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Front cover no. 15; left no. 8; rear cover no. 7

Encounters with ‘a Thousand Animals’

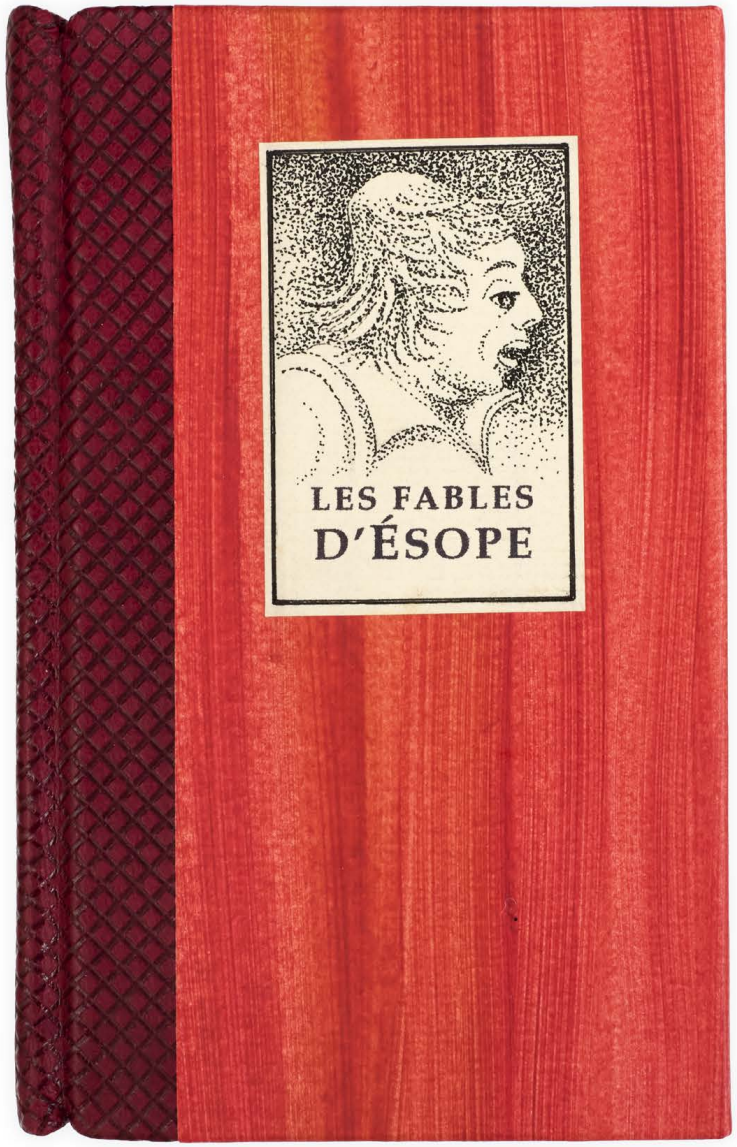
1. AESOP. Les fables d’Ésope, mises en François, avec le sens moral en quatre vers, et des figures à chaque fable; nouvelle édition, revue, corrigée et augmentée de la vie d’Esope, dediée à la jeunesse. *Lyon, Amable Leroy, an VII* [*1798–99*].

12mo, pp. 396, [10 (table of contents)], [2 (blank)]; woodcut portrait of Aesop facing title and 123 woodcuts in the text (several repeats); a few repairs to inner margins of quires A and N, a few small spots; a very good copy in modern boards backed with diced red calf, red paste paper sides, paper label to upper cover with a portrait of Aesop and ‘Les fables d’Ésope’ in black ink, edges speckled red, marbled endpapers, in a modern drop-back box of brown and green cloth, printed spine label, printed label inside (‘Binding by Eric Sweet Aet 75: January 2005 1799 LL’). **£450**

A rare Lyon edition of Aesop’s *Fables* in French translation, intended for children and issued during the French Revolution, in a binding by Eric Sweet bearing a portrait of the fabulist.

The translation, by Jean-Baptiste Morvan de Bellegarde (1648–1734), is, as the preface states, intended for the use of younger children, for whom La Fontaine’s *Fables* were deemed too difficult or unsuitable. Verses ‘à la jeunesse’, signed ‘F. M.’, promise the young reader instructive encounters with ‘a thousand animals’.

Maximus Planudes’ life of Aesop opens the text, and each of the fables is prefaced with quatrains by the French poet Isaac de Benserade, originally composed in 1675 to accompany the thirty-nine Aesopian fountains in the labyrinth of Versailles. The accompanying woodcuts have a naive charm, preferring simplicity over artistry, in keeping with their intended audience.



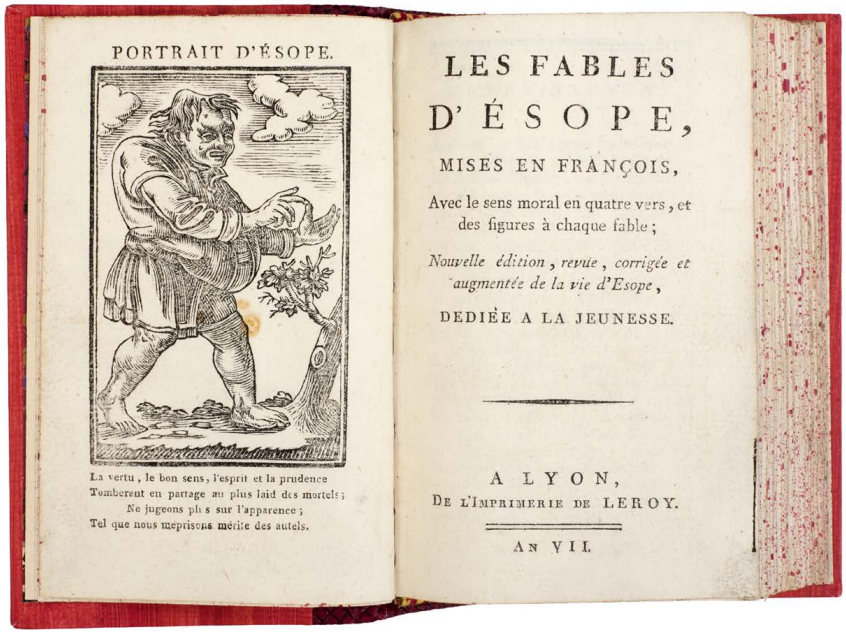
Binding:

The career of Eric Sweet (1929–2024) encompassed almost every aspect of the book arts. Born into a family of printers, he was educated at Brighton College of Art where he earned certificates and diplomas in lettering and bookbinding and undertook commissions in calligraphy, binding, and lettering in stone. After his National Service he returned to Brighton for his Art Teacher's Certificate, before working at various times as a teacher and as a typographer in the advertising industry. In 1964 he took up a position at the Birmingham School of Printing where he remained until 1992, serving as Principal from 1982.

He was also a book collector, with his collection of fable books exhibited at Birmingham Central Library in 1988, and his forays into publishing include the design of the Gregynog *Gwendolin: Seventy-five Years on* (2010), and the illustrations for Corderoy's *Bookbinding for Beginners* (1967).

As this volume bears witness, Sweet was still binding well into his seventies.

No copies of this edition traced in the UK, and only one located in the US (Indiana University).

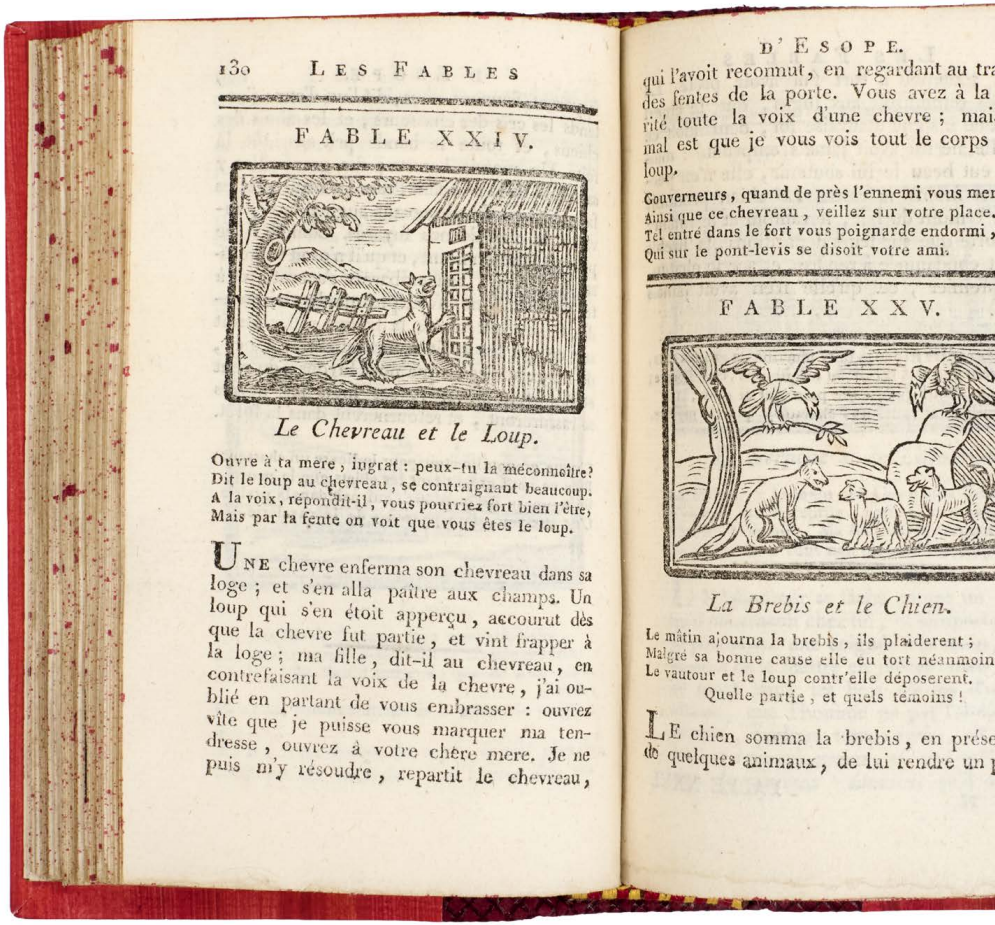


PORTRAIT D'ÉSOPE.

La vertu, le bon sens, l'esprit et la prudence
Tomberent en partage au plus laid des mortels;
Ne jugeons pl s sur l'apparence;
Tel que nous mepr sons mérite des autels.

LES FABLES
D'ÉSOPE,
MISES EN FRANÇOIS,
Avec le sens moral en quatre vers, et des figures à chaque fable;
Nouvelle édition, revue, corrigée et augmentée de la vie d'Esope,
DEDIÉE A LA JEUNESSE.

A LYON,
De l'Imprimerie de LEROY.
An VII.



130 LES FABLES

FABLE XXIV.

Le Chevreau et le Loup.

Ouvre à ta mere, ingrat : peux-tu la méconnoître?
Dit le loup au chevreau, se contraignant beaucoup.
A la voix, répondit-il, vous pourriez fort bien l'être,
Mais par la fente on voit que vous êtes le loup.

UNE chevre enferma son chevreau dans sa loge; et s'en alla paître aux champs. Un loup qui s'en étoit apperçu, accourut dès que la chevre fut partie, et vint frapper à la loge; ma fille, dit-il au chevreau, en contrefaisant la voix de la chevre, j'ai oublié en partant de vous embrasser : ouvrez vîte que je puisse vous marquer ma tendresse, ouvrez à votre chère mere. Je ne puis m'y résoudre, repartit le chevreau,

D'ESOPE.

qui l'avoit reconnut, en regardant au tra
des fentes de la porte. Vous avez à la
vité toute la voix d'une chevre; mai
mal est que je vous vois tout le corps
loup.

Gouverneurs, quand de près l'ennemi vous me
Ainsi que ce chevreau, veillez sur votre place.
Tel entré dans le fort vous poignarde endormi,
Qui sur le pont-levis se disoit votre ami.

FABLE XXV.

La Brebis et le Chien.

Le mâtin ajourna la brebis, ils plaiderent;
Malgré sa bonne cause elle eu tort néanmoin
Le vautour et le loup contr'elle déposerent.
Quelle partie, et quels témoins!

LE chien somma la brebis, en prése
de quelques animaux, de lui rendre un

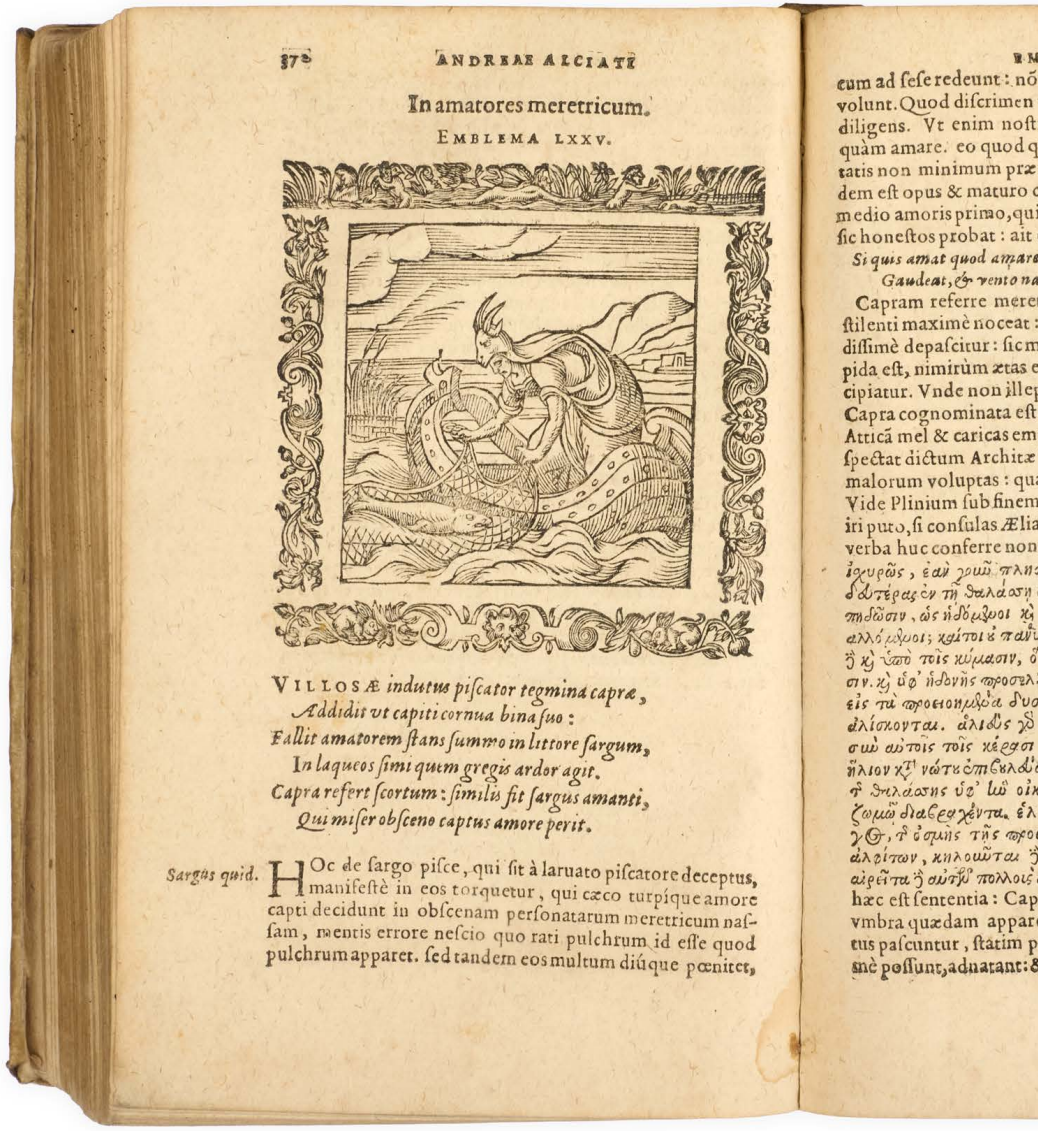
Alciati for the Sorbonne

2. ALCIATI, Andrea; Claude MIGNAULT, *editor*; Fédéric MOREL. Omnia ... emblemata, cum commentariis, quibus emblematum detecta origine dubia omnia, et obscura illustrantur ... Accesserunt huic editioni ... corollaria et monita. *Paris, Jean Richer for François Gueffier, 1618.*

8vo, pp. [xlviii], '968' (*recte* 970), [30]; title-page copper-engraved by Jacques de Willes, 210 woodcut emblems (erratically numbered) within typographical or woodcut frames of animals, flowers, and grotesques, woodcut head- and tailpieces; light toning, water-stain across first ten leaves, nonetheless a good copy; bound in contemporary vellum, later manuscript lettering to spine; quire A a little loose, pastedowns slightly torn with remains of bookplate to front pastedown; seventeenth-century inscription 'Hugo' to front free endpaper (the rest torn away), seventeenth-century manuscript notes about Alciati to î8^{v} and to rear free endpaper, nineteenth-century ink stamp of the Jesuits of Lyon ('Domus Lugdunensis Soc. Jesu') to front free endpaper. **£850**

The final Paris printing of Mignault's extensive and influential commentary of Alciati's *Emblems*, yet the first edition to contain Fédéric Morel's 'Corollaria et monita'.

Claude Mignault, a jurist like Alciati himself, held lectures on emblems at the Sorbonne, the main centre for emblematic studies in Europe. His first edition of Alciati, for which he altered the original ordering of the emblems, appeared in Paris in 1571 without any illustrations, followed by several editions by the Plantin Press. Mignault then assigned his privilege to the printers at the Sorbonne, who issued the Latin text in 1584 with a shorter version of Mignault's commentary and with woodcut illustrations, later re-employed for this 1618 edition. The 1602 and 1608 Richer–Gueffier editions contained the full commentary, the former being Mignault's 'definitive' edition, as the last to be produced in his lifetime; the engraved title here is reused from the previous editions, with only the cartouche containing the imprint printed from a separate plate. The notes by Fédéric Morel are new to this edition.


372 ANDREAE ALCIATI

In amatores meretricum.

EMBLEMA LXXV.

VILLOSÆ indutus piſcator tegmina capræ,
Addidit vt capiti cornua bina ſuo:
Fallit amatorem ſtans ſummo in littore ſargum,
In laqueos ſimi quem gregis ardor agit.
Capra refert ſcortum: ſimilis ſit ſargus amanti,
Qui miſer obſceno captus amore perit.

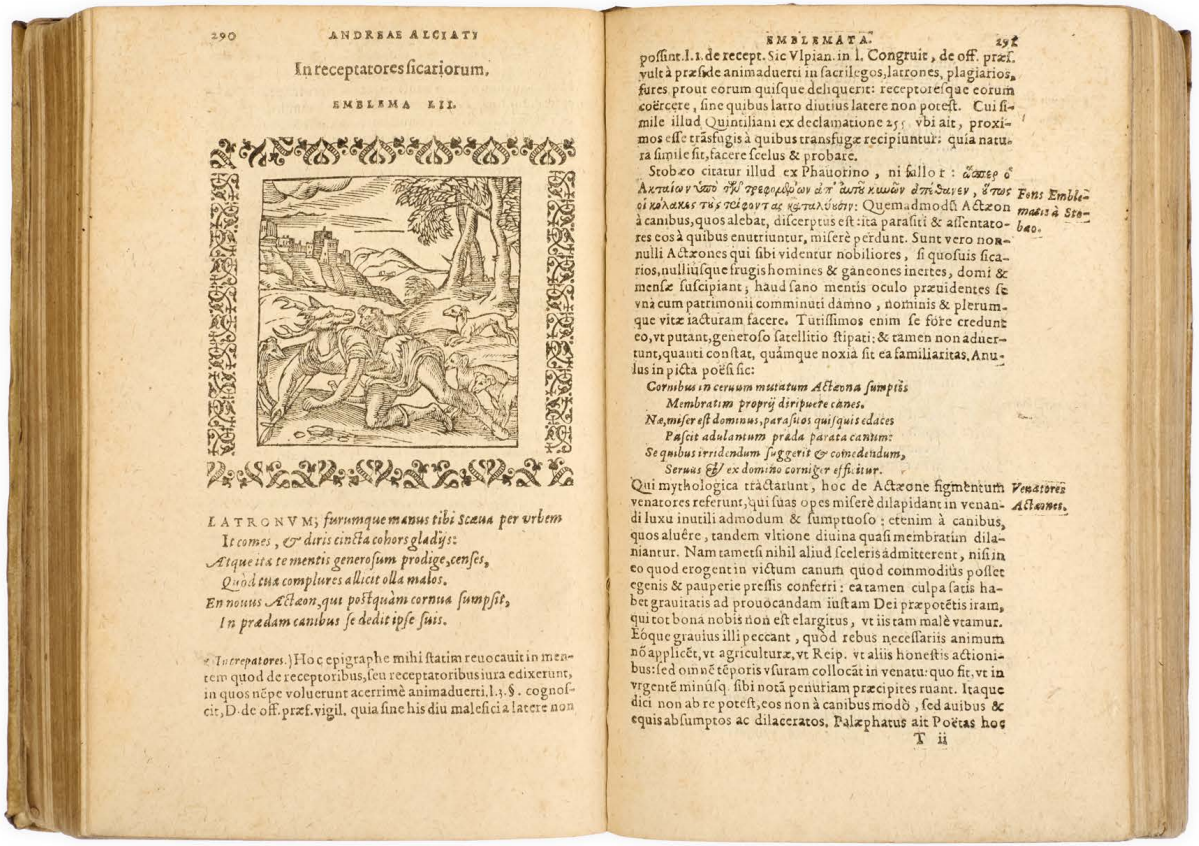
Sargus quid. HOc de ſargo piſce, qui ſit à laruato piſcatore deceptus, manifeſtè in eos torquetur, qui cæco turpique amore capti decidunt in obſcenam perſonatarum meretricum naſſam, mentis errore neſcio quo rati pulchrum id eſſe quod pulchrum apparet. ſed tandem eos multum diúque pœnitet,

cum ad ſeſe redeunt: nõ
volunt. Quod diſcrimen
diligens. Vt enim noſt
quàm amare. eo quod q
tatis non minimum præ
dem eſt opus & maturo
medio amoris primo, qui
ſic honeſtos probat: ait
Si quis amat quod amare
Gaudeat, & vento na
Capram referre mere
ſtilenti maximè noceat
diſſimè depaſcitur: ſic m
pida eſt, nimirùm ætas
cipiatur. Vnde non ille
Capra cognominata eſt
Attică mel & caricas em
ſpectat dictum Architæ
malorum voluptas: qu
Vide Plinium ſub finem
iri puro, ſi conſulas Ælia
verba huc conferre non
ἰσχυρῶς, ἐὰν χοιῶ πλη
δώτερας ἐν τῇ θαλάσσῃ
πηδῶσιν, ὡς ἡδόμενοι κ
ἀλλόμενοι; καίτοι ἐ παῦ
ἢ κ ὑσὶ τοῖς κύμασιν,
σιν. κ ὑφ' ἡδονῆς προσελ
εἰς τὸ προσοιμῦδα δυο
ἁλίσκονται. ἁλιεῖς κ
σιὰ αὐτοῖς τοῖς κέρσι
ἥλιον κ νώτῳ ὑπερθαλ
ὁ θαλάσσης ὑφ' ὧ οἰκ
ζωμῷ διαφερόντα. ἕλ
κ ὁ, τὸ ὁσμὴς τῆς προ
ἁλίσκων, κηλοῦνται
αἱρεῖται ἢ αὐτῷ πολλοὶ
hæc eſt ſententia: Cap
vmbra quædam appar
tus paſcuntur, ſtatim p
mè poſſunt, adnatant:

Mignault's commentary proved influential, being incorporated into subsequent learned editions; his secular interpretation, including the application of emblems to armorials, contrasted with the development of religious emblems during the seventeenth century. Alongside several misnumbered emblems, we find also one (CII) printed sideways and another (CLIX) upside-down. Emblem CXLIII is an Aldinesque dolphin and anchor, and the final fourteen feature various trees and plants, illustrated with botanical woodcuts.

USTC 6016162; Adams, Rawles, & Saunders F.070; Green, *Alciati* 148.





290 ANDREAE ALCIATI

In receptatores sicariorum.

EMBLEMA CXLII.

LATRONVM; furumque manus tibi scæua per vrbem
It comes, & diris cincta cohors gladijs:
Atque ita te mentis generosum prodige, censes,
Quòd tua complures allicit olla malos.
En nouus Actæon, qui postquàm cornua sumpsit,
In prædam canibus se dedit ipse suis.

In receptatores.] Hoc epigraphe mihi statim reuocauit in mentem quod de receptoribus, seu receptatoribus iura edixerunt, in quos nempe voluerunt acerrimè animaduerti. l. 3. §. cognoscit, D. de off. præf. vigil. quia sine his diu malefici a latere non

EMBLEMATA. 291

possint. l. 1. de recept. Sic Vlpian. in l. Congruit, de off. præf. vult à præside animaduerti in sacrilegos, latrones, plagiarios, fures prout eorum quisque deliquerit: receptoresque eorum coërcere, sine quibus latro diutius latere non potest. Cui simile illud Quintiliani ex declamatione 255. vbi ait, proximos esse trãsfugis à quibus transfugæ recipiuntur: quia natura simile sit, facere scelus & probare.

Stobæo citatur illud ex Phauorino, ni fallor: ὥσπερ ὁ Ἀκταίων ὑπὸ τῶν τρεφομένων ἀπ' αὐτῶν κυνῶν ἀπώλετο, οὕτως οἱ κόλακες τὸν σεσοφισμένως κρατοῦντα: Quemadmodũ Actæon à canibus, quos alebat, discerptus est: ita parasiti & assentatores eos à quibus enutriuntur, miserè perdunt. Sunt vero nonnulli Actæones qui sibi videntur nobiliores, si quosuis sicarios, nullíusque frugis homines & ganeones inertes, domi & mensæ susciṗiant; haud sano mentis oculo præuidentes se vnà cum patrimonii comminuti damno, nominis & plerumque vitæ iacturam facere. Turissimos enim se fore credunt eo, vt putant, generoso satellitio stipati: & tamen non aduertunt, quanti constat, quámque noxia sit ea familiaritas. Anulus in picta poëtsic:

Cornibus in cerium mutatum Actæona sumptis
Membratim proprij diripuere canes.
Næ, miser est dominus, parasitos quisquis edaces
Pascit adulantum præda parata canum:
Sequibus irridendum suggerit & comedendum,
Seruus & ex domino cornigor esficitur.

Fons Emblematis à Stobæo.

Venatores Actæones.

Qui mythologica trãctarunt, hoc de Actæone figmentum venatores referunt, qui suas opes miserè dilapidant in venandi luxu inutili admodum & sumptuoso: etenim à canibus, quos aluêre, tandem vltione diuina quasi membratim dilaniantur. Nam tamets nihil aliud sceleris admitterent, nisi in eo quod erogent in victum canum quod commoditus posset egenis & pauperie pressis conferri: ea tamen culpa satis habet grauitatis ad prouocandam iustam Dei præpotẽtis iram, qui tot bona nobis non est elargitus, vt iis tam malè vtamur. Eoque grauius illi peccant, quòd rebus necessariis animum nõ applicẽt, vt agriculturæ, vt Reip. vt aliis honestis actionibus: sed omnẽ tẽporis vsuram collocãt in venatu: quo fit, vt in vrgentẽ minúsq. sibi notã penuriam præcipites ruant. Itaque dici non ab re potest, eos non à canibus modò, sed auibus & equis absumptos ac dilaceratos. Palæphatus ait Poëtas hoc



Burning with Silent Desire

3. [ALMANACK.] Étrennes mignones [*sic*], curieuses et utiles, avec plusieurs augmentations & corrections, pour l'année mil sept cent soixante-quinze. *Paris, Claude-Jacques-Charles* [*Durand*] *and Pierre-François Durand, 1775.*

24mo, pp. [96], with folding engraved maps of France and Paris bound in; small woodcut of a woman in profile surrounded by typographic ornaments, text within woodcut frame; trimmed close at foot (sometimes shaving frames but not touching text), small marginal wormhole to quire F; **in a contemporary silk binding with painted panels depicting putti with the mottoes 'Nÿ le bruit nÿ l'eclat' to front board and 'Bruler et se taire' to rear board, within a richly embroidered border of gold and silver threads,** printed patterned paper pastedowns over earlier brocade endpapers, silver edges; edges tarnished, slightly rubbed with a few loose threads. **£1500**

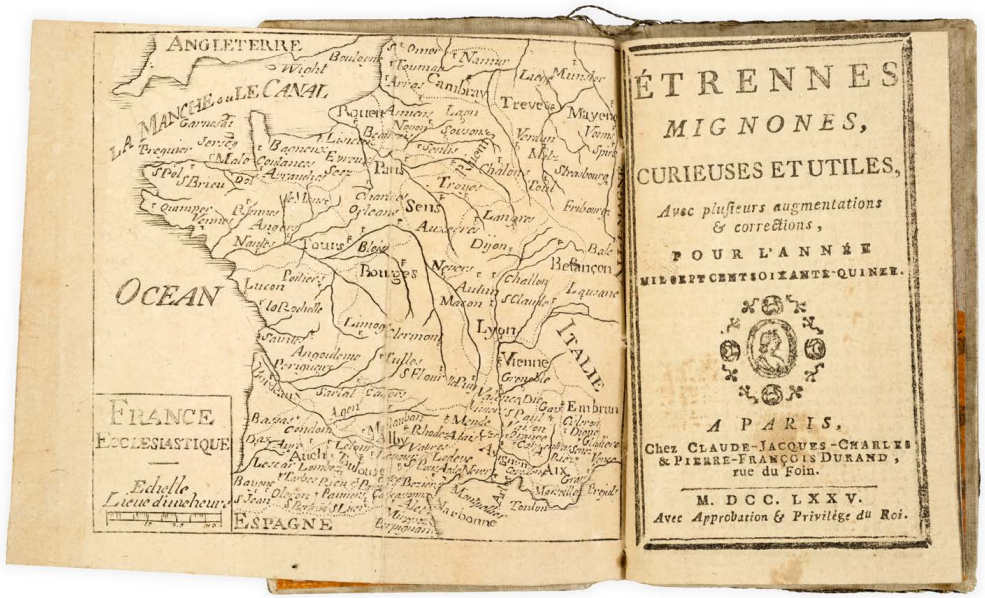
A very rare Parisian almanack for 1775, our copy in a handsome binding embroidered in gold and silver threads and with emblematic mottoes and charming illustrations depicting putti fanning smoke from a burning candle and holding a flaming heart.

As well as a list of public libraries and their opening hours, the present almanack features a list of deceased and newly elected members of the Académie française; natural disasters; home remedies for gout and warts; and a list of curious events from the previous year, *e.g.* a woman returning to work six days after giving birth to triplets, quadruplets born in the fourth month of pregnancy, a monstrous fish caught off the Adriatic, and the discovery of an ancient walled city at the foothills of the Alps.

Both the emblematic visual representation and mottoes used in the binding appear, for example, in Daniel de la Feuille's 1691 *Devises et emblemes anciennes et modernes*, the motto 'Ni le bruit, ni l'éclat' ('Neque lux, neque rumor', or 'nor light nor noise') symbolised by a putto with a flaming torch (in this case a smoking candle), and 'Bruler et se taire' ('Silens ardere', or 'to burn and be silent'), a symbol of secret, burning desire illustrated by a putto holding aloft a flaming heart.

The Parisian almanacks *Étrennes mignonnes*, published with an engraved title until 1750, appeared from 1725 to 1848, first published by Jouënne and later Lambert or Durand (as here), Guillot from 1787, and finally by Demoraine in the nineteenth century.

OCLC finds copies of the *Étrennes mignonnes* for 1775 at the National Library of Wales and Cornell only. See Grand-Carteret 107; Saffroy 257.







God's Fingers

4. BESSE, Pierre de. Conceptions theologiques sur tous les dimanches de l'année, preschées en divers lieux par Me Pierre de Besse ... À Monseigneur le reverendissime Cardinal du Perron. Tome premier. *Paris, Nicolas du Fossé, 1609.*

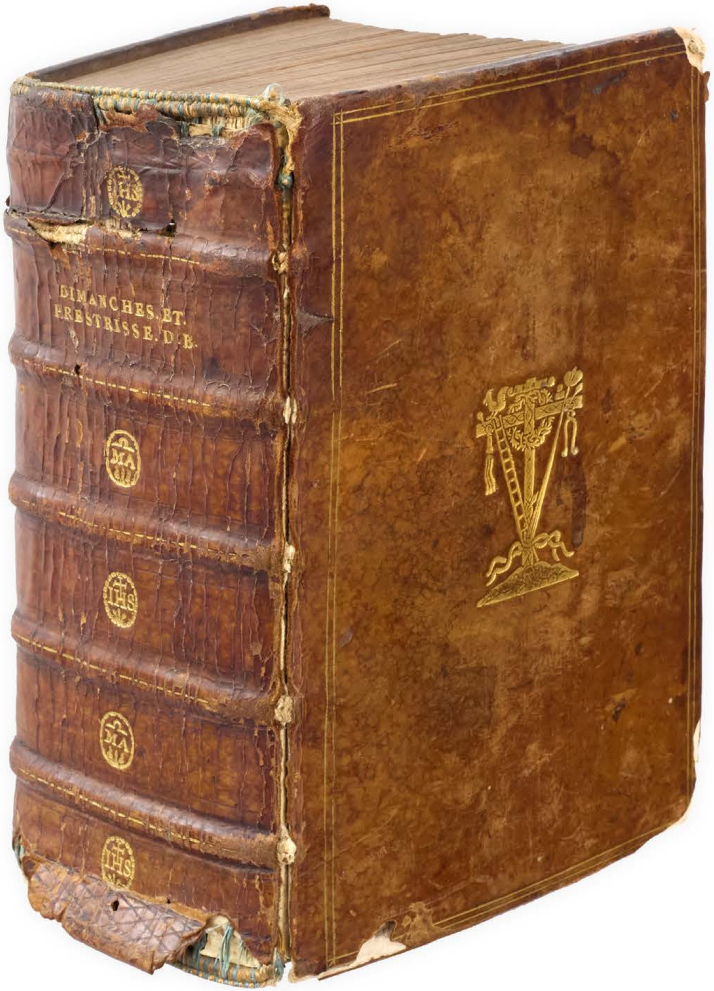
[*bound with:*]

—. La royale prestrise c'est à dire des excellences, des qualites requises, et des choses defendues aux prestres ... À Monsieur Deheere doyen de St Aignan d'Orleans. *Paris, Nicolas du Fossé, 1610.*

Two works in one vol., 8vo, pp. [24], 1050, [70]; [64], 724 (*i.e.* 726), [48], [2 (blank)]; both works with engraved title-pages by L. Gaultier and engraved portraits of the dedicatees, woodcut initials and headpieces; chip to fore-edge of 3G4 of first work, marginal paper-flaw to 2M2 of second work touching side note, some marginal damp-staining, some light toning and foxing, occasional other small marks; overall very good copies bound in seventeenth-century calf, covers with double gilt fillet border and gilt centrepiece of the Instruments of the Passion, five raised bands to spine, one compartment lettered in gilt 'Dimanches et Prestrisse D. B.', the other compartments with alternating gilt 'IHS' and 'MA' devices; some losses to spine, upper joint split, wear to corners and edges; ownership inscriptions to first title 'Pierre Mazeau' (rubbed; also to front pastedown and p. [24]) and 'Elie Le mineur', nineteenth-century bookplate of René Fage; marginal marks and occasional words picked out in a seventeenth-century hand. **£950**

Very rare editions of two works by the noted French priest and preacher Pierre de Besse (1567–1639), in a contemporary devotional binding.

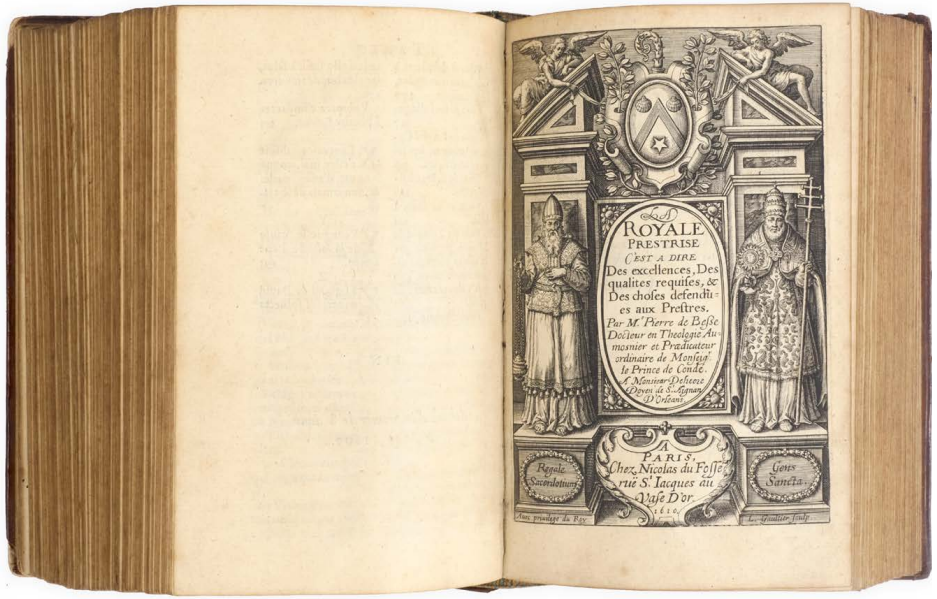
After obtaining his doctorate in theology from the University of Paris, Besse quickly gained fame as a preacher, reaching the heights of *prédicateur* to the Prince de Condé and to King Louis XIII. His sermons and writings enjoyed a great vogue, running through numerous editions and translations.



The first work here contains twenty-four sermons running from Trinity Sunday to the twenty-fourth Sunday after Pentecost. The topics covered range from Adam's clothes, the adoration of images, and sweet-smelling whales, to bad company, God's fingers, evil people's prayers, and an army of drunks. Flatterers are compared to war trumpets, mankind to fish, and defamers to Cerberus. Small wonder people enjoyed hearing Besse preach. A second tome appeared in 1611. In the second work, Besse turns to the priesthood, examining, in four parts, the priestly office, the internal and external 'perfections' required of priests, and what they should at all costs avoid – no drunkenness and gluttony, no fighting or carrying of arms, no lewdness or swearing, etc.

The binding bears a stamp of the Arma Christi to the covers, while the spine carries repeated symbols for the names of Jesus and Mary.

I: USTC 6000791; **no copies traced in the UK and only one in the US** (Brigham Young University). II: USTC 6018002; **only one copy recorded in the UK (BL) and none in the US**.



From the Chudleigh Bible, with three Historiated Initials

5. BIBLE, in Latin. The closing chapters of Daniel and the opening of Hosea. *Northeastern France, perhaps Arras, c. 1220–1230.*

A single vellum leaf (*c.* 284 × 190 mm, written space *c.* 188 × 118 mm), written in double columns of 53 lines, ruled with plummet, gothic script, dark brown ink, with three historiated initials (one ten-line, one eight-line and one seven-line) in full colours and burnished gold with branching extensions, two- and three-line initials in red or blue with contrasting penwork, chapter numbers and running-titles in alternating red and blue letters, capitals touched with red, rubrics and line-fillers; marginal annotations in a contemporary hand, including an alternative prologue to Hosea, all neatly contained within decorative borders in red ink; some minor soiling but in excellent condition. **£4250***

A handsome leaf with three historiated initials from the Chudleigh Bible, an illuminated manuscript named after its owner the 11th Baron Clifford of Chudleigh in Devon, and included by Branner among a group probably produced in northern France (perhaps at or for the abbey of St Vaast in Arras) but related to Parisian work (R. Branner, *Manuscript painting in Paris during the reign of Saint Louis*, 1977, p. 30, n. 17); see also Peter Kidd, *The McCarthy Collection, III: French miniatures* (London, 2021), no. 17, pp. 69–73.

The splendid initials are: (i) historiated initial ‘N’ opening the prologue to the Twelve Minor Prophets, with a dark-skinned human-hybrid creature brandishing a spear towards a naked man wielding an axe; (ii) historiated initial ‘T’ opening the prologue to Hosea, with two human-hybrid creatures bearing clubs and shields fighting; (iii) historiated initial ‘V’ opening the book of Hosea, with God instructing Hosea who holds Gomer’s hand.



di ꝛ lacum̃ nescio. Q̃ apḣensum dit eum angelus
dñi ī vertice ei ꝛ portauit eum capillo capitis sui
posuitq; eum ī babylonē sup lacum in impetu
spūs sui. Et clamauit habacuc dicens. Danihel
tolle ꝑnsticum qd̃ ī misit deus. Q̃ ait daniel.
Recordatus es mei deus ꝛ non dereliquisti
diligentes te. Surgens q; daniel comedit. Por
ro angelus domini restituit habacuc confesti
ī loco suo. Venit ergo rex die septima ut lugeret
danielem ꝛ venit ad lacū ꝛ introspexit. et ecce
daniel sedens. Et exclamauit rex uoce magna
dicens. Magnus es dñe deus danielis. Et extrax
eum. Porro uiros illos qui ꝓpositis ei cā fuerāt
iussit ī mitti ꝛ deuorari
sunt ī momento coram eo.

Explicit daniel ꝓ
pheta.

Incipit ꝓlogus ī tho
bimme. xii. ꝓphay.

Un idem ordo est. xii.
ꝓphārum ap̄hebreos



serue dei

die

in medio le
onum

de lacu

in lacum

Tunc rex ait
pauebat hi
tantes unii
sam ēā deū
daniel. qui pe ē
libāt or et sal
uator.
faciens
signa ꝛ
dānielē

mirabilia in celo et in terra. qui liberauit
de lacu leonum.



Incipit ꝓlogus
Liber oseē ꝓphe
quos nō ꝓpl̃s meus

Revolutionary Roses

6. [BINDING.] Les étrennes à la rose, ou le rosier d'amour. *Paris, Janet,* [*1804?*].

[*bound around:*]
[*Drop-head title:*] Ariettes nouvelles. [*S.l., s.n., s.a.*]

Two works in one vol., 24mo, *Etrennes*: pp. 24, with engraved title and 12 engraved plates; engraved throughout; *Ariettes nouvelles*: pp. [24]; bound within a folding letterpress Janet calendar for An XII (1804), of which only one half present; slight spotting, a few marks to p. 6; a good copy; bound in strictly contemporary red silk, embroidered in silver thread and with silver sequins and plates (*see below*), 'An XII' embroidered to spine, edges gilt, pink silk endpapers lined with gilt brocade; damp-stain to silk, silver tarnished, minor wear at extremities. **£1950**

A charming literary almanack, or 'rosebush of love', collecting amatory poems using the motif of the rose, here bound in red silk strikingly embroidered in silver and dated with the French Revolutionary year 'An XII' (1804).

The silver embroidery on each board depicts a basket of roses among foliage and, above, wreaths encircling the initial 'A' and the monogram 'S M'. Roses feature prominently in the engraved plates, depicting, *inter alia*, lovers stealing a kiss amidst wild rosebushes, two pairs of lovers watering roses, a 'rose-coloured dream', and several depictions of young men presenting roses to their beloveds.

Not traced on OCLC, Library Hub, or CCFr. Not in Grand-Carteret or Saffroy.



VENDÉMIAIRE an XII.

☉P. L. le 8 à 0 h. du m.
☾D. Q. le 14 à 4 h. du s.
●N. L. le 22 à 4 h. dus.
☽P. Q. le 30 à 5 h. dus.

1	s	Andoche.	24
2	D	Firmin.	25
3	l	Juſtine.	26
4	m	Côme & D.	27
5	m	Céran.	28
6	j	Michel.	29
7	v	Jérôme.	30
8	s	Remi.	1
9	D	Anges G.	2
10	l	Denis Ar.	3
11	m	Franç. d'A.	4
12	m	Aure, V.	5
13	j	Bruno.	6
14	v	Serge.	7
15	s	Démêtre.	8
16	D	*Denis.*	9
17	l	Géréon.	10
18	m	Nicaiſe.	11
19	m	Vilfride.	12
20	j	Gérand.	13
21	v	Caliſte.	14
22	s	Théréſe.	15
23	D	Gal, Ab.	16
24	l	Cerbonney.	17
25	m	Luc, Ev.	18
26	m	Savinien.	19
27	j	Sendou.	20
28	v	Urſule.	21
29	s	Mellon.	22
30	D	Hilarion.	23

SEPTEMBRE] [1803.

BRUMAIRE.

☉P. L. le 7 à 9 h. du m.
☾D. Q. le 14 à 6 h. d. m.
●N. L. le 22 à 11 h. dum.
☽P. Q. le 30 à 4 h. du m.

1	l	Magloire.	24
2	m	Cresp. C.	25
3	m	Rustiq.	26
4	j	Frumence.	27
5	v	Sim. et Jud.	28
6	s	Faron.	29
7	D	Lucain.	30
8	l	Quent. *v. j.*	31
9	m	Toussaint.	1
10	m	*Trépassés.*	2
11	j	Marcel.	3
12	v	Charles.	4
13	s	Bertile.	5
14	D	Léonard.	6
15	l	Willebrod.	7
16	m	Reliques.	8
17	m	Mathurin.	9
18	j	Léon, P.	10
19	v	Martin, E.	11
20	s	René.	12
21	D	Brice.	13
22	l	Maclou.	14
23	m	Eugène.	15
24	m	Edme.	16
25	j	Agnan.	17
26	v	Mandé.	18
27	s	Elisabeth.	19
28	D	Edmond.	20
29	l	Préſ N. D.	21
30	m	Cécile.	22

OCTOBRE] [1803.

FRIMAIRE.

☉P. L. le 6 à 7 h. dus.
☾D. Q. le 14 à 1 h. d. m.
●N. L. le 22 à 5 h. d. m.
☽P. Q. le 29 à 2 h. du s.

1	m	Clément.	23
2	j	Séverin.	24
3	v	Catherine.	25
4	s	Génev. A.	26
5	D	*Avent.*	27
6	l	Sostène.	28
7	m	Saturnin.	29
8	m	André.	30
9	j	Éloi, Év.	1
10	v	Franç. Xa.	2
11	s	Mirocle.	3
12	D	Barbe.	4
13	l	Sabas.	5
14	m	Nicolas.	6
15	m	Fare.	7
16	j	Concep.	8
17	v	Gorgoni.	9
18	s	Valère.	10
19	D	Furcien.	11
20	l	Damase.	12
21	m	Luce.	13
22	m	*Q. Temps.*	14
23	j	Mesmin.	15
24	v	Adélaïde.	16
25	s	Olympia.	17
26	D	Gratien.	18
27	l	Meuris.	19
28	m	Philogo.	20
29	m	Thomas.	21
30	j	Ischirion.	22

NOVEMBRE] [DÉCEMBRE 1803.

NIVOSE.

☉P. L. le 6 à 7 h. du m.
☾D. Q. le 13 à 3 h. dus.
●N. L. le 21 à 9 h. dus.
☽P. Q. le 28 à 9 h. dus.

1	v	Yves.	23
2	ſ	*Vig. & J.*	24
3	D	NOEL.	25
4	l	Étienne.	26
5	m	Jean, Év.	27
6	m	Innocens.	28
7	j	Thom. C.	29
8	v	Roger.	30
9	ſ	Silveſt.	31
10	D	Circonc.	1
11	l	Baſile.	2
12	m	Geneviève	3
13	m	Rigobert.	4
14	j	Siméon.	5
15	v	Épipha.	6
16	ſ	Theau.	7
17	D	Lucien,	8
18	l	Furcy.	9
19	m	Paul. H.	10
20	m	Théodo.	11
21	j	Fréjus.	12
22	v	Bap. N. S.	13
23	ſ	Hilaire.	14
24	D	Maur. A.	15
25	l	Guillau.	16
26	m	Antoine.	17
27	m	Ch. S. P.	18
28	j	Sulpice.	19
29	v	Sébaſtien.	20
30	ſ	Agnès.	21

DÉCEMBRE] [JANVIER 1803.

PLUVIOSE.

☉P. L. le 5 à 9 h. dus.
☾D. Q. le 13 à 7 h. du s.
●N. L. le 21 à 11 h. dum.
☽P. Q. le 28 à 5 h. du m.

1	D	Vincent.	22
2	l	Ildefons.	23
3	m	Babilas.	24
4	m	Conv. S. P.	25
5	j	Paule, V.	26
6	v	Julien.	27
7	ſ	Charlem.	28
8	D	*Septuag.*	29
9	l	Bathild.	30
10	m	Pierre N.	31
11	m	Ignace.	1
12	j	*Purific.*	2
13	v	Blaiſe.	3
14	ſ	Agathe.	4
15	D	*Sexagéſim.*	5
16	l	Vaſt.	6
17	m	Romuald.	7
18	m	Jean de M.	8
19	j	Appolline.	9
20	v	Scolaſtiq.	10
21	ſ	Severin.	11
22	D	*Quinquag.*	12
23	l	Lezin.	13
24	m	Valentin.	14
25	m	*Cendres.*	15
26	j	Julienne.	16
27	v	L. 5 Plaies	17
28	s	Siméon É.	18
29	D	*Quadrag.*	19
30	l	Eucher.	20

JANVIER.] [FÉVRIER 1804.

VENTOSE

☉P. L. le 5 à 0 h. d s.
☾D. Q. le 13 à 4 h. dus.
●N. L. le 20 à 11 h. dus.
☽P. Q. le 27 à 1 h. dus.

1	m	Flavien.	21
2	m	*Q. Temps.*	22
3	j	Damien.	23
4	v	Prextetat.	24
5	ſ	Mathias.	25
6	D	*Reminiſc.*	26
7	l	Honorine.	27
8	m	Nymphas.	28
9	m	Romain.	29
10	j	Aubin.	1
11	v	Simplice.	2
12	ſ	Cunégon.	3
13	D	*Oculi.*	4
14	l	Drausin.	5
15	m	Godegran.	6
16	m	Perpétue.	7
17	j	Jean de D.	8
18	v	Françoiſe.	9
19	ſ	Doctrovée	10
20	D	*Lætare.*	11
21	l	Pol. de Lé.	12
22	m	Euphraſie.	13
23	m	Lubin.	14
24	j	Tranquille	15
25	v	Abraham.	16
26	ſ	Gertrude.	17
27	D	*La Paſſion.*	18
28	l	Joseph.	19
29	m	Joachim.	20
30	m	Benoît.	21

FÉVRIER] [MARS 1804.

A PARIS, chez JANET, Doreur, rue S. Jacque, N. 31.



A Paris chez Janet, *Libraire, Rue S.t Jacques N.o 31.*

Saintly Scribe

7. **BOOK OF HOURS.** St Luke the Evangelist. *Paris, c. 1425.*

Vellum leaf (*c.* 202 × 149 mm); the recto with a miniature of a bearded St Luke in blue and pink robes with a blue cap and gilt halo, seated in a tall-backed chair covered with red and gilt cloth, writing with a quill pen on a ruled scroll resting on a sharply angled wooden desk, his haloed ox with blue and green wings seated beside him on a green, grassy ground, with a diapered gilt and coloured background, all within a round-topped gilt frame; four lines of Latin text below with one four-line initial 'I' (*In*) with pink and white infill on a gilt ground with orange and blue acanthus leaves, a one-line initial 'M' (*Missus*) in gilt on a blue, pink, and white ground; the miniature and text framed on three sides by a gilt bar border infilled with orange and blue acanthus leaves and green pots; almost the whole of the remainder of the page with a spraywork border with gilt ivy and holly leaves, gilt balls, coloured flowers and acanthus, with a blue flowerpot in the outer margin; the verso with fifteen lines of text in brown ink in a good gothic hand, with a matching spraywork border to outer margin with a corresponding blue flowerpot; some very slight show-through of text from the verso in the miniature, a few small areas rubbed, a little toning to edges, very minor creasing; in excellent condition. **£3750***

A truly handsome leaf from a richly decorated French Book of Hours with a portrait of St Luke at the opening of the description of the Annunciation from his Gospel (Luke 1, 26–31).

The miniature is attributable to the workshop of the Bedford Master, one of the greatest French illuminators of the first half of the fifteenth century, who illuminated four books owned or commissioned by Henry V's brother the Duke of Bedford. Characteristic of the workshop's style is the softness of the features and the roundness of the faces, the sophisticated distribution of rich colour, and the treatment of the intermediate frames and initials.

The detail of the miniature is appealing, the text being just visible on the scroll upon which Luke writes ('Secundum Lucam …'), and his precariously poised writing desk being held at one corner with a knotted string attached to the back of his chair.





‘They brought him to Jerusalem, to present him to the Lord’

8. BOOK OF HOURS. The Presentation in the Temple. *Paris, c. 1425.*

Vellum leaf (*c.* 210 × 153 mm); the recto with a miniature set within a vaulted chamber showing a kneeling, haloed Virgin Mary in blue and yellow robes holding out the haloed infant Christ to a bearded Simeon in a peaked yellow cap and blue, red, and gilt vestments, standing behind a cloth-covered table with his arms outstretched, the Virgin flanked by Anna holding a candle and with a basket of doves before her, and by Joseph with a staff, Simeon with two bearded assistants, one holding a mitre, all within a round-topped gilt frame; four lines of Latin text below with one four-line initial ‘D’ (*Deus*) in pink and white on a gold ground with orange and blue ivy leaf infill, a one-line initial ‘D’ (*Domine*) in gilt on a blue, pink, and white ground, and one matching line filler; the miniature and text framed on three sides by a gilt bar border infilled with blue and orange acanthus and vine stems; almost the whole of the remainder of the page with a spraywork border with gilt ivy and holly leaves, gilt balls, coloured flowers and acanthus, and an interlace lozenge on a gold ground to the outer margin; the verso with fifteen lines of text in brown ink in a good gothic hand, with a matching spraywork border to outer margin, one two-line and four one-line initials in gilt, blue, pink, and white, and three line fillers; smudge to part of bar border, a little creasing to miniature and toning to leaf edges; overall in very good condition. **£3500***

Another fine leaf from the same Book of Hours, with a miniature of the Presentation in the Temple at the opening of Nones in the Hours of the Virgin.

The miniature is attributable to the workshop of the Bedford Master, one of the greatest French illuminators of the first half of the fifteenth century, who illuminated four books owned or commissioned by Henry V’s brother the Duke of Bedford. Characteristic of the workshop’s style is the softness of the features and the roundness of the faces, the sophisticated distribution of rich colour, which is particularly in evidence here, and the treatment of the intermediate frames and initials.

The presence of the hymn *Veni creator spiritus* to the verso is in keeping with the Use of Paris.

Gallicanism bound for de Thou Junior

9. **[BOUTREUX D'ESTIAU, Jacques de.]** De la puissance roialle sur la police de l'Eglise. *Paris, Pierre Durand, 1625.*

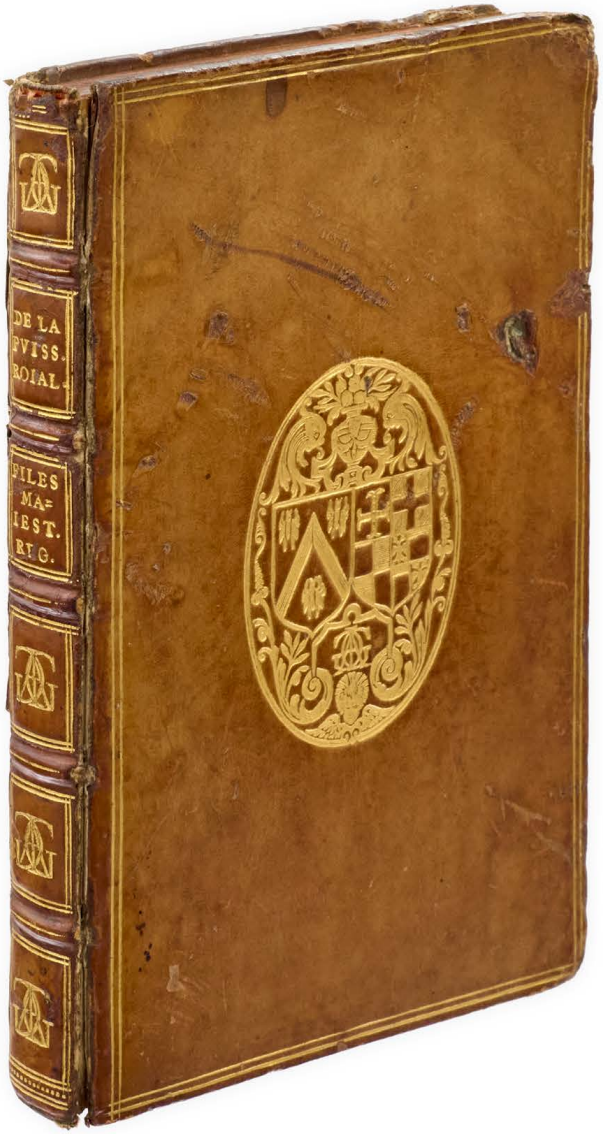
[*bound with:*]

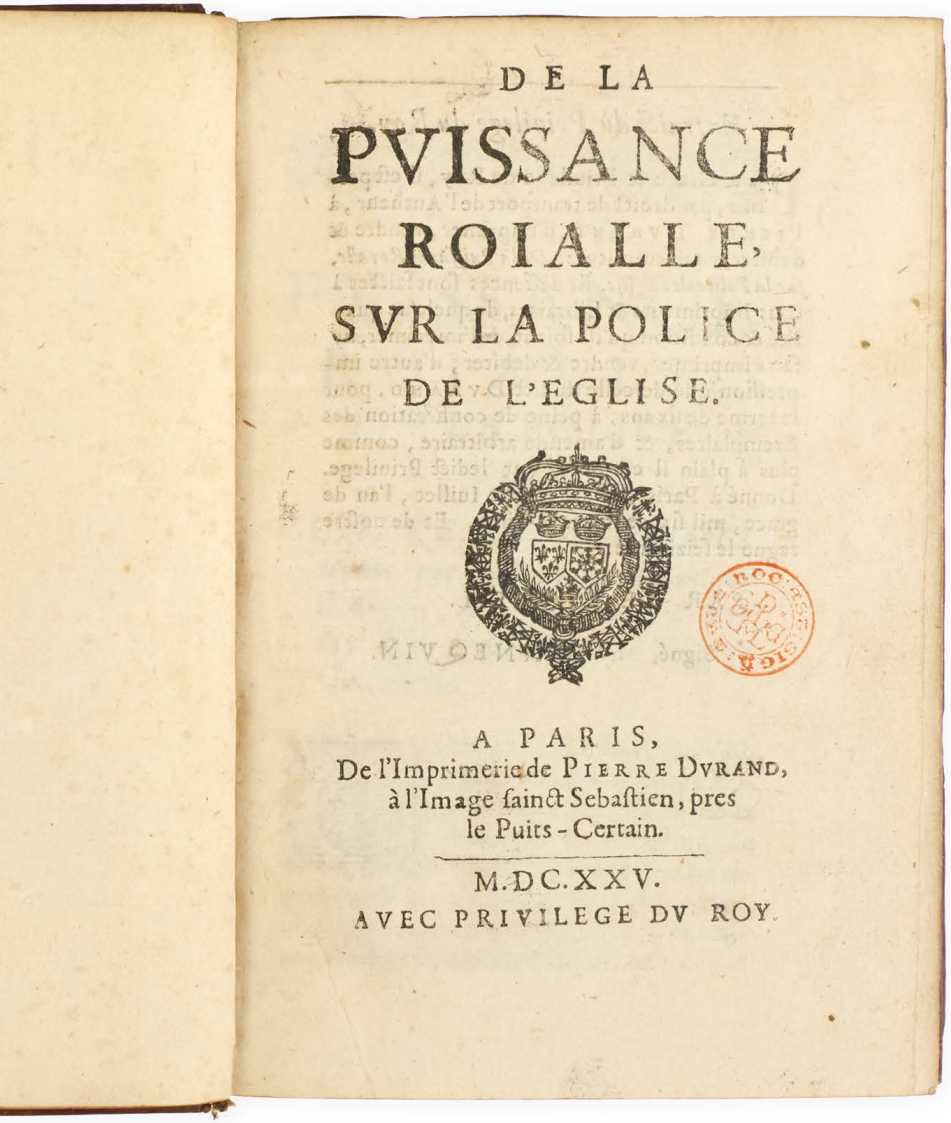
FILESAC, Jean. Regia maiestas sacro-sancta. Interprete Joanne Filesaco theologo Parisiensi. *Paris, Joseph Bouillerot, 1626.*

Two works in one volume, 8vo, *Boutreux d'Estiau*: pp. [2], 174, [2 (blank)]; woodcut armorial of Louis XIII to title-page, woodcut initial and typographical headpiece; *Filesac*: pp. 61, [1], [2 (blank)]; woodcut vignette to title-page, woodcut initial and headpiece; second work a little browned with a few spots, otherwise very good copies; bound in contemporary French brown calf with the arms of Jacques-Auguste de Thou and Gasparde de La Chastre (Olivier 216 *fer* 8) blocked in gilt to covers, spine gilt in compartments, lettered directly in gilt in two and with the gilt monogram IAGG (Olivier 216 *fer* 9) in the others, edges stained red; joints cracked, corners bumped, a few small dents and abrasions to covers; engraved armorial Caumartin bookplate and pencil shelfmark of the Soubise library to front pastedown, red ink stamp to both title-pages, nineteenth-century notes in French to flyleaf. **£950**

A pair of uncommon works defending the French king's authority over the Church, in a binding for Jacques-Auguste II de Thou and later in the renowned Caumartin library.

The Gallican movement in France was strong in the early seventeenth century, in the wake of the assassination of Henri IV, resulting in a wave of publications in support of royal autonomy from papal authority. The first work in this volume was produced on behalf of the Chapter of Angers against its Ultramontane bishop, Charles de Miron (an Italian translation was published by Durand in the same year). The work is often attributed to Jacques Boutreux, sieur d'Estiau, and sometimes to a canon of the cathedral, Pierre Syette.





DE LA

PVISSANCE

ROIALLE,

SVR LA POLICE

DE L'EGLISE.

A PARIS,

De l'Imprimerie de PIERRE DVRAND,

à l'Image sainct Sebastien, pres

le Puits-Certain.

M.DC.XXV.

AVEC PRIVILEGE DV ROY.

Jean Filesac (1556–1638) was a Gallican theologian at the Sorbonne and a canon of Notre-Dame; in this work he contributed to the Sorbonne's condemnation of an Italian Jesuit treatise promoting papal supremacy above that of kings. A second edition was printed in the same year, extending to seventy-five pages.

Provenance:

1. Jacques-Auguste II de Thou (1609–1677); although the arms and monogram are those of his parents, they had died in 1616 and 1617, before this book was printed. The de Thou library was put up for sale in 1679 (this book appears in the *Catalogus bibliothecae Thuanae*, p. 239).

2. Cardinal Armand-Gaston-Maximilien de Rohan Soubise (1674–1749), whose library was inherited by Charles de Rohan, prince de Soubise (1715–1787), with the shelfmark 'C.P.T.4.j.38[2]' written in pencil on the front pastedown; this style of shelfmark is usually assigned to the eighteenth-century Rohan-Soubise period of ownership, but this book must have left the collection well before the 1789 Soubise sale as it subsequently belonged to:

3. Jean-François Le Fèvre de Caumartin (1668–1733), with his engraved armorial bookplate. He was bishop of Vannes and then Blois, and royal librarian. His substantial library was sold in January 1735; this volume was lot 1690. It is possible that the book was reacquired by the Rohan-Soubise library after the Caumartin sale, though it does not appear in the 1789 Soubise sale catalogue.

4. 'Hoc est siglum meum', unidentified red ink stamp to both title-pages. A very similar stamp was used by the artist and collector (including of armorial bindings) Ernest-Gustave (or Aglaüs) Bouvenne (1829–1903; Lugt L.361), which combined the letters of Bouvenne in a similar way; he was also the author of a book about historical monograms (Paris, 1870). Lugt L.4915 is another similar example, also printed in red, though still with different initials.

Boutreux d'Estiau: **OCLC and Library Hub together record only one copy in the UK (BL) and two in the US (Yale, Newberry).** *Filesac*: **no copies traced outside Continental Europe.** USTC 6027601 and 6031932.

The Hammer of the Saracens

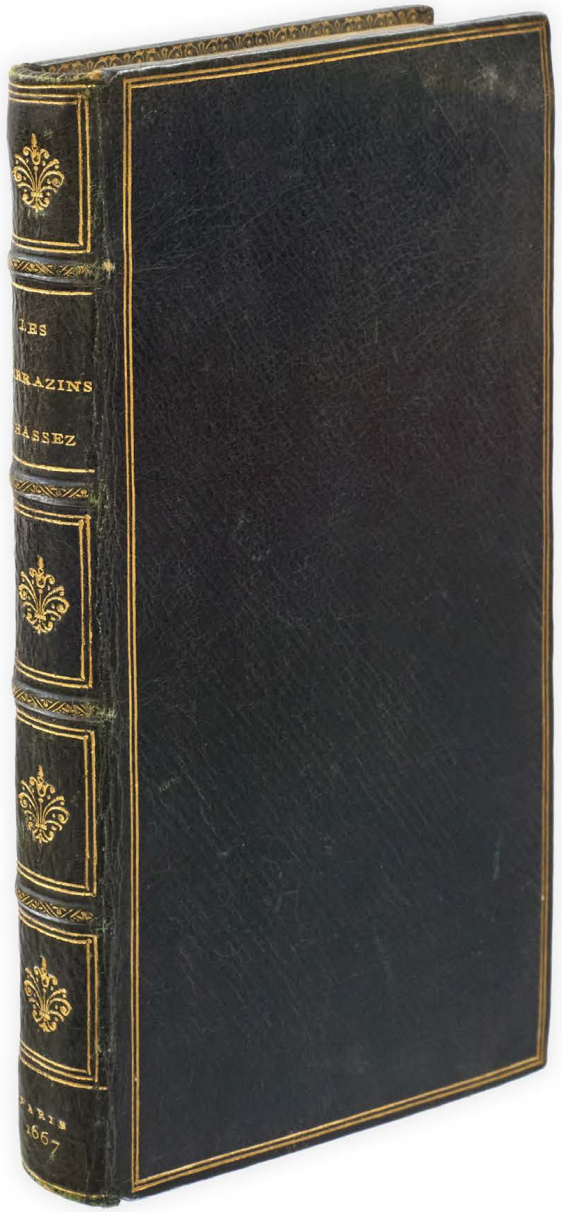
10. CAREL DE SAINTE-GARDE, Jacques. Les Sarrazins chassez de France. Poëme heroïque. Premiere partie. *Paris, Claude Barbin, 1667.*

12mo, pp. [xxxvi], 130; bound without final blank L6; typographic ornaments to title, woodcut and typographic headpieces, woodcut initials; a very few light marks, a few shoulder notes trimmed without loss of sense, but a very good copy; bound in nineteenth-century French dark blue morocco, spine gilt in compartments and lettered directly in gilt, turn-ins roll-tooled in gilt, edges gilt, marbled endpapers, green silk place-marker; very slightly rubbed, minimal damp-staining at head of endpapers; old bookseller's description to front pastedown. **£850**

First edition, very rare, of this poetic account of the expulsion of the Saracens from France by Childebrand I and Charles Martel, written by Jacques Carel de Sainte Garde, almoner and counsellor to Louis XIV.

Carel (1620–1684) was ridiculed by Nicolas Boileau in his *Art poétique* for choosing the little-known Childebrand (*c*. 678–751) as the hero of his epic poem, although the suggestion that an edition had been published in 1666 under the title *Childebrand, ou les Sarrazins chassez de France* has been disproven. In the 1668 edition, he changed the title to *Charle Martel, ou les Sarrazins chassez de France* in honour of Childebrand's more famous brother, whose victory against Arab invaders at the Battle of Tours in 732 is considered a landmark in the history of western Europe. Yet as seems evident from the dedication to the Sun King which opens this edition (alternately published with and without the added subtitle 'Première partie'), Carel intended Childebrand to be the focus of his poem. By the time of the 1679 edition, *Charle Martel* had grown to sixteen books. Prefaced by a short treatise on versification in heroic poetry, this first edition is divided into four books, recounting the struggle of Charles Martel and Childebrand against the 'Sarrasins' from the aftermath of the Battle of Tours to the Frankish victory at the Siege of Narbonne.

No copies traced in the UK and only two in the US (Harvard, Yale); OCLC records only three other copies worldwide (BnF, Caen, Göttingen). See Mantero, 'Poétique et politique dans le Charle Martel de Carel de Sainte-Garde', in Wild (ed.), *Épopée et mémoire nationale au XVIIe siècle* (2011), pp. 127–141.



LES SARRAZINS CHASSEZ DE FRANCE.

POËME HEROÏQVE.

PREMIERE PARTIE.

Par le Sieur DE SAINTE GARDE,
Conſeiller & Aumoſnier ordinaire du Roi.

A PARIS,
Chez CLAVDE BARBIN, ſur le ſecond Perron de la ſainte Chappelle.

M. DC. LXVII.
Avec Privilege du Roi.

Quoi que nous ne prenions pas garde à la differente quantité des voyelles, & que nous meſurions nos vers, ſeulement par le nombre des ſyllabes, & non par leur puiſſance: il eſt pourtant vray, que noſtre langue, auſſi bien que toutes les autres, a des longues & des bréves. Demaniere que ſoit que nous y penſions ou que nous n'y penſions pas: il il eſt néceſſaire que tout vers Alexandrin ſoit ou spondée, ou yambe, ou trocaïque.

Pour le Spondée; c'eſt le fondement de l'hexametre, & le prémier héroïque qui ait jamais paru, ſi nous croyons Martianus Capella. Cet Auteur dit; qu'aprés la défaitte du ſerpent Python, les peuples parmi leurs applaudiſſemens, firent éclatter ce cri de joye: *ïo pæan ïo: pæan ïo pæan.*

Et qu'Apollon trouva cette cadence ſi agreable (qui eſt celle de noſtre vers Alexandrin) qu'il la prit pour en former ſes cantiques. Et depuis, pour varier l'harmonie, il entremeſla les Dactyles avec les Spondées, qui les équipollent: d'où naquit le vers Hexametre.

Il y a plus: c'eſt que meſme quelques hexametres correſpondent à la cadence de noſtre grand vers. Par exemple celui-cy le

plus doux que Virgile ait iamait fait.

Dictao Cœli Regem pavére ſub antro

Ne rend-il pas vne harmonie fort approchante de cet Alexandrin?

L'auguſte Intelligence allume ſes deſirs

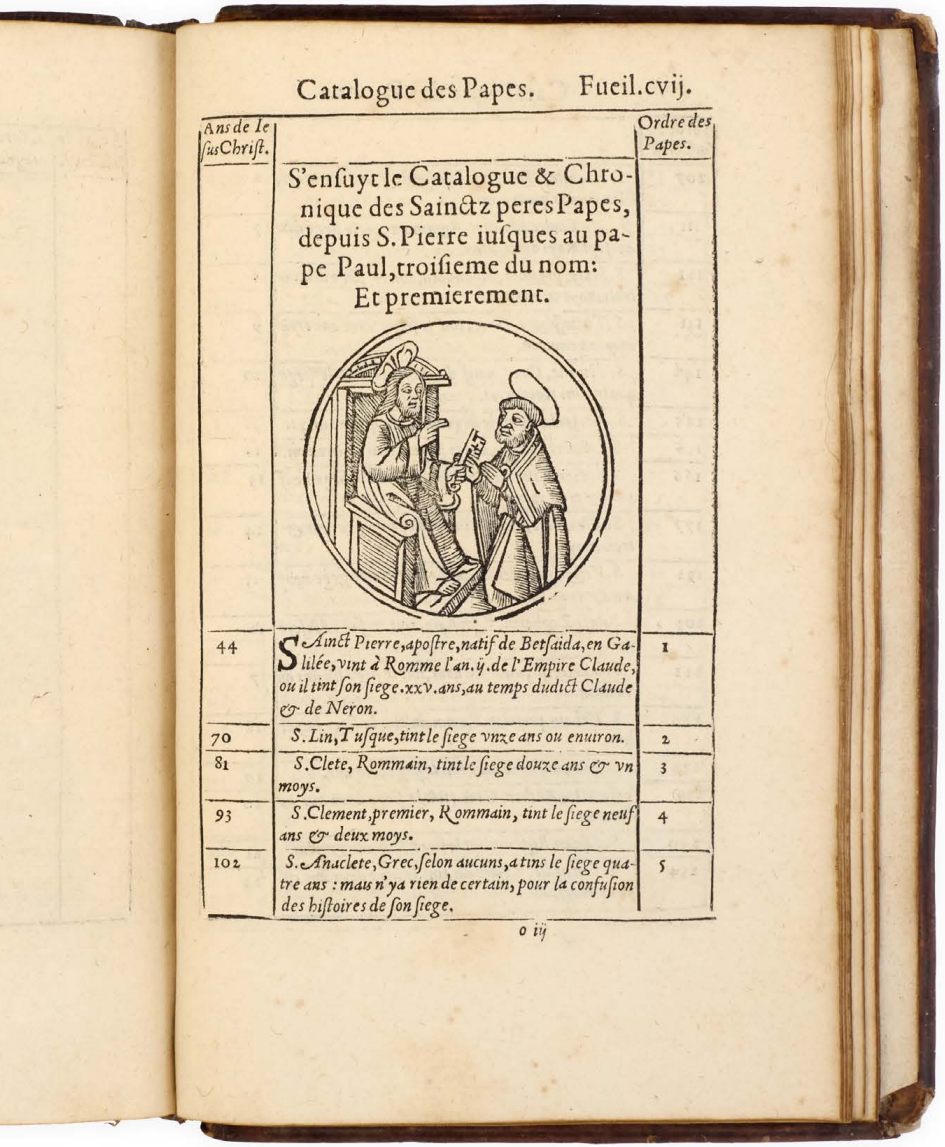
Ou de cet autre;

Et leur plainte enflammée inuoqua l'Eternel.

Pour le vers yambe, à la cadence duquel nos Alexandrins peuvent quelques fois reſſembler; il eſt ſi pompeus; que la Tragedie, toute ſuperbe qu'elle eſt, n'en employe jamais d'autre, pour exprimer ſes grans ſentimens.

Le trocaïque à la verité, n'eſt pas ſi majeſtueus que ſes compagnons; mais il a toujours plus de gravité que les Endecaſyllabes, à qui reſſemblent les grans vers Italiens & Espagnols. Cette cadence eſt ſi molle, que les Anciens ne s'en ſervoient, que pour exprimer dés voluptez languiſſantes, ou de petites delicateſſes. Si bien que Meſſieurs nos voiſins qui l'employent dans des matieres heroïques, font juſtement comme ceus qui reveſtoient Hercule d'vne ſymarre de femme.

Noſtre verſification a vn ſecond avanta-



Catalogue des Papes. Fueil.cvij.

Ans de Ie ſus Chriſt.		Ordre des Papes.
	S'enſuyt le Catalogue & Chronique des Sainctz peres Papes, depuis S. Pierre iuſques au pape Paul, troiſieme du nom: Et premierement.	
44	Sainct Pierre, apoſtre, natif de Betſaida, en Galilée, vint à Romme l'an. ij. de l'Empire Claude, ou il tint ſon ſiege. xxv. ans, au temps dudict Claude & de Neron.	1
70	S. Lin, Tuſque, tint le ſiege vnze ans ou enuiron.	2
81	S. Clete, Rommain, tint le ſiege douze ans & vn moys.	3
93	S. Clement, premier, Rommain, tint le ſiege neuf ans & deux moys.	4
102	S. Anaclete, Grec, ſelon aucuns, a tins le ſiege quatre ans: mais n'y a rien de certain, pour la confuſion des hiſtoires de ſon ſiege.	5

o iij

Kings, Popes, and Emperors

11. DU TILLET, Jean. La chronique des roys de France, puis Pharamond iusques au roy Henry, second du nom, selon la computation des ans, iusques en l'an mil cinq cens quarante & neuf. Le catalogue des papes, puis S. Pierre iusques à Paul, tiers du nom. Catalogue des empereurs, puis Octavian Cesar iusques à Charles, V. du nom. *Paris, René Avril for Galliot du Pré, 1550.*

8vo, ff. [4], cxix (*i.e.* 120); text presented in tabular form, woodcuts to ff. 1^{r}, 24^{r}, 99^{r}, 107^{r}, and 115^{r} (one repeat), woodcut du Pré device to last page; small marginal mark to third leaf, some light foxing; a very good copy in contemporary French calf, blind-ruled border and frame to covers with gilt fleur-de-lys corner-pieces and central gilt flower stamp, five raised bands to spine with gilt floral stamp in compartments, printer's waste visible in hinges; lower joint split at head, corners worn, some rubbing and staining, worm track to front endpapers; ownership inscription to front free endpaper 'Sum S. Richardi emptus Parisiis anno MDL mense Aprili'. **£1200**

Handsome vernacular edition of Jean du Tillet's famous chronicle of the kings of France, with additional catalogues of the Popes and Roman/Holy Roman Emperors, illustrated with five attractive woodcuts.

Running from the legendary Frankish king Pharamond to Henri II, king of France from 1547 to 1559, the *Chronique* encompasses, among many notable events, Charles Martel's victory over the Umayyad invasion of Aquitaine, the reign of Charlemagne, the accession of Hugh Capet, the canonisation of Louis IX, the battles of Poitiers and Agincourt, the end of the Hundred Years' War, and the meeting of François I and Henry VIII on the Field of the Cloth of Gold. Three kings are depicted in woodcuts: Pharamond, Charlemagne, and François I. The lists of popes and emperors open with woodcuts of an enthroned Christ presenting a key to St Peter and of a crowned and robed monarch holding a sword and orb.

Jean du Tillet (d. 1570) served as bishop of Saint-Brieuc, taking part in the Council of Trent, and later of Meaux; as a scholar he collaborated with his historian brother, Jean, sieur de La Bussière. Galliot du Pré was official bookseller to the University of Paris.

Adams D1205; BP16 113969; USTC 705. Only two copies traced in the US (Michigan State, UCLA) and three in the UK (BL, Cambridge UL, V&A).

autres racomptent, ne voulant rien mettre par escrit qui ne soit enregistré, & verifié par monumens antiques, & par hystoires approuuées & non corrompues. I'ay aussi principalement prins peine, & trauaillé grandement, à ce que ie peusse les choses qui se trainoyent iusques icy broillées & confuses en grands & infiniz volumes, vieilles fables & mensonges, maintenant rendre en lumiere, rediger en brief, & ordre certain, & le plus au vray qu'il est possible. Or les Françoys, regiz au precedent par Gouuerneurs, ou petits Roys, si vous les voulez ainsi nõmer, eurẽt leur premier apparent, & seul Roy Pharamond.

Ans de ie suChrist	Ans du regne.		Ans du monde.
			
420	1	Pharamond, premier Roy de France a regné. xj. ans.	4381
421	2	Soubz luy commencerent les Francoys à	4382
422	3	vser de loix, en estiment sus eulx quatre no	4383
423	4	bles de leurs gẽs pour iuger leurs differẽs.	4384
424	5	En ce temps fut faicte la loy Salique.	4385
425	6	S. Hieroſme rendit l'esprit en Bethleem,	4386
426	7	en son aage de quatre vingtz vnze ans, le	4387
427	8	dernier iour de Septembre.	4388
428	9	Le concile d'Epheſe cõtre Neſtorien &	4389
429	10	les Pelagiens, soubz le pape Celeſtin. 1. ce	4390
430	11	xlv. en lordre. En icelluy an le Pape cõ mence a principalement à regner.	4391
431	1	Clodion le Cheuelu, ij. Roy, dixhuyct ans.	4392
4 2	2	Il fut dict le Cheuelu, par ce qu'il por	4393
433	3	toit longue cheuelure. En son temps &	4394
434	4	regne il subiugua les Thuringiens. Puis	4395

Ans de ie suChrist.	Ans du regne.		Ans du monde.
		de Grece, que telle posſession fust de la iuriſdict on des Empereurs. De la Pepin tout le premier print la monde qu'on obſerue en l'egliſe Rommaine, & les cerimonies du chant, & les apporta en France. Et la charge de nous y accouſtumer fut baillée à Gilles (aucuns l'appellent Remy) Archeueſque de Rouen. Ceey eſcript Paul Emile, & d'autres. Le pape Eſtiẽne approuue Pepin, Roy des Francoys, & luy donne le nom & honneur de Patrice, en la ville de Romme.	
757	7	Le Roy Pepin inſtitue le Parlement en France.	4718
758	8		4719
759	9		4720
760	10	Enuiron ſes ans icy ce qui eſt eſcript auoir eſté faict contre Gayfer, fut faict en Aquitaine.	4721
761	11		4722
762	12	Les Turcz, nation de Scythie, commencerent icy à couurir en Aſie, pillant cenlx du pays, & quant & quant commencerent à tenir vne loy ſemblable auec les Sarrazins.	4723
763	13		4724
764	14	La fable de Robert le Normant, autrement dict le Diable, eſt racẽptée eſtre de ces tmps.	4725
765	15		4726
766	16		4727
767	17		4728

Ans de ie suChrist.	Ans du regne.		Ans du monde.
768	18	Gayfer eſt tué des ſiens. Le Roy treſpaſſe à Paris le. xxxij. iour de Septembre, il delaiſſe ſes enfans Roys, Charlemaigne de Soiſſons, & Carloma de Noyon. Les autres diſent qu'il a regné dixſept ans.	4729
			
769	1	Charlemaigne, vingt & troiſieme Roy. xlvj. ans. Il ioinct d'Aquitaine, & de Gaſcõgne.	4730
770	2		4731
771	3	Le Roy Carloma meurt, la femme duquel, nommée Berte, auec ſes enfans, accompaignée d'Aoüyn, ſenfuyt vers Diſier, Roy des Lombars.	4732
772	4	Le cõmencemẽt de la guerre des Saxõs.	4733
773	5	Charles, appellé par le pape Adrian entre en Italie, & prend Diſier eſtant à Romme, il conferma & ratifia ce qu'auoit donné Pepin, & y en adiouſta.	4734

Engraved Erotic Almanack

12. **[EROTICA.]** Les perfidies supposées ou les médisances pardonables. Almanach orné des jolies gravures. *Paris, Janet, 'Successeur du Sr Jubert', 1800.*

24mo, pp. [vi], 12, [24], 13–24, [2]; wanting calendar for May–August (2 ff.), engraved title and a further 12 engraved plates, folding letterpress calendar for 1800 with woodcut signs of the zodiac at head bound in; first and final gatherings very clean and bright; else very good in contemporary white sheep, front board painted with a design of hearts and garlands against a blue-grey ground, rear board depicting Cupid atop a cloud, firing an arrow against a blue-grey ground, within a border blocked in gilt with painted details, spine gilt and painted in compartments, edges gilt, gilt brocade endpapers; small repair to headcap, painted decorations slightly rubbed. **£1450**

A seemingly unrecorded almanack for 1800, issued by the prolific publisher of almanacks Pierre-Étienne Janet (1746–1830), with suggestive engravings accompanied by explanatory poems, songs, and music, our copy in a handsome binding of contemporary painted white sheep with designs of hearts, garlands, and Cupid firing an arrow.

The engravings, by Dorgez (*fl.* 1780–1814), depict, *inter alia*, a putto revealing a man in bed with a lover, whilst his enraged wife approaches with baton in hand; the legs of a woman and her lover sticking out from a door as her husband, blindfolded, takes part in a game of Blind Man's Buff; a woman extending a makeshift ladder made of bedsheets from her balcony watching in horror as the ladder tears and her lover is thrown to the ground; and a disgruntled husband, in his nightclothes, emptying a chamber pot onto the head of his wife's lover, who is scaling a ladder to her window on the level below.

No copies traced on OCLC, CCfr or Library Hub. OCLC finds a single copy of any issue of the *Perfidies supposées* (1793), at the BnF. See Cohen-De Ricci, col. 64 (for 1791); Grand-Carteret 1068 (for 1792); Lewine, p. 22 (for 1793).



s témoins que les Etoiles
is gagnoit le manoir,
é cette Epouse infidelle
ant secondoit les efforts,
e Damis en sentinelle
t leurs sombres accords.

imats glacoient l'Hemisphère,
arma son bras fatal
se où geloit une eau claire
pleuvoir sur son rival.
est sot quand l'Epoux
on redoute,
l pour veiller notre ardeur,
si rafraichir la route
conduisoit au bonheur.



Le Mari surveillant





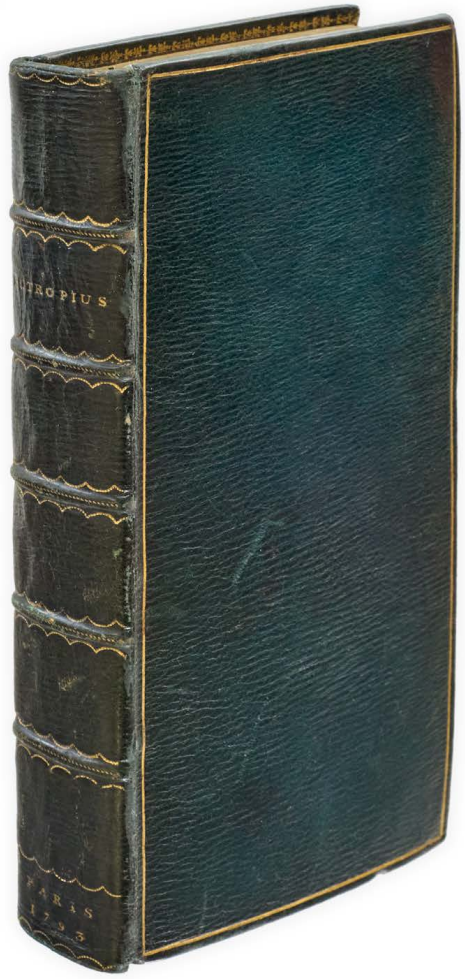
A Roman Triumvirate

13. EUTROPIUS; Sextus AURELIUS VICTOR; Sextus Rufus [FESTUS]. Historiae Romanae breviarium, ad codices manuscriptos et optimas editiones recognitum et correctum ... Fragmenta ad calcem. *Paris, brothers Barbou, 1793.*

12mo, pp. [2], 380, with copper-engraved frontispiece by De la Fosse after Eisen; woodcut *non solus* device to title, woodcut and typographic head- and tailpieces; an excellent copy in contemporary green straight-grained morocco, spine gilt in compartments and lettered directly in gilt, edges gilt, brown endpapers, ribbon place-marker; very slightly rubbed. **£275**

First edition by Capperonnier of this collection of three Roman histories from the fourth century, printed in small format and handsomely bound in contemporary straight-grained morocco.

Although previously printed by Barbou in both Latin and French, Eutropius is here joined for the first time by his contemporaries Aurelius Victor (*c.* 320–*c.* 390) and Festus (d. 380) and newly edited by Jean-Augustin Capperonnier (1745–1820). The allegorical frontispiece depicts Rome and her tributaries, with the She-Wolf suckling Romulus at her feet and a city under construction in the background.



A Feast of Fables

14. [FABLES.] Aesopi Phrygis fabulae, elegantissimis iconibus illustratae. Cum Latina versione, Graeco textui adiuncta. Accesserunt et huic editioni, ultra praecedentes, icones quae in vita Aesopi desiderabantur. Adiectae sunt diversorum fabulae … *Lyons, Jean Julliéron, 1609.*

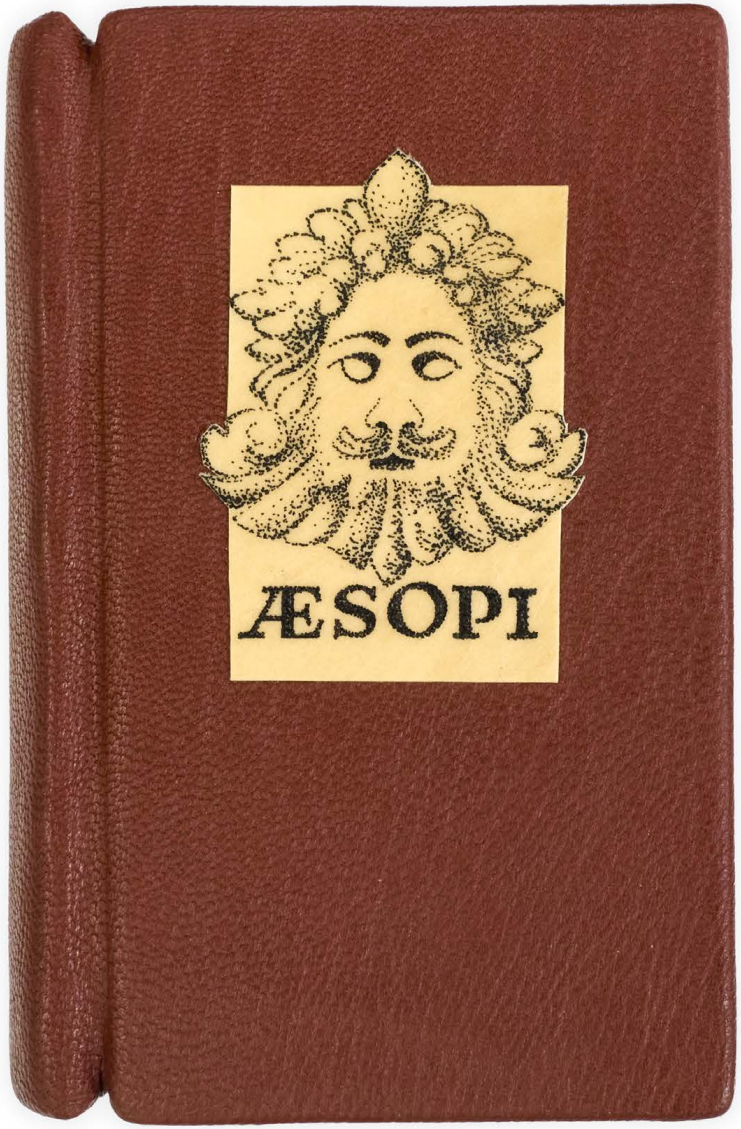
16mo, pp. 427, [5 (index)]; Greek and Latin text in parallel columns or on facing pages, woodcut arms of Lyon to title, woodcut illustrations throughout; light ink offsetting at head of title; a very good copy in modern brown calf over boards, vellum onlay to the upper cover with a bearded dramatic mask and 'Aesopi' in black ink, edges red, in a modern drop-back box of yellow and brown cloth, printed spine label, printed label inside ('Binding by Eric Sweet aet 70 March MM'). **£350**

An attractive, pocket-sized, bilingual Lyon edition of Greek and Latin fables by Aesop and other writers, in a binding by Eric Sweet.

The text begins with Maximus Planudes' life of Aesop, illustrated with thirty-five woodcuts. The *Fables* follow, fifty-two of which are illustrated. The remainder of the volume comprises further fables by Babrius; the 'Battle of the frogs and mice' (*Batrachomyomachia*) ascribed to Homer; the 'Battle of the cats and mice' (*Galeomyomachia*) by Theodorus Prodromus; and finally, the Latin fables of Avianus.

Binding:
For more on the career of Eric Sweet (1929–2024) see no. 1. As this volume bears witness, Sweet was still binding into his seventies.

Two copies in the UK on Library Hub (BL, Bodleian), and four in the US on OCLC (Dallas Public Library, Illinois, Stanford, Vassar College). USTC 6901238.





equus cursor, & ego ei totus sum similis. atque aliquando quum necesse foret ei currere, vt à cursu cessauit, patris Asini statim recordatus est.

AFFABVLATIO.

Fabula significat, etsi tempus ad gloriam promoueat aliquem, non sua tamen ipsius fortuna obliuiscatur: instabilis enim est vita hac.

SER

ἵππος ὁ ταχυδρόμος καλῶ αὐτὸ ὅλος ἀφωμοίωθην. καὶ ποτὲ ἀναγκαίης ἐπελθούσης τρέχειν, ἐπεὶ δὲ ἔρριμε τὸν πώγωνα, καὶ πατρὸς ὄνος οὐδὲν ἐμνήσθη.

Ἐπιμύθιον.

Ο μῦθος δηλοῖ, ὅτι καὶν ὁ χρόνος εἰς δόξαν φέρῃ τινὰ, τὸ ἑαυτοῦ μὴ λάθῃ τύχης μὴ ἐπιλαμβανέσθαι. ἀστάθμητος γάρ ἐστιν ὁ βίος ἕτερος.

Οφις

Οφις καὶ γεωργός. SERPENS ET Agricola. 141



Ὄφις ἐν γεωργοῦ αὐθυργίοις φαλιάδων, ἀπέτιλεν αὐτοῦ τὸ νήπιον παιδίον. πένθος δὲ τοῖς γονεῦσιν ἐγένετο μέγα. ὁ δὲ πατὴρ ἰδὼν τὸ λύπης πλέον λαβὼν, ἔμελλεν τὸν ὄφιν ἐξελθόντα φονεύειν. ὡς δὲ ἔκυψε μικρὸν ἀποδύσας ὁ γεωργὸς καὶ παταξαι αὐτὸν ἠστόχησε, μόναν κρέσας

SErpens in agricolæ vestibulis delitescens, sustulit eius infantē puerulum. Luctus autem parentibus fuit magnus. at pater præ mœrore accepta securi, egressum Serpentē occisurus erat. Vt verò prospexit parūper, festinans agricola, vt ipsum percuteret, errauit, tantùm

DESCRIPTIO *corpulentiæ, & vitiositatis ingenij Æsopi.*

ΔΙΑΤΥΠΩΣΙΣ πάχους καὶ ἀλιγνοίας τοῦ Αἰσώπου.



CAPVT II.

FVit autem nō solùm seruus, sed & deformissimus omniū suæ ætatis hominū: nā acuto capite fuit, pressis naribus, depresso collo, prominētib⁹ labris, niger, vnde & nomē adeptus est, (idem enim Æsopus quod Æthiops) ventrosus, valgus

ΚΕΦΑΛ. Β.

Τυγχάνε δ' ὢν μόνον δοῦλος, ἀλλὰ καὶ δυσειδέστατος ἐπ' αὐτῷ πάντων ἀνθρώπων εἶχε γὰρ δὴ φοξὸς τὼ κεφαλὴν, συμπεπιεσμένους τὼ ῥῖνας, συμπεπτωκότα τὼ τράχηλον, σκυθρωπὸς, μέλας, ὄνομα τοῦτο ἐπηγορεύετο (ταὐτὸν γὰρ Αἰσωπος τῷ Αἰθιοπι) προσέτι δὲ

βλαισὸς, καὶ κυφός. πάλαι καὶ τὸ Ὁμηρικὸν θερσίτου τῇ εἰκόνι τῇ ἔξωθεν ἐπιβαλόντες.

ΤΟΥ ΑΙΣΩΠΟΥ ἀκακία δοκιμάζεται.

ΚΕΦΑΛ. Γ.

Ο κεκτημένος δὲ οὗτος αὐτὸν, ἅτε οὐδὲν

δοῦν

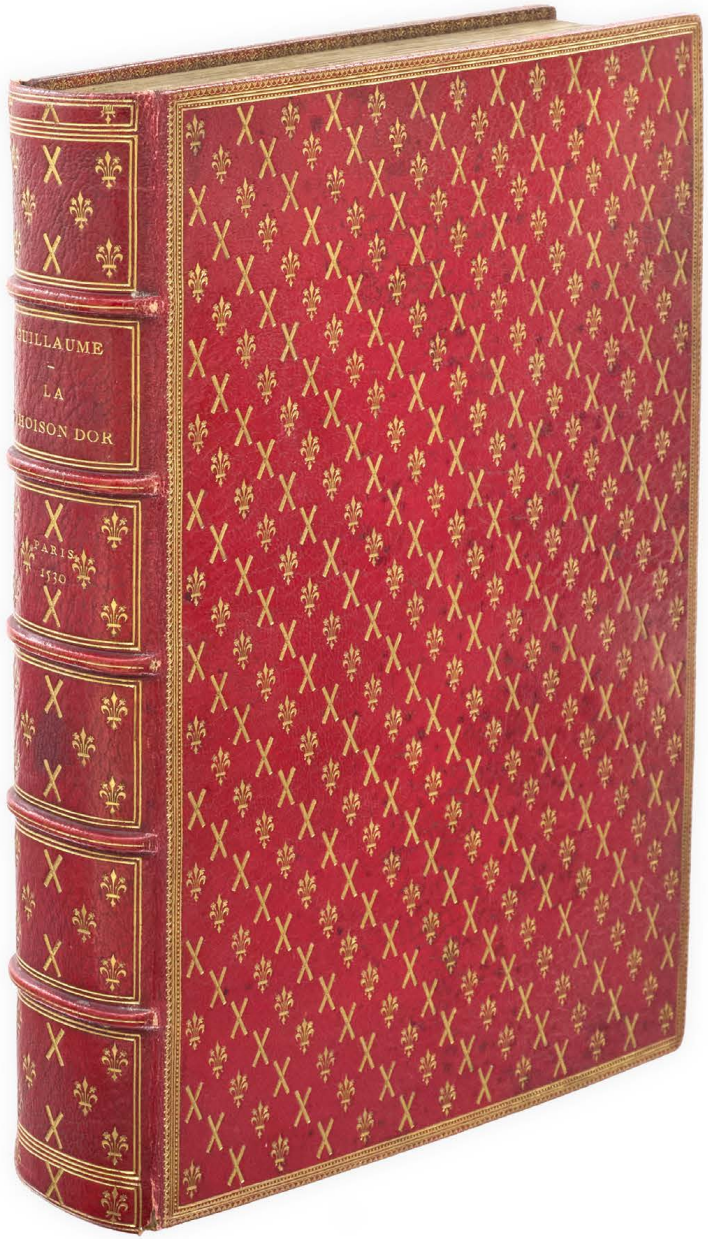
The Golden Fleece Legend as *Speculum Principis*

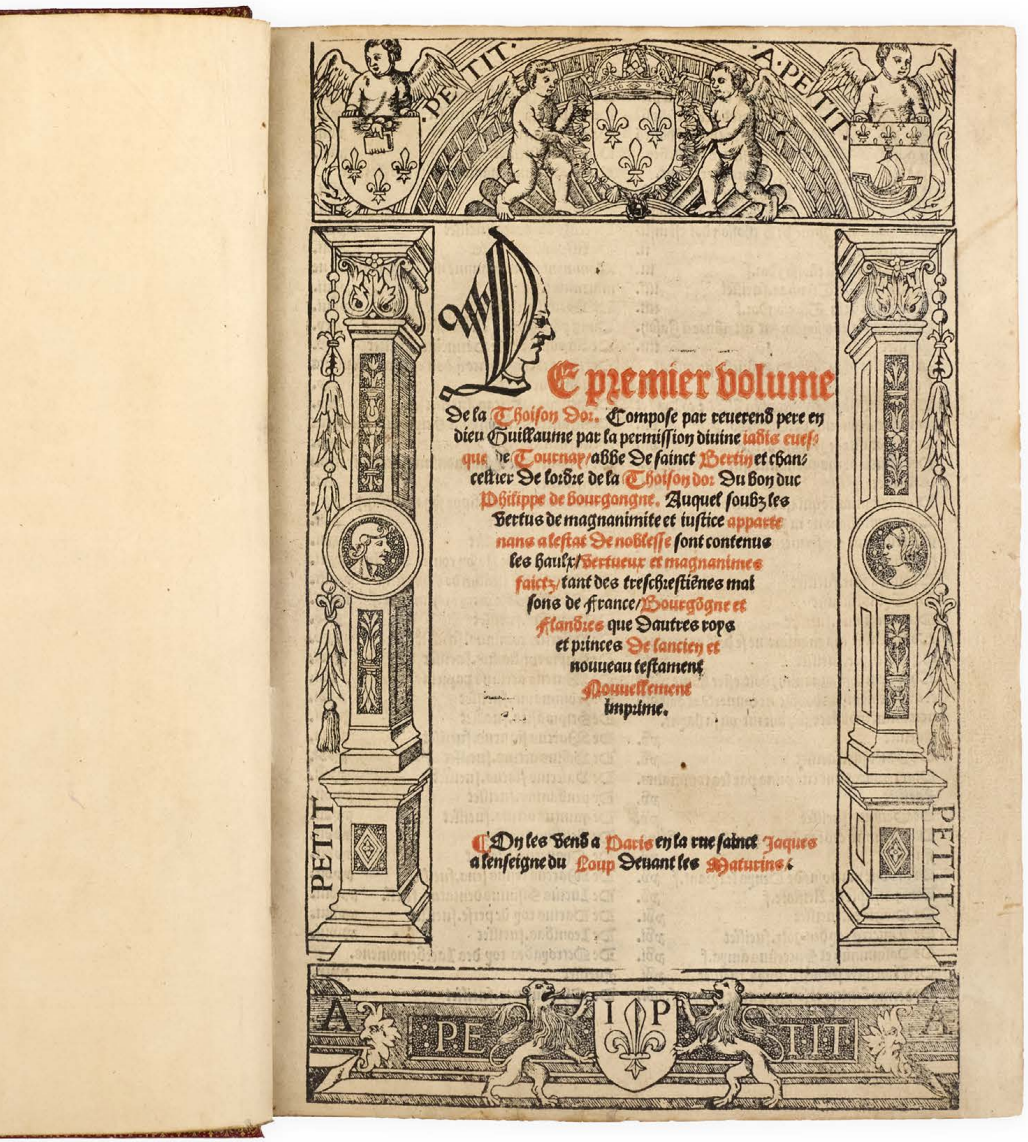
15. [FILLASTRE], Guillaume. Le premier [– second] volume de la Thoison dor ... Auquel soubs les vertus de magnanimite et iustice appartenans a Lestat de noblesse sont contenus les haulx vertueux et magnanimes faictz tant des treschrestiennes maisons de France Bourgongne et Flandres que dautres roys et princes de lancien et nouveau testament. Nouvellement imprime [– Traictant de la vertu de justice et des autres vertus qui delle dependent et precedent]. *Paris, Jean Petit* [*for Poncet Le Preux*], [(*colophon:*) *Troyes, Nicolas Le Rouge, 21 April 1530*].

Two vols bound in one, folio, ff. [ii], cxxxv; [iv], [1 (blank)], 'ccxliii' (*recte* ccxliv); *lettre bâtarde*, title printed in red and black within architectural woodcut border incorporating Petit's name and device, woodcut illustrations (including one of the author writing at a desk to title verso, repeated on second title-page and AA1^{r}), woodcut initials; bound in late nineteenth-century crushed red morocco by Lortic (front turn-in signed in gilt), boards gilt with a *semé* of fleurs-de-lys and saltires, spine gilt in compartments and lettered directly in gilt, edges marbled and gilt, marbled endpapers; minimally rubbed at extremities, a few faint spots, small hole at foot of front joint, but a very good copy; small modern ticket removed from rear pastedown. **£9500**

Rare third edition (first 1516) of the most successful contemporary treatise on the Order of the Golden Fleece, composed by a prominent member of the Order for the son of its founder, Charles the Bold of Burgundy.

Guillaume Fillastre (?1400–1473) was a Burgundian statesman and bishop in the service of Philip the Good, Duke of Burgundy, who had established the chivalric Order of the Golden Fleece in 1430. Fillastre was appointed the second Chancellor of the Order. After Philip's death in 1467, which ended Fillastre's political career, he began composing this work about the Order and the moral and theological origins of political power; only two of the projected six volumes were completed.





Fillastre, an accomplished humanist, recruits heroes and exemplary men from classical antiquity, from early French history, and from the Bible to advance ideals of just leadership, magnanimity, and trust between a ruler and his subjects. 'Such a relationship implied that the rulers reigned justly and exhibited generosity, while the subjects obeyed him of their own free will and granted him financial support when need dictated it' (Schulte, p. 399). Fillastre's elegant and inventive transformation of the mythological Jason into a Christian model and his semi-historical account of French history combine to create a *speculum principis* for the dedicatee, Philip's successor Charles the Bold, who was presented with an illuminated manuscript of the treatise in 1473.

This is one of perhaps sixteen works printed by or for Nicolas Le Rouge in Troyes. Three issues of this edition exist, one with just the address of Poncet Le Preux on the title-page, as here, another including his name, and a third, recorded in a single copy at the BnF, with the name of Gilles de Gourmont. The woodcuts of Jason on A4^{r} and A8^{v}, while seemingly identical, are in fact different blocks; one was previously used by Antoine Vérard, and the other by Philippe Le Noir, for their editions of Colard Mansion's translation of Ovid (see Fairfax Murray, *French* 364). The woodcut of the author in his study belonged to Guillaume Le Rouge, the cousin of Nicolas Le Rouge, and some of the smaller woodcuts were also used in books of hours by Simon Vostre.

This is one of two copies similarly bound by Pierre-Marcellin Lortic (1822–1892); the other, with the addition of coloured morocco onlays, was Lortic's own copy and included in the posthumous sale of his library in 1894 (lot 153).

We have located only four copies of any issue in the US (Harvard, Morgan, UCLA, Williams College).

Bechtel F-96; BP16 106293; USTC 1047; *Rép. bibl. xvie siècle* 12: Troyes, Le Rouge 14. See Schulte, 'The Concept of Trust in the political Thought of fifteenth-century Burgundy' in *Trust and Happiness in the History of European Political Thought* (2018).



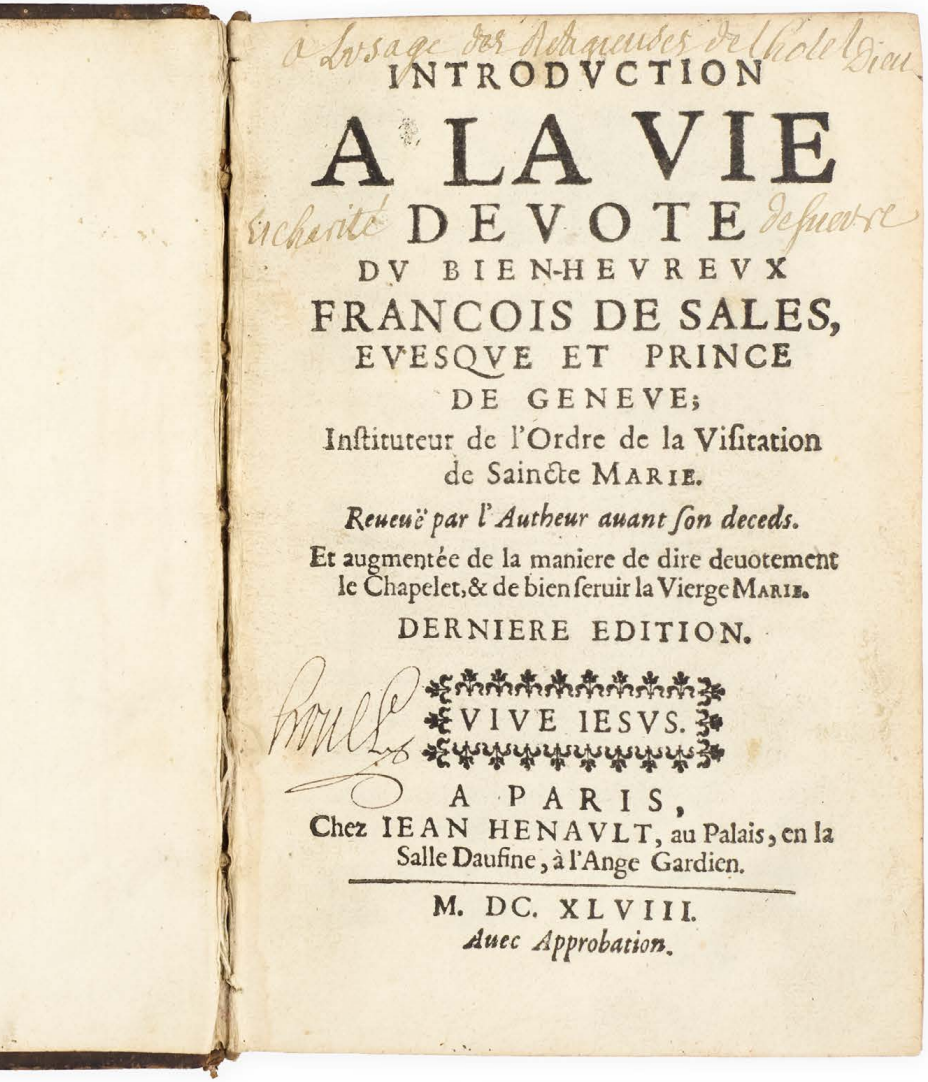
¶ Le prologue.

A Tres excellent & tresp̃uissant p̃nce et mon tresredoubte seigñr mon seigñr Charles par la grace de dieu duc de Bourgongne & de Brabãt/de lothrich/de lembourg & de luxẽbourg cõte de flãdres dartois & de bourgõgne palatin de hapnault/de hollãde de zelãde & de namur marquis du sainct empire/seigneur de frise/de salins et de malines/chief/& souuerain du tresnoble ordre de la thoison dor Guillaume par la p̃mission diuine & du saict siege apostolique euesq de tournay abbe de sainct bertin en bre ville de sainct Omer Vostre trehũble & deuot orateur & chacellier de bre dicte tresnoble ordre du thoison dor. Honneur/treuerẽce/Mes hũbles & deuotes p̃ieres a dieu augmẽtation de bre hõneur & gloire & desir de Vostre sa-

lut auecqs mon humble seruice. Mon tresredoubte seigñr pource q̃ en perecrant mon office de chacelier de bre dicte ordre a la feste que de present celebrez en bre ville de Bruges au Mois de may Dest an mille quatre centz soixante & huyt. Jl me fut par Vo⁹ ordõne faire le sermon a la grant messe cõe il est acoustume a ceste solemnite et aultres festes solemnelles q̃ on celebre en Vostre chapelle et en bre court ou que Vous sopez tout a lhõneur & louenge de dieu. Et a ce sermon me mps en peine de remõstrer soubz correctiõ de chascũ les causes & raisons q̃ auoiẽt meu ou peu mouuoir feu de tresglorieuse & tresnoble memoire. Mõ seigñr mon seigñr Pphilippe bre tresnoble pre q̃ dieu pardoint dauoir institue ceste tresnoble cõpaignie de Rops/princes/barõs & cheualiers qui

sont ceulx q̃ par les tresh̃onorables louables & sainctz statuz dicelluy ordre p̃ sont assemblez/& par serm̃ẽt solẽnelz/pez & obligez soubz le signe et enseigne de la thoison dor. & q̃ a ceste fin ilz se mps auant pluseurs manieres de thoisons quõ trouue en diuerses manieres desq̃lles seulx lemẽt en declairay les deux & assez briefuemẽt & superficiellemẽt por ce la briefuete du tẽps/& nõ pas si au long ne si amplement q̃ la matiere le requeroit. Car le tẽps ne le pouoit souffrir. Et il Vo⁹ ait pleu mon tresredoubte seigñr mop cõmãder rediger & mettre p escript non seullemẽt ce que a lors briefuemẽt en touchay/mais aussi ce que iauoie intencion den declairer plus & plain. Je bre treshumble orateur & seruiteur en obeissant a Voz treshumbles plaisirs & cõmandemens ay icy rediger & mps p escript en deux liures lesdictes deux manieres de Thoisons desq̃lles ie auope entrepris de parler si le tẽps et heure leussent aõcques souffert/& traictera le p̃mier liure õ la thoisõ õ iason q̃ p̃munemẽt on nõme ou quon peult nõmer la thoison dor. Et de laquelle parle ouide en son. bis. liure de methamorphose et le met p fiction de poeterie cõme fable. mais nous trouuõs que eustacius le poete & autres le mettent pour vraye hystoire. Dõe au plaisir de dieu sera cy apres declairé & de mõstre/par laq̃lle thoison no⁹ sera declairee la noble vertu de magnanimite. Le secõd liure sera de la thoison de iacob le saict patriarche de laq̃lle est escript par mopse au. xxx. chap. õ geneses. Et laq̃lle nous apprẽdra la vertu de iustice. Lesq̃lles vertus afferẽt principallemẽt a rops princes cheualiers & nobles hõs. Et pource peuẽt lesdictes thoisons estre raisonnablemẽt attribuees a lordre de la thoison dor ou soubz le non de la thoison peult auoir este meu ce treshonnoure/treslupsant et treschatholique p̃nce Mon seigñr le duc Vostre bon pere a q̃ dieu soit misericors dauoir institue ceste treslouable et deuote ordre/mesmemẽt attendue et consideree la fin de laq̃lle cõtenuẽt les chapitres & statuz dicelles q̃ ne sont q̃ a bõnes meurs & a vertus telles que cestes q̃ doiuent estre & resider en cueur de noble hõme. Car cõbien q̃ moult de grans hõmes au tourd̃huy non̄ si noblemẽt viuãs q̃lz durroient se tiennẽt & reputent nobles

et vouldroient estre telz nõmez & reputez Toutesfoyes saulue leur bõne reuerẽce ilz ne sõt a la verite nobles filz ne font les oeuures. Et ne a lieu largumẽt que on me fera q̃ ilz sont nez de nobles parẽs/apource doiuent estre reputez nobles/car tulles soulx cestuy argumẽt en linuectiue quil fait cõtre salluste quãt il dit Quil est chose plus louable q̃ lhõe florisse et soit reluysant de ses propres oeuures q̃ destre repute noble par la memoire de ses pgeniteurs. Et combien que Aristote vouldroit dire q̃ noblesse est vne honnorablete de progeniteurs. Cest a dire que on doit hõnorer vng hõe & le reputer digne dyõneur et le reputer noble quãt il est ne de parẽs nobles & hõnorables. Toutesfoys il conclud q̃ noblesse est selõ la vertu des progeniteurs pourueu que les enfans ensuiuẽt les bõnes meurs et louables vertus de leurs parẽs desq̃lz ilz sõt descẽduz car cõe dit tulles contre salluste. Jl est plus louable a vng hõe que par ses vertus il soit cõmencemẽt & prince de noblesse a ceulx de son lignaige & qui viẽdrõt apres luy p lexẽple & les vertueuses oeuures q̃ estre ne de nobles parẽs et non viure vertueusemẽt. Parquoy veult cõclure q̃ noblesse prent son cõmencemẽt par vertu et se cõtinue par oeuures vertueuses cõe on la veu. mesmemẽt es petites gẽs non reputez au mõde dignes de cest hõneur quãt a leur nativite. Mais par leurs vertueuses oeuures cõtreignent les hões a les hõnorer et reputer nobles et leur posterite. Dop̃s les epẽpres tulius hostilio nõ pas orateur q̃ appelloit cicero. car log tẽps apsne fut ne mais vng pouure leune filz ne de pouures parẽs en petite maisõ q̃ en sa leunesse gardoit les bestes es chãps pour sa pouurete mie & vertueuse vie obtint le royaulme de rõe fut roy mõlt renõme. Vng des barquis ne dist pere banny estrãger & nõ romain/mais ne a cointhe son pere vng marchãt par ses vices fut aussi roy de rõme & augmẽta merueilleusemẽt le royaulme. Puis barro filz dung cabaretier tenãt tauerne publicq̃ q̃ estoit lors office infame ne fut il pas p ses vertus esleu & cõstitue seigñr de rõe. Marc cathõ aussi ne de pouures pares que no⁹ dysons billais de billage fut en sõ pays de tuscane dõt ilz estoit reputez & renõme non noble/mais vilain il fut a rõe tant renõ


a Lvsage des Religieuses de l'hotel Dieu
INTRODVCTION
A LA VIE
charité DEVOTE de Suevre
DV BIEN-HEVREVX
FRANCOIS DE SALES,
EVESQVE ET PRINCE
DE GENEVE;
Inſtituteur de l'Ordre de la Viſitation
de Saincte MARIE.
Reueuë par l'Autheur auant ſon deceds.
Et augmentée de la maniere de dire deuotement
le Chapelet, & de bien ſeruir la Vierge MARIE.
DERNIERE EDITION.
VIVE IESVS.
A PARIS,
Chez IEAN HENAVLT, au Palais, en la
Salle Daufine, à l'Ange Gardien.
M. DC. XLVIII.
Auec Approbation.

The Devout Life, owned by Nuns

16. FRANCIS DE SALES. Introduction à la vie devote du bien-heureux François de Sales, evesque et prince de Geneve; instituteur de l'Ordre de la Visitation de Saincte Marie. Reveue par l'autheur avant son deceds. Et augmentée de la maniere de dire devotement le chapelet, et de bien servir la Vierge Marie. Derniere edition. *Paris, Jean Hénault, 1648.*

8vo, pp. [16], 576, [8]; copper engraved portrait of Francis de Sales facing p. 1, woodcut initials and headpieces; some light marginal damp-staining and toning; overall very good in contemporary calf, double gilt fillet border to covers, spine in compartments lettered and decorated in gilt, marbled pastedowns; wear to spine ends, corners, and edges, some abrasions to covers; early inscriptions to title 'a lusage des religieuses de lhotel Dieu et charité de Suevre' and 'Houel'. **£500**

A seemingly unrecorded edition of the famous *Introduction to the Devout Life* by Francis de Sales (1567–1622), bishop of Geneva, cofounder of the Visitandines, and one of the leaders of the Counter Reformation, with an engraved portrait of him.

The *Introduction* 'is one of the earliest guide books of its period for people living in the world. It grew out of the spiritual direction which Francis gave to his cousin's wife, Mme de Charmoisy. It deals, in a style full of imagery, with the practical problems of people of social standing and their obligations, but its teaching is of universal application. The first edition appeared at Lyons in 1609, but Francis frequently revised it until 1619, the date of the definitive edition' (*Oxford Dictionary of the Christian Church*).

Several 1648 Parisian editions appear on OCLC but none with the imprint of Jean Hénault, son of Mathurin, printer to the university of Paris, and type founder.

Provenance: formerly in the possession of a community of nuns in Suèvres, in the Loire Valley.



Vera effigies B. Franciſci Epiſcopi degeneua, Religioſarum Inſtitutor, ſub Nomine Viſitationis Mariæ. Matheus ſecit excud.

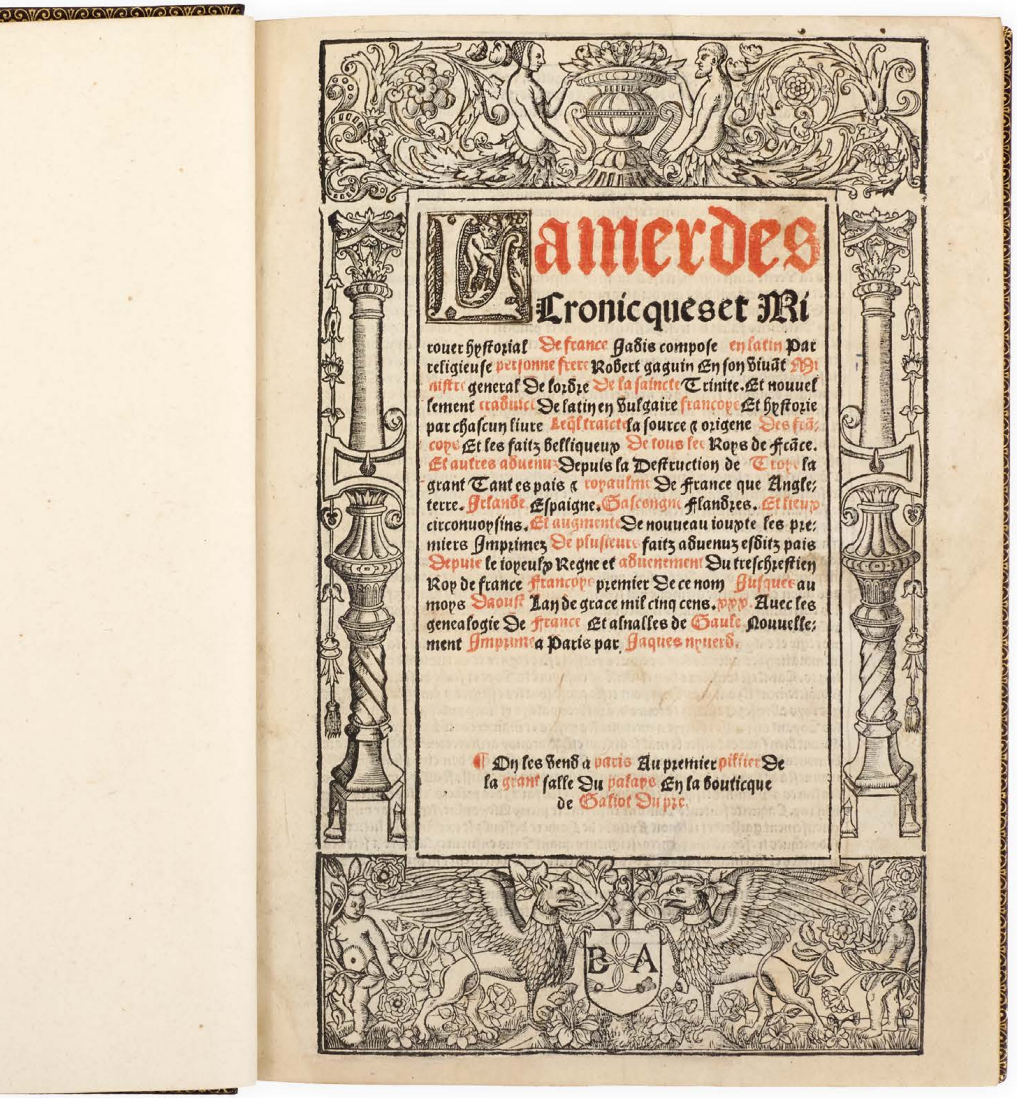
PREMIERE PARTIE DE L'INTRODVCTION.

Contenant les aduis & exercices requis pour conduire l'Ame dés ſon premier deſir de la vie deuote, iuſques à vne entiere reſolution de l'embraſſer.

Deſcription de la vraye deuotion.

CHAPITRE PREMIER.

VOvs aſpirez à la deuotion, tres-chere Philotée, parce qu'eſtant Chreſtienne, vous ſçauez que c'eſt vne vertu extremement agreable à la diuine Majeſté.


La mer des Cronicques et Mi
rouer hystorial De france Jadis compose en latin Par
religieuse personne frere Robert gaguin En son viuãt Mi
nistre general De lordre De la saincte Trinite. Et nouuel
lement traduict De latin en vulgaire francoye Et hystorie
par chascun liure Icelle traicte la source & origene Des fra;
coys Et les faitz belliqueux De tous les Roys de Frãce.
Et autres aduenuz Depuis la Destruction de Troye la
grant Tant es pais & royaulme De France que Angle;
terre. Irlande Espaigne. Gascongne Flandres. Et lieux
circonuoysins. Et augmentee De nouueau toute les pre;
mieres Imprimez De plusieurs faitz aduenuz esdits pais
Depuis le royeulx Regne et aduenement Du treschrestien
Roy de france Francoys premier De ce nom Jusques au
mois Daoust Lan de grace mil cinq cens. xxv. Auec les
genealogie De France Et alnalles de Gaule Nouuelle;
ment Imprimee a Paris par Jaques nyuerd.
On les vend a paris Au premier pillier De
la grant salle Du palays En la bouticque
de Galiot Du pre.

The Sea of Chronicles

17. GAGUIN, Robert. La mer des croniques et mirouer hystorial de France jadis compose en latin ... et nouvellement traduict de latin en vulgaire francoye et hystorie par chascun livre le quel traicte la source et origine des francoys et les faitz belliqueux de tous les Roys de france ... *Paris,* [*Bernard Aubry for*] *Jacques Nyverd, to be sold by Galiot du Pré,* [(*colophon:*) *23 August 1530*].

Folio, ff. [x], CCXXVIII; bifolium O1.6 misbound around quire D; *lettre bâtarde*, title printed in red and black within a woodcut border incorporating Aubry device, woodcut initials, full-page woodcut illustration to a5^{v}, 16 other woodcuts (some repeated), genealogical charts on m5^{r} and q5^{r} containing three roundel woodcut portraits, woodcut Nyverd device to final verso; carefully washed, some light stains to a2^{r}, else an excellent copy; twentieth-century burgundy morocco by Marcel Godillot (front turn-in signed in gilt), spine lettered directly in gilt, edges gilt, marbled endpapers. **£8500**

Very rare Paris vernacular edition (first 1518) of an illustrated history of the French monarchy, a seminal work of French historiography, devised as a scholarly account of France in the style of the classical historians.

Gaguin (1433–1501) was general of the Trinitarian Order and a diplomat in the service of Louis XI and Charles VIII; his chronological history of the French kings, from the origins of the French state under Clovis, was first published in Latin as *Compendium de origine et gestis Francorum* in late 1495, just as Charles VIII began his military campaign in Italy. Gaguin added the text about Louis XII before his death, then his work was translated into French by Nicolas de La Chesnaye, and continued up to the reign of François I by Pierre Desray. Editions in French began to appear in 1518.

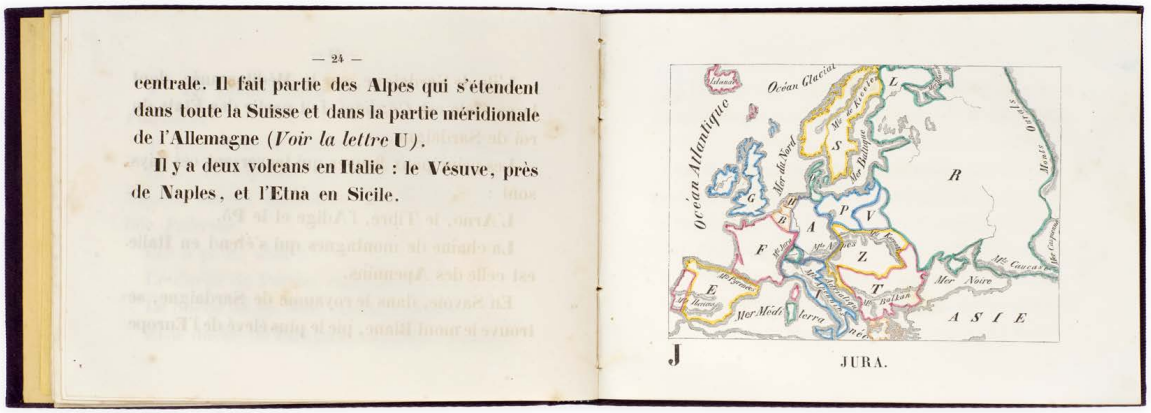
The text is weighted towards the Hundred Years' War and the Italian Wars, as befitting the original author's personal knowledge, and proved to be a significant source for these events for both historians and novelists. **One later episode mentioned by Desray involved 'sept hommes saulvagues' from a new land, named as Oran in Algeria but in fact North America**; the source used by Desray talks of Oran and the seven men separately, which Desray has conflated. The title as it appears here was first used in 1518, though the text was also adapted for the book entitled *Les grands chroniques* (Bechtel G-1).

This seems to be an unrecorded issue with Galiot du Pré's name in the imprint; other booksellers involved in the edition were Jean Frellon, Ambroise Girault, François Regnault, and Gilles de Gourmont. There was also a 1530 edition by Philippe le Noir, though with changes to the text.

We have located only two copies of any issue in the US (Harvard and Pennsylvania) and two in the UK (NLW, Rylands).

Bechtel G-13; BP16 106299; USTC 41702 (with only Nyverd named in the imprint); *cf*. Fairfax Murray, *French* 184 (1518 edition); not in Mortimer, *Harvard French* (372 is the 4-volume *Mer des hystoires* of 1517–1518). See Masse, 'Newness and discovery in early-modern France' in *The Invention of Discovery, 1500–1700* (2011), p. 177.







Europe from A To Z

18. **[GEOGRAPHY.]** Petite géographie amusante abécédaire nouveau offrant pour chaque lettre de l'alphabet une carte coloriée avec l'explication de chacune d'elles. *Paris, P.-C. Lehuby, 'Librairie de l'enfance et de la jeunesse', [1851].*

Oblong 12mo, pp. [4], 73, [1 (blank)], with half-title, 25 plates comprising maps hand-coloured in outline; engraved initials; small tears to inner margins of half-title and title (not touching text), closed tear (without loss) to pp. 19–20 neatly repaired, some foxing to text leaves, occasional light foxing to plates; overall very good in original purple grained cloth, frames stamped in blind and gilt to covers, spine stamped in gilt, upper cover gilt lettered 'Petite géographie amusante', gilt edges, yellow endpapers; gilding somewhat faded, light wear to extremities, pastedowns renewed, upper hinge split but holding; ticket of 'Mlle S. Meuret, libraire, Rue de l'Évêché, 4, à Nantes' to front pastedown; pencil note to p. 73. **£2750**

A charming and very rare ABC intended to teach children European geography, from A for Allemagne to Z for Zara in Dalmatia, published just a few years after the upheavals of the revolutions of 1848, and sold by a female bookseller in Nantes.

The twenty-five attractive plates comprise maps, with a corresponding letter of the alphabet and title, illustrating: the German Confederation; Belgium; Greece and Crete; Denmark; Spain; France; Great Britain; Holland; Italy; the Jura Mountains; the Carpathian Mountains; Lapland; Majorca, Minorca and Malta; the Kingdom of Naples; the Ural Mountains; Prussia; the points of the compass; Russia; Sweden; Turkey; the Swiss canton of Uri; Warsaw; the Júcar river in Spain; the French *département* of Yonne; and Zadar in modern-day Croatia. The accompanying text provides its young readers with pertinent information on politics, population, provinces and cities, rivers, mountains, and volcanoes.

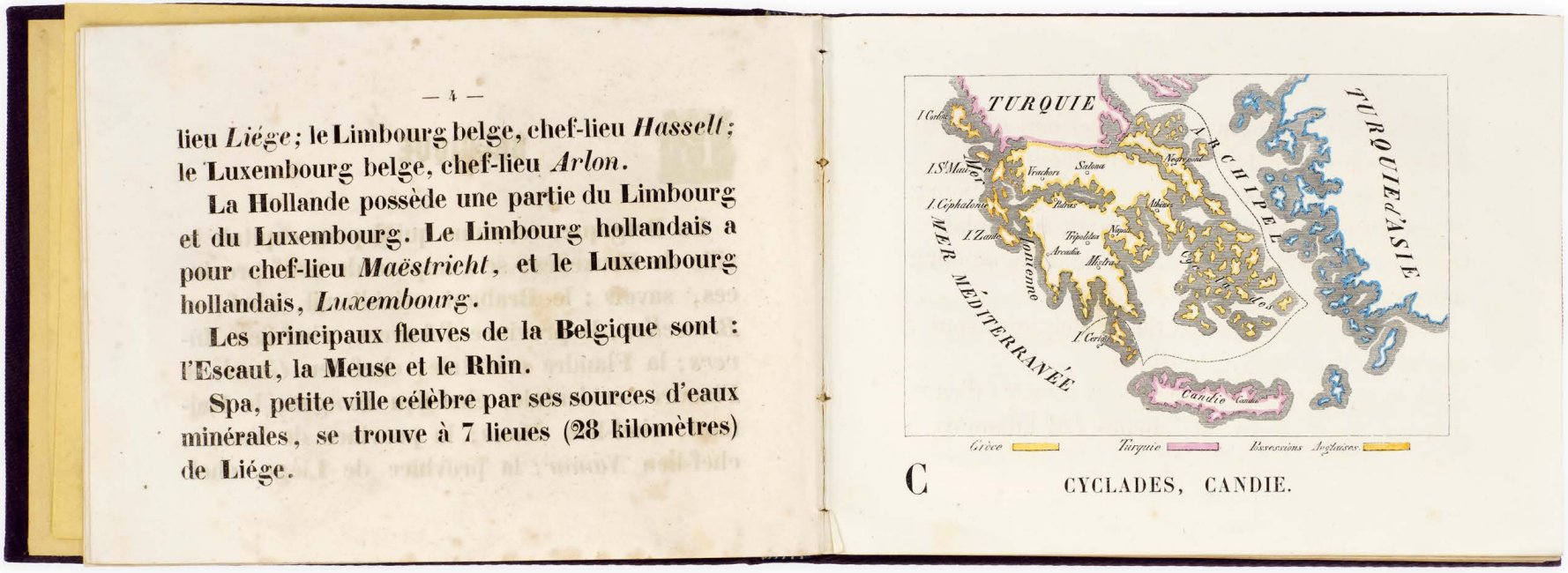
Entertaining titbits are thrown in for good measure: on Spa's famous mineral springs; on the French embassy in faraway Chania; on the loftiness of Mont Blanc; on Napoleon's birthplace; and on Lapland reindeers, Cossacks, and famous Swiss lakes. As one would expect from a Parisian publication, the French capital is described as 'the centre of civilisation, the sciences, and the fine arts', while London is acknowledged as 'the most populous and mercantile [city] in the world' (*trans.*).

The publisher, Pierre-Charles Lehuby (1804–1866), was initially a travelling salesman but in 1833 took over the publishing business of Pierre Blanchard (1772–1856) specialising in juvenile literature.

The *Petite géographie amusante* was listed in the *Bibliographie de la France ou journal général de l'imprimerie et de la librairie* in September 1851.

The bookseller Sophie Meuret operated in Nantes between at least 1836 and 1854. The *Annuaire général du commerce* for 1847 describes her as offering religious and classical works, stationery, office provisions, bindings of all kinds, and reading subscriptions.

No copies traced in the UK; only one copy in the US on OCLC, at UCLA.



— 4 —

lieu *Liége*; le Limbourg belge, chef-lieu *Hasselt*; le Luxembourg belge, chef-lieu *Arlon*.

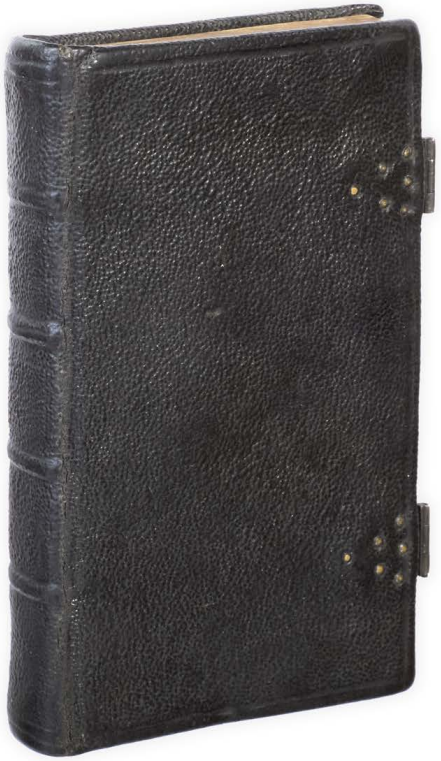
La Hollande possède une partie du Limbourg et du Luxembourg. Le Limbourg hollandais a pour chef-lieu *Maëstricht*, et le Luxembourg hollandais, *Luxembourg*.

Les principaux fleuves de la Belgique sont : l'Escaut, la Meuse et le Rhin.

Spa, petite ville célèbre par ses sources d'eaux minérales, se trouve à 7 lieues (28 kilomètres) de Liége.

C CYCLADES, CANDIE.

Jansenist Shagreen



19. [GOSPELS.] Charles HURÉ, *translator.* Le Nouveau Testament de notre-seigneur Jesus-Christ, nouvellement traduit en françois selon la Vulgate ... imprimé avec la permission de son eminence Monseigneur le Cardinal de Nouaille, archevêque de Paris. *Paris, L. Roulland, 1712.*

Gospels only, 16mo in 8s, pp. [2], 262; very slight toning, small stain to upper inner corner of early leaves, but a very good copy; bound in contemporary shagreen, metal clasps to fore-edge, edges gilt, red morocco doublures with borders gilt *aux petits fers*, double-sided gilt brocade flyleaves; superficial crack to rear joint; pressed flower inserted through front flyleaf. **£950**

An attractive early Jansenist binding, with a sober shagreen exterior concealing gilt decoration within, on a copy of the Gospels extracted from Charles Huré's French New Testament.

So-called Jansenist bindings, characterised by the absence of exterior decoration, emerged in the final years of Louis XIV's reign in reaction to the gratuitous glitz prevalent under the Sun King. The present example is particularly fine, not only for its external restraint – with darkened metal clasps and not so much as a gilt title or turn-in visible – but also for the splendour revealed inside, with richly gilt doublures and brocade flyleaves.

OCLC finds only one copy outside continental Europe (NYPL).



A Woman selling Salt

20. [GUYENNE.] Charter of Nambana Debiras regarding the sale of salt. *4 May 1250.*

Manuscript on vellum (*c.* 58 × 267 mm), 8 lines in Occitan and Latin written in a neat charter hand in brown ink, signed by the scribe 'Johan Trosset', with a notarial sign filling half of the last line; browned, small loss to one corner (not touching text), some creasing; attached with two blue ribbons to a folded sheet of paper (a little damp-stained) bearing a summary of the contents in an eighteenth-century hand, a red ink stamp of 'Le chartrier français', and the name 'Cte Raincy'.

[*with:*]

DARMANDARY, royal notary. An official copy of the same charter. *Château de Lescours, 2 September 1772.*

Vellum bifolium (*c.* 262 × 197 mm), pp. [2], [2 (blank)], the first page with stamp at head ('Gen. de Bordeaux') and 22 lines of text, the second with 9 further lines in the same hand signed 'Canolles de Lescours' and 'Darmandary', 7 lines signed 'Turgan', and 7 lines signed 'Lemoine'; light creases from folding, a few ink smudges; attached with two blue ribbons to a folded sheet of paper (a little damp-stained) bearing a summary of the contents in an eighteenth-century hand, a red ink stamp of 'Le chartrier français', and the name 'Cte Raincy'.

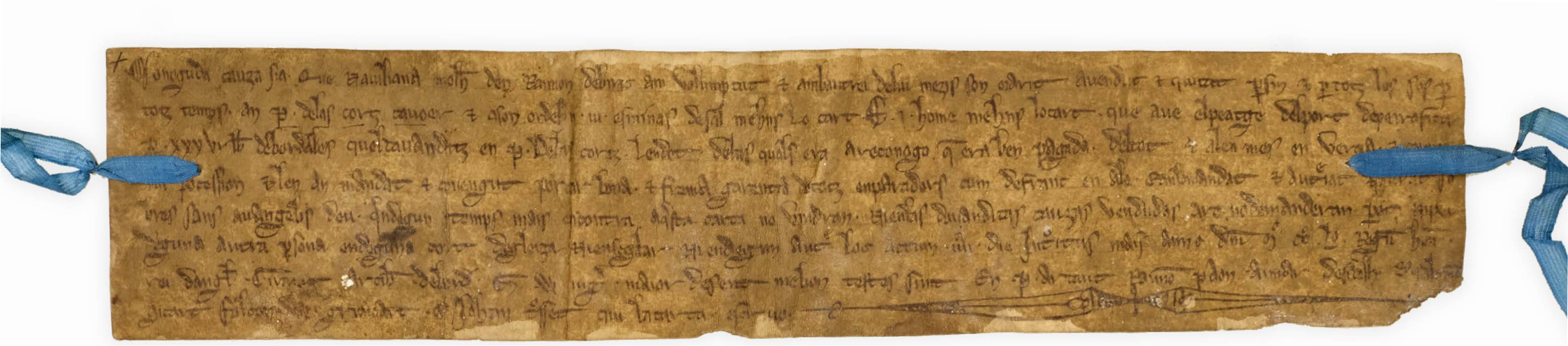
Together £1750*

A mid thirteenth-century Occitan charter from the duchy of Guyenne in southwest France, recording the sale of salt by a woman.

The charter records that Nambana, wife of Raimon Debiras, sold to Pierre de Lescours ('P. delas cortz') three measures of salt ('iii esminas de sal'), excluding tax, and one vassal ('i home'), excluding the toll payable at Pierrefitte ('port de peirafita'), for 36 *livres de Bordeaux*. Nambana swears to the legality of the sale on the Holy Gospels ('sobres sans avangelis deu'). The text refers to the reign of Henry III of England (1207–1272) as Duke of Aquitaine ('Regn. Hen. rei dangl.'), and the witnesses include Géraud de Malemort, archbishop of Bordeaux.

Royal taxation of salt began under Louis IX (Saint Louis) to help finance his crusading ambitions, evolving in the fourteenth century into the long-lived and ever unpopular *gabelle*, which led to insurrections in the Guyenne region.

The accompanying official transcript by the royal notary Darmandary records that it was made from the original at the Château de Lescours, near to Saint-Émilion. The château was built in 1341 for Pey de Lascortz, squire to Edward III of England, and in the 1580s served as a refuge for the future Henri IV.



The Hundred Years' War

21. [HENRY VI.] Letters patent, in French, in the king's name addressed to 'le Conte de Warrewyk' authorising payment to Jean de Rinel, the king's secretary, of 360 livres tournois for his travel expenses between Rouen and England and for a sojourn of ninety days. [*Rouen?*], *30 January 1437.*

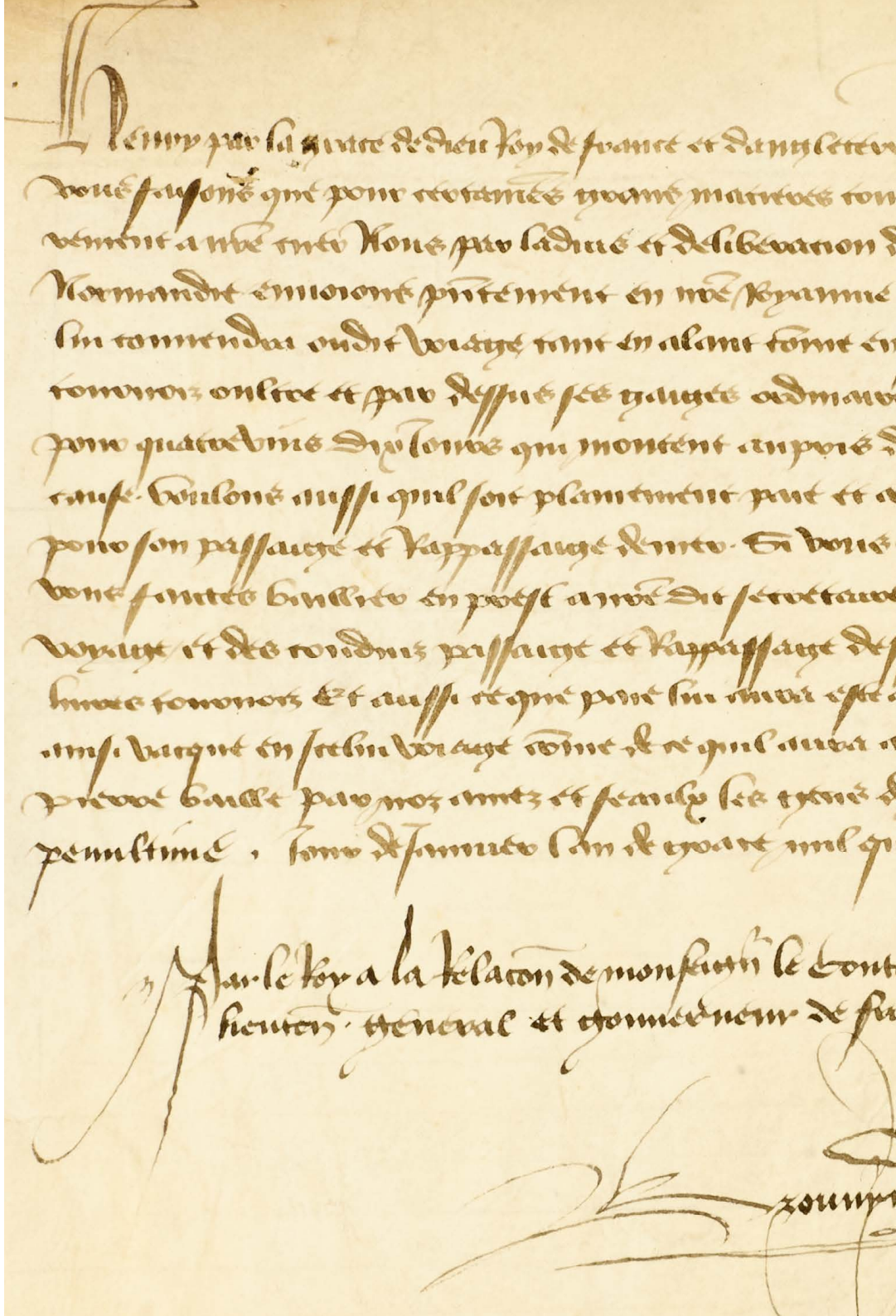
Manuscript on vellum (*c.* 180 × 350 mm); 15 lines written in brown ink in a neat secretary hand, with two-line address and notarial signature 'Brounyng' in darker ink below, 'Janvier 1437' in an eighteenth-century hand to upper left corner; right margin trimmed and slightly stained affecting some text, lacking seal tag; in good condition. **£2000***

An interesting document dating from the end of Henry VI's minority, as the young king of England and claimant to the throne of France was moving towards personal rule.

Richard Beauchamp, 13th earl of Warwick (1382–1439), here addressed as 'lieutenant general et gouverneur de France et Normandie', had served in Henry VI's minority council since 1422. Six years later he was made the king's personal governor and tutor, famously bearing the young Henry in his arms to his coronation in 1429. He took Henry to France in 1430, and whilst at Rouen superintended the trial of Joan of Arc. Despite his advanced years when appointed governor of Normandy, he served with vigour, dying in post.

The royal secretary and notary Jean de Rinel travelled as an envoy between Rouen and England in 1436 to report on the deteriorating military and political situation in Normandy in the Hundred Years' War, and the payment authorised here recognises his services over and above his ordinary duties. Rinel had previously served as secretary to Charles VI of France, and was a signatory to the 1420 Treaty of Troyes, by which Henry V and his heirs were to inherit the French throne upon Charles's death.

William (or Guillem) Brounyng is recorded as receiving payments as the king's notary in the 1430s.



Janvier 1437.

Henry par la grace de dieu roy de france et dangleterre A nos amez et feaulx les tresoriers et gentilzhommes gouverneurs de toutes nos finances en france et nostre
duchié dacquitaine ou pour ceulx ausquelz nostre mandement touchera Salut et dilection Comme nostre tresame et feal conseillier le conte de Warewyk nostre lieutenant general et gouverneur de nos royaume
Normandie et environs puissions presentement en nostre royaume dangleterre nostre amé et feal secretaire maistre Iehan de Vitel chargié pour le recompensacion des frais et
despens par lui convenduz en alant venant et sejournant et besongnant a par nous en certaine matiere touchant nostre seignourie et obeissance par vertu de noz lettres
patentes sur ce faictes et donnees ou mois de Janvier lan mil quatre cens trente et sept Nous a icelui nostre secretaire par nostre ordonnance faicte sur ce par nostre conseil
ordonné et taxé la somme de trois cens frans monnoie dicelui royaume dangleterre Et pour ce que nous ne voulons pas que nostredit secretaire
pour cause de ladicte somme soit aucunement grevé ne endommagé ainçois le voulons et entendons estre paié et content a son dit retour des mises frais et despens quil aura faiz tant pour sa
personne comme pour son passaige et repassaige dicelle Si vous mandons commandons et enjoignons expressement que par nostre tresor ou autrement
comme bon vous semblera et par prest avance Sur nostredit secretaire prelle soit de trois cens frans monnoie dicelui royaume dangleterre
valeur et des deniers prouffitz et repassaige dessusdiz Et par rapportant ces presentes et quictance de nostredit secretaire pour icelui prest prelle soit
faicte comptant et aussi rapportant par nostre amé et feal conseiller maistre Jehan Tudert nostre tresorier et receveur general de nosdictes finances
ainsi baillé en ses mains ou de son commis pour ce la somme susdicte pour lesdictes causes mises frayes et despens dessusdictes par rapportant ces presentes et quictance de nostredit secretaire
pour ce regard seulement Nous voulons icelle somme estre allouée en la despence de ses comptes et rabatue de la recepte de celui nostre
prevost bailli ou receveur auquel nous mandons et commandons par ces presentes que ainsi le facent sans contredit car tel est nostre plaisir
nonobstant quelconques ordonnances restrictions mandemens ou defenses a ce contraires Donné a Rouen le vingt et unieme jour de Janvier lan de grace mil quatre cens trente et sept et de nostre regne le vingt
penultime Par le roy a la relacion de monseigneur le Conte de Warewyk
lieutenant general et gouverneur de par Noz dis

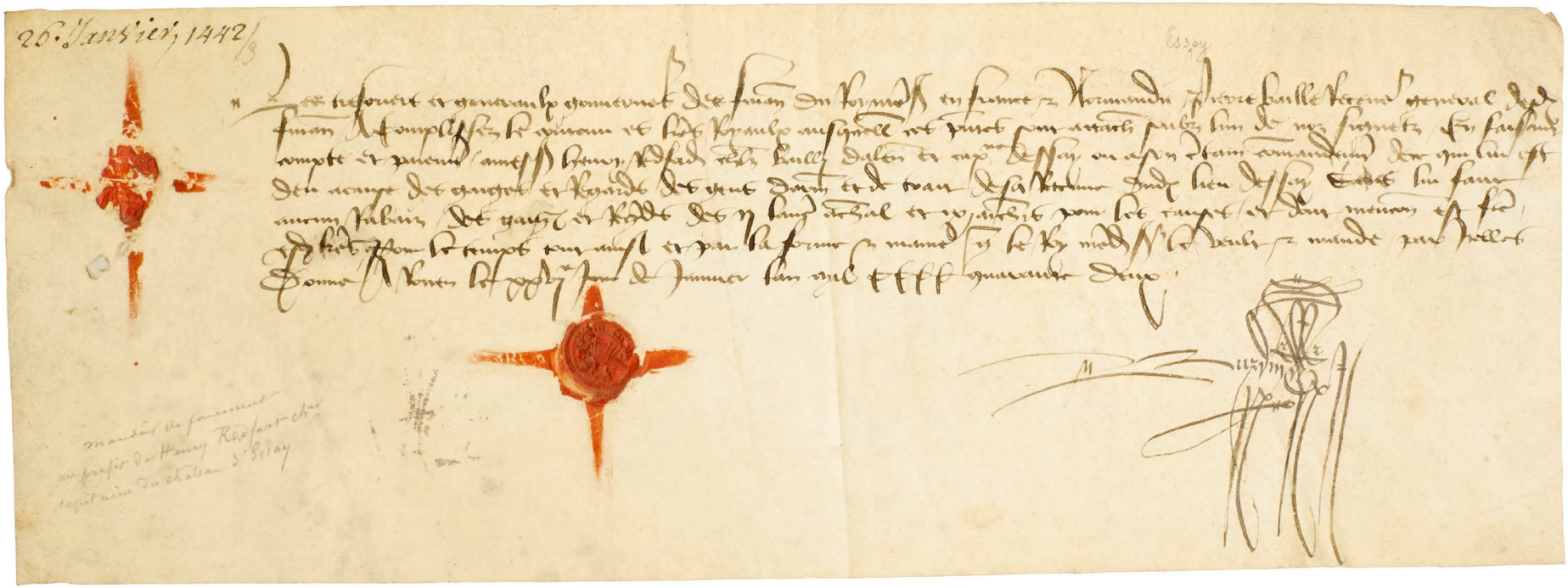
Richard of York

22. [HENRY VI.] Two letters, in French, in the king's name, addressed to 'les tresoriers et generaulx gouverneurs de toutes noz finances en France et Normandie'. *Rouen, 16 and 26 January 1442/3.*

Two manuscripts on vellum (*c.* 152 × 360 mm; *c.* 115 × 309 mm); the first with 22 lines of text in a neat, condensed charter hand, signed 'Profoot'; the second with 7 lines of text in a different, larger charter hand, signed 'Burdin', with remains of two red wax seals; the dates of each noted in ink to upper left corners in an eighteenth-century hand, with modern pencil notes summarising contents; seal tag to first document wanting, creases from folding, small marginal holes where previously tied together; in very good condition. **£2750***

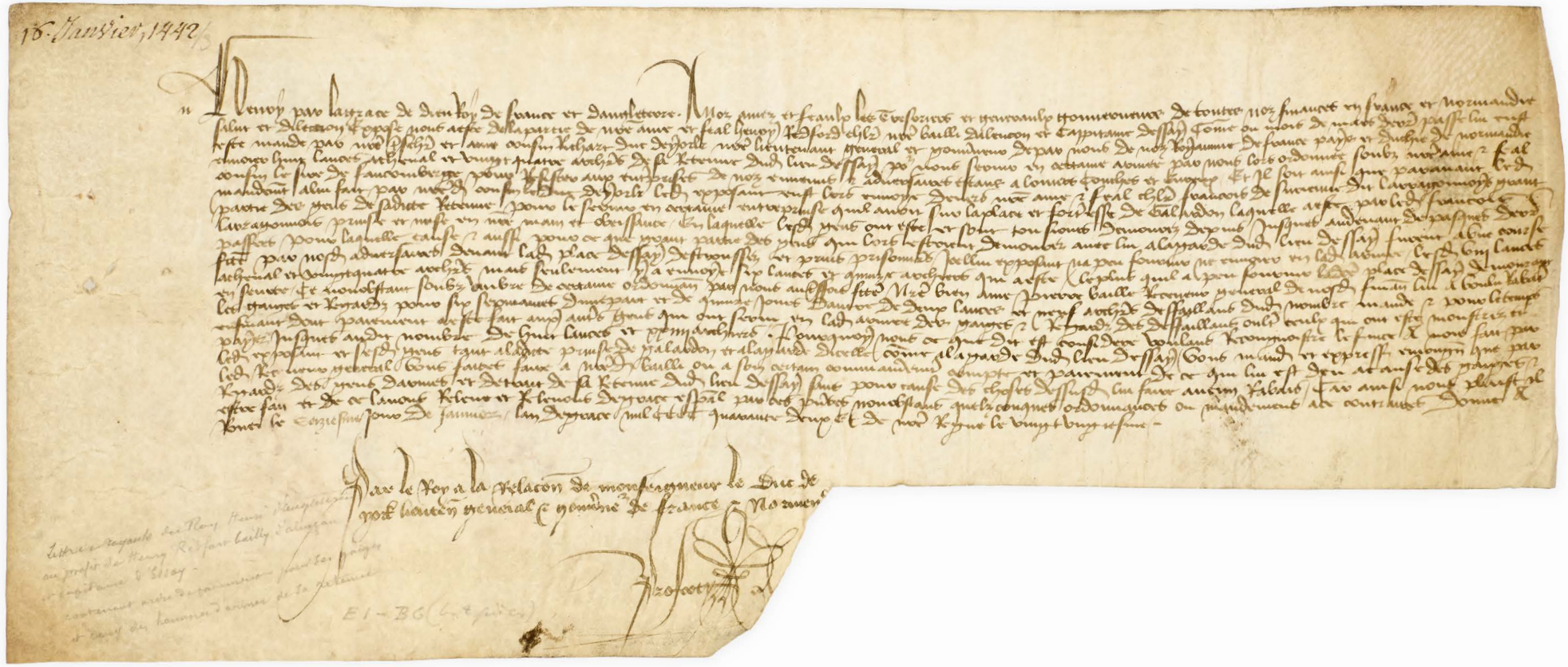
An interesting pair of documents from the reign of Henry VI, king of England and claimant to the French throne, relating to a battle waged in northern France during the Hundred Years' War, and referring to Richard of York.

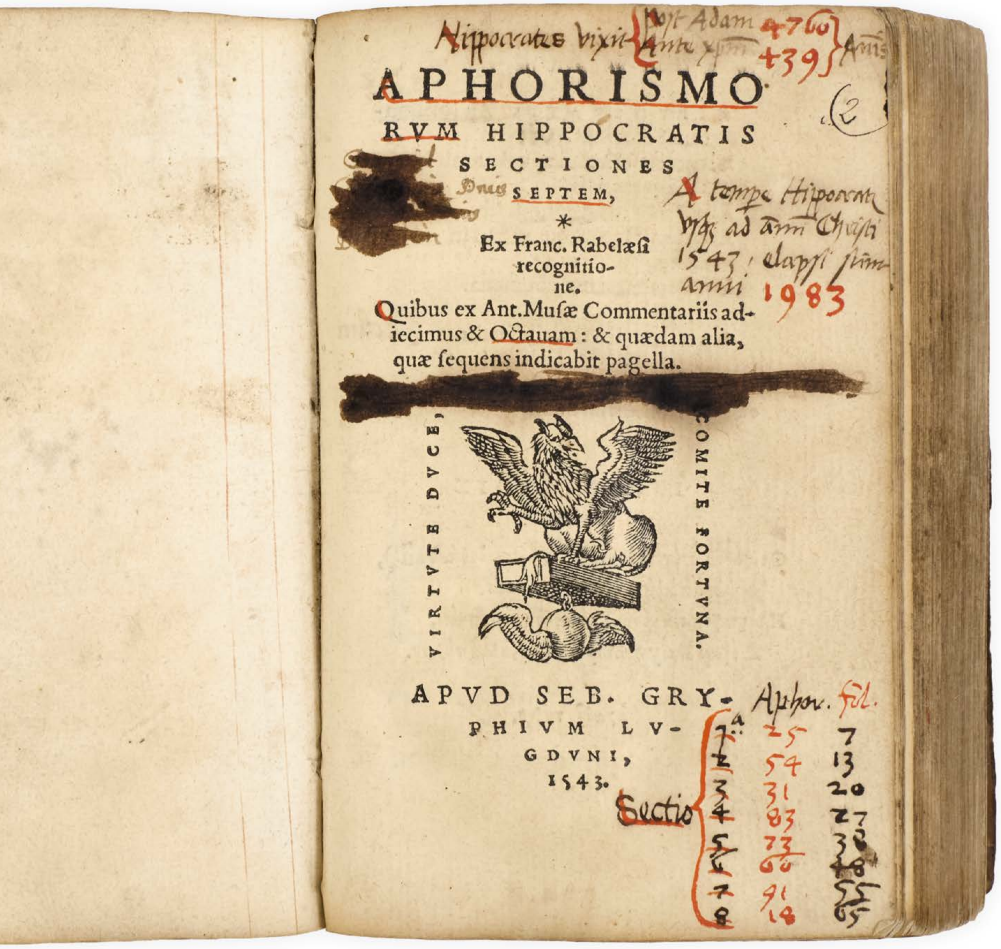
The first commands that no deductions be made from the wages of Henry Redford, bailiff of Alençon and captain of Essai, in recognition of his numerous feats of arms, including his and his men's participation in the capture of Gallardon. 'It has been represented to us by our beloved and loyal subject Henry Redford, knight … that in the month of March last, he was instructed by our very dear and beloved cousin Richard, Duke of York - our lieutenant general and governor, on our behalf, of our Kingdom of France and the lands and duchy of Normandy - to dispatch eight mounted men-at-arms and twenty-four archers from his retinue at the aforementioned Essai to serve in an army we had commissioned under the command of the Sire de Faucomberge, for the purpose of resisting the operations of our enemies and adversaries stationed at Louviers, Conches, and Évreux …' (*trans.*). The second instructs the *receveur general* Pierre Baille to pay Redford his dues.



Richard of York (1411–1460) was appointed commander of the English forces in France in 1436 and again in 1440, and while his lieutenancies included some notable successes, the war effort in Normandy ground slowly to a halt during his second tenure. William Neville, Baron Fauconberg and afterwards Earl of Kent (d. 1463), was York's brother-in-law, and sailed with him to Normandy as one of a trio of field commanders charged with the defence of the duchy. Their combined efforts ultimately paved the way for the truce of Tours in 1444 and Henry VI's marriage to Margaret of Anjou the following year. Having faithfully served Henry for many years, York would ultimately turn on the king to press his own claim to the throne, initiating the Wars of the Roses.

The English captured Gallardon in 1442 only to lose it later the same year.





Doctor Rabelais

23. HIPPOCRATES; GALEN; François RABELAIS, *editor.* Aphorismorum Hippocratis sectiones septem, ex Franc. Rabelaesi recognitione. Quibus ex Ant. Musae commentariis adiecimus et octavam et quaedam alia ... *Lyon, Sébastien Gryphe, 1543.*

Two parts in one vol., 16mo, pp. 318, [2 (blank)]; [64] (text in Greek); woodcut printer's devices, woodcut initials, part II with separate title-page and register; paper-flaw to corner of f1, very light damp-staining to a few upper margins; a very good copy in a contemporary vellum wrapper sewn on two split tawed thongs laced in, nineteenth-century shelfmark label at foot of spine; two small holes to upper cover; underlining in red and initials highlighted in red up to p. 68, various notes in brown and red ink in a near contemporary hand to title (two obscured with ink), four leaves bound in before title with an index to the *Ars medicinalis* in brown and red ink in the same hand, 44 blank leaves bound in at end; ownership inscription 'Hortense Ribhor(?) 1835' to first page, nineteenth-century armorial bookplate 'Ex libris de Chasseloup Laubat' inside front cover. **£1600**

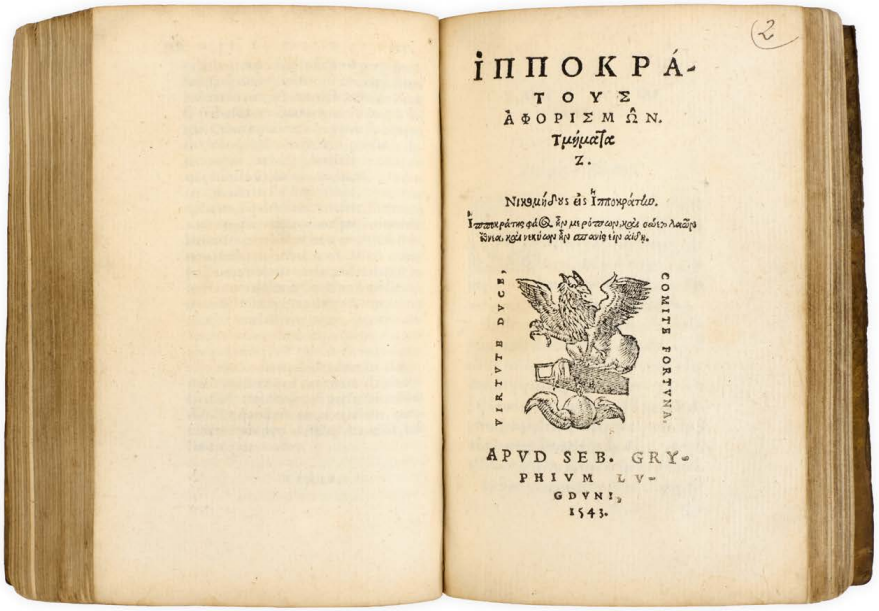
A handsome Gryphe edition of the *Aphorisms* of Hippocrates in Latin and Ionic Greek, together with other works of the Hippocratic and Galenic Corpus, edited by François Rabelais of *Pantagruel* and *Gargantua* fame, and with a manuscript list of contents by a contemporary reader.

In addition to the *Aphorisms*, in the Latin translation of Niccolò Leoniceno and in Greek, the volume contains: the *Prognostics*, translated by Gulielmus Copus; *On the nature of man*, attributed to Hippocrates' son-in-law and disciple Polybus, translated by Andreas Brentius; *On regimen in acute diseases*, also translated by Copus; Galen's *Ars medicinalis*, translated by Leoniceno; and the short Hippocratic treatises *De medico*, *De lege*, and *De specie, acie, visuve, et opsios oculorum corrupta*.

Rabelais (d. 1553) studied medicine in Paris and Montpellier, and after practising briefly in Narbonne, was appointed physician to the Hôtel-Dieu in Lyon in 1532. His first compendium of works by Hippocrates and Galen was published by Gryphe in the same year, and the present edition is an enlarged version of this.

An early owner of this volume has compiled a neat manuscript table of contents to Galen's *Ars medicinalis*, headed 'Registru[m] in Arte[m] parua[m] Galeni'. His notes to the title-page calculate how many years after Adam and before Christ Hippocrates flourished, and the number of years between Hippocrates' era and 1543, and provide a short index to the *Aphorisms*.

Durling, NLM 16th cent., 2350; USTC 140778; Wellcome I, 3197.

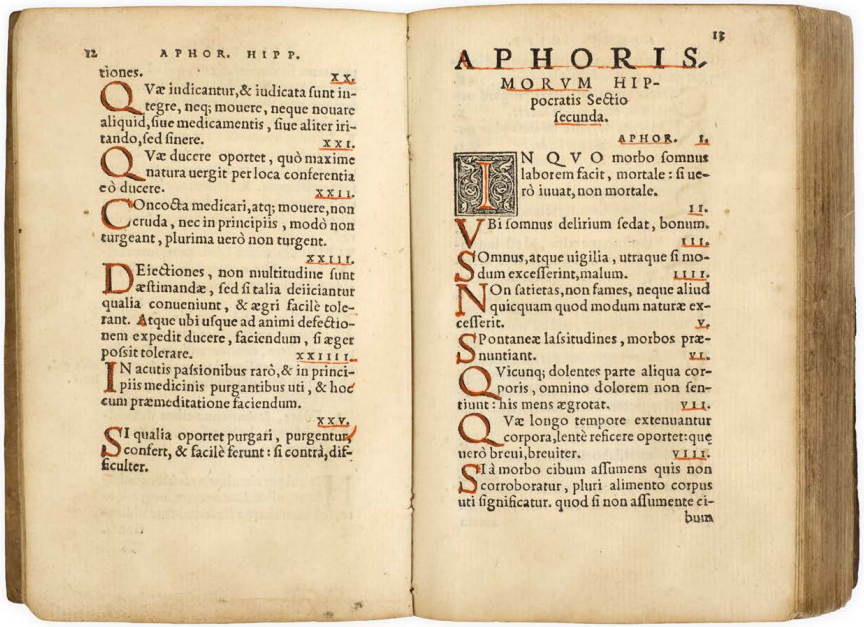

ΙΠΠΟΚΡΑ-
ΤΟΥΣ
ΑΦΟΡΙΣΜΩΝ.
Τμήματα
Ζ.

Νικομήδους εἰς Ἱπποκράτ.

VIRTVTE DVCE, COMITE FORTVNA.

APVD SEB. GRY-
PHIVM LV-
GDVNI,
1543.


Registrū in Arte parua Galeni


12 APHOR. HIPP.

tiones. XX.

QVæ iudicantur, & iudicata sunt integre, neq; mouere, neque nouare aliquid, siue medicamentis, siue aliter irritando, sed sinere. XXI.

QVæ ducere oportet, quò maxime natura uergit per loca conferentia eò ducere. XXII.

CONcocta medicari, atq; mouere, non cruda, nec in principiis, modò non turgeant, plurima uerò non turgent. XXIII.

DEiectiones, non multitudine sunt æstimandæ, sed si talia deiiciantur qualia conueniunt, & ægri facilè tolerant. Atque ubi usque ad animi defectionem expedit ducere, faciendum, si æger possit tolerare. XXIIII.

IN acutis passionibus rarò, & in principiis medicinis purgantibus uti, & hoc cum præmeditatione faciendum. XXV.

SI qualia oportet purgari, purgentur confert, & facilè ferunt: si contrà, difficulter.

13

APHORIS.

MORVM HIPpocratis Sectio secunda.

APHOR. I.

IN QVO morbo somnus laborem facit, mortale: si uerò iuuat, non mortale. II.

VBi somnus delirium sedat, bonum. III.

SOmnus, atque uigilia, utraque si modum excesserint, malum. IIII.

NOn satietas, non fames, neque aliud quicquam quod modum naturæ excesserit. V.

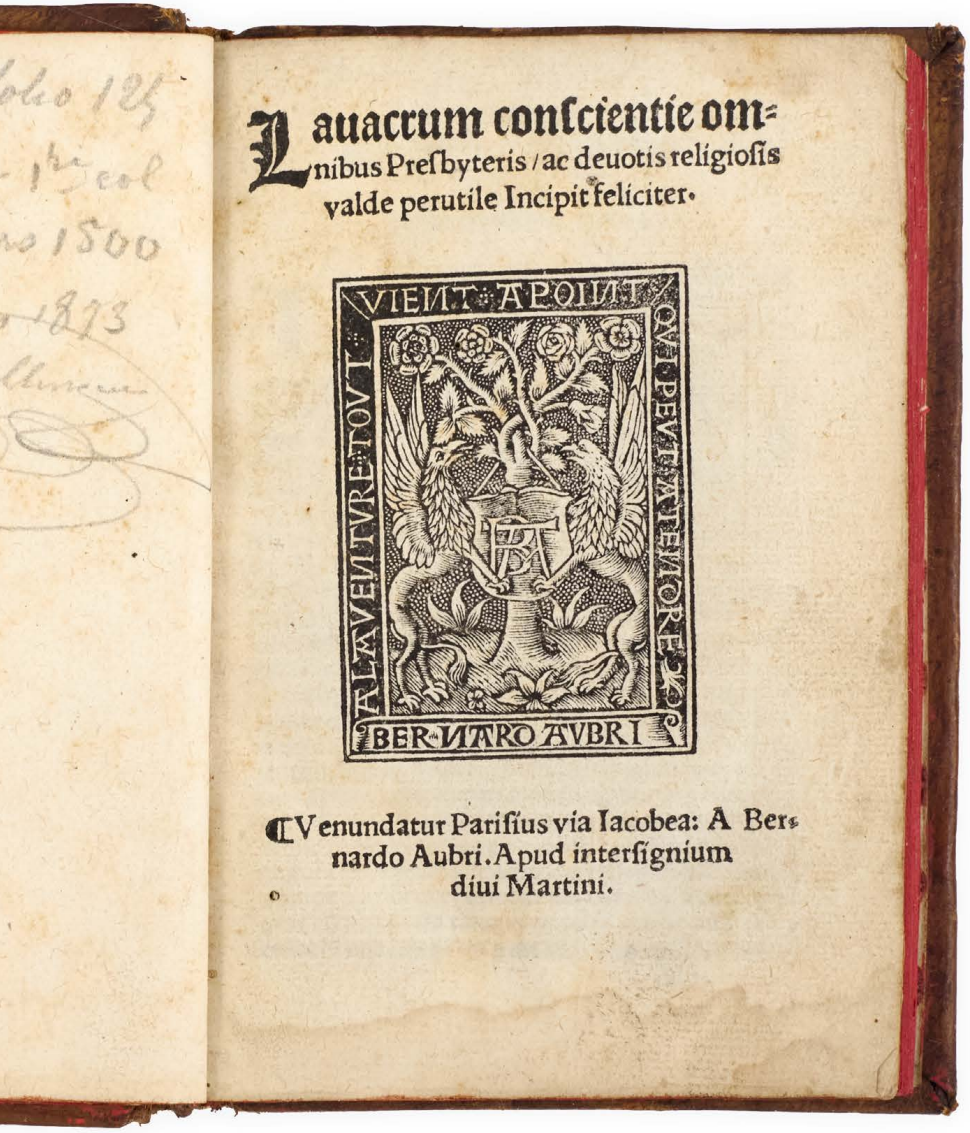
SPontaneæ lassitudines, morbos præsignificant. VI.

QVicunq; dolentes parte aliqua corporis, omnino dolorem non sentiunt: his mens ægrotat. VII.

QVæ longo tempore extenuantur corpora, lentè reficere oportet: quæ uerò breui, breuiter. VIII.

SI à morbo cibum assumens quis non corroboratur, pluri alimento corpus uti significatur. quod si non assumente ci-

bum



Clerical Conscience Cleanser

24. **[JACOBUS DE GRUYTRODE, *attributed.*]** Lavacrum conscientie omnibus presbyteris, ac devotis religiosis valde perutile incipit feliciter. *Paris, Bernard Aubry,* [*c. 1517*].

Small 8vo, ff. cix, [3]; large woodcut printer's device to title, initials; a couple of small wormholes, small interlinear worm track to ff. xix–xxvi, small marginal hole to last leaf, some marginal damp-staining and occasional slight foxing; else a very good copy in nineteenth-century sheep, covers blind-tooled with repeated floral stamps, spine lettered in gilt, edges red, decorative endpapers; extremities rubbed; book label of the Belgian collector Anselm van den Bogaerde (1776–1866) to front pastedown, pencil notes to front free endpaper. **£975**

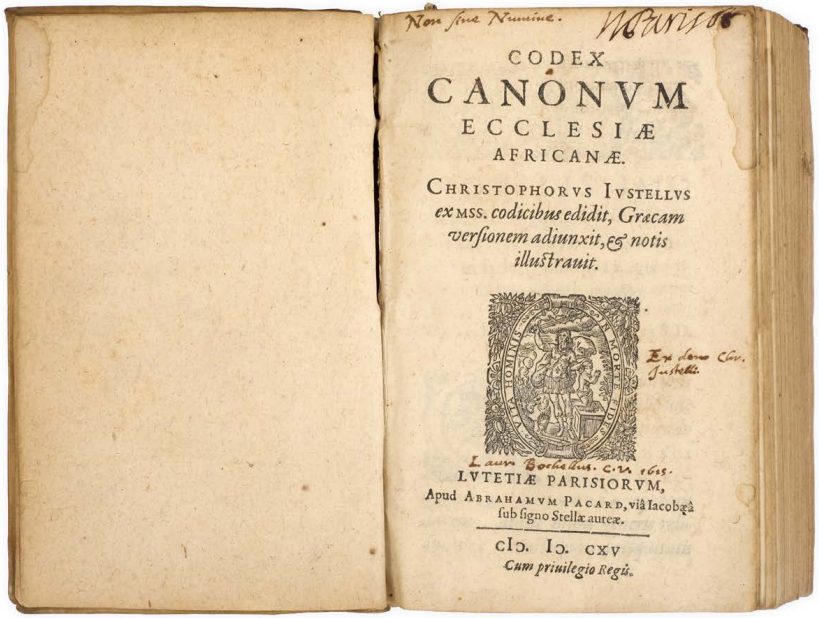
Rare edition of this popular late medieval treatise, 'The Bath of Conscience', widely ascribed to the Carthusian monk and prior of Liège, Jacobus de Gruytrode (d. 1475).

Essentially a handbook for priests, it was first published in the late 1480s. The text, arranged in twenty-one chapters, discusses, *inter alia*, sacerdotal ornaments, alms giving, prayer, the vice of lust, preaching, ecclesiastical benefices and the abuse thereof, and priestly misdemeanours, and ends with an extended devotional section on Christ's Passion.

Numerous *exempla* are supplied along the way to reinforce the author's arguments. We read, for example, of a countess condemned for her showy dress; a concubinary priest living under the same roof as an adulterous innkeeper; an ignorant cleric only knowing how to read one office; a bad bishop who behaved like a lion and died like a dog; a Parisian arts student who swotted day and night; two women who pulled out a holy man's hair; and a priest fornicating on Christmas Day.

Bernard Aubry was the son of the binder Jacques Aubry, and succeeded to the business of his father-in-law Denis Roce. The dating of this edition is based upon the printer's device.

No copies traced in the US, and only one in the UK (Bodleian). BP16 103314; USTC 183750.


Non sine Numine.

CODEX
CANONVM
ECCLESIÆ
AFRICANÆ.

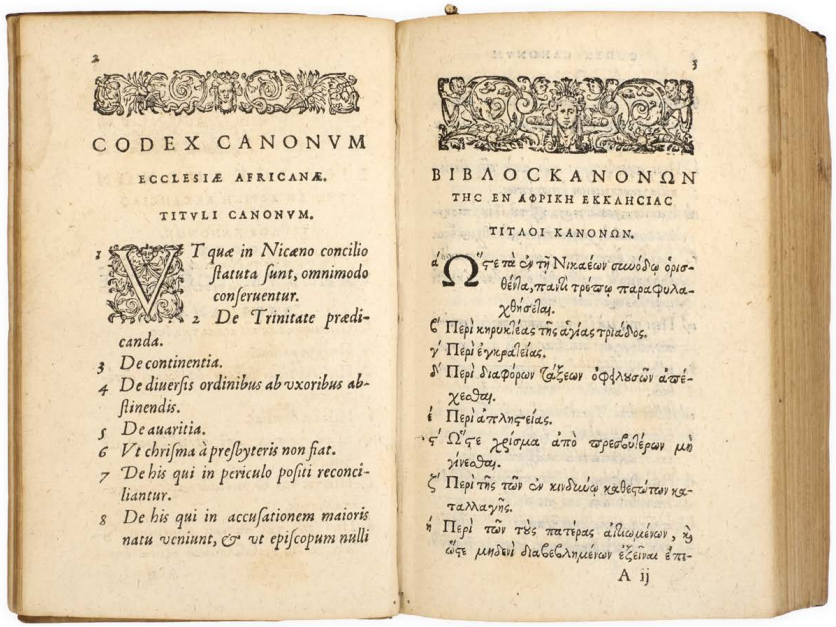
CHRISTOPHORVS IVSTELLVS
ex MSS. codicibus edidit, Græcam
versionem adiunxit, & notis
illustrauit.

Ex dono Chr. Justelli.

Laur. Bochellus. C. V. 1615.

LVTETIÆ PARISIORVM,
Apud ABRAHAMVM PACARD, viâ Iacobæâ
sub signo Stellæ aureæ.

CIↃ. IↃ. CXV
Cum priuilegio Regis.


CODEX CANONVM
ECCLESIÆ AFRICANÆ.

TITVLI CANONVM.

1 VT quæ in Nicæno concilio statuta sunt, omnimodo conseruentur.
2 De Trinitate prædicanda.
3 De continentia.
4 De diuersis ordinibus ab uxoribus abstinendis.
5 De auaritia.
6 Vt chrisma à presbyteris non fiat.
7 De his qui in periculo positi reconciliantur.
8 De his qui in accusationem maioris natu veniunt, & ut episcopum nulli

ΒΙΒΛΟC ΚΑΝΟΝΩΝ
ΤΗC ΕΝ ΑΦΡΙΚΗ ΕΚΚΛΗCΙΑC

ΤΙΤΛΟΙ ΚΑΝΟΝΩΝ.

α' Ὡ"στε τὰ ὑπὸ τῆ Νικαέων συνόδῳ ὁρισθέντα, παντὶ τρόπῳ παραφυλαχθήσεσθαι.
β' Περὶ κηρυκίας τῆς ἁγίας τριάδος.
γ' Περὶ ἐγκρατείας.
δ' Περὶ διαφόρων τάξεων ὀφλήσεων ἀπέχεσθαι.
ε' Περὶ ἁπλη-είας.
ϛ' Ὡ"στε χρίσμα ἀπὸ πρεσβυτέρων μὴ γίνεσθαι.
ζ' Περὶ τῶν ὑπὸ κινδύνῳ καθεστώτων καταλλαγῆς.
η' Περὶ τῶν τὰς πατέρας αἰδεσμένων, ὑπὸ ὥ"στε μηδενὶ διαβεβλημένων ἐξεῖναι ἐπι-

A ij

Presented by the Author

25. JUSTEL, Christofle. Codex canonum ecclesiae Africanae. Christophorus Iustellus ex MSS codicibus edidit, Graecam versionem adiunxit, et notis illustravit. *Paris, Abraham Pacard, 1615.*

8vo, pp. [8], 47, [1 (blank)], 379, [1 (blank)], 160, [61], [3 (blank)]; the main text with Latin and Greek on facing pages, woodcut device to title, woodcut initials and headpieces; some light marginal damp-staining at the beginning, occasional light creasing; a very good copy in contemporary vellum, title in manuscript to spine; the text block projecting slightly at fore-edge, spine dusty, area of loss to one corner of rear cover; ownership inscriptions to title 'W. Parisos'(?) and 'Ex dono Chr. Justelli Laur Bochellus C. V. 1615' with motto 'Non sine Numine'. **£950**

Second edition (first 1614) of this dual language collection of canons of the early African Church edited by the ecclesiastical historian Christofle Justel (1580–1649), this copy presented by him to the legal scholar Laurent Bouchel (1559–1629).

The text, dedicated to the historian and book collector Jacques Auguste de Thou, comprises the canons issued by the celebrated Council of Carthage of 419 (when the claims of Rome to exercise jurisdiction over Africa were strongly contested), followed by canons resulting from other fourth- and fifth-century Councils, in Hippo, Milevis, and Carthage. Justel's extensive notes and observations on these canons follow, and the work concludes with a series of indexes not found in the first edition.

Justel, who served as secretary to Henri IV and who helped establish a public library at Sedan, published several other collections of canons.

Laurent Bouchel, to whom Justel presented this copy, had a long and distinguished career as an *avocat* at the Paris *parlement*, in spite of spending time imprisoned in the Bastille. His numerous publications on legal history include *Recueil des statuts et règlements des marchands libraires, imprimeurs et relieurs de Paris* (1620).

USTC 6016548.

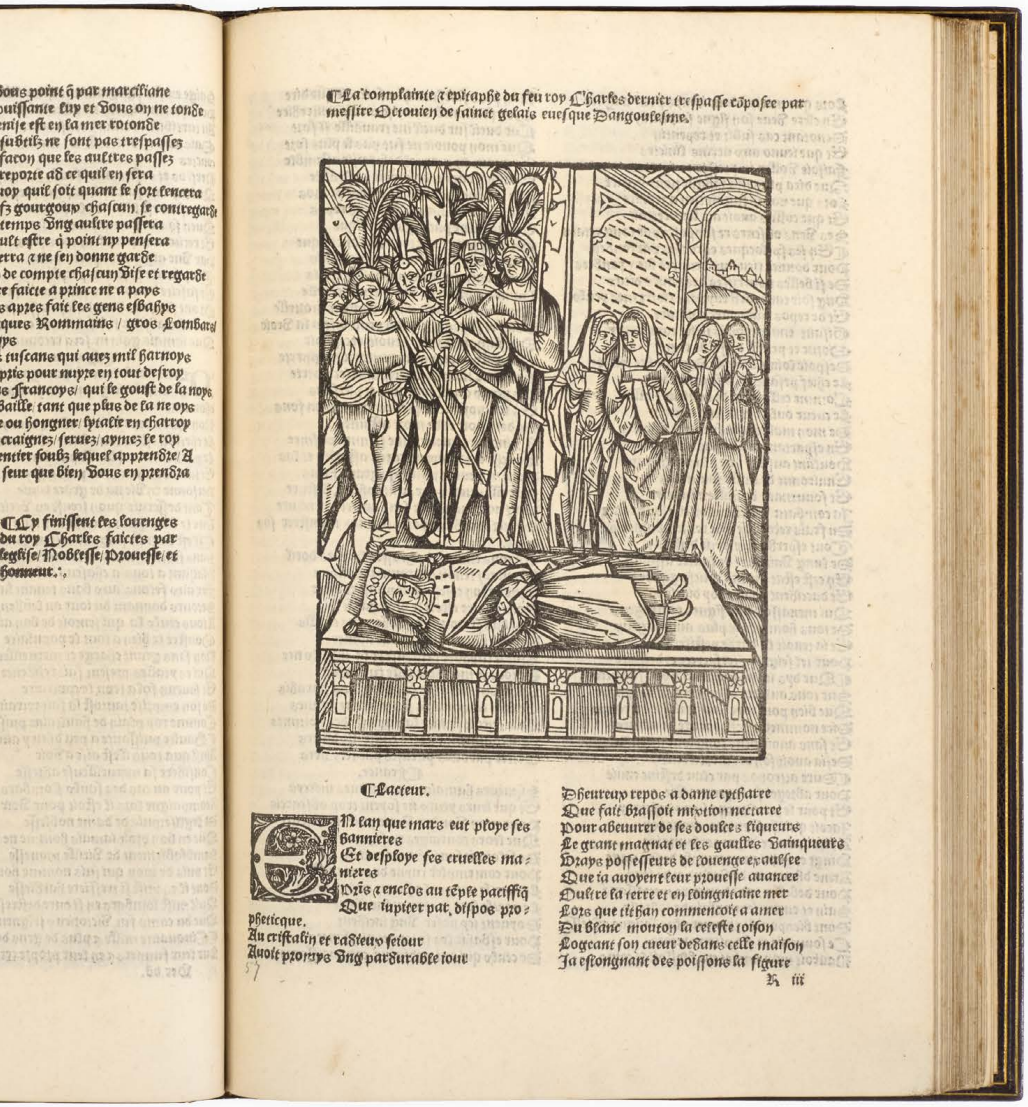
George Dunn's Copy

26. LA VIGNE, André de. Le vergier dhonneur nouvellement imprime a paris. De lentreprinse et voyage de Naples. Auquel est comprins comment le roy Charles huytiesme de ce nom a baniere desployee passa et rapassa de iournee en iournee depuis Lyon iusques a Naples, & de naples iusques a lyon. Ensemble plusieurs aultres choses faictes et composees Par reverend pere en dieu monsieur Octovien de sainct Gelais evesque dangolesme Et par maistre Andry de la vigne secretaire de la Royne & de monsieur le duc de Savoye avec aultres. [(*Colophon:*) *Paris, Philippe le Noir*], [*1521–22*].

Folio, ff. [128]; title printed in red and black, text printed in double columns in *lettre bâtarde*, 6 woodcut illustrations (one full-page depicting the author in his study surrounded by books (though with plants on the ground), and an angel holding an empty banderole; a scene of battle; the funeral of a king, used twice; a scene with three scribes and the letterpress heading DE La VIGNE; and a knight and a lady in a wood), woodcut initials, woodcut device of Michel Le Noir (Renouard 620) to final verso; very neat repairs to title verso and to outer margins of first quire, minor wormhole in text of quires T–X (with some repairs affecting text), a few small repairs to final leaf, but a very good copy; nineteenth-century brown morocco by Francis Bedford (front turn-in signed in gilt), boards panelled in gilt, spine gilt in compartments and lettered directly in gilt, edges gilt; book label of George Dunn to front pastedown (*see below*), later bookseller's ticket of William Salloch (Ossining, NY) to rear pastedown. **£9500**

George Dunn's copy of a rare early edition of the *Vergier d'honneur*, a reprint of the 1512 edition by Jean Petit and Jean Frellon.





¶La complaincte ⁊ epitaphe du feu roy Charles dernier trespasse cõposee par
messire Octouien de sainct gelais euesque Dangoulesme.

¶Lacteur.

SI lay que mars eut ployé ses
bannieres
Et desployé ses cruelles ma-
nieres
Vers ⁊ enclos au tẽple pacifiq
Que iupiter par dispos pro-
phetique.
Au cristalin et radieux seiour
Auoit promys Dng parfurable iour

Dheureux repos a dame cytharre
Que fait brassoit mixtion nectaree
Pour abeurrer de ses doulces liqueure
Le grant magnat et les gaulles vainqueurs
Vrays possesseurs de louenge ⁊ cueillee
Que la auoyent leur prouesse auancee
Oultre la terre et en loingtaine mer
Lors que ilz ban commencoit a amer
Du blanc mouton la celeste toison
Logeant son cueur dedans celle maison
Ja estongnant des poissons la figure

The distribution of copies was divided between Le Noir, the widow of Jean Jehannot, and Petit; all copies contain Le Noir's colophon but are differentiated by the printer's devices and the address of purchase on the title-page. Following the printing of the first edition in 1503, which seems to have taken place on the initiative of André de La Vigne (1457–1527), secretary to the Queen of France, La Vigne sought to control other (and therefore 'unauthorised') Paris printings: in 1504 he filed a successful lawsuit to prevent Michel le Noir, Philippe's father, from publishing the text, which is generally considered to be the first lawsuit in France by an author seeking to control the use of his writings. Michel le Noir died in 1520; this book would therefore have been one of Philippe's earliest printings, still using his father's device.

Unsurprisingly, William Morris also owned a copy of a Philippe le Noir edition of this text; his copy had a woodcut border with the cross of Lorraine on the title-page, which is now ascribed to *c*. 1525 (Bechtel V-60). Both le Noir editions contain *repères*, 'Le ver. dhõ' or 'Ver. dõ', printed at the foot of the left-hand column on most of the signed leaves; this feature is more usually seen in Parisian Books of Hours from this date, to identify the diocesan use.

Provenance:
1. J. Pearson & Co., catalogue no. 71 (1891), item 532, priced at £8 15s.

2. George Dunn (1864–1912), with his letterpress book-label printed by the Kelmscott Press, his pencil notes about the printer's device to the flyleaf, dated January 1901, and his price code '-νλν-' (or '-γλν-'). His extensive library was sold by Sotheby, Wilkinson, & Hodge in several sales between 1913 and 1917; his sale, 6 February 1914, lot 1569 (£21 to Quaritch).

We find only one copy in the UK (BL) and two copies – albeit both of a different issue – in the US (Huntington, Virginia).

BP16 104516; USTC 20778; Bechtel, *Gothiques françaises* V-59; *cf*. Fairfax Murray, *French* 496 (first edition).

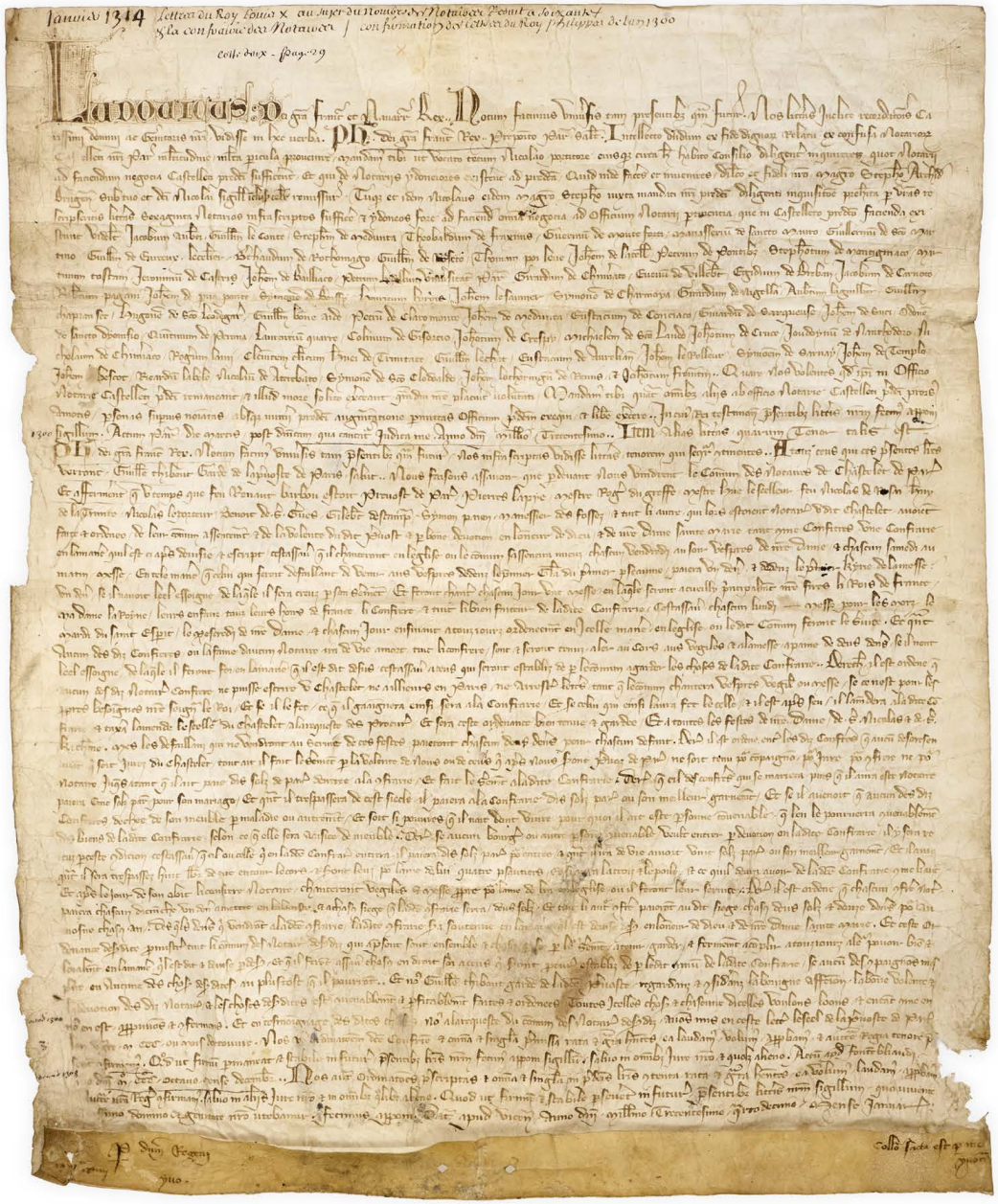
Regulating Paris's Notaries

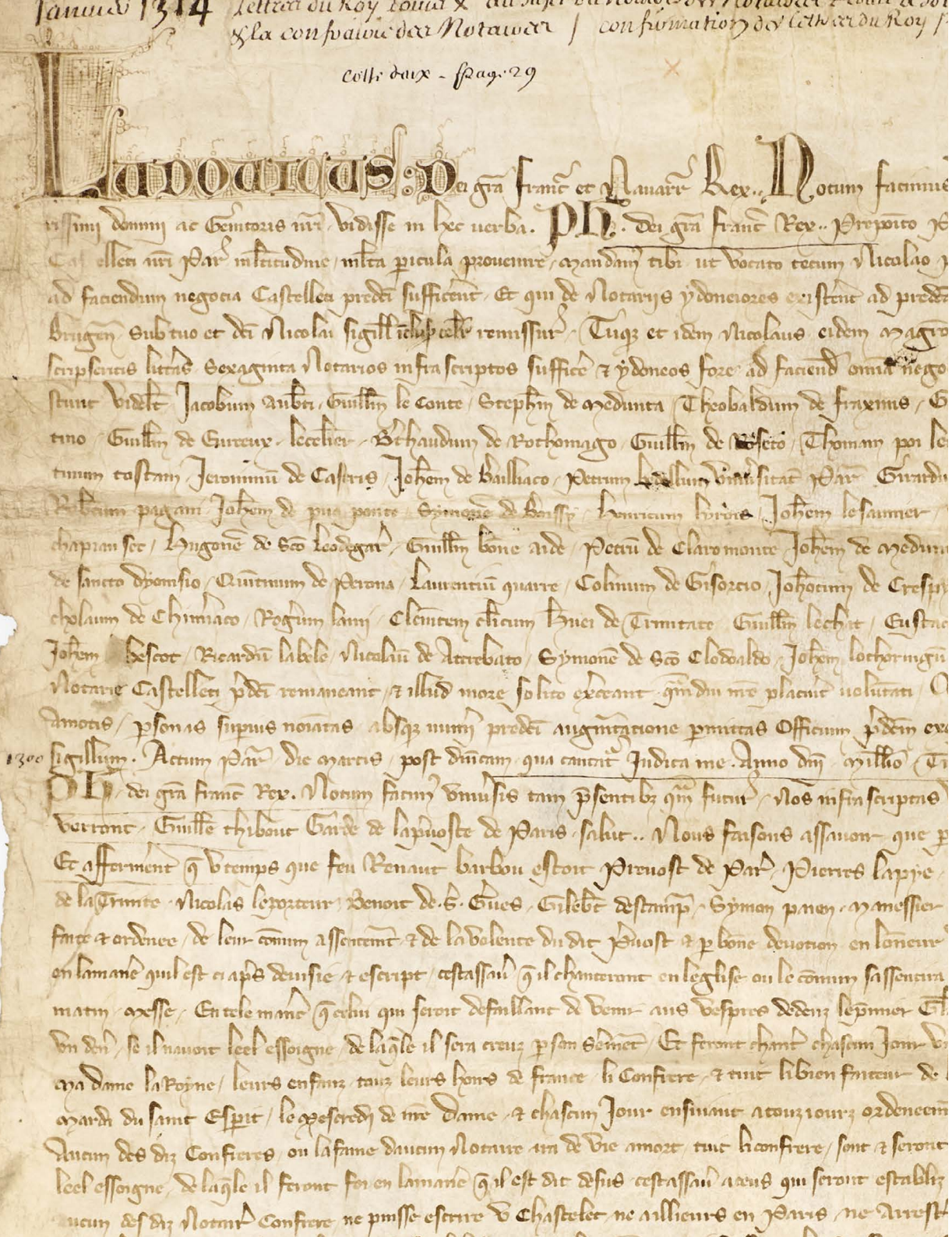
27. [LOUIS X.] Decrees regarding the notaries of the Grand Châtelet in Paris. *Vincennes, January 1315.*

Manuscript on vellum (*c.* 540 × 415 mm), in Latin and French, 53 lines written in brown ink in a fine charter hand, the opening word 'Ludovicus' in capitals with pen flourishing, a few other larger initials, contemporary note to fold at foot 'Coll[ati]o facta est p[er] me yuon', two-line summary in a seventeenth-century hand at head, three annotations to left-hand margin, verso with various old endorsements in French and 'Archives des Notaires Carton [blank] No. [blank]'; some small marginal losses not affecting the text, a few marks and a little damp-staining towards the bottom affecting the legibility of a few words, creasing, seal lacking; overall in very good condition. **£8500***

A remarkable and attractive bilingual document from the brief reign of Louis X (1289–1316), king of France from 1314, nicknamed 'the Quarrelsome', and known for emancipating serfs, readmitting Jews into his kingdom, and promoting real tennis.

The document reaffirms two decrees made by Louis's father Philip IV (1268–1314, nicknamed 'the Fair' and 'the Iron King') regarding the notaries of the Grand Châtelet ('Castelletum') in Paris. The first, in Latin and dated 1300, limits the number of official notaries to sixty, following the advice of Nicolas Portitor and Stephan archdeacon of Bruges, and lists their names, from Jacobus Auberti to Johotus Fromentin.





The second, in French and dated December 1308 from Fontainebleau, relates to the confraternity of notaries established 'in honour of God and our lady holy Mary' under Renaut Barbou, provost of Paris. **The detail here is fascinating**: the *confrères* were expected to sing Vespers on Friday evenings and morning Mass on Saturdays, for example, and would be fined for turning up late; and they were not permitted to draw up documents (except for the king) while the confraternity was meant to be singing 'Vespers, Vigils, or Mass', and any income deriving from such illicit activity was to go in the communal chest. All sorts of fees are specified e.g. for failing to attend services on Marian feast days and on those of St Nicholas and St Catherine (2 deniers); for getting married (5 sols); after dying (10 sols or their best garment); and for joining the confraternity (10 sols). Details are also supplied about the confraternity's care for poorer members with insufficient property, and for the provision of candle wax, Psalters, a cross, and a funerary drape following a member's death.

The first decree was published in *Ordonnances des roys de France de la troisième race, recueillies par ordre chronologique … Premier volume* (Paris, 1723), pp. 336–7, and the second appears in *Commentaire général de la loi organique du notariat … suivi d'un recueil de 462 édits, lois, décrets, etc., concernant le notariat* (Lessines, 1863), pp. 442–3.

The present document was issued 'apud Vicen.' *i.e.* from the royal château of Vincennes, just to the east of Paris. It was here that Louis died, at the age of just twenty-six, after a robust game of *jeu de paume* (real tennis) followed by excessive consumption of cooled wine.

Given the brevity of his reign, documents from the time of Louis X are extremely rare on the market.

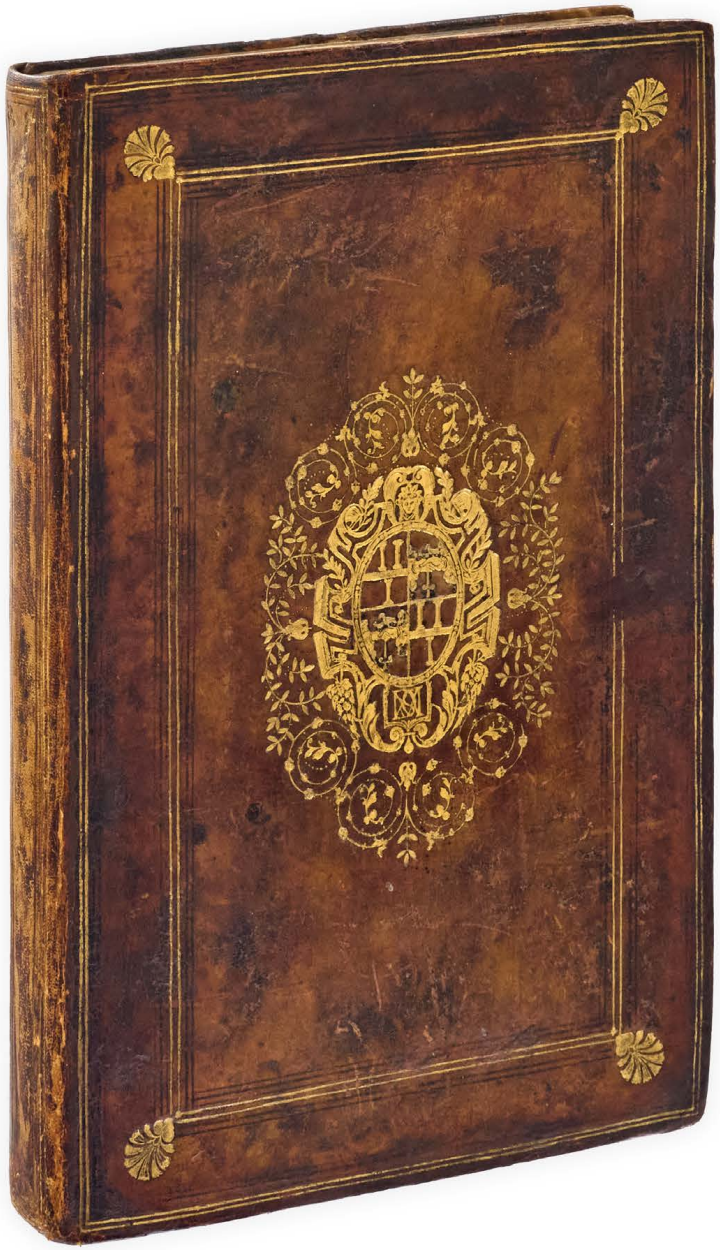
A Paris Binding for Méry de Vic

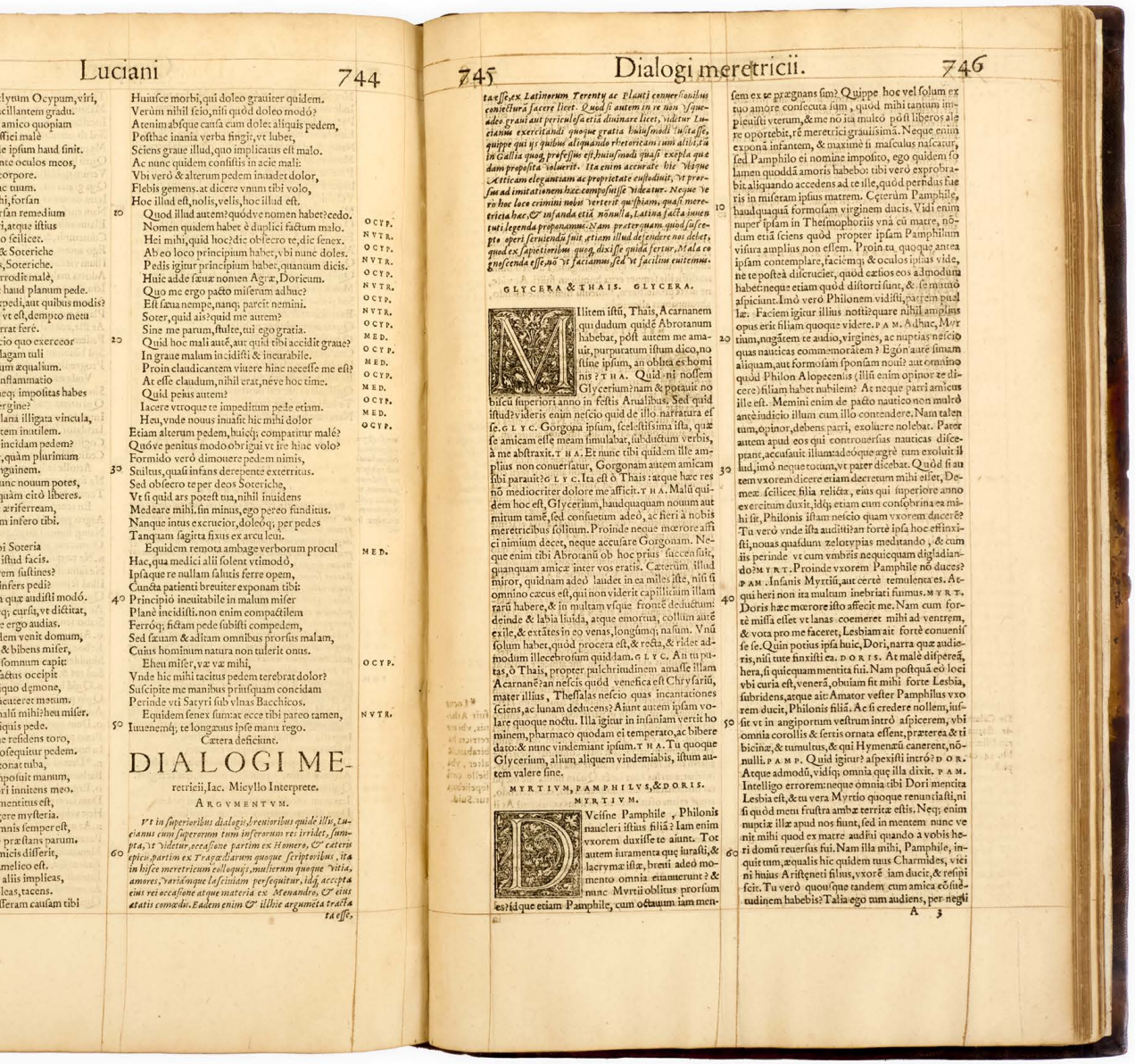
28. LUCIAN of Samosata. Opera, quae quidem extant, omnia, e Graeco sermone in Latinum, partim iam olim diversis authoribus, partim nunc per Iacobum Micyllum, translata. Cum argumentis et annotationibus ejusdem passim adjectis. *Lyon, Jean Frellon, 1549.*

Folio, ff. [xxv], [1 (blank)], [224 (cols 894)]; ruled in red throughout, woodcut printer's device to title-page, woodcut initials; lightly toned throughout, title and final leaf reinforced at inner margin with a few small chips and tears, β4.5 repaired in margins (affecting a few characters), small ink stain to upper margin of several leaves, but a good copy; **bound in late sixteenth-century Parisian brown calf, central arms of Méry de Vic incorporating his monogram MSDV** (Olivier 471 fer 3) blocked in gilt surrounded by foliate tooling gilt *aux petits fers*, boards filleted in gilt and blind to a panel design with gilt palmette corner-pieces, edges gilt; neatly rebacked to style with skilful restorations to boards, pastedowns renewed. **£3750**

First Lyon edition of the works of Lucian of Samosata, the inventor of the comic dialogue, in a handsome contemporary Parisian binding for the French statesman and book collector Méry de Vic.

'[Lucian's] writings address appearance and reality, lies and truth in cultural, philosophical, religious, and social discourses. An important key to understanding his works is their intertextual richness of allusion, not only to the canon of classical literature but also to Hellenistic and imperial writings. By using various author figures and different settings, Lucian's texts constantly change perspectives and lead their recipients to the most diverse places of the Roman Empire, to its margins or to utopian spaces' (*OCD*).





Luciani 744

Huiusce morbi, qui doleo grauiter quidem.
Verùm nihil scio, nisi quòd doleo modò?
Arenim absque causa eam dolet aliquis pedem,
Posthac inania verba fingit, vt liber,
Sciens graue illud, quo implicatus est malo.
Ac nunc quidem consistis in acie mali:
Vbi verò & alterum pedem intudet dolor,
Flebis gemens. at dicere vnum tibi volo,
Hoc illud est, nolis, velis, hoc illud est.
Quod illud autem? quódve nomen habet? cedo. OCYP.
Nomen quidem habet è duplici factum malo. NVTR.
Hei mihi, quid hoc? die obsecro te, die senex. OCYP.
Ab eo loco principium habet, vbi nunc doles. NVTR.
Pedis igitur principium habet, quanum dicis. OCYP.
Huic adde fœuæ nomen Agræ, Doricum. NVTR.
Quo me ergo pacto miserum adhuc? OCYP.
Est fœua nempe, nanq; pareit nemini. NVTR.
Soter, quid ais? quid me aurem? OCYP.
Sine me parum, stulte, tui ego gratia. MED.
Quid hoc mali autè, aut quid tibi accidit graue? OCYP.
In graue malum incidisti & incurabile. MED.
Proin claudicantem viuere hinc necesse me est? OCYP.
At esse claudum, nihil erat, néve hoc time. MED.
Quid peius autem? OCYP.
Iacere vtroque te impeditum pede etiam. MED.
Heu, vnde nouus inuasit hic mihi dolor OCYP.
Etiam alterum pedem, huicq; compatitur malè?
Quóve penitus modo obrigui vt ire hinc volo?
Formido verò dimouere pedem nimis,
Stultus, quasi infans derepente exterritus.
Sed obsecro te per deos Soteriche,
Vt si quid ars poteſt tua, nihil inuidens
Medeare mihi. sin minus, ego pereo funditus.
Nanque intus excrucior, doloreq; per pedes
Tanquam sagitta fixus ex arcu leui.
Equidem remota ambage verborum procul MED.
Hac, qua medici alii solent vtimodò,
Ipsaque re nullam salutis ferre opem,
Cuncta patienti breuiter exponam tibi:
Principiò ineuitabile in malum miser
Planè incidisti. non enim compactilem
Ferróq; fictam pede subiisti compedem,
Sed fœuam & aditam omnibus prorsus malam,
Cuius hominum natura non tulerit onus.
Eheu miser, væ væ mihi, OCYP.
Vnde hic mihi tacitus pedem terebrat dolor?
Suscipite me manibus priusquam concidam
Perinde vti Satyri sub vlnas Bacchicos.
Equidem senex fumat ecce tibi pareo tamen, NVTR.
Iuuenemq; te longæuus ipse manu rego.
Cætera deficiunt.

DIALOGI METRICII, Iac. Micyllo Interprete.

ARGVMENTVM.

Vt in superioribus dialogis, breuioribus quidè illis, Lucianus cum superiorum tum inferiorum rei irridet, sumpta, vt videtur, occasione partim ex Homero, & cæteris epicis, partim ex Tragœdiarum quoque scriptoribus, ita in hisce meretricum colloquijs, mulierum quoque vitia, amores, variásque lasciuias perſequitur, idq; acceptæ eius rei occasione atque materia ex Menandro, & eius ætatis comœdia. Eadem enim & illhic argumenta tractata esse,

745 Dialogi meretricii. 746

taesse, ex Latinorum Terenty ac Plauti conuersionibus coniectura facere licet. Quod si autem in re non vsquequaque graui aut periculosa etiá diuinare licet, videtur Lucianus exercitandi quoque gratia huiusmodi lusitasse, quippe qui vt is quibus aliquando rhetoricam tum alibi, tum in Gallia quoq; professus est, huiusmodi quasi exempla quædam proposita voluerit. Ita enim accurate hic Vrbanè Atticam elegantiam ac proprietatem custodiuit, vt prorsus ad imitationem hæc compositasse videatur. Neque verò hoc loco crimini nobis verterit quispiam, quasi meretricia hæc, & insanda etiá nonulla, Latina facta inuenti legenda proponamus. Nam præterquam quod suscepto operi seruiendum fuit etiam illud deijcere nos debet, quod ex sapientissimi quoq; dixisse quida ferunt, Mala ea cognoscenda esse, nè vt faciamus, sed vt facilius euitemus.

GLYCERA & THAIS. GLYCERA.

Militem istū, Thais, Acarnanem qui dudum quidē Abrotanum habebat, post autem me amauit, purpuratum istum dico, nosti ne ipsum, an oblita es hominis? THA. Quid ni nossem Glycerium? nam & potauit nobiscū superiori anno in festis Anuallibus. Sed quid istud? videris enim nescio quid de illo narraturā esse. GLYC. Gorgona ipsum, fcelestissima ista, quæ se amicam esse meam simulabat, subdictum verbis, à me abstraxit. THA. Et nunc tibi quidem ille amplius non conuersatur, Gorgonam autem amicam tibi parauit? GLYC. Ita est ô Thais: atque hæc res nō mediocriter dolore me afficit. THA. Malū quidem hoc est, Glycerium, haudquaquam nouum aut mirum tamē, sed consuetum adeō, ac fieri à nobis meretricibus solitum. Proinde neque mœrore assi ci nimium decet, neque accusare Gorgonam. Neque enim tibi Abrotanū ob hoc prius succensuit, quanquam amicæ inter vos eratis. Cæterūm illud miror, quidnam adeō laudet in ea miles iste, nisi si omnino cæcus est, qui non viderit capillicium illam rarū habere, & in multam vsque frontē deductum: deinde & labia lusida, atque emorsa, collum autē exile, & extātes in eo venas, longúmq; nasum. Vnū solum habet, quòd procera est, & recta, & rider admodum illecebrosum quiddam. GLYC. An tu putas, ô Thais, propter pulchritudinem amasse illam Acarnanē? an nescis quòd venefica est Chrysarii, mater illius, Thessalas nescio quas incantationes sciens, ac lunam deducens? Aiunt autem ipsam volare quoque noctu. Illa igitur in insaniam vertit hominem, pharmaco quodam ei temperato, ac bibere dato: & nunc videmiant ipsum. THA. Tu quoque Glycerium, alium aliquem vindemiabis, istum autem valere sine.

MYRTIVM, PAMPHILVS, & DORIS.

MYRTIVM.

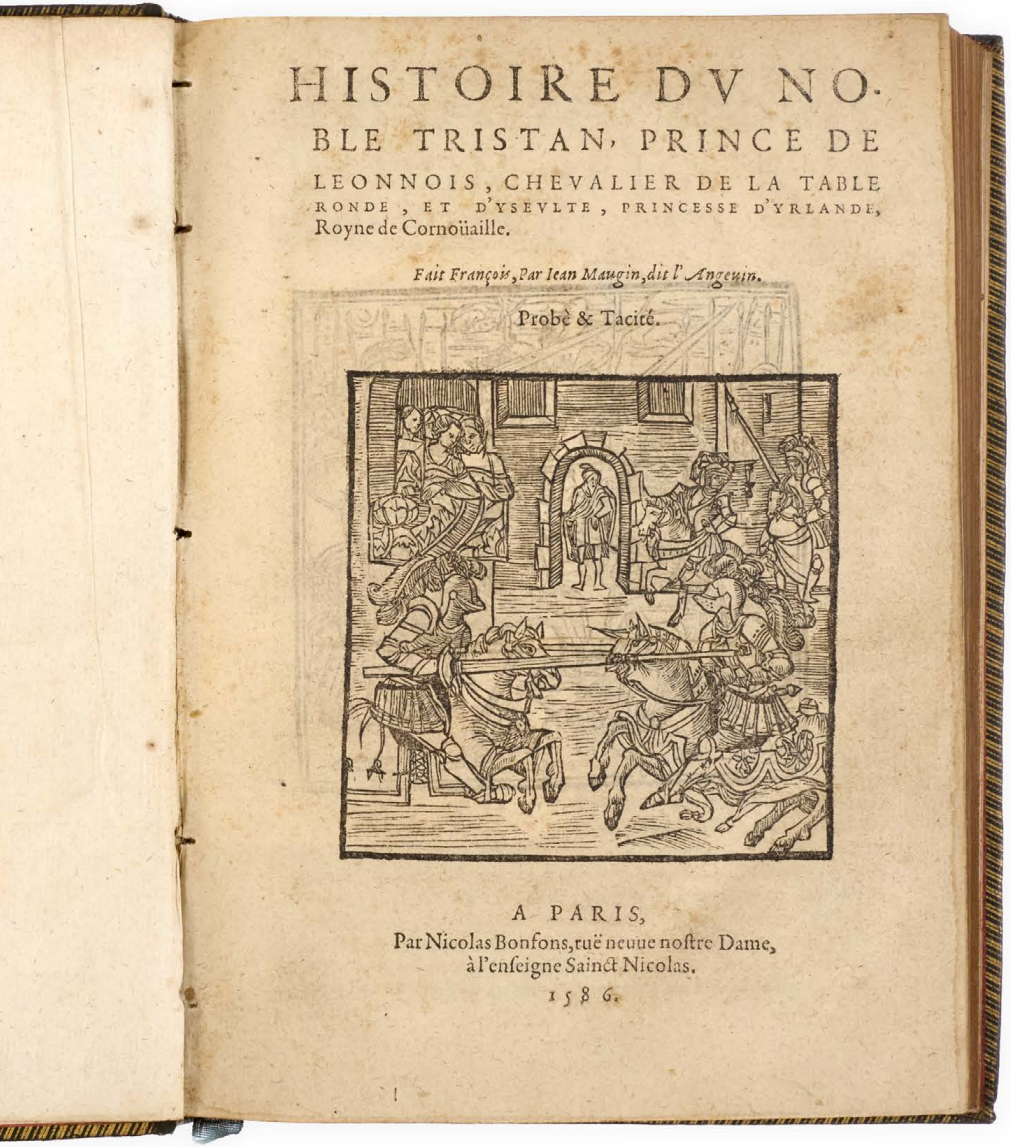
Deſine Pamphile, Philonis nauicleri istius filiā? Iam enim vxorem duxisse te aiunt. Tot autem iuramenta quę iurasti, & lacrymæ istæ, breui adeō momento omnia euanuerunt? & nunc Myrtii oblitus prorsum es? idque etiam Pamphile, cum octauum iam mensem ex te prægnans sim? Quippe hoc vel solum ex tuo amore consecuta sum, quòd mihi tantum impleuisti vterum, & me nō ita multò pōst liberos alere oportebit, rē meretrici grauissimā. Neque enim exponā infantem, & maximè si masculus nascatur, sed Pamphilo ei nomine imposito, ego quidem solamen quoddā amoris habebo: tibi verò exprobrabit aliquando accedens ad te ille, quòd perditus fueris in miseram ipsius matrem. Cęterūm Pamphile, haudquaquā formosam virginem ducis. Vidi enim nuper ipsam in Thesmophoriis vnà cū matre, nōdum etiā sciens quòd propter ipsam Pamphilum visura amplius non essem. Proin tu quoque antea ipsam contemplare, faciemq; & oculos ipsius vide, ne te postea discrucies, quòd ea tios eos admodum habet: neque etiam quòd distorti sunt, & semimò aspiciunt. Imò verò Philonem vidisti, partem pudęe. Faciem igitur illius nottiēquare nihil amplius opus erit filiam quoque videre. PAM. Adhuc, Myrtium, nugātem te audio, virgines, ac nuptias nescio quas nauticas commemorātem? Egón aute ſimam aliquam, aut formosam sponsam nouā? aut omnino quòd Philon Alopecensis (illiſ enim opinor te dicere) filiam habet nubilem? At neque patri amicus ille est. Memini enim de pacto nautico non mulrò antè iudicio illum cum illo contendere. Nam talentum, opinor, debens patri, exoluere nolebat. Parer autem apud eos qui controuersias nauticas disceptant, accusauit illum ad eóque ægrè tum exoluit il lud, imò neque totum, vt pater dicebat. Quòd si autem vxorem dicere etiam decretum mihi esset, Demeæ scilicet filia relicta, eius qui superiore anno exercitum duxit, idq; etiam cum consobrina ea mihi sit, Philonis istam nescio quam vxorem ducerē? Tu verò vnde ista audisti? an forte ipsa hoc effinxisti, nouas quasdam zelotypias meditando, & cum iis perinde vt cum umbris nequicquam digladiando? MYRT. Proinde vxorem Pamphile nō duces? PAM. Insanis Myrtii, aut certè remulenta es. Atqui heri non ita multum inebriati fuimus. MYRT. Doris hæc mœrore isto affecit me. Nam cum forte missa esset vt lanas coemeret mihi ad ventrem, & vota pro me faceret, Lesbiam ait forte conuenisse se. Quin potius ipsa huic, Dori, narra quæ audieris, nisi tute finxisti ea. DORIS. At malè disperęa, hera, si quicquam mentita fui. Nam postquā eō loci vbi curia est, venerā, obuiam fit mihi forte Lesbia, subridens, atque ait: Amator vester Pamphilus vxorem corollis & sertis ornata essent, præterea & tibicinæ, & tumultus, & qui Hymenæū canerent, nōnulli. PAMP. Quid igitur? aspexisti intrō? DOR. Atque admodū, vidiq; omnia quę illa dixit. PAM. Intelligo errorem: neque omnia tibi Dori mentita Lesbia est, & tu vera Myrtio quoque renunciasti, ni si quòd meus frustra ambæ territæ estis. Neq; enim nuptiæ illæ apud nos fiunt, sed in mentem nunc venit mihi quod ex matre audīui quando à vobis heri domū reuersus fui. Nam illa mihi, Pamphile, inquit tum, æqualis hic quidem tuus Charmides, vicini huius Aristeneti filius, vxorē iam ducit, & resipiscit. Tu verò quousque tandem cum amica cōsuetudinem habebis? Talia ego tum audiens, per negli

For his edition of the surviving works attributed to Lucian (usually placed in the second century AD), Jacob Micyllus (or Moltzer, 1503–1558), professor at Heidelberg, incorporated translations by numerous scholars (including Erasmus, More, Melanchthon, and Pirckheimer) as well as some of his own. His edition was first issued in 1538 in Frankfurt; this 1549 edition is based on the 1546 Paris printing, with the same prefaces and extensive index.

Provenance:
Méry de Vic (1533–1622), a French statesman from the south of France, owned a substantial library, including several volumes previously owned by Jean Grolier. He bequeathed his collection to his son, Dominique de Vic (1588–1661), soon after Archbishop of Auch, and it was subsequently dispersed in 1676, though no record of the sale survives. His armorial on this binding has been slightly amended, adding a sword and perhaps a winged bird to the quarters with the clasped hands.

A very similar binding in calf, with the palmette corner-pieces and a similar *petits fers* foliate border around the central armorial block, on a copy of Horace, was made in *c.* 1580–1590 (illustrated in Foot, *The decorated bindings in Marsh's Library, Dublin*, p. 84). The same foliate tool appears on a Parisian fanfare binding for Méry de Vic from *c.* 1586 (Foot, *Davis Gift* III, no. 114).

USTC 150341; von Gültlingen VIII: Frellon 36; not in Adams.


HISTOIRE DV NO-
BLE TRISTAN, PRINCE DE
LEONNOIS, CHEVALIER DE LA TABLE
RONDE, ET D'YSEVLTE, PRINCESSE D'YRLANDE,
Royne de Cornoüaille.

Fait François, Par Iean Maugin, dit l'Angevin.

Probè & Tacitè.

A PARIS,
Par Nicolas Bonfons, tuë neuue noſtre Dame,
à l'enſeigne Saïnct Nicolas.
1586.

A Renaissance Tristan and Isolde

29. MAUGIN, Jean. Histoire du noble Tristan, prince de Leonnois, chevalier de la Table Ronde, et d'Yseulte, princesse d'Yrlande, Royne de Cornoüaille. Fait François, per Jean Maugin, dit l'Angevin. *Paris, Nicolas Bonfons, 1586.*

4to, ff. [ii], 94, 93–184; woodcut illustrations (of a joust and a battle scene) to both sides of title-page, woodcut initials, typographical headpieces; cut a little close at head, title lightly foxed, stain to B3 with some text overwritten on verso, a few light stains, but a very good copy; bound in late eighteenth-century French green morocco, single blind fillet frame, flat spine lettered directly in gilt and with blind fillet bands and fleurons, gilt dentelles, pink paste paper endleaves, edges gilt; binding a little rubbed, small repair to head of spine. **£4750**

A scarce edition of the *New Tristan*, reworking the tale of Tristan and Isolde for the Renaissance reader; bound in eighteenth-century French green morocco.

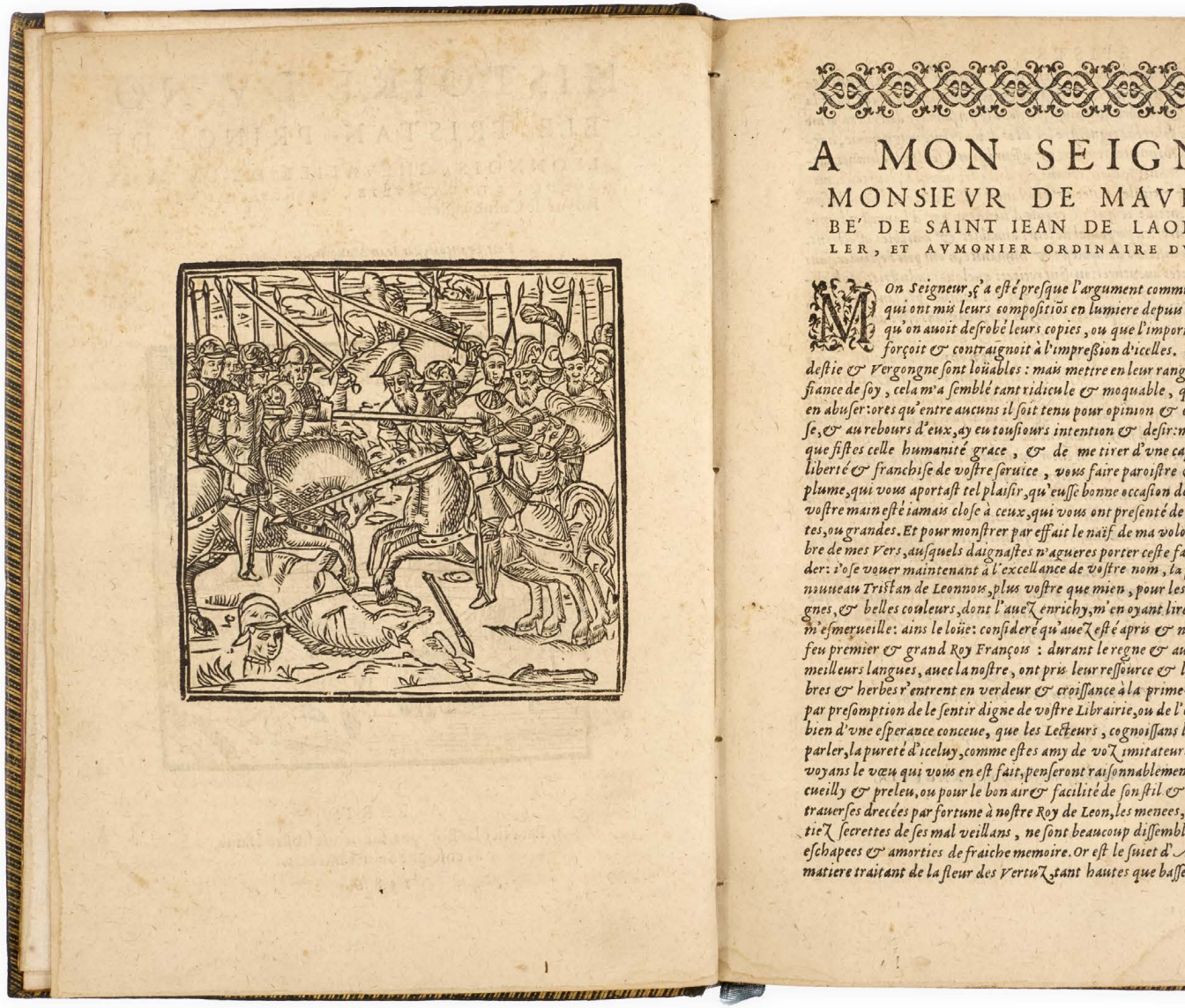
Jean Maugin (*fl.* 1540s–1550s) was a prolific translator of works ancient and modern, from Tacitus to Machiavelli, though predominantly of romances. His translation and reworking of the thirteenth-century prose romance of Tristan and Isolde into French was first printed in 1554, intended to be the first of three or four parts, though only this first was produced, containing about a third of the original text. The appeal of Arthurian romances had started to wane by the mid-sixteenth century, so Maugin sought to revive this tale by stripping it of its medieval baggage and clothing it in 'nouvelle eloquence'; he must have succeeded, as this was the fourth edition produced within thirty years, indicating more commercial success than was granted to most of his books.

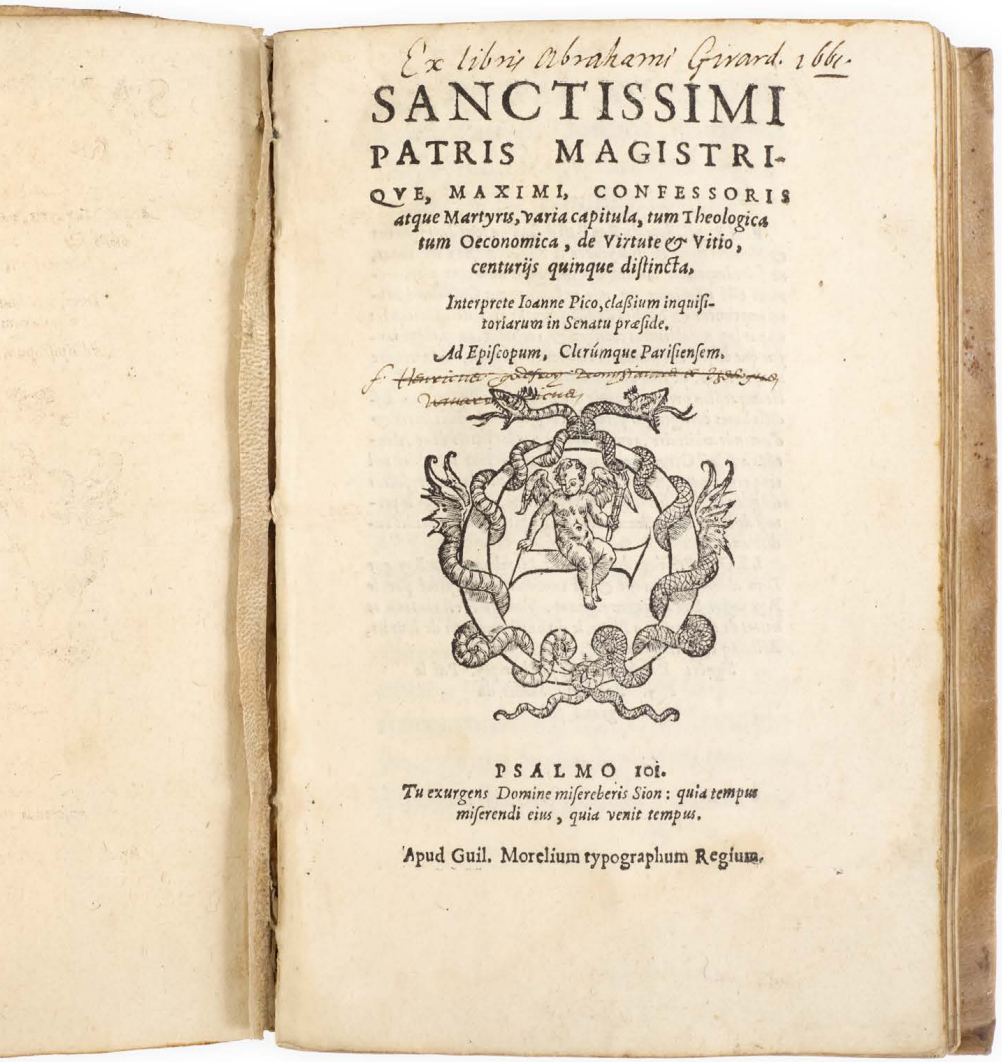
In his *Nouveau Tristan*, Maugin was 'specializing in chivalric hyperbole and more particularly in emotional effusions: his account, for instance, of the drinking of the love potion is a model of determined hyperbole: Tristan and Iseut feel themselves to be two suns, two stars – comparable to Phoebus and Diana' (Taylor, p. 233). The text is divided into 77 chapters (rather than the original 59), to separate out the action in a more comprehensible way, and Maugin also explains away historical infelicities, such as the presence of Joseph of Arimathea. More notably, he also gives names to all the previously anonymous minor characters. The influence of more recent literature on his prose is also apparent, in particular the popular *Amadis de Gaule*.

The woodcut on the title-page, depicting a jousting scene, previously appeared in Jean Bonfons' edition of *Bertrand du Guescelin* produced in the 1550s, and the other woodcut appeared on the title-page of a Bonfons edition of Champier's life of the Chevalier de Bayard (undated, *c*. 1580s). Nicolas Bonfons (active 1572–1618) continued his father Jean's production of chivalric literature and vernacular devotion.

We have located five copies in the US (UC Berkeley, LoC, Chicago, Dartmouth and Cleveland), and three in the UK (British Library, Bodley, and NLW).

USTC 29266. See Taylor, 'French romance in the late Middle Ages' in *The New Cambridge Companion to Medieval Romance* (2023), pp. 228–242.


A MON SEIG
MONSIEVR DE MAV
BE' DE SAINT IEAN DE LAO
LER, ET AVMONIER ORDINAIRE D'


Ex libris Abrahami Girard. 1661.

SANCTISSIMI
PATRIS MAGISTRI-
QVE, MAXIMI, CONFESSORIS
atque Martyris, varia capitula, tum Theologica
tum Oeconomica, de Virtute & Vitio,
centurijs quinque distincta,

Interprete Ioanne Pico, classium inquisi-
torlarum in Senatu præside.

Ad Episcopum, Clerúmque Parisiensem.

PSALMO 101.
Tu exurgens Domine misereberis Sion: quia tempus
miserendi eius, quia venit tempus.

Apud Guil. Morelium typographum Regium.

Belonging to a Monk at Saint-Denis

30. MAXIMUS the Confessor; Jean PICOT, *translator.* Sanctissimi patris magistrique, Maximi, confessoris atque martyris, varia capitula, tum theologica tum oeconomica, de virtute et vitio, centuriis quinque distincta. [(*Colophon:*) *Paris,*] *Guillaume Morel,* [*1560*].

8vo, pp. [viii], 176, [1 (colophon)], [2 (blank)]; woodcut printer's device to title-page, woodcut initials; pale damp-staining at lower corner (a little heavier to quires G–H), but a very good copy; bound in contemporary vellum sewn on 3 tawed thongs laced in, manuscript lettering to spine, two pairs of tawed ties to fore-edge, yapp fore-edges, endguards of sixteenth-century manuscript waste on vellum; a few small marks to binding; sixteenth-century ownership inscription 'F. Henricus godefroy Dionysianus et theologus navarricus' to title, neatly deleted in ink, with subsequent ownership inscription 'Ex libris Abrahami Girard 1661'. **£850**

First edition of Jean Picot's Latin translation of this Byzantine compilation of extracts from the writings of Maximus the Confessor and others, our copy owned by a sixteenth-century monk at the Abbey of Saint-Denis.

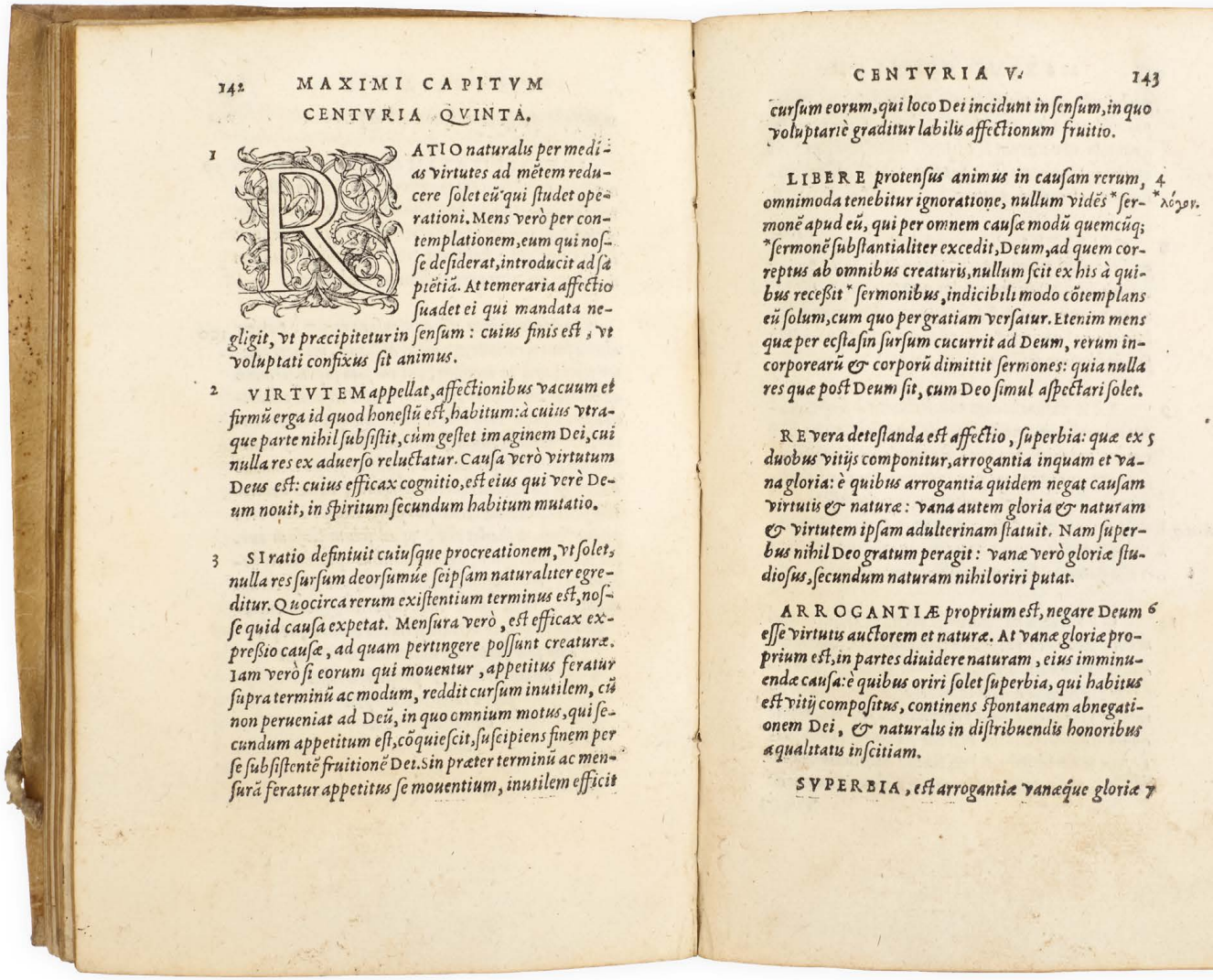
This work is attributed to Maximus the Confessor (*c.* 580–662 AD), a Byzantine monk and philosopher influenced by Neoplatonism, who regularly made use of this popular Byzantine literary format of chapters (capitula or κεφάλαια), containing short paragraphs or sentences designed to be memorised or grouped together for meditation or study, often assembled together in hundreds. These five *centuriae* of chapters were most likely compiled in the early twelfth century from genuine writings of Maximus, in particular his question-and-answer compilation addressed to his friend Thalassius.

The Latin translation by Jean Picot (d. 1565) was printed by Morel as a companion to the Greek text, printed in the same year and often found together; the translation was subsequently reprinted in 1562. Picot, *conseiller du roy* and the translator of numerous Greek theological works into Latin and indeed French, dedicates his translation to Eustache du Bellay (d. 1565), Bishop of Paris from 1551 to 1563.

Provenance:
1. Early ownership inscription of Henri Godefroy of Navarre, a Benedictine of the Abbey of Saint-Denis, and the author of a book on the relics of Saint-Denis as well as a funeral sermon for Maximilian II of Austria, both printed in 1577; he also owned a book now in the Bibliothèque Mazarine, where his inscription is dated 1573.

2. Abraham Girard (1635–1693), the Cistercian Abbot of Chalivoy in the diocese of Bourges, whose books were not dispersed until the late twentieth century (Drouot, *Bibliothèque d'Abraham Girard et à divers amateurs*, 9 February 1996).

BM STC French, p. 307; BP16 114838; USTC 152993 (under Valerius Maximus); Adams M 930 (the Greek and Latin texts together); Pettegree and Walsby, *French Vernacular Books* 89755 (under Valerius Maximus). See Van Deun, 'Maximus the Confessor's use of literary genres' in *The Oxford Handbook of Maximus the Confessor* (2015), pp. 275 and 280.



142 MAXIMI CAPITVM
CENTVRIA QVINTA.

1 RATIO naturalis per medias virtutes ad mẽtem reducere solet eũ qui studet operationi. Mens verò per contemplationem, eum qui nosse desiderat, introducit ad sapiẽtiã. At temeraria affectio suadet ei qui mandata negligit, vt præcipitetur in sensum: cuius finis est, vt voluptati confixus sit animus.

2 VIRTVTEM appellat, affectionibus vacuum et firmũ erga id quod honestũ est, habitum: à cuius vtraque parte nihil subsistit, cùm gestet imaginem Dei, cui nulla res ex aduerso reluctatur. Causa verò virtutum Deus est: cuius efficax cognitio, est eius qui verè Deum nouit, in spiritum secundum habitum mutatio.

3 SI ratio definiuit cuiusque procreationem, vt solet, nulla res sursum deorsumue seipsam naturaliter egreditur. Quocirca rerum existentium terminus est, nosse quid causa expetat. Mensura verò, est efficax expressio causæ, ad quam pertingere possunt creaturæ. Iam verò si eorum qui mouentur, appetitus feratur supra terminũ ac modum, reddit cursum inutilem, cũ non perueniat ad Deũ, in quo omnium motus, qui secundum appetitum est, cõquiescit, suscipiens finem per se subsistentẽ fruitionẽ Dei. Sin præter terminũ ac mensurã feratur appetitus se mouentium, inutilem efficit

CENTVRIA V. 143

cursum eorum, qui loco Dei incidunt in sensum, in quo voluptariè graditur labilis affectionum fruitio.

4 LIBERE protensus animus in causam rerum, omnimoda tenebitur ignoratione, nullum videṡ *sermonẽ apud eũ, qui per omnem causæ modũ quemcũq; *sermonẽ substantialiter excedit, Deum, ad quem correptus ab omnibus creaturis, nullum scit ex his à quibus receßit *sermonibus, indicibili modo cõtemplans eũ solum, cum quo per gratiam versatur. Etenim mens quæ per ecstasin sursum cucurrit ad Deum, rerum incorporearũ & corporũ dimittit sermones: quia nulla res quæ post Deum sit, cum Deo simul aspectari solet.

* λόγον.

5 RE vera detestanda est affectio, superbia: quæ ex duobus vitijs componitur, arrogantia inquam et vana gloria: è quibus arrogantia quidem negat causam virtutis & naturæ: vana autem gloria & naturam & virtutem ipsam adulterinam statuit. Nam superbus nihil Deo gratum peragit: vanæ verò gloriæ studiosus, secundum naturam nihil oriri putat.

6 ARROGANTIÆ proprium est, negare Deum esse virtutis auctorem et naturæ. At vanæ gloriæ proprium est, in partes diuidere naturam, eius imminuendæ causa: è quibus oriri solet superbia, qui habitus est vitij compositus, continens spontaneam abnegationem Dei, & naturalis in distribuendis honoribus æqualitatis insciti am.

SVPERBIA, est arrogantiæ vanæque gloriæ 7

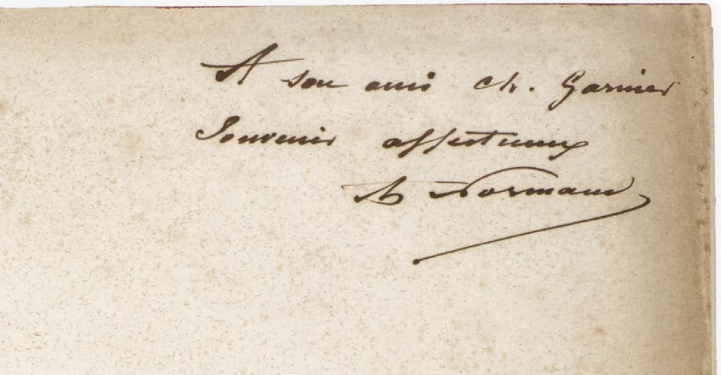
Presented to Charles Garnier

31. NORMAND, Alfred Nicolas. L'architecture des nations étrangères. Étude sur les principales constructions du parc à l'Exposition Universelle de Paris (1867) … *Paris, A. Morel, 1870.*

Folio, pp. [4], 27, [3]; with 56 plates (numbered to 73), of which eleven are chromolithographed and four are double-page; some foxing and toning, and occasional marginal dust-soiling, but a good copy in recent red morocco-backed marbled boards, spine lettered and richly decorated in gilt; slight rubbing to corners. **£1500**

First edition, a presentation copy inscribed on the half-title to the author's friend Charles Garnier, architect of the Paris opera house that bears his name, 'A son ami Ch. Garnier souvenir affectueux A. Normand'. The two men had known each other since they were both *pensionnaires* at the Academy of France in Rome in the late 1840s and early 1850s.

Normand's work is a detailed record of the principal edifices of the vast architectural theme park constructed for the Exposition Universelle of 1867, 'a spectacle without equal which, in all probability, future generations will never have the opportunity to witness' (*trans.*). The 1867 exhibition was the first such event to feature actual buildings (temples, palaces, houses, schools, etc.) rather than mere models or architectural drawings. **Normand devotes most attention to the Egyptian section (designed by Jacques Drevet) and to those of Tunisia and Morocco (both designed by Alfred Chapon).**

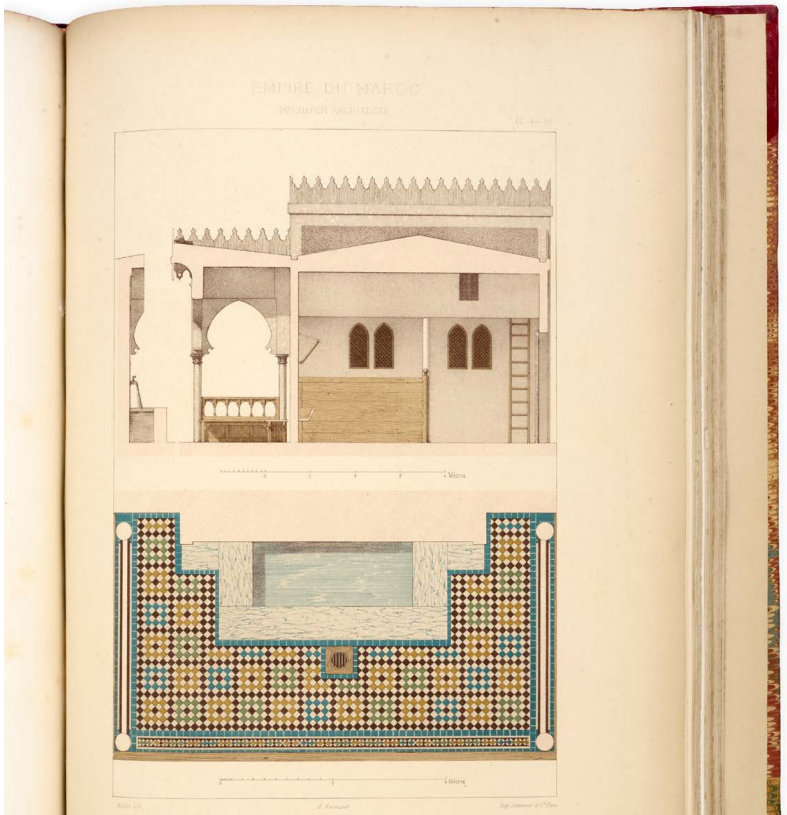






'In 1867 Tunisia's and Morocco's displays in Paris seemed to some observers a deliberate escape from the economic and political upheavals the two countries were experiencing. Agricultural, industrial, and commercial spheres were omitted: instead, there were palaces with exuberant interiors and furniture, royal costumes, and armour – simply "everything that glitters, shines, and adorns". Others noted the artistic value of the Tunisian and Moroccan pavilions. Alfred Normand claimed that they "were important not only for their size, but also for their tastefulness, their picturesque effect, and especially the brand new and charming sensation that they arouse in us … [Here was] a particular type of dwelling, where art was not excluded … from everyday activities'" (Zeynep Çelik, *Displaying the Orient: architecture of Islam at nineteenth-century World's Fairs*, pp. 122–3).

Alfred Normand (1822–1909) was an architect and a photographer. His most notable commission was the celebrated Pompeian-style villa (now demolished) built for the prince Jérôme Bonaparte on the Avenue Montaigne in Paris.





Instruction for Novice Nuns

32. SAINT-FRANÇOIS, Hugues de. Les actions religieuses et exercices de devotion et de vertu pratiquez en esprit interieur. Par les dames religieuses de l'ancienne et illustre abbaye de Nostre Dame de la Charité du Ronceray ... *Angers, Pierre Avril, 1648.*

8vo, pp. [32], 357, [1 (blank)]; without final blank leaf, with additional engraved title-page by 'Theodorus van Meerle', woodcut 'IHS' device to title, woodcut initials, head- and tailpieces; some marginal worming throughout, some light damp-staining; else a good copy in contemporary stiff vellum; some staining, some wear to corners, wanting free endpapers; note in a later seventeenth-century hand to rear pastedown. **£1250**

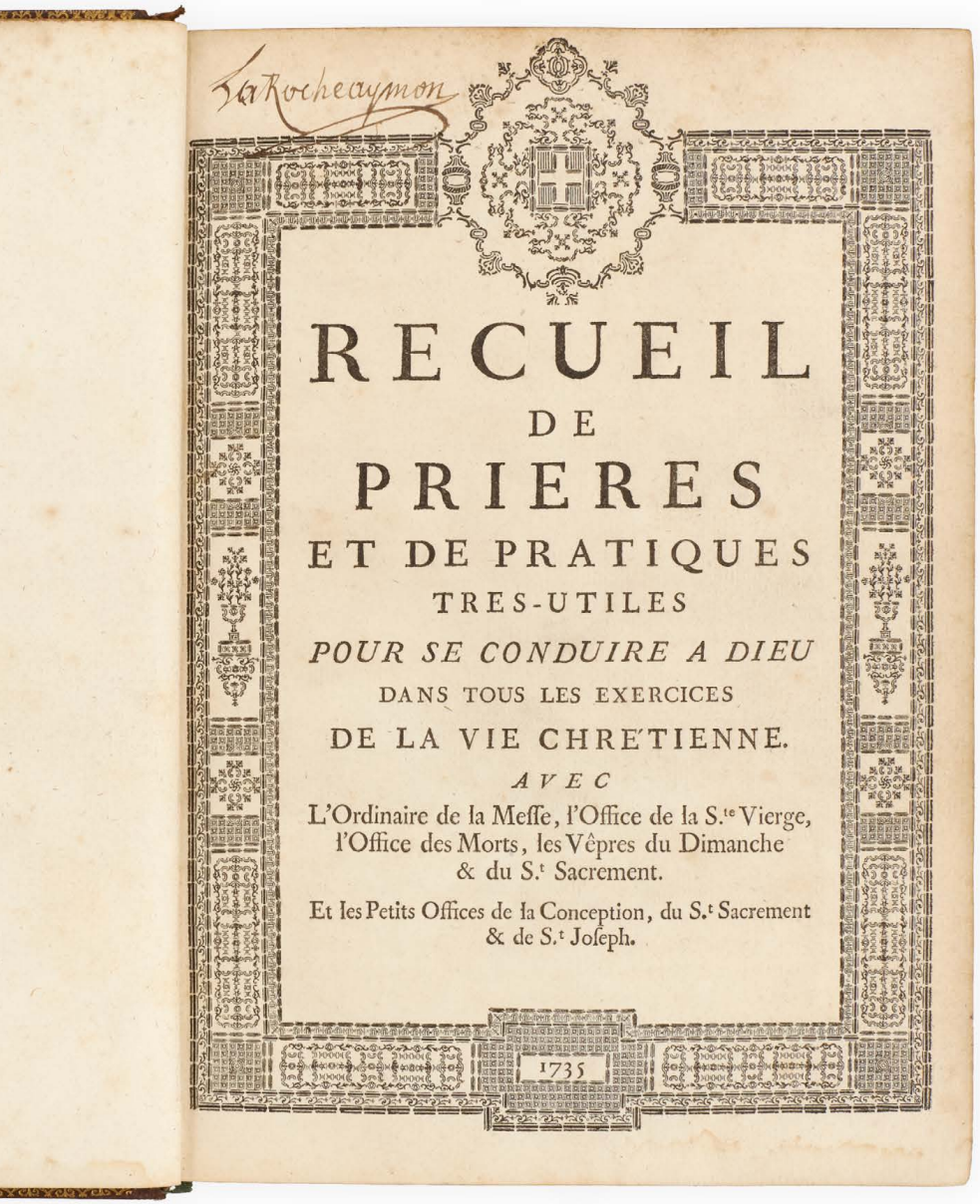
A rare manual of spiritual instruction written by the Carmelite prior Hugues de Saint-François (d. 1667) for the nuns of the Benedictine abbey of Ronceray in Angers dedicated to Our Lady of Charity, with an engraved title-page depicting the nuns themselves.

The text begins with an interesting preface to the young novices of the nunnery by the then Abbess Yvonne de Maillé Brezé, whose arms are shown on the engraved title. Outward displays of faith are all well and good, she writes, 'but the whole becomes tarnished and tiresome if the heart and the tongue, the soul and the voice do not work together in concert in all their parts, and if interior faith does not give it lustre' (*trans.*).

Lamenting the showy piety of the times, with its 'pompous display of convoluted words', the author offers a spiritual directory in simple language expressed in devout, familiar, and vigorous style. The instruction here provided includes advice on appropriate comportment during mealtimes and in the parlatory, and on manual work.

The engraved title by Theodor van Merlen shows nuns kneeling before the Virgin Mary, who stands with children at her feet, including the infant John the Baptist. As noted in the imprint, Pierre Avril (d. 1676) was printer and bookseller to the university of Angers.

No copies traced outside France. USTC 6804451.



Prayerbook by a Gambling House Hostess

33. **[SAVOY-CARIGNAN, Maria Vittoria Francesca, *Princess of*.]** Recueil de prières et de pratiques très utils pour se conduire à Dieu dans tous les exercices de la vie chrétienne. Avec l'ordinaire de la Messe, l'Office de la Ste Vierge, l'Office des morts, les vêpres du dimanche et du St Sacrement. Et les Petits Offices de la Conception, du St Sacrement et de St Joseph. [*Paris, Imprimerie Royale*], *1735*.

4to, pp. [2 (blank)], [2], 8, [4], 9–489, [3 (index)]; title within elaborate typographic border enclosing the Savoy crest at head, typographic headpieces and woodcut tailpieces; sporadic light spotting, lightly toned (as usual), but overall a beautiful copy; bound in contemporary brown morocco, raised bands, gilt morocco lettering-piece to spine, turn-ins gilt, gilt floral brocade endpapers, edges gilt over marbling, three green silk place-markers; boards slightly spotted, slight wear to joints; long contemporary manuscript additions to pp. 413, 415, and 416; contemporary ownership inscription of count Nicolas de La Roche-Aymon to title and verso of rear free endpaper; nineteenth-century bookplate of Jean Buffet to front pastedown, nineteenth-century visiting card of Mr et Mme Aimé Buffet, with manuscript bibliographical note to verso, loosely inserted. **£1950**

First and only edition of this rare prayerbook, compiled by the notorious gambling house hostess and spy Maria Vittoria Francesca of Savoy-Carignan (1690–1766), elegantly printed in a very limited number at the royal press established at the Louvre.

The daughter of Victor Amadeus II, King of Sardinia and his favourite mistress, Jeanne Baptiste d'Albert de Luynes, Maria Vittoria Francesca was later legitimised by her father and married to prince Victor Amadeus of Savoy-Carignan. Oppressed by the debts racked up by her husband, the couple escaped to Paris in 1718, taking up residence at the Hôtel de Soissons, which they soon turned into one of the most notorious gambling houses in the French capital. The couple led a scandalous lifestyle, with Maria Vittoria forging close relationships with various powerful men, particularly Cardinal Fleury and Louis Henri, Duke of Bourbon, reporting intelligence to her father while her husband continued to amass large debts. Following the death of her husband in 1740, Maria Vittoria led a quieter and more retiring widowhood and succeeded in marrying off her only surviving daughter, Princess Anna Teresa of Savoy-Carignan, to the widowed Charles de Rohan, Prince of Soubise, one of the most celebrated French book collectors of his time.

Even before Louis XIV moved the Court from the Louvre to Versailles in 1682, the Louvre had long been a hub of artistic, creative, and intellectual energy in Paris; the first printing workshop had appeared in the Louvre in the 1620s, and the Imprimerie Royale was established there in 1640 by Cardinal Richelieu. Artists and artisans of all trades – from watchmakers to history painters – were given lodgings and studio space in the same wings and corridors that accommodated cultural organs like the Menus Plaisirs du Roi (responsible for state festivities and spectacles), the royal printing press, and the royal academies (Painting and Sculpture, Architecture, Inscriptions, Science, and the Académie Française). As the palace expanded over the next two centuries, the Louvre complex (the building and surrounding streets) came to be dominated by this growing community of artists, artisans, men of letters, and their aristocratic patrons, living and working together.

OCLC records four copies only, two of which outside France, at the University of Dayton in the US, and the University of Sydney in Australia. No copies recorded on Library Hub.

Bernard, *Histoire de l'imprimerie royale du Louvre* (1867), p. 175; Conlon, *Le siècle des Lumières*, 35, 323.





Bought and Bound in Bologna

34. **SIBILLA, Bartolomeo.** Speculum peregrinarum quaestionum ... Tres decades complectens: in quibus varie quaestiones de animalibus rationalibus in conjuncto et separati. Deque angelis bonis et malis multisque aliis scitu dignissimis ... [(*Colophon:*) *Lyon, Jacques Myt, 9 August 1521.*]

8vo, ff. ccxxviii; title printed in red within a black woodcut frame, woodcut initials; inscription at head of title-page erased with loss of paper affecting a few words on verso, otherwise a very good copy retaining a few deckle edges; bound in contemporary Bolognese sheep, blind-tooled to a panel design with a large central arabesque, plain spine and edges, stubs from four pairs of green silk ties, title in manuscript along tail-edges; binding somewhat rubbed, headcap chipped, front joint cracked and hinge broken, a few small wormholes visible in pastedowns; late sixteenth-century inscription 'ach[ille] Torf[anini] et am[icorum]' to title, early seventeenth-century inscription (partly obscured) to foot of title-page from the monastery of San Procolo in Bologna, the date 1576 written on front free endpaper, purchase note on rear flyleaf from Bologna for two *libri*, with a **late sixteenth-century sketch in ink of a nude to final verso.** **£1500**

Second Lyon edition of Sibilla's popular and extensive encyclopaedia on the nature of the soul, the possibility of ghosts, and good and bad angels, in a contemporary Bolognese binding.

Bartolomeo Sibilla (*c.* 1440s–*c.* 1493), a Dominican from Monopoli in Calabria, became prior of the Dominican convent of San Domenico Maggiore in Naples in 1486. He delivered the funeral sermon for Alfonso of Aragon's wife, Ippolita Sforza, in 1488 in his native Monopoli, in which he declared that death was the beginning of immortality.

Originally published in 1493 with a dedication to Alfonso of Aragon, this is the second Myt edition of Sibilla's wide-ranging encyclopaedia on the nature of the soul. It is divided into three 'decades', addressing the immortality and incorruptibility of the soul, angels and demons, but also the possibility of ghosts of the dead and the interpretation of dreams. 'Sibilla's work is noteworthy for its discussions of divination, ecstasy, raptures, and the prophecies of sibyls, sorcerers and seers – all topics that must have been very much on the minds of the authors of the legends of the "living saints", and that certainly were hotly debated at the end of the fifteenth century and remained of topical interest long thereafter' (Zarri, p. 281). His attitude to female prophetical writers, however, was unsurprisingly negative, looking askance at mystics such as St Catherine of Siena and St Brigit.

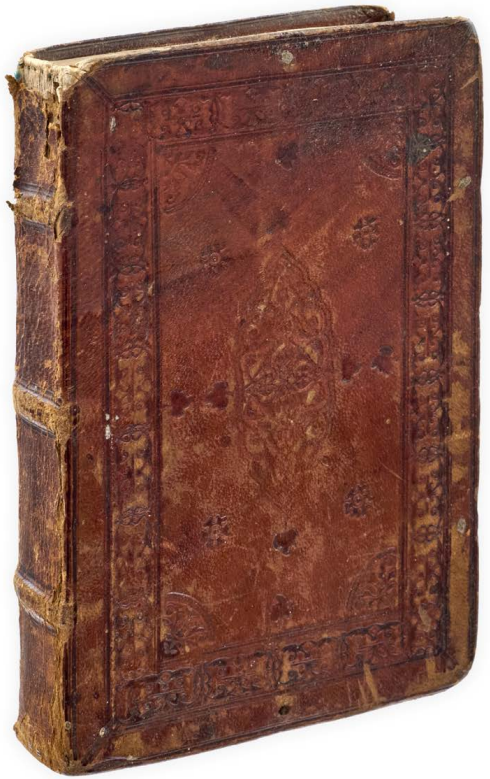
Similar tools were used by various Bolognese workshops of the early sixteenth century, though we have not been able to find another example of the repeated tool used to form the border.

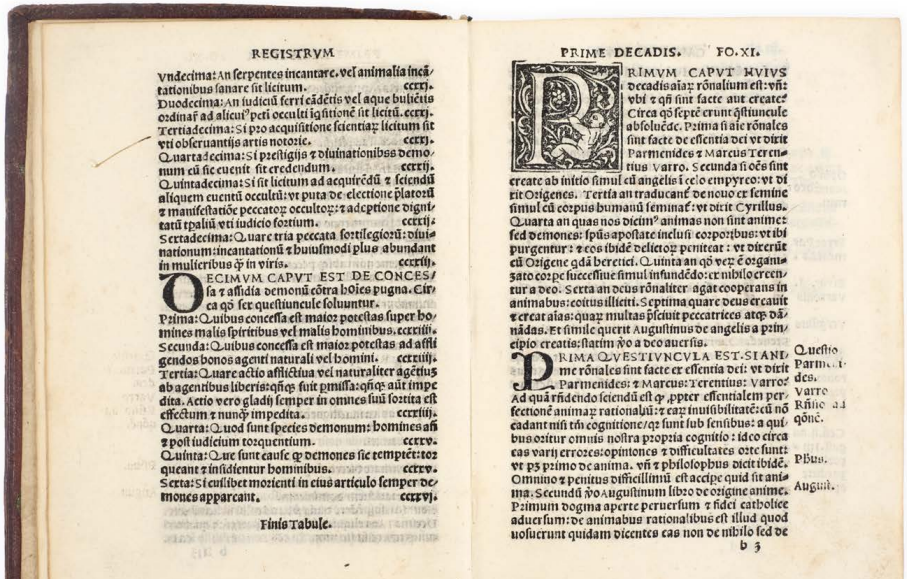
Provenance:

1. Achille Torfanini, from a notable Bolognese family, was known to Ulisse Aldrovandi, who wrote him a letter in 1582. Torfanini also owned an astronomical incunable now in the Biblioteca Marciana, with an identical inscription.

2. The Benedictine monastery of San Procolo was one of the locations connected with the early history of Bologna university, before it obtained a permanent home in the city in the mid-sixteenth century.

USTC 145468; von Gültlingen II: Myt 79; Adams S1056; Caillet 10496. See Zarri, 'Living saints: a typology of female sanctity' in *Women and Religion in Medieval and Renaissance Italy* (1996), pp. 219–303.





REGISTRVM

Vndecima: An serpentes incantare. vel animalia incantationibus sanare sit licitum. cccxj.
Duodecima: An iudicij ferri eádétis vel aque bulliétis ordinaf ad alicuf peti occulti confitioné sit licitú. cccxj.
Tertiadecima: Si pro acquisitione scientiaz licitum sit vti observantijs artis notorie. cccxj.
Quartadecima: Si prestigijs z diuinationibus demonum eú sic euenit sit credendum. cccxij.
Quintadecima: Si sit licitum ad acquirendú z scienda aliquem euentú occultú: vt puta de electione plateú z manifestatióe peccatoz occultoz: z adeptione dignitatú tpaliú vti iudicio fortium. cccxij.
Sextadecima: Quare tria peccata fortilegiorú: diuinationum: incantationú z huiusmodi plus abundant in mulieribus q in viris. cccxiij.

OECIMVM CAPVT EST DE CONCESSa z affidia demonú cótra hoies pugna. Circa q3 sex questiuncule soluuntur.

Prima: Quibus concessa est maioz potestas super homines malis spiritibus vel malis hominibus. cccxiij.
Secunda: Quibus concessa est maioz potestas ad affligendos bonos agenti naturali vel homini. cccxiij.
Tertia: Quare actio afflictiua vel naturaliter agentis ab agentibus liberis: quoz fuit premissa: quoz aut impedita. Actio vero gladij semper in omnes suú fortita est effectum z nunq impedita. cccxiij.
Quarta: Quod sunt species demonum: homines ante z post iudicium tocquentium. cccxv.
Quinta: Que sunt cause q demones sic tempteú: toqueant z insidientur hominibus. cccxv.
Sexta: Si euilibet morienti in eius articulo semper demones apparcant. cccxvj.

Finis Tabule.

PRIME DECADIS. FO. XI.

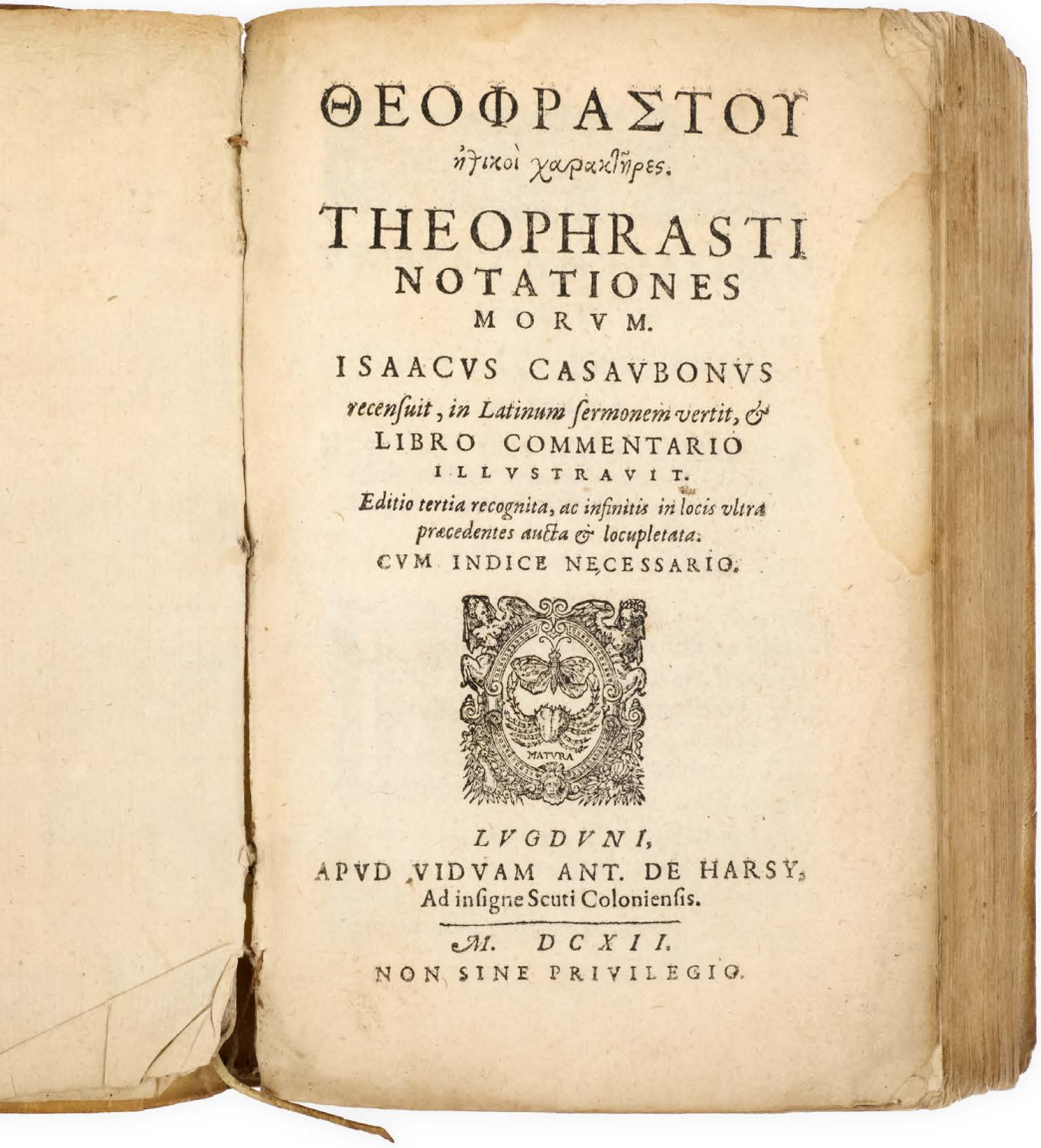
PRIMVM CAPVT HVIVS decadis aiaz rónalium est: vtz vbi z qñ sint facte aut create? Circa qó septé erunt ñstiuncule absoluéde. Prima si aie rónales sint facte de essentia dei vt dixit Parmenides z Marcus Terentius Varro. Secunda si dés sint create ab initio simul eú angelis i celo empyreo: vt dixit Origenes. Tertia an traducanf de nouo et semine simul eú corpus humanú seminaf: vt dixit Cyrillus. Quarta an quas nos dicim? animas non sint animes sed demones: spús apostate inclusi corporibus: vt ibi purgentur: z eos ibidé delicoz penitear: vt dixerút eú Origene qdá heretici. Quinta an qó vez é organizato corpe successiue simul infundédo: et nihilo creentur a deo. Sexta an deus rónaliter agat cooperans in animabus: coitus illiciti. Septima quare deus creauit z creat aias: quaz multas pscinit peccatrices atq dánadas. Et simile querit Augustinus de angelis a principio creatis: statim ño a deo auersis.

PRIMA QVESTIVNCVLA EST. SI ANIme rónales sint facte et essentia dei: vt dixit Parmenides: z Marcus Terentius Varro? Ad quá ridendo sciendú est q, ppter essentialem perfectioné animaz rationalú: z eaz inuisibilitatē: cú nó cadant nisi tñ cognitione/qz sunt sub sensibus: a quibus ozitur omnis nostra propria cognitio: ideo circa eas varij errozes: opiniones z difficultates ortz sunt vt ps primo de anima. vñ z philosophus dicit ibidé. Omnino z penitus difficillimú est accipe quid sit anima. Secundú ño Augustinum libro de ozigine anime. Primum dogma aperte peruersum z fidei catholice aduersum: de animabus rationalibus est illud quod uoluerunt quidam dicentes eas non de nihilo sed de

Questio Parmenides. Varro Rñnt ad qónē. Plus. Augui.

b 3




ΘΕΟΦΡΑΣΤΟΥ
ἠτικοὶ χαρακτῆρες.
THEOPHRASTI
NOTATIONES
MORVM.
ISAACVS CASAVBONVS
recenſuit, in Latinum ſermonem vertit, &
LIBRO COMMENTARIO
ILLVSTRAVIT.
Editio tertia recognita, ac infinitis in locis vltra
præcedentes aucta & locupletata.
CVM INDICE NECESSARIO.
LVGDVNI,
APVD VIDVAM ANT. DE HARSY,
Ad inſigne Scuti Colonienſis.
M. DCXII.
NON SINE PRIVILEGIO.

Casaubon's *Characters*

35. THEOPHRASTUS; Isaac CASAUBON, *editor.* Θεοφραστου ητικοι χαρακτηρες. Theophrasti notationes morum. Isaacus Casaubonus recensuit, in Latinum sermonem vertit, et libro commentario illustravit. Editio tertia recognita ... *Lyon, 'apud viduam Ant. de Harsy'* (*colophon: 'ex typographia Iacobi Mallet, et Petri Marniolles'*), *1612.*

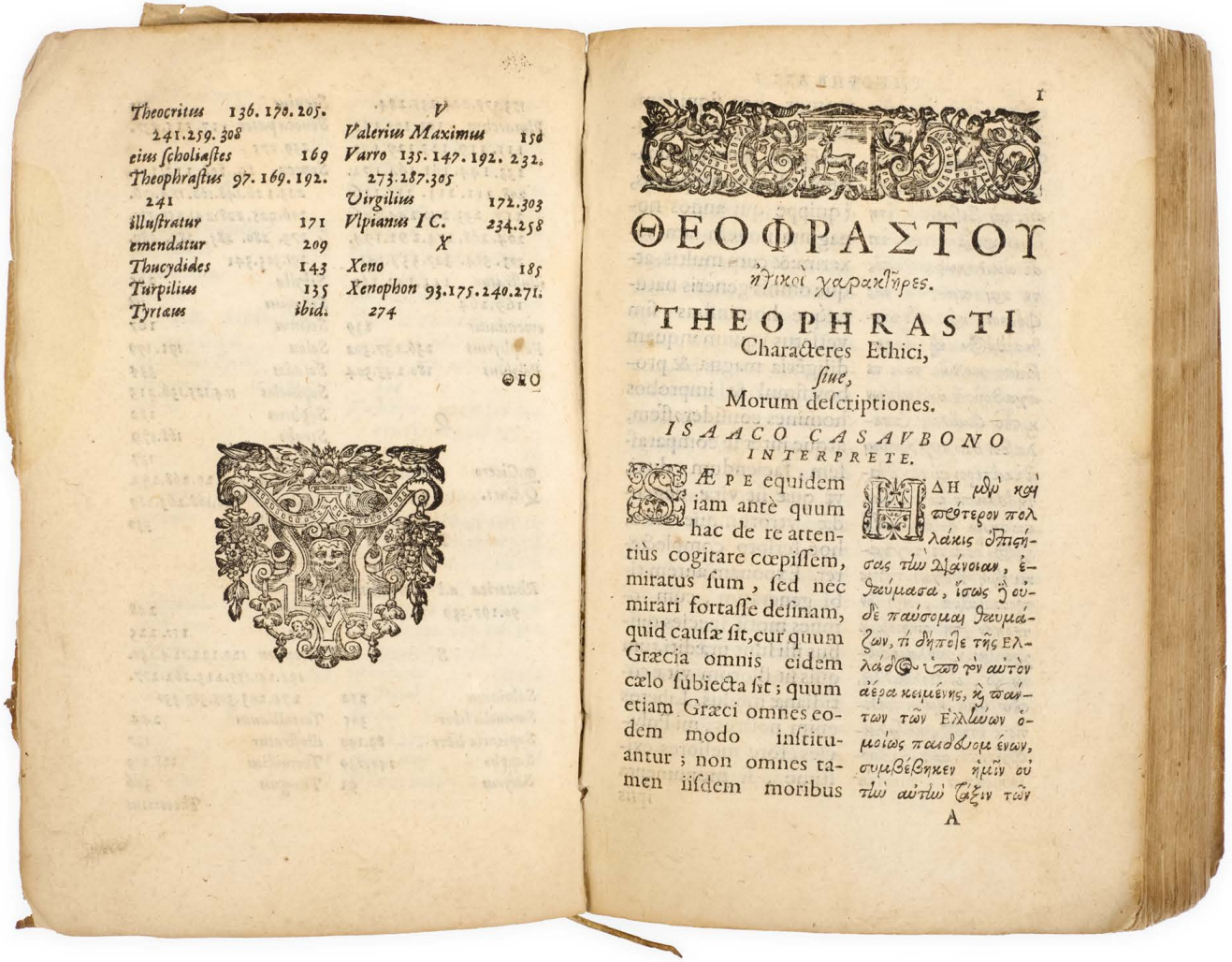
8vo, pp. [16], 367, [13], [4 (blank)]; text in Greek and Latin, woodcut device to title, woodcut initials, head- and tailpieces; creasing to corners at the beginning, a little marginal worming to pp. 189–208, some light marginal damp-staining towards the end, toned; overall a very good copy in contemporary limp vellum; some areas of loss, spine cockled at head, some marks to covers; early ownership inscription to front flyleaf 'Carolus du Caurroy emit Tholosae 20 assibus', annotations in his hand to pp. 106 and 109. **£600**

Isaac Casaubon's celebrated edition of Theophrastus' *Characters*, published by Anne de Harsy.

The successor to Aristotle as head of the Peripatetic School, Theophrastus (*c.* 370–285 BC) wrote on a wide range of subjects, notably botany, but is best remembered for his *Characters*, entertaining descriptions of the nature and qualities of various 'types', including the 'flatterer', the 'idle chatter', the 'shameless', the 'sponger', the 'penny-pincher', the 'griping', the 'squalid', the 'fraudulent', and the 'cowardly'. The *Characters* became a paradigm for European literature, and in the seventeenth and eighteenth centuries found translators and imitators in England, France, and Germany. Theophrastus' Greek text with facing Latin translation is here followed by the remarkable commentary of the great French philologist Isaac Casaubon (1559–1614), first published in 1592.

Anne de Harsy (*née* Thomas, d. 1625) was the daughter of a Lyonnais merchant and a Calvinist. In 1586 she married the bookseller Antoine de Harsy in Geneva, taking over his Lyon business after his death *c.* 1607. She is recorded as participating in German book fairs between 1611 and 1621, and towards the end of her career worked in conjunction with her son-in-law Pierre Ravaud. Arbour notes that she printed and published more than fifty works, including editions of Apuleius and Heliodorus, as well as Casaubon's commentary on Athenaeus. The privilege here refers to her as Anne Thomas and grants her the right to print and sell the Theophrastus for a term of ten years. The printers Jacques Mallet and Pierre Marniolles appear to have worked for Anne between 1610 and 1612.

USTC 6901605.



Theocritus 136. 170. 205. 241. 259. 308
eius ſcholiaſtes 169
Theophraſtus 97. 169. 192. 241
illuſtratur 171
emendatur 209
Thucydides 143
Turpilius 135
Tyrtæus *ibid.*

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Valerius Maximus 158
Varro 135. 147. 192. 232. 273. 287. 305
Virgilius 172. 303
Vlpianus I C. 234. 258

X

Xeno 185
Xenophon 93. 175. 240. 271. 274

ΘΕΟ

ΘΕΟΦΡΑΣΤΟΥ

ἠθικοὶ χαρακτῆρες.

THEOPHRASTI

Characteres Ethici,

ſiue,

Morum deſcriptiones.

ISAACO CASAVBONO

INTERPRETE.

ÆPE equidem iam antè quum hac de re attentiùs cogitare cœpiſſem, miratus ſum, ſed nec mirari fortaſſe deſinam, quid cauſæ ſit, cur quum Græcia omnis eidem cælo ſubiecta ſit; quum etiam Græci omnes eodem modo inſtituantur; non omnes tamen iiſdem moribus

ΔΗ μὲν καὶ πρότερον πολλάκις ἐπισήσας τὴν διάνοιαν, ἐθαύμασα, ἴσως δ' οὐδὲ παύσομαι θαυμάζων, τί δήποτε τῆς Ελλάδος ὑπὸ τὸν αὐτὸν ἀέρα κειμένης, καὶ πάντων τῶν Ἑλλήνων ὁμοίως παιδευομένων, συμβέβηκεν ἡμῖν οὐ τῷ αὐτῷ ζῆν τῶν



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Sunday 6 December 11am - 6pm