

A medieval manuscript illustration of a scholar in a library. The scholar, wearing a black cap and robe, is seated at a wooden desk, writing in a large open book. The desk is cluttered with other books, including a green one and a red one. The background features a large window with a diamond-patterned lattice and a wall with decorative panels. The overall style is characteristic of a medieval manuscript illumination.

# FRENCH BOOKS & MANUSCRIPTS

c. 1300-1700

QUARITCH

MMXXV



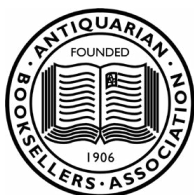
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*Front cover from no. 35*

*This page and rear cover from no. 15*





## A ROMANCE FROM ROXBURGHE'S LIBRARY

1. [AMIS ET AMILES.] L'Hystoire des deux nobles et tres-vaillans chevaliers, nommez Milles et Amys, lesquels en leur vivant furent pleins de grandes prouesses. Contenant plusieurs et diverses matieres, comme vous pourrez veoir cy apres. *Troyes, Nicolas Oudot, 1631 (colophon: 1633).*

4to, ff. [102]; title within frame of type ornaments and with woodcut illustration, three woodcuts in the text, woodcut initials; occasional very slight marginal worming, some marginal dampstaining towards end, slightly browned; a good copy in eighteenth-century calf over boards, spine in compartments decorated in gilt with red morocco lettering-piece, red edges, marbled endpapers; wear to spine ends and corners, boards slightly bowed and marked; central gilt stamp to covers of John Ker, 3rd Duke of Roxburghe, later gilt arms to corners with French baronial coronet, ink note to front flyleaf 'This same copy was bt by Mr Lang at the Roxburghe Sale for £3.0.0'. **£2750**

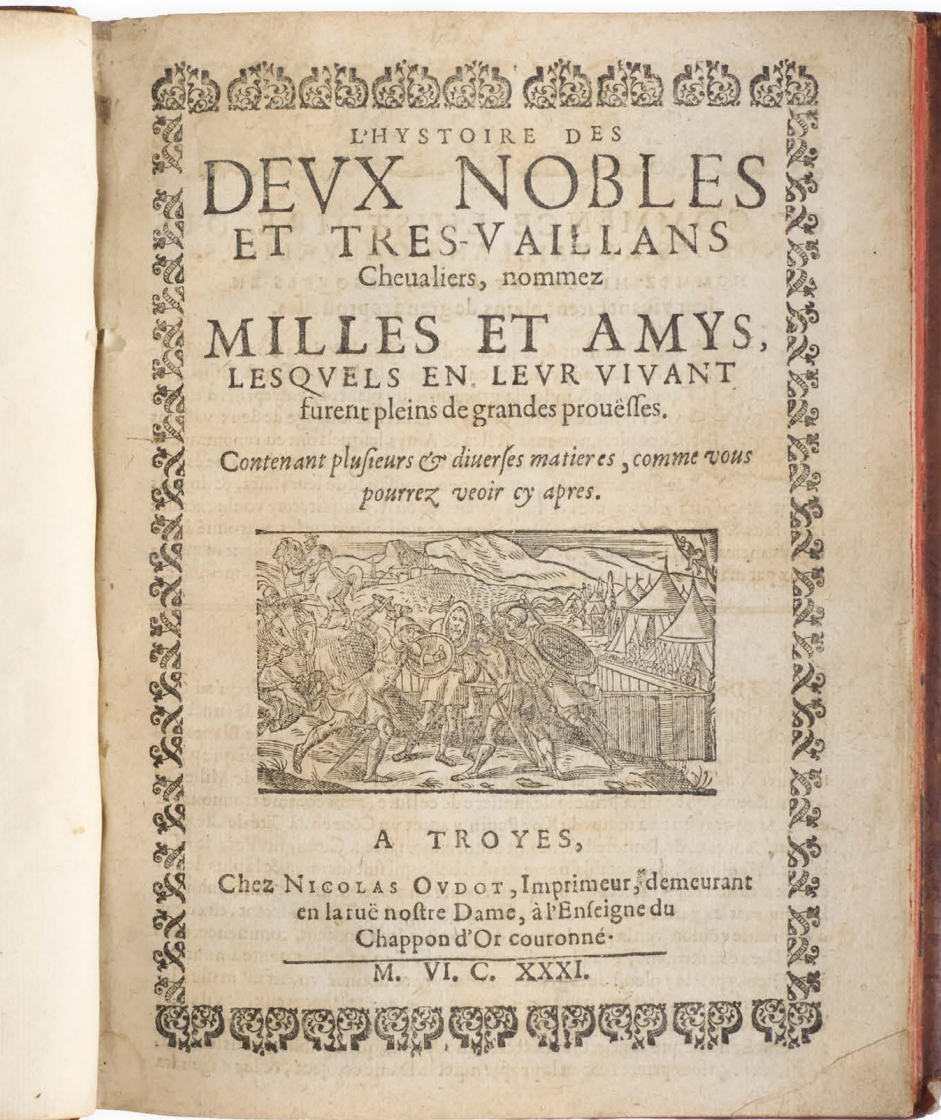
Scarce provincially printed edition of the popular medieval romance of the knights Amis and Amiles and their lifelong devotion to one another, derived from a *chanson de geste* of the turn of the twelfth and thirteenth centuries, from the library of the Duke of Roxburghe.

Physical and spiritual twins, Amis and Amiles entered the service of Charlemagne together. When Amiles was (rightly) accused of having slept with the emperor's daughter, Amis took his place in a judicial duel, winning both the combat and the princess. But being already married Amis was punished by God for his prospective bigamy with leprosy. Years later he met Amiles again and was cured with the blood of his friend's sacrificed children (who were miraculously restored to life). 'The friendship of the two heroes surpasses all other social relationships in the text to such an extent that in the end all other ties are abandoned and the friends leave France together ... The self-consciously confusing plot offers interesting insights into the roles of sexuality and the body, as well as of religion and the supernatural, in personal identity' (*New Oxford Companion to Literature in French*).

The printer-publisher Nicolas Oudot (d. 1636) is considered the founder of the famous *Bibliothèque bleue* in Troyes.

*Provenance:* from the library of John Ker, 3rd Duke of Roxburghe (1740–1804), bearing his gilt unicorn head stamp on the covers. 'Roxburghe's fame really stems from the sale of his library, which has gone down in the history of book collecting as the high point of obsessive collecting for which Thomas Frognall Dibdin coined the term 'bibliomania' ... Roxburghe books are today the prized possessions of many of the world's great libraries, and their collector is immortalized by the distinction of having named after him one of the most exclusive and famous of bibliographical societies, the Roxburghe Club' (ODNB). This item was lot 6168 in *A catalogue of the library of the late John Duke of Roxburghe ... which will be sold by auction ...* (London, 1812); the purchaser appears to have been Robert Lang (1750–1828).

Morin, *Catalogue descriptif de la bibliothèque bleue de Troyes* 628; USTC 6802477. **Only 2 copies traced in the UK (Bodleian, John Rylands) and 1 in the US (Harvard).**







CY COMMENCE L'HISTOIRE DES  
NOBLES ET VAILLANS CHEVALIERS.

NOMMEZ MILLES ET AMYS, LESQUELS EN  
leur viuant furent pleins de grandes prouesses.

**E**our l'honneur & reuerence de la Trinité, & de la Court Celestielle de Paradis, moy constant en l'infusion du benoist saint Esprit, lequel donne & influe sa grace où il luy plaist, ay entrepris d'escrire vne Hystoire des faits iadis aduenus à la loingnee de deux vailhans Cheualiers, nommez Milles & Amys, lesquels ont eu renommée de triomphantes victoires, tant es fortunes de ce monde, cō ne es faits de Cheualerie, & pour auoir cognoissance de leurs faits, & dont ils furent, & qui furent leurs Peres & leurs parens, & où ilz nasquirent, ay voulu extraire leur faits & gestes, & les fortunes à eux aduenus: ainsi comme ie les ay trouués es hystoires anciennes, iadis trouuées & enregistrées en plusieurs Liures faisant mention d'eux par manieres de Chroniques, pource que leurs faits sont dignes de memoire.

*Comme la Comtesse de Clermont en Auvergne com. eut vñ enfant  
vn filz qui fut appelle Milles.*

**A** Donc ainsi qu'aux anciennes Histoires auons trouué par escript qu'au tēps que regnoit le Roy Pepin, que en la ville de Blaues en l'Eglise de saint Gerar d furent trouuées plusieurs Histoires du preux Iourdain de Blaues, lequel fist en son temps choses qui sont dignes de memoire: ainsi que portez ouyr cy apres: Mais premier parlons qui furent les Peres & Meres de Milles & Amys. Pource que c'est la principale matiere de ce liure, ainsi comme trouuons par escript. Si est vray que du temps du Roy Pepin y auoit vn Côte en la Cité de Clermont nommé Anceaulme, lequel estoit moult deuot enuers Dieu. Cestuy fut Pere de Milles. Si eut à esponse vne notable name, la plus belle qui fust sur terre, & la plus deuote enuers Dieu & les saints qu'on sceut trouuer en place. Si fute ic Anceaulme & la dame mariez par l'espace de dix ans sans auoir lignée. Ce considerant, eux deux d'un meisme vouloir, veu la grand amour de quoy ilz s'etr'aymoient, commencerent à prier Dieu deuotement, tous deux d'une volōté, d'un zele & seruente amour enuers Dieu, qu'il luy pleust de sa grace leur enuoyer & donner vn enfant male, lequel apres leur vie & trépas peult tenir la terre & Seigneurie apres eux, & s'il estoit ainsi qu'il eussent enfant male ils promirent à Dieu de faire le saint voyage de Ierusalem. Et si tost que la priere fut faicte le benoist Iesus, qui n'oublie iamais les serueteurs, exalta leur priere: car en la propre nuict la Dame conceut, & luy engendra

L'HISTOIRE DE MILLES ET AMYS.

son Seigneur vn enfant male, lequel fut le plus doux en partie, & le plus doux en parole, & le plus gracieux qui on nasquit de Mere.

*Comme les deux enfans Milles & Amys furent baptizez. Chap. 1.*

**S** Il est que la Dame eut esté engeinte par l'espace de neuf mois elle en-fanta en grād ioye. Et quand le Pere sceut qu'elle estoit deliurée d'un beau filz, il commença à remercier Dieu en disant. Vray Dieu qui fut cloué & peiné en Croix, vostre nom soit adoré de ceux qui le seruent de bon cœur: iamais ne sont de confortez. Et puis qu'enfant male m'avez donné au S. Sepulchre yront moy & ma femme nos corps presenter. Helas! ils y allerent dont ce fut grand pitié, comme vous oyrez cy apres. Or deuez sçauoir que ledit Anceaulme Comte de Clermont & d'Auvergne auoit vn Seneschal, lequel estoit moult notable homme & de bonne vie. Et comme il fut ainsi que la femme fut engeinte d'un beau filz accoucha. Lequel enfant de toutes choses ressembloit au filz du bon Comte Anceaulme, comme le ledit Comte l'eut engendré en la femme de son dit Seneschal. Or y eut-il celle iournee, que les deux enfans furent nez moult belle & noble Cheualerie de Cheualiers & Cardinaux, Legats, Archeueques, Escuyers, Dames & Damoilles, tant d'un costé que d'autre. Et si estoit pour lors en la Cité l'Apostole de Rome, lequel baptisa les deux enfans, & si fut Parrain à tous deux, & nomma premier Milles, qui fut filz du Comte de Clermont, puis le Seneschal nommé Henry voulut que son dit filz fut nommé Amys, & le Pape le nomma ainsi. Puis leur donna à vn chascun vn hanap d'Or, pareils l'un à l'autre, en signe & signifiāce d'amour & qu'ils seroient cōpagnons d'armes ensemble: car on n'eust sceu lequel estoit, lors qu'ils eussent esté separez d'ensemble, mais vn merueilleux enseigne apportat l'enfant Milles, qui n'est pas à publier: Car sur sa dextre main auoit vn signe comme vn fer de glaue, aussi trenchant comme s'il eut esté poché au peñ del sus sa main, & auoit en façon le bout comme vñ espee nouuellement esmolue.

*Comme vn Clerc nigromancien fit assauoir au Comte que signifioit le signe que  
l'enfant milles auoit en la main. Chap. 2.*

**Q** Vand ce vint que Milles fut baptisé, & que le monde apperçent le signe sur sa main, si fut le Pere & chascun moult esbahy. Et principalement le Pape qui le tenoit sur les fonds en fut mont espouuenté que ce signifioit, & luy dist en ceste maniere. Sainte Marie mere de Dieu, oncques de ma vie ie n'ouit parler de telle chose, qui fust en telle maniere apparrant. Adonc monseigneur le Côte Anceaulme fist venir les Medecins & Chirurgiens pour voir ce que signifioit, & si on pourroit mettre remede, & oster ce signe de dessus la main, lequel estoit moult troublé de ceste auanture, & s'esbahissoit d'ou cela pourroit venir à son filz: mais quand les Chirurgiens, Medecins & Barbiers l'eurent veu, si n'y sceurent que dire, dont chacun fut esbahy. Lors le Pere enuoya querir les plus illustres clercs de tout son pays, pour voir ceste merueille, afin qu'ils luy sceussent exposer que ce fer d'espee signifioit: mais de tous ceux qui y vindrent, n'en fut trouué que l'un



## SAINTE-BENOÎTE MASTER

**2. BOOK OF HOURS.** Leaf from the Hours of the Virgin and including the beginning of Psalm 97. *Northern France or Flanders, early 14th century.*

A complete vellum leaf, 156 x 117 mm (94 x 68 mm), written in Latin in single columns of 14 lines in two sizes of a good formal gothic script, dark brown ink, ruled in ink, illuminated initial 'C' (*Cantate domino canticum novum*) on verso in shades of blue, mauve and orange against a burnished gold ground and enclosing a finely painted tonsured male head, ivyleaf marginal extensions, smaller initials in burnished gold against mauve and blue backgrounds highlighted in white, five burnished gold line-fillers (one enclosing an animal-headed drollery creature, another a running hare and a third two pairs of hares and hounds arranged nose to nose); some minor smudging and staining, faint pen-trials in lower margin of recto, but in excellent condition.

£1800\*

**An exquisite leaf from an exceptionally early Book of Hours.** The defective parent manuscript, which also contained a *Vie de sainte Marguerite* in French rhyming verse, was lot 76 in Sotheby's sale 'Western Manuscripts and Miniatures' of 17 December 1991, subsequent to which the leaves were dispersed. A fragment of sixteen leaves containing the *Vie de sainte Marguerite* is now Charlottesville, University of Virginia MS 12455.

Alison Stones has defined the oeuvre of the artist of the initial here, whom she calls the 'Sainte-Benoîte Master': 'Particularly distinctive is his treatment of faces, framed by curly hair, with widely spaced eyes, a hallmark of his draftsmanship .... He seems to have begun his career in Paris as he may be traced as the artist of a few figures in books otherwise illustrated by other artists, namely the Breviary of the Sainte-Chapelle for the use of a queen, and the *Roman de Jules César* in Rouen, Bibl. mun. 1050 (U12), which was substantially the work of the Méliacin Master. Then he turns up again working in a minor capacity in the fragmentary Book of Hours and *Vie de sainte Marguerite* Charlottesville, University of Virginia, MSS 12455 (*olim* Sotheby's 17.xii.1991, lot 76) ... where I note he was responsible only for the tiny initials with faces, while the opening of the *Vie de sainte Marguerite* is by another artist, perhaps Amiënois and similar to the Bodmer *Roman de la Rose* .... Later in his career he is the major artist in important commissions ... and he worked with several assistants' (A. Stones, *Gothic manuscripts 1260–1320* part I, vol. II p. 477, the present leaf illustrated as fig. 681).





**C**onfundant omnes qui adorant scultu-  
ra: et qui gloriantur in simulacris suis.  
**H**onorate cum omnes angeli dei:  
audiuit et letata est syon.  
**E**t exultauerunt filie iude: pro-  
pter iudicia tua domine.  
**Q**uia tu domine altissimus super omne-  
stram: nimis exaltatus es super  
omnes deos.  
**Q**ui diligis dominum odite malum:  
custodit dominus animas sanctorum suorum:  
de manu peccatoris liberabit eos.  
**I**uxta ortum iustorum: et rectis co-  
deleticia.

**R**ecamini iusti in domino: et stite-  
mini memorie sanctificationis eius.  
**G**loria patri et filio: *Antiphona.*  
**A**ne maria gratia plena dominus te  
cum benedicta tu in mulieribus et benedic-  
tus fructus ventris tui. *Antiphona.*  
**B**eata es uirgo maria. *psalmus 124.*  
**C**antate domino canticum no-  
uum: quia mirabilia fecit.  
**S**aluaui sibi dextera eius: et  
brachium sanctum eius.  
**P**otum fecit dominus saluta-  
re suum: in conspectu gentium re-  
uelauit iusticiam suam.



### JOYS OF THE VIRGIN AND REQUESTS TO OUR LORD

#### 3. BOOK OF HOURS. Leaf with prayers in French. Northern France, c. 1450.

Complete vellum leaf (c. 160 x 113 mm), single columns of 16 lines written in brown ink in a good gothic hand, ruled with ink, two two-line and two one-line initials to recto in blue, pink and gold, patterned in white, with four matching line-fillers, four-line initial 'D' to verso (*Doux dieu*) in blue patterned in white on gold ground with leafy infill in blue and pink, handsome border decoration comprising blue, pink, and gilt bars, acanthus leaves in blue, green, and pink, sprays with gilt trefoils, flowers, and red strawberries; traces of glue to fore-edge of recto from mounting, light dampstaining to verso, inner margin somewhat roughly cut. £475\*

An attractive leaf from a French Book of Hours with part of the Fifteen Joys of the Virgin Mary and the opening words of the Seven Requests to our Lord or Prayer to the Trinity, the second text marked with a handsome decorative border with acanthus leaves, spraywork, and strawberries.

The Fifteen Joys are each divided into two parts, first a direct address to Mary, recalling one of her so-called fifteen joys as the mother of Christ, running chronologically from the Annunciation to the Assumption, and then asking her to intervene for the salvation of the praying soul. The text here comprises the three final sections, relating to Christ's Ascension, to Pentecost, and to the Assumption of Mary, each beginning 'E tres douce dame'. This is followed by the opening words of the first of the Seven Requests to our Lord ('Doux dieu doux pere sainte trinite .I. dieu biau sire dieu, je vous re[quiers]'), asking for God's counsel and aid in remembrance of the sending of the angel Gabriel to announce to the Virgin Mary that she would bear Jesus Christ.





## A SACERDOTAL SAMMELBAND

### 4. [CAEN *et alibi*.] A volume of nine devotional works printed in Caen, Rennes and Paris. [c. 1501–1527.]

Nine works in one volume, 8vo (see below); good copies bound in nineteenth-century straight-grained calf with narrow gilt border, small paper label to foot of upper cover; rebacked in tan leather retaining old morocco gilt lettering-piece; sixteenth-century signature 'Joh[ann]es Stile' to title of second work, ink stamps of Stonyhurst College to front flyleaf and final verso. £22,500

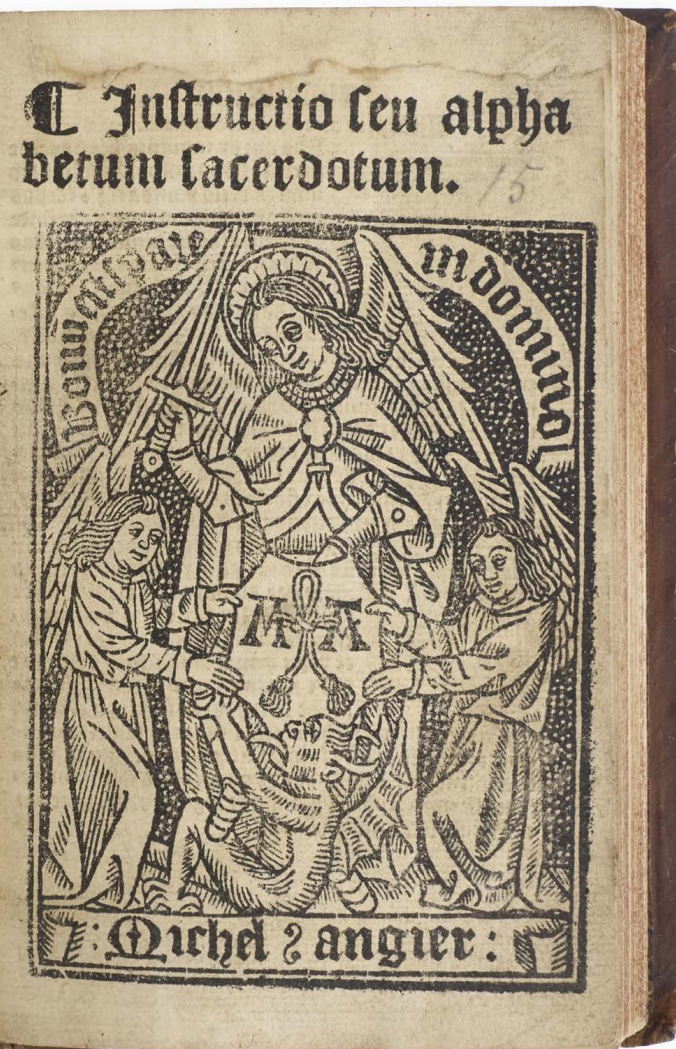
**A witness to the workings of provincial printing and bookselling in Normandy and Brittany, providing connections between the printers and booksellers of Caen, Rennes, and Paris in the early sixteenth century. Two of the items are unrecorded and three others are known in just one other copy.**

The contents reveal the strong business connections between Laurent Hostingue, a printer and publisher in Caen and Rouen, Michel Angier, a bookseller and publisher in Caen, and Jean Macé, a bookseller and publisher in Caen and Rennes. Of the two Paris imprints (by Odo of Cambrai and Houppelande), both printed for Denis Roce, the first was also printed in Caen (in 1534); this plausibly indicates a close relationship between Roce and the booksellers in Caen. Book trade connections can also be made with Josse Bade, who worked in association with Michel Angier; Géraud Durand of Coutances (see item 7) provided prefaces for editions printed by Josse Bade, who published Durand's *Threnodia* in 1523 (surviving in just one copy, in Paris).

The production of books in Brittany in the early sixteenth century has been analysed by Malcolm Walsby (*The printed book in Brittany 1484–1600*); most of the books with Breton towns in the imprint (particularly Rennes and Nantes) were printed elsewhere, particularly in Normandy, and aimed at the Breton market (see item 6, with a Rennes imprint). Jean Macé was perhaps the most significant player in the Rennes book trade, responsible for the reintroduction of printing there in 1524. Sulpice le Franc was active as a bookseller in Rennes in the 1520s. 'The partnership that Angier, Macé and Hostingue were to enjoy was very fruitful. Between 1508 and 1526 the booksellers and printer were to oversee the production of a large number of texts that varied from vernacular editions of the customs of the duchy of Normandy to the printing of classical Latin works' (Walsby, p. 59).

The tracts were doubtless bought as a group from a bookshop in Caen or Rennes, perhaps by a cleric, perhaps a theological student at the university of Caen. The first work was a popular short manual for priests, which was printed numerous times across France from the late fifteenth century onwards. The fifth work, a verse description of becoming a priest, is unrecorded. The author was from Fougères, and he dedicates his work to his friend Maurice de Bigot (d. 1537), abbot of Saint-Pierre de Rillé in Brittany; the preface is dated 1521. Pedro de Osma or Osoma (1424–1481; see item 8) lectured on Aristotle at the University of Salamanca; here we find a shortened version of his commentary on the Athanasian Creed, first printed in Segovia in the early 1470s.

A similar collection of eleven tracts from the 1510s, now in the University of Pennsylvania, has been described by Rudolf Hirsch, 'Rouen and Caen imprints, ca. 1510–1520', *Gutenberg-Jahrbuch* (1976), 190–193. The contents are somewhat more grammatical in nature, but the volume also contains the *Cura clericalis*. The Caen printings are similarly from the consortium of Michel Angier, Laurent Hostingue, and Jean Macé.







*Contents:*

1. **INSTRUCTIO** seu alphabetum sacerdotum. *Caen, Michel Angier, [after 1520].* Ff. [12]; large woodcut printer's device to title-page, woodcut initials; head of title-page excised, a few leaves slightly shorter at foot. Cf. *Rep. bibl. xvie siècle*, Caen: Michel & Girard Angier & Jacques Berthelot 12 & USTC 207032, both with colophon 'pour Michel Angier et Girard Angier & Jacques Berthelot', dated to 1527–1534.
2. **BONAVENTURA.** Tractatus brevis d[omi]ni Bonaventure de modo se preparandi ad celebrandum missam. *Caen, Laurent Hostingue for Michel Angier 'pres les grandes Escolles', [not before 1518; c. 1525–1527].* Ff. [12]; woodcut of the Archangel Michael and the devil on title with initials M and A to either side, woodcut of the Salvator mundi on verso of title, woodcut criblé initials. USTC 112380; *Rep. bibl. xvie siècle*, Caen: Hostingue 56 (**one copy recorded, in Caen**).
3. [**ODO**, bishop of Cambrai.] Expositio canonis misse. Te igitur clementissime pater per iesum. [*Paris, Jean Barbier for Denis Roce, c. 1505*]. ff. 15, [1 (woodcut only)]; woodcut device of Roce to title-page, woodcut initials, woodcut of Crucifixion to final verso. BP16 100606 (3 copies: Paris, Antwerp, Lyon); USTC 182650.
4. **CURA CLERICALIS.** Lege: Relege. *Caen, Laurent Hostingue for Michel Angier, [not before 1518].* Ff. [16]; woodcut of the Salvator mundi to title-page, woodcut initials. *Rep. bibl. xvie siècle*, Caen: Hostingue 64; USTC 112386 (**both listing one copy, in Paris**).
5. **VALLIS, Guillermus**, of Fougères. Vita clericorum. [*Caen, Michel Angier, preface dated 1521*]. Ff. [20]; woodcut initials, woodcut of the Salvator mundi on final verso. **UNRECORDED.**
6. **SENECA** [*i.e. MARTINUS*, bishop of Braga]. De quattuor virtutibus cardinalibus cum commento. *Rennes, [Caen, Laurent Hostingue for] Jean Macé, Sulpice le Franc and Jacques Macé, [c. 1527].* Ff. [24]; woodcut of a priest and devils on title-page with four-piece border (a peacock in the lower section), woodcut initials, full-page woodcut of St John writing on final verso. Cf. USTC 112353, dated 1514, but with Jean Macé of Rouen, Michel Angier of Caen and Richard Macé of Rouen in the imprint.
7. **DURAND, Géraud.** Querimonia captive Rhodi GERALDI durandi constantinatis. [*Caen, Michel Angier, after 1520*]. Ff. [8]; one woodcut initial (from Angier's stock; see the first work in this volume). **UNRECORDED.**
8. **OSMA, Pedro de.** Expositio super quicumque vult salvus esse. Psalmi athanasii. Incipit interpretatio seu expositio symboli fidei catholice. *Caen, Michel Angier, [not before 1520].* Ff. [8]; woodcut of the Crucifixion to title-page, woodcut initials; slight damp-staining towards end. USTC 112461; *Rep. bibl. xvie siècle*, Caen: Angier 160 (**both this copy only**).
9. **HOUPELANDE, Guillermus; Ludovicus BOCHIN, editor.** De immortalitate anime. *Paris, [Pierre Poulbac for] Denis Roce, 7 September 1493 [though probably later].* Ff. [24], last leaf blank; large woodcut printer's device to title-page; slight damp-staining to first few leaves. USTC 761091; GW 13554; Goff H493; ISTC ih00493000 (listing copies in Troyes, Munich, North Carolina, Yale, and the Morgan).





**C**ura clericalis:  
Rege: Relege.



**Q**uærimonia  
captivæ Rhodi Geraldî  
durandi constantinatis.

**A**d sanctissimū theologum  
poetamq; perlepidum Guillel-  
mū de mara Constantiē. Ca-  
nonicum & thesaurarium opti-  
me meritum Epygramma.

Es pius ante tuos ideo mea carmina vultus  
Afferro: non grauius carmina structa modis.  
Doctus es scire te deueneroq; roloq;  
Qui monitis ego consiliisq; tuis,  
Perlege: grata prius si nō tibi: mala molesta est  
Dum maiora placent: que tibi scripta damus.

**A**d Candidum lectorem.

Candide puerum lector: studiose sororum:  
Dis felix pylî tempora longa lenis.

**A**d Inuidum.

Amida tabificam ne spargat lingua mephitis:  
Sepe suum, ledunt tela repulsa caput.

A.



## THE CHIVALRIC IDEAL: WITH CAMBRIDGE PROVENANCE

5. **CHAMPIER, Symphorien.** *La vie et les gestes du preux chevalier Bayard.* Co[n]tena[n]t plusieurs victoires par luy faictes du resgne des roys de France Charles huytiesme, Loys douziesme, et Francoys premier de ce nom, tant es Italies, Naples, et Picardie que autres pays et regions. *Paris, Jean Bonfons, [1558–1568].*

Small 4to, ff. [58]; title in red and black, text in two columns, woodcut to title, 19 woodcuts in the text (several repeats), woodcut initials, woodcut device of Bonfons to last page; toned, a few small marks; a very good copy in eighteenth-century crushed olive morocco, triple gilt fillet border to covers, spine in compartments lettered and decorated in gilt, edges gilt, marbled endpapers; extremities slightly rubbed; '1525' written below imprint, inscriptions to front free endpaper 'R. Farmer' and 'Bought at Dr Farmer's sale No. 2135 0:10:6 J.B. 1798', armorial bookplates of 'James Bindley Esqr M.A. F.S.A. Stamp Office London' and 'Spencer Compton VIII Duke of Devonshire K.G. Chatsworth' to endpapers (*see below*).  
£8500

**Rare illustrated edition of a popular life of the great French knight Pierre Terrail, seigneur de Bayard, by his cousin Symphorien Champier, with notable Cambridge provenance.**

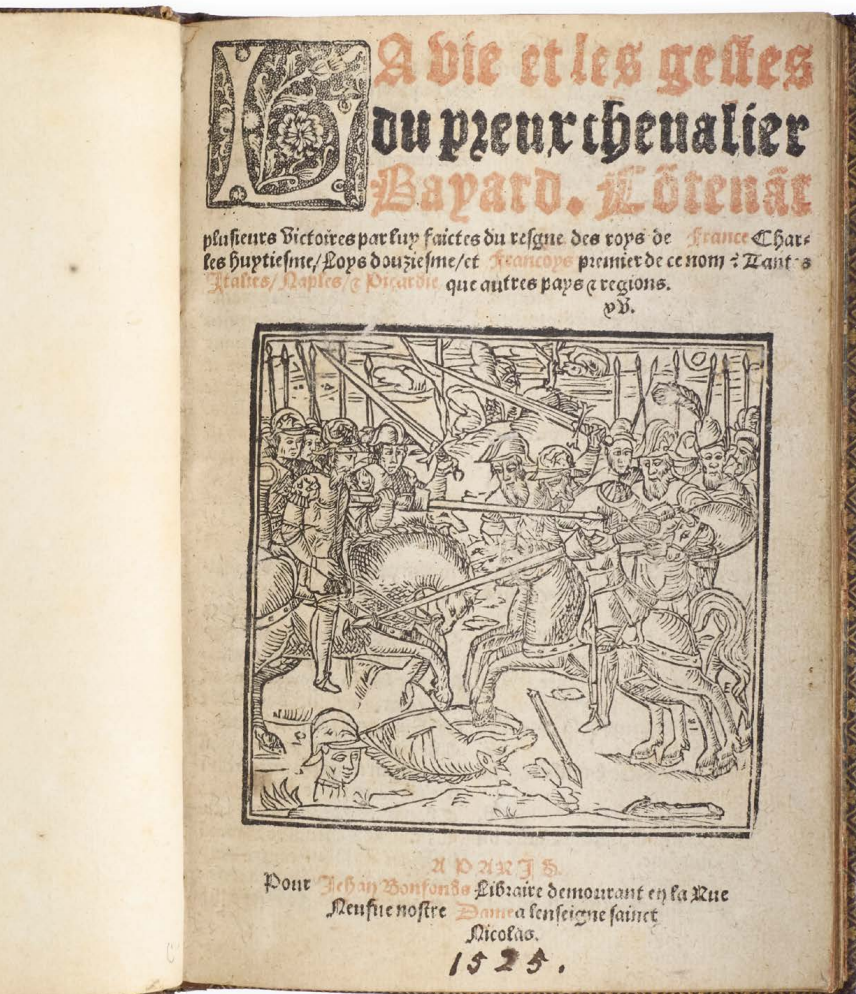
The Chevalier de Bayard (c. 1476–1524) was a French national hero. As a youth, Bayard was distinguished for his charm of manner and his skill in the tilt-yard, and soon became the man of the moment, serving in the Italian campaigns of Charles VIII, Louis XII and François I. His bravery and military acumen earned him the sobriquet by which he is still remembered: *le chevalier sans peur et sans reproche*, 'the knight without fear or fault'. Admirers abroad included Henry VIII and Leonardo da Vinci. Bayard's six-week defence of Mezières (1521), with 1000 men, against an Imperial army of 35,000, won him the esteem of all France: the *parlement* declared him the saviour of the country, and the King poured honours upon him. 'Chivalry, free of fantastic extravagance, is perfectly mirrored in the character of Bayard ... His gaiety and kindness won him, even more frequently, another name bestowed by his contemporaries, *le bon chevalier*' (*Encyclopaedia Britannica*).

Besides his life of Bayard, first published in 1525, Champier (c. 1472–1539) gained fame as a physician and Neoplatonist. The BnF dates this edition to after 1558, the date of the Lyon edition of Olivier Arnoullet which has the same title-page, and 1568, when the publisher Jean Bonfans died.

### Provenance:

1. Richard Farmer (1735–1797), Shakespearean scholar and Master of Emmanuel College, Cambridge, with his signature and bibliographical note to front endpapers. Sold at the *Bibliotheca Farmeriana* sale of 1798, lot 2135. 'He not only collected books; he read them' (ODNB).
2. James Bindley (1739–1818), fellow of Peterhouse, Cambridge, commissioner of the stamp office, and self-avowed 'incurable bibliomaniac' (ODNB), with his note of purchase and bookplate. Lot 821 in *A catalogue of the curious and extensive library of the late James Bindley ... sold by auction, by Mr. Evans* (1818), sold to the bookseller Thomas Rodd the elder (1763–1822).
3. Spencer Compton Cavendish, 8th Duke of Devonshire (1833–1908), politician, with his Chatsworth bookplates.

**Not on BP16 or USTC. No copies traced outside France (BnF, Mazarine).**





**A**d capde saint  
Don pres la  
ville de Millan se  
iourna le roy aucus  
iours. Si voulut fai  
re & creer les cheuali  
ers qui luy auoient  
seuy en ceste batai  
le et pource qd appar  
tient p lordie de che  
ualerie/au seul che  
ualier creer un et  
faire un autre che



ualier. Le roy auant de creer les  
cheualiers appella Bayard & luy  
dist. Bayard mon amy ie veulx q  
auiondshuy soy fait cheualier p  
voz mais pource qle cheualier q  
combatu a pied et a cheual en  
plusieurs batailles entre to<sup>r</sup> les  
autres est tenu et repete le plus  
baillant et digne cheualier. Or  
est ainsi de vous qui auez vertu  
eusemet en plusieurs royaumes  
et prouinces et en plusieurs ba  
tailles & conquestes cobatu con  
tre plusieurs natiōs/ comme Es  
paignols au royaume de Naples  
en Italie/ a Bresse/ a Pandin/ a  
Rauanne/ ie delaisse la France  
en laquelle on vous cognoist as  
sez. Auz parolles du roy respond  
Bayard. Sire celuy qui est cou  
ronne/ sacre & oingt de l'huyle en  
uopee du ciel et est roy dun si no  
ble royaume le premier filz de le  
glise q est cheualier sur tous autres

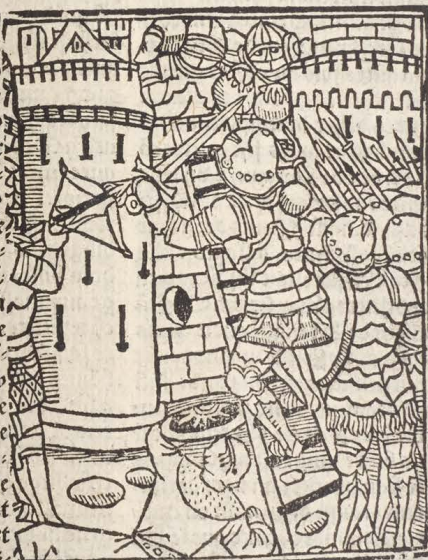
cheualier ne doit estre fait che  
ualier p moy. Bayard dist le roy  
depechez vous/ il ne fault icy a  
leguer loy ne canons / faites  
mon vouloit si vous estes du no  
bre de mes bons seruiteurs. Sire  
dist Bayard si ce nest assez dune  
fois puis quil vous plaist ie le  
feray sans nombre pour acom  
plir vostre vouloit. Adonc Bay  
ard print sa espee & dist. Sire au  
tant baille que si cestoit Roland  
ou Olivier/ Logessroy ou Gau  
don son frere. Certes vous es  
tes le premier prince que iamais  
fis cheualier/ Dieu vueille que  
en guerre ne prenez la fuyte et  
puis apres par maniere de ieu si  
cria haultement le spec en la main  
dextre/ tu es bien heureuse de a  
uoir auiondshuy a un si beau et  
puissant roy donne lordie de che  
ualerie. Certes ma bonne espee  
vous ferrez comme reliques gar

des et sur toute autres honoree  
et ne vous porteray iamaiz si ce  
nest contre turez/ sarrasins/ ou  
mores / et puis fist deux saulx &  
apres remist au fourreau son es  
pee. Au partir du cap saint D  
print le roy son chemin vers Da  
mie la ou il demoura bien quinze  
iours iusques a ce q le seigneur  
Hapumilian rendit le chasteau  
au roy. Alors sen alla a Millan  
le roy demoura tout le gros de  
l'auer/ et puis se retourna en fra  
ce/ et vint a l'ys et la print conge

monseigneur de Lorraine/ du roy et  
nous retourna mesmes en Lorraine  
& depuis monseigneur de Lorrain  
ne a demeure en son pays craint  
et ayme de tout son peuple.

**C**omment le noble Bayard  
tint et deffendit la ville  
de Hezieres contre tou  
te la puissance de l'empe  
reur Charles dautriche  
roy des Espagnols.  
Chapitre. iiii.

**E**n l'an mil cinq  
centz vingt ou  
environ aucune co  
ronne fut entre  
le treschrestien roy  
de France/ et Char  
les dautriche es  
leu empereur/ roy  
de Castille a cause  
come les imperia  
listes dient de mes  
sire Robert de la  
marche q premiere  
ment auoit delais  
se le service du roy  
puis print celui de  
l'empereur/ et de re  
chef delassa l'em  
pereur/ et reuint de  
uers le roy. Durāt  
ce temps Robert  
de la Marche/ sei  
gneur de Sedan fist plusieurs cour  
tes au pays de Luxembourg/ et



sur la terre de l'empereur. Et pour  
ce que le seigneur de Sedan pour



## PRETTY PAINTED POCKET CICERO

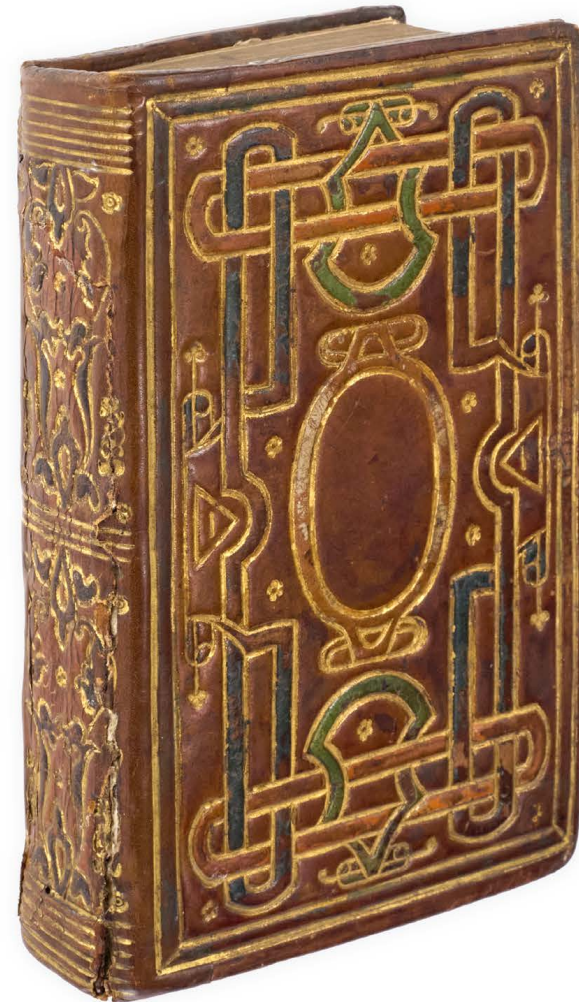
**6. CICERO, Marcus Tullius.** De oratore ad Quintum fratrem lib. III. De claris oratoribus, qui dicitur Brutus, lib. I. Orator ad Brutum lib I. Eiusdem de optimo genere oratorum Praefatio quaedam. Variæ lectiones ad calcem reiectæ. *Paris, Robert Estienne, 1546.*

16mo, ff. 281, [3]; woodcut Estienne device to title, ruled in red; small ink stain to a2, marginal paperflaw to c5; nevertheless an attractive copy in a contemporary French panel-stamped polychrome gilt calf binding, interlacing infilled with green, red, black and white wax paint (mostly rubbed away), flat spine similarly gilt, gilt edges; joints and ends of spine repaired, upper joint cracked and upper cover working loose (which has caused small tears in the gutter of the title-page), corners repaired and slightly rubbed; cancelled early ownership inscription to front pastedown, a few seventeenth-century annotations in brown ink, ownership inscription of Vicente de Alcibar to final leaf verso (*see below*), dated 20 February 1756. **£1850**

**A charming small format Estienne edition of Cicero's works on rhetoric, in a colourful gilt *à la cire* binding.** Similar interlaced bindings on small format texts were made by Wotton Binder C in the mid-sixteenth century, on both Paris and Lyons imprints.

The eighteenth-century owner was most likely Don Vicente María de Alcibar y Jauregui (1742–1812), a Basque nobleman; in 1756 he would have been a schoolboy studying Cicero.

BP16 112376; USTC 149560.







## GILDED CICERO

**7. CICERO, Marcus Tullius.** Epistolarum ad Atticum, libri XVI. Eiusdem epistolarum Ad Q Fratrem, libri III. Incerti auctoris epistola ad Octavium non est enim Ciceronis. T. Pomponii Attici vita, per Cornelium Nepotem. Ex emendatione D. Lambini ... *Paris, Jean Bienné, 1573.*

8vo, pp. [2], 3431–4131 [1 (blank)]; woodcut printer's device to title-page, woodcut initials, ruled in red; some light browning, but a good copy; bound in contemporary Parisian limp vellum gilt, covers with arabesque centre- and cornerpieces within a border of double gilt fillets, flat spine with gilt fillet bands and small floral stamp with manuscript lettering, fore-edge flaps, edges gilt, stubs from two pairs of fabric ties; slightly rubbed and marked. **£975**

**A finely bound copy of Cicero's letters to Atticus and his brother Quintus**, the sixth of a nine-volume set of Cicero's works printed by Jean Bienné in 1572–1573, edited by the great French classical scholar Denis Lambin.

Included in this volume are the anonymous letter to Octavian (probably written in the third or fourth century as a school exercise), and the life of Atticus by his friend Cornelius Nepos, written towards the end of Atticus' long life, just shortly after the victory of Octavian at Actium.

The printer Jean Bienné (d. 1588) had previously worked for Guillaume Morel, whose device he adopted and whose widow Barbe he married. He worked closely with Denis Lambin, professor of Latin and then Greek at the Collège royal.

USTC 171094 (just this volume) & 116707 (the set of nine volumes).



## 'THE FIRST CHILDREN'S BOOKS'

**8. ESTIENNE, Charles.** *De re vestiaria libellus, ex Bayfio excerptus: addita vulgaris linguae interpretatione, in adulesce[n]tulu[m] gratiam atq[ue] utilitatem.* Secunda editio. Paris, Robert Estienne, 1536.

[bound with:]

— *De vasculis libellus, adolescentulorum causa ex Bayfio decerptus, addita vulgari Latinarum vocum interpretatione.* Paris, Robert Estienne, 1536.

[and:]

— *De re horte[n]si libellus, vulgaria herbarum, florum, ac fruticum, qui in hortis co[n]seri solent nomina Latinis vocibus efferre docens ex probatis authoribus.* In puerorum gratiam atq[ue] utilitatem. Recognitus et auctus. Paris, Robert Estienne, 1536.

[and:]

— *Seminariu[m] sive plantarium earum arborum, quae post hortos conseri solent: quarum nomina, fructus, ite[m] etiam conserendi vocabula apud authores bene recepta hoc libello declarantur.* In pueroru[m] gratiam atque utilitatem ... Paris, Robert Estienne, 1536.

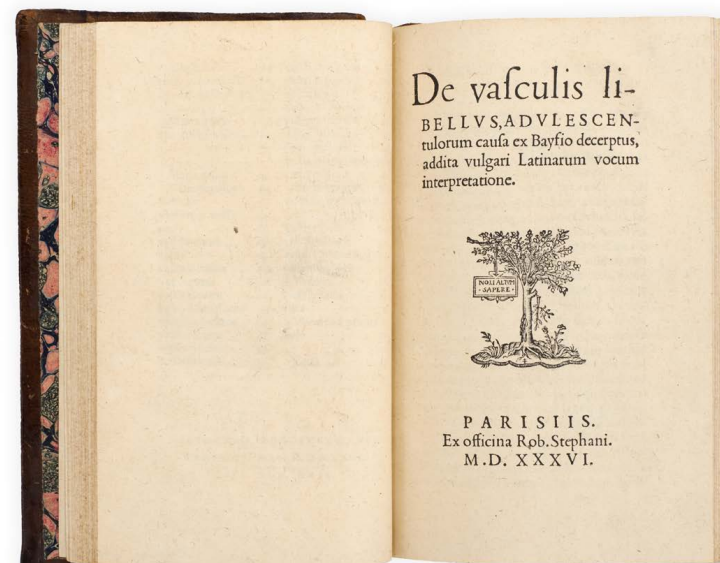
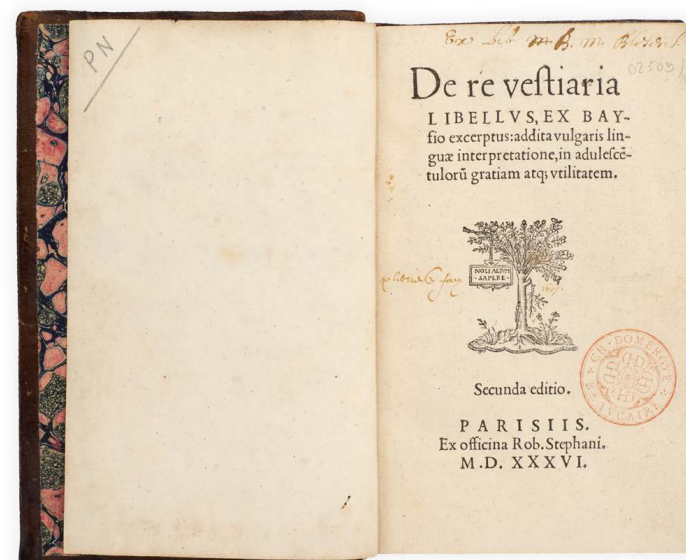
[and:]

**TELESIO, Antonio.** *Anthonii Thylessii Cosentini libellus de coloribus, ubi multa leguntur praeter aliorum opinionem.* Paris, Christian Wechel, 1529.

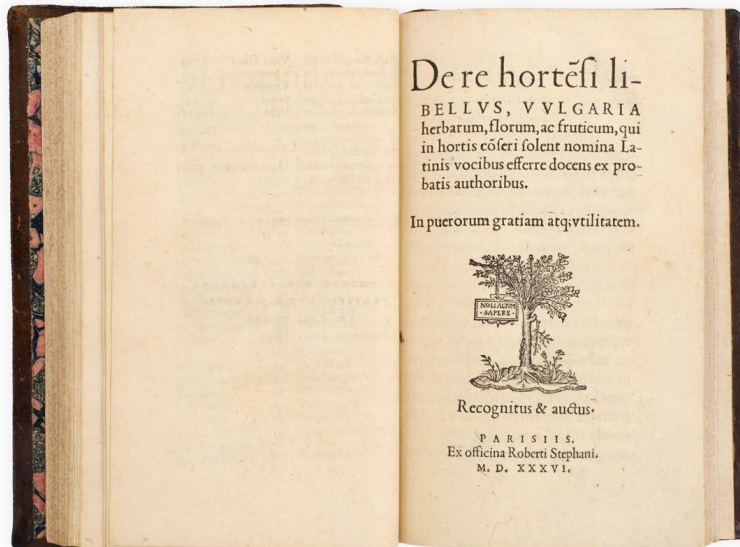
Five works in one vol., pp. 68, [10 (index)], [2 (blank)]; 56, [8 (index)]; 96, [16 (index)]; 107, [18 (index)], [3 (blank)]; ff. [26]; woodcut devices to titles of first four works, title to final work within woodcut border, woodcut device to final page, woodcut initials; paper flaw at head of F3 of fourth work; very good clean copies in nineteenth-century calf, parts of original blind-tooled covers laid down, spine lettered in gilt, marbled endpapers; some wear to upper joint and extremities; early inscriptions to first title 'Ex lib. M.B.M. Blesens' and 'Ex libris G. Fay' and nineteenth-century circular red ink stamp 'Ch. Domergue Beaucaire', inscription at head of p. 21 'Ex libris B.M. de Burgo medio Blesensis', bookplate of Michel Cail.

£2250

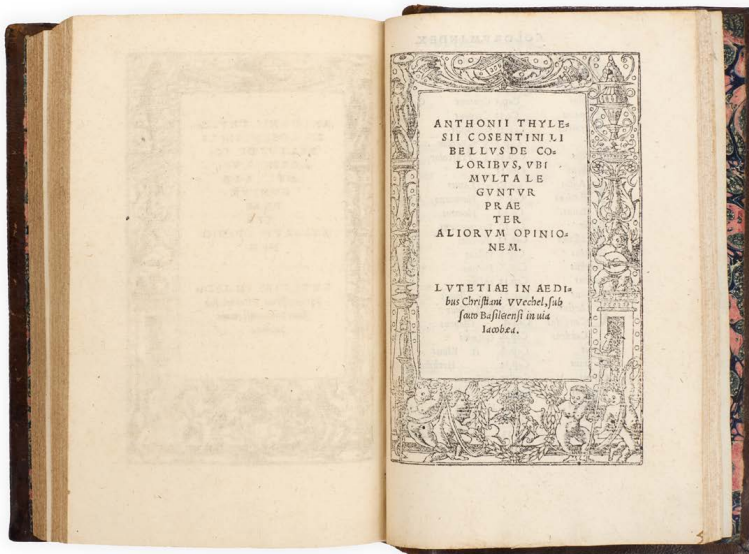
A wonderful sammelband of four children's books compiled and published by the Estiennes, covering Roman dress and vases as well as plants and trees, bound with Antonio Telesio's celebrated treatise on colours.







'In 1535 Robert Estienne's brother Charles, while employed as private tutor to Jean Antoine de Baif (the future poet, son of the humanist and diplomat Lazare de Baif), began to prepare a series of children's books, the first of their kind ... These were at first abridged adaptations for children, with French glossaries, of Lazare de Baif's scholarly treatises on Roman antiquities' (Schreiber 50). *De re vestiaria*, here in the second edition, was 'the first title in the series, compiled from Baif's original Basel edition of 1526, and deals with ancient Roman dress – from hats and bonnets to shoes and sandals, with a section on carpets and rugs, as well as one on colors of wools and clothes. The French equivalent of all terms is provided. The little book was a huge success ... and Charles followed it with several other similar booklets ... These may be regarded as the first children's books, i.e. the first books produced specifically for the entertainment (unlike school-books) as well as the edification of a juvenile readership' (*ibid.*).



*De vasculis* (first 1535) was compiled from Lazare de Baif's Basel edition of 1531, and covers 'ancient Roman vessels, containers, dishes, vases, and receptacles' (Schreiber 51). *De re hortensi* (first 1535) 'deals with the names and appearance of plants and trees, with French translations of all botanical terms' and 'is the first of Charles Estienne's children's books to be based on original information ... drawn from Charles's own great interest in botany' (Schreiber 58). *Seminarium sive plantarium* is here in the first edition and explains the nomenclature and cultivation of fruit trees.

The final item is a work on colour theory by the Italian humanist Antonio Telesio (1482–1534), first published at Venice in 1528. Divided into thirteen chapters, it describes numerous colours with reference to classical writers including Aristotle, Cicero, Homer, Horace, Plato, Terence, and Virgil.

*Provenance:* formerly in the library of the Abbaye de Bourg-Moyen in Blois, France.

USTC 79703; 79704; 79705; 79706; 146064. Cf. Schreiber, *The Estiennes* 50, 51, 58, 61.



## A POETICAL PEARL IN ENGLAND

9. EYB, Albertus de. *Margarita poetica*. Paris, Ulrich Gering, 29 November 1478.

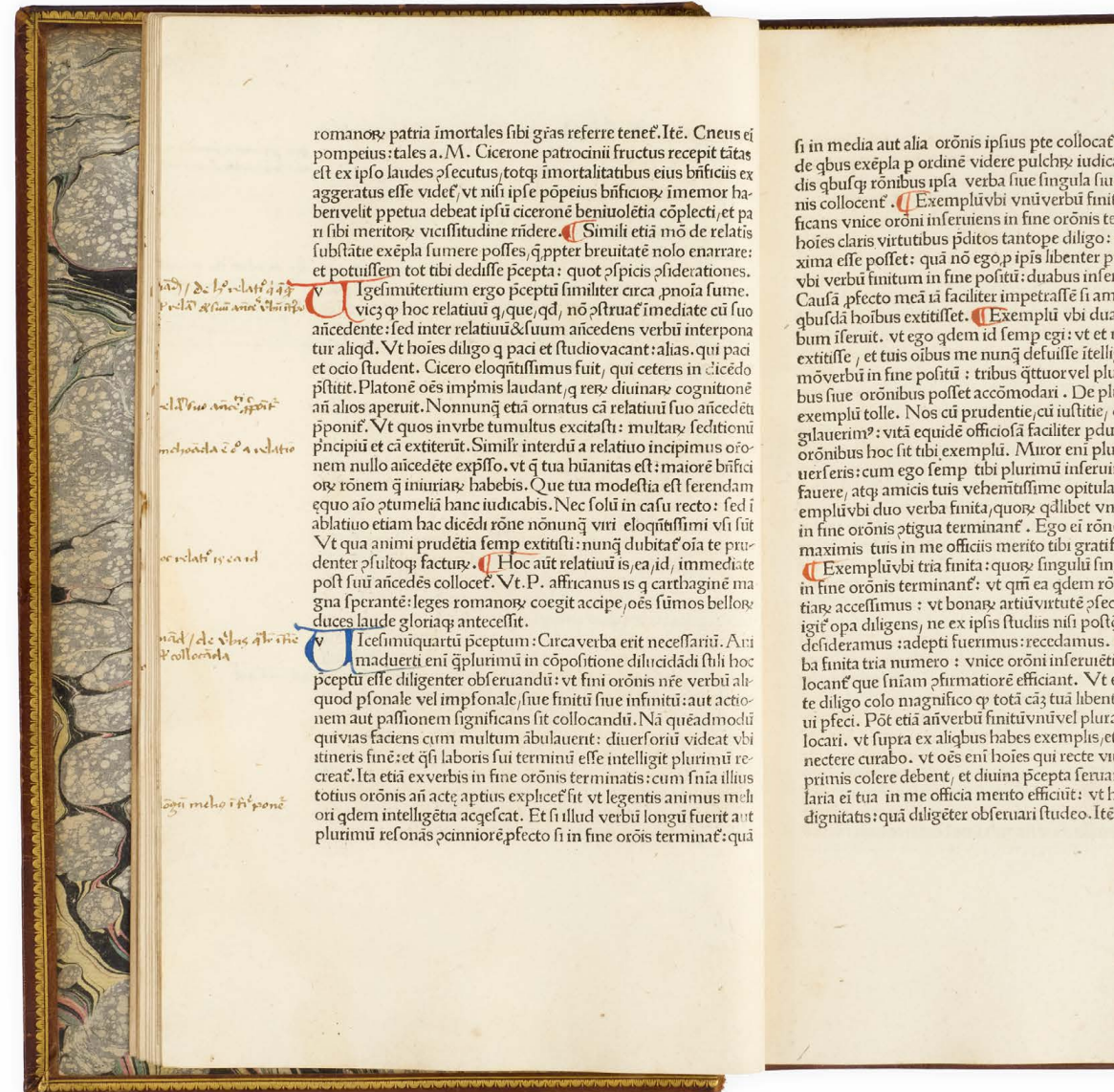
Chancery folio, ff. [140] (of 142, without initial and final blank leaves); roman letter, initials supplied in red and/or blue, paraps in red and blue; first and last few leaves washed (affecting rubrication) and slightly soiled with defects in outer margin (rust holes from clasp fixings on the original binding?), repaired tear to foot of a8, other occasional light staining, otherwise a very good copy with generous margins; bound in early nineteenth-century English diced russia with a delicate gilt fillet triple frame, the outer section with blind foliate decoration, the corners of the central section with blind fan tooling, spine gilt in compartments, edges gilt, gilt dentelles, marbled endpapers; binding slightly rubbed, joints repaired with buckram, spine rubbed and slightly chipped, paper label to foot of upper cover; early Latin annotations in ink to 16 pages at the start of the volume (some cropped), c. 23 manicules in red or black to last few quires, sixteenth-century English inscriptions to final verso (*see below*), monogrammed bookplate of Sir John Hayford Thorold and the Syston Park bookplate to front pastedown (*see below*). £15,000

**Very rare edition of a Renaissance manual on letter writing from the first Parisian press, a rubricated copy with early English provenance.**

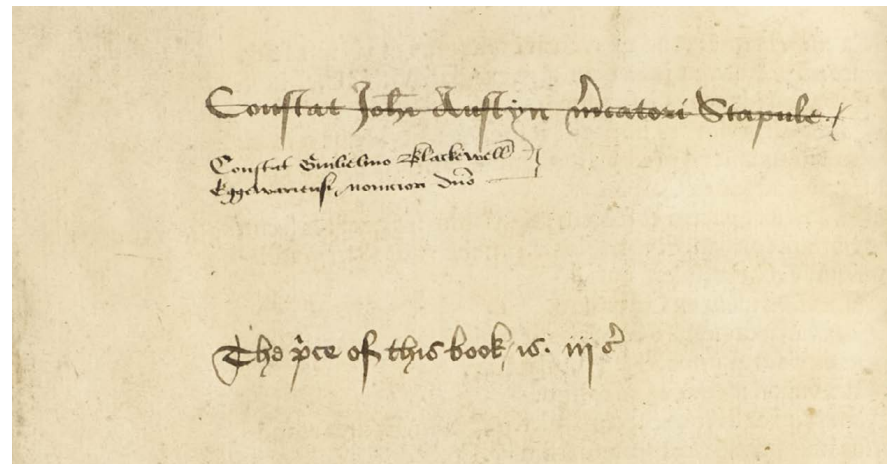
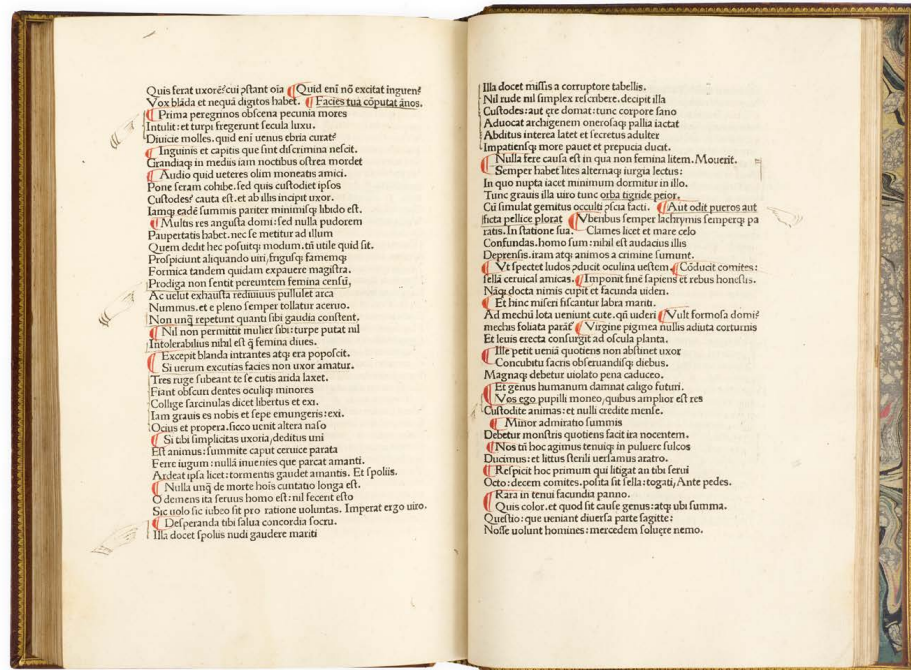
Eyb (1420–1475) had studied at university in Erfurt, Pavia, Bologna and Padua, absorbing Italian styles of rhetoric; he composed his *Margarita poetica* in 1459, though the present printing only comprised the first section on letter writing, *Praecepta artis rhetoricae*; the other sections not included here covered oratory. The whole text was first printed in Nuremberg in 1472; this is the third Paris edition, all of which contain just this first section.

Ulrich Gering (d. 1510) set up shop in Paris with Martin Crantz and Michael Friburger in 1470, at the instigation of two Sorbonne scholars, who had become acquainted with them in Basel; their partnership was prolific and lasted until 1477, after which Gering continued to print under his own name and, later, in association with others. These early Paris printers attempted to move away from the gothic lettering usual in contemporary French books; the typeface used by them for the first few years of production was roman, and Gering returned to roman type when he became sole proprietor of the printshop in the later 1470s.

The Latin annotations to the first few quires partly repeat phrases from the text, and partly expand on them; the word ‘observandi’ (‘to be observed’ or ‘pay attention’) is noted several times alongside relevant passages.







### Provenance:

The final verso of the book contains three inscriptions in early English hands:

1. John Austyn, 'm[er]catori Stapule' (a merchant of the Staple; before 1558, the Staple trade of wool and other raw materials was based in Calais).
2. William Blackwell of Edgware (d. 1570), a member of the Company of Scriveners and a town clerk of London. There are a few Latin annotations in his hand in chapter 14, where he mentions Sallust's use of *peritia* and *scientia*, and one in chapter 22, where he comments on a phrase about friendship which is referred to by everyone, particularly judges.

3. An early purchase note, 'The p[ri]ce of this book is iii s'.

4. Sir John Hayford Thorold (1773–1831); this was lot 778 in the Syston Park sale (Sotheby's, 12–20 December 1884), where it was purchased by Bernard Quaritch for £15-5s (it subsequently appeared in Quaritch's 1888 catalogue, item 37280, £7-15s). Loosely inserted is the London bookseller William Ridler's manuscript description (written on the back of an invoice of his, dated 4 February 1891): 'A most precious morsel of antiquity ... the present is a fine specimen quite perfect, in a noble roman letter', now priced at only £4-4s.

ISTC records only eleven other complete copies: none in Germany, and only one in the US (Brown University).

HC 6821; BMC VIII 22; GW 9540; Goff E172; ISTC ie00172000.



## FRENCH RENAISSANCE TRAGEDIES

**10. GARNIER, Robert.** Les tragedies de Robert Garnier conseiller du roy, lieutenant general criminel au siege presidial et seneschaussee du Mayne ... Rouen, Jean Crevel, 1611.

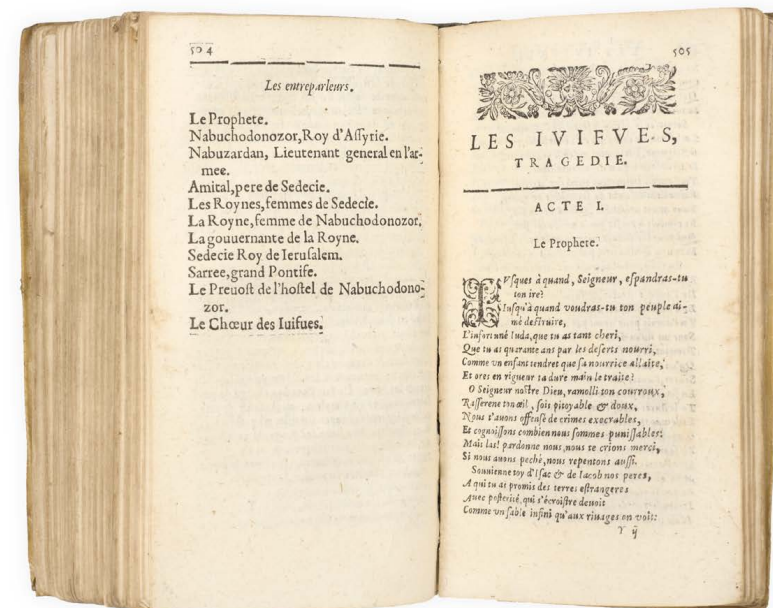
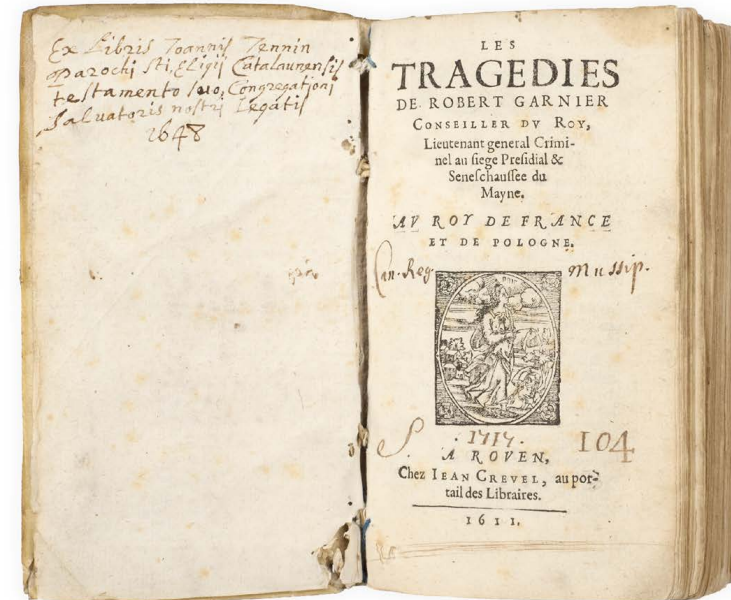
12mo, pp. 646 [recte 648]; woodcut device to title, woodcut initials, head- and tailpieces; quire D coming slightly loose, very small wormtrack to blank lower corners of quire R, occasional very light marginal dampstaining; very good in contemporary vellum, title in ink at head of spine; slightly cockled and marked, ties wanting, a little worming to upper hinge; ink note facing title 'Ex libris Joannis Jennin parochi Sti Eligii Catalaunensis testamento suo congregationi Salvatoris nostri legatis 1648', ink inscription to title 'Can. Reg. Mussip. S. 104 1717'. £550

**Very uncommon Rouen edition of the tragedies of the great French Renaissance playwright Robert Garnier (1545–1590).**

'Of his seven tragedies, three (*Hippolyte*, 1573; *La Troade*, 1579; *Antigone*, 1580) are on subjects from Greek epic or tragedy, three (*Porcie*, 1568; *Cornélie*, 1574; *Marc-Antoine*, 1578) from Roman history, and one (*Les Juives*, 1583) from the Bible. He also wrote a tragicomedy, *Bradamante* (1582), derived from Ariosto' (*New Oxford Companion to Literature in French*). All eight are collected here. 'Although he had some acquaintance with Greek dramatists, his main dramatic model was Seneca ... Variety is provided by a rich range of rhetorical effects, by contrasts between strongly stylized speakers, and by the use of a diversity of lyric metres in the choric poems. Garnier's prefaces [also here] make clear that several of his subjects are chosen for the parallels they offer to the contemporary Wars of Religion' (*ibid.*). In *Les Juives*, the tyrant Nabuchodonosor murders the Jewish royal children and blinds king Zedekiah. The Jewish women who form the chorus are a remarkable embodiment of grief, and the choric poems, some modelled on the Psalms, display Garnier's lyric talent.

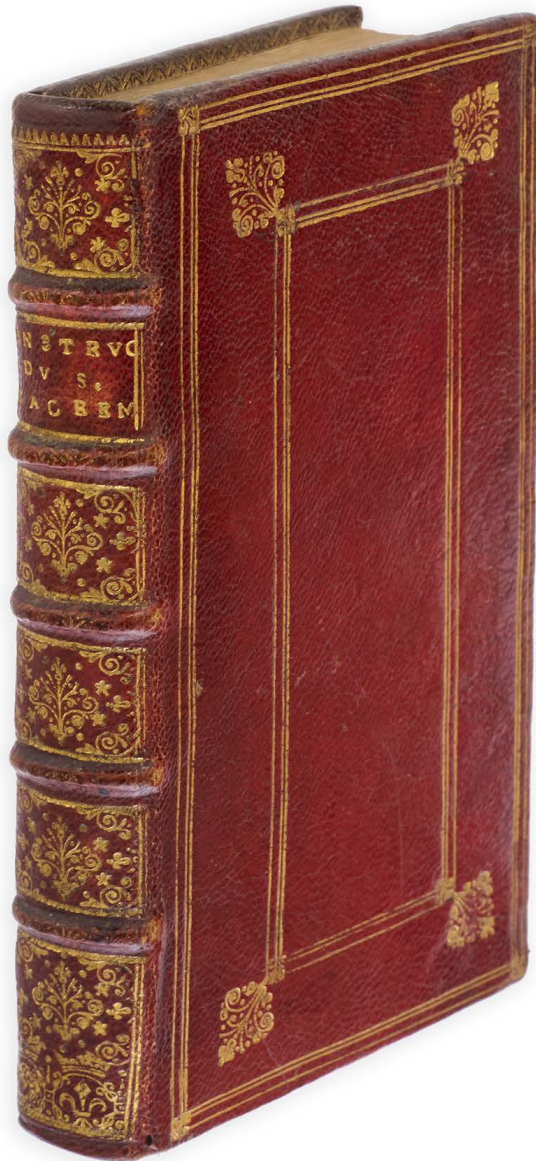
*Provenance:* among the books bequeathed in 1648 by Jean Jennin, of the parish of St Eloi in Châlons-en-Champagne, to the Congregation of Our Saviour. It subsequently travelled east, coming into the possession of the Canons Regular at Pont-à-Mousson in 1717.

USTC 6811141. No copies traced in the US; only 1 copy found in the UK (Wadham College Oxford).





## RELIGIOUS INSTRUCTION FOR THE GRAND DAUPHIN



**11. GOBINET, Charles.** *Instruction sur la vérité du Saint Sacrement, contenant en abrégé les principaux motifs de la créance Catholique sur le Saint Sacrement de l'Eucharistie ... Paris, François le Cointe, 1677.*

12mo, pp. [16], 338, [2]; initials and headpieces, text within frame ruled in red; small losses to upper corners of pp. 301–4 (not touching text), occasional light spotting and light marginal dampstaining, last few leaves toned; a very good copy in contemporary red morocco *à la Du Senil*, triple gilt fillet border and frame to covers with fleurs-de-lis to corners, spine in compartments lettered and decorated in gilt, gilt board-edges and turn-ins, edges gilt, marbled endpapers; slight worming to rear pastedown; gilt stamp at foot of spine with crowned dolphin and fleur-de-lis (Olivier pl. 2522 fer 17, in reverse). **£650**

**Scarce first edition thus, containing an explanation of the Eucharist and a defence of transubstantiation by the French writer and teacher Charles Gobinet (1613–1690), a lovely copy bearing a stamp found on bindings executed for Louis de France, the Grand Dauphin (1661–1711), eldest son of Louis XIV.**

Appointed principal of the failing Collège du Plessis after it was placed under the control of the Sorbonne in 1646, Gobinet spent the next forty-three years of his life teaching and administrating at the college and writing educational treatises for his Catholic students. Some of the material in the present work first appeared in 1668 as part of Gobinet's *Instruction sur la pénitence et sur la Sainte Communion*, the second part of his *Instruction de la jeunesse* (first published 1655). Alongside this partially revised material, Gobinet also took the opportunity to publish for the first time his 'summary of the chief reasons for the Catholic belief in the holy sacrament of the Eucharist'.

Rigorously anti-Protestant in his tone, Gobinet uses scriptural, ecclesiastical, and patristic sources to argue that Christian belief in the real presence of Christ in the Eucharist could be traced back to – and was therefore validated by – the very foundations of the Church; in the final chapters Gobinet also defended Catholics from popular long-standing Protestant accusations of idolatry based on their veneration of saints and belief in transubstantiation. The *Instruction sur la vérité* proved popular, going through several subsequent editions.

*Provenance:* of the attractive stamp at the foot of the spine – showing a crowned dolphin and fleur-de-lis side by side – Olivier writes: 'Guigard ... attributes to the Grand Dauphin volumes carrying stamp no. 17 on the spine ... We consider that this stamp must originally have been struck on volumes destined for the Grand Dauphin, and that later it was often used simply as decoration on numerous bindings, in both morocco and calf' (*trans.*).

**No copies traced in the UK. OCLC records only one copy in the US, at Brown.**



Ex bibliotheca Jo. Desirmondi

IANI GVLIELMI  
PLAVTINAE  
RV M QVÆSTIONVM  
COMMENTARIVS.

In quo omnes ordine M. PLAVTI CO-  
M O E D I Æ, tum multa veterum scripto-  
rum, POETARVM inprimis, &  
M. TVLLII loca varie illu-  
strantur, corriguntur,  
augentur.



LVTETIÆ, Desirmondi  
Apud ÆGIDIVM BEYSIVM via Iacobæa,  
sub insigni Lilij albi.  
CL. D. XXCIIL.

CVM PRIVILEGIO REGIS.

Desirmondi

JEAN SIRMOND'S COPY

**12. GULIELMUS, Janus.** Iani Gulielmi Plautinarum quaestionum commentarius. In quo omnes ordine M. Plauti Comoediae, tum multa veterum scriptorum, poetarum inprimis, et M. Tullii loca varie illustrantur, corriguntur, augentur. *Paris, Gilles Beys, 1583.*

8vo, pp. [32], 324, [10], [2 (blank)]; woodcut printer's device to title, initials and head-pieces; light damp staining to first quire, some foxing and toning; overall very good in eighteenth-century polished calf, spine richly gilt in compartments with red morocco lettering-piece, red edges, marbled endpapers, green silk place marker; a little wear to spine and corners, light marks to covers; ink inscription at head of title (slightly cropped) 'Ex bibliotheca Jo. Desirmonds', two further signatures by him (crossed through) to title and another to p. 324 (*see below*), 18th-century inscription 'Lenain' also to title. £950

First edition of an important work of Plautine and Ciceronian scholarship by the renowned German philologist and poet Janus Gulielmus (1555–1584), formerly in the possession of the French neo-Latin poet Jean Sirmond (1589–1649).

A native of Lübeck, Gulielmus (or Wilhelms) studied at the universities of Rostock and Cologne, establishing his reputation as a textual critic with his *Verisimilium libri tres*, published at Antwerp by Christophe Plantin in 1582. The *Plautinarum quaestionum commentarius*, his second major work, resulted from an extended stay in Paris, and 'contains the fortunate improvement of a large number of passages from Plautus and also important critical contributions to Terence and many other writers, especially Cicero' (*Deutsche Biographie, trans.*). It was published in Paris by Gilles Beys, Plantin's colleague and son-in-law.

*Provenance:* author of Latin poetry and historiographer to Louis XIII, Jean Sirmond was one of the first members of the Académie française and helped draft its statutes.

BM STC French 1470-1600, p. 213; USTC 170689.



Et le meisme l'han deu & satisfaitte d'un  
upromesse reame obligation & d'indicare  
les tesmoigns deffine dire et que en se  
forme d'insinuer publique & script  
et legime en tesmoignage & de







## CHIVALRY ILLUMINATED: A ROYAL COMMISSION?

15. [LA VIGNE, André de, and Octavien de SAINT-GELAIS.] *Le vergier d'honneur* nouvellement imprime a Paris. De l'entreprise et voyage de Naples. Auquel est compris commandant le roy Charles huitiesme de ce nom a banyere desployee passa et rapassa de iournee en iournee depuis Lyon iusques a napples et de napples iusques a Lyon. E[n]semble plusieurs aultres choses faictes et composees par reverend pere en dieu monsigneur octovie[n] de saint Gelais evesque da[n]golesme et par Maistre Andry de la vigne secretaire de monsieur le duc de Savoye avec aultres. [Paris, Pierre le Dru and Jean Petit, 1503.]

Folio, ff. [209]; without the final blank P6; printed in *bâtarde* type, numerous woodcut illustrations, some full-page, woodcut initials, with an additional four vellum leaves bound at front, the first blank, the second containing a miniature of an elaborately dressed knight on a richly caparisoned horse charging with his sword raised, within a full illuminated border inhabited by flowers, birds and lettering on banderoles, with a coat of arms at foot, illuminated initial containing the same coat of arms, followed by four pages of manuscript verse in a French humanistic bookhand with illuminated initials on blue or red grounds and red and blue gilt line fillers, the final verso blank; a beautiful copy bound in nineteenth-century green morocco gilt by Koehler, covers gilt-tooled in period style to an interlaced cartouche (found on fine mid-sixteenth century Parisian bindings), spine similarly gilt-tooled in compartments and directly lettered in gilt, edges gilt; extremities very slightly rubbed. £120,000

Extremely rare first edition of the *Vergier d'Honneur*, a text about the expedition of Charles VIII to Italy; a remarkable copy preceded by three leaves of illuminated manuscript containing unrecorded verse and a spectacular miniature of a knight on horseback.

The printed text describes the momentous battle of Fornovo (6 July 1495), with allegorical interpretations, followed by a poetic anthology of verses, ballads, and acrostics, an epitaph of the king (who died in 1498), and a morality play. Parts of the text had been printed in Angoulême in the late fifteenth century (surviving in fragments only), where Octavien de Saint-Gelais was archbishop, which explains the 'nouvellement imprime a Paris' stated on the title-page here.

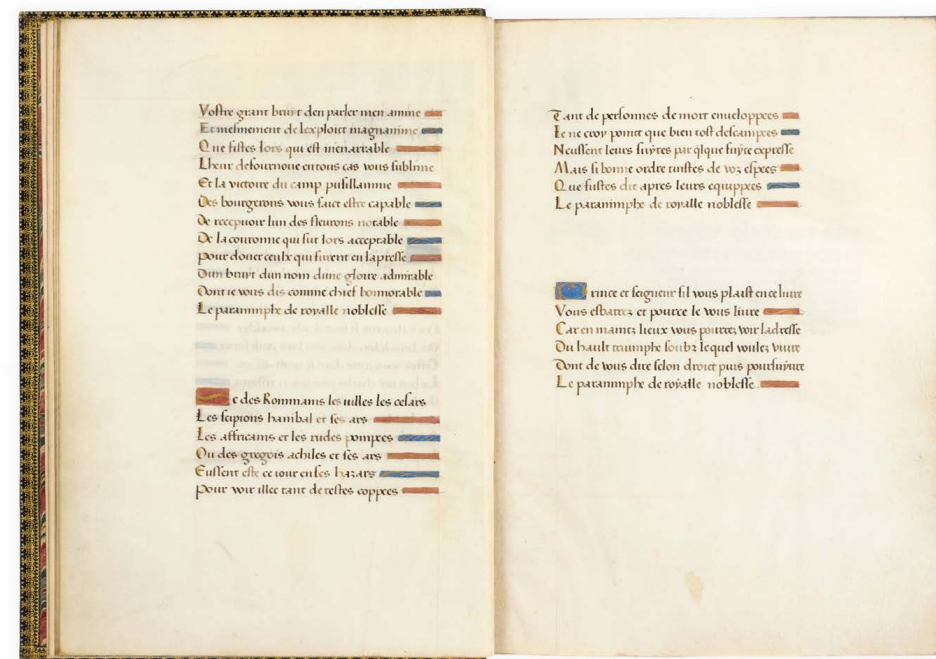




The numerous woodcuts include an illustration of the author in his study on the verso of the title-page, scenes of battles, courts, and sea journeys, episodes of martyrdom and the Crucifixion, hangings and funerals, and a full-page woodcut (repeated several times) of Charles on horseback arriving at a castle and being presented with a book. Some of the woodcuts of people contain banderoles with varying letterpress captions (or no caption at all), and the figures are often arranged in different combinations to fit the text.

While the text is ascribed to the churchman, poet, and translator Octavien de Saint-Gelais (1468–1502), it is more likely that the greater part of it was composed by André de La Vigne (1470?–1526?), secretary to the queen of France, in support of Charles's Italian expedition, in which he himself had taken part. Saint-Gelais was the author only of the 'Complainte et epitaphe du feu roi Charles dernier trespassé' (M2–N4). The typeface is that of Pierre le Dru, and some of the illustrations were also used by Antoine Vêrard. Le Dru also printed a quarto version shortly afterwards (Bechtel V-55).

The manuscript verse exhibits many of the rather ostentatious traits associated with the group of French poets known as the 'rhétoriqueurs'. It may plausibly also be the work of La Vigne, traditionally considered one of their number (as is Saint-Gelais). It comprises six stanzas of varying length (11, 12, 12, 12, 12, and 6 lines respectively), each with a comparably rich rhyme scheme. The first stanza begins by praising the addressee as 'Hault et puissant vray chevalier dhonneur' and refers to his 'virginale humblesse / Le hault tresor damour en amouree'. The second stanza is boldly alliterative ('Pareil aux preux per sans per imperant / Patron piteux des pers proche parant / Prise par tout par postillation [...]'), while the third refers to 'le bon roy charles' and the 'bon voyage de napples ou sans cesse vos haultx exploicts fistes si bien sentir'. The fourth lauds the addressee's role in the battle of Fornovo itself ('Lheur de fournoue en tous cas vous sublime / Et la victoire du camp pusillanime [...]'), while the fifth seems to make specific reference to the grimmer aspects of the campaign: 'Pour voir illec tant de testes coppees / Tant de personnes de mort enveloppees [...]'. (following a preliminary skirmish on 1 July the Italian League's soldiers had withdrawn with many enemy heads fixed on their spears or hanging from their saddles). The sixth stanza enjoins the 'prince et seigneur' to disport himself in the following book ('sil vous plaist en ce livre vous esbatrez'). All six stanzas are unified by the same concluding line 'Le paranimpe de royalle noblesse'.





Et gouuernet bien autentiquement

Du lieu et la place on son  
fait les nauties



Pice du chasteau a Dng l'cu aussi large  
Que pens'ent estre les haillies de paris  
Et tout conuert auquel on a dusaige  
Foite bateaux de sumptueux outaige  
Et grosses nefz ne doubans les perilz  
Des Dns matins la ou gentes esperilz  
Les paracheuent tant d'uant q' derriere  
Duis par engins les grans flots non tatis  
Ilz ne les font que mettre en la riuere

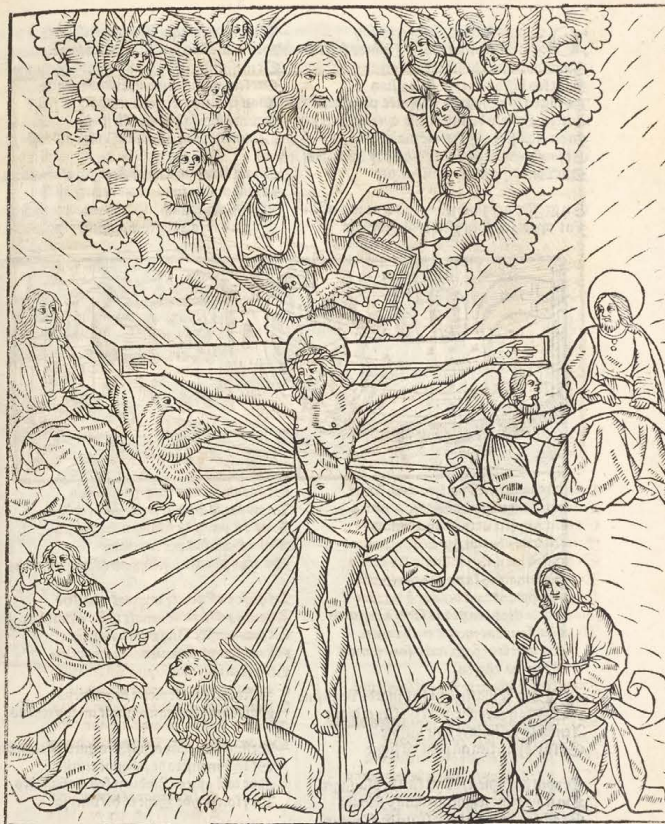
Comme les chasteaux sont garnis  
de toutes choses

Duant au chasteau le roy salla esbatte  
Il les trouua fourns d'artillerie  
De grosses boules pour murailles abatre  
Lances a feu subtilles a combatre  
Harnois complets de fine armure  
Trez arbalistres d'agues de piagnet  
Bourgeois garrots pour subtille deffense  
Avec toute autre requise broillie  
Qui appartient aux espoils de la guerre  
De Dng grant pont et du lyon qui te  
noit les armes de florence  
En pise ya Dng lieu dit pigran pont  
Esplorateur de pais et d'unyon  
Qui mais iour gen ylle point ny pont  
Car au milieu de la ville respont

Et la iadis auoit Dng grant lyon  
De marbre bl'anc qui entre Dng myllion  
Souloit porter de florence les armes  
Mais abatu fut par desision  
Du temps qu'entrepris firent leurs alarnes

L'esglise y est faicte de grant matiere  
A haults pilliers de moult riche entaillure  
Et pres d'icelle Dng petit acoustiere  
Y est constreuit le beau grant cymetiere  
Plus spacieux qu'onques vit creature  
Et tout au tour decoode pointure  
A grans hyflores pour enrichir le cas  
Toutes doices iusqu'al acousture  
Qui ont coste Dng Dngt mille ducats

Comme le cymetiere  
d'ysse est figure des mys-  
teres de la creation du mo-  
de et de la passion nostre se-  
gneur et comme la terre di-  
cely cymetiere fut appoi-  
see de Ierusalem par le co-  
mandement de constantin  
Empereur de romme





To whom is this verse addressed? Clearly the man in question was a participant in the Italian campaign who particularly distinguished himself at the battle of Fornovo. ‘Paranymphe’ had the literal meaning of ‘best man of the bridegroom’ at a wedding, so perhaps the dedicatee had played a part in the wedding ceremony of Louis XII and Anne of Brittany (Charles VIII’s widow) which took place in Nantes on 7 January 1499. The arms depicted on f. 2 appear to be those of the counts of Brienne, and the addressee was also apparently a prince. One possible candidate is Louis de Luxembourg-Saint-Pol (1467–1503), duc d’Andria e di Venosa, principe d’Altamura and comte de Ligny et Vanquerre, whose father Louis de Luxembourg (1418–1475) had carried the title of Comte de Brienne (amongst others). The younger Louis had become Comte de Ligny in 1475 and had participated in Charles’s Italian campaign, where the celebrated Chevalier de Bayard (Pierre Terrail, known as the ‘le chevalier sans peur et sans reproche’) had fought under his command. Furthermore, the comte de Ligny appears among the list of witnesses in the marriage contract of Louis XII and Anne of Brittany (BnF, Fonds français 2832, f. 102; see Morice, *Mémoires pour servir de preuves à l’histoire ecclésiastique et civile de Bretagne*, vol. 3 (1746), cols. 813–5). Louis died on 31 December 1503, making it just possible that this exceptional volume was presented to him before his death.

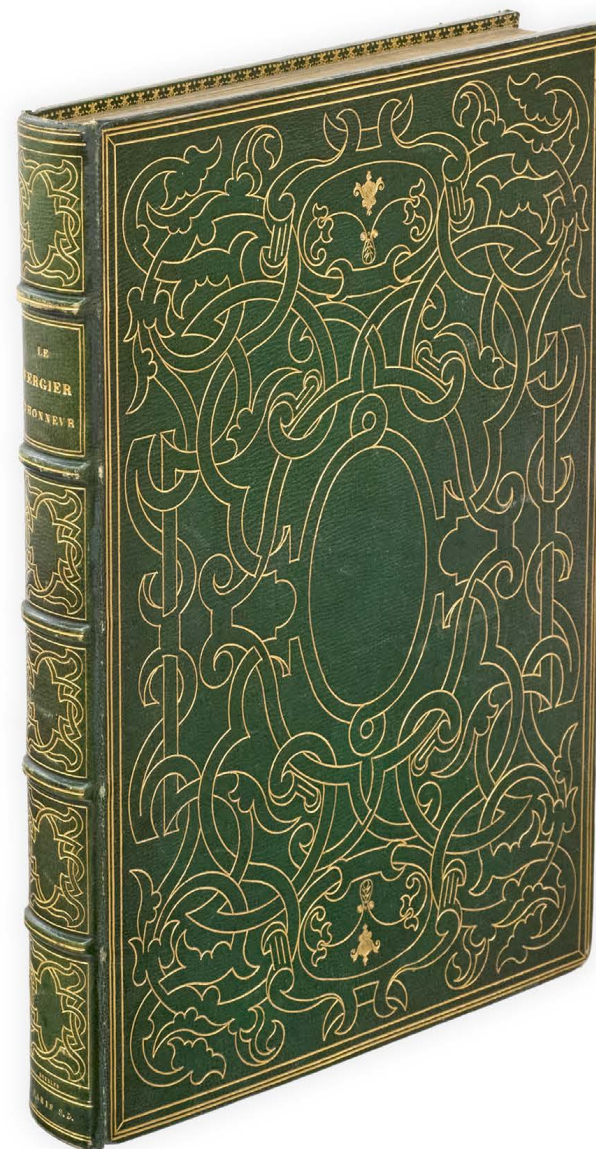
**Everything about the manuscript points to a commission at the very highest level of the French court.** The French humanistic script here is very close to that found in, for example, Bodleian Library MS. Douce 92, a copy of *Brief recit des roys de France* probably commissioned by Louis XII’s adviser Cardinal Georges d’Amboise *c.* 1510 and containing miniatures attributed to Jean Pichore (fl. 1492–1520). The miniature and border illumination, with its angry birds, endearing frog, and stylised acanthus and flowers set against speckled shell gold or parti-coloured grounds, may also be attributed to the large workshop of Pichore, one of the most sought-after Parisian illuminators of the early sixteenth century. Compare, for example, Octavien de Saint-Gelais’s own *Breviary*, datable to *c.* 1494 (see E. König, *Das Brevier des Dichters Octovien de Saint-Gelais. Versuch über das Phänomen Jean Pichore in Paris 1490–1520*, 2014).

**Only six other copies of the Vergier d’honneur are recorded.** One of the copies in the Bibliothèque nationale de France has a variant title-page, with a woodcut of the French royal arms below the title.

*Provenance:*

1. Possibly Louis, Comte de Ligny (1467–1503, *see above*).
2. *Catalogue of Exceedingly Choice Books ... the Property of an Eminent Collector ... from Paris* (Leigh, Sotheby, & Co., 24 May 1848, lot 156).
3. Bought at the Sotheby’s sale by Joseph Lilly for £12-5s, and subsequently sold by him for £16-16-0.

USTC 57041 (five copies only, four of which in France and one at the Library of Congress, although the latter copy apparently collates differently); ISTC il00106500 (adding the Walters Art Museum); MacFarlane, *Vérard* 280; Bechtel, *Gothique françaises* V-54; Pettegree, Walsby & Wilkinson 47177.





## WITH ADDITIONAL DEVOTIONAL PLATES

**16. MAGNON, Jean.** Les heures du Chrestien, divisées en trois journées; qui sont la journée de la penitence, la journée de la grace, et la journée de la gloire. Où sont compris les offices, avec plusieurs prieres, avis, reflexions, et meditations, tirées des Stes Escritures, et des Peres de l'Eglise. Le tout fidelement traduit en vers, et en prose ... Avec un calendrier ... *Paris, se vendent chez l'auteur ... et chez Sebastien Martin, 1654.*

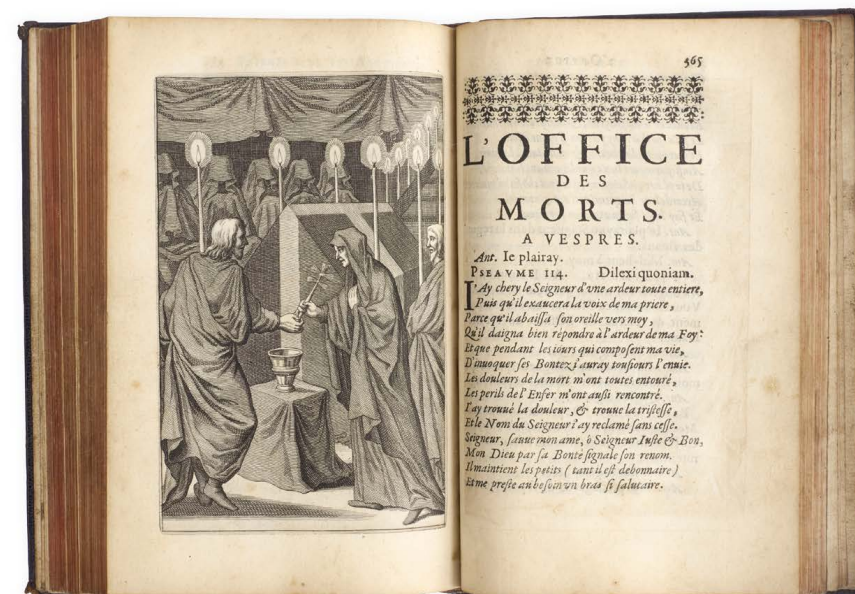
8vo, pp. [48], 430, [2]; with 16 engraved plates (one a duplicate), engraved vignette to title, woodcut initial, headpieces; occasional light marks and foxing, a little damp staining at beginning and end; otherwise very good in contemporary dark brown calf, spine and covers ruled and tooled in blind to a panel design, red edges; some wear to extremities and rubbing to boards, slight worming at head of lower board; 'Marie Pagnon' and 'Alfred Monin' inscribed to front pastedown. **£650**

**First edition of this handsomely illustrated collection of prayers and devotions in verse and prose by the French playwright and poet Jean Magnon (1620–1662). The number of plates in individual copies varies, this copy containing at least two more than those described on OCLC.**

Following a calendar with brief saints' lives, the text provides prayers for the morning, daytime (including meals) and evening, the Office of the Virgin, penitential meditations, prayers following Communion and for the sick and dying, and the Office of the Dead. The accompanying illustrations include busts of Christ and the Virgin Mary, both by Michel van Lochom; a couple kneeling before a crucifix, by Bartholomaeus Kilian after François Chauveau; three engravings by Hieronymus Wierix depicting the Crucifixion, St Frances of Rome (repeated twice), and St Francis of Paola; and unsigned plates showing the Annunciation (with the opening of St John's Gospel printed to the reverse), Moses and the tablets, King David and a flagellant, a confessional, Communion and funeral services, and a man on his death bed.

Best known today for his plays, Magnon served as historiographer to Louis XIV and was a great friend of Molière. He met a premature end, stabbed to death on the Pont Neuf in Paris.

OCLC finds 4 copies in North America, **all with fewer plates** (Bridwell Library, McGill, Michigan, Woodstock Theological Center); Library Hub records 3 copies in the UK, the number of plates unspecified (British Library, Cambridge University Library, Taylor Institution Oxford).





## BY THE MASTER OF THE GENEVA BOCCACCIO

**17. [MASTER OF THE GENEVA BOCCACCIO.]** St Bartholomew in India, miniature cut from a copy of Vincent of Beauvais, *Speculum historiale*. [France (Loire Valley, Nantes or Angers), fifteenth century (c. 1460s).]

Miniature on vellum, c. 130 × 100 mm including the gently arched top, the back with part of Book VII in a good *bâtarde* script; minor surface abrasion and some pigment loss, trimmed to the edges of the gold frame, paper adhered to back where once pasted into an album; in a giltwood frame. **£12,500\***

**An iconographically intriguing miniature by one of the greatest painters in the circle of Jean Fouquet, from a deluxe copy of Vincent of Beauvais's *Speculum historiale* almost certainly commissioned by King René of Anjou.**

In a room decorated with what appear to be exotic textile hangings, a king with two faces and holding a sceptre oversees a group of richly dressed high priests, one of whom points dramatically towards a golden column on top of which stands a statue of an armoured man biting a chain which is entwined around him.

This scene is almost certainly derived from a chapter towards the end of book X narrating the missionary activities of St Bartholomew in India. The text describes how Bartholomew entered a temple filled with worshippers of an idol possessed by the demon Astaroth; upon sight of the holy man, the demon was 'bound with fiery chains' and no longer dared to speak. Bartholomew appears to be the mitred figure standing beside the column here: he is described in the text as having curly hair, and is often depicted with such; a chained demon is another of his attributes. What is intriguing is that the text to the verso of the image comes from book VII chapter 6: this must surely reflect an error on the part of the artist or stationer, a mistake which has previously caused confusion about the scene depicted here.

The parent manuscript, now in Lisbon (Biblioteca Nacional de Portugal MS. il. 126), lacks its first quire and nine other leaves, of which three are now kept separately with their miniatures excised. Only four miniatures survive in the volume, and at least a dozen more are missing from it, including the present one. The manuscript was studied by Claude Schaefer, who attributed the illumination to the Master of Jouvenel des Ursins, one of the painters of King René of Anjou, to whom more than ten works can be attributed, dating from c. 1460 to c. 1475, and suggested that he could be the artist Coppin Delf, who is documented working for King René.

One of the manuscripts attributed to this master by Schaefer is Geneva, Bibliothèque de Genève MS fr. 191. Eberhard König subsequently distinguished at least three artists among those grouped together by Schaefer, and gave the painter responsible for the Lisbon and Geneva manuscripts the name the Master of the Geneva Boccaccio.







*Provenance:*

1. ?King René of Anjou (1409–1480), Duke of Anjou, King of Naples, Jerusalem, etc. The artist worked mainly for René, and the king's inventory includes five copies of the text and a Repertorium, whose description in an inventory probably corresponds to the five volumes of the text, plus the Tabula of the text, all illuminated in France but now in the Biblioteca Nacional de Portugal, Lisbon (MSS il. 125–130), from one of which (MS. il. 126) the present miniature was excised.
2. Peter Birmann (1758–1844), landscape painter and art dealer; pasted to fol. 31 of the album of 475 cuttings and leaves.
3. Sold to Daniel Burckhardt-Wildt (1752–1819), connoisseur and painter, of Basel: sold by his heirs at Sotheby's, 25 April 1983, lot 129 (six miniatures, the subject of the present miniature described as 'Probably Cicero disputing over the definition of God', with a reference to Book VII, chapter 6).
4. Bought by Mark Lansburgh (1925–2013); placed on temporary deposit at the Cleveland Museum of Art in 1986 (CMA deposit label on back of frame); one of the six was acquired by the Museum in 1987 (Klein, 2007).
5. Sold, probably in October 1990, to the Boehlen Collection, Bern, MS 1409.

See Schaefer, 'Le Maître de Jouvenel des Ursins (Coppin Delf?)', illustrateur du "Speculum historiale" de Vincent de Beauvais (Ms. 126 de la Biblioteca Nacional à Lisbonne), in *Arquivos do Centro Cultural Português*, 8 (1974), pp. 81–114, colour plates I–IV, plates 1–41; *Bulletin de la Société française de la reproductions de manuscrits à peintures*, 14 (1932), plates XIIIb and XIV; König, *Französische Buchmalerei um 1450: der Jouvenal-Maler, der Maler des Genfer Boccaccio, und die Anfänge Jean Fouquets* (Berlin, 1982), pp. 15, 38, 116, 167, 169, 253; Avril and Reynaud, *Les manuscrits à peintures en France, 1440–1520*, 1993.





## ON LIFE AND DEATH

**18. MATTHIEU, Pierre, et al.** *Tablettes ou quatrains de la vie et de la mort.* Par Pierre Matthieu, conseiller du roy. Première [- troisième] partie ... Rouen, Jacques Cailloué, 1628.

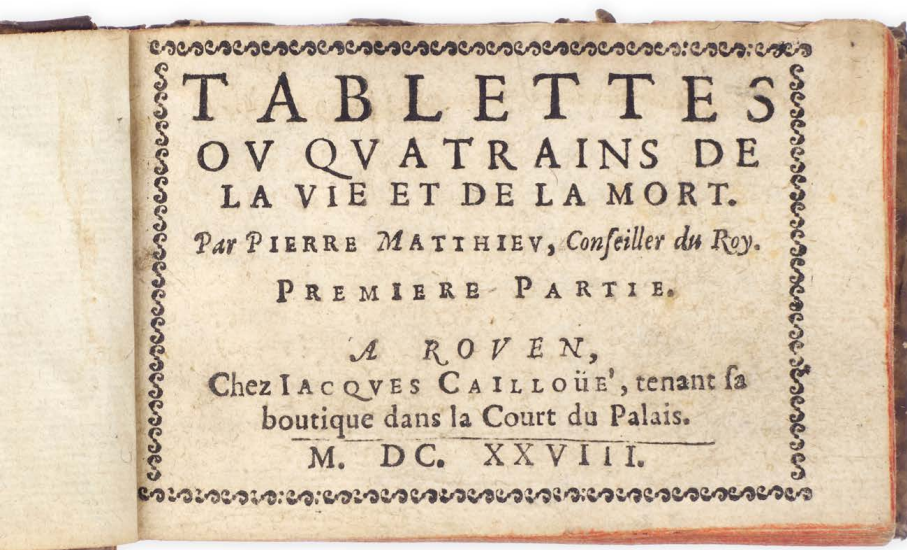
Several parts in one vol., oblong 16mo, pp. [384] (register continuous); with main title and 5 part-titles with borders of type ornaments, woodcut initials, typographic headpieces; leaf X2 cut close at foot affecting one line of text, some toning, a very few light marks; very good in eighteenth-century quarter calf, drab paper boards, spine gilt in compartments, red edges; upper joint partly split, some wear to edges and covers; modern collector's bookplate to front pastedown. **£3000**

**Very rare pocket-sized Rouen edition of verses on life and death by the poet and royal historiographer Pierre Matthieu (1563–1621), here printed with further poems by Guy du Faur de Pibrac, Antoine Favre and others. All early editions are extremely rare, many known in a single copy.**

First published between 1606 and 1622, the three hundred quatrains that make up Matthieu's three-part *Tablettes* remain to this day of genuine historical, religious, and aesthetic interest. An important witness to evolving attitudes towards death at the end of the sixteenth century and beginning of the seventeenth, Matthieu's verse also reflects a sort of ecumenical Christianity, in which the author, a one-time sympathiser of the Catholic League who rallied to Henri IV, takes care to find common ground between Catholicism and Protestantism. The *Tablettes* are also notable for Matthieu's indisputable success in mastering the technique of the quatrain.

Matthieu's poetry is here followed by quatrains by Guy du Faur de Pibrac (1529–1584) ('long a standard school-text ... austere in format but embody[ing] a popular wisdom' (*New Oxford Companion to Literature in French*)) alongside his 'Les plaisirs de la vie rustique'; 'Les advis moraux' by the Sieur de la Valbonne; quatrains and octonaires 'sur la vanité du monde'; moral maxims attributed to Cato and versified 'pour l'instruction de la jeunesse'; quatrains penned by the jurist and poet Antoine Favre (1557–1624); the 'Defi au malheur' of d'Aubigné; and lines from the Greek of Gregory of Nazianzus.

**No copies of this edition traced in the UK; only 1 copy in the US on OCLC, at Harvard.**







## MINIM MANUAL

19. [MINIMS.] *Rituale sacri ordinis minimorum Sancti Francisci de Paula. Hac novissima editione in quatuor partes distributum, et multis pernecessariisque accessionibus locupletatum. Paris, Sébastien Cramoisy, 1643.*

8vo, pp. 227, [4 (index)], [1 (blank)]; with engraved frontispiece portrait of Francis of Paola and an engraved vignette of him to title, title and text in red and black, text in double columns, woodcut initials and tailpieces; small tears and chips to fore-edges of frontispiece and title-page, small wax stains to pp. 171–2, toned, a little spotting and foxing; in contemporary red morocco, covers with ornate gilt border and frame with dentelle centre- and cornerpieces, central oval overlays lettered in gilt 'charitas', five raised bands to spine, compartments tooled in gilt, gilt edges, marbled pastedowns; some wear to joints, edges and corners, a little worming at foot of spine, a few small marks and abrasions to covers; eighteenth-century ownership inscriptions of Caesar Bastide, Auguste Heyrau, and Claude Gillibert to front endpapers, modern booklabel 'Bibliothèque Bastide' to front pastedown. £950

**An apparently unrecorded edition of a Ritual for members of the Order of Minims, illustrated with two portraits of the Order's founder Francis of Paola (1416–1507), and handsomely bound with the Order's motto ('charitas') lettered in gilt to the centrepieces.**

As the title states, the text is divided into four parts, the first covering various offices and processions; the second, the admission and profession of novices; the third, blessings and absolutions; and the fourth, visiting the sick and burying the dead. The frontispiece is signed by the French engraver Nicolas Auroux (d. 1676).

This edition was issued by the great Parisian printer-publisher Sébastien Cramoisy (1584–1669), printer to the king and head of the Imprimerie royale, friend of Richelieu, and director of both the Compagnie du navire and the Compagnie des usages, which specialised in the printing and sale of liturgical books. He printed much for the Jesuits in support of the Counter Reformation.

The inscriptions to the front endpapers record that this volume passed from the Minim friar Caesar Bastide to his fellow friar Claude Gillibert in 1754.

**This edition not traced on OCLC or CCfr.**





## NEO-LATIN TRAGEDIES

**20. MOUSSON, Pierre.** Tragoediae seu diversarum gentium et imperiorum magni principes. Dati in theatrum collegii regii Henrici magni ... *La Flèche, George Griveau, 1621.*

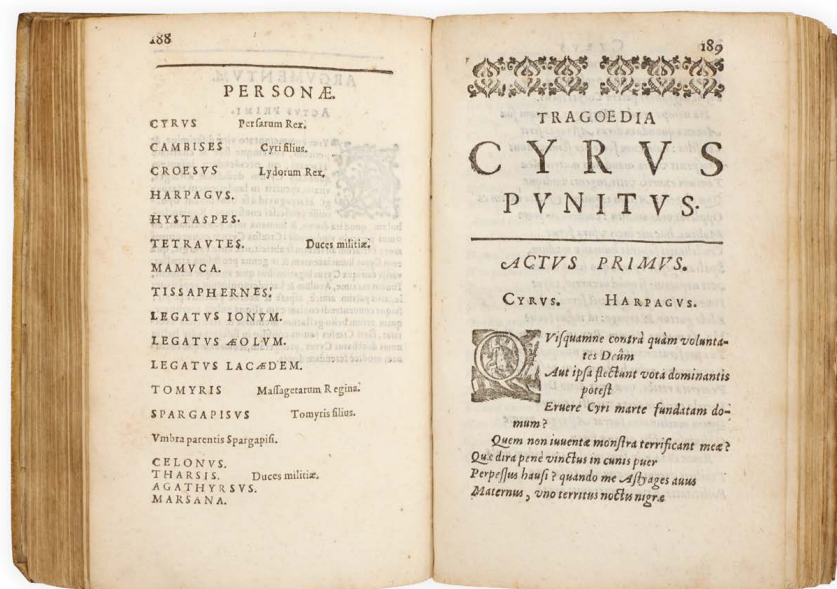
8vo, pp. 15, [17], 402 (*recte* 392); additional engraved title-page, woodcut initials, head- and tail-pieces; light dampstaining towards end, very slight worming to corners of last few leaves, loss to blank corner of penultimate leaf, some creasing to corners, a few small marks; overall very good in contemporary vellum, title in ink at head of spine; a few marks, cockled, wanting front free endpaper; small 'HL' stamp to front pastedown. **£725**

**First edition, provincially-printed, of four Neo-Latin tragedies by the French Jesuit professor and playwright Pierre Mousson (c. 1560–1637) inspired by four great figures from the classical world.**

The four plays collected here are: *Pompeius Magnus*, on the Roman general and statesman Pompey the Great, ally and then enemy of Julius Caesar; *Croesus liberatus*, on the king of Lydia, famed for his wealth and for his defeat at the hands of the Persian king Cyrus the Great; *Cyrus punitus*, on Cyrus himself, founder of the Persian empire; and *Darius proditus*, on Darius III, the Persian king overthrown by Alexander the Great.

Mousson was born in Verdun and taught grammar and rhetoric at Pont-à-Mousson, Dole, La Flèche, and Orléans, where he died. His preface here, addressed 'to my actors', refers to other unpublished plays from his pen, performed at Pont-à-Mousson and La Flèche. The work was printed in the small town of La Flèche, situated halfway between Le Mans and Angers, home to the the Collège Henri-IV, a celebrated Jesuit school founded in 1603 by Henry IV, attended by Descartes, among other famous alumni.

Sommervogel V, 1473; USTC 6804590. Only 2 copies traced in the UK (BL, Trinity College Cambridge); 7 copies recorded in the US.





## HYMNS, HAGIOGRAPHY, AND FARCE

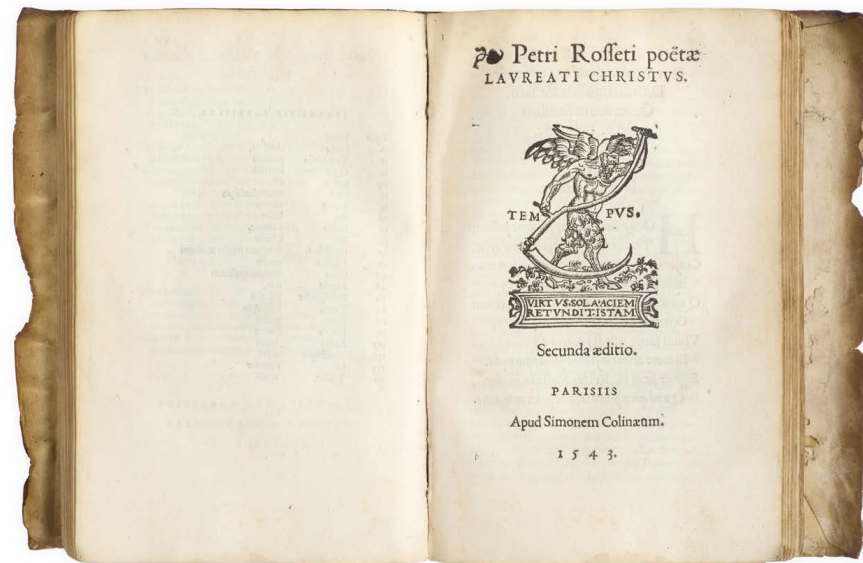
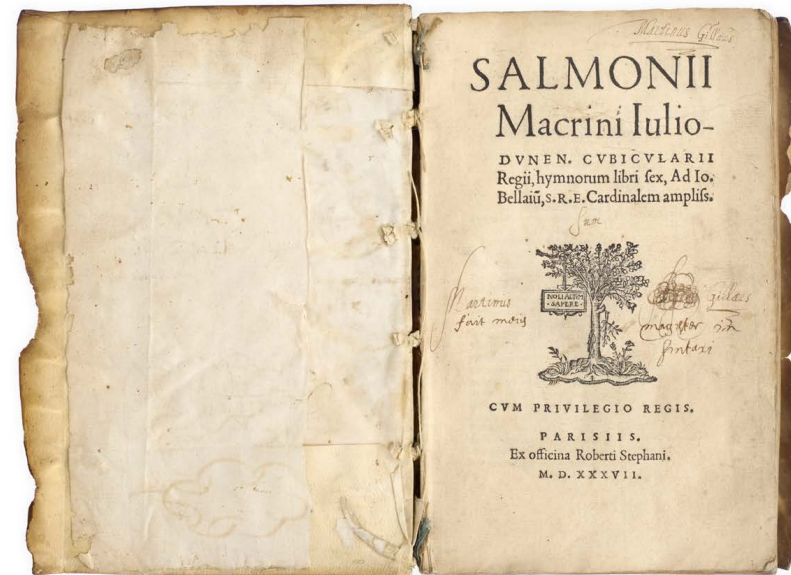
**21. [NEO-LATIN.]** Four works of neo-Latin verse and drama. *Paris, the Estiennes and Simon de Colines, 1537–1543.*

Four works in one vol., 8vo; woodcut printers' devices to titles, woodcut initials; some light marginal dampstaining and toning, the fourth work with marginal losses/knawing to the last twelve leaves, f. 65 loose, final leaf worn and pasted inside rear cover; otherwise good copies in sixteenth-century limp vellum, yapp fore-edges, residual traces of ties, 'Poeta Salmonius Macrinus' in ink to spine; cockled and stained, yapp edges worn, rear hinge split; early ownership inscriptions of 'Martinus Gillaeus magister in syntaxi' to first title. **£1500**

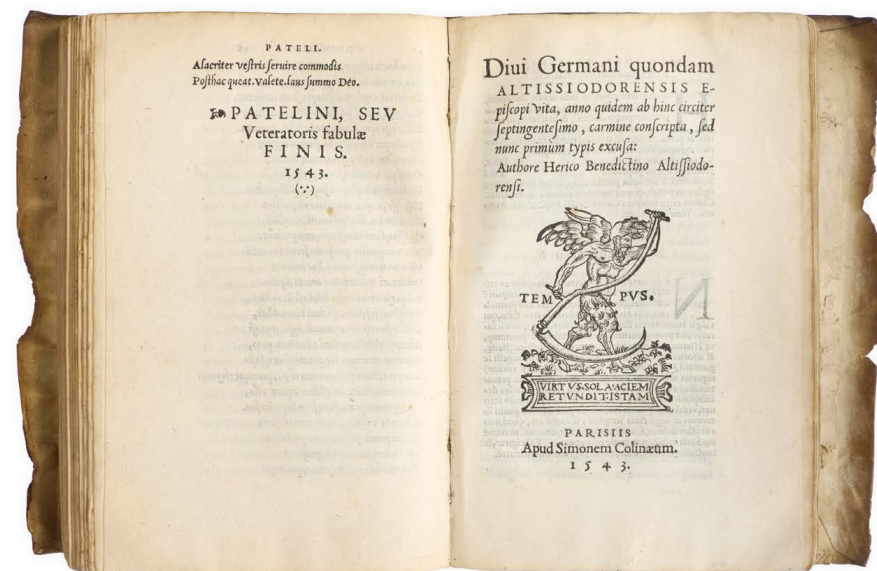
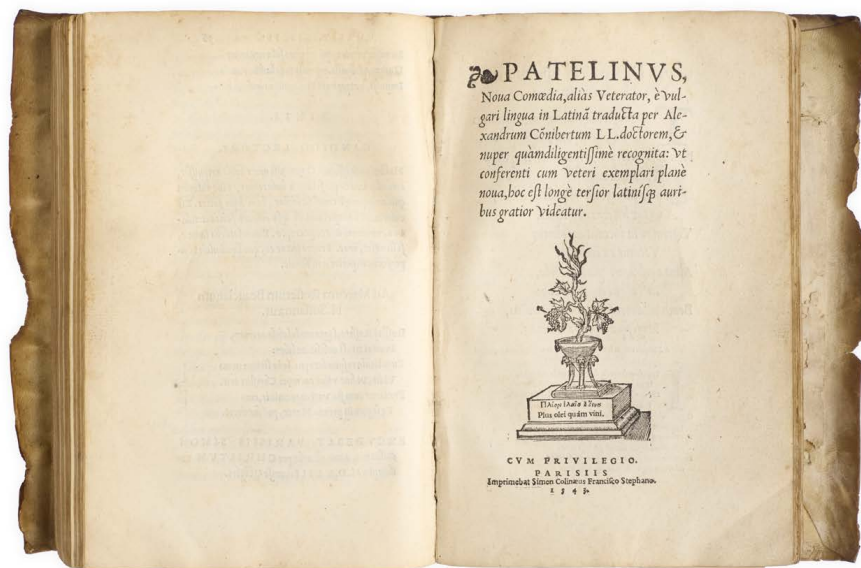
**A fine sammelband of neo-Latin verse published in Paris by the Estiennes and Simon de Colines.**

The volume opens with the first edition of *Hymnorum libri sex* by Jean Salmon Macrin (1490–1557), 'one of the greatest French Renaissance Latin poets ... originator of humanistic Neo-Latin poetry in France, called "the French Horace" by his contemporaries. The collection is dedicated to Cardinal Jean du Bellay, and the individual poems are dedicated to François I, Marguerite de Navarre, Anne de Montmorency, Guillaume Budé, *et al.*' (Schreiber). This is followed by the second edition (first 1534) of the three-book Christian epic *Christus* by the poet Pierre Rosset, edited after his death by Hubert Sussanneau, who added some poems of his own and a dedication to François I.

The third work is the first edition of Johann Reuchlin's Latin rendering of *La Farce de maistre Pathelin*, 'the most famous of the late medieval French farces, which had a tremendous influence on later French literature, notably on Rabelais and Molière. This is not a literal translation but a clever adaptation, with original additions to the dialogue and a new epilogue. [Reuchlin] has preserved many passages in French and has left the gibberish spoken by Pathelin unchanged' (*ibid.*). The last item is the first edition of a life of the fifth-century saint Germanus of Auxerre, written in verse hexameters by the ninth-century teacher and hagiographer Heiric of Auxerre, 'one of the best hagiographical poems of the times' (*Oxford Dictionary of the Christian Church*).







#### Contents:

1. **SALMON MACRIN, Jean.** Salmonii Macrini Iuliodunen. cubicularii regii, Hymnorum libri sex, ad Io. Bellaiu[m], S.R.E. cardinalem ampliss. *Paris, Robert Estienne, 7 February 1537.* pp. 238, [2]. BP16 16108673; Schreiber, *The Estiennes* 54; USTC 147264.
2. **ROSSET, Pierre; Hubert SUSSANNEAU, editor.** Petri Rosseti poetae laureati Christus. Secunda aeditio. *Paris, Simon de Colines, October 1543.* ff. 56. BP16 111413; Renouard, *Simon de Colines* 383; Schreiber, *Simon de Colines* 196; USTC 149060. **Only 2 copies traced in the UK (BL, Bodleian).**
3. **REUCHLIN, Johann.** Patelinus, nova comoedia, alias Veterator, e vulgari lingua in latina traducta per Alexandrum Co[n]nibertum LL. doctorem, et nuper quamdiligentissime recognita ... *Paris, Simon de Colines for François Estienne, 1543.* ff. 28; some corrections in ink and pencil to f. 17r. BP16 111367; Renouard, *Simon de Colines* 381; Schreiber, *The Estiennes* 123; USTC 153752. Three copies traced in the UK (BL, Bodleian, John Rylands) and 3 in the US (Harvard, UC Berkeley, UNC).
4. **HEIRIC OF AUXERRE.** Divi Germani quondam Altissiodorensis episcopi vita, anno quidem ab hinc circiter septingentesimo, carmine conscripta, sed nunc primum typis excusa ... *Paris, Simon de Colines, 1543.* ff. 72. BP16 111262; Renouard, *Simon de Colines* 377; USTC 140872.



## ANNOTATED SATIRES

22. **PERSIUS.** Auli Persii Flacci satyrae sex. Cnm [sic] annotatiu[n]culis in margine adiectis, quae brevis commentarii vice esse possint. *Paris, Simon de Colines, 1541.*

8vo, ff. 12; woodcut device to title, *criblé* initial, text in italics; short, closed marginal tear to f. 6, a little creasing to inner margins, a few light marks; very good in modern stiff vellum, 'Persius 1541' in ink to upper cover; boards bowed; interlinear and marginal annotations in a contemporary hand to ff. 2r-8v.

£2750

Uncommon Colines edition of the *Satires* of Persius, the first four of which are heavily annotated by a contemporary student, no doubt studying at the University of Paris. Written in a rapid cursive, likely direct from the lecturer's mouth, his notes provide a snapshot of the teaching provided on the great Stoic satirist in the French capital at the opening of the 1540s.

Colines (1480–1546) worked initially for Henri Estienne (marrying his widow) before becoming printer to the University of Paris in 1522. He pioneered the use of italic types in France. His first edition of Persius, aimed at the student market, appeared in 1528 with, as here, the marginal comments of Celio Secondo Curione.

The interlinear annotations in this copy paraphrase and explain the text. So, for example, the 'barbatum magistrum' of 4.1 is identified as Socrates, and 'Anticyras' at 4.16 as hellebore. The marginalia classify linguistic and rhetorical devices employed by Persius (e.g. 'allegoria', 'antiptosis', 'metonimia', 'prosopopoeia', 'sincopa', 'periphrasis'); provide textual emendations (e.g. 'tremor albus' at 3.115 is corrected to 'timor albus'); and note variant readings (e.g. beside the famous line 'respice quod non es' (4.51) is a note 'respice alias'). The marginalia become particularly dense at the end of Satire 3 and opening of Satire 4. In the former a hungover student is harangued by a friend, and the annotations display an interest in Persius' notable description of physical illness. In Satire 4, Persius uses Socrates as the voice of self-knowledge, initially in conversation with the young politician Alcibiades. The marginalia show a close study of the opening section, in which Socrates attacks his interlocutor for his superficiality, lack of knowledge, and unfitness to hold political power. A further marginal note explains a reference to Baucis at 4.21.

USTC 140287; not in Renouard. Only 1 copy recorded in the UK (V&A), and 3 in the US (Harvard, Stanford, William & Mary).

SII VITA.

AVII FLACCI PERSII IN SATYRAS PROLOGVS.



Ec fonte labre proluui caballino,  
Nec in bicipiti somnia se Parnasso.  
Memini, ut repente sic poeta prodire.

Heliconidaque, pallidamque Pyrenen  
illis relinquo, quorum imagines habuit  
Hederæ sequaces, ipse semipaganus  
ad sacra uatum carmen affero nostrum.  
Quis expedituit pluttaco suum, vel pe-  
nicaque docuit nostra uerba conari.  
Magister artis, ingenique largitor  
Venter, negatas artifex sequi uoces.  
Quod stolidi spes reserit nummi,  
Coruos poetas, et poetridas picas  
Cantare credas Pegaseum melos.

Hæc præfatio  
tio que oris  
mæ facyram  
argumenti  
uice est, nos  
tat quorum  
eas fulcra  
& lodes, qui  
sine labore  
poetam nati  
ci putat, ipse  
interim nio  
hil cuiquam  
donantes.

SATYRA PRIMA.

Curas hominum o quantum est in rebus inane.  
Quis leget hæc, nunc tu istud quis nemo bercule.  
Vt duo, uel nemo, turpe est miserabile, quare nemo.  
Ne mihi Polydoras, et Troiadae, Ilabeonem, in se habens, mores  
Prætulit, nunc non si quid sit, bida Roma  
Eleuet, accedas, ex amene improbum in illa  
Castros trutinæ, nec te quæ sitis extra.  
Nam Romæ quis non ab his fas dicere, sed fas  
Tunc, cu ad cantem, et nostrum studiuere, triste  
Ape, et naciup facimus quæcumque reliquit  
Cum sapimus paternos, tunc tunc ignoscite, nolo.

A.ij.



## A: PERSI.

laborant sa-  
nitate non  
possunt, etia  
si corpore  
valeant.

Nil calet, hic summosq; pedes attinge, manusq;  
Non frigent: uisa est si forte pecunia, siue  
Candida uicini subrisit molle puella.  
Cor tibi rite salit, positum est argente catino  
Durum olus, et populi cribro decussa farina.  
Tentemus fauces, tenero latet ulcus in ore  
putre, quod haud deceat plebeia radere beta.  
Alges cum excussit membris tremor albus dristas.  
Nunc face supposita feruescit sanguis, et ira  
scintillant oculi, dicisque facisque quod ipse  
Non sanus esse hominis, non sanus iuret Orestes.

## SATYRA QUARTA.

**R**em populi tractas? barbarum hoc crede magi-  
Dicere, sorbitio tollit quæ dira cicutæ, (strum)  
Quo fretus dic hoc magis pupille periclit-  
Scilicet ingenium, et rerum prudentia uelox.  
Ante pilos uenit, dicenda tacendaque calles.  
Ergo ubi commota feruet plebecula bile,  
Fert animus calidæ fecisse silentia turbæ  
Maestrate manus, quid deinde loquere? Quirites  
Hoc puto non iustum est, illud male, rectius istud.  
Scis etenim iustum gemina suspendere lance  
Ancipitis libræ, rectum discernis, ubi inter  
Curua subit, uel cum fallit pede regula uar,  
Et potis es nigrum uitio præfigere theta.  
Quin tu igitur summa nequicquam pelle decorus  
Ante diem blando caudam iactare popello  
Desinis, Anticyras melior sorbere meracas?  
Quæ tibi summa boni est: uncta uixisse patella  
semper, et assiduo curata cuticula sole.

## SATYRA IIII.

8

Expecta haud aliud respondeat hæc anus, i nunc,  
Dinomaches ego sum, suffla, sum candidus, esto,  
Dum ne deterius sapiat pannucia Baucis,  
Cum bene discincto cantauerit ocyma uernæ.

Ut nemo in sese tentat descendere, nemo,  
sed præcedenti spectatur mantica tergo.

Quæsieris, nostri? Vottidi prædia: cuius?

Dives arat Curibus, quantum non minus oberret,

Hunc aischum, dūs iratis, genioque sinistro

Qui quandoque iugum pertusa ad compita figit,

Seriolæ ueteris metuens deradere linum

Ingenit, hoc bene sit funicatum cum sale mordens

Cæpe, et farratam pueris plaudentibus ollam

Famosam facem morientis sorbet aceti.

At si unctus cesses, et figas in cute solem,

Est prope te ignotus cubito qui tangat, et acre

Despuat in mores, penemque arcanaque lumba

Runcantem, populo marcentes, pandere uulnas.

Tu cum maxillis balanatum gauisape pectas,

Inguinibus quare detosus gurgulio extat?

Quinque palæstricæ licet hæc plantaria uellant,

Elixaque nates labefactent forcipe adunca,

Non tamen ista flux ullo mansuescit aratro.

Cedimus inq; uicem præbemus cuncta sagittis.

Vinitur hoc pacto, sic nouimus, illa subter

Cecum uulnus habes, sed lato balteus auro

Protegit, ut manus, da uerba, et decipe nervos

si potes, egregium cum me uicima dicat,

Non credam, uiso si palles improbe nimmo.

Si facis in penem quicquid tibi uenit amarum,

Si puteal multa cantus uibice flagellas

I nunc & ob  
nobilicatem  
& fortunam  
te vendita, cū  
alioqui nihil  
sapias. Romi-  
num more  
fit inquit, ve-  
ad aliena vi-  
tia sinus os-  
culatissimū,  
ad nostra pla-  
ne cæcitia:  
mus. Nam di-  
uitis culus  
piam auariti-  
am & pariti-  
moniam faci-  
le obferus  
mus, in nobis  
maiora flagi-  
tia non ante  
mauertim.

Siconfiteor es  
tibi sceleris  
allicutus, non  
credes yula



### A POLYCHROME PARISIAN PLUTARCH

**23. PLUTARCH.** En ce present volume sont contenues les vyes de huict excellens et renommez personnaiges Grecz et Romains, mises au parangon lune de lautre ... translâtées en francoys ... par ... George de Selve ... *Paris, Arnoul l'Angelier, 1547.*

8vo, ff. [8], 238, [2], woodcut initials, woodcut printer's device on penultimate leaf, ruled in pale red; small ink stain on K4v-5r and on foreedge; but a very good copy in contemporary French calf gilt, four outline tools stamped back to back in centre surrounded by leafy arabesque swirls and other small outline tools, all within a gilt fillet frame painted black, the spaces infilled with gilt and painted dots (the painted dots now somewhat rubbed), traces of white and red paint within some of the outline tools, flat spine filled with the same outline tool, gilt edges; binding slightly rubbed, short splits at head of joints, traces of old repairs to corners and at head of joints, wormhole on inside front cover; French bookplate with letter D (engraved by Stern) to front pastedown. **£1500**

**A French Plutarch in a fine Parisian mid sixteenth-century gilt and painted binding,** in the style of Wotton Binder B, who also used dotted grounds and black frames (see Foot, *Davis Gift* III, no. 40). Similar tools are also found on contemporary Grolier bindings made by Claude de Picques and the Cupid's Bow Binder. It seems likely that the gilt tooling on the covers was infilled with painted dots and some areas of more solid colouring which have now faded; originally the binding would have been remarkably colourful.

Georges de Selve – together with his friend the Greek scholar, Pierre Danès – made a translation of eight of Plutarch's parallel lives, which first appeared posthumously in 1543; de Selve had died in 1541 at the age of 33. It was later supplanted by Jacques Amyot's fuller translations of Plutarch's works.

This edition was shared among various Parisian booksellers, including François Estienne, Gilles Corrozet, Galiot du Pré, and one of the Roffet brothers. This issue bears the handsome woodcut 'Pax vobis' device of Arnoul l'Angelier (d. 1557) showing the resurrected Christ flanked by two angels.

BP16 112908. **No copies with l'Angelier's imprint traced in the UK or US.**





PLUTARQUE DE LA VIE

presens aux autres. Non pas que ie veuille dire par ce-  
la q̄ Timoleon soit a blamer pour auoir accepté vne  
belle terre & maison : car recepuoir en tel cas, & la ou  
les merites sont si grandz, & n'est pas chose des hōne-  
ste: mais ne point receuoir, est trop pl<sup>9</sup> hōneste, & est la  
vertu plus excellēte, q̄ mōstre ou il y a loy & permissiō  
de prēdre, n'auoir faulte de rien. Oultre ce, si tout ainsi  
qu'un corps mieulx disposé a ēdurer froid & chauld, est  
plus robuste q̄ celuy q̄ ne peult porter l'une ou l'autre  
mutation : aussy la force & vigueur de l'ame est inuin-  
cible quant ny la prosperité le peult rompre & ployer  
par insolence & elation, ny les grandes aduersitez  
trop humilier ou abbaïser. Il semble qu'Emylius ait  
esté plus parfaict, attendu qu'en son aduersité & en  
celle grande fortune de la mort de ses deux enfans, il  
ne fut onc veu plus troublé ne remis de couraige,  
qu'il auoit esté au melieu de ses prosperitez. Mais Ti-  
moleon apres auoir faict vn tel acte & magnanime en-  
uers son frere, ne tint point ferme avec la raison con-  
tre la passion, ains estant depuis humilié par re-  
pentance & douleur qu'il en eut, demoura l'espace de  
vingtz ans sans qu'il osast regarder le tribunal des con-  
cions, ny le marché. Si est il bien vray qu'il fault fuyr  
& auoir honte de toutes choses villaines & deshō-  
nestes : toutesfoys auoir egallement craincte de tou-  
te mauuaïse opiniō & estime des hommes pour quel-  
que chose qu'elle vienne, est argument d'une nature  
vrayement simple & debonnaire, mais aussy basse, &  
ayant faulte de magnanimité.

F I N.





## PRESERVING A SIXTEENTH-CENTURY FRENCH ALMANACK FRAGMENT

**24. [PSALMS.]** *Psalterium Davidis carmine redditum per Eobanum Hessum. Annotationes Viti Theodori Noribergensis, quae vice commentarii in idem esse possint. Ecclesiastes Salomonis eodem genere carminis ab eodem redditus. Paris, [(colophon:) Guillaume Morel for] Jacques Dupuys 'sub insigni Samaritanae', [August] 1550.*

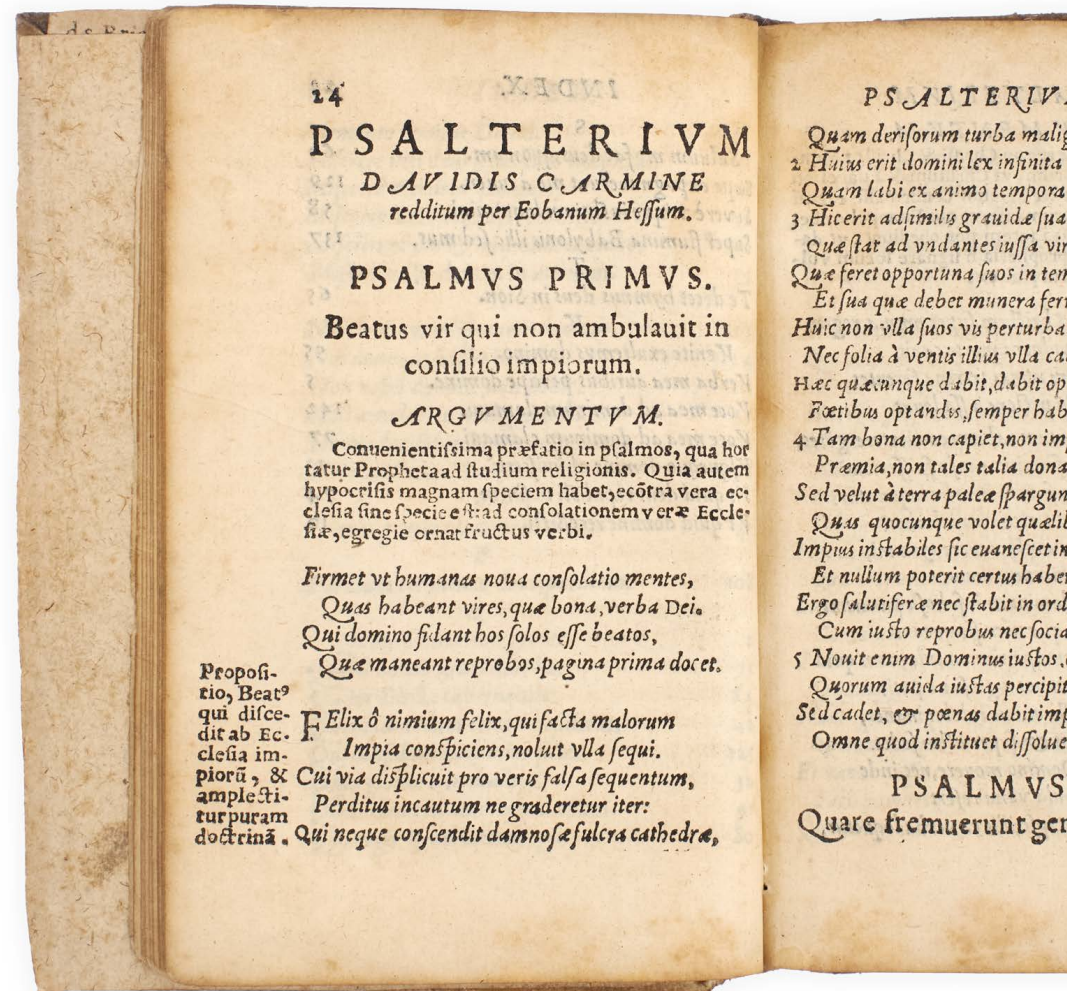
16mo, pp. 429, [1 (colophon)], [2 (blank)]; lightly browned at edges, sporadic light spotting; otherwise a very good copy recased in its near-contemporary vellum over nineteenth-century pulpboard, old cover lining of 1583 almanack printed in red and black preserved as front endpapers, spine lettered in manuscript, edges gilt; top-edge slightly dusty, upper hinge cracked, small chips at head and at upper joint. £1250

Seemingly unrecorded issue of the *Psalms of David* in Latin as edited by the Lutheran theologian Helius Eobanus Hessus (1488–1540) with commentary by Luther's housemate, associate, and sometime secretary Veit Dietrich (1506–1549), this copy preserving a fragment of a seemingly unrecorded French broadside lunar almanack for 1583.

The verse translation of the Psalms by the Lutheran humanist and neo-Latin poet Eobanus Hessus was completed in 1537 during a stay at the University of Marburg; 'endorsed by Luther and Melancthon, it was reprinted over fifty times' (*Oxford Encyclopedia of the Reformation*). The first Parisian edition was printed ten years later by Mathurin du Puys, elder brother and collaborator of the Jacques Dupuys (active c. 1540–1589) who printed the present edition. Mathurin's known affiliation with the Reformation likely stems from his ties to booksellers and printers in Basel: 'he was from 1537 to 1541 an agent for the Basel bookseller Conrad Resch ... At the same time, he frequented the Frankfurt fairs and continued to work with the Basel booksellers Michael Isengrin, Nikolaus I Episcopius, Heinrich Petri, and especially Hieronymus Froben' (BnF Data, *trans.*). Did Jacques perhaps share his brother's support for the cause of the Reformation?

Our copy preserves a fragment of a seemingly unrecorded broadside lunar almanack for 1583 (printed 'en la grand Court du Palais'), with phases of the moon, feast days, and forecasts visible for February (promising cold rain, snow, and black ice), April (thunder and lightning), and June ('facheux & malhereux temps').

We find a single copy of the *Psalterium* at the Universitätsbibliothek Augsburg listing only Morel as printer, and one at the Bodleian with no printer listed. Another issue was printed in August 1550 by Guillaume Morel for Jean de Roigny of which OCLC finds copies at the Bibliothèque nationale de France, Glasgow, Heidelberg, and Mazarine (see USTC 150683; Pettegree & Walsby, French Books 57691).





d s. Brigide	II	jour à huit heu	34.	1	gs. Theod. vier.	II	jour à on-	1	e <b>Quatre temps</b>	II	bon temps & danger	1
e <b>Purif. no. Da.</b>	II	minut. du soir temps	2	2	a s. Marie Egi	II	zoyne mi.	2	f s. Marcelin	III	de playe.	2
f s. Blaise	II	addonné à vent froid	3	3	B <b>Pasques</b>	II	du obscur &	3	gs. Clothe R. F. III			3
gs. Veronique.	II	& humidité.	4	4	cs. Ambroise	II	pl	4	as. Quirin euef.	II		4
a <b>Fin de nopces</b>	II		5	5	ds. Dominique	II	Lune se-	5	B <b>La Trinité</b>	II	Pleine Lune sera	5
B <b>Septuagesime</b>	II	Pleine lune sera	6	6	es. Celestin	II	ptiesme	6	cs. Claude	II	le cinquies. iour	6
c s. Helene	II	le sixième iour à	7	7	f	II	ice heures	7	ds. Paulin	III	à dix heures cinquâte	7
ds. Salomon	II	huit heures quarâte	8	8	gs. Euenis	II	disps ad-	8	es. Medard	III	minutes du matin. air	8
es. Appolin. vier.	II	six minutes du soir	9	9	as. Proch. mar.	II	n & dan-	9	II <b>La Feste Dieu</b>	II	humide & venteux a-	9
fs. Scholasti.	II	temps adonné à vent	10	10	B <b>Pasques</b>	II	gres & fou-	10	gs. Basile	II	uec danger de petite	10
gs. Sother pa.	II	ou pluye froide, & gla	11	11	cs. Leon pape	II	II	11	a <b>S. Barnabé</b>	II	pluye pour 2. iourss.	11
as. Eulalie vier.	II	ce.	12	12	d s. Zenon	II		12	B <b>s. Nazare</b>	II		12
B <b>Sexagesime</b>	II	Dernier qu	13	13	es. Eufemie	II		13	cs. Anthoine	II	Darnier quart	13
cs. Valent. mar.	II	sera le quate	14	14	fs. Tyburce	II	er quart.	14	ds. Basile	II	sera le treizies	14
ds. Faustine euef.	II	me iour à sept heur	15	15	gs. Hele. vier.	II	quinzies.	15	es. Vit. & Mo.	II	iour à cinq heur. qua-	15
es. Iuliane vier.	II	dix minutes du soir	16	16	as. Calixte	II	icures qua-	16	fs. Fereole mar	II	rante huit minut. du	16
f	II	temps froid & humi	17	17	B <b>Quasimodo</b>	II	ra minutes	17	gs. Auy abbe	II	matin, air nebuleux	17
gs. Simeon euef.	II	de, & sur la fin dange	18	18	c L'ius. Dem	II	dit humide,	18	as. Marine vier.	II	froid & dangereux de	18
as. Susanne	II	de glace.	19	19	d s. Crescent	II	&	19	B <b>s. Geruais</b>	II	playe & gresles.	19
B <b>Quinquagesime</b>	II		20	20	c <b>colen.</b>	II		20	cs. Siluatre pa.	II	Nouvelle Lune	20
c s. Ixxix. mar.	II		21	21	fs. Simeon euef.	II		21	ds. Demetrie	II	sera le dixneu-	21
d Chaire s. Pier.	II	Nouvelle lune	22	22	gs. Opportune	II	nelle Lune	22	c <b>so en. so</b>	II	sieme iour à sept he.	22
e <b>Les Cendres</b>	II	sera le vingtdeu	23	23	as. Georg. mar	II	vingtdeu-	23	f s. Iean prestre	II	36. m. du soir, facheux	23
f s. Mathias	II	me iour à dix heu	24	24	B <b>s. Marcelin</b>	II	à cinq h.	24	gs. Iean Bap.	II	& malheureux temps.	24
gs. Alexis	II	res du matin, temps	25	25	c <b>La Feste Eua.</b>	II	is minut. du	25	as. Eloy	II		25
as. Firmin	II	froid, menaçat de ver-	26	26	ds. Clair	II	neuf he	26	cs. Ieā & P. frer.	II		26
B <b>Quadragesime</b>	II	glats ou neiges.	27	27	es. Anastase	II		27	c <b>les 7. dorm.</b>	II	Premier quart.	26
cs. Romain ab.	II		28	28	f s. Vital	II	ier quart,	28	d Vigile	II	sera le vingtié	27
			29	29	gs. Pierre mar	II	le vingt neu	29	c <b>Pier. s. Paul</b>	II	me iour à dix heures	28
			30	30	as. Eutrope	II	à neuf he.	30	s. Licine	II	quarâte quatre minu-	29
											tes du soir, vent & air	30

meurant en la grand Court du Palais.





## SHAGREEN AND SILVER FILIGREE

**25. [PSALMS.]** Les Pseaumes de David, mis en rime François, par Clement Marot, et Theodore de Beze. *'Se vendent à Charenton, par Antoine Cellier, demeurent à Paris ... à l'Imprimerie des Roziers'*, 1667.

12mo, pp. [472]; with copper-engraved title to [π]1, woodcut device to title, printed music throughout, ruled in red; closed tear to I4, F2 cut closely at outer margin; bound in contemporary shagreen with large silver filigree centrepieces, cornerpieces, and clasps, edges gilt, marbled endpapers; small losses to 2 cornerpieces, several pins sometime renewed in brass, boards slightly bowed; loosely inserted note with 3 ink inscriptions (*see below*). **£2750**

**Charenton-printed French Psalms in a remarkable shagreen binding with silver-filigree furniture, with English provenance since the eighteenth century.**

Produced around the Caspian Sea and found in western European bookbinding from the seventeenth-century, the irregular pimpled pattern of shagreen was produced by trampling small seeds into wet donkey skin. A durable and expensive material, it is almost always found with little or no decoration on small-format devotional books; it is here ornamented with intricate silver filigree centre- and cornerpieces and matching clasps to produce an elaborate though still-sombre effect.

**A loosely inserted note testifies to this volume's continuous chain of ownership, serving as a gift or memento and passing between five women in two families across the course of the eighteenth and nineteenth centuries:** 'This French Psalm Book was left me by Mrs Jane Horsman of Bath. Received it Janry 1795'; 'The above was written by Mrs Mary Horsman of Clapham who died March 5th 1827 & left by will this french Psalm Book to Frances Solly Wife of Saml Reynolds Solly [1781–1866] of Perse Hill Hertfordshire'; 'Given to Catherine Alice Hammond Solly (Granddaughter of the above) by her Aunt Frances Sarah Meyer [née Solly] 1866.'

USTC 6070290.



## NUNS' MEDICINAL MANUAL

26. [RECIPES.] 'Livre des medicines, et remedes experimentez, escrit l'an 1635'. *Belgium, 1635–18th century.*

Manuscript on paper, in French, Dutch and Latin, 4to (220 x 180 mm), pp. [179] + some blanks + [36] pp. of loose inserts; written in brown ink in two main hands, the first resembling *civilité*; textblock split, some leaves loose, some dampstaining towards the end, some wear to corners and edges; in seventeenth-century vellum over pasteboards; very worn, upper cover detached, losses to spine and covers; ALS from Dr A. Struelens (11 Sep. 1922) loosely inserted, bookplate of Jean-Joseph Tricot-Royer. **£8500**

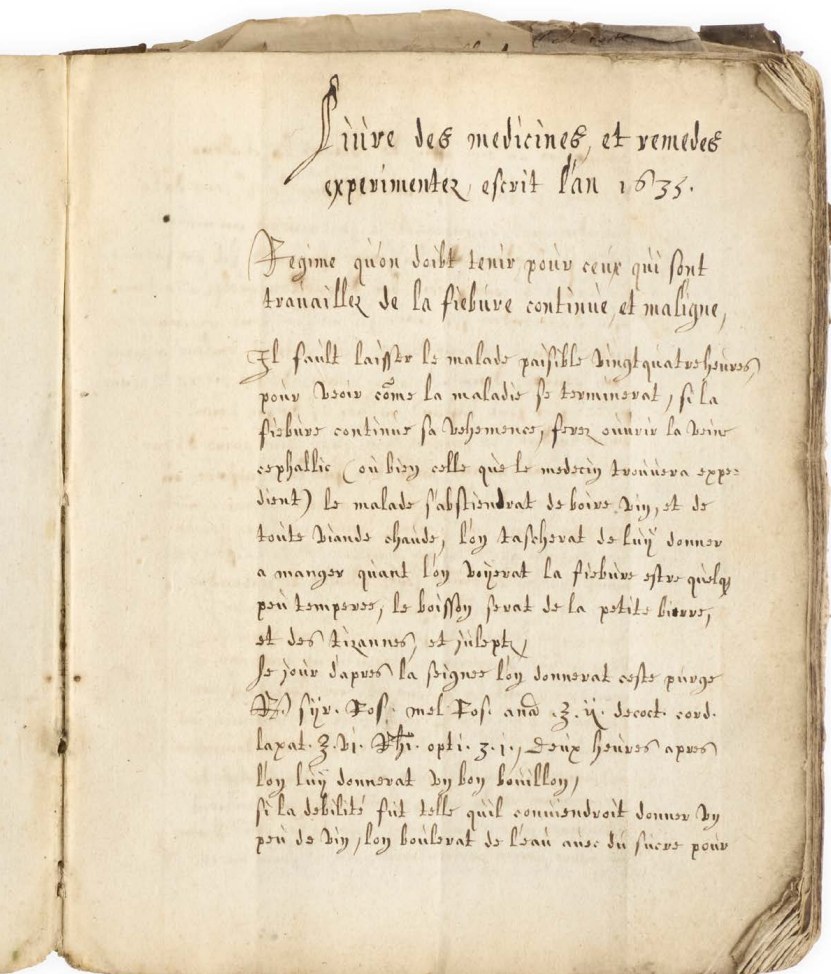
**A remarkable collection of hundreds of traditional medical recipes and popular remedies in French, Dutch, and Latin, written in 1635 in a very elegant *civilité*-style hand, once belonging to the nuns of the convent of Groot-Bijgaarden, near Brussels, and almost certainly compiled and updated into the eighteenth century by the nuns themselves.** A rare witness to the tradition and transmission of popular medical knowledge and to the important role of nursing nuns in providing health care to members of their religious communities and the poor of the neighbouring areas, as well as to the popularity of convent pharmacies producing both standard remedies and medicinal 'secrets' to be sold to the wider public.

The recipes contained herein cover all manner of maladies: fevers, smallpox, coughs and colds, consumption, toothache, jaundice, worms, bleeding from the mouth, haemorrhoids, bad breath, earache, pleurisy, gout, stones, colic, sore feet, bad nerves, heatstroke, baldness, acne, vertigo, sciatica, apoplexy, dysentery, burns, deafness, wounds, poisoning, and pains in the side, kidneys, and joints. Instructions are provided for making balms, plasters, oils, powders, pills, electuaries, unguents, and perfumes. There are some curious entries, such as this, for example: 'For stomach flux 1594. The lady of the hospital in Allost has healed an infinity of people, soldiers, and other workers of this malady; she uses only the bones of the head of a dead man, turning them into powder ... then giving it to the patient to drink' (*trans.*). Occasional approving comments in an eighteenth-century hand appear in the margins, such as 'cela est très bon' and 'dis is gret'.

In several instances the source of a recipe is specified. Many are identified as coming from the writer's mother, including one for a headache dated 1633. Other female sources are given: a remedy for plague from 'Madame Doyenbrughe' and another sourced from Flines Abbey, a Cistercian nunnery near Douai; a treatment for flux from 'les dames de Bucquoy et de Boodt'; and several recipes from 'Madame d'Enghien 1635'. Others come from doctors ('Dr Verbaix', 'Dr Guybert', 'Dr Wiart of Cambrai') and priests ('Père Auertein', 'Dom Gregoire', 'Michel Lourd Pater des soeur[s] hospitalier[s] de St Nicolas à Mons'). The source of the Latin recipes is given as the German physician Hans Stocker (d. 1513). The loose inserts include a recipe for eye trouble signed 'J.L. Machuray prêtre 1726', and one for a plaster 'given in the year 1684 by Madame the Abbess of the Abbey of Val Benoît, Liège'.

The manuscript ends with a section on vegetable gardening ('Observations au faict du jardinage') giving advice on growing melons, artichokes, vines, pears, apples, cherries, and asparagus; a balanced diet was of course essential to preserve good health and assist in the recovery of invalids within the convent's walls.

*Provenance:* An inserted letter from Dr Alfred Struelens ('Médecin principal aux Prisons de Bruxelles-St-Gilles et à l'Hospice des Aveugles') states that this manuscript once belonged to the monastery of Grand-Bigard (Groot-Bijgaarden), and that he acquired it from a bookseller in Grammont (Geraardsbergen). From Struelens the manuscript passed to the historian of medicine Jean-Joseph Tricot-Royer (1875–1951).





Remede pour la courner flux de  
ventre, et deussit galland,

*Il est bon.*  
Il fault prendre une pinte de petit lait, et quant  
il comence a bouillir, y adjoindre unisoy deux pints  
de cresson, et le faire ensemble en bouillay,  
puis le donner a boire au patient, a deux fois //

Autre pour le mesme

Prendre une cuillerie huyfle d'amandes douces,  
avec du vin claus, y faire un chaudiere avec un  
morceau de cuir, et le faire manger le patient, le  
matin et soir //

Autre Remede pour le mesme

Il fault prendre une pomme de canoist (en  
flameng hollensis) ou helias, coupper la fleur par  
embas, tirer les pepins et gronay, et le remplir  
de jaune d'oeuf noris, puis le mettre cuire devant  
le feu, et estant bien cuit y donner un morceau  
la grosseur d'une noix, au patient, deux ou trois  
fois, ou plus, par jour //

Autre contre la Dissenterie

*Il est bon.*  
Macht een papper bay Abblachy onclik, met  
hoyen, est enlithens, deus de dars june sact bay  
plantans //

Item een biersubroot ghemacht met pleckesch, end  
dars june logghen een stuck stasle //

Contre le flux de ventre 1594.

*Il est bon.*  
La Dame de l'hospital en Allost a guery un  
infirmité de gens, soldats et autres travailliers de  
cette maladie, Elle ne prenoit autres chost, si non  
des os ~~de la foye~~, les mettant en  
poudre, scauoir les bruisant, apres y donnoit a  
boire au patient //

Autre

Prendre du vin cognacq, et le mesler parmy la  
casselle a fover, et y manger deux ou trois fois  
par jour, et espendant tenir l'ours au lict, mettant  
sur le ventre un sac a farine, tresbien chauffé,  
et pliez quatre double //



## EPIGRAMS AND ORATIONS

**27. REMOND, François.** Francisci Remondi Divionensis e Societate Iesu carmina et orationes. Secunda editio, carminibus, et orationibus ditata ab auctore recognita, et duplo prioribus auctior. *La Flèche, Jacques Rezé, 1616.*

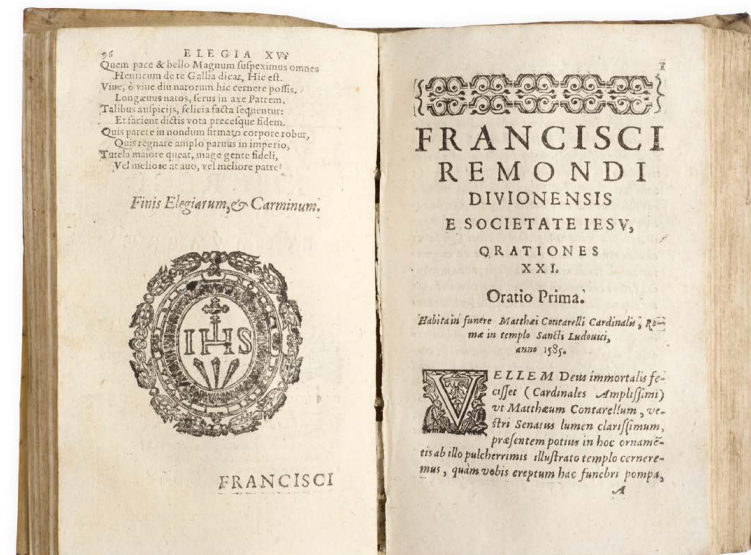
8vo, pp. 16, 96, 308, [2], [2 (blank)]; woodcut Jesuit device to title, woodcut initials, head- and tail-pieces; closed marginal tear to S1, marginal chips to a few leaves, very occasional small marks; very good in contemporary limp vellum, title in ink at head of spine; ties wanting, a few small marks, lower cover slightly cockled; ownership inscriptions to front endpapers of 'Joannes Baptista Raquidel' (seventeenth-century) and 'Franciscus Martin ... 1727'. **£450**

**Later enlarged edition (based on that printed at Milan in 1614) of the poems and speeches of the French Jesuit François Remond (1558–1631).**

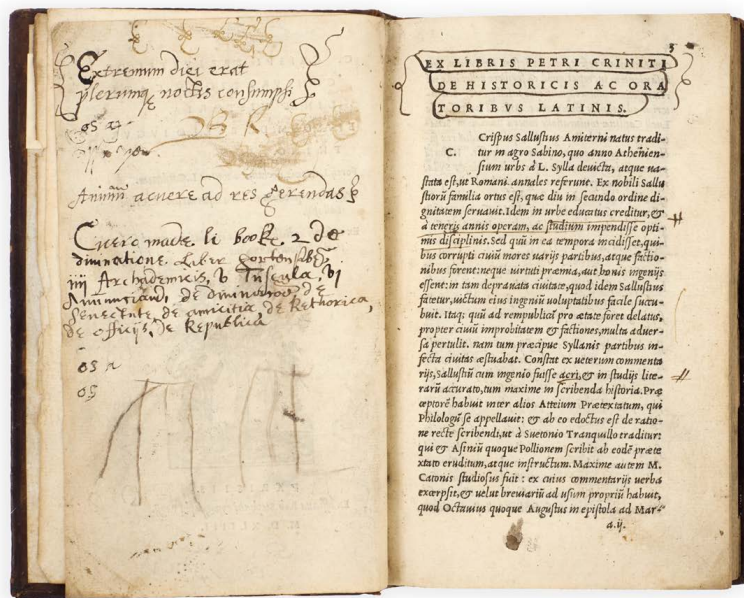
A native of Dijon, Remond studied and taught in Italy; during the siege of Mantua he cared for soldiers suffering from the plague, subsequently falling victim to the disease himself.

The epigrams collected here encompass the Virgin Mary, Christ, Mary Magdalene, several saints, Henri IV, divine love, and St Alexius; others are addressed to popes, cardinals, and kings. Aside from funeral orations, the speeches cover various religious and secular subjects: the birth of the Virgin Mary, the feast of All Saints, the death of Christ, St Stephen, the Eucharist, penitence, and God's love; the nature of winds, martial and literary arts, and justice and law.

Sommervogel VI, 1654; USTC 6804568. **No copies of this edition traced in the UK or US.**







## 'RICHARD LINCHE IS AN ASSE'

**28. SALLUST.** C. Crispi Sallustii de conjuratione Catilinae historia. Eiusdem de bello Iugurthino ... Paris, Robert Estienne, 1544.

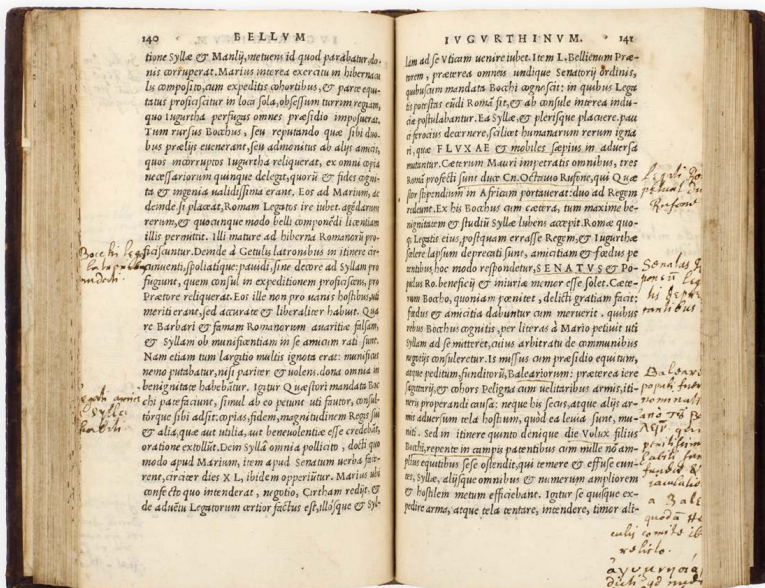
8vo, pp. 208, [32]; woodcut printer's device on title; title-page thumb, some light marginal staining to the last quire, pinhole in the upper margin of the last two quires, but a very good copy in late seventeenth- or early eighteenth-century panelled calf, joints cracked but holding, extremities rubbed; title-page with early ownership inscription 'Jo: Hare' with other pen trials and doodles, further doodles on the verso along with a quotation from Sallust and a paragraph summarising Cicero's works in a sixteenth-century English hand (possibly that of Richard Lynche, *see below*), some early underlining and marginal markings to the *Coniuratio Catilinae*, later pencilled patterns to margins in pp. 198–99; dozens of seventeenth-century marginalia to the *Bellum Iugurthinum*, last few text leaves and final blank with doodles and sixteenth-century inscriptions including 'Richardus Lincheus hunc librum possedit' (in an Italic hand), 'Richard Lynche oweth this booke' (in a secretary hand), and then 'Richard Linche is an Asse' (in a different secretary hand).

£1500

**Estienne edition of the works of Sallust, annotated by an early English reader.** The *Conspiracy of Catiline* and the *Jugurthine War* had been, since the early Renaissance, a staple part of the humanistic curriculum, and had continued to exert great influence, as a source both of historical information and of philosophical wisdom. In late-sixteenth-century England, their political message too had a wide resonance for a power structure that was determined to show the evil nature and ultimately doomed destiny of rebellion. These texts, in Latin and in English, were so well-known that, in the aftermath of the 1605 Gunpowder Plot, the King himself uttered explicit and very public references to Sallust's *Catiline*.

**Our copy, copiously annotated by an English hand and marked by at least two early English owners, affords us an insight into the insular reception of these texts.** There is evidence to suggest the identification of one of the two early owners, Richard Linche/Lynche, with the poet of that name (fl. 1596–1601) who in 1601 published *An historical treatise of the travels of Noah into Europe*, the translation of a treatise by Giovanni Nanni. This work included a lengthy investigation of ancient chronology, for which Nanni had relied, quite explicitly, on a number of ancient authors including Sallust. If Lynche availed himself of the opportunity for independent checks on Nanni's sources, this annotated copy may be witness to his preparatory study.

Renouard, *Estienne*, 61:14; Pettegree 85575; USTC 149136.





One: by Mr. Patrick Salustius Cairns  
Crippins

Respo: Quod est Crispin lapidis homo

Quid est historia

Est rei gestæ vera narratio

Perhaps longer over this booke.

Richard Lincolne  
is an offe

Richard Lytche

for my friend Jane





## A SET OF SIBYLS

**29. [SIBYLLINE ORACLES.]** Σιβυλλιακοι χρησμοι hoc est Sibyllina oracula ex vet. codd. aucta, renouata, et notis illustrata a D. Iohanne Opsopoeo Brettano cum interpretatione Latina Sebastiani Castalionis et indice. Paris, [Compagnie du grande navire,] 1607.

Four parts, 4to, pp. [xvi], 524; 71 [i.e. 73], [3]; [ii], vii–xxiii, 114, [6]; [ii], 7–144, with an engraved title-page by Karel van Mallery (incorporating the royal ship device of the Compagnie du grande navire), and twelve engraved illustrations of the Sibyls; separate title-pages to the Notes, the ‘Oracula metrica Iouis, Apollinis, Hecates, Serapidis, et aliorum deorum’ and the ‘Oracula magica Zoroastris’, the latter two with woodcut royal ship device; a very good copy in contemporary stiff vellum, yapp edges, ties wanting, spine lettered directly in manuscript; armorial bookplate of Sir William Baird of Newbaith (i.e. Newbyth), Baronet (1654–1737). £1200

**Second edition, handsomely printed in three sizes of the *Grecs du roi*, and illustrated with fine plates of the Sibyls by Mallery.**

The Sibylline Oracles were a collection of Judaeo-Christian rather than ancient Greek poems, first collected in the sixth century under Justinian. ‘The extant texts of the Sibylline Oracles bear no resemblance to what Sibyls may have uttered at Erythrae or Cumae, let alone to what was fashioned by state officials for Roman consumption. The surviving collection is a literary product, written largely in Homeric hexameters (as the originals were reputed to be) and composed by multiple Jewish, Christian, and perhaps a few pagan authors ranging from the 2nd century BCE to the 7th century CE, with diverse aims and agendas’ (*Oxford Classical Dictionary*).

A portion was first published in 1545 (eight books followed by a metrical Latin version by Sebastien Chateillon, also printed here). A more accurate text edited with reference to other manuscripts by Johannes Opsopoeus (1556–1596) was published in Paris in 1599, of which this is a reprint. A more complete text of the Oracles did not appear until the nineteenth century. The Compagnie du grande-navire was a group of Parisian publishers: Jacques Dupuis, Sébastien Nivelles, Michel Sommus, and Baptiste Dupuis.

Caillet 10179; Brunet V, col. 370; Freeman, *Bibliotheca Fictiva* 59; Graesse VI, 398; Hoffmann III, 396; Thorndike VI, 492.



## VI. SIBYLLA HELLESPONTICA.



Sexta Sibylla HELLESPONTICA fuit, in agro Troiano, vico Marmisso nata circa oppidum Gergithium, quam scribit Heraclides Ponticus, Solonis & Cyri fuisse temporibus: vixit autem olympiade L. X.

VII.

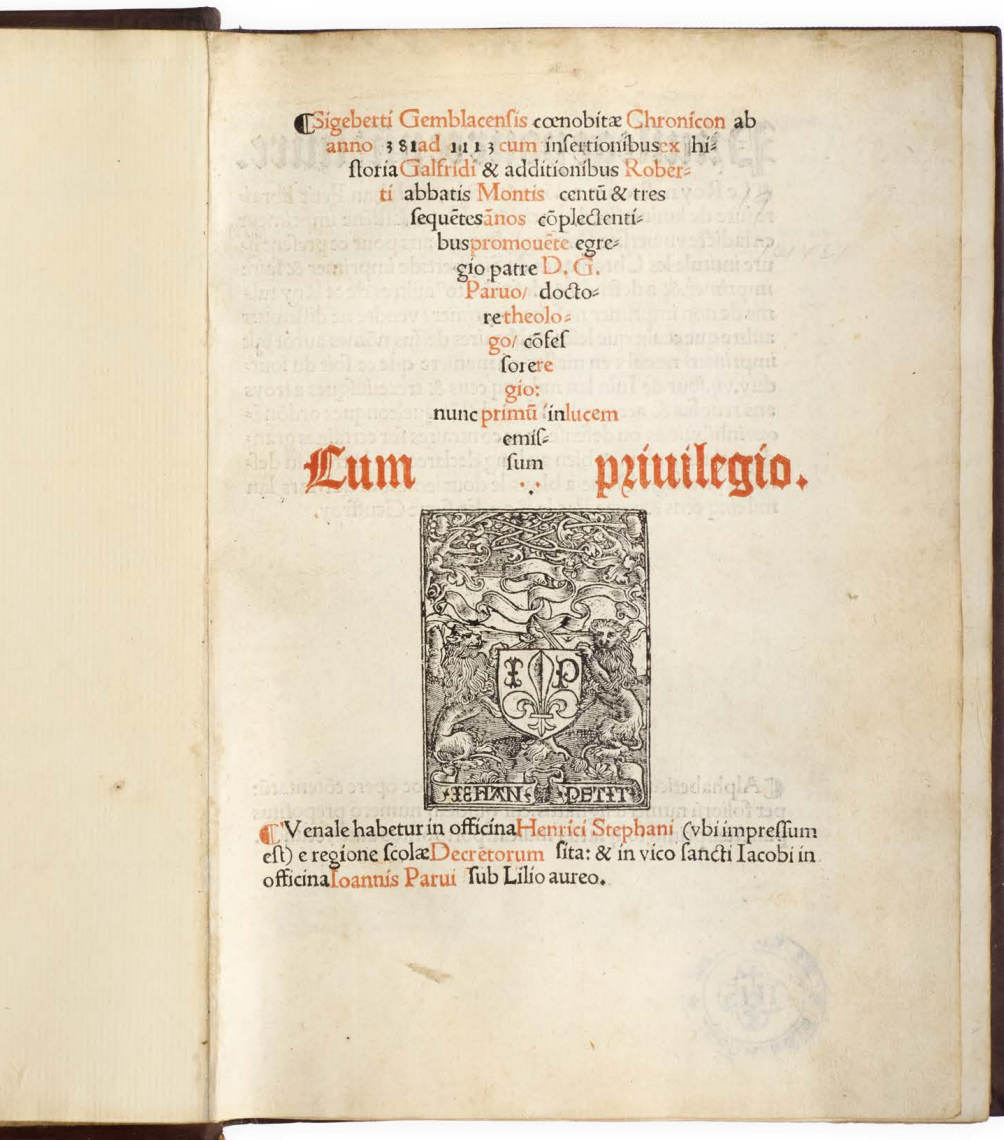
## VII. SIBYLLA LIBYCA.



Septima Sibylla LIBYCA fuit. Cuius meminit Euripides in Lamiae prologo. Hanc autem ante olympiadem octuagesimam vaticinatam fuisse ex hoc satis liquet, quod Euripides qui ea aetate vixit, eam commemorat.

B





Ex libris Thomae Stapletoni Angli.

## OWNED BY AN ENGLISH CATHOLIC CONTROVERSIALIST

**30. SIGEBERT OF GEMBOLOUX.** Sigeberti Gemblacensis coenobitae Chronicon ab anno 381 ad 1113 cum insertionibus historia Galfridi et additionibus Roberti abbatis Montis centum[m] et tres seque[n]tes a[n]nos co[m]plectentibus promove[n]te egregio patre D. G. Parvo ... nunc primu[m] in lucem emissum. Paris, Henri Estienne and Jean Petit, 1 June 1513.

4to, ff. [22], 164; title in red and black with woodcut device of Jean Petit, white on black woodcut initials, text in red and black largely in tabular form; paperflaw to fore-edge margin of A4, closed marginal tear to A5, loss to blank corner of f. 109, occasional light marks, light creasing to corners, a few upper margins dusty; otherwise a very good copy in nineteenth-century calf over boards (rear endpapers watermarked '1858'), covers filleted in blind, spine in compartments lettered in gilt; joints rubbed; marginal annotations in two neat sixteenth-century hands to 33 pp., early ownership inscription at head of final blank 'Ex libris Thomae Stapletoni Angli' (see below), Stonyhurst College ink stamp to title verso and final blank, paper shelfmark labels to corners of front cover and front pastedown. £7500

First edition of a chronicle of world history by the Benedictine monk Sigebert of Gembloux (c. 1028–1112), supplemented by Robert de Torigni and others up to the year 1210, published by Henri Estienne and Jean Petit, from the library of the English Roman Catholic theologian and controversialist Thomas Stapleton (1535–1598) and with numerous interesting marginalia.

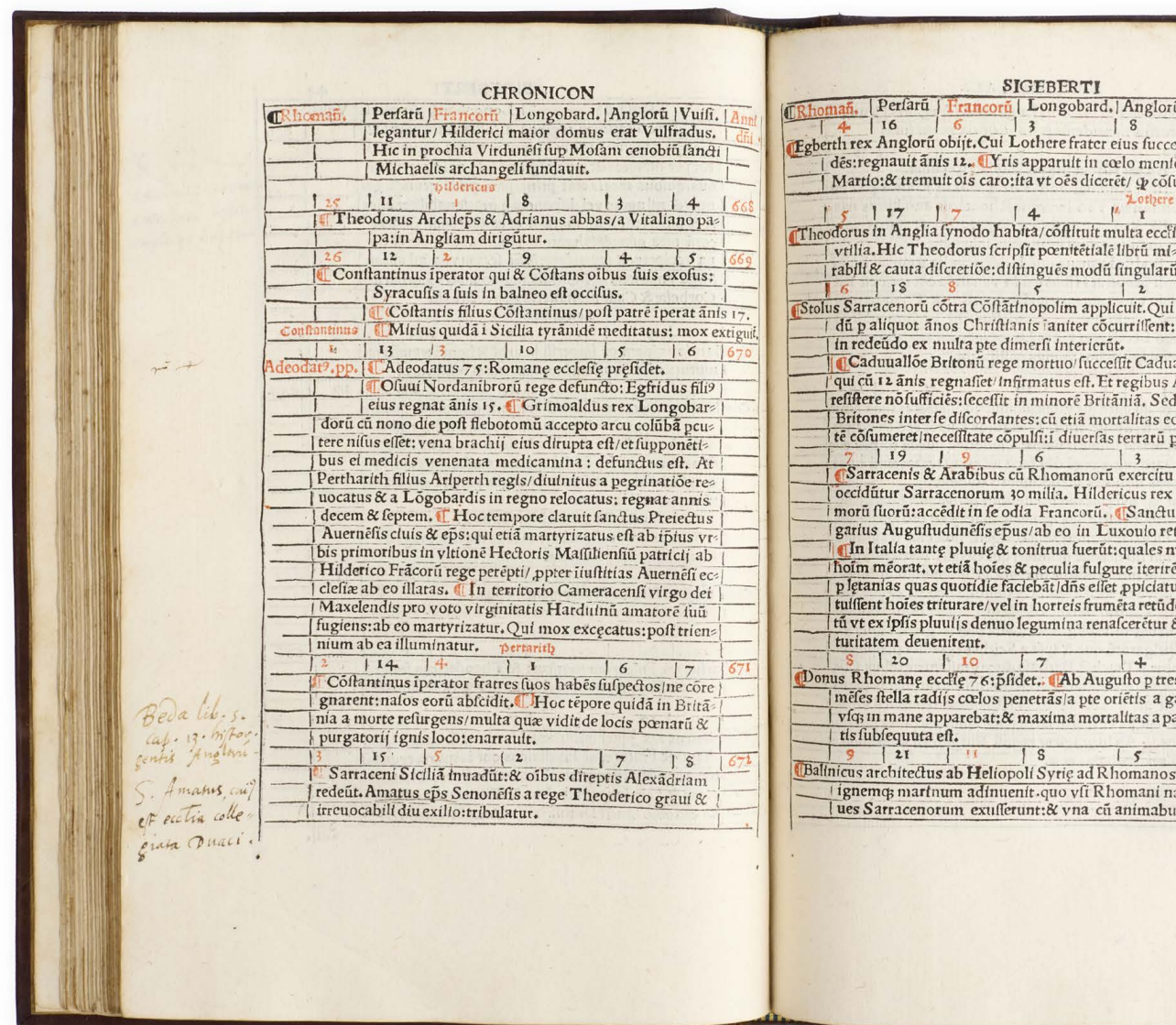
'Between c. 1086 and 1106 Sigebert worked on his famous *Chronica*, his most influential historical work. This universal chronicle covers the period from 381, where Jerome's *Chronicon* ends, to Sigebert's own days. It was conceived as both a history of the Empire and a history of the Church, and focussed in particular on the importance of Lotharingia. For the period preceding the 1030s, more than 70 sources have been identified, but his account from the second third of the 11th century onwards was based mostly on his own knowledge. In a second phase, Sigebert continued his *Chronica* after 1105 until Henry V's imperial coronation in 1111 ... Sigebert's masterpiece became particularly successful in Northern France. The chronicle also gave rise to numerous *continuationes* and *auctaria*' (*Encyclopedia of the Medieval Chronicle*).



At least some of the annotations here appear to be by the English Roman Catholic controversialist Thomas Stapleton, whose ownership inscription appears on the final blank page. Stapleton left England upon the accession of Elizabeth I, studied theology in Leuven and Paris, and then joined Cardinal William Allen at Douai. 'His talents were so remarkable that he was soon appointed public professor of divinity, and canon of St Amatus ... He left his books and manuscripts (now lost) to the English College at Douai' (*Catholic Encyclopedia*). Several of the marginalia here refer to St Amatus e.g. 'S. Amatus, cuius est eccl[es]ia collegiata Duaci' (f. 43v, *see opposite*); another note to the same page refers to Bede's *Historia ecclesiastica*, of which Stapleton published an English translation in 1565.

The majority of the annotations would appear to be in a slightly earlier hand. **This annotator clearly had access to a manuscript of Sigebert's chronicle:** he refers several times to 'manuscriptus liber' or 'exemplar manuscriptum' while noting omissions and differences compared with the printed text. There are references to numerous saints (St Omer, the translation of the body of St Eugenius, St Gilbert) and to several popes (Eleutherius, Stephen, Agapetus, Leo, Benedict, Sylvester, Callixtus etc.). Other notes relate to Gembloux Abbey, to the chronicler abbot Anselm, to the Benedictine order, and to Gerard of Florennes bishop of Cambrai; a long note about Sigebert himself appears beside the year of his death. There are critical remarks on lacunae too, such as 'hic non nulla desunt' and 'multa hic desideratur'.

Adams S1091; BP16 102374; USTC 144079.



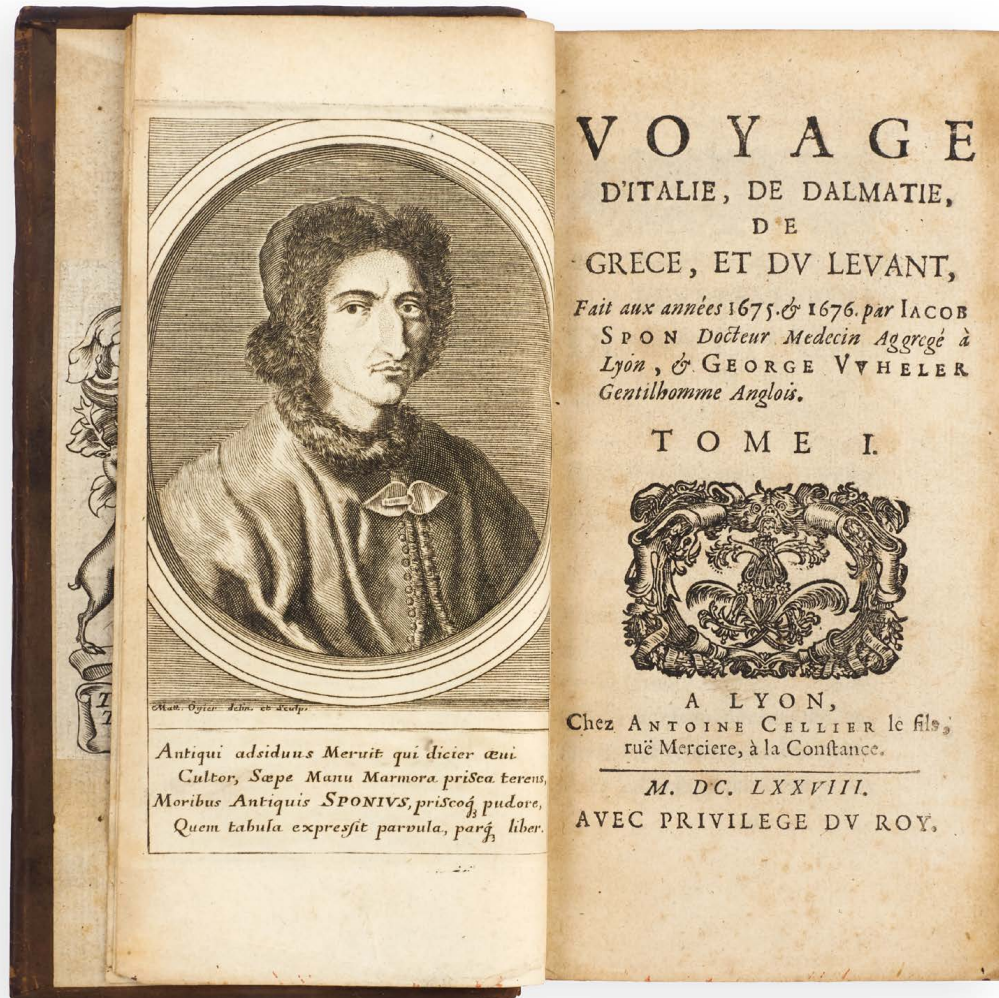


His omnithness  
Blessed and be  
in the name of  
the Father, and of the  
Son, and of the Holy  
Spirit, Amen.

Rhoā.	Frāco.	Anglorū	Hierosolymorū	An̄ dñi
rit:& fub obtentu mellorando reipublicę & restaura-	dę ecclefie in eū ifurgit.	¶ Duo orbes i modū folis forma & lunie quotidiano ſoli fimiles apparuerūt:	oīm colorū ſpecie radiātes: ad inſtar arcus coeleſtis.	
fo	46	5	¶ Quarto nonas Februarij ſtella per diē viſa eſt i cælo ab hora tertia vſq;	8 1106
			(ad horā nonā: quaſi cubito diſtans a ſole.	
			¶ Henricus imperatoris filius cōtra ius naturę & fas legū in patrē inſurgens q̄ indigne eū tractauerit: declarat epifſola ex ore ipſius patris ſcripta ad Philip-	
			pū regē Francorū ¶ Pridie idus Februarij apud Barū Italia ſtellę viſę ſunt in cœlo p̄ diē nūc qſi iter fei cōcurrēt:nūc quaſi in terrā cadētēs. ¶ Toro pene menſe Februario cometes apparuit.imperatore Hen-	
			rico moriente Leodij: filius eius Aquisgranī venit/ & volens venire Leodiū cōtra patrē ſuū quita ſeria dñicę cenę ꝑmiſit fuos ꝓcupare ꝓtē apđ ynfatū ne quis veniētī ſibi obſtareť.Sed militibus patris cō-	
			curretibꝫ ad exoccpandū ꝓntē;militēs filiꝫ a ꝓtē repellitūr:alijs eorū captis/alijs i Moſam dimiſis alijs occiſis.Intē quoſ etā Bruno comes occiſꝫ eſt: ſicq; filius cōtra patrē veniēs/ redijt inglorioſ.	
			¶ Colonienſibus fidem imperatori ſeruātibus/& eorū archiepifcopo filium imperatoris contra patrē ſuū animante/ Colonia obſeia oppugnatur: ſed nō expugnatur.Interim Henricus imperator Leodij mo-	
			ritur:eiq; ſuccedit filius equiuocus eius.	
			¶ Dux Henricus qui ab Imperatore ad filiū eluſ animo tranſiens eum contra patrē ſuū cōſilio ſuo armauit:& a filio ad patrē rediēs partes filiꝫ debellauit. mortuo imperatore ſe vtrum maieltatis filii regis dedit:& ab eo capere cuſtodia traditur/de qua ipſe per In-	
			duſtriā ſuā euafiť:ducatus eluſ datur Gode-	
			frido Louanienſi comiti.	
Henricus 5o.				
i	47	7	¶ Henricus exdux affectans repetere ducatū occupat oppidū Aq;igranī cōtra Godefridu	1107.
			Oij,	



## SPON AND WHELER'S TRAVELS IN GREECE AND THE LEVANT



**31. SPON, Jacob.** Voyage d'Italie, de Dalmatie, de Grece, et du Levant, fait aux années 1675 et 1676 par Jacob Spon docteur medecin aggregé à Lyon, et George Wheler gentilhomme anglois. *Lyons, Antoine Cellier, 1678.*

Three vols, 12mo, pp. I: [xxiv], 405, [3 (blank)], II: 417, [13], [2 (blank)], III: 204, '226' (*recte* 228), with a copper-engraved frontispiece portrait in vol. I, 30 plates (many folding), and two folding maps; paperflaws in outer margin of two leaves (vol. I C10 and R6, no loss of text), some occasional very pale marginal foxing, but an excellent set; in contemporary British speckled calf, double fillet frames ruled in blind on covers and in compartments of spines, small blind-stamped floral tool in corners of covers, board-edges ruled in gilt, edges speckled red; lightly rubbed, one corner bumped, headcap of vol. I very slightly chipped. **£4750**

**Very rare first edition of 'one of the most important accounts of travels in the Levant, and the first description of Athens which was systematic, detailed, and trustworthy' (Blackmer).**

'Spon and Wheler met in Italy in 1675; they travelled together with Francis Vernon to Zakynthos, where the two groups separated. Spon and Wheler continued by sea to Constantinople, and Vernon travelled overland. The great merit of Spon's work is due to its combination of a careful and knowledgeable interest in classical antiquity with an accurate observation of men, manners and topography in modern Greece. The whole of vol. II is devoted to Greece and includes a glossary of Modern Greek words and phrases with instruction on pronunciation. Spon's interest in Greece was longstanding. He had already published Babin's description of Athens, which had been communicated to him by the Abbé Pecoil of Lyon, with his own notes and preface' (*ibid.*).

From Venice, Spon and Wheler's itinerary took them along the Dalmatian coast and the Ionian islands. They set anchor at Zakynthos and later Cythera, visited Delos and eventually reached Istanbul where they visited the French ambassador Charles-François Olier, Marquis de Nointel, who had already visited Athens and was able to give them valuable information about the city. They also visited Bursa and Thyateira in Asia Minor, and stayed in Izmir for some time. On their return journey they crossed over to Patras from Zakynthos, visited Delphi, travelled to Athens and toured the region of Attica.



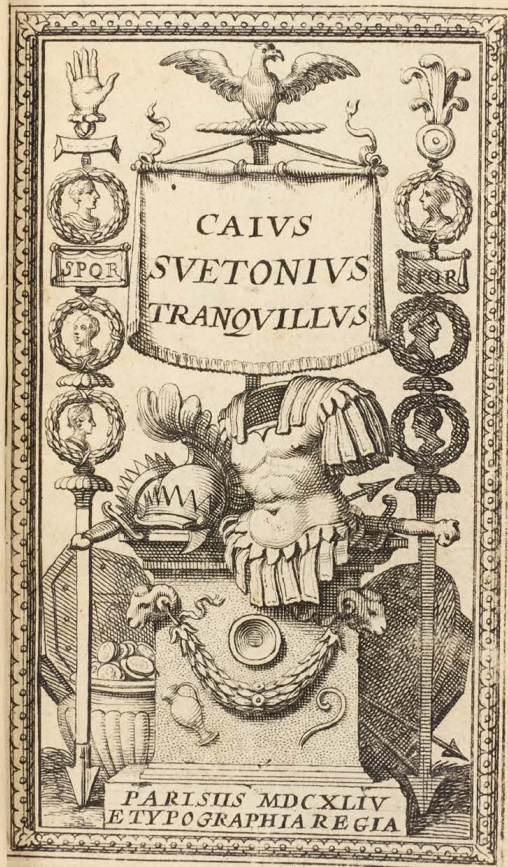
Jacob Spon (1647–1685), physician, archaeologist, and collector, was the archetypal French ‘curieux’, like his father before him. He collected medals, manuscripts, and inscriptions with immense enthusiasm, acquiring an entire coin hoard of seven hundred pieces found at Lyons. George Wheler (1652–1724), who published his own account of their travels in 1682, ‘was a man of many interests and practical skills. As a boy he had amused himself with woodwork, constructing a birdcage and a small harpsichord, and had taken an interest in plants; the latter he maintained in Oxford by frequent visits to the physic garden ... On his travels he displayed keen curiosity and took the opportunity to collect plant specimens ... He gave to his Oxford college more than thirty Greek manuscripts, acquired mainly in Athens and Constantinople; they included a priceless illuminated typicon, the foundation charter of a convent established in Constantinople about 1300. His plant specimens were given to the Oxford Physic Garden. Wheler occupies a significant position in the history of botany, since he introduced to Britain some plants hitherto unknown, including St John’s wort’ (ODNB).

*Provenance:* John Hay, second Marquess of Tweeddale (1645–1713), MP, and Lord Chancellor of Scotland in 1704–5, with his bookplates (Franks 14192/\*566). The purchase note on the front flyleaf of vol. I, ‘payd for thes 3 volums 0–12–00’ (i.e. 12 shillings), is probably his.

USTC 6119294; Weber 405. Blackmer 1586 records the second edition.







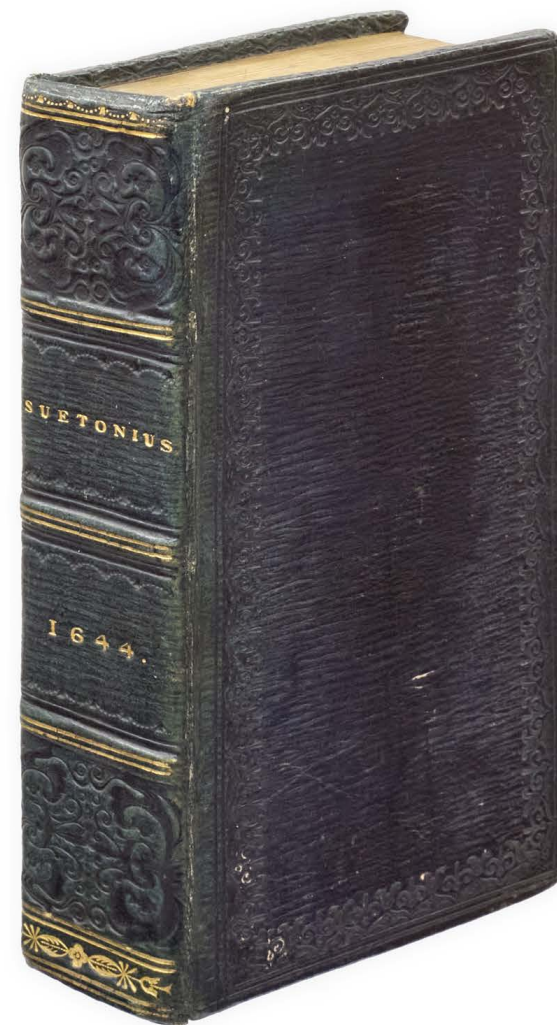
## BEAUTIFULLY PRINTED

**32. SUTONIUS TRANQUILLUS, Caius.** [De XII Caesarum vitis. De Illustribus grammaticis. De Claris rhetoribus. Horatii vita. Plinii vita. Lucani vita]. *Paris, Typographia Regia, 1644.*

12mo, pp. [xii], 558, [30]; with a fine engraved title-page, engraved medallion portraits of the Twelve Caesars, engraved tailpiece with putti (repeated); a fine copy in early nineteenth-century blue straight-grained morocco (by Charles Lewis?), covers with a roll-tool border in blind, spine in four compartments with two large blind stamps and gilt rules, lettered directly, gilt edges; armorial bookplate of Edward R[ogers] Cookman, of Moynart House, County Wexford (1865). **£350**

**An attractive, illustrated pocket Suetonius.** Quoting the pioneering early eighteenth-century bookseller Guillaume de Bure, Cookman notes that this edition is 'recherché a cause de la beauté de son impression'.

Brunet V, col. 582 ('Jolie edition'); USTC 6040827.





UNRECORDED PARISIAN GRAMMAR  
ANNOTATED BY AN ENGLISH SCHOOLBOY

**Quinta recognitio Atq; ad**

ditio ad Grammaticen Sulpitianam Cum textu Ascensiano  
in q̄ plurimis locis præsertim de syllabarum quâtitate & de fi-  
guris & præceptis orthographiæ illustrato emuncto atq; aus-  
tius: nullo prorsus vtili detracto.

*John Wallsted*



Venundantur Parhiſius in vico ſancti Iacobi ſub interſignio  
dñi Claudii. Et in vico ſancti Ioannis lateranenſi e regione col-  
legii Cameracenſis.

*Handwritten notes in Latin and English, including 'f' and 'infinito m'.*

**33. Sulpitius Verulanus, Joannes.** Quinta recognitio atque additio ad Grammaticen Sulpitianam cum textu Ascensiano in quo plurimis locis praesertim de syllabarum quantitate et de figuris et praeceptis orthographiae illustrato emuncto atque aucto: nullo prorsus utili detracto. Paris, François Regnault, 9 April 1513.

4to, ff. [168]; last leaf blank, woodcut printer's device to title-page, woodcut initials, text in roman and small gothic type; title-page a little toned, a few annotations washed, small tear at foot of final blank; a very good copy in nineteenth-century calf blind tooled in late fifteenth-century style with roll-tooled frame and central lattice, spine in compartments with gilt fillets along bands and a calf lettering-piece with the title in gilt and the date 1510 (the date of the preface) stamped directly in gilt to the compartment below, red speckled edges; joints starting to crack; early signature of 'John Wallsted' to title-page, seventeenth-century inscription of John Storre to final verso, sixteenth-century annotations in Latin and English to title-page and verso, final text page, and final blank leaf; paper shelfmark labels to upper cover and front pastedown. £7500

**An unrecorded edition of this compilation of grammatical tracts composed in the late fifteenth century by Giovanni Sulpizio da Veroli, this copy with Latin and English notes by an English schoolboy.**

Sulpizio (c. 1440–c. 1506) taught in Perugia (where his grammar was first printed c. 1475) and Urbino before moving to the University of Rome. The *Quinta recognitio* includes his treatises on the parts of speech, metrics, stylistics, and letter writing, as well as his verse rules on good table manners. He intended his work to follow on from the elementary grammars of Donatus and Priscian, though he was dismissive of the *Doctrinale*, a medieval grammar of Alexander de Villa Dei. This version prepared by Jodocus Badius (known as the *textus Ascensianus*) contains a versified grammar which Badius thought would make it easier to understand Sulpizio's prose.

This is one of several editions printed in Paris in the early sixteenth century in the version by Badius (which first appeared in 1502); the 1511 edition was split between several booksellers including Wynkyn de Worde in London, who also printed it himself in 1514. One of Sulpizio's pupils in Rome in the 1490s was William Lily, whose own grammar from 1532 contains borrowings from Sulpizio, and this presumably resulted in the production of several earlier English printings of the text, from 1494 onwards.



**This printing is seemingly unrecorded:** USTC 181492 and Renouard, *Ascensius*: Sulpitius 9 is the Regnault edition dated 20 March 1514, with a very similar collation. While the 1514 edition had a printer's device on the final leaf (otherwise blank), the present edition seems to have a final blank leaf instead.



## THE CULMINATION OF FRENCH TACITISM

**34. TACITUS, Cornelius.** Les oeuvres ... a sçavoir, les Annales et Histoires des choses advenues en l'Empire de Rome depuis le trespas d'Auguste. La description des peuples de Germanie, et de leurs moeurs. La Vie de Iules Agricola, ou est traicté de la conqueste et description du pays iadis appellé Bretagne, et maintenant Angleterre et Escosse. Le tout translaté du Latin en François ... par P. D. B. ... *Paris, Jean Houzé, 1599.*

4to, pp. [8], 952, [60 (index)]; woodcut printer's device to title-page, woodcut initials, head- and tailpieces; very light staining to head of first few leaves, rodent damage to head of index leaves with some loss of text, occasional staining to index; otherwise a very good, wide-margined copy; bound in contemporary French vellum over thin pasteboard, foliate oval gilt centrepiece to each cover, double gilt fillet border, flat spine with gilt bands and small floral stamps and lettered directly in gilt 'COR TACITUS' at head, edges gilt, yapp fore-edges, strips of French manuscript on vellum bound at each side of textblock, no pastedowns, flyleaves with watermark of a capital letter B; binding slightly soiled, rodent damage to yapp edges and head of spine, small hole to head of upper joint, upper hinge split. **£750**

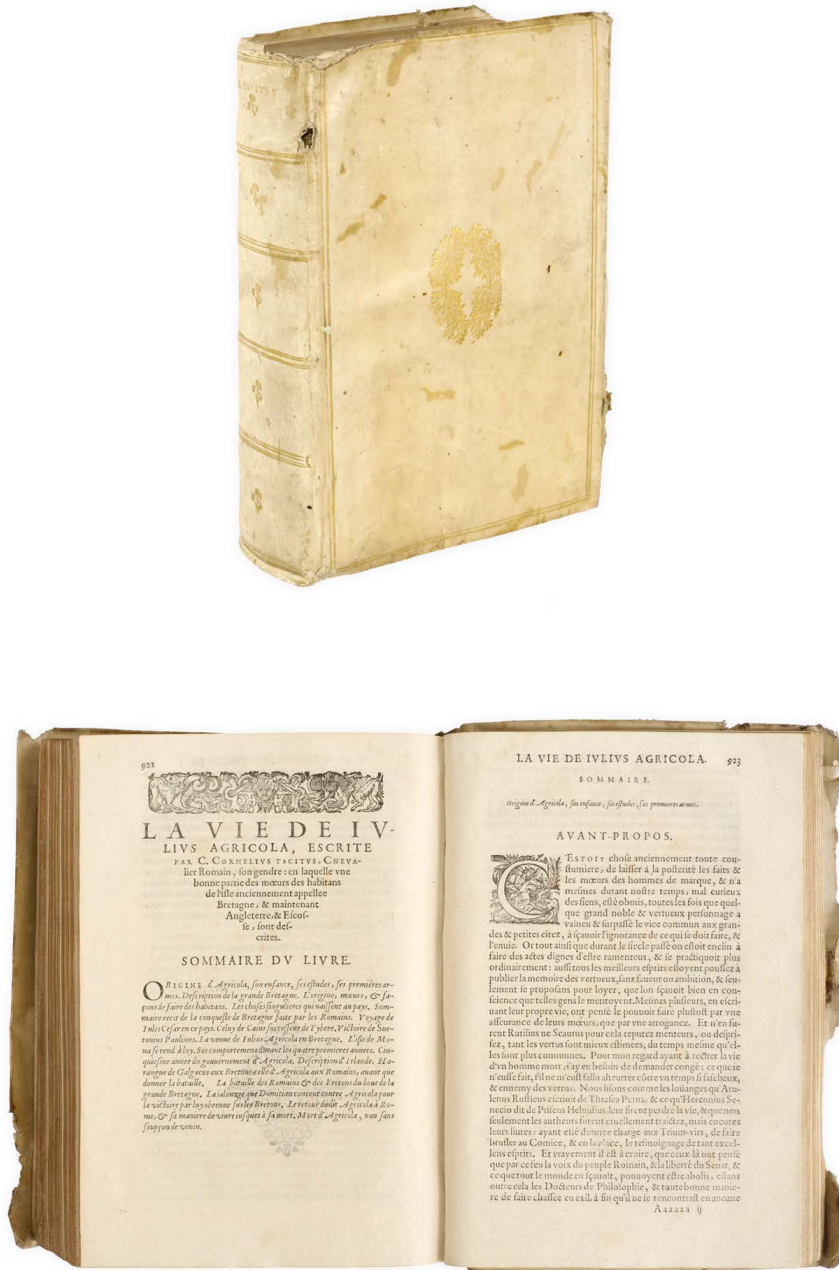
**Rare anonymous French translation of the works of Tacitus, at the peak of French interest in his writings, in a contemporary gilt vellum binding.**

Tacitus was at the height of his popularity in France at the time of printing; 1599 also saw the printing in Paris of the original Latin text. Both of these were supplied with notes by Justus Lipsius, the greatest Tacitean scholar, as well as by Annibale Scoto and Carlo Pasquale, extracted from their political commentaries on Tacitus printed in 1580, 1581, and 1589 respectively; this French edition adds notes by the unknown translator, which are merely signed 'B'. This interest in political ambivalence at a time of upheaval and assassination (Henri III was killed in 1589) also encompassed Machiavelli and Guicciardini, reflecting the continuing Italian influence on the French court of Catherine de' Medici.

'Readers and commentators agreed that Tacitus was an unparalleled repository of *arcana imperii*, secrets of state that opened up to the reader the hidden workings of high politics. They explored the techniques of political manipulation used by rulers of ancient Rome and the present day, drawing parallels between life at the imperial and early modern court, where the *utile* was often far from the *honestum*' (Gajda, 'Tacitus and political thought in early modern Europe, c. 1530–c. 1640', in *The Cambridge Companion to Tacitus* (2009), p. 258).

The printing of this edition was split between Houzé and Marc Orry, both of whom are named in the privilege.

Adams T43; USTC 38452. **No copies traced in the US, and only 2 in the UK (both Cambridge UL).**





# Lhistoire & Recueil de la trium

phante et glorieuse Victoire obtenue contre les seduyctz et abusez  
Lutheriens mescreans du pays Daulsays & autres par  
treshault et trespuissant prince & seigneur Anthois  
ne par la grace de Dieu duc de Calabre/de  
Lorraine et de Bar. &c. en deffen /  
dant la foy catholique/nostre  
mere leglise/et vraie no/  
blesse / A lutilite et  
puffit de lachoz/  
se publicque.



Avec privilege

## THE PEASANTS' WAR – PRINTED ON VELLUM

35. [VOLCYR DE SÉROUVILLE, Nicole.] Lhistoire & recueil de la triumpante et glorieuse Victoire obtenue contre les seduyctz et abusez Lutheriens mescreans du pays Daulsays & autres par treshault et trespuissant prince & seigneur Anthoine par la grace de Dieu duc de Calabre de Lorraine et de Bar. &c. en deffendant la foy catholique nostre mere leglise et vraie noblesse A lutilite et prouffit de la chose publicque. [(Colophon:) Paris.] [Antoine Cousteau for Galliot du Pré, and Didier Mahen,] [(colophon:) 25 December 1526.]

Printed on vellum, folio ff. [10], xcviij; ff. ix and xxxiii supplied in very fine manuscript facsimile by Fyot (see below); lettres bâtarde, ruled in red throughout, large woodcut of the triumph of the Church to title, 3 near-full-page woodcuts to part-titles and a further 5 large woodcuts (of which 2 in manuscript facsimile), two woodcuts with the monogram of Gabriel Salmon, all woodcut illustrations finely illuminated in a contemporary hand, illuminated initials throughout, yellow initial strokes; first few leaves with light marginal soiling and small stain to upper inner corner; but an excellent copy; bound c. 1811–16 in straight-grained red morocco by Bozérien (spine signed 'rel. p. bozerian jeune' in gilt), borders roll-tooled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt, turn-ins roll-tooled in gilt, blue marbled endpapers with vellum flyleaves, blue silk place-marker. £75,000

A magnificent copy, printed on vellum and beautifully illuminated, of this account of the victory of Antoine, duc de Lorraine, in the Peasants' War in Alsace in 1525, written by his secretary Nicole Volcyr de Sérouville.

The translator, historian, and music theorist Volcyr de Sérouville (known also as Nicolaus Wollick, c. 1480–1541), named in both the preface and the privilege, served as secretary to Antoine from 1513 and would have been involved in the campaigns he describes; so, too, was Gabriel Salmon, Antoine's court painter and the artist responsible for the woodcut illustrations. The title-page woodcut depicts the Church's triumph over heresy, setting the stage for the anti-Lutheran stance of this work, and indeed of the court of Lorraine: Antoine emerged victorious following the Battle of Saverne on 15 May 1525, which resulted in the deaths of some eighteen thousand peasants.

This is one of two known copies printed on vellum and illuminated by the same artist, presumably for presentation. The beautiful contemporary illumination makes changes to the woodcuts below, often substantially: in the woodcut of the author at his desk, for example, the appearance of both the writer and the room have been changed considerably by the illuminator, presumably to adjust the woodcut – reused from du Pré's stock – to fit the occasion. Similarly, the woodcut at the start of the third book has been slightly altered so there are only three, not four, cherubs to the left of Jesus, and the woodcut of a column (f. lxxiv) has been embellished with the addition of a landscape and foliage. The illuminated initials are in the typical Parisian style, featuring strawberries and flowers within the bowl of the letters.



tica / sed iose p[re]b[er]i / iustro n[on]is addit[ur] / tribus p[re]s[er]v[er] / n[on]is d[omi]ni t[em]p[or]e /  
m[un]do illata / vulgariter p[er] v[er]ba co[n]c[er]n[er]e / adiectis in margine latinis am[er]i-  
tationib[us] in quib[us] habetur de plurim[is] r[ati]on[ib]us a scriptor[um] nomina quor[um] doctrina  
viri disertissimi maxime imitatur. h[ic] talia in ep[ist]ola gallico p[er]m[is]c[er]unt /  
Qua vulgaris p[er] C. A. ac. ff. loci co[n]suetudine d[omi]nata erat. p[er]inde h[ic] /  
flos scripturus de his qui iura a leges negat[ur] allegat[i]onib[us] minime indiget.  
Sed d[omi]ni quodam p[er] v[er]bo[rum] lenocinio seu bati quos in se[que] videtur r[ati]on[em] /  
vel facit i[n]terfragabilisq[ue] scripture ep[ist]olis renocadi sunt / aut n[on] quia audien-  
di. C[on]tra enim negat[i]o prima alicui[us] artis principia n[on] esse disputadum se-  
piet[er]o docent. Quocirca tales ar[ti]c[ul]i sunt ne h[ic] quia co[n]parcant n[on] imitand[um] /  
quicquid ip[s]i inficiant[ur] n[on] sanant. Itaq[ue] poter[it] sciri co[n]cessa desup[er] eisd[em] p[ar]te /  
p[er]b[us] nostris victorie gloria animu[m] n[on] sui meti p[er] alias d[omi]ni ar[ti]c[ul]os p[er]gredi /  
h[ic] ip[s]i volum[us] n[on]c[er]i co[n]tinuo p[er]ficere ac me captum lucotetia rei ep[ist]ola /  
de causa transire. Ad cu[m] in amplissim[is] theologor[um] gymnasio de palatino /  
m[un]dato et co[n]sensu satis egregie fecissem: h[ic] sum fuit michi co[n]ducibile si d[omi]ni /  
ma regit[ur] ep[ist]ola v[er]bi Jo. roberti Alseretis a b[ar]oni ope impetrare: h[ic] se the-  
ologic[us] determinat[i]o[n]is d[omi]ni op[er]e i[n] d[omi]ni c[on]tra gratia (de aut[em]) et paulu[m] /  
p[ar]ti[em] fo[n]it[ur] ac t[em]p[or]e expositio[n]is attus qua[m] in hoc fons inat[ur] / scilicet atq[ue] /  
rate ip[s]amend[um] curat. Itaq[ue] rem o[mn]i ad v[er]ba f[er]re p[er]ceperim[us] /  
gem o[mn]i op[er]amissim[us] d[omi]ni fide catholica / a religione p[er]p[et]ua b[ar]i meriti /  
apud sc[ri]pt[ur]a germani in sea agent[ur] optime adend[um] duvi / a quo liberaliter /  
postulabam impetravi. Tame[n] h[ic] d[omi]ni circ[um] ca[n]cellos p[er] siglo eius adp[er]ic[er]e /  
frustra p[er]m[is]c[er]unt. Itaq[ue] alia michi via co[n]tinuadi op[er]e sese offerret / dum lu-  
gonen[em] ep[ist]ola ob stana eius eruditio[n]e paul[us] suspicet[ur] / qua[m] q[uo]d ep[ist]olas p[er]f[ec]it /  
Teretien[em] a Maionem. post salutem d[omi]ni consilia / multu[m] i[n] i[n]g[er]is oratione /  
h[ic] optat[ur] michi signu[m] de p[er]dictis p[er]fecti p[er]t[ur]i ca[n]cellos h[ic] i[n] i[n]g[er]is /  
defatigare. cu[m] h[ic] aliter redimi posset. nisi ad v[er]ba p[er]t[ur]e h[ic] mos est / idip[s]a /  
denno exp[er]t[ur]e: quatuor n[on] deessent q[uo]d multo secus agend[um] co[n]sulerent. Itaq[ue] /  
ca pater clemet[is] i[n]g[er]is p[er]t[ur]e: manib[us] p[er]f[ec]it / a poplite flecto / quaten[us] ead[em] /  
S. C. has animi degnat[i]o[n]es p[er]f[ec]it i[n]g[er]is d[omi]ni n[on] i[n]g[er]is / si n[on] i[n]g[er]is ad cu-  
dem. S. C. man[us] p[er]uenerunt / a h[ic] se sunt aliquo i[n] i[n]g[er]is fide digne / ad i[n] i[n]g[er]is /  
morsibus a culeis tueri et co[n]probare dignetur: ne glaterones a rabule cet[er]a /  
posimodo seuer[us] in nos agat. Minimo pot[er]it ad ea q[uo]d forte p[er]t[ur]et[ur] ep[ist]ola /  
scriptis in mediu[m] addu[m] / nichil more ep[ist]ola i[n]g[er]is fono i[n]g[er]is / a[n]t[er]i /  
d[omi]ni singula germani fero p[er]t[ur]e / q[uo]d graui delinquenti i[n] i[n]g[er]is galli cau-  
bant: vel q[uo]d tota p[er]f[ec]it europa mox p[er]cepisset / nisi ead[em] / S. C. altissim[us] p[er] /  
n[on]e p[er]f[ec]it a p[er]f[ec]it eisd[em] lotbatinge heroid[um] t[em]p[or]e gloco de diffet. Cumq[ue] /  
oculi in te dirigatur / et me modo tribulatio[n]es et angustie / loco r[ati]on[em] / q[uo]d facili-  
est comes honesti / citadent: succurrere bello oppresso. Quod si b[ar]i i[n]g[er]is p[er]t[ur]e /  
ita futuri f[er]t[ur]e i[n]g[er]is maiora sc[ri]ptis n[on] tuo. deo opt. max. b[ar]i i[n]g[er]is co[n]f[er]at /  
n[on] de f[er]t[ur]e. Dolebue du p[er]f[ec]it sanctissime rerum Sacratu[m] i[n]g[er]is pontificale /  
salus. C[on]tra eo qui paulu[m] renouat[ur] ab errore. et nos suo sanguine redemit[ur] /  
pace et gloria. Ep[ist]ola f[er]t[ur]e i[n]g[er]is actio[n]is Germani in sea. iii. non. Dec[em] /  
bis. M. cccc. pp[er]i. Eiusdem. S. C. /  
C[on]f[er]at i[n]g[er]is Nicolau[us] Dolebue ceruicis i[n]g[er]is illu[st]rissim[us] ducis A-  
to. Alseretis a b[ar]oni obsecratissim[us].



Two leaves, each containing an illustration and an initial have here been supplied in fine early-nineteenth century manuscript facsimile, signed 'Fyot'; the first is signed at the foot of the illustration 'a Paris j.s. fyot fecit 1811', and the second '1811. J.S. Fyot'. The brothers François-Florent and J. S. Fyot, were active as calligraphers from 1770 to 1816; they are known for their skilful complete facsimiles of early printed books, in particular early Aldine imprints, and their work was often bound by Bozérian (as here) or other fine Parisian binders.

Provenance:

1. James Edwards (1756–1816), the prominent London bookseller; from the bookselling family of Edwards of Halifax, he was involved in the sales of P[ar]is d'illins and the Pinelli library, and obtained books for Lord Spencer from the Continent. His 'valuable library ... containing a splendid assemblage of early printed books, chiefly upon vellum,' was sold in 1815 and, when he died the following year, his coffin was reputedly made of oak from his library shelving. His sale, R. H. Evans, 5 April 1815 onwards, lot 707, £30 9s to Longman.
2. John Bellingham Inglis (1790–1870), translator of Richard de Bury's *Philobiblon*, and a collector who apparently had the habit of cutting out small engravings or armorials and pasting them to the inside covers of his volumes, which fortunately did not happen here. His sale, Sotheby's, 9 June 1826 onwards, lot 1660, £13 to Longman.

Van Praet records the second vellum copy, from the Gaignat and duc de la Vallière libraries, now in the Bibliothèque nationale de France (Vélins 1162, bound in blue morocco); Duke Antoine also owned two manuscripts of the work.

Outside continental Europe, USTC lists 3 (paper) copies in the US (Harvard, NYPL, Yale), and only 1 in the UK (BL) to which Library Hub adds a copy at the Bodleian.

USTC 11053; Van Praet, *Vélins*, V:48 & III:48; Mortimer, *Harvard French* 553; Pettegree, Walsby, & Wilkinson 51484; BP16 105293 (dated c. 1527); Bechtel V-377.









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Saturday 14 June 11am - 8pm

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