Hymne du temps et de ses parties*. 1560. Lyon: de Tournes. Bibliothèque Municipale, Rés 373727, pp. 32, 38, 42 and 46

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dohy>



L'homme enuers l'homme, Dieu.



IV. Emblems

Le Pegme (cat. IV.41-4)

Le Pegme by Pierre Cousteau is here presented in the 1560 French translation of the 1555 Latin edition printed by Macé Bonhomme. Another French edition appeared in the same year. Bonhomme collaborated with Guillaume Roville to produce several editions of Alciat's emblems in different languages, he had therefore experience in publishing these kinds of books. The 1555 Latin edition was probably planned much before the date of publishing, as the privilege is dated 1553. The illustrations are attributed to Pierre Eskrich. This French translation of the Latin *Pegma* constitutes one of the most renowned emblem books, a genre that combines images and texts to convey moral and philosophical ideas. In this book, Cousteau explores various themes through symbols and metaphors, often related to nature, humanity and knowledge. Emblems have a complex layout that combines motto, text, illustrations and decorative elements and they are generally composed of a central image, a caption and an explanatory text, in order to invite the learned reader to reflect on the deeper meaning of each symbol. The book also offers an in-depth 'philosophical narration' after each emblem, which aims at deepening the moral reflection on the image.

While the first emblem presents a reflection on Fate (Fortuna, cat. IV.42), the second emblem presents a moral poem on death and taxes (cat. IV.43), as the text reads:

*Tailler la mort.
Moderation en tributs.*

*La mort ne peut payer tribut ne taille,
Necessité ne permet que l'on donne:
Qui trop en veut, ailleurs chercher en aille
Qui n'a ne peut. La Loy ainsi l'ordonne.*

(To tax death. | Moderation in Taxes. Text: Death cannot pay taxes or tributes | Necessity does not allow it | Those who want too much of it should seek elsewhere | Those who have it can, the law commands it).

We see how the text in the 1555 Latin edition is more concise

*Desine nocturnas tabulis incessere larvas,
Pendere vectigal mortuus anne potest?*

(Leave off going after the ghosts of the night with your account books | Can a dead man pay tax?)

The figure of the Death presented here can be inspired by Holbein's Dance of Death (see Part One). The third emblem (cat. IV.44) advises always showing kindness to friends. The story comes from Plutarch, and there are different versions of it (in the Fables of Aesop, for instance, the camel is substituted by a donkey).

Known copies

Toronto, Canada, Thomas Fisher Rare Book Library of the University of Toronto, Shelfmark: B11 7075

København, Denmark, Det Kongelige Bibliotek, Shelfmark: 178:3, 12 00043 S-1977

Besançon, France, Bibliothèque municipale, Shelfmark: 246734

Caen, France, Bibliothèque municipale, Shelfmark: Rés A 1099

Châlons-en-Champagne, France, Bibliothèque municipale, Shelfmark: Gt 9944 (2)

Lunel, France, Bibliothèque municipale, Shelfmark: B 19

Lyon, France, Bibliothèque municipale, Shelfmark: Rés 810905

Paris, France, Bibliothèque de l'Arsenal, Shelfmark: 8o BL 32950

Paris, France, Bibliothèque de l'Arsenal, Shelfmark: 8o BL 32951

Poitiers, France Médiathèque municipale François Mitterrand, Shelfmark: DR 145
Troyes, France, Médiathèque de l'Agglomération Troyenne, Shelfmark: Y 12 2196
Berlin, Germany, Staatsbibliothek Preußischer Kulturbesitz, Shelfmark: Nv 7333
Moskvá, Russian Federation, Russian State Library (formerly Lenin Library), Shelfmark: Unknown
Glasgow, United Kingdom, University Library, Shelfmark: S M 372
London, United Kingdom, British Library, Shelfmark: 98 a 15
London, United Kingdom, British Library, Shelfmark: G 17435
Durham, United States, Duke University, Library Shelfmark: x
Evanston, United States, United Library of Garrett-Evangelical and Seabury-Western Theological Seminaries Shelfmark:
Special Collections 704 946 C869pXF
New York, United States, The Morgan Library, Shelfmark: PML 126160
Princeton, United States, University Library, Shelfmark: 2949 269
Washington, D.C., United States, Folger Shakespeare Library, Shelfmark: PN 6349 C75 F7 Cage
(Source: USTC, <https://www.ustc.ac.uk/editions/6624>)

Selected bibliography

Adams, A.; Rawles, S. (1999-2002). *A Bibliography of French Emblem Books*. Genève: E. Droz.
Coulet, H. (1981). *Le Livre de l'emblème: Études sur l'illustration de la pensée au XVI^e et XVII^e siècle*. Paris: SEDES.
Green, H. (1872). *Emblematic Books in the Low Countries and France*. London: Trübner.
Guiderdoni-Bruslé, A. (2004). "Pierre Coustau's Pegma: A Lionese Emblem Book in the Renaissance". *Emblematica*, 14(1), 45-70.
Pettegree, A.; Walsby M.; Wilkinson A. (2007). *French Vernacular Books, Books Published in the French Language Before 1601*. Leiden: Brill.

Digital critical editions

1555: <https://www.emblems.arts.gla.ac.uk/french/books.php?id=FCPb&o=>
1560: <https://www.emblems.arts.gla.ac.uk/french/books.php?id=FCPb>

Warburg Database Indexation (cat. IV.44)

Permalink (1557 edition)
<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eadz>

Iconography

SECULAR ICONOGRAPHY

Emblems / Cycles (Emblem Books) / Coustau, Pegme, Lyon (Molin and Bonhomme, 1560)

Further details

Image also used in the edition: 1555

Artist or creator: Eskrich, Pierre (Vase, Cruche) (c1530-c1590)

Date: 1560

Book, text or document (source of image)

Coustau, Pierre (Petrus Costalius). Le Pegme de Pierre Coustau, avec les Narrations philosophiques mis de latin en François par Lanteaume de Romieu. Lyon (Molin and Bonhomme). 1560

Web resources

BML catalogue entry

810905



IV.41
Pierre Eskrich, title page for Pierre Coustav (Petrus Costalius),
*Le Pegme de Pierre Coustav, avec les Narrations philosophiques
mis de latin en François par Lanteaume de Romieu.* 1560. Lyon:
Molin and Bonhomme. 8°, Rés 810905

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eaao>





À l'image de Fortune.

Ne dependre point de Fortune.



*Jadis fut veue estre chose oportune
 Batir autelz, faire maint sacrifice,
 Et immoler victimes à Fortune,
 Pour l'auoir plus fauorable & propice:
 Mais maintenāt pour son malchef & vice
 La France l'a en ses terres pendue.
 Ce n'est dōc pas d'un sage hōme l'office
 En elle auoir sa vie suſpendue.*



IV.42

Pierre Eskrich, *Ne dependre point de Fortune*. In Pierre Coustau (Petrus Costalius), *Le Pegme de Pierre Coustau, avec les Narrations philosophiques mis de latin en François par Lanteaume de Romieu*. 1560. Lyon: Molin and Bonhomme. Woodcut, 8°, Rés 810905, p. 118

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eacl>





Tailler la mort.

Moderation en tributs.



*La mort ne peut payer tribut ne taille,
Necessité ne permet que l'on donne:
Qui trop en veut, ailleurs chercher en aille
Qui n'a ne peut. La Loy ainsi l'ordonne.*



IV.43

Pierre Eskrich, *Moderation en tributs*. In Pierre Coustau (Petrus Costalius), *Le Pegme de Pierre Coustau, avec les Narrations philosophiques mis de latin en François par Lanteaume de Romieu*. 1560. Lyon: Molin and Bonhomme. Woodcut, 8°, Rés 810905, p. 214

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eack>



Sur le chameau & beuf de Plutarque.
L'homme envers l'homme, Dieu.



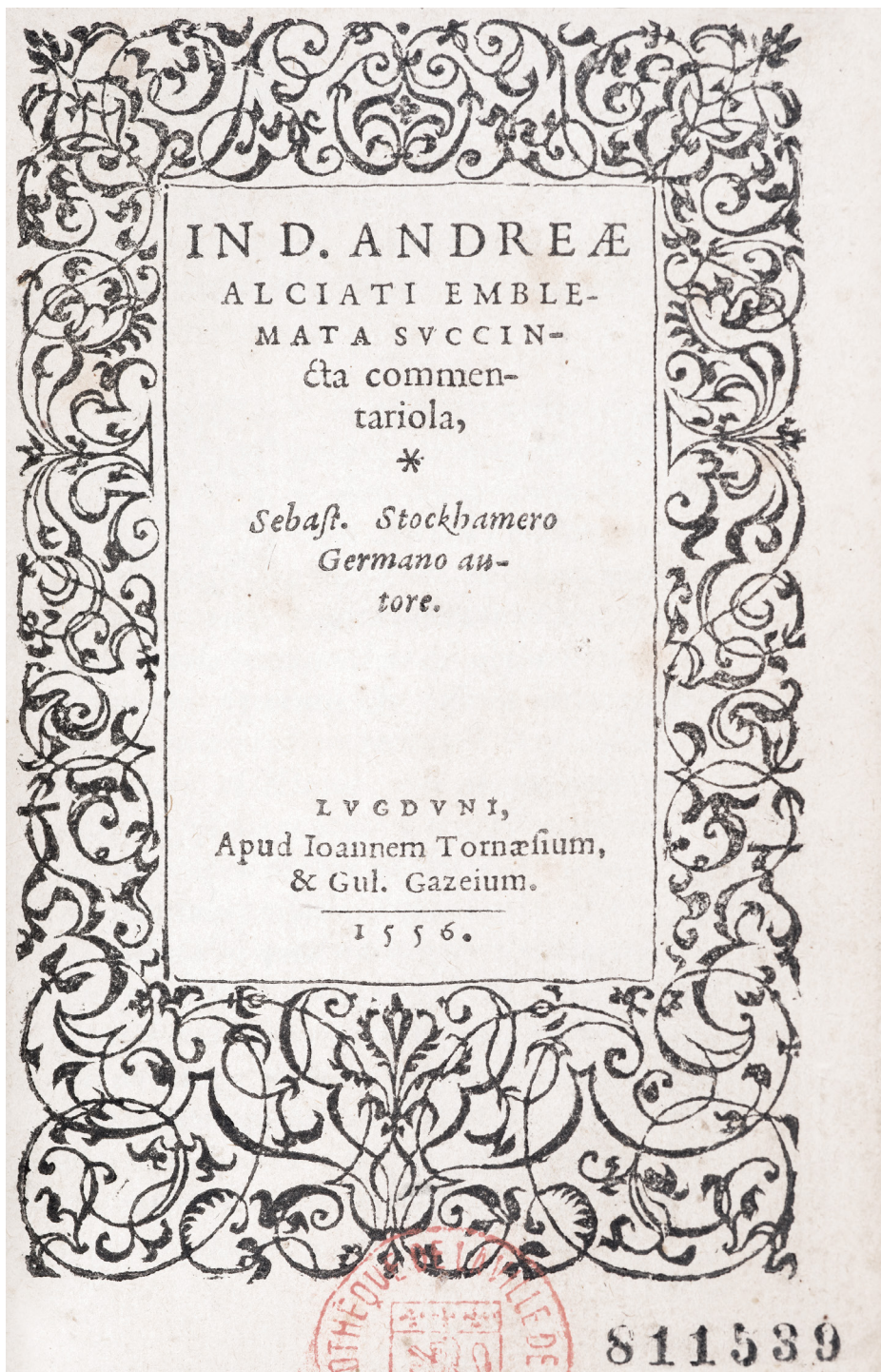
*Quelque chameau. & un beuf trop chargé
Alloyent un iour ensemble voyager:
Le beuf voulant être un peu deschargé
Prie au chameau le vouloir alléger:
Mais nul secours receut à son danger,
Tant qu'il mourut. Lors par cõmandemẽi.
L'ingrat chameau fut forcé iustement
Porter le beuf & son fardeau ensemble:*

IV.44

Pierre Eskrich, *L'homme envers l'homme, Dieu*. In Pierre Coustau (Petrus Costalius), *Le Pegme de Pierre Coustau, avec les Narrations philosophiques mis de latin en François par Lanteaume de Romieu*. 1560. Lyon: Molin and Bonhomme. Woodcut, 8°, Rés 810905, p. 398

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-eadz>





IV.45

Title page of *In D. Andreae Alciati Emblemata succinta commentariola*, Sebast. Stolckhamero Germano autore. 1556. Lyon: de Tournes and Gazeau. Rés 811539. Not indexed in the database

811539



IV.46

Bernard Salomon, *Triton and Ouroboros*. In Andrea Alciati, *Emblemata*. 1556. Lyon: de Tournes and Gazeau. Woodcut, 16°, 115 mm, Rés 811539, p. 59

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dstg>





IV.47

Bernard Salomon, *Occasio*. In Andrea Alciati, *Emblemata*. 1556. Lyon: de Tournes and Gazeau. Woodcut, 16°, 115 mm, Rés 811539, p. 26

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dssj>





Il en usa pareillement d'un autre d'une Sphinge en son cachet, voulant signifier qu'il estoit homme prompt & resolu pour esclairsir toutes choses douteuses: laquelle devise il laissa apres qu'il eut mis ordre à toutes les difficultez de son Empire, & cacheta ses lettres avec l'image du grand Alexandre, monstrant qu'il pretendoit à la monarchie, comme l'autre faisoit: laquelle apres auoir paisiblement acquise, il usa l'image de soy mesme, signifiant qu'il estoit seul, & que nul autre estoit plus grand que luy.

E 2

IV.48

Festina Lente. In Paolo Giovio, *Dialogue des devises d'armes et d'amours du S. Paulo Iouio*. 1561. Lyon: Roville. Woodcut, in-4 (21.2 cm), Rés 357246, p. 219

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dtga>



DEUISES HEROIQUES
POVR VN HOMME INI-
STEMENT OFFENSE.



Certains fols esuentez s'asseurans trop sus leur credit & richesses, ne font point cas d'iniurier ou gourmander de fait & de paroles vne pauvre personne, estimans qu'à fauce de biens, de faueur, de parens, ou d'amis, elle n'aura iamais le moyen de se venger, ou leur redre la pareille, ains qu'elle doiue bien tost oublier le mal qu'elle a receu. Or combien ces Tyrans (c'est leur propre nom) soyent abusez de leur grande folie & ignorãce, l'occasion & le temps le leur fera à la fin congnostre, apres les auoir admonnestez par ceste deuise d'un homme assis, qui graue en vn tableau de marbre ces paroles:
S C R I B I T I N M A R M O R E L A E S V S .

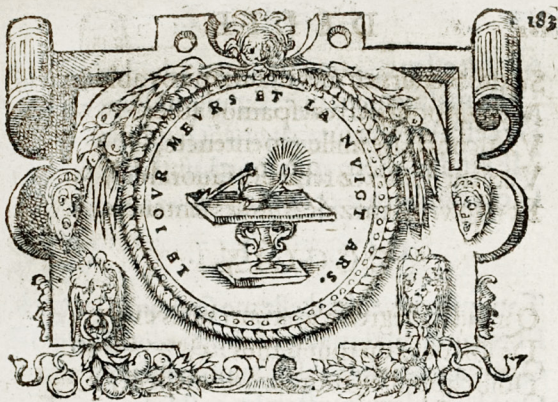
Un

IV.49

Pour un homme iniustement offense. In Paolo Giovio, *Dialogue des deuises d'armes et d'amours du S. Paulo Iouio*. 1561. Lyon: Roville. Woodcut, in-4 (21.2 cm), Rés 357246, p. 230

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dtgl>





CCCCXI.

La roue en fin le fer assubtilie,
Et le rend apte a trancher la durte.
Aduersite' qui l'orgueil humilie,
Au cœur gentil de passion hurt e'
Fait mespriser fortune, & malheurte,
Le reseruant a plus seconde chose.

Mais mon t' auail sans entremesler pose
A mon souffrir, m'aiguise par ses artz
Si viuement, que (si dire ie l'ose)
Tout le iour meurs, & toute la nuit ars.

CCCCXII.

Tout le iour meurs voyant celle presente,
Qui m'est de foy meudryement benigne.
Toute nuit i'ars la desirant absente,
Et si me fens a la reuoir indigne,
Comme ainsi soit que pour ma Libytine

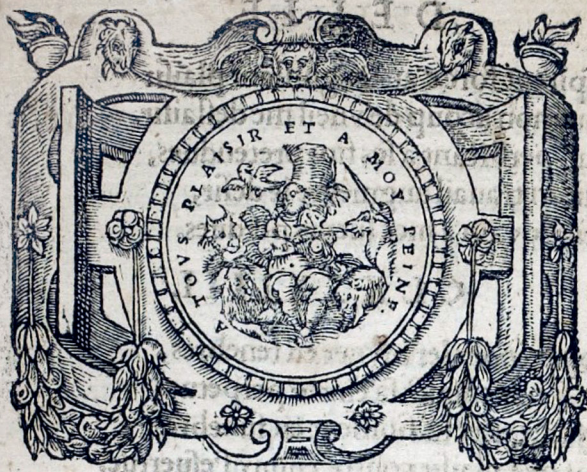
m 4 Me

IV.50

Le jour meurs et la nuit ars. In Maurice Scève, *Délie*, *objet de plus haulte vertu*. 1544. Lyon: Sulpice Sabon. Woodcut, 8° (155 mm), Rés 355912, p. 183

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvpt>





CLXXXVI.

Par ta figure, haultz honneurs de Nature,
Tu me feis veoir, mais trop a mon dommage
La grauite' en ta droicte stature,
L'honneste'e en ton humain visage,
Le venerable en ton flourishant aage
Donnant a tous mille esbahissementz
Avec plaisir: a moy nourrissementz
De mes traualx avec fin larmoyeuse.
Et toutesfoys telz accomplissementz
Rendent tousiours ma peine glorieuse.

CLXXXVII.

Pour estre l'air tout offusque' de nues
Ne prouient point du temps caligineux:
Et veoir icy tenebres continues
N'est procede' d'Autonne bruyneux.
Mais pour autant que tes yeulx ruyneux

f 2 Ont

IV.51
A tous plaisir et à moi peine. In Maurice Scève, *Délie*, *object de plus haulte vertu*. 1544. Lyon: Sulpice Sabon. Woodcut, 8° (155 mm), Rés 355912, p. 83

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvot>



M. I. S.



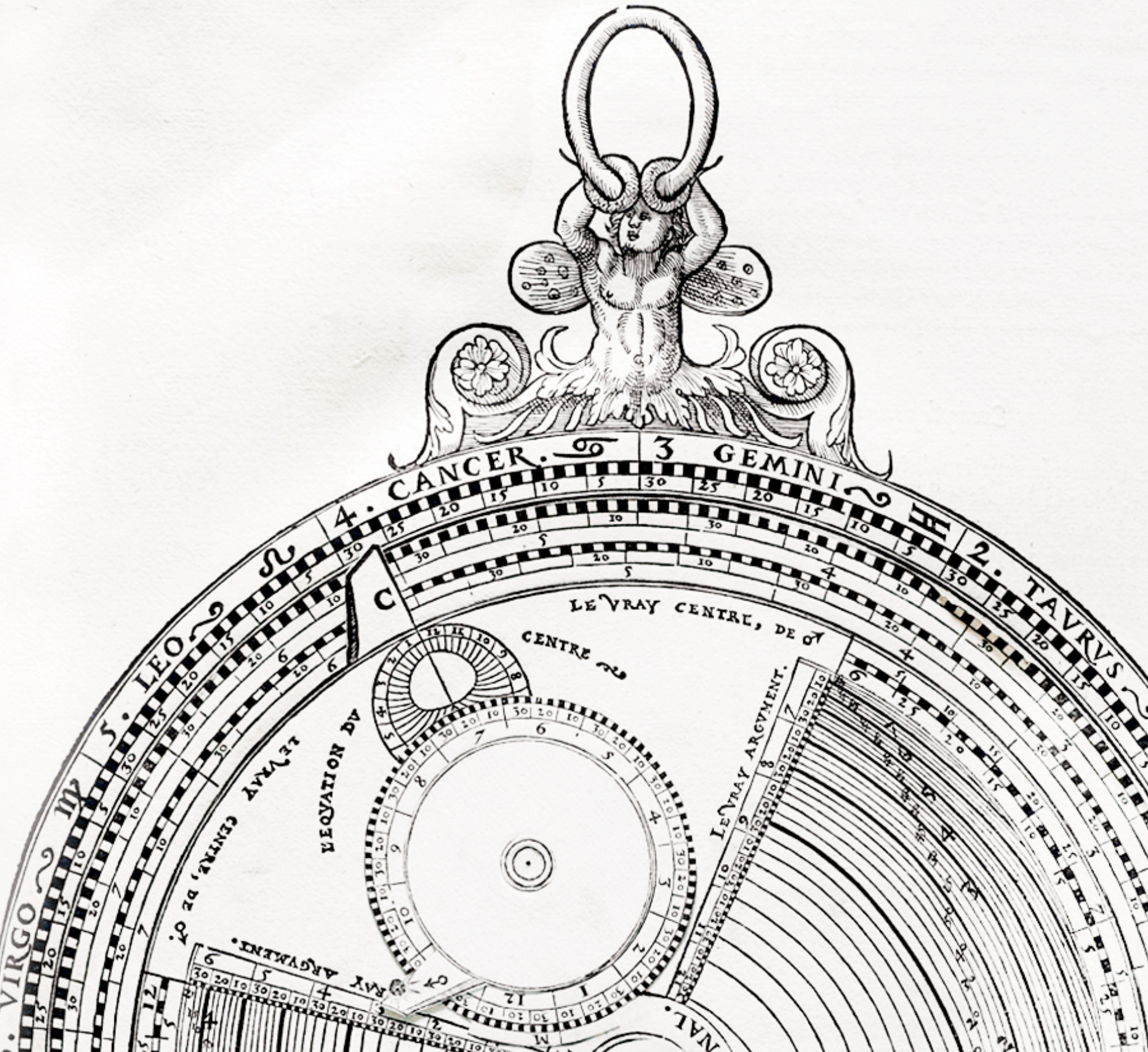
IV.52

Portrait of Maurice Scève. In Maurice Scève,
Délie, objet de plus haulte vertu.

1544. Lyon: Sulpice Sabon. Woodcut,
8° (155 mm), Rés 355912

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dvz>





V. Science

***Astronomique Discours* (cat. V.53-54)**

The book by Jacques Bassantin presents different explanations of the order of the celestial spheres by Tycho Brahe, Copernicus and takes inspiration from Peter Apian's *Astronomicum Caesareum* (1540). The first edition was published in 1557. A Latin translation, under the title *Astronomia Jacobi Bassantini Scoti, opus absolutissimum*, was published in Geneva in 1599. In 1555 Bassantin published in Lyon a corrected edition of the work of Jacques Focard, the *Paraphrase de l'Astrolabe*, to which he added *Une Amplification de l'usage de l'Astrolabe*, which is also heavily illustrated. Another edition by Dominique Jacquinot appeared in 1598. Many schemata in these book are taken from the *Paraphrase de l'Astrolabe* (1546 and 1555). The work is dedicated to Caterina de Medici, and it is one of the most important astronomy books of the sixteenth century. It presents 175 woodcuts, along with 14 so-called *volvelles*. The *volvelles* were mechanical graphic instruments, made up of overlapping paper discs that can rotate around a central pivot. These movable discs were used to visualise and calculate astronomical elements, such as the positions of planets, lunar phases, or calendar computations. The book dealt with astronomical and astrological issues, so the *volvelles* were employed to represent models of celestial movement, such as the position of stars over time or other astronomical phenomena. These tools allowed the reader to manually perform operations that a calculator would do today, such as predicting eclipses, determining the position of planets, or understanding the movements of the sun and moon relative to the zodiac. The *volvelles* are a tool of knowledge which made the text interactive, enabling readers to actively experiment with the astronomical theories described in the book by moving the discs to observe how astronomical data varied over time. One can see it for instance in the *Instrument to Find the Longitude and Latitude of the Fixed Stars* (cat. V.53).

Known copies

Wien, Austria, Universitätsbibliothek, Shelfmark: III 34635
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Cambridge, United States, Houghton Library, Harvard University, Shelfmark: Typ 515 57 194 (A)
New York, United States, New York Public Library, Shelfmark: +++*KB
(Source: USTC, <https://www.ustc.ac.uk/editions/4740>)

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Warburg Database Indexation (cat. V.53)

Permalink (1557 edition)
<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-drul>

Iconography
MAGIC AND SCIENCE
Astronomy and astrology / Schemata and Tables

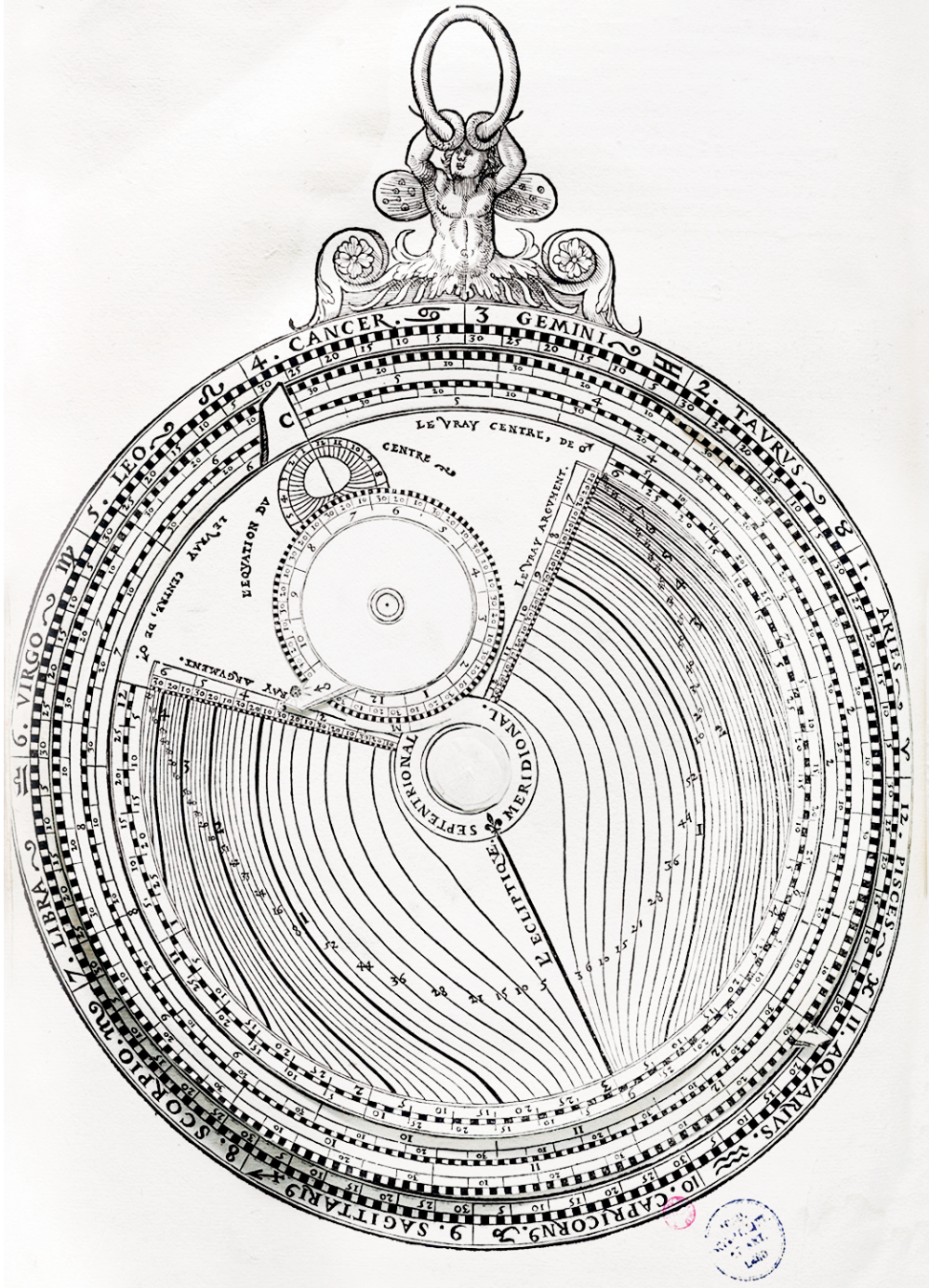
Further details

Date: 1557

Book, text or document (source of image)
Bassantin, Jacques. Astronomique discours. Lyon (de Tournes). 1557. Page: 103.

Web resources

Bibliothèque Municipale de Lyon (catalogue entry); Numelyo



V.53

Volvelle. In Jacques Bassantin, *Astronomique discours*.
1557. Lyon: de Tournes. Rés 30667, p. 216

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-drur>



*Instrument pour trouver les longitudes & latitudes des Etoiles fixes,
& pour trouver le mouvement des aiges
des Planettes.*



V.54

*Instrument to Find the Longitude and Latitude of the Fixed Stars Representing the Constellations of the Northern Hemisphere. In Jacques Bassantin, *Astronomie discursive*. 1557. Lyon: de Tournes. Rés 30667, p. 196*

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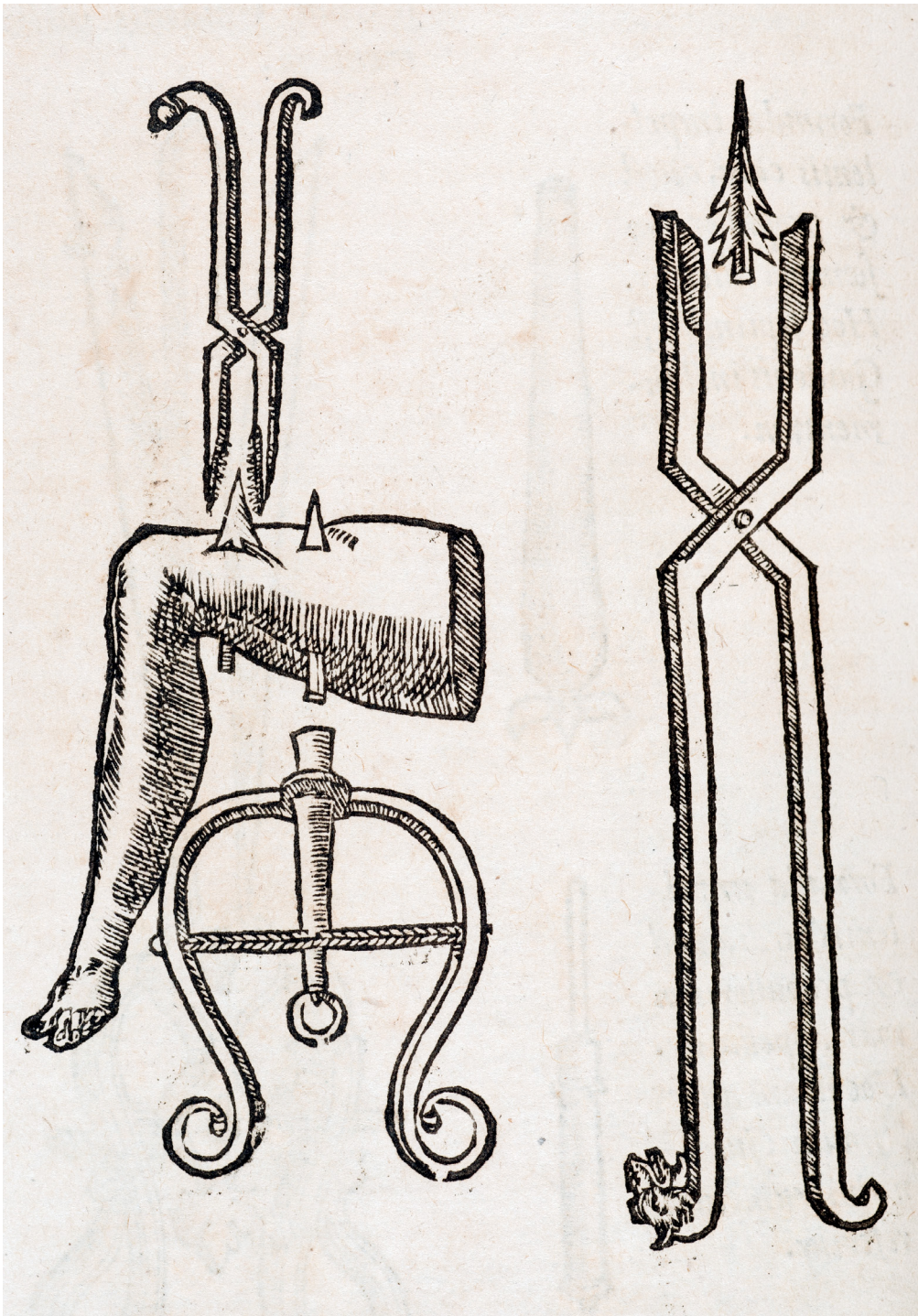
V.55

Wounded Man (recalling Saint Sebastian).

In Jean Tagaut, *De Chirvrgica
Institutione libri quinque His accessit sextus liber
de Materia chirurgica auctore Iacobo Hallerio
Stampano, medico Parisiensi*. 1567. Lyon: Roville.
8°, Rés 808263, p. 193

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzqg>





V.56

Medical Instruments. In Jean Tagaut, *De Chirvrgica Institutione libri quinque His accessit sextus liber de Materia chirurgica auctore Iacobo Hallerio Stampano, medico Parisiensi.* 1567. Lyon: Roville. 8°, Rés 808263, p. 210

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzqm>



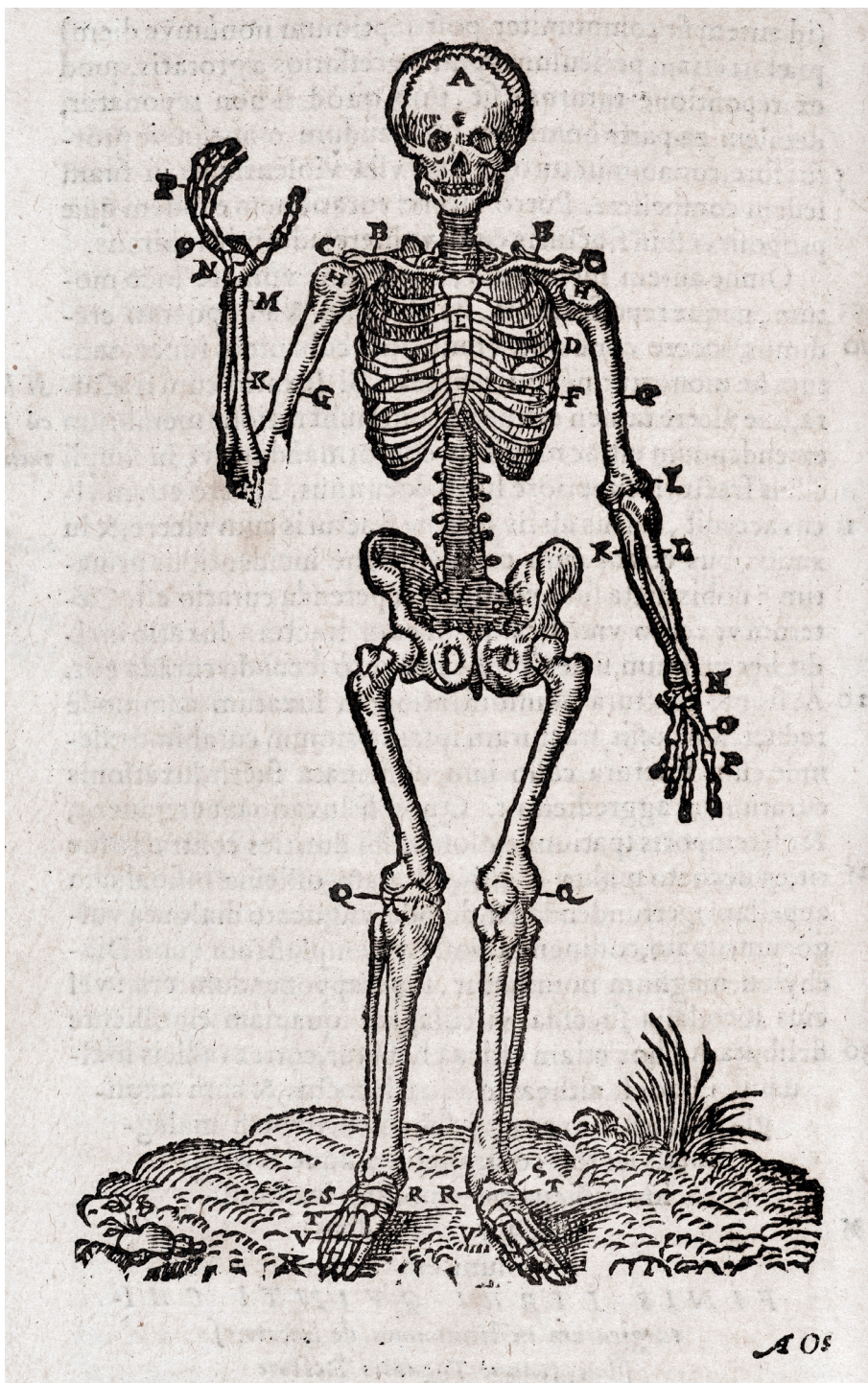


V.57

Operation. In Jean Tagaut, *De Chirvrgica Institutione libri quinque His accessit sextus liber de Materia chirurgica auctore Iacobo Hallerio Stampano, medico Parisiensi*. 1567. Lyon: Roville. 8°, Rés 808263, p. 194

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzqh>





V.58

Human Skeleton. In Jean Tagaut, *De Chirurgica Institutione libri quinque His accessit sextus liber de Materia chirurgica auctore Iacobo Hallerio Stampano, medico Parisiensi.* 1567. Lyon: Roville. 8°, Rés 808263, p. 478

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dzqo>



Galuciana plu

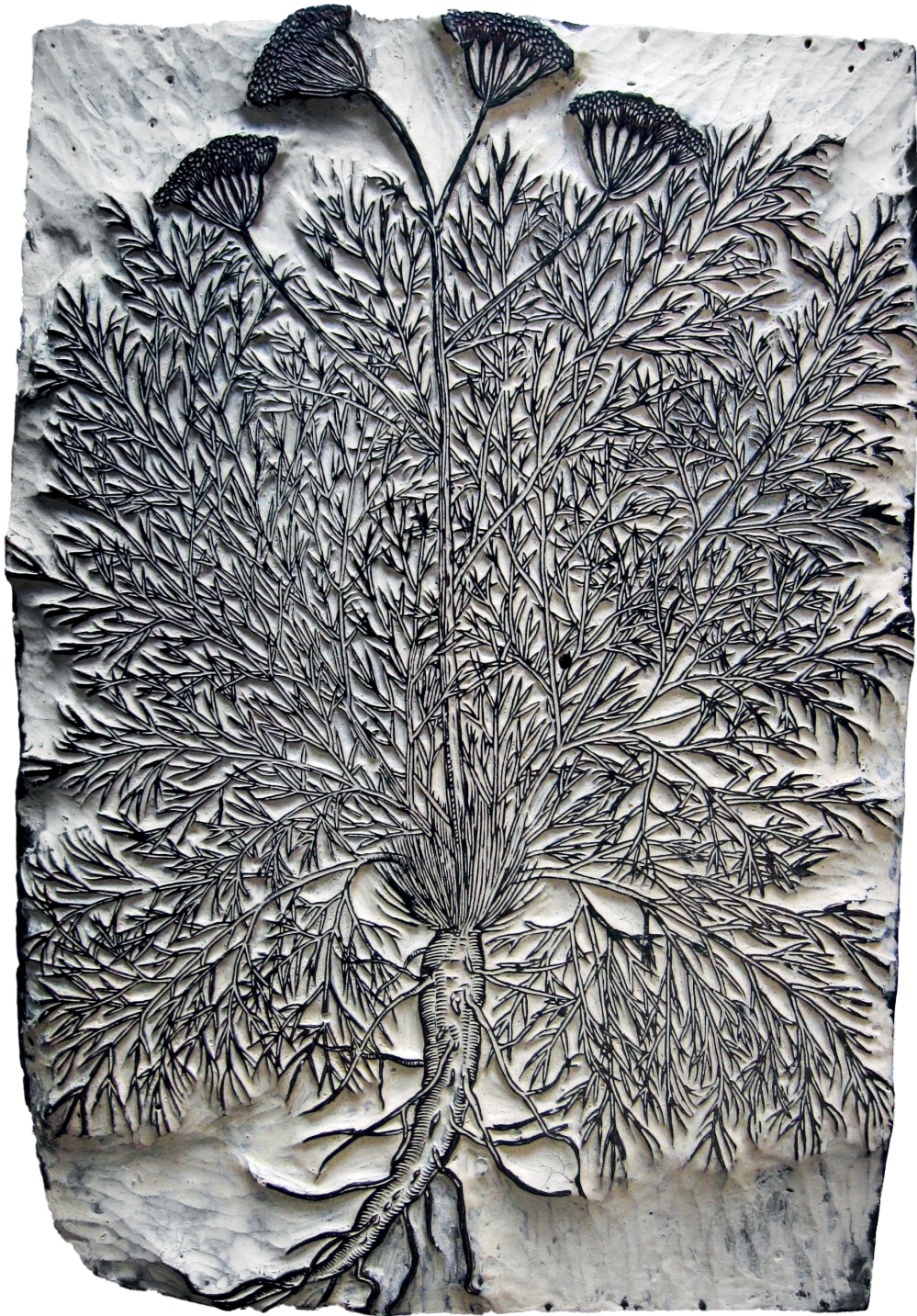
Phv vires ex
Galieno.

Carpesi con-
federato.

quatur cum dulci radice, vis passis, & semine anisi. Denorata radix status pellit. Totaplanta vires una cum radicibus
contusa, & capiti dolenti illita, dolores, & punctiones mulcet. Facit & ad oculorum vitia; ubi albo vino decoquatur. Et de-
inde unum in oculu instilletur. Additur in potionibus vulnerum intrinsecorum magno inuameto. Phv (ut scriptum reliquit
Gal. lib. v. 11. simp. med.) odoratum quodammodo est. Huius herbe radix nardo viribus similis, sed tamen ad pleraq; infirmitor.
Vrina plus monet, quam aut Indica, aut Syriaca nardus; similiter autem ut Celtica. simile Phv asserit ipse Gal. esse Carpesium,
cuius cum nullibi meminerit Dioscorides, ut recte sciri possit quidnam senioribus Græcis fuerit Carpesium, in prænais Galeni
testimonio eius vires & formâ describâis enim lib. v. 11. simp. med. sic habet. CARPESIVM simile est uocato Phv, non gustu
autem, sed & facultate. Sed plus habet tenuitatis: proinde magis eo etiam viscerum obstructions extergit, & urinam mo-
tiect, renesq; calculis degravatos expurgat. Non tamen catenus tenuium est partium, ut liceat loco cinnamomi, si non ad ma-
num sit, usurpare, sicuti faciebat Quintus. Præstantius est Carpesium ponticum lærtio: non tamē vel ipsum cinnamomi viri-
bus vicinum est, imò non paruo deterius optima cassia. Nuncupatur utrunque à montibus quibusdam Pamphiliæ, in quibus
nascitur. Ingenus, eius proventus est in Syria. Et primo libro de antidotis inquit. Quintus (ut aiunt) quoties cinnam omni
decrat, Carpesium, ut quod viribus nihil ab optima cassia differret, in theriaca cōpositione imponebat. Ego idcirco eius pluri-
mum mecum attuli ex ea peregrinatione, qua orientis provincias adi, diligenterq; repositum nunc vlt; multum sc. no: quod
odorem etiamnum & saporem, si non qualem prius habebat, certè nondum exoleum recidet. Est autem Carpesium her-
ba plis

V.59

Andrea Mattioli, *Commentarii in sex libros Pedacii Dioscoridis Anazarbei de Medica materia*. 1583. Venice: apud Felicem Valgrisiium. Rés 28370, p. 36. Not indexed in the database



V.60

Matrix for Andrea Mattioli's *Commentarii*.
Late sixteenth century. (?). Woodblock. Lyon,
Musée de l'Imprimerie et de la Communication Graphique.
Not indexed in the database

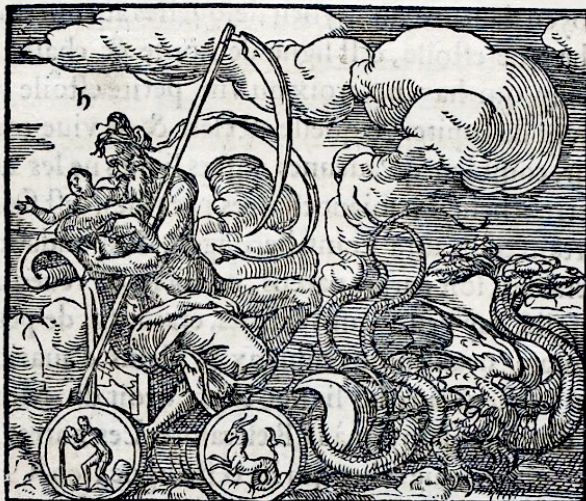


V.61

Matrix for Andrea Mattioli's *Commentarii*.
Late sixteenth century (?). Woodblock. Lyon, Musée
de l'Imprimerie et de la Communication Graphique.
Not indexed in the database

Du Mont du doigt Moyen, qui est de Saturne,
& de celuy doigt, & des hommes
Saturniens.

CHAP. X.



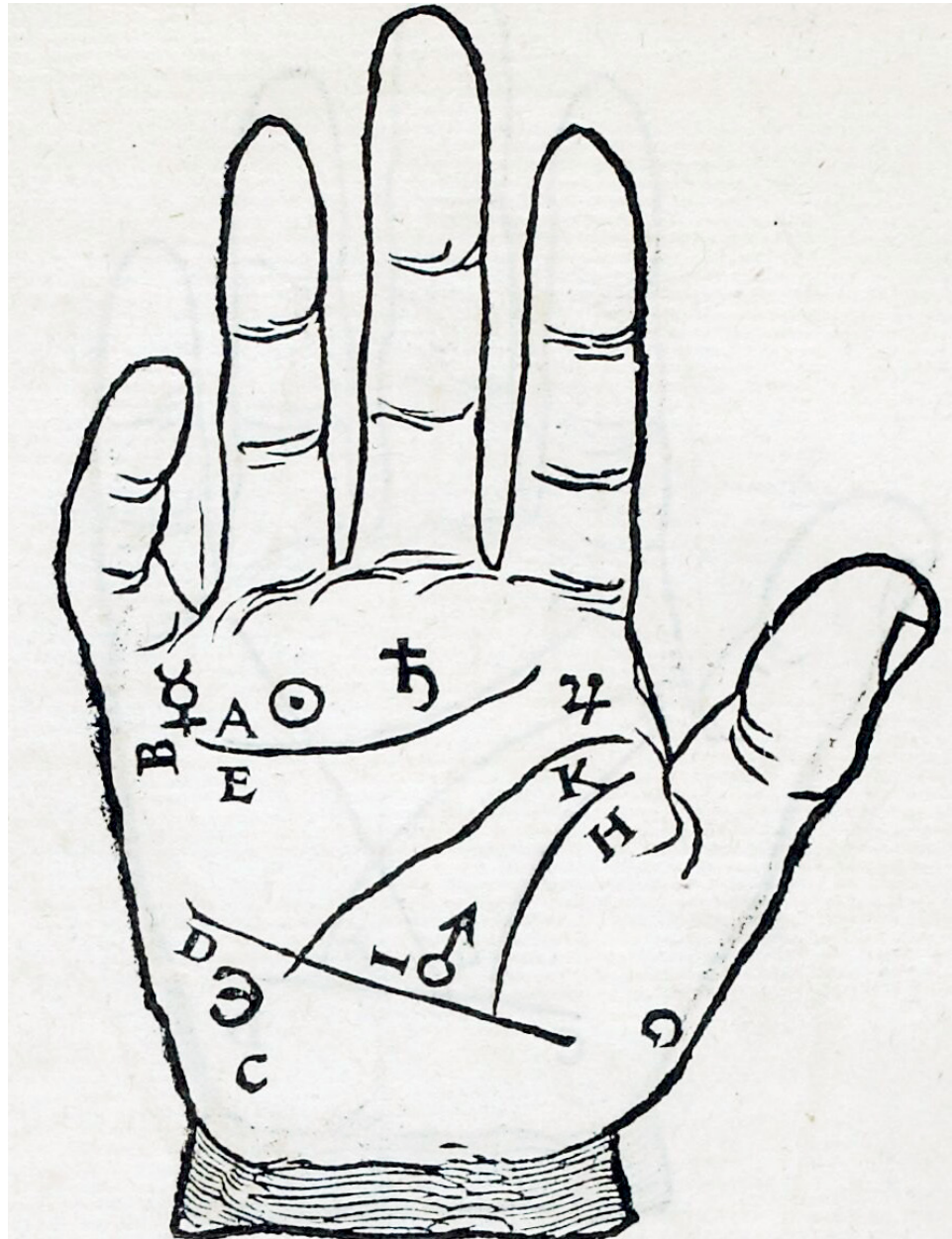
Nous auons dit cy deuant, le Moyen doigt
de la main, estre donné en cest art à Saturne:
& pour ceste cause estre de luy ainsi nommé. Par-
quoy lenflure qui est souz luy, est nommee le
Mont de Saturne. Et sil est plein & euident, doux,
fans rides ny incisions, il demonstre la simpleste
de lhomme, & quil fera labourieux, songneux, &
fans tromperie. Et si vne ligne vient de la ligne
Mensale, & trenche ceste montaigne de Saturne,
elle

V.62

Triumph of Saturn. In Johannes de Indagine,
Chiromance et physionomie par le regard des membres de l'homme.
Transl. by Antoine du Moulin. 1549. Lyon: de Tournes.
B509461, p. 88

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dpry>





V.63

Schemata of Hand for Hand Reading.
In Johannes de Indagine, *Chiromance*
et physionomie par le regard des membres
de l'homme. Transl. by Antoine du Moulin. 1549.
Lyon: de Tournes. B509461, p. 19

<https://iconographic.warburg.sas.ac.uk/object-wpc-wid-dpqy>



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