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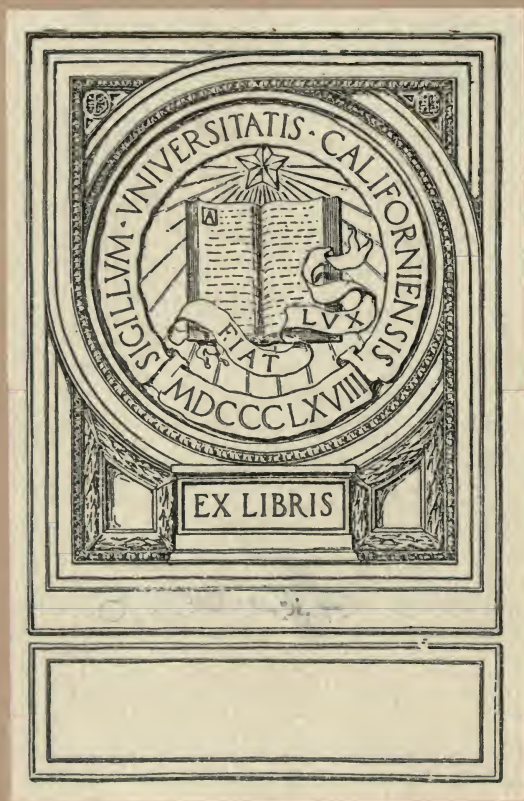
MAR

French Literature

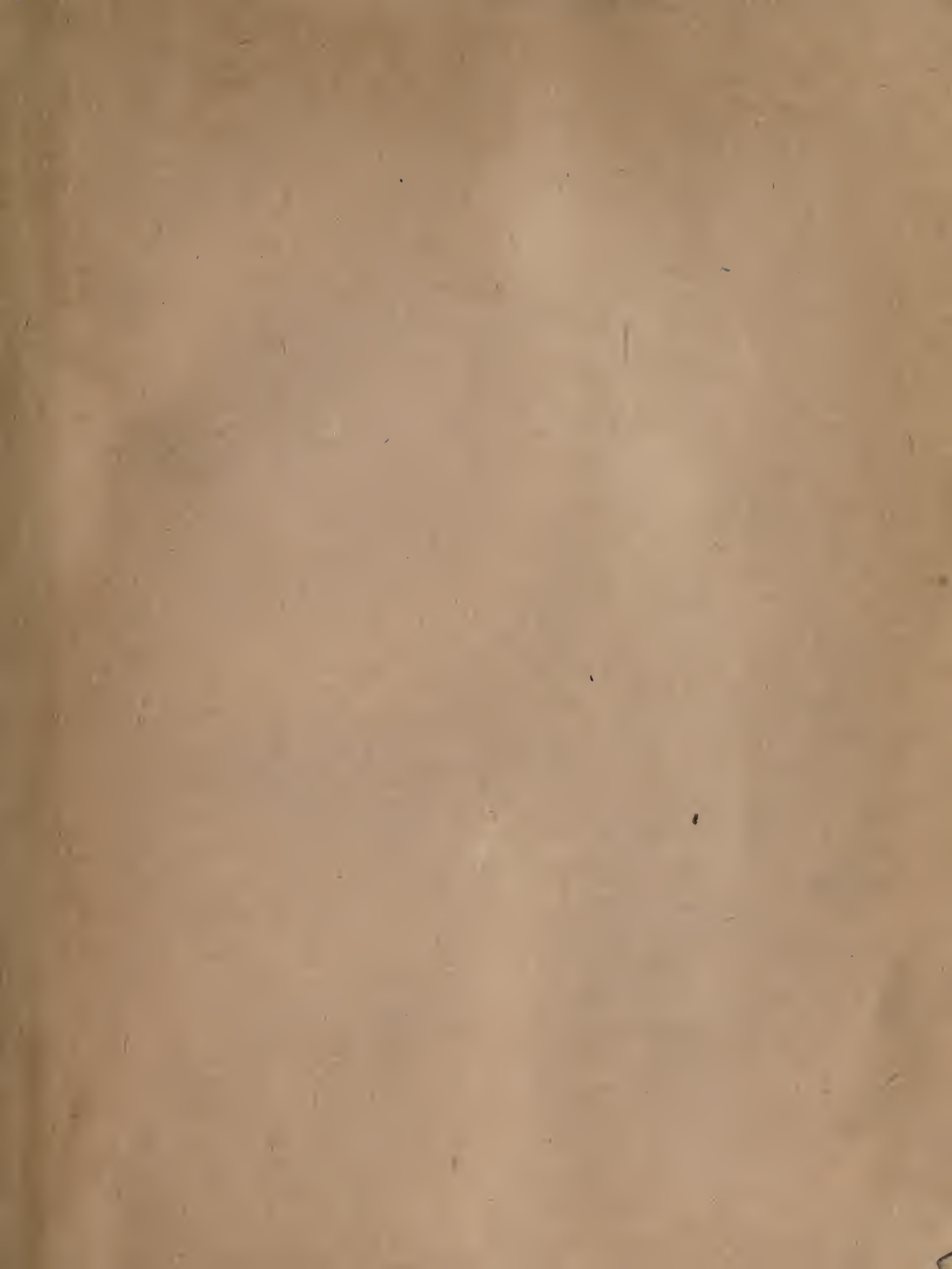


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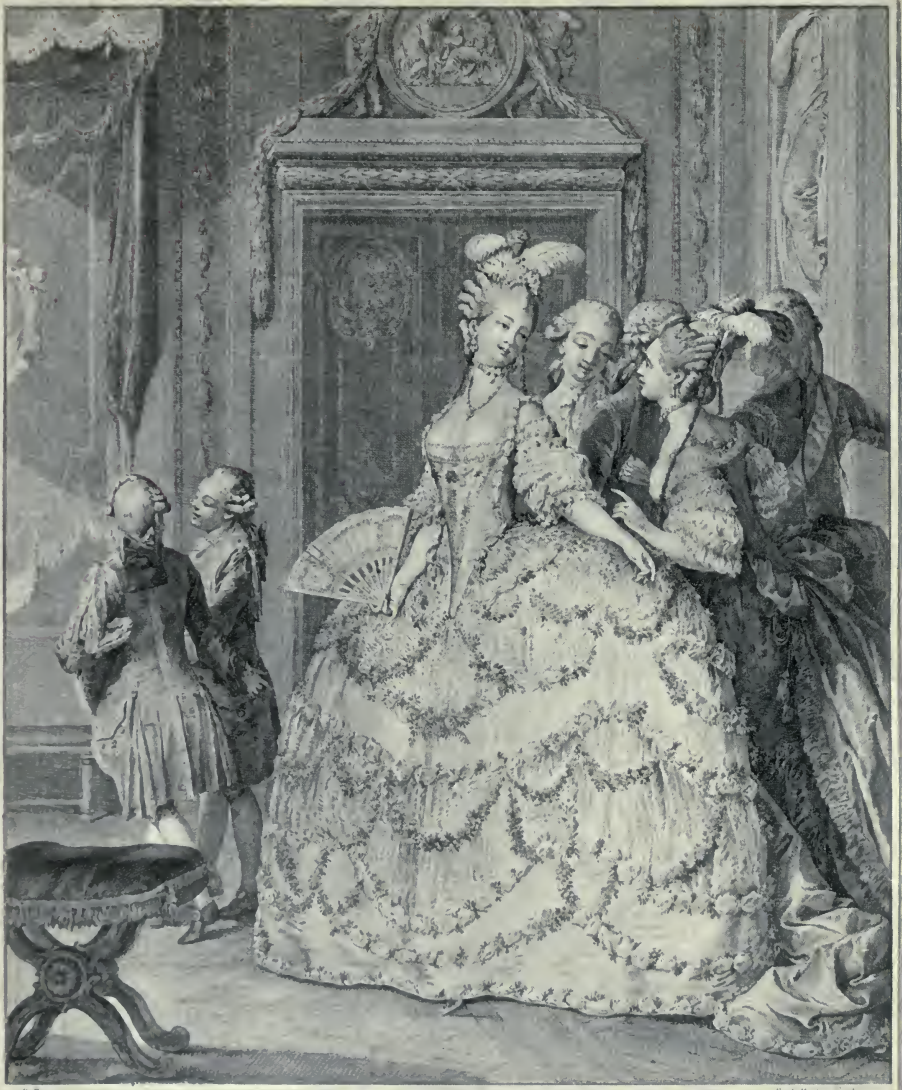
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La Dame du Palais de la Reine.

An engraving (greatly reduced) from RESTIF DE LA BRETONNE.

MONUMENT DU COSTUME.

With 26 magnificent full-page plates after Moreau and Freudeberg.

Neuwied, 1789.

See Item No. 231

No. 418.

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Roman de la Rose—continued.

Living. The Roman de la Rose was written in the very opposite spirit to that of Dante. Jean de Meun wrote with a vision completely filled with the things of this world, of life as it was being lived around him. He clothed the dry bones of old learning and new science with flesh and blood and made them a most entertaining show of actual life."

"The book became the text book of all lovers, "The Common Paternoster," as Molinet calls it, and as he says also, "So embedded in the memories of men that to rewrite it in the new style would be like composing a new A.B.C." There is a curious and almost pathetic evidence of this use of the book as a Lover's Bible, in the frequency with which we find copies scored or marked or underlined in places, precisely in the same way as religious books are often treated."

"In the year 1237 a youthful poet, who tells us himself that he was twenty-five, began a very pretty and graceful allegory, a love story in dreamland, with a background of summer weather and bright landscape, of gardens and garden-walls, which are frescoed without and full of greenery within, of roses and singing birds and delightful young people, who are all personifications or as we might phrase it to-day visualizations of charming qualities and pleasant feeling, Beauty, Courtesy and the like. Gaiety and happiness are in the air; the very difficulties appear made for the pleasure of overcoming them. All is fresh, innocent, buoyant, light-hearted, and in spite of the allegory full of a certain reality in the scenery and situation. Here the author died, and forty years later Guillaume de Lorris completed the work, but in this part the light-heartedness disappeared and gives place to a cynical humour; the atmosphere of romance is changed for that of satire." (Bourdillon).

"FOR OVER 250 YEARS, FIRST IN MANUSCRIPT AND THEN IN PRINTED EDITIONS, THE ROMAN DE LA ROSE ENJOYED A VAST POPULARITY, AND IN SPITE OF THE FULMINATIONS OF GERSON, AND THE SHRIEKS OF CHRISTINE DE PISANE, THE HEALTHY GOOD SENSE OF THE PUBLIC PERSISTED IN SEEING IN IT MORE THAN THE MERE SENSUALITY WHICH IS ONLY A CONSPICUOUS FEATURE TO THE EYES OF THE PRURIENT-MINDED."

2 LE BRUT, ou Chronique d'Angleterre.

FRENCH MANUSCRIPT WRITTEN ON VELLUM BY AN ENGLISH SCRIBE OF THE FOURTEENTH CENTURY. LONG LINES.

4to, calf.

(England. XIVth Century.)

£50

Although labelled at back Tiringham's Chronicle, this manuscript is a French version of Le Brut similar to that in the British Museum. The first part corresponds closely to the English version of the Brut published in 1906 by the Early English Text Society, but the narrative is much condensed in the latter part which is written in a different hand. Our manuscript however contains details relating to Richard I.'s Crusade to the Holy Land and the Scotch Laws of Edward III.'s reign not mentioned in the English version.

The Chronicle begins with the legendary account of the Advent of Brutus, son of Aeneas, to England. "En la noble cité de graunt Troie." It contains other legendary matter on the early Kings of England, including King Arthur, and ends with the sack of Haddington Fair in 1333.

On the blank side of the last fly leaf there is a note in a Fifteenth Century Scotch hand of the marriages of English Kings from Henry I. to Richard II.

3 VALERIUS MAXIMUS.

Les Faits et les Dits des Romains et des autres Cens.

ILLUMINATED MANUSCRIPT IN FRENCH, MOST BEAUTIFULLY AND LEGIBLY WRITTEN BY A FRENCH SCRIBE ON ABOUT 500 LEAVES OF VELLUM, IN LETTRES BATARDES.

WITH NINE BORDERS AND MANY HUNDREDS OF LARGE AND SMALL INITIAL LETTERS BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS.

ALSO NINE VERY LARGE MINIATURES BEAUTIFULLY DESIGNED AND EXQUISITELY ILLUMINATED IN GOLD, SILVER AND COLOURS.

Folio, *vellum*, *g. e.*

(France. About 1415.)

(SEE ILLUSTRATIONS, PLATES Nos. II. AND III.).

£2,000

The colophon at the end of our manuscript reads as follows: "L'Excusation du Translateur. Par l'aide divine, sans laquelle nulle chose n'est droitement commencée ne profitablement continuée ne menée à fin, est la translation de Valère le grant terminée; Laquelle commença très Reverend Maistre Simon de Hesdin, maistre en théologie, Religieux des Hospitaliers de Saint Jehan de Jherusalem, qui poursuivi jusques au Vlle livre ou chapitre des Stratagèmes et la laissa. Des là en avant jusques à la fin du livre, Je Nicolas de Gonesse maistre ès Arts et en Théologie, ay poursuivi la dite translation au moins mal que j'ay peu, du commandement et ordonnance de très excelent et puissant prince Monseigneur le duc de Berry et d'Auvergne, Conte de Poitou et de Boulogne. A la Requeste de Jacquemin Courau son trésorier. Et ne doute ne que mon stile de translater n'est ne si bel ne si parfait comme est celui de devant. Mais je prie à ceulx qui le liront qu'ils le me pardonnent, car je ne suis nie si expert ès histores comme il estoit. Et fut finie l'an mil CCC et ung la veille de Monseigneur Saint Michiel Archangle.

"Et sic est finis hujus historie
Videlicet Valeriani Maximiniani."

"It appears therefore that the greater part of the translation, so far as Book VII., chapter IV. was by Simon de Hesdin, a chaplain of the Order of St. John of Jerusalem. His name was presumably derived, like that of the Duke of Berry's famous illuminator Jacquemart de Hesdin, from the town of Hesdin, in Artois." The date at which he entered on his task is supplied by a note which occurs in our Manuscript at the end of Book I., stating that it was completed in 1375, and there is a similar note to Book II. with the more exact date, 2nd of May, 1377.

"As a rule the Manuscripts have no note, nor even a recognizable break in the text, at the point where Simon de Hesdin's share in the work came to an end. The Paris manuscript (fonds français 282 in the Bibliothèque Nationale, which was probably the earliest copy made of the complete work) is an exception," and our manuscript, the colophon of which is word for word identical with the Paris manuscript colophon, is also an exception, for it contains the following note in red ink: "Cy après

(Continued over)

Valerius Maximus—*continued.*

commence la nouvelle translacion dudit Valerius Maximus. Laquele contient troiz livres si comme j'ay dit cy devant lesquels ont esté translataés parfaits et accomplis par Maistre Nicole de Gonesse Maistre ès arts et en Théologie. Et par ainsi est le livre dudit Valerius tout entier et parfait."

"No reason being assigned for the sudden interruption, one can only conjecture that it was caused either by Simon de Hesdin's own death, the date of which is unknown, or by that of his patron Charles V., which occurred in 1380. In any case, the translation seems to have been suspended for no less than 20 years before it was at length resumed by Nicolas de Gonesse. No more is known of him than of his predecessor, but as the work was begun for Charles V., who founded the famous library of the Louvre and encouraged so many other translations from Latin into French, it was fittingly brought to an end for his son John, Duke of Berry, who was an equally ardent collector and patron. But it is a question whether the credit for its completion belonged so much to him as to his treasurer, Jacquemin or Jacques Courau, at whose request, as well as by the Duke's command, Nicholas de Gonesse records that he set about the work. Courau's part seems to be explained by an entry in the catalogue of the Duke's Library referring to the same Paris manuscript 282. It is there described as "Un grant livre de Valerius Maximus histoire et escript de lettre de court . . . le quel Sire Jaques Courau lui envoya à extraines le premier jour de Janvier l'an mil CCCC et 1."

"As the year legally began on the 25th of March, this date is equivalent to the 1st of January, 1402, just three months after Nicholas de Gonesse wrote his colophon, on Michaelmas Eve, 1401. There is little doubt therefore that the work was really done at the instance and cost of Courau, and that the Duke merely accepted the volume as a New Year's gift when finished."

In making his translation, Simon de Hesdin, was not content with merely rendering the Latin into French. Both translators added a continuous glossary so that "the text is overwhelmed by the commentary, the two being so intermixed that in spite of the continual repetition of the rubrics 'Acteur' and 'Translateur' it is often difficult to distinguish them apart." Nor was our zealous translator content with this. As he naively reminds his readers, not only was the original work not exhaustive when it was first issued, but much had happened worthy of record during the 1300 years that had since elapsed and accordingly besides the copious illustrative matter embodied in the running commentary, he thought proper to supplement the author's examples with numerous "Addicions du Translateur."

The nine large miniatures prefixed to the nine books are as follows:—

Book I. Of Religion. Miniature in two compartments.

1. Valerius Maximus, kneeling, presents his book to the Emperor Tiberius, seated in the midst of his court (probably portraits from the Court of the Duke de Berry).
2. A Royal leader, in full armour, bearing a crown on his head and followed by a group of men in armour, approaches a cleric dressed in ermine and purple who is shown reading a book on a book-stand. Two more books are lying close by. (The men shown are probably portraits of the Duke de Berry and his friends.)

Book II. Of Ancient Institutions.

A King being carried in triumph on a litter borne by four white horses, two in

Valerius Maximus—*continued*.

front and two behind, while heralds on either side blow long trumpets. In the background a charming landscape.

Book III. Of Natural Disposition.

A King in council with five advisers, on the left a peasant is seen bringing offerings of the newly gathered harvest to a Statue.

Book IV. Of Moderation.

A King surrounded by four advisers receives the submission of seven men in armour who offer him the hilts of their swords.

Book V. Of Humanity and Clemency.

A King banqueting, four men play various musical instruments on his left, a charming landscape at back.

Book VI. Of Chastity.

Lucretia (in full Court dress) stabs herself in presence of Collatinus her husband, Lucretius her father, Brutus and Publius Valerius, all well dressed, whose costumes are richly trimmed with fur.

Book VII. Of Happiness.

Fortune and her Wheel, in the midst of a delightful landscape.

Book VIII. Of Judgments.

The Romans and Albans, when arrayed for battle, agree to abide by the result of a combat between the three Horatii and the three Curiatii.

Book IX. Of Luxury.

A King is seated on his couch, beneath a tent with a lady in rich attire. In midst of an interesting landscape.

This work was highly esteemed in the Middle Ages, but except among professed scholars, few probably in these days know more about it than its author's name, and a summary account of its nature and contents may therefore not be unwelcome. "Although little is known of its author, there is no doubt that the Cæsar whom he addressed was the Emperor Tiberius, and his main object was perhaps to provide a collection of historical illustrations for use in the schools of rhetoric which sprang up in the early days of the Empire. The work consists of anecdotes, extracted from Livy, Cicero, Sallust, and a few other less familiar writers, and loosely strung together under subjects, those in which the characters are Roman being kept distinct from others relating to foreigners. There is no need to enter into details of the ninety-one chapters which make up the nine books. Briefly, the first book deals with religious rites and ceremonies, the second with civil and military institutions, the third to the sixth with virtues and moral qualities. The contents of the remaining three books are less homogeneous; it is enough to say that happiness is illustrated in the seventh book, public and private judgment in the eighth, luxury, avarice, and other vices in the ninth. A collection of stories of the kind could not fail to include abundant matter of interest."

We have adapted many of the foregoing remarks from Dr. Warner's Monograph on the Valerius Maximus Manuscript of Mr. Yates Thompson.

A SPLENDID EXAMPLE OF FRENCH CALLIGRAPHY
AND THE MINIATURIST'S ART.

THE ILLUMINATED CHRONICLES OF THE WARS OF ENGLAND AND FRANCE.

4 **FROISSART** (Jehan).

CHRONIQUES, "CY COMMENCENT LES CRONIKES DE SIRE JEHAN FROISSART CONTENANT LES NOUVELLES GUERRES DE FRANCE, D'ANGLETERRE, D'ESCOCE, D'ESPAIGNE, D'ALEMAGNE, ET DE BRETAGNE."

ILLUMINATED MANUSCRIPT ON VELLUM [FRENCH, XVth CENT.], 384 LEAVES (16½ by 11½ INCHES), WRITTEN IN BOLD LETTRES BATARDES, IN DOUBLE COLUMNS, 53 LINES TO A PAGE, CHAPTER HEADINGS WRITTEN IN RED.

THE FIRST PAGE HAS A MAGNIFICENT LARGE ARCHED MINIATURE (6½ by 7¼ INCHES), VERY FINELY PAINTED IN GOLD AND COLOURS, DEPICTING TWO BATTLES, PROBABLY, JUDGING BY THE BANNERS, CARRIED BY THE OPPOSING ARMIES, THOSE OF CRECY, 26 AUGUST, 1346, AND NEVILLE'S CROSS, 17 OCT., 1346. IN WHICH MOUNTED KNIGHTS IN ARMOUR AND ARMoured ARCHERS AND ARQUEBUSIERS ARE TAKING PART; LARGE ORNAMENTAL INITIAL BELOW WITH ELONGATIONS OF STRAPWORK AND BORDERS COMPOSED OF FLOWERS AND SCROLLS, PEN TENDRILS AND GILT IVY LEAVES; AT FOOT IS A COAT-OF-ARMS EMBLAZONED.

TWO OTHER FINELY EXECUTED MINIATURES (3½ by 3 INCHES) OCCUR IN THE VOLUME, ONE DEPICTING MOUNTED KNIGHTS IN ARMOUR PROCEEDING TOWARDS A CASTLE, THE OTHER SHOWS THE FUNERAL PROCESSION OF A KING.

NUMEROUS CAPITALS PAINTED IN BURNISHED GOLD ON COLOURED GROUNDS.

Thick folio, *old binding of oak boards covered brown velvet, sheep-skin back, five large brass protective bosses on each cover.*

(France. Early XVth Century.)

(SEE ILLUSTRATION, PLATE No. IV.).

£650

This Manuscript describes the stirring events and battles between England, France, and Scotland from 1326 to the year 1379. This period includes the time of Froissart's Journey to England, when one may readily suppose he had discontinued the work, for he considered it then as being finished, since he says he carried it to England, where he presented it to the Queen.

"During the fourteenth century the higher spirit of feudal system declined, the old faith and the old chivalry were suffering a decay; the bourgeoisie grew in power and sought for instruction; it was an age of prose, in which learning was passing to the laity, or was adapted to their uses. Yet, while the inner life of chivalry failed day by day, and self-interest took the place of heroic self-surrender, the external pomp and decoration of the feudal world became more brilliant than ever. War was a trade, practised for motives of vulgar stupidity; but it was adorned with splendour and had a show of gallantry.

"The presenter in literature of this spectacle is the historian Jehan Froissart, born in 1338 at Valenciennes, of bourgeois parents. Froissart, at the age of twenty-two, a disappointed lover, a tonsured clerk, and already a poet, journeyed to London

Froissart—*continued.*

with his manuscript on the Battle of Poitiers, as an offering to his countrywoman Queen Philippa of Hainault. For nearly five years he was the ditteur of the queen, a sharer in the life of the court, attracted before all else to those 'Ancient Knights and Squires who had taken part in feats of arms, and could speak of them rightly'; his patroness encouraged Froissart's historical inquiries. He travelled much to England and Scotland, noting everything that impressed his imagination, and gathering with delight the testimony of those who had themselves been active in the events of the past quarter of the century. He accompanied the Black Prince to Aquitaine, and later Lionel Duke of Clarence to Milan. The death of Queen Philippa in 1369 was ruinous to his prospects. For a time he supported himself as a trader in his native place. Then other patrons, kinsfolk of the Queen, came to his aid.

"The first revised redaction of the first book of his Chronicles was his chief occupation while curé of Lestines. It is a record of events from 1325 to the death of Edward III., and its brilliant narrative of events still recent or contemporary insured its popularity with aristocratic readers. Under the influence of Queen Philippa's brother-in-law, Robert of Namur, it is English in its sympathies and admiration. It is believed that he lived to the close of 1404, but the date of his death is uncertain.

"As a brilliant scene painter Froissart the chronicler is unsurpassed. What a vivid picture he presents of the external aspects of fourteenth century life, what a joy he has in adventure, what an eye for the picturesque, what movement, what colour. What a dramatic feeling for life and action. Much indeed of the vividness of Froissart's narrative may be due to the eye-witnesses from whom he had obtained information. But genius was needed to preserve the animation of their recitals."—(Dowden).

5 **CHARTIER** (Alain).**Le Quadriologue, sur le fait de la Guerre.**

FRENCH MANUSCRIPT ON 66 LEAVES OF PAPER (11 by 7 $\frac{1}{4}$ INCHES), WRITTEN BY A FRENCH SCRIBE, VERY NEATLY, IN LETTRES BATARDES, WITH SEVERAL LARGE ORNAMENTAL GOTHIC INITIAL LETTERS, HEIGHTENED WITH YELLOW.

Small folio, *brown morocco, blind tooled antique style, g. e., by Chambolle Duru.*

(France. XVth Century.)

£21

From the Seillière Collection.

"A legend relates that the Dauphiness, Margaret of Scotland, kissed the lips of a sleeper who was the ugliest man in France, because from that 'precious mouth' had issued so many 'good words and virtuous sayings.' The sleeper was Christine's poetical successor, Alain Chartier. His fame was great, and as a writer of prose he must be remembered with honour, both for his patriotic ardour, and for the harmonious eloquence (modelled on classical examples) in which that ardour found expression."

"Alain Chartier was secretary to King Charles VII. of France; he was one of the most energetic and brilliant writers of his period, and rendered great service to the French language. In 1422 he wrote his prose 'Quadriologue Invectif,' in which suffering France implores the nobles, the clergy and the people to show some pity for her miserable state. If Froissart had not discerned the evils of the feudal system, they were patent to the eyes of Alain Chartier. In this great work Alain Chartier endeavoured to wake the dormant patriotism of all classes in France."

"The large, harmonious phrase of Chartier was new to French prose, and is hardly heard again until the seventeenth century."—(Dowden.)

6 **LORENS** (Frère, a Dominican Monk).**Le Livre des Vices et des Vertus.**

MANUSCRIPT IN FRENCH ON 95 LEAVES OF VELLUM (10 $\frac{3}{4}$ by 7 $\frac{1}{2}$ INCHES), WRITTEN BY AN ENGLISH SCRIBE (XVth CENTURY) IN NEAT LETTRES BATARDES IN 2 COLUMNS OF 40 LINES TO A PAGE.

RUNNING TITLES AND CHAPTER HEADINGS IN RED, INITIALS PAINTED IN RED AND BLUE ALTERNATELY, WITH PEN DECORATION.

Small folio, *original oak boards covered with leather, stamped with fleurs-de-lys (rebacked).*

(England. XVth Century.)

£85

This work was written in 1279 by Frère Lorens, the Confessor of Philippe III. ("the Bold") of France. It is a well-composed exposition of the Christian Doctrine, containing explanations and commentaries on the Ten Commandments, the Seven Deadly Sins, the Twelve Articles of Christian Belief, etc. Part of its contents has become familiar to us through the Canterbury discourse of Chaucer's parson. It enjoyed a wide popularity in the 14th and 15th centuries, being translated into Dutch and English, editions being printed by Caxton, Wynkyn de Worde and Pynson. The first printed edition of this work in the original French was published in 1502 by Vérard.

WITH MINIATURES OF HEAVEN AND HELL.

7 **LE CORDIAL.**

MANUSCRIPT WRITTEN BY A FRENCH SCRIBE IN FRENCH ON VELLUM.

DIVIDED INTO FOUR PARTS, THE FIRST TREATS OF CORPORAL DEATH, THE SECOND OF THE LAST JUDGMENT, THE THIRD OF ETERNAL HELL, AND THE FOURTH OF THE JOYS OF PARADISE.

WITH TWO MINIATURES, ONE OF HEAVEN, AND THE OTHER OF HELL.

THE MINIATURE OF HEAVEN REMINDS ONE OF PAINTINGS BY BOTTICELLI AND THE EARLY ITALIAN SCHOOL.

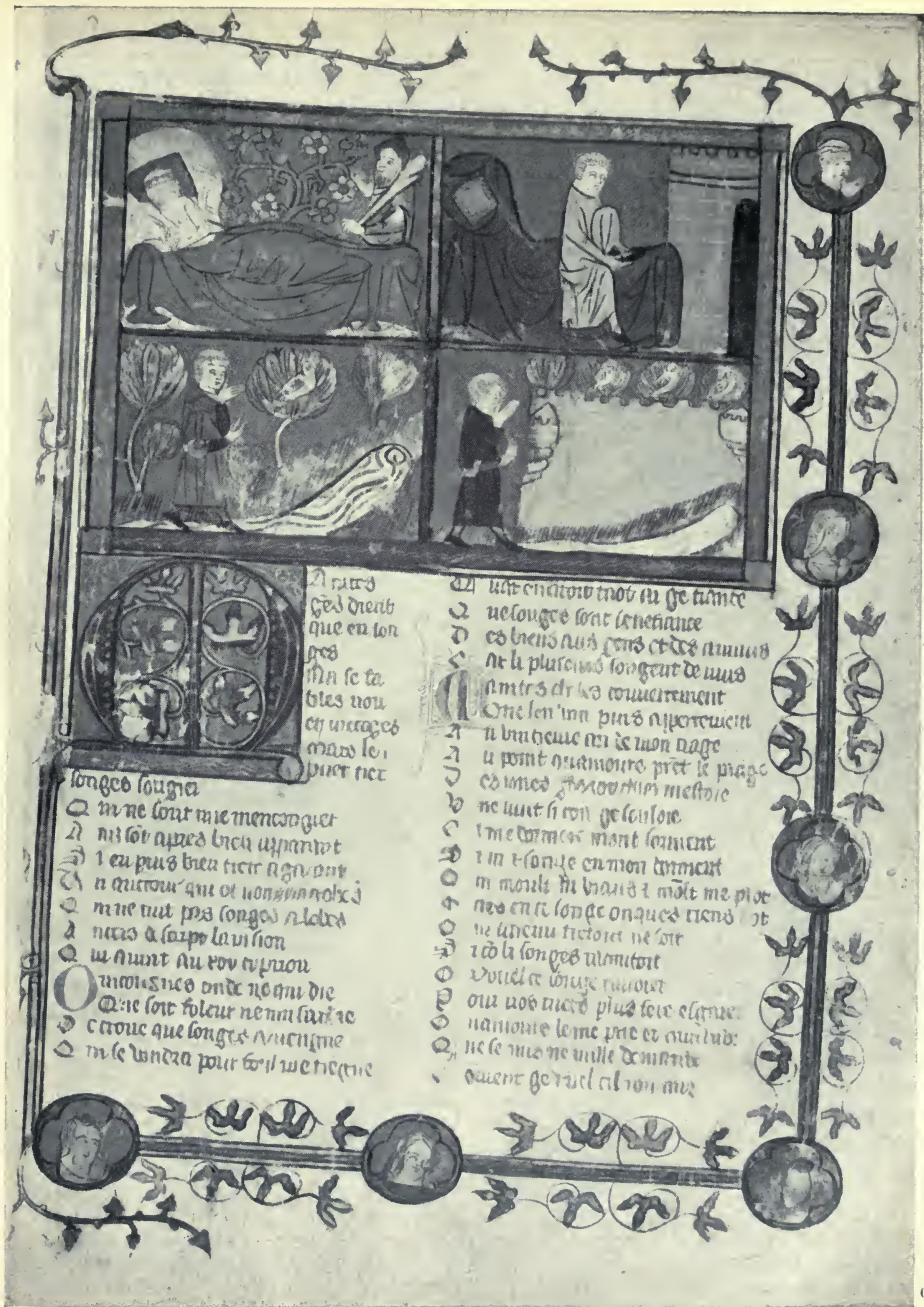
THE MINIATURE OF HELL, IN WHICH THE PRINCE OF DARKNESS IS SEEN CONSIGNING GROUPS OF UNHAPPY VICTIMS TO THE JAWS OF THE DEVOURING MONSTER, IS IN THE STYLE ADOPTED BY WILLIAM BLAKE.

4to, *full levant morocco, inside gold dentelles, gilt edges, by Petit, successeur de Simier (a few pages missing).*

(France. XVth Century.)

(SEE ILLUSTRATION, PLATE No. V.).

£120



A tres
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longes souges

Q in ne soit mie mençoigier
 A ni soit apes bien apparit
 I en plus bieu tior agnour
 n autour qui ot non un rois
 m ne fut pas longes a l'ed
 nias a saip la vision
 u aiant au roy tyron
 mousnes onde ne au die
 Que soit folcur ne au fait re
 croue que longes a uenime
 m le vandra pour soit ue neque

Q uat enatour tior au ge tance
 ue longes soit senchance
 es biens aus gens et des amours
 ne li plusoms longeur de uous
 amtes de les courtoisement
 Que len non plus apporement
 n un heme au de non dage
 u point d'au moure pret le piage
 es unes d'au moure mehoie
 ne uant si con ge laisore
 t me l'ormes mont lement
 i in t'lon ge en mon l'orment
 m moule fu vious i m'it me p'ot
 nes en ti longes onques tiens
 ne l'ancu t'ictone ne l'it
 i d' la longes ul'm'it
 d'ouit a u'age t'au'it
 ou uos t'icd plus l'eu el'que
 n'au'ome le me p'it et t'au'it
 ne le me ne uille de m'it
 ouent ge'racl cil non au



"The Wheel of Fortune." Miniature (equal size) from VALERIUS MAXIMUS.
"Les faits et les dits des Romains et autres Gens."
Illuminated Manuscript on vellum in French, translated for the Duc de Berri.
With 9 large Miniatures. France, about A.D. 1415.
See Item No. 3

WITH FIVE MAGNIFICENT FULL-PAGE MINIATURES.

8 **JEROME** (Saint).

“ **La Très-Sainte Vie, Mort et Miracles du glorieux Saint Hierome.**”

ILLUMINATED MANUSCRIPT IN FRENCH, MOST BEAUTIFULLY AND LEGIBLY WRITTEN AT PARIS ON 149 LEAVES OF VELLUM.

WITH HUNDREDS OF TINY INITIAL LETTERS BEAUTIFULLY PAINTED IN GOLD AND COLOURS.

WITH FIVE MAGNIFICENT FULL-PAGE MINIATURES ADMIRABLY ILLUMINATED IN GOLD AND COLOURS.

Folio, *brown plush, g. e.*

(Paris. About 1520.)

(SEE ILLUSTRATIONS, PLATES Nos. VI. and VII.).

£1,650

This manuscript is similar to MS. français No. 418 now at the Bibliothèque Nationale, Paris, with the same title and subject (“The most holy Life, Death and Miracles of Saint Jerome”) which was executed for Anne of Parma, Duchess of Bourbon. The miniatures of our manuscript resemble, as regards the remarkable borders, the preliminary miniatures of certain MSS. of the Statutes of Saint Michael, dating from the reign of King Francis I. of France, which have been published and described by Comte Paul Durrieu in volume I. of the Bulletin de la Société Française de reproduction de manuscrits; one of these manuscripts was sent as a gift in 1527 by King Francis I. of France to Henry VIII. of England.

While it is impossible for us to name the artist who painted the superb miniatures which adorn our manuscript there is no doubt that they are the product of one of the “Illuminators,” who worked at Paris during the reign of Francis I.

LIST OF MINIATURES.

1. The author, in a black habit, wearing over it a purple gown trimmed with gold and lined with white silk, with a black cap on his head, is seated in a magnificently carved wooden armchair, writing with a quill pen on a long sheet of vellum, half folded on a carved wooden writing desk. His study is a magnificent room with seats, book-stands and shelves, and contains gaily-covered books. Through an open window is seen a landscape, with castles, meadows, forests, a church, a river and the blue haze of mountains.
2. Saint Michael, in golden armour under which he wears a blue coat of chain mail, is appearing to “Faith” and “Lady Church” (Dame Eglise), behind each of these is an Attendant with Emblems.
3. The Baptism of Saint Jerome. On the right half of the miniature is his birth chamber; his mother Theodora is reclining in bed, attended by three women. On the left is the baptism, while in the background a woman is drying sheets before a fire.
4. Saint Jerome on horseback attended by his lion with an array of finely-dressed attendants is riding in a forest, superintending the building of a church and monastery; this illustrates Saint Jerome’s Life in the Desert.
5. The death of Saint Jerome in his cell. Lying on a bed of straw and surrounded by six kneeling and praying monks, all dressed in black robes and with shaven crowns, St. Jerome is seen dying, an open book by his side, a lighted candle is nearly burnt out, and his lion bears a resigned and mournful visage; St. Jerome has a long white beard and a handkerchief tied round his head, and is awaiting the end, his arms crossed over his bare chest. The painting of the facial expressions on the faces of St. Jerome and the praying monks is a masterpiece.

9 **BONET** (Honoré).**L'Arbre des Batailles.**

FRENCH MANUSCRIPT WRITTEN BY A FRENCH SCRIBE IN CURSIVE LETTRES BATARDES ON 142 LEAVES OF PAPER (10½ by 7½ INCHES), LONG LINES, PEN-PAINTED INITIALS IN RED.

Small folio, *crimson morocco*, *g. e.*, by *Chambolle Duru*, with loose protective cover.

(France. XVth Century.)

£18 18s

From the Seillière Library.

Honoré Bonet lived from about 1340 to 1405. He greatly admired "Le Roman de la Rose," and he may be compared to Gerson, Oresme, and Jean de Montreuil. He called his book on tactics "The Tree of Battles," because in the fourteenth century it was a fashion to complicate both rhythm and style. Everything had to be expressed in allegories.

The above work is not a romance, as Brunet calls it, but a treatise on the origin and rights of war, giving interesting sidelights on the feudal period. Interesting questions on the military art and the ethics of war are discussed. In one of the chapters are mentioned the wars between the Red and White Roses in Lombardy, and between the Guelphs and Ghibellines. At the end of the work are numerous chapters dealing with combat in Champ Clos (in tourneys).

OCCULT MANUSCRIPT.

10 **KING SOLOMON.****La Clavicule Magique et Cabalistique du Roi Sage Solomon.**

NEATLY WRITTEN MANUSCRIPT IN FRENCH ON 302 PAGES OF PAPER. WITH NUMEROUS MAGICAL FIGURES, PENTACLES, CHARMS, etc.

4to, *original calf*.

(Paris. About 1650.)

£10 10s

11 **SAINT-DENIS.****Cérémonies pour la Réception et la Sepulture des Religieux de St. Denis.**

MANUSCRIPT WRITTEN IN RED AND BLACK, ON VELLUM.

8vo, *black morocco*, with clasp.

XVIIth Century.

£4 4s

"The Abbey Church of St. Denis, two miles from the City Walls of Paris, was for twelve centuries the Burial Place of the Kings of France, and contains several magnificent royal tombs, notably those of Dagobert, Louis XII., and Anne of Brittany, Henri II., and Catherine de Medicis, and Philibert Delorme's mausoleum of Francis I. During the Revolution the tombs and other objects of art were removed, pillaged, or destroyed, and the royal dust thrown to the winds. The red banner, or oriflame, of St. Denis became the banner of the French kings. The plain of St. Denis was the scene, 1567, of a sanguinary battle, when the Constable of Montmorency perished on the field."

13 **DRUMOND DE MELFORT** (Conte).**Essai sur les Evolutions de la Cavalerie.**

FRENCH MANUSCRIPT ON PAPER, VERY NEATLY WRITTEN, WITH 35 ILLUSTRATIONS, DAINTILY DRAWN AND TINTED, MANY OF THEM WITHIN BORDERS ADORNED WITH DECORATIONS IN THE STYLE OF THE BEST FRENCH ARTISTS OF THE EIGHTEENTH CENTURY.

4to, *contemporary green morocco, broad ornamental borders on sides, fully gilt back, inside dentelles, g. e., with the Arms on sides of Count Drumond de Melfort, Lieutenant-Colonel of the Cavalry Regiment "D'Orléans."*

(France. 1749.)

£31 10s

This is the original manuscript which the Lieutenant-Colonel had written for instruction of his regiment and which he had prepared for the press.

OCCULT MANUSCRIPT.

14 **KING SOLOMON.**

Le Clavicule de Salomon, Roi des Hébreux, traduit en Italien par Abraham Colorno, puis en Français by Thionville.

ORIGINAL MANUSCRIPT, WITH MANY VERY CURIOUS DRAWINGS OF KING SOLOMON'S SEALS AND OTHER MAGICAL DIAGRAMS IN VARIOUS COLOURED INKS, YELLOW, GREEN, RED, BLUE, ETC.

FRENCH MANUSCRIPT OF THE XVIIIth CENTURY ON PAPER.

4to, *original calf.*

(Paris. About 1760.)

£14 14s

FACETIOUS POETRY.

15 **RECUEIL DE DIFFÉRENTES PIÈCES DE POÉSIE.**

A MOST EXTENSIVE AND INTERESTING COLLECTION OF POETRY, ORIGINAL MANUSCRIPT, BEAUTIFULLY WRITTEN, CONTAINING UPWARDS OF 200 SEPARATE PIECES OF FRENCH POETRY, 518 pp. RULED WITH RED LINES; "EX LIBRIS ARMAND, CHEVALIER" ON TITLE.

4to, *full contemporary calf, full gilt back, red edges.*

(France. XVIIIth Century.)

£6 15s

16 **POSTEL (G.).**

La Loy Salique. Livret de la première humaine vérité la où sont en brief Les Origines & Auctoritez de la Loy Callique nommée communement Salique pur monstrier à quel point fauldra nécessairement en la Callique République venir & que de la dicte République sortira ung Monarche temporel.

MANUSCRIPT ON VELLUM, BEAUTIFULLY WRITTEN IN A FRENCH HAND OF THE XVIIth CENTURY.

8vo, XVIIIth Century French red morocco, borders on sides, fully gilt back, light blue watered silk guards, g. e.

Paris. XVIIth Century.

£5 5s

A beautifully written manuscript of the first French edition of Postel's "Loy Salique," printed copies of which are hardly to be found.

17 [**COMMUNISM.**] **BONHIOL.**

Les Journaux sous la Commune (du 18 Mars au 24 Mai 1871). Illustrés de 50 Portraits suivis de Documents historiques, de Notes, d'une table de tous ceux qui ont écrit dans les journaux et d'une table des Journaux.

With Plan of Paris and Portraits.

2 vols., 4to, *half morocco gilt*.

Paris, 1877.

£10 10s

A unique and very complete manuscript collection of the most extravagant articles published by all the Journals of the Commune, made by M. Bonhiol, the Publicist. The notes which follow the articles cannot be attributed to any pen less skilled than that of Maxime Ducamp, the celebrated author of *Convulsions de Paris*. The Bibliographical Review of the Parisian Press from 19th March to 27th May, 1871, is absolutely complete, even giving 18 Journals and leaflets not cited in *La Bibliographie de Le Monyer (Journaux de la Commune)*. This Review concludes with the manuscript reproduction of a series of historic documents on this period absolutely unknown by bibliographers.



A brisie = fragilité
 & ce ste douloureuse
 vie temporele et la
 constance de limon
 strance et variable
 de fortune. La muta
 tion aussi de l'adui
 lence & de la pen see
 humain sont les causes pourquoi le nari
 pas fait de ce timentent le prodigue de
 cest liure. Car se pense bien auoir promis
 ou auoir eu en volente de celle chose se
 qui monte tost = leuierent peust auoir
 este empesche par aucies des causes
 & d'iceles. Touci supes par manie d'un
 petit proeme il me fault faire aucunes
 de la uacant uerces po: l'entente de cest
 liure qui est monte par a bin entendre. au
 moue selon ce que il semble a moy xxiij
 ententement. Premièrement l'onques est
 assauroz que en cest liure co: rasti que en
 to: auts liures = auts choses natureles =
 ac: s'icelles pa: ny choses pncipales est
 assul cause naturelle. car formele. caus
 finale = tel effiance. l'act: manie de cest
 liure est les sars = les sars des Romains = des

autres gens que d'icele d'icelle estuanges
 et honneurment dices = vert: du auoime
 de liure auoime. La cause formele
 est double. car il y a soume de nature
 et soume de uirtue. La soume de uirtu
 ter est le bel et noble stile de la manie
 de son parler = et la soume de uirtue
 est la d'icelle du liure en plusieurs liures
 et chappres. La cause finale de cest liure
 est prouoide toutes gens a plusieurs les
 deutz et fuu les dices. et aussi q on
 peust auoir legierment explee avec
 prowe pour saue le bien = et chimer le
 mal deff: il ensue de uoite q cest liure
 doit estre unz soubz philozophie mo
 rale. La cause effiance de ce liure fut
 d'icele manie. Pourquoi il est assauroz
 que d'icele manie sur nez de d'icelle
 s'icelle il appert par les pncipes en
 plusieurs liures de son sars de s'icelle un
 philozophie es pncipes de philozophie
 morale. Et pour que il dist = appaust
 moue de chose de s'icelle si estuy mot
 & beaux et beaux exemples il copla
 son liure. car il saue bien que ce soit
 tout soit a saue que ce soit les hystoie

Opening page (greatly reduced) from VALERIUS MAXIMUS.

"Les faits et les dits des Romains et autres Gens."

Illuminated Manuscript on vellum, translated for the Duc de Berri.

With 9 large Miniatures.

France, about A.D. 1415.

See Item No. 3.

PLATE IV.



“The Battle of Crécy” from FROISSART’S CHRONIQUES DE FRANCE, etc.
Illuminated Manuscript on vellum in French. Early XVth Century.
See Item No. 4.

PART II.

Books Printed before A.D. 1640.

- 18 **AMADIS DE CAUL. Le Premier Livre (et Second) d'Amadis de Gaule, Mis en François par Le Seigneur des Essars Nicolas de Herberay, Commissaire ordinaire de l'artillerie du Roy, & Lieutenant en icelle, es pais & gouvernement de Picardie, de Monsieur de Brissac, Chevalier de l'ordre, grand maistre & Capitaine general d'icelle artillerie.**

With fine woodcuts.

2 vols. in 1, small thick 8vo, *old vellum.*

Paris, Groulleau, 1555.

£10 10s

"The Spanish 'Amadis des Gaules' (1540-48), translated by Herberay des Essarts, was a distant echo of the romances of the Round Table. The gallant achievements of courtly knights, their mystical and platonic loves, were a delight to Francis I., and charmed the whole generation. Thus for the first time the literature of Spain reached France."—(Dowden.)

- 19 **AMADIS DE CAUL. Le Premier Livre (et second, troisième, quatrième, cinquième) d'Amadis de Gaule; Mis en François par le Seigneur des Essars Nicolas de Herberay, Commissaire ordinaire de l'artillerie du Roy, & Lieutenant en icelle, es pais & gouvernement de Picardie, de Monsieur de Brissac, Chevalier de l'ordre, grand maistre & Capitaine general d'icelle artillerie.**

With woodcuts.

5 vols. in 1, thick 8vo, *old calf.*

Antwerp, Guillaume Silvius, 1573-1574.

£10 10s

- 20 **AMADIS DE CAUL. Trésor de tous les livres d'Amadis de Gaul. Contenant les Harangues, Epistres, Concions, Lettres missiues, Demandes, Responces, Repliques, Sentences, Cartels, Complaintes, & authres choses, les plus excellentes, pour instruire la jeune noblesse Française à l'éloquence, grace, vertu & générosité.**

Roman letter.

12mo, *red morocco, inside dentelles, g. e., by Niedrée.*

Lyons, Huguetan, 1582.

£4 4s

- 21 **ANDRADE (Padre Antonio; de la Companie de Jesus). Histoire de ce qui s'est passé au Royaume du Tibet, tirée des lettres escriptes en l'année 1626, adressée au R. P. Mutio Vitelleschi.**

12mo, *calf.*

Paris, 1629.

£27 10s

*** An extremely interesting account of the first Missions in Thibet and of the manners and customs of the natives. Father Andrade was the first European, after Marco Polo, to penetrate into that country.

- 21a **APOMAZAR des Significations et Evenemens des Songes**, selon la doctrine des Indiens, Perses, & Egyptiens. Pris de la bibliothèque de Jean Sambucus, puis tourné du Grec en Latin, par Jean Leunclaius, et mis de nouveau en François.

Post 8vo, *full levant morocco, g. e., by Trautz-Bauzonnet.*
Paris, chez Denys du-Val, 1581.

£5 10s

*** A collection of several thousand curious beliefs, customs, interpretations, proverbs, etc., concerning dreams, taken from the Indians, Persians, and Egyptians. This work is the same as the "Oneirocritica" of Achmet. Leunclavius translated it into Latin, and published it under the name Apomazar

- 21b **APPIER (Jean). Recueil de plusieurs machines Militaires et feux artificiels pour la Guerre et Recreation;** avec l'alphabet de Tritteinius par laquelle chacun qui sçait escrire peut composer congruement en latin: Aussi le moyen d'escrire la nuit à son amy absent. De la diligence de Jean Appier dit Hanzelet, calcographe et de Francois Thyboure, chirurgien.

With engraved title and many curious engravings of Military Subjects, Fireworks, Bombs, Petards, Mortars, Cannon, &c.

Small 4to, *half calf.* Pont-à-Mousson, 1620.

£5 5s

- 22 **ARNOULX (François). La Poste Royale du Paradis, contenant les merveilles que Dieu fit en l'estat d'innocence, et les cruels et griefs tourmens que les Martyrs ont enduré à la conquête du Ciel: tres utile à un chacun pour heureusement s'y rendre: recueillie des sacrez Docteurs qui curieusement en ont traité.**

Thick 12mo, *fine copy in full black morocco gilt, g. e. (circa 1800).*
Lyons, Nicolas Gay, 1635.

£2 2s

- 23 **BEAUVAU (Baron Henry). Relation Journalière du Voyage du Levant fait et décrit par haut et puissant Seigneur Henry de Beauvau, reveu, augmentée et enrichy par l'auteur de pourtraicts des lieux les plus remarquables.**

With many engravings.

4to, *vellum.* Nancy, par Jacob Garnich, 1619.

£10 10s

Brunet, "Edition la plus recherchée de cette relation."

Beauvau travelled to Dalmatia, Albania, Greece, Cyprus, Palestine, and Egypt.

- 24 **BELON DU MANS (Pierre). Les observations de plusieurs singularitez et choses Memorables, trouvés en Grèce, Asie, Judée, Egypte, Arabie, etc. et autres pays étranges.**

With large folding map and numerous woodcuts of animals, trees, views, etc., all coloured.

4to, *Fine Copy in old blue morocco, two-line fillet border on sides, inside gilt panels, gilt panel back, g. e.*

Paris, 1555.

£10 10s

Contains descriptions of the antiquities of Damascus, Cairo, Jerusalem, Alexandria, and other Oriental cities; and other quaint pictures and facts relating to natural history.

- 25 **BELON DU MANS** (Pierre). **Les Observations de Plusieurs** Singularitez et choses Memorables, trouvees en Grece, Turquie, Asie, Judée, Egypte, Arabie, & autres pays estranges, redigées en trois livres.
With over 40 cuts of birds, plants, animals, views, etc.
 4to, calf. Paris, 1588. **£3 10s**

THE FIRST FRENCH PROTESTANT VERSION.

- 26 **LA BIBLE qui est toute la Sainte Escripture.**
Black Letter, text in paragraphs, in double columns, 61 lines to a full column. Head-lines give name of book, chapter number, and leaf number, with occasionally a short subject heading, margins contain subject headings, references and notes.
 Folio, *wooden boards covered with a stamped leather binding (re-backed)*. Neufchâtel, Pierre de Wingle, 1535. **£15 15s**

The first French Protestant version, which was a revision based on the Hebrew and Greek by Pierre Robert Olivetan. P. R. Olivetan was born at Noyan, in Picardy, in 1500, and was a kinsman of J. Calvin. At the Conference of Angrogne in Piedmont (September, 1532), the delegates urged the necessity of preparing a revision of the French Bible, based on the original texts. In seeking a fit translator the reformers' choice fell on Olivetan, a competent Hebrew and Greek scholar, who accepted the task only after the repeated solicitation of leaders like Farel and Viret. To Olivetan is due the introduction of the French "L'Éternel" as an equivalent for the name of God. An exhaustive study has been made by E. Reuss of Olivetan's Bible. In the Old Testament Olivetan's version is practically a new translation. This is shown in a marked manner in the Psalter, which is here based on the Hebrew text. There seems no proof that Calvin collaborated with Olivetan in the original work of translation; he contributed, however, a Latin preface and an introduction to the New Testament. Olivetan's Amanuensis, Bonaventure des Periers, subsequently achieved fame as author of famous French books. He was a courtier of Marguerite Queen of Navarre, whose Heptameron is sometimes ascribed to his pen. Calvin in a well-known passage placed him in the same category as Rabelais and others. Pierre de Wingle had formerly been a printer at Lyons, but having displeased the ecclesiastical authorities by producing certain German books he was obliged to fly to Geneva and thence to Neufchâtel, where he found a refuge and became one of the leading citizens. His greatest achievement was the printing of this noble folio Bible. The cost of publication appears to have been borne entirely or in part by the Vaudois, who contributed 500 Crowns to the expense. The initial letters of the words in the ten lines of acrostic verse printed on the last page yield the following couplet:—

"Les Vaudois, peuple evangelique,
 Ont mis ce thesoir en publique."

This French Bible of 1535 exercised no slight influence on the English Bible of 1537, known as "Matthew's Bible," which borrowed directly from Olivetan's work its preface to the Apocrypha and its concordance. In its later form, as the French Geneva version, it influenced still more strongly the English Geneva Bible.

- 27 **BLASON des Couleurs en Armes**, livrées, et devises. Livre très utile et subtil pour scavoir et cognoistre d'une et chascune couleur la vertu et Propriété. Ensemble la manière de blasonner de dictes couleurs, etc.
 Lettres bâtarde. *Four large woodcuts and several small ones, the cuts of the charges heraldically coloured by hand.*
 8vo, old red sheep.
 Paris, pour Pierre le Brodeux, 1527. **£10 10s**

At the end there is an acrostic which forms the name Corroset, who with Sicille was the author of this rare little work. A few leaves slightly wormed

- 28 **BOURDIGNÉ** (Jehan de). **Chroniques d'Anjou.** Hystoire agregative des Annalles et cronicques daniou contenant le commencement et origine . . . plusieurs faitz dignes de memoire advenuz tant en France, Italie, Espagne, Angleterre, Hierusalem et autres royaulmes tant chrestines que sarrazins, depuis le temps du deluge jusques a present . . . reveues et additionnes par le Viateur. . . On les vend a Angiers en la boutique de Charles de boingne et Clement alexandre marchans libraires.

Beautifully printed in lettres bâtarde, title in red and black within fine woodcut border, *interesting full-page cut of author presenting his book at the Court of Louise of Savoy, Mother of Francis I., and an early cut on fol. 13 showing building operations, numerous ornamental woodcut initials, device of Galliot du Pré on last blank leaf.*

Folio, 17th century French calf, gilt back.

Paris, A. Couteau, for G. du Pré, also C. de Boigne & Cl. Alexandre of Angers, 1529. **£10 10s**

Large and perfectly clean copy.

First Edition. "Cette chronique est rare et même depuis quelque temps assez chère."
—Brunet.

On folio II. is given lists of Churches, Abbeys, Priors, etc., with Relics therein.

- 29 **BRANT** (Sebastian). **La Nef des Fols du Monde.**

Black Letter, double columns, 42 lines to a full page, *with large woodcut of boats loaded with fools, on title-page (repeated in the text), and 115 slightly smaller illustrations of great interest, and Marnef's printer's device on last page.*

Folio, old calf, gilt back.

Paris (Félix Baligault), for J. Philippes, Manstener & Marnef, 1497.

(SEE ILLUSTRATION, PLATE No. VIII.).

£125

Hain 3753. Proctor 8257.

The First French Edition of the famous "Ship of Fools." Pierre Rivière translated this into verse, and ends his prologue by saying: "En suppliant humblement a tous lecteurs que ilz nayent regard au langage maternel et groz stille coucle en ceste translacion qui a seulement est faicte pour gens rudes et non lectrez mais que benignement pardonnent au translateur que est ieune." Then follows the Prologue of Locher, who originally translated the book into Latin. "Ce stile et forme descripre & dieter a prins . . . Sebastian brant . . . pour le commun salut des mortelz hommes a celebre en groz langage vernacule de sa region dalemaigne en ensuyant florentin et francoys pethrareque poetes heroïques qui en leur lengue maternelle ont fait des fictions & poesies mirificques. . . ." Then follows a "Prolude" in verse and the Argument.

The woodcuts are of great interest, the varieties of human folly being portrayed with much humour, and introducing, amongst other things, representations of trades and occupations of the period.

- 30 **BREYDENBACH** (Bernard de). **La grant voyage de Hierusalem divisé en deux parties.** En la première est traicté des peregrinations de la sainte cité de Hierusalem. Du Mont Sainte Katherine de Sinay et autres lieux sanctz avec les a, b, c, de lettres Grecques, Caldees, Hébraïques et Arabiques, avec aucuns langaiges des turcz translatez en François.

En la seconde partie est traicté des Croisées et Entreprinses faictes par les Roys et Princes Chrestiens pour la Recouvrance de la Terre Sainte et Augmentation de la Foy comme Charles Martel, Pepin, Charlemagne, le Roy Sainte Loys, Godefroy de Buillon et autres qui ont conqueste la cité de Hierusalem.

Des guerres des Turcz et Tartarins, La Prinse de Constantinople, du siège de Rhodes, la prinse de Grenade, avec l'hystoire de Sophie, les guerres et batailles entre le grant Turc et le grant Souldan faictes depuis naguères. Le Chemin et Voyage de Romme avec les stations des églises ou sont les grands Pardons.

Black Letter. TITLE IN RED AND BLACK. WITH TWO VERY LARGE FOLDING WOODCUTS, ONE BEING A LARGE PANORAMIC VIEW OF JERUSALEM AND ITS SURROUNDINGS, AND NUMEROUS WOODCUTS IN THE TEXT.

Two parts in 1 volume.

4to, calf gilt.

Paris, pour François Regnault, 20 mars, 1522.

(SEE ILLUSTRATION, PLATE No. IX.)

£55

THIS FRENCH WORK OF NICOLE LE HUEN IS NOT A LITTERAL TRANSLATION OF BREYDENBACH'S VOYAGES BECAUSE, ALTHOUGH THE FRENCH AUTHOR HAS FOLLOWED BREYDENBACH CHAPTER BY CHAPTER AND HE HAS REPRODUCED HIS PLATES WHILE PRESERVING THE MAIN BODY OF THE ORIGINAL, HE HAS OFTEN ADDED MUCH OF HIS OWN.

IN THIS VERY RARE EDITION, PART II. CONTAINS AN "ACCOUNT OF THE WARS THAT TOOK PLACE RECENTLY IN THE YEARS 1516-1517 BETWEEN THE GRAND TURK AND THE SOLDAN," AND MANY LATER ADDITIONS WHICH DEAL CHIEFLY WITH THE PORTUGUESE CONQUEST OF INDIA. Title and some preliminary leaves wormed.

In this work are given the two letters from Pietro Pasquaglio giving an account of Caspar Cortereal's exploration of the coasts of Labrador.

- 31 **BRONZINI** (C.). **L'Advocat des Femmes,** ou de leur Fidelité et Constance. Dialogue du Sieur Christophie Bronzini d'Ancone, contre les médisans de ce temps. Traduit d'Italien en François.

18mo, calf. Paris, 1622.

£1 10s

- 32 **BRUSCAMBILLE.** **Les Oeuvres contenant les fantasies,** imaginations et paradoxes, et autres discours comiques. Reveu et augmenté par l'auteur.

12mo, blue morocco, g. e. Rouen, 1635.

£3 3s

This whimsical production formed a prominent item in the Tristram-Shandy library. Tristram's father was delighted with the acquisition of it and "Hied home with it as a treasure." Sterne has repeatedly borrowed from it, particularly from the Prologue on Noses, and chapter on Long Noses.

- 33 **BUCHANAN** (Robert). **Jephté**, Tragedie traduite du Latin de George Buchanan Escossois. par Fl. Ch.
With portrait of Buchanan inserted.
 8vo, calf, three-line fillet border on sides, inside dentelles, g. e., by Koehler.
 Paris, Robert Etienne, 1573. **£3 3s**

“The work of Buchanan had in some degree prepared the way for reform in dramatic poetry.”—(Dowden).

- 34 **BUDE** (Guillaume). **Summaire ou Epitome du livre de Asse fait par le commandement du Roy.** Reveu et additionne oultre les precedentes impressions.
 Title printed in red and black, and bookseller's woodcut device on title with the words “Vogue la galère.”
 8vo, old calf, g. e.
 Paris, Pierre Vidone for Galliot du Pré, 1529. **£5 5s**

First French Edition.

“Learning had received the distinction of court patronage when Louis XII. appointed the great scholar Budé as secretary. Around Francis I., although he was himself a lover of the splendour and ornament of the Renaissance than of its finer spirit, men of learning and poets gathered. On the suggestion of Guillaume Budé he endowed professorships of Hebrew, Greek and Latin, to which were added those of medicine, mathematics, and philosophy (1530-1540), and in this projected foundation of the College de France an important step was made towards the secularization of learned studies. Budé was a great patron of Rabelais.” (Dowden.)

THE ENCYCLOPAEDIA OF THIEVING.

- 35 **CALVI** (François de). **Histoire Générale des Larrons**, divisée en trois livres, I. Contenant les cruautés & meschancetez des Volleurs; II. Des ruses & subtilitez des Coupeurs de bourses; III. Les finesses, tromperies & stratagèmes des Filous.
 3 parts in 1 vol., small 8vo, French calf, stamped border on sides, gilt ornamental back, g. e. Rouen, 1636. **18s**

- 36 **CASTILLON** (Baltazar de). **Le Courtesan.**

Roman letter, title within woodcut border, every page surrounded by woodcut border, and a woodcut of a scribe.

8vo, wooden boards, covered with calf.

Lyons, François Juste, 1538.

£18 18s

FIRST FRENCH TRANSLATION.

- 37 **CAUS** (Salamon de). **Les Raisons des forces mouvantes avec diverses Machines tant utiles que plaisantes**; Aus quelles sont adjoints plusieurs desseings de grottes et fontaines; Livre second ou sont dessinées plusieurs grottes et fontaines propre pour l'Ornement des palais, maisons de plaisance et jardins: Livre troisieme traitant de la fabrique des Orgues.

PREMIERE EDITION. *2 engraved titles, 57 large engravings and numerous woodcuts in the text*, and musical notes.

Large folio, *limp vellum*.

A Franckfurt en la boutique de la Jan Norton, 1615.

£9 10s

*** This work was for a long time almost entirely forgotten, then M. Arago brought it back into favour by claiming for its author the merit of having invented the first Steam Pump. This edition of 1615 is in three books. The first book deals chiefly with the use of water power and the ways and means employed in pumping water to a height. The second deals with the design and working of fountains, and the third with the invention of Organs and Hydraulic Machines. Of marked interest is one plate representing a house on fire and an old hand pump in use. Even at this early date a jet of water 40 feet high could be thrown on to the burning building.

- 38 **CHAMBERS** (David). **Histoire Abbregée de tous les Roys de France, Angleterre et Escosse**, mise en ordre par forme d'Harmonie; contenant aussi un brief discours de l'ancienne alliance, & mutuel secours entre la France & l'Escosse.

Small thick 8vo, *old vellum*. *Paris*, 1579.

£1 5s

- 39 **CHAMPIER** (Symphorien). **Le recueil ou croniques des hystoires des royaumes d'austrasie**, ou france orientale dite a present lorraine, De hierusalem, de Cicile, Et de la duche de bar; ensemble des saintcz contes et cuesques de toulx; contenant sept livres tant en latin que en francoys.

Lettres bâtarde, 34 *woodcuts*.

Small folio, *calf*. (*Lyons*, 1510.)

(SEE ILLUSTRATION, PLATE No. X.).

£25

Excessively rare volume of which very few copies are known. Remarkable for its contents and for its illustrations.

First Edition, with the words printed at foot of title "Venundantur apud Nanceium." In consequence it was erroneously thought to have been printed at Nancy, but the indication means nothing more than that some copies were sold there.

The title-page is in both French and Latin, with a small initial L. On the verso are Latin verses to Champier by Fibilis Riscicus, physician and astrologer to the Marquis of Montferrat, below these the Arms of Lorraine and Bar, and an oblong woodcut of a troop of horsemen headed by Le Duc Anthoine. On the verso of the next leaf is a cut of the author presenting the book. Near the end of the volume is a fresh title-page to the Ordre de Chevalerie, on verso being a large and remarkable cut of a mounted knight, with his Arms (? Le Duc Anthoine). There are several poetical pieces interspersed, as L'Epitaphe du Duc Raoul, etc.

The woodcuts are remarkable, some of them being in a style much earlier than the book. The first one is in two compartments, one having a solid black background.

40 **CHAPPELLET (Le).** **Des vertus et des Vices contraires à icelles autrement nommé Prudence.**

Lettres bâtarde, 38 long lines to a full page, woodcut capitals, *very fine large full-page woodcut of the Crucifixion, on the reverse of title, Jesus between the two sinners, on the left-hand side the angel is taking the soul from one sinner and a demon from the other. Large woodcut device of the printers on title-page.*

4to, green marocco gilt, inside dentelles, *g. e.*, with the Arms on sides of Baron Achille Seillière on sides, by Koehler.

Lyons, Pierre Mareschal, and Barnabé Chaussard, 5th April, 1498.

(SEE ILLUSTRATION, PLATE No. XI.).

£65

Hain 4909. No copy in U.S.A. Not in the famous collection of Baron James de Rothschild, Paris.

A MAGNIFICENT COPY OF A BOOK THAT WAS VERY MUCH IN DEMAND DURING THE FIFTEENTH CENTURY.

It has many points of resemblance with the "Le Livre de Saigesse," which was a kind of extract from the "Somme des Vertus" of Brother Laurent. They both begin with the same introduction in verse:—

Se fut d'Avril XVII Jour
 En ce temps prin que la Rose entre en flour
 Gaye saison que tout se renouvelle
 Les prez verdoient et toute fleur est belle
 Puer se passe et la morte saison
 Et les oyseaux commencent leur chancon
 Pour la douceur du tres doux temp jolis
 Que les arbres sont par les champs floris
 Toute nature prent en soy allegence
 d'Armes d'amours ou en aultre science,
 N'est ei deur cueur qu'il ne se rejouisse.

"Le Chappellet des vertus" ends with an additional chapter which has been borrowed from the "Ditz des philosophes" of Guillaume de Tignonville, who was the Chamberlain of King Charles VI. of France, and Prevost of Paris, and died in 1414.

AGAINST LUTHERAN BOOKS.

41 **CHARLES V.** **Ordonnance in French of the Emperor Charles V.**

Black Letter, 8vo, calf. inside dentelles, *g. e.*, by Niedrée.

N.P., 1521.

£5 5s

The Ordinance is addressed to the Archduchess Margaret of Austria, the Governor of the Netherlands, urging her and her officials to stamp out Lutheranism, in the Netherlands, and to destroy all Lutheran books.



THE MINIATURE OF "HEAVEN" FROM "LE CORDIAL."
Illuminated Manuscript on vellum in French.
France. XVth Century.
See Item No. 7.



"The Death of St. Jerome" from *JEROME. VII, MORT ET MIRACLES*.
Illuminated Manuscript on vellum in French. With 5 full-page Miniatures.
Paris. About A.D. 1520.
See Item No. 8.

42 **CHARTIER** (Alain). **Les Faiz Maistre Alain Charetier.** (Les Faiz, Dictés et Ballades).

Black Letter, double columns, woodcut initial letters, *first letter illuminated in gold and colours, large grotesque woodcut initial on the title, and two large and fine French woodcuts, one repeated, and printer's mark.*

Folio, *dark blue morocco gilt, with fleurons on sides, gilt panel back, with doublures of yellow morocco, by Trautz Bauzonnet.*

Paris, Pierre Le Caron (about 1484).

(SEE ILLUSTRATION, PLATE No. XII.).

£105

Hain 4910. No copy in U.S.A. (according to Census).

Very few books by this printer are known; he used Vêrard's device, with Vêrard's name cut out and his own inserted.

The above, a very fine copy (the last leaf is slightly repaired), belonged formerly to L. Double, P. Desq., and Firmin-Didot.

"A legend relates that the Dauphiness, Margaret of Scotland, kissed the lips of a sleeper who was the ugliest man in France, because from that 'precious mouth' had issued so many good words and virtuous sayings.' The sleeper was Christine's poetical successor, Alain Chartier. His fame was great, and as a writer of prose he must be remembered with honour, both for his patriotic ardour, and for the harmonious eloquence (modelled on classical examples) in which that ardour found expression. His first work (composed in 1433), the *Livre des Quatre Dames*, is in verse; four ladies lament their lovers slain, captured, lost or fugitive and dishonoured, at Agincourt. Many of his other poems were composed as a distraction from the public troubles of the time; the title of one widely celebrated in its own day, *La Belle Dame Sans Mercy*, has obtained a new meaning of romance through its appropriation by Keats. In 1422 he wrote his prose *Quadrilogue Invecitif*, in which suffering France implores the nobles, the clergy, the people, to show some pity for her miserable state. If Froissart had not discerned the evils of the feudal system they were patent to the eyes of Alain Chartier. His *Livre de l'Espérance*, where the oratorical prose is interspersed with lyric verse, spares neither the clergy nor the frivolous and dissolute gentry, who forget their duty to their country in wanton self-indulgence; yet his last work, written at the moment when Joan of Arc was leaving the pastures for battle, is one of hope. His *Curial (The Courtier)*, in alternate prose and verse, is a satire on the vices of the court by one who had acquaintance with its corruption. The large, harmonious phrase of Alain Chartier was new to French prose, and is hardly heard again until the seventeenth century." (Dowden).

In this work a genealogy follows of the Kings of France since Saint Louis, together with a woodcut genealogy shewing the descent of Edouart de Vuidezore (Windsor), King of England. A poem "*Le Petit Libelle de la Paix*," another poem "*Le Brevière des Nobles*," "*Le Livre de Reveille-Matin*," "*Complainte et Supplication envoyée aux Dames parlé poursuivans et loyaux serviteurs de la Court Amoureuse du Lieu d'Amours*," "*L'Hospital d'Amours*," "*La Complainte de Saint Valentin*," "*Le Regret d'un Amoureux sur la Mort de sa Dame*," and various other ballads conclude the work. Among them is "*Le Régime de Fortune*" (in seven ballads), "*Le Baiade de Fougères que les Anglois anciens ennemies de France, prindrent pendant et duorant les trevez comme parjuréz*."

- 43 **CHARTIER** (Alain). **Les Oeuvres (de) feu Maistre Alain Chartier**, en son vivant Secretaire du Feu Roy Charles Septiesme du non. Nouvellement imprimées reveués et corrigiées oultre les precedents impressions.

Roman letter, title printed in red and black, with the printer's mark on title of Galliot Du Pré.

12mo, *red levant morocco, inside dentelles and doublures of crimson morocco, g. e., by Chambolle-Duru.*

Paris, Maistre Pierre Vidoue pour Galliot Du Pré, 1529. £31 10s

The first edition of the works of Alain Chartier in Roman letter.

Alain Chartier (about 1386-1458) was secretary to Charles VII. of France; he was one of the most energetic and brilliant writers of his period, and rendered great service to the French language. The present volume commences with what is perhaps his best known work, "Le Curial," in alternate prose and verse, giving a description of the Life of the Courtier. He attempts to dissuade a friend, "mon frere très amé," from that abode of deception and flattery. In the "Quadrilogue" he endeavours to awake dormant patriotism in a dialogue between France, the people, the chevalier and clergy. "Libelle de Paiz, Le Breviaire des nobles, Reueille Matin, La Belle Dame sans Mercy"; "Livre des Quatre Dames," composed in 1433, in which the ladies mourn their lovers lost at the Battle of Agincourt. "L'Hospital d'amours"; "Le debat du Gras et du Maigre"; stated to have been published in this edition for the first time. All these and the other works in the volume are in verse with some prose interspersed.

THE FIRST FRENCH EDITION OF THE DREAM OF POLIPHILE.

- 44 **COLONNA. Hypnerotomachie ou Discours du Songe de Poliphile**, Deduisant comme Amour le Combat a l'occasion de Polia. Nouvellement traduit de langage Italien en Francois. (Par Jean Martin.)

Roman letter, 45 long lines to a full page.

With superb woodcuts drawn by a French artist who was inspired by the remarkable woodcuts of the Aldine edition of 1499.

Folio, *contemporary calf, rebacked.*

Paris, L. Cyaneus (Blaubiom) for Kerver, 1546.

£75

FIRST EDITION IN FRENCH. "The name of the author is found only by the large initial letters, beginning of each chapter. These read from the beginning of the book to the end give Poliam Frater Franciscus Columna Peramavit. This Polia is supposed to be Lucretia Lelio, daughter of a lawyer at Treviso, at which place the work was finished May 1, 1467. The book sets forth in the shape of an allegory Colonna's passion for Polia. The interest, however, lies in the beautiful and numerous woodcuts with which the narrative is adorned, introducing mythological subjects, amatory emblems, symbols of reproduction and fertility, more or less veiled, inclusive of those purely phallic which usually are found mutilated but in this copy are perfect. There are several architectural subjects of much beauty. These illustrations are freely adapted from the original Italian designs (it is supposed by J. Gougon or J. Cousin), and number about 180. There is a remarkable woodcut title with figures of satyrs and amorini; goats' heads, tortoises, fruit, etc., are introduced in symbolical agreement with the subject of the book; three shields, each bear the publisher's device." (Catalogue of Early French Books in the Collection of C. Fairfax Murray.)

- 44a **COLONNA** (F. de). **Hypnerotomachie ou Discours du Songe de Poliphile**, Deduisant comme Amour le Combat à l'occasion de Polia. Nouvellement traduit de langage Italien en François. (Par Jean Martin).

ROMAN LETTER, 45 LONG LINES TO A FULL PAGE. WITH SUPERB WOODCUTS DRAWN BY A FRENCH ARTIST WHO WAS INSPIRED BY THE REMARKABLE WOODCUTS OF THE ALDINE EDITION OF 1499.

Folio, *contemporary calf, repaired.*

Paris, Marin Masselin, 22nd December, for Kerver, 1552.

£54

SECOND EDITION IN FRENCH. A remarkably tall copy in the original binding.

- 44b **COLONNA** (F.). **Hypnerotomachie, ou Discours du Songe de Poliphile**, deduisant comme Amour le combat à l'occasion de Polia. Soubz la fiction de quoy l'auteur monstrant que toutes choses terrestres ne sont que vanité, traite de plusieurs matières profitables et dignes de memoire. Nouvellement traduit de langage Italien en François.

Boldly printed in Roman letter, 45 long lines to a page.

With 186 beautiful woodcuts.

Folio, *old gilt calf.* Paris, Kerver, 1561.

£36

This is the third edition of the French version, similar to the first, with all the same cuts.

Translated by Jacques Gohorry, corrected by Jean Martin, and illustrated by Jean Cousin. The beautiful French woodcuts in this edition are free imitations of the Italian woodcuts in the 1499 edition. The French artist has treated his original with much freedom.

In this edition is a note on back of title by Jacques Gohorry, giving the name of the author.

THE RARE CONFESSION OF FAITH OF THE SWISS PROTESTANTS.

- 45 **CONFESSION et simple exposition de la vraye Foy & articles catholiques de la pure religion Chrestienne**, faite d'un commun accord par les Ministres-de l'Eglise de Jesus Christ, qui sont en Suisse. Mise en lumiere, pour tesmoigner à tous fideles qu'ils persistent en l'unité de la vraye & ancienne Eglise Chrestienne, & qu'ils ne sont point semeurs d'aucune nouvelle ou erronnée doctrine, & par consequent aussi n'ont rien de commun avec sectes ni heresies quelconques. Laquelle Confession de Foy ils publient maintenant expressement, afin que tous hommes craignans Dieu en puissent juger.

12mo, *limp vellum.* Geneva, 1566.

£5 5s

46 **COUSTUMIER des Pays d'Anjou et du Maine.**

Black Letter, with large printer's device on title-page.

Paris, Pierre le Dru, for Jehan Petit, 1493.

Bound up with **Les Stilles et Usages de Procéder en Court lays es Pays d'Anjou et du Maine.**

Title printed in red and black, **Black Letter**,

Paris, Jehan, Feurre alias de la Pie, 1503.

Two works in one volume, *red morocco, gilt, sides entirely covered with fleur-de-lys, inside dentelles, g. e., by Niedrée.*

Paris, 1493-1503.

£18 18s

47 **DANTE. La Comédie de Dante**, de l'Enfer, du Purgatoire, et Paradis mise en Ryme Françoisse et commentée par M. B. Grangier.

With fine portrait of Henry IV., King of France, engraved frontispieces to each volume.

3 vols., 12mo, *full green morocco, three-line fillet border on sides, fully gilt backs, inside dentelles, g. e., by Niedré (1845), with the Arms of Pierre Adolphe du Cambout, Marquis de Coislin.*

Paris, 1596-1597.

£35

MAGNIFICENT COPY OF THE FIRST EDITION OF DANTE IN THE FRENCH LANGUAGE.

48 **DISCOURS et Rapport Veritable de la Conference tenue entre les Deputez de la part de Monsieur le Duc de Mayenne**, Lieutenant Général de l'Estat & Couronne de France, Princes, Prelats, & Estats généraux assemblez à Paris; Avec les Deputez de Messieurs les Princes, Prelats, Seigneurs & autres Catholiques estants du party du Roy de Navarre.

Bound up with :

Articles et Propositions, lesquelles le Roy a voulu estre deslibérées par les Princes & Officiers de la Couronne & autres Seigneurs de son Coseil, que se sont trouvez en l'assemblée pour ce faite à S. Germain en Laye, au mois de Novembre, mil cinq cens quatre vingts & trois.

2 vols. in 1, 8vo, *old green morocco.*

Paris, Federic Morel, 1593-1594.

£2 10s

From Colbert's Library.

49 **DURET (Claude). Histoire Admirable des Plantes et Herbes Esmerveillables et miraculeuses en nature**; mesmes d'aucunes qui sont vrayes Zoophyts ou plantes animales, plantes et animaux tout ensemble pour avoir vie vegetative sensitive et animale.

With numerous fine full-page woodcuts.

8vo, *original calf, gilt back, three-line fillet border on sides.*

Paris, Nicolas Buon, 1605.

(SEE ILLUSTRATION, PLATE No. XIII.).

£15 15s

Excessively rare herbal with very interesting woodcuts; it is a fine copy of the first impression. From the library of De Cayral, Commissaire des Guerres.



“The Writer” from *JEROME. VIE, MORT ET MIRACLES*.
Illuminated Manuscript in French on vellum. With 5 full-page Miniatures.
Paris, about 1520.
See Item No. 8.

PLATE VIII.



A woodcut from SEBASTIAN BRANT'S "LA NEF DES FOLS DU MONDE"

With 117 woodcuts.

First French Edition.

Paris, 1497.

See Item No. 29.

- 50 **ERASTUS. Histoire Pitoyable du Prince Erastus**, fils de Diocletien, traduite d'Italien en François.

Device on title.

16mo, *original limp vellum.* Paris, G. du Pré, 1573.

£4 4s

ONE OF THE MOST POPULAR FRENCH ROMANCES OF THE XVITH CENTURY.

- 51 **FRIZON (Gemma). Les Princeps d'Astronomie et Cosmographie**, avec l'usage du Globe; plus est adjousté l'usage de l'anneau Astronomic, et l'exposition de la Mappemonde; mis en langue François par Claude de Boissiere.

Numerous woodcuts and diagrams.

Small 8vo, *original vellum.* Paris, 1556.

£1 10s

- 52 **COHORI (Jaques). Le premier livre de la premiere Decade de Tite Live de Padoue**, des histoires depuis la ville fondée, traduit de Latin en François.

Title within woodcut border, numerous other woodcuts.

4to, *half brown morocco gilt, g. e.* Paris, 1548.

£5 5s

- 53 **GRINCOIRE (Pierre). Les Menus Propos.**

In verse, **printed on vellum**, in lettres bâtarde. A portion only, comprising 60 leaves, with the beginning and end, also a leaf inserted at commencement containing the printer's device (otherwise blank), *with 7 half-page woodcuts.*

FIRST EDITION. 8vo, *full brown morocco, tooled in blind with panels of a floral design, g. e.*

Paris, Gilles Couteau, December 31, 1521.

£15 15s

*** Excessively rare, and apparently unknown on vellum to bibliographers.

- 54 **HERBIER (LE GRANT) en François; contenant les qualitez; vertus; et proprieté des herbes; arbres; gommés; semances; huylles; et pierres precieuses; extrait de plusieurs traictez de medecine comme de Avicenne; Rasis; Constantin; Isaac; Plataire; et Ypocras; Selon le commun usage.**

Lettres bâtarde, double columns, 41 lines to a full page. Title-page printed in red and black. *With numerous fine woodcuts.*

4to, *morocco, blind tooled to an ancient pattern.*

Paris, Alain Lortain, N.D. (about 1530).

£65

In the text there are interesting quarter-page cuts of plants, interspersed with a few animals. There are also a large number of fine woodcut initials, white on a solid black ground. The title is followed by pages of Remedies classified according to the location of diseases, from the head downwards, a page and a half being devoted to the Spleen. The Editor seems to have been slightly in advance of his predecessors in the matter of popular beliefs, for he modifies the usual statement in regard to the Mandrake having two sexes, but a woodcut of the female plant appears, probably in deference to tradition. There is an interesting chapter on *soap* of different kinds, Saracen, Jewish and French, and its ingredients.

55 **HEURES a l'usage de Paris toutes au long.**

Black Letter, with numerous charming full-page woodcuts and wood-cut borders to every page. Ruled throughout.

8vo. Paris, Kerver, 19th June, 1525.

Bound in contemporary French binding of dark brown calf fully tooled with gilt arabesques and the words on sides "Charles Heustache, Claude Diarde." Gilt and gauffred edges.

(SEE ILLUSTRATION, PLATE No. XIV.).

£105

FROM THE YEMENIZ LIBRARY, AND QUOTED IN BRUNET.

56 **HEURES à l'usage de Verdun.**

Printed on vellum in lettres bâtarde, 21 long lines to a full page, 132 leaves.

With 21 large and 34 small cuts, each page within borders of Biblical scenes, hunting scenes, the dance of death, etc., the cuts carefully coloured and illuminated in gold, the borders uncoloured.

Over the name of Simon Vostre, which appears on a label above the title, has been painted in gold the name of the original owner, "Maistre Bertrand Morin."

Numerous small initials painted in gold on coloured ground.

8vo, old calf, three-line fillet border on sides, gilt panelled back, g. e., tooled with the name "Maistre Bertrand Morin."

Paris, for Simon Vostre, 1515.

£45

Not in Lacombe.

57 **HEURES de Notre Dame, à l'usage de Romme.**

Black Letter, 30 long lines to a full page, every page printed within borders.

Royal 8vo, morocco, blind stamped and gilt, inside dentelles, g. e., by Cuzin.

Paris, Guillaume Godart (1515).

£18 18s

The first leaf is in facsimile, otherwise a very beautiful copy, with large margins, of an exceedingly scarce Book of Hours.

Lacombe 261. Brunet 305.

58 **HEURES de Nostre Dame en François et en Latin, à l'usage de Rome, nouvellement imprimées à Paris.**

Roman letter, printed in red and black, with numerous woodcuts, large and small, many within beautiful borders.

8vo, old vellum (rebacked), g. e.

Paris, Madéleine Boursette, 1554.

£2 10s

MAGNIFICENT SILVER FILIGREE BINDING.

58a **HEURES à l'usage de Paris toutes au long.**

Black Letter, Printed in red and black, ruled in red. *With numerous fine full-page woodcuts and many smaller woodcuts and initial letters.*

8vo. WOODEN BOARDS COVERED WITH OLD SILK, THE WHOLE ENCLOSED IN A MAGNIFICENT SILVER FILIGREE BINDING, FILIGREE BACK, AND TWO FILIGREE CLASPS, GILT AND TOOLED EDGES.

Paris, Yolande Bonhonme, veuve de Thielman Kerver, 1530.

£52 10s

Brunet (Heures Gothiques), No. 204. At end of the Heures the following remarkable devotional pieces are added:—

1. Devote contemplation de la divinité de nostre doux redempteur (in verse).
2. Le miroir de la passion nostre siegneur (verse and prose).
3. Les Quinze Oraisons S. Brigide, etc.
4. La vie de Madame Saincte Marguerite.
5. Extraict de plusieurs saintz Docteurs les propositions, dictz, et sentences contenant les graces du Sacrament de l'Autel, etc.
6. Le Voyage et oraisons du Mont de Calvaire de Romans en Daulphine, etc. (verse and prose).
7. Instruction and manière de vivre pour une femme seculière.
8. Devotes Oraisons de Nostre Dame, L'Eschelle de Perfection (in verse), etc.
9. Les Recommenoaces des trespassez, 1545.

THE ANNUAL MISSIONARY LETTERS.

59 **HISTOIRE de ce qui s'est passé en Ethiopie, Malabar, Brasil, et es Indes Orientales.** Tirée des Lettres escrites és années 1620 jusques à 1624. Addressée au R. P. Muito Vitelleschi, Général de la Compagnie de Jesus. Traduite de l'Italien en François par un Père de la mesme Compagnie (Par le Père Jean Varde).

8vo, *half calf.* Paris, 1628.

£24

Comprises letters from Ethiopia, Malabar, Macao, Goa, Cochin China, etc., which contain many curious details about the manners and inhabitants of the country.

60 **HISTOIRE de ce qui s'est passé au Royaume de la Chine en l'Année 1624.** Tirée des lettres ecrites et adressées au R. P. Mutio Viteleschi, General de la Compagnie de Jesus. Traduite de l'Italien en François par un Peré de la mesme Compagnie.

8vo, *calf.* Paris, Cramoisy, 1629.

£21

These missionary letters are signed Vencislas Pantaleon.

61 **HISTOIRE de ce que s'est passé es Royaumes d'Ethiopie,** En l'année 1626, jusqu'au mois de Mars 1627. Et de la Chine, en l'année 1625, jusques en Feburier de 1626. Avec une briefue narration du voyage que s'est fait au Royaume de Tunquim nouvellement decouvert. Tirées des lettres adressées au R. Pere General de la Compagnie de Jesus. Traduites de l'Italien en François par un Pere de la mesme Compagnie.

8vo, *half bound.* Paris, Cramoisy, 1629.

£21

- 62 **HISTOIRE de ce que s'est passé au Royaume d'Ethiopie Es années 1624, 1625 & 1626.** Tirées des lettres écrites & adressées au R. P. Mutio Vitelleschi, General de la Compagnie de Jesus. Traduite de l'Italien en François par un Père de la mesme Compagnie.
Small 8vo, *wrappers*. Paris, 1629. **£10 10s**
- 63 **JEAN DE PARIS. Le Romant de Jean de Paris,** Roy de France, lequel après que son Père eut remis le Roy d'Espagne en son Royaume, par sa proïesse, et par ses pompes, et subtilitez espousa la fille du Roy d'Espagne, laquelle il emmena en France.
Roman letter, double columns, *with woodcuts*.
4to, *calf*. Rouen, *Veuve de Louys Costé*, 1634. **£5 5s**
- 64 **JOAN OF ARC. L'Histoire et Discours au vray du siege qui fut mis devant la ville d'Orleans,** par les Anglois, le Mardy XII. jour d'Octobre M.CCCC.XXVIII regnant alors Charles VII. Roy de France.
With a fine impression of the portrait of Joan of Arc.
Small 8vo, *old vellum*. Orleans, 1606. **£6 6s**
- 65 **KOECK (Peter). Description de la Court du Grand Turc,** Solimans faisant son seïour en Constantinople, avec la maniere des Vestemens de ceux de sa Suite.
A SERIES OF ENGRAVINGS ON WOOD BY PETER KOECK, JOINED TOGETHER AND FORMING ONE LONG PANORAMA (MEASURING 6½ FEET BY 15 INCHES) WITH DESCRIPTION IN FRENCH.
Folded to folio, *and preserved in a buckram lettered portfolio* (1533).
(SEE ILLUSTRATION, PLATE No. XV.) **£42**
The Artist Peter Koeck was born at Aalst in 1502. He settled at Constantinople, where he painted scenes of Turkish Life. He died in Brussels in 1550.
- 66 **LASSEMAS (Berthelemy de). L'Incredulité ou l'Ignorance de ceux qui ne veulent cognoistre le bien et repos de l'Estat,** et veoir rénaistre la vie heureuse des François.
Post 8vo, *old French calf, gilt, m. e.*
Paris, *chez Jamet & Pierre Mettayer*, 1600. **£4 4s**
*** Containing six treatises on commercial subjects:—
Remonstancce Necessaire pour le bien de ce Royaume, sur le traicté de la Reyne d'Angleterre, parlant des manufactures.
Advertissement et Responce aux Marchands et autres, où il est touché des changes, banquiers et banque-rotiers.
Les Moyens de Chasser la gueuserye contraindre les fainéants, faire et employer les pauvres. Avertissement du commerce faict sur le Devoir de l'aumosne des Pauvres.
Traicté du commerce parlant des procéz et chiquaneries.
Le sixiesme traicté du Commerce, sur l'abus de la cherté des vivres et denrées: parlant d'aucuns Maires et Escheuins, Fermiers tant du vin que du sel, douanes, etc.

- 67 **LAVAL** (Alain de). **L'Historial des Rois non Catholiques**, sur un Royaume Christianzé, & de la resistance continuelle des Catholiques contre leur règne. Contre l'Imposture des faux Politiques, disant que la Religion est, & a tousjours esté separée de l'Estat.

Small 4to, *fine copy in a late 17th century binding of full red morocco, gilt back and wide floral border to sides, g. e.*

Lyons, par Pierre Rous, 1592.

£2 2s

- 68 **LE GRANT** stille et prothocolle de la Chancellerie de France nouvellement corrigé veu et additione de plusieurs lettres de Chacellerie.

Title printed in red and black, **Black Letter**, printer's mark.

8vo, *half bound*. Paris, Galliot Du Pré, 1516.

£2 2s

At end is "Le guidon des Secretaires" (a guide to letter-writing). Slight repair to blank margin of title.

- 69 **LE MAIRE DES BELGES** (Jean). **Les Illustrations de Gaule et Singularitez de Troye**, avec les deux Epîtres de l'Amant Verd.—Le Second Livre.—Le tiers Livre, intitulé de France Orientalle et Occidentale.—Le Traictie de la difference des scismes et des Concilles de l'Eglise. La vraie hystoire du Prince Syach Ysmail, dit Sophy.—L'epistre du Roy à Hector de Troye.

BLACK LETTER, WITH NUMEROUS WOODCUTS AND PRINTER'S DEVICE (SOME COLOURED).

4to, *polished calf*. Paris, de Marnef, 1521.

£18 18s

"Le Maire des Belges deserves to be remembered less for his verse than for his prose work, 'Illustrations de Gaule et Singularitez de Troie,' in which the Trojan origin of the French people is set forth with some feeling for beauty and a mass of crude erudition." (Dowden.)

- 70 **LE MAIRE DES BELGES** (Jean). **Les Illustrations de Gaule et Singularitez de Troye**, avec les deux Epîtres de l'Amant Verd. — Le Second Livre—Le tiers Livre, intitulé de France Orientalle et Occidentale.

Black Letter, double columns, *with numerous woodcuts and printer's devices*.

4to, *half morocco*. Lyons, Jacques Maréschal, 1524.

£5 5s

The first title-page, which is in red and black, has a fine large cut, with his device "de peu assez," a cut which occurs on each of the other titles. The next two cuts are very remarkable and are full-page; one representing a female Saint in a boat, with St. Peter at the helm; the other representing three mythical personages, one probably Hercules (holding a shield, bearing the lion rampant, with axe in his paws), another perhaps Juno; the central figure, half woman half serpent, probably representing Melusine in allusion to the origin of the family of Rohan. On the verso of the second cut is one of La France, enthroned with her feet on Maleur and embracing le Populaire, and Noblesse, in the persons of children, the two latter playing musical instruments. There are numerous other interesting woodcut illustrations.

71 **LE MAIRE DE BELGES (Jean). Le Traicté de la différence des scismes et des codidilles de l'Eglise.**

Black Letter, double columns, numerous woodcuts, title within woodcut border.

4to, *limp vellum. Paris, François Regnault, 1528.*

£3 3s

Under the pretext of an historical account the treatise of Jean le Maire is a polemic work.

King Louis XII. was the first to understand the importance of the part that the press was destined to play in politics. He was the first to use propaganda. When he attacked Venice the poets in his pay had to compose ballads for the purpose of exciting public opinion, such as "The Lamentation of Venice," "The Complaint of Venice," and even Italian pamphlets. In the same way when in 1510 Pope Julius II. changed his attitude and broke with his ancient ally Louis XII., the King again employed the usual methods. This time he was in all the greater need of propaganda, as the Pope had it in his power to influence the King's own subjects. Louis XII. ordered from Jean le Maire this little work, in which is indicated the necessity for the meeting of the National Council and the supremacy of this Council over the Pope. The author was historiographer to the Queen, and in view of Anne of Brittany's great attachment to the Pope, great weight was to be attached to his works. This was the origin of the above treatise.

Jean Le Maire, to excite the interest of the reader, added several small tracts on the Shah of Persia, or Sophy, on the pilgrimage to Palestine, and finally a short poem entitled "Le Blazon des Veniciens."

72 **LEO AFRICANUS. Historiale Description de l'Afrique, Tierce partie du monde.**

With woodcut. 12mo, half morocco. Antwerp, Plantin, 1556. £3 3s

LYONESE BINDING.

73 **LEON HEBREU. Philosophie d'Amour de M. Leon Hebreu traduite d'Italien en Francoys par le Seigneur du Parc Champenois.**

With woodcut border on title, text ruled in red.

8vo. Lyons, 1551.

Contemporary Lyonese binding, of the second half of the XVIIth Century, of brown calf, the sides decorated with a very handsome geometrical design, interlaced with arabesques, partly stained black, lined with gold, the interspaces being powdered with gold dots, gilt back, gauffred gilt edges.

£65

A FINE SPECIMEN OF LYONESE BINDING, UNRESTORED WITH AN INTERESTING BOOK INSIDE.

"Leo Hebraeus, otherwise known as Judah Abravanel, physician, philosopher and poet, was born in Lisbon in the second half of the fifteenth century, and died in Venice in 1535. He accompanied his father, Isaac Abravanel, when the latter went to Spain and afterwards to Naples, and became physician in ordinary to the Spanish Captain-General Gonsalvo de Cordova. Thence he went to Genoa, and later to Venice, where he finally settled. His most important work, "The Dialogues of Love," written about 1502, was published in Rome in 1535. The lofty platonic spirit with which it is endued made it very popular. In the space of 20 years it went through five editions (in Italian), and was translated twice into French, three times into Spanish, and once into Latin."

- 74 **LE POIS** (Ant.). **Discours sur les Medalles et Graveures antiques**, principalement Romaines.

With woodcut device on title, fine portrait and plates of medals by P. Woeriot de Bouzey (signed) and some fine large woodcuts.

4to, French XVIIIth Century dark red morocco, gilt floreate back, g. e.

Paris, M. Patisson, au logis de Robert Estienne, 1579. **£4 4s**

In excellent condition.

Brunet. "Ouvrage curieux et assez recherché: parmi les figures gravées sur bois, imprimées avec le texte, la plus remarquable est un Priape placé au verso de la page 146. Cette planche est quelquefois grattée ou même déchirée."

This plate is in perfect condition.

ONLY COPY KNOWN.

- 75 **LES MEURS et Honnestetez de la Table pour apprendre à chacun à se contenir en maintien et en bonne grace.**

Italic letter, with dainty woodcut on title and 5 other dainty woodcuts.

12mo, blue calf. Paris, Nicolas Buffet, 1545.

(SEE ILLUSTRATION, PLATE No. XVI.).

£52 10s

NO OTHER COPY KNOWN.

A remarkable early French poem on table manners in rhyming verse, written for the use of students at the University of Paris.

It commences:—

" Nons enseignons par sens notable
Les Meurs qu'il fault garder à table
Si qu'à vertu tu estudies,
Après cela à ton Regent et Maistre
Tu doibs honneur, le recognoistre
comme père et ses dictz entendre
de bon couraige sans contendre.

It continues:—

Retiens bien mon enseignement
Sort ton vestement sans ordure
Face lavée, la main pure,
Et garde qu' à ton nez ne pende
Quelque goutte, je te commande
Ne laisse tes ongles trop croistre
or aucure ordure là paroistre
Tiens tes cheveux nets, et procure
que sans fange soit la chaussure,
Soit ta langue nette et bien pure
Et à tes dents n'entre rouillure
et sois honteux. Je tadmoneste
s'il advient que frotes ta teste,
de tuer, les puces n'attente
n'à gratter ta taigne nuytante.

- 76 **LETTRES PATENTES de Declaration du Roy**, Portant deffenses à tous ses subjectz de faire aucun trafficq n'y commerce au Royaume d'Angleterre. Publiez à Rouen, 1627.

8vo. *Rouen*, 1627.

£1 5s

- 77 **LINOCIER** (Geofroy). **L'Histoire des plantes**, traduite de latin en françois, avec leurs pourtraicts, noms, etc., à laquelle sont ajoutées celles de simples aromatiques, animaux à quatre pieds, oiseaux, poissons, etc.

Thick 12mo, *original calf gilt*. *Paris*, 1584.

£2 10s

*** A volume containing more than 800 pp., illustrated with very numerous woodcuts of plants, animals, etc.

- 78 **LINSCHOT** (Jean Hugues de). **Histoire de la Navigation aux Indes Orientales**. Contenant diverses descriptions des lieux jusques à present decouverts par les Portugais. Aussi, Description de la Guinée, Congo, Angola, et Autres Pays maritimes d'Afrique.

Pars 2. Le Grand Routier de Mer, Continant une instruction des routes et cours qu'il convient tenir en la Navigation des Indes Orientales, et au voyage de la coste du Brezil, des Antilles, et du cap de Lopo Gonsalves. Avec description des Costes, Havres, Isles, Vents, et courants d'eaux, etc.

Pars 3. Description de l'Amerique et des parties d'icelle, comme de la Nouvelle France, Floride, des Antilles, Jucaya, Cuba, Jamaica, &c Item de l'estendue et distance des lieux, de la fertilité et abondance du pays, religion et coustumes des habitans, et autres Particularitez.

With engraved title, portrait, and numerous folding maps, plans, and other plates.

3 parts in 1 volume. Thick folio, *original calf, rebounded*.
Amsterdam, 1638.

£11 11s



A woodcut (greatly reduced) from BREYENBACH, *LE GRAND VOYAGE DE JERUSALEM*.
With numerous woodcuts. Paris, 1522.
See Item No. 30.

PLATE X.



A woodcut from SYMPHORIEN CHAMPIER, *CHRONIQUES D'AUSTRASIE*.
With 34 woodcuts.
Lyons, 1510.
See Item No. 39.

79 **LORRIS** (G. de) and **JEAN DE MEUNG**. **Le Rommant de la Rose**, nouvellement imprimé à Paris, pour Guillaume Eustace.

Lettres bâtarde, double columns of 43 lines with printer's device of Guillaume Eustace on title-page, and 86 Lyonnese spirited woodcuts. (Title in facsimile.)

Small folio, *red morocco, stamped in blind, inside dentelles by Hardy.*

Paris, Nicolas des Prez (for Guillaume Eustace), 1498-1500.

(SEE ILLUSTRATION, PLATE NO. XVII.).

£57 10s

Bourdillon, Edition G. Firmin-Didot copy.

Claudin dates this edition 1498-1500, but the compiler of the Fairfax Murray Catalogue believes that it was really printed about 1503.

The first page of text has a large woodcut in two compartments. In the text are 90 smaller cuts including a few repeats, these are the earliest woodcut illustrations of the "Rommant de la Rose," with any pretence to beauty.

The cutting of the woodcuts shows a nascent French style disengaging itself from German conventions. The draughtsman showed a great ambition to surpass the technique of his predecessor.

"The most extraordinary production in verse of the thirteenth century is undoubtedly *Le Roman de la Rose*. It is indeed no single achievement, but two very remarkable poems, written at two different periods, by two authors whose characters and gifts were not only alien, but opposed—two poems which reflect two different conditions of society. Of its twenty-two thousand octo-syllabic lines, upwards of four thousand are the work of Guillaume de Lorris; the remainder is the work of a later writer, Jean de Meun. Its subject is an allegorised tale of love, his own or imagined, transferred to the realm of dreams. The writer would fain win the heart of his beloved, and at the same time he would instruct all amorous spirits in the art of love. He is twenty years of age, in the Maymorn of youth. He has beheld his beautiful lady, and been charmed by her fairness, her grace, her courtesy; she has received him with gentleness, but when he declares his love she grows alarmed. He gains at last the kiss which tells of her affection; but her parents intervening, throw obstacles between the lovers. Such, divested of ornament, allegory, and personification, is the theme of the poem."

"To pluck the rose in the garden of delight is to win the maiden; her fears, her virgin modesty and pride, her kindness, her pity, are the company of friends or foes by whom the rose is surrounded; and to harmonise the real and the ideal, all the incidents are placed in the setting of a dream. Wandering one spring morning by the river-banks, the dreamer finds himself outside the walls of a fair orchard, owned by Déduit (Pleasure), of which the portress is Oiseuse (Idleness); on the walls are painted figures of Hatred, Envy, Sadness, Old Age, Poverty, and other evil powers; but unterrified by these, he enters, and finds a company of dancers on the turf, among whom is Beauty, led by the god of Love. Surrounded by a thorny hedge is the rosebud on which all his desire now centres. He is wounded by the arrows of Love, does homage to the god, and learns his commandments and the evils and the gains of love. Invited by Bel-Accueil, the son of Courtoisie, to approach the rose, he is driven back by Danger and his companions, the guardians of the blossom. Reason descends from a tower and discourses against the service of Love; Ami offers his consolations; at length the lover is again admitted to the flowery precinct, finds his rosebud half unclosed, and obtains the joy of a kiss. But jealousy raises an unscalable wall around the rose; the serviceable Bel-Accueil is imprisoned, and with a long lament of the lover, the poem closes."

"Did Guillaume de Lorris ever complete his poem, or did he die while it was still but half composed? We may conjecture that it wanted little to reach some dénouement—perhaps the fulfilment of the lover's hopes; and it is not impossible that a lost fragment actually brought the love-tale to its issue. But even if the story remained

(Continued over)

Lorris (G. de)—*continued*.

without an end, we possess in Guillaume's poem a complete mediæval Art of Love; and if the amorous metaphysics are sometimes cold, conventional, or laboured, we have gracious allegories, pieces of brilliant description, vivid personifications, and something of ingenious analysis of human passion. Nevertheless the work of this Middle-Age disciple of Ovid and of Chrétien de Troyes owes more than half its celebrity to the continuation, conceived in an entirely opposite spirit, by his successor, Jean de Meun.

The contrast is striking; Guillaume de Lorris was a refined and graceful exponent of the conventional doctrine of love, a seemly celebrant in the cult of woman, an ingenious decorator of accepted ideas; Jean de Meun was a passionate and positive spirit, an ardent speculator in social, political, and scientific questions, one who cared nothing for amorous subtleties, and held woman in scorn. Guillaume addressed an aristocratic audience, imbued with the sentiments of chivalry; Jean was a bourgeois, eager to instruct, to arouse, to inflame his fellows in a multitude of matters which concerned the welfare of their lives. He was little concerned for the lover and his rose, but was deeply interested in the condition of society, the corruptions of religion, the advance of knowledge.

The rose is plucked by the lover in the end; but lover and rose are almost forgotten in Jean's zeal in setting forth his views of life, and in forming an encyclopaedia of the knowledge of his time. Reason discourses on the dangers of passion, commends friendship or universal philanthropy as wiser than love, warns against the instability of fortune and the deceits of riches, and sets charity high above justice; if love be commendable, it is as the device of nature for the continuation of the species. The way to win woman and to keep her loyalty is now the unhappy way of squandered largess; formerly it was not so in the golden age of equality, before private property was known, when all men held in common the goods of the earth, and robber kings were evils of the future. The god of Love and his barons, with the hypocrite monk Faux-Semblant—a bitter satirist of the mendicant orders—besiege the tower in which Bel-Accueil is imprisoned, and by force and fraud an entrance is effected. The old beldame, who watches over the captive, is corrupted by promises and gifts, and frankly exposes her own iniquities and those of her sex. War is waged against the guardians of the rose, Venus, sworn enemy of chastity, aiding the assailants. Nature, devoted to the continuance of the race, mourns over the violation of her laws by man, unburdens herself of all her scientific lore in a confession to her chaplain Génieus, and sends him forth to encourage the lover's party with a bold discourse against the crime of virginity." (Dowden).

80 ——— **Le Rommant de la Rose**, autrement dit le Songe Vergier, nouvellement imprimé à Paris, XXIX.

Lettres bâtarde, double columns, 41 lines to a full page, title in red and black, gothic letter, *above large woodcut of a lady and gentleman sitting in a flower-garden. This woodcut is repeated on back of title. J. Janot's uncommon printer's device on last leaf. With several small woodcuts of a scribe sitting at his desk.*

4to, crimson morocco, sides fully gilt, gilt back, inside dentelles, g. e., by Capé, enclosing a rose in the centre panel.

Paris, J. Janot, about 1520-21.

(SEE ILLUSTRATION, PLATE No. XVIII.).

£57 10s

A SUPERB COPY OF A VERY RARE EARLY EDITION, IN MAGNIFICENT BINDING BY CAPE.

This is the first of the three editions which bear the mistake on the title-page, "autrement dit le songe vergier." "Le Songe du Vergier" was a different work, of which two editions had appeared earlier at Lyons and at Paris.

Lorris (G. de)—*continued.*

- 81 ——— **Le Rommant de la Rose**, 'Nouvellement reveu et corrigé outre les précédentes impressions. Lettres bâtarde, 30 long lines to a full page, title in red and black, *with woodcut below, numerous small woodcuts in the text.*

Small 8vo, *blue morocco, sides gilt, gilt panel back, g. e., by Thouvenin.* Paris, 1538. £45

- 82 **LOUVAIN UNIVERSITY. Les Catalogues des livres réprouvéz**, et de ceux que l'on pourra enseigner par l'aduis de L'université de Louvain. Avec l'édict et mandement de la Majesté Imperiale.

Small 4to, *old half calf.* Louvain, 1550. £10 10s

*** A very curious and interesting little volume, containing a long list of condemned books, which were supposed to have a bad influence over the students, and which, owing to the spread of heresy it was thought fit to prohibit. Including, in general, all the works of Erasmus, all works of John Wycliffe, of John Hus, of Martin Luther, various translations of the Bible, and well-known medical, geographical, scientific works, etc.

At the end is a short list of books suitable for reading to children in private schools.

- 83 **MARCO POLO. La description géographique des provinces et villes plus fameuses de l'Inde Orientale**, Meurs, loix, et coutumes des habitans d'icelles, mesmement de ce qui est souz la domination du grand Cham, Empereur des Tartares. En vulgaire françois (par F. G. L.).

Red ruled throughout, printer's device on title-page and last leaf. *Ornamental woodcut initials.*

4to, *red morocco, g. e.* Paris, 1556. £42

A MAGNIFICENT COPY WITH WIDE MARGINS OF THE FIRST FRENCH TRANSLATION.

- 84 **MARGUERITE DE FRANCE, Queen of Navarre. Marguerites de la Marguerite des Princesses**, tres illustre Royne de Navarre (Marguerite de Valois). [Published by Symon Silvius surnamed de la Haye.].

Italic letter, numerous woodcuts.

2 vols., 8vo, *old French green and red morocco, sides gilt, gilt backs, g. e.* Lyons, Jean de Tournes, 1547. £35

FINE COPIES OF THE FIRST EDITION.

"Edition la plus recherchée de ces Poésies, les exemplaires bien conservées sont rares."—Brunet.

"Marguerite of Navarre (1492-1549), the King's sister, perhaps the most accomplished woman of her time, represents more admirably than Francis, the genius of the age. She studied Latin, Italian, Spanish, German, Hebrew, and, when forty, occupied herself with Greek. Her heart was ardent as well as her intellect; she was gay and mundane, and at the same time she was serious (with even a strain of mystical emotion) in her concern for religion. Although not in communion with the Reformers, she sympathised with them, and extended a generous protection to those who incurred danger through their liberal opinions. Her poems, 'Marguerites de la Marguerite des Princesses' (1547), show the mediæval influences forming a junction with those of the Renaissance. Some are religious, but side by side with her four dramatic Mysteries and her eloquent 'Triomphe de l'Agneau' appears the 'Histoire des Satyres et Nymphes de Diane,' imitated from the Italian Sannazaro."

—Dowden.

- 85 **MARTIAL DE PARIS, DIT D'AUVERGNE. Aresta Amorum LII**, accuratissimis Benedicti Curtii Symphoriani commentariis ad utriusque juris rationem forensiumque actionum usum, quam acuratissime accommodata.

8vo, *limp vellum*. Lyons, Seb. Gryphius, 1546.

£6 6s

A VERY CURIOUS AND SCARCE BOOK OF LOVER'S LAW REPORTS, ONE OF THE MOST SINGULAR JEUX D'ESPRIT OF THE MIDDLE AGES.

Brunet says of it: "Les Arrêts d'amour sous des questions de droit et de procédure, accomodées à la matière des amours; ce n'était qu'un cadre imaginé pour consigner les formes de la procédure et les principes au droit, et pour les mettre à la portée des gens du monde, en les appliquant à des espèces fictives et galantes." Etc.

The cases are given in French, the commentary in Latin.

Extraordinary collection of edicts "modelled on the form of the Courts of Love of the 12th—14th centuries, which were obsolete by the 15th, in spite of efforts to revive them. The author was born about 1420 at Paris and died in 1508." Although some people imagine that this book which bears the title of "Aresta Amorum," is a legal work it is really a very amusing production which only adopts a legal form. The following are headings of some decrees (there are 52 in all).

"A lover bears plaint against his lady saying that she kissed him so roughly that she made his nose bleed."

"A young lady complains of her husband because he does not suffer her to wear hat and coat in the new fashion."

"Law suit against a young damsel for having refused a kiss from a young man at a dance; she was summoned before the ecclesiastical court of love and how she was excommunicated as she did not appear and how she finished her days in sadness and was buried without consecrated ground."

"A decree forbidding all pastry-makers and cooks to put up their stalls near churches in order that the smoke may not prevent young men from seeing the lady they love."

"A sentence given against a lover who gave his lady two smacks on her cheek because she put green grass down his back, and his punishment as a warning to all others who would like to do the same in a similar case."

- 86 — **Aresta Amorum LII**, accuratissimis Benedicti Curtii Symphoriani commentariis ad utriusque juris rationem, forensiumque actionum usum quam acuratissime accommodata.

12mo, *old calf, portion of XVIth century gilt French bindings preserved and let in sides, g. e.*

Paris, Charles Angelier, 1555.

£6 6s

See preceding note to No. 85.

- 87 — **LIII Arrests d'Amours**. Aresta Amorum accuratissimi Benedicti Curtii Symphoriani commentariis. Le tout diligemment reveu.

Title within woodcut border.

12mo, *old French green morocco, three-line fillet border on sides, fully gilt back, g. e.*

Rouen, Thomas Mallard, 1587.

£5 15s

See note to No. 85.



A woodcut from LE CHAPPELLET DES VERTUS ET DES VICES.
Lyons, Mareschal and Chaussard, 1498.
See Item No. 40.

PLATE XII.



A woodcut from ALAIN CHARTIER. LES FAITS.

With woodcuts.

Paris, Pierre Le Caron (1484).

See Item No. 42.

- 88 [MEUN (Jean de)]. **Le Plaisant Jeu du Dodechedron de Fortune**, non moins récréatif, que subtil et ingénieux. Renouvelé et changé de sa première édition.

Small 8vo, *old French calf, gilt; with the Arms of " Duc de la Vallière " in gold on the sides.*

Paris, Nicolas Bonsons, 1577.

£3 15s

Curious work in verse in which is taught the manner of knowing the future by means of dice.

- 89 MOLEON. (Auger de). **Les Mémoires de la Reine Marguerite.**

Small 8vo, *old vellum.* Paris, Ch. Chappellain, 1629.

£1 10s

- 90 MONSTRELET (Enguerrand de). **Les Chroniques de France**, d'Angleterre, d'Escosse, d'Espagne, de Bretagne, de Gascogne, de Flandres, et lieux circonvoisins. Avecques les grandes croniques des Rois de France Loys XI et Charles VIII.

Lettres batârdes, double columns, *with woodcut initial letters.*

3 vols., small folio, *contemporary French brown binding, panel sides and gilt centre ornaments on sides, elaborately tooled backs (mended), g. e.* Paris, Jehan Petit and Michel le Noir, 1512.

£75

The above rare edition of the famous Chronicles of Monstrelet contains the continuation (under the reign of Louis XI. drawn from Jean de Troy's chronicles and since as far as the death of Charles VIII., in 1498, by Pierre Desray). This is (the third edition) the first 16th century edition of Monstrelet and the first to contain the continuation and additional matter mentioned above.

"The Burgundian Monstrelet was a lesser Froissart, faithful, laborious, and a transcriber of documents."—Dowden.

- 91 MUNSTER (Sebastian). **La Cosmographie Universelle.**

Illustrated with 14 double woodcut maps, double woodcut views of cities, and some hundreds of other woodcut views, figures, etc.

Thick folio, *original calf.* Basle, Henry Pierre, 1552.

£10 10s

The maps include:—The World Map, showing America with Brazil, Florida, Magellan Straits, and Cuba; also one of North and South America entitled "Des Isles neuves, lesquelles on appelle isles d'occident & Indie."

Pages 1357 to 1374 give a description of the New World, headed:—"DES NOUVELLES ISLES, comment, quand & par qui elles ont esté trouvees," with chapters as follows:—

De la Cosmographie Des deux isles, l'une desquelles Colon Genevois nomma la Jehanne, & l'autre Hespaignole.

Des Canibales mangeurs de chairs humaines.

Comment les Portugalois.

Comment le duc Magellan.

La troisiemes navigation de Christopher Columbus.

Comment Pierre Alouse cercha des isles neuves.

Comment Pinson compaignon de l'admiral Colon, cercha aussi des isles neuves.

Des quatre navigations d'Americ Vespuce aux isles neuves. Etc.

This section, dealing with the New World, is illustrated with 12 curious cuts.

A Fine Copy, but lacking the title-page.

- 92 **NAGAREL** (Jean). **Histoire et cronique de Normandie**, reveuë et augmentée outre les precedentes impressions : Finissant au Roy très-chrestien Henry III., Roy de France et de Polongne.

With large folding plan of the town of Rouen.

Together with the second part entitled: "Description du Pays et Duché de Normandie, Extrait de la Cronique de Normandie, non encores imprimée, faicte par feu maistre Jean Nagerel."

Svo, XVIth Century French dark brown morocco richly gilt, the sides entirely covered with arabesques, sprays of laurel, dots and other ornaments by Clovis Eve, gilt back (slightly repaired), g. e.

Rouen, 1578.

(SEE ILLUSTRATION, PLATE No. XIX.).

£52 10s

- 93 **PAEZ** (Gaspard). **Histoire de ce qui s'est passé au royaume d'Ethiopie Es années 1624, 1625, & 1626.** Tirées des lettres écrites & adressées au R. P. Mutio Viteleschi, General de la Compagnie de Jesus. Traduite de l'Italien en François par un Père de la mesme Compagnie.

8vo, calf. Paris, 1629.

£21

- 94 **PARIS. Eloges et Discour sur la profond reception du Roi** (Louis XIII) en sa ville de Paris, après la reduction de la Rochelle, accompagnez des figures, des Arcs de Triomphe etc.

With numerous full-page plates.

Contemporary white vellum, with the Arms of the Ville de Paris gilt on sides. Paris, 1629.

£5 5s

- 95 **PINET** (Antoine du, sieur de Nauroy). **Taxe des Parties Casuelles de la Boutique du Pape**, en Latin & en François. Avec annotations prises des decretz, Concilles, et Canons tant vieux que modernes, pour la verification de la discipline anciennement observée en l'Eglise.

With woodcut on title.

Small 4to, full XVIIIth Century red French morocco, gilt, g. e.

Lyons, 1564.

£10 10s

"Giving an account of absolution for cash to murderers, parricides, poisoners, heretics, adulterers, committers of incest, simony, crimes against nature, sodomy, etc."

Fine Copy.

WITH THE ARMS OF THOMAS WOTTON, THE " ENGLISH GROLIER."

- 95a **PLATO. Le Timée de Platon traittant de la Nature du Monde**, & de l'Home, & de ce qui concerne universelement tant l'ame que le corps des deux; translaté de grec en francois, avec l'exposition des lieux plus obscurs & difficiles par Loys le Roy.

4to, bound for Thomas Wotton in light brown leather, the sides covered with delicately interlaced black lines edged with gold and with arabesque foliage tooled in gold, in the centre of the design on both covers the Arms of Thomas Wotton are stamped in silver (the back carefully restored). Paris, Michel de Vascosan, 1551.

(SEE ILLUSTRATION, PLATE No. XX.).

£210

*** A REMARKABLY FINE AND GENUINE SPECIMEN, FROM THE LIBRARY OF THE GREAT ENGLISH BOOK COLLECTOR, THOMAS WOTTON (1521-1589) WHO IS STYLED " THE ENGLISH GROLIER."

- 96 **PLUTARCH. Les Vies des Hommes Illustres**, Grecs et Romains, comparées l'une avec l'autre par Plutarque. (Traduit par Jacques Amyot).

7 vols., 8vo, old French morocco extra, three-line fillet borders on sides, inside dentelles, g. e. Paris, 1567. £28

Complete with the " Vies de Hannibal et Scipion " and the " Decade."

FINE COPY.

" The Morals of antiquity as seen in action had been exhibited to French readers in the pages of Amyot's delightful translation of Plutarch's Lives, to be followed by his ' Oeuvres Morales de Plutarch.' Jacques Amyot (1513-93), from an ill-fed, ragged boy, rose to be the Bishop of Auxerre. His scholarship was exquisite; but still more admirable was his sense of the capacities of French prose. He divined with a rare instinct the genius of the language, he felt the affinities between the Greek original and idioms of his own countrymen; he rather re-created than translated Plutarch. ' We dunces,' wrote Montaigne, ' would have been lost, had not this book raised us from the mire; thanks to it we now venture to speak and write; it is our breviary.' The life and the ideas of the ancient world became the possession, not of scholars only, but of all French readers. The book was a school of manners and of thought, an inspirer of heroic deeds.

" ' To love Plutarch,' said the greatest Frenchman of the century, Henry of Navarre, ' is to love me, for he was long the master of my youth.' "—Dowden.

- 97 **PLUTARQUE. Les Oeuvres Morales et Meslees de Plutarque**, Translatées de Grec en François. (Par Jacques Amyot).

7 vols., 8vo. Paris, 1574.

Fine copy beautifully bound in French red morocco with elaborate borders on sides, fully gilt panel back, inside dentelles, g. e., light blue silk inside guards, by Derome Le Jeune with his ticket.

(SEE ILLUSTRATION, PLATE No. XXI.).

£52 10s

See preceding note to No. 96.

- 98 **POSTEL** (Guillaume). **Des Histoires Orientales et principalement des Turkes ou Turchikes et Schitiques ou Tartaresques et Aultres qui en sont descendues.** Oeuvre pour la tierce fois augmenté.

16mo, *green levant morocco extra, g. e., by Pratt, Miller Arms in gold on sides.* Paris, H. de Marnef, 1575. **£6 6s**

THE ABOVE CONTAINS MUCH ADDITIONAL MATTER AND INCLUDES AN INTERESTING TURKISH VOCABULARY AND GRAMMAR.

- 99 **POSTILLES** (Les) **et Expositions de toutes les leçons**, epistres, et evangilles, de Quaresme avecques la Passion de nostre Saulveur, et Redemp-teur, Jesu Christ. Le tout au long exposé commenté, et annoté selon les quatres Saintz Docteurs de nostre Mère Sainte Eglise (Par Pierre Desrey).

Black Letter, with numerous fine woodcuts (five full-page).

Folio, *red morocco, blind stamped and tooled, by C. Smith, with his ticket, g. e.* Paris, "Antoine Vérard II.," 1519.

(SEE ILLUSTRATION, PLATE No. XXII.).

£50

In excellent condition.

NOT KNOWN TO MACFARLANE'S MONOGRAPH ON VERARD. WE CANNOT TRACE ANY OTHER COPY.

- 100 **RABELAIS** (F.). **Oeuvres.** Contenant cinq livres de la vie, faicts, et dits héroïques de Gargantua, et de son fils Pantagruel. Plus la pronostication Pantagrueline, avec l'oracle de la dive Bachuc et le mot de la bouteille.

12mo, *old calf.* Antwerp, 1573.

£13 13s

PLAN. NO. 105, WHO WAS THE FIRST TO DESCRIBE THIS EDITION. IT WAS UNKNOWN TO PREVIOUS BIBLIOGRAPHERS.

"To his contemporaries Rabelais appeared less as the enormous humourist, the buffoon Homer, than as a great scholar and man of science, whose bright temper and mirthful conversation were in no way inconsistent with good sense, sound judgment, and even a habit of moderation. It is thus that he should still be regarded. Below his laughter lay wisdom; below his orgy of grossness lay a noble ideality; below the extravagance of his imagination lay the equilibrium of a spirit sane and strong. The life that was in him was so abounding and exultant that it broke all dikes and dams; and laughter for him needed no justification, it was a part of this abounding life. After the mediæval asceticism and the intellectual bondage of scholasticism, life in Rabelais has its vast outbreak and explosion; he would be no fragment of humanity, but a complete man. He would enjoy the world to the full, and yet at the same time there is something of stoicism in his philosophy of life; while gaily accepting the good things of the earth, he would hold himself detached from the gifts of fortune, and possess his soul in a strenuous sanity. Let us return—such is his teaching—to nature, honouring the body, but giving higher honour to the intellect and to the moral feeling; let us take life seriously, and therefore gaily; let us face death cheerfully, knowing that we do not wholly die; with light in the understanding and love in the heart, we can confront all dangers and defy all doubts."—Dowden.

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The title is in xylographic letters above a large woodcut of two angels supporting the Royal Arms; with below a small cut of two griffins supporting Seyssel's Arms. On verso of title is a large cut of a scribe within woodcut border. On B 4, recto is a very remarkable full-page woodcut of the Battle of Agnadel, shewing the rout of the Venetians. These cuts are all BEAUTIFULLY ILLUMINATED IN GOLD AND COLOURS. MANY OTHER PAGES HAVE ILLUMINATED BORDERS IN GOLD AND COLOURS, OF A FLORAL NATURE.

PRINTED ON VELLUM THROUGHOUT.

4to, *green morocco, blind stamped.*

Paris, pour Antoine Vêrard, 1510.

(SEE ILLUSTRATION, PLATE No. XXIII.).

£85

This is the copy which Claude Seyssel caused to be printed on vellum and illuminated for Louis XII. It bears on the first and last leaf the stamp in red "Bibliothecae Regiae." The Arms of Claude Seyssel are emblazoned beneath the Royal escutcheon on the title-page, and they occur also, but smaller, on the desk at which he is represented as writing.

Claude Seyssel was Bishop of Marseilles and Archbishop of Turin.

ONLY ONE OTHER COPY IS KNOWN WHICH IS IN THE BIBLIOTHEQUE NATIONALE, PARIS.

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à Lyon, *Th. Ancelin*, 1601.

Lettres Patentes du Roy sur la Reformation du luxe de son Royaume precedent de la Somptuosité der habits, pourtant defences du port des estoffes d'or & d'argent, etc., publié au Parliement de Provence 26 Juing, 1617.

à Aix, *par Jean Tholosan*, 1617.

Lettres Patentes du Roy, confirmatives des Précédentes, pourtant deffences à tous ses subjects de porter clinquans, etc. Publiées au Parlement de Provence 5 Mars 1620 (4 ll.) *ib.*

Edict du Roy portant Deffences à tous ses sujets du porter aucunes decoupures, broderies d'or ou d'argent, etc., publié au Parlement de Provence 13 Fevrier 1634.

ib. Estienne David, 1634.

Declaration du Roy, pour le Reglement général des Passemens & Dentelles, avec deffences d'en porter, vendre & traffiquer de celles des Pays estrangers; ensemble de tenir aucunes Academies ou Brelands pour le Jeu de hazard; verifiée en Parlement le 22 Mars, 1635.

ib. 1635.

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The lady to whom Algarotti dedicated his work was Mme. de Pompadour.

PLATE XIII.

Portrait de l'Arbre qui produit de ses fruits Canards
vivants & volants.

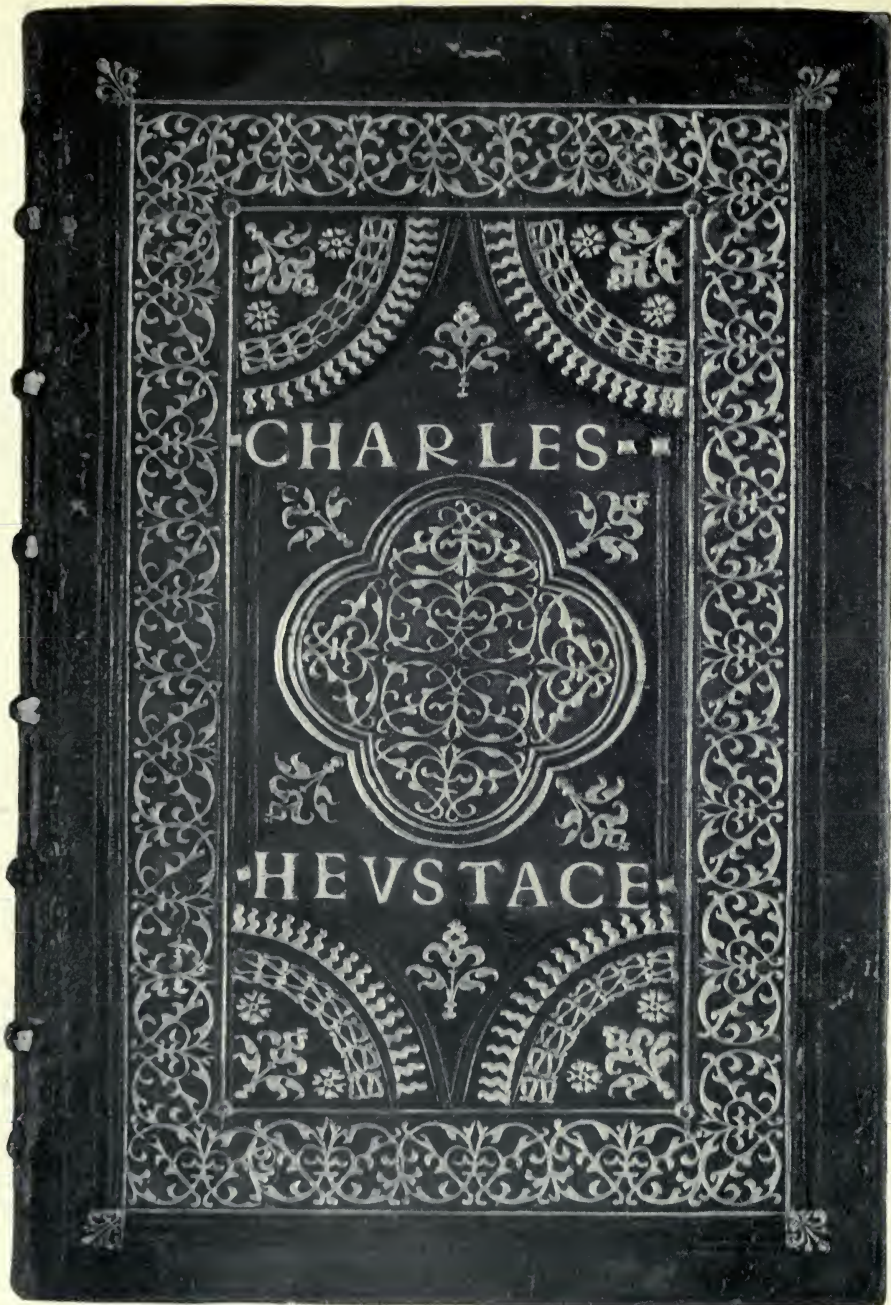


An Illustration from DURET, "HISTOIRE ADMIRABLE DES PLANTES ET HERBES MIRACULEUSES EN NATURE."

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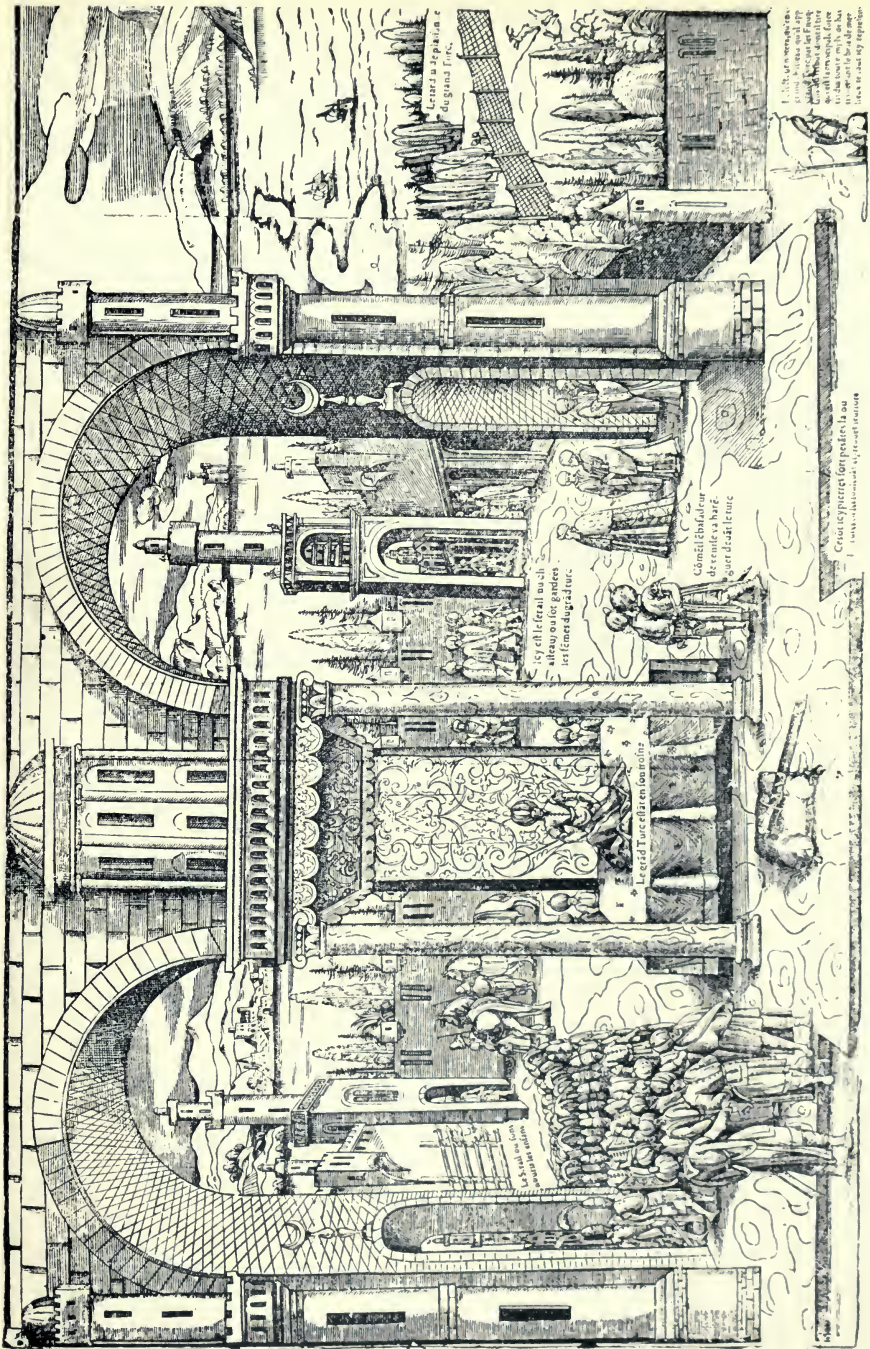
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PLATE XVI.

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tien & en bonne grace.



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1 5 4 5

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PLATE XVII.



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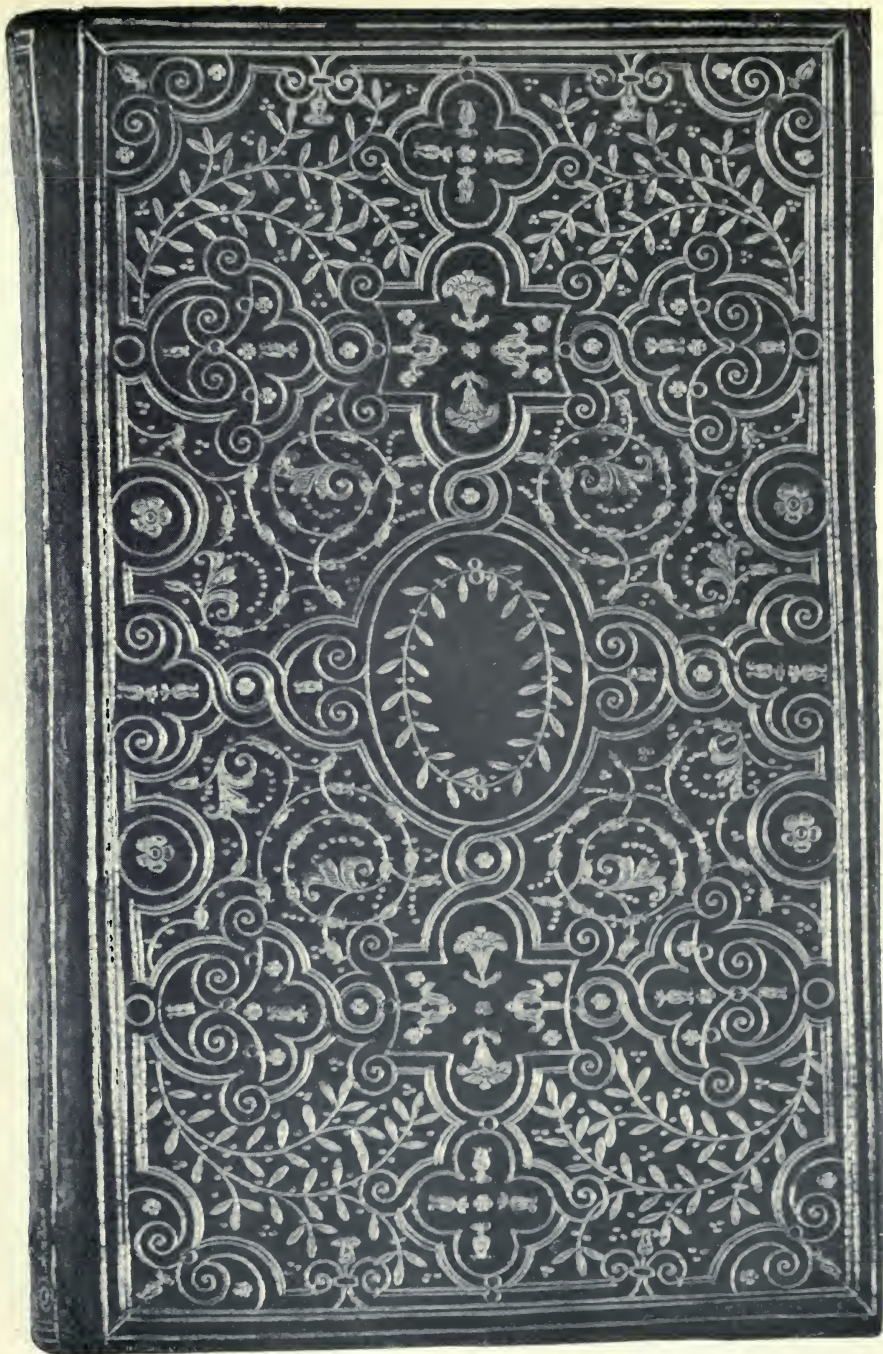
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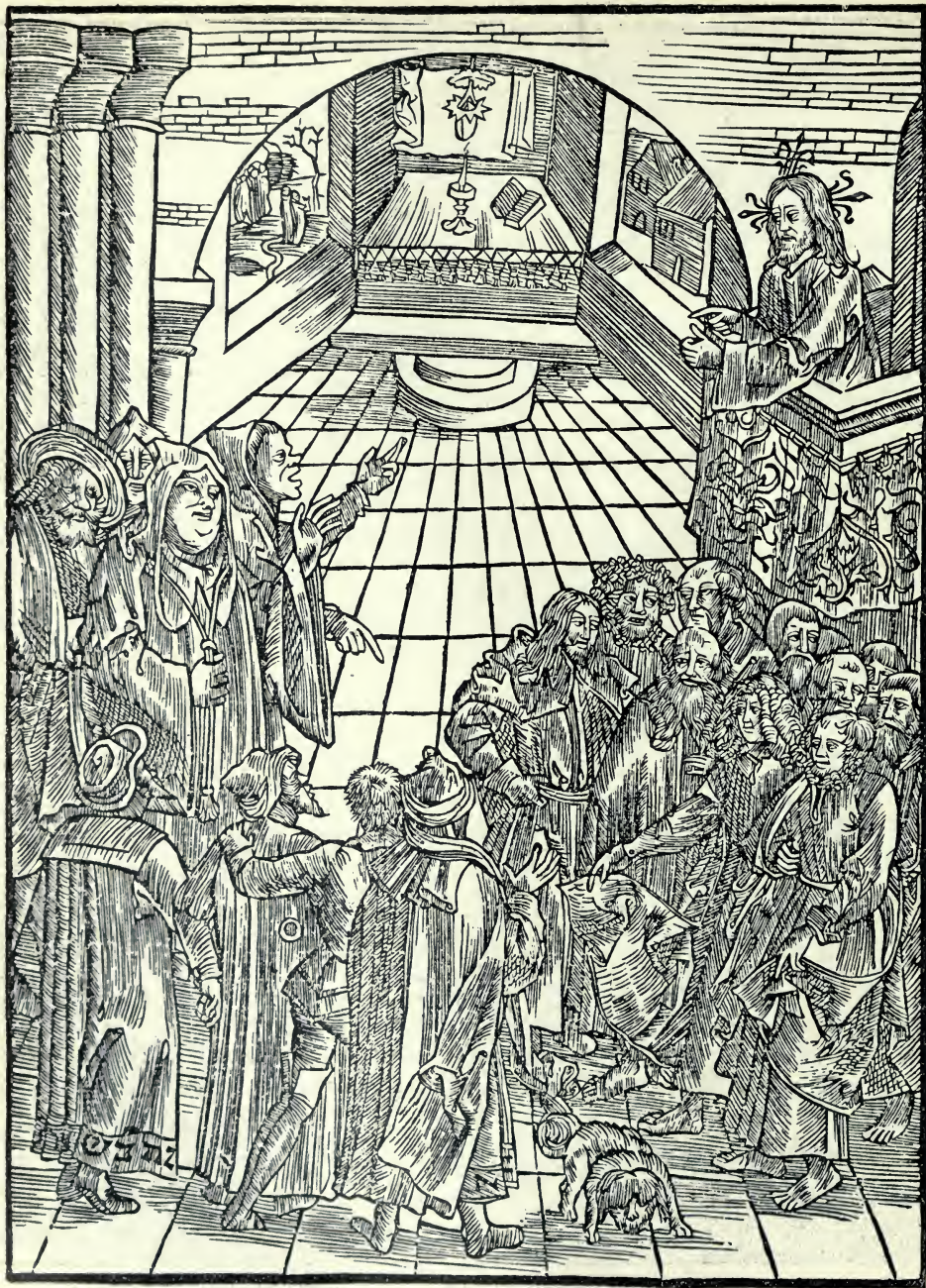


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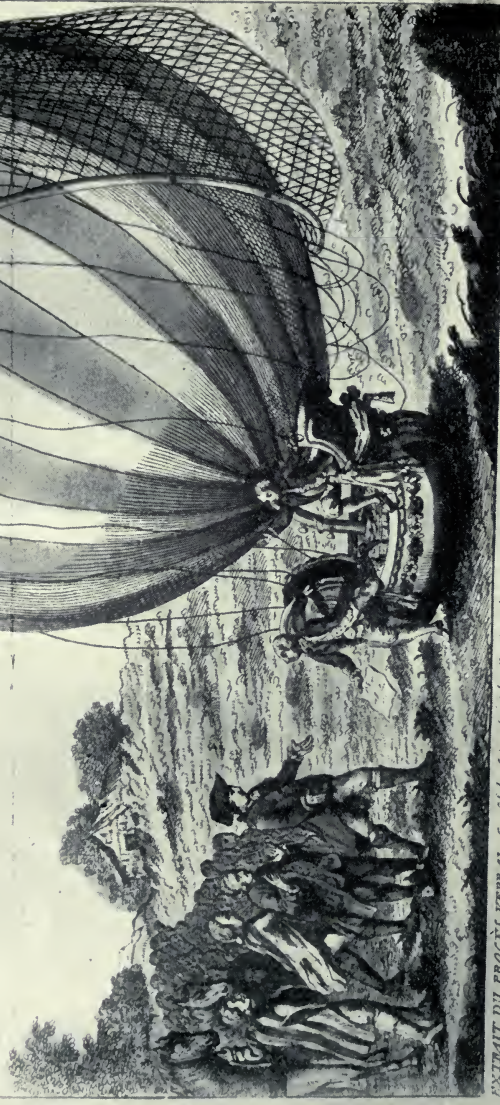
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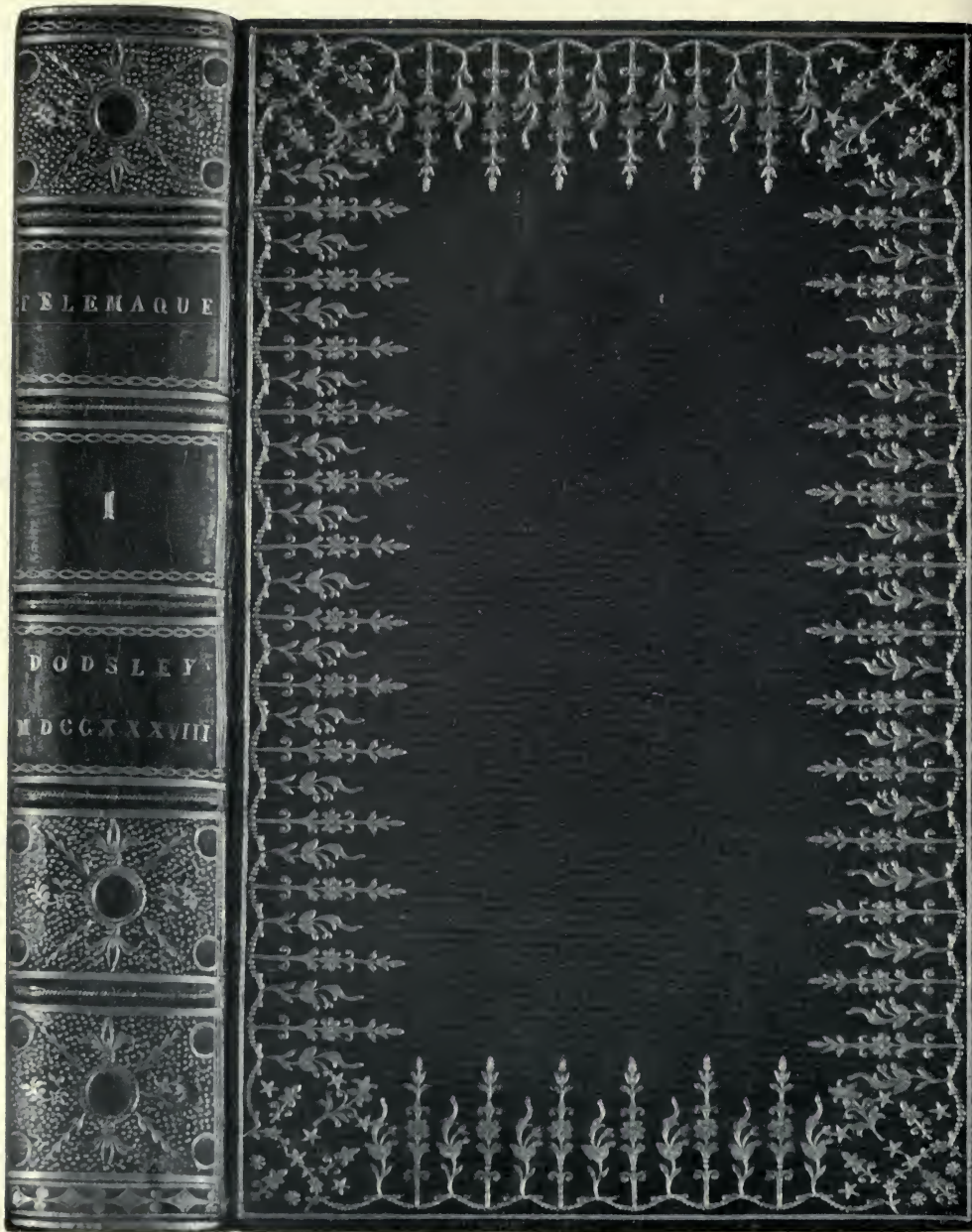


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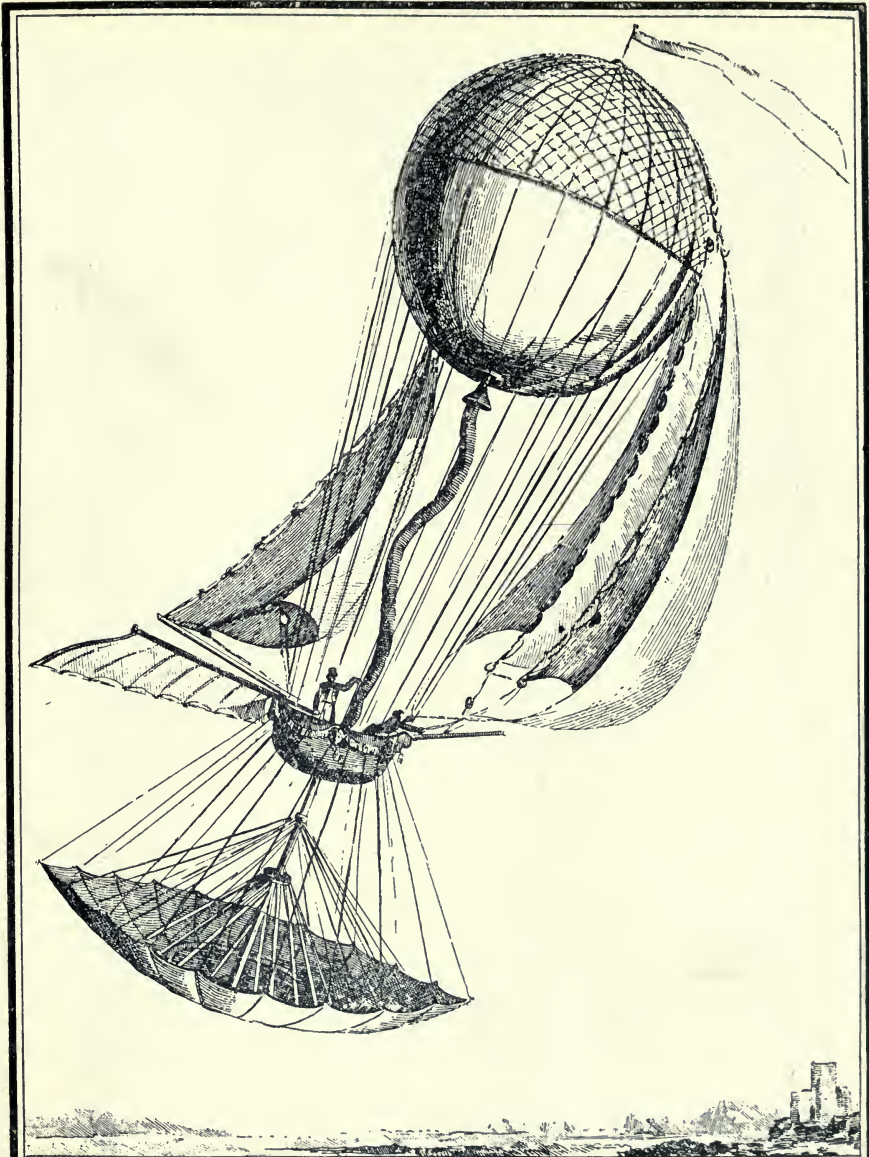
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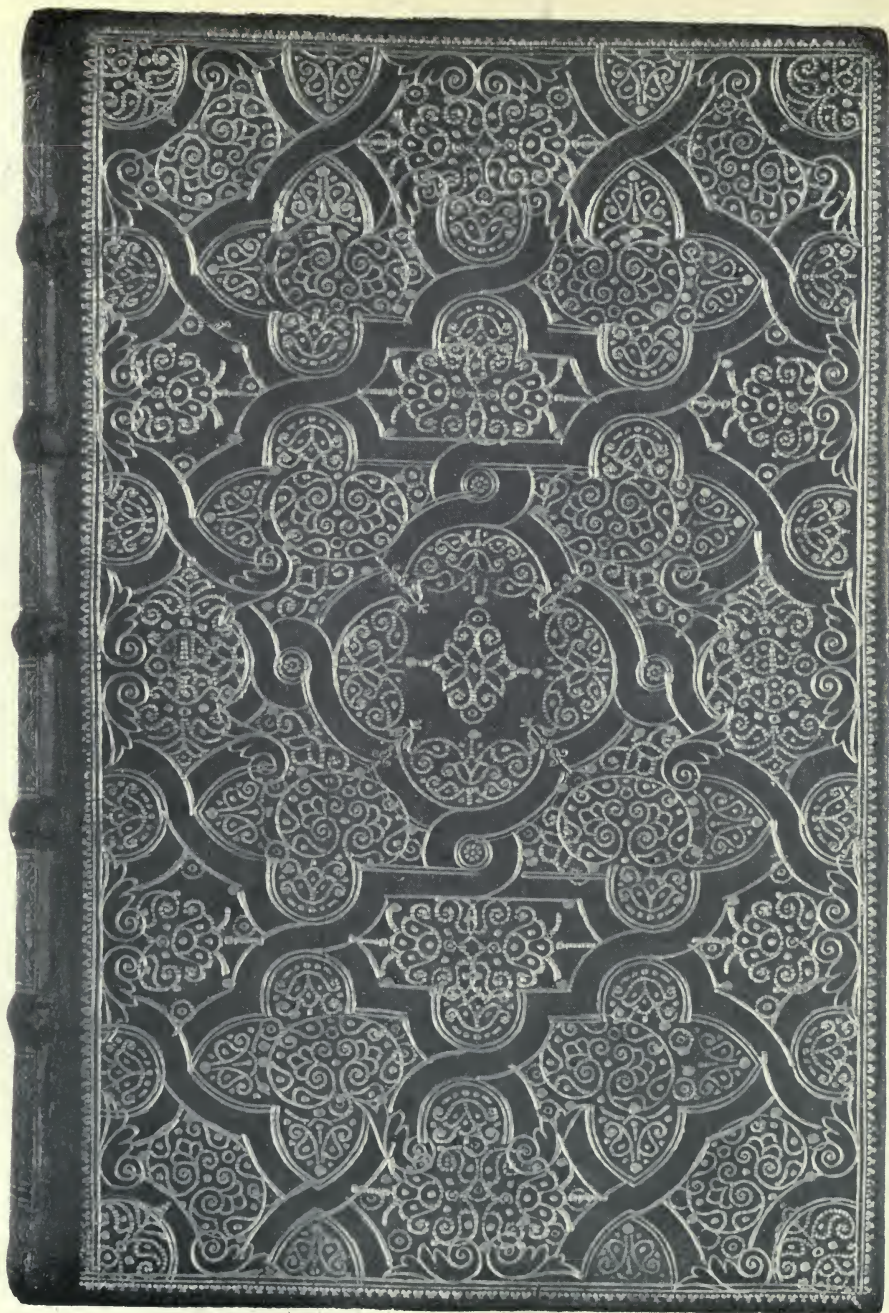
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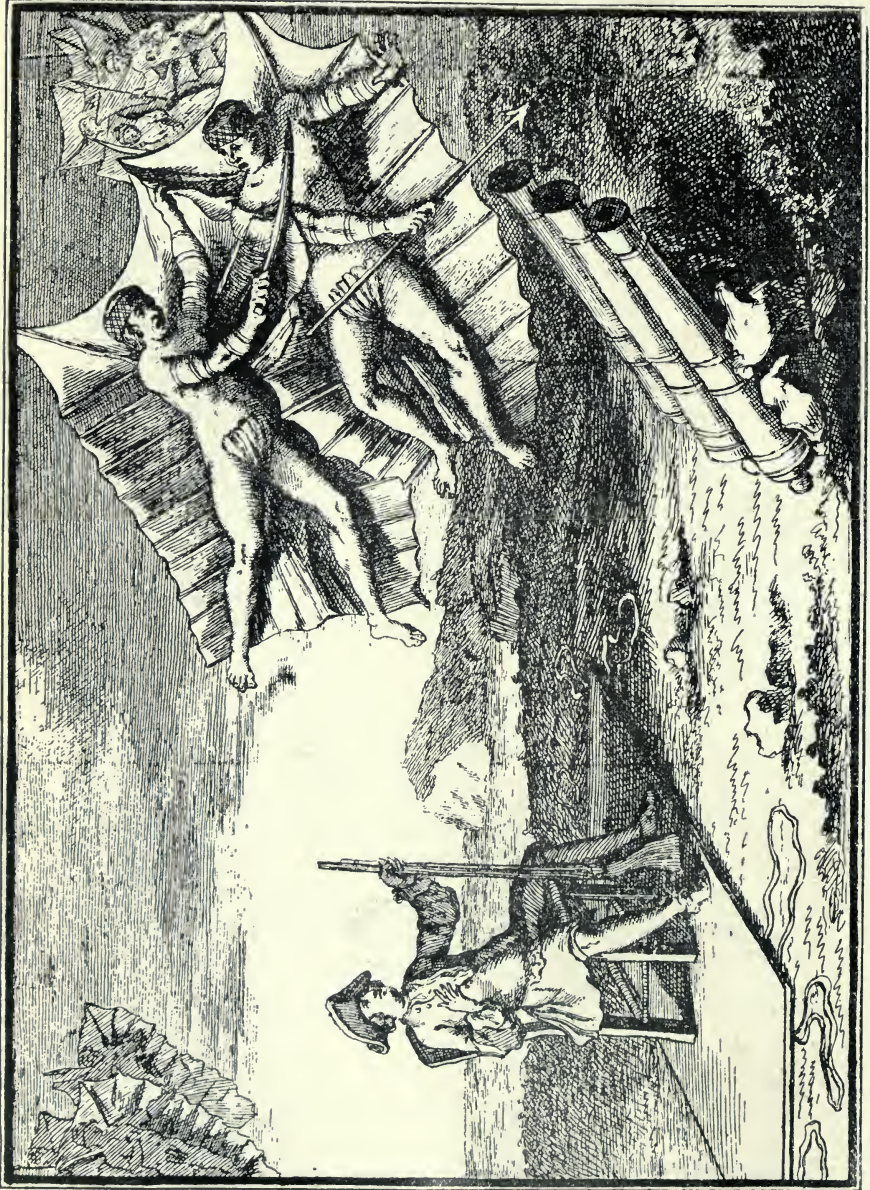
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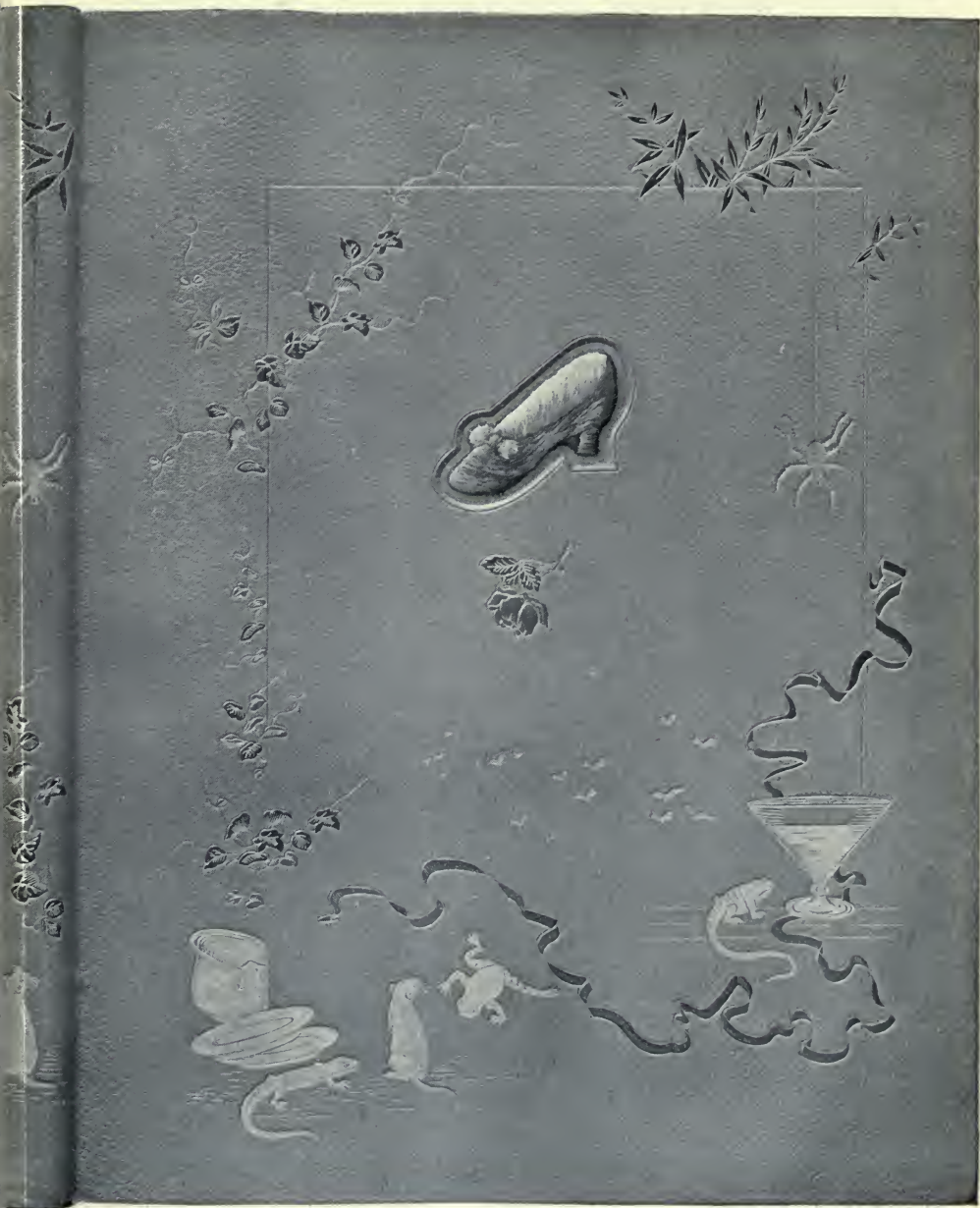
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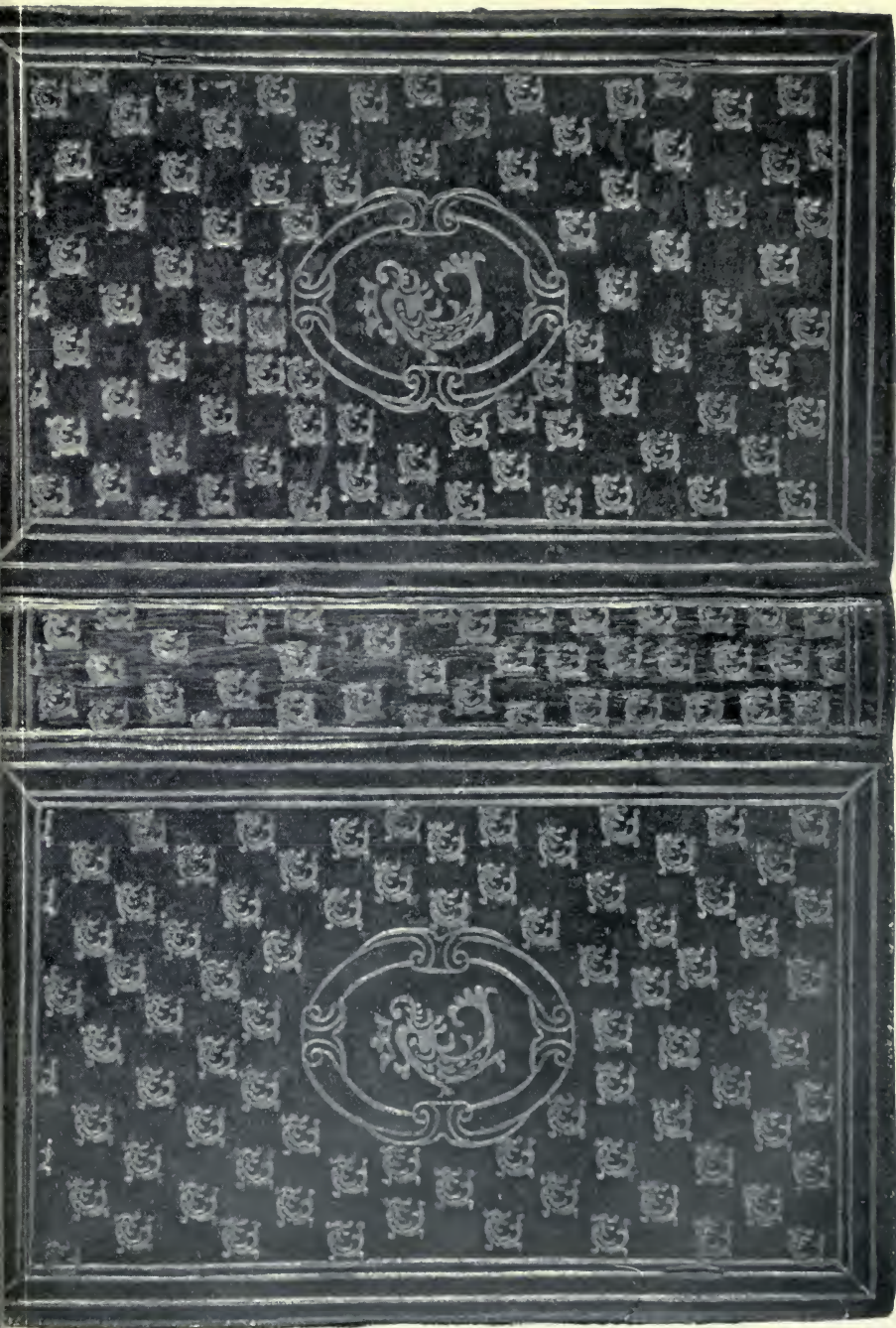
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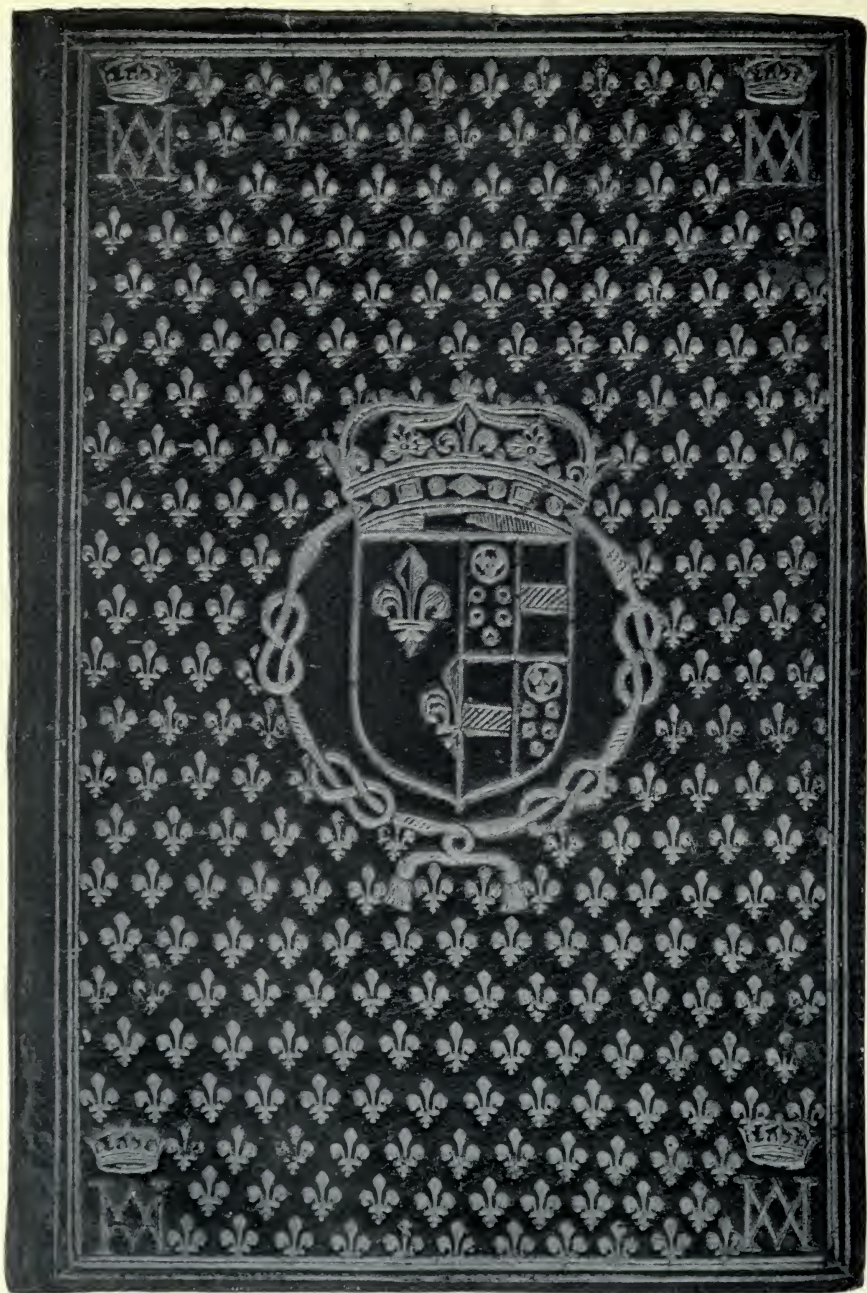
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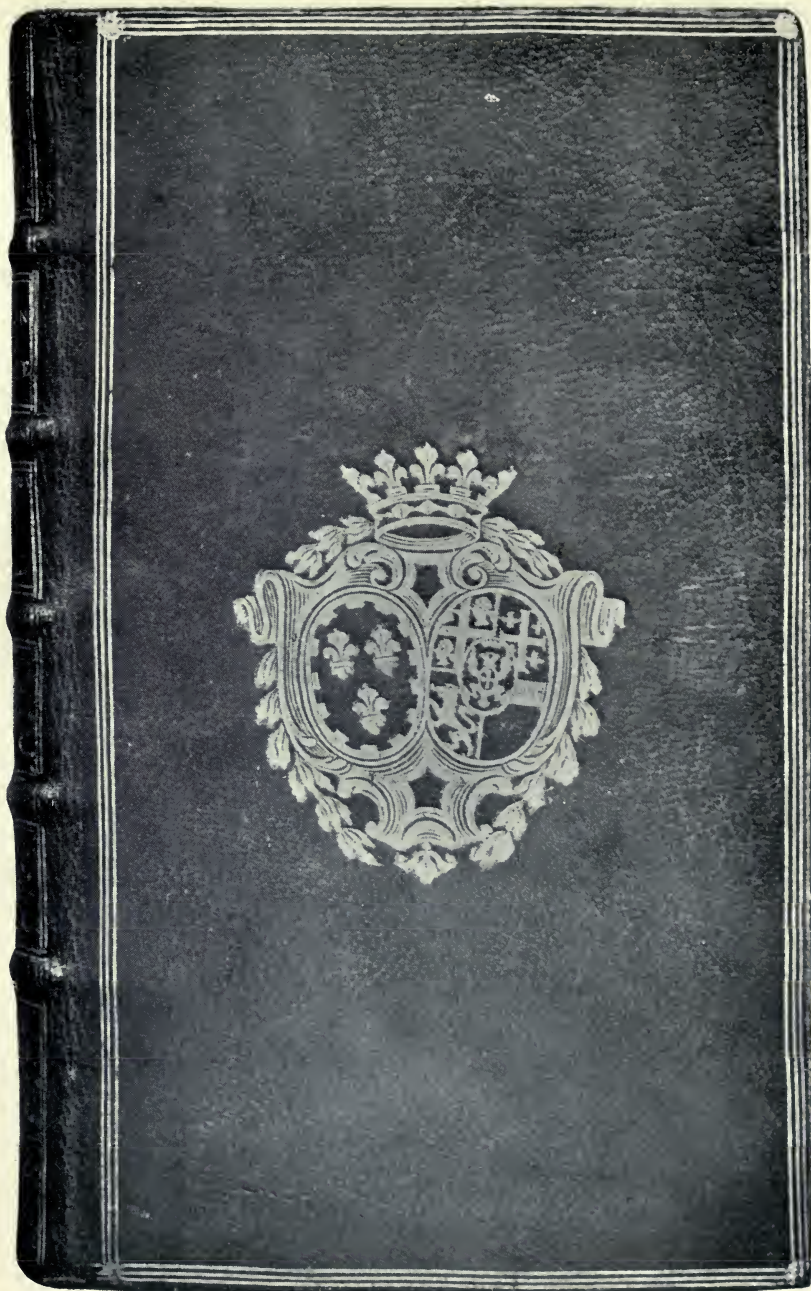
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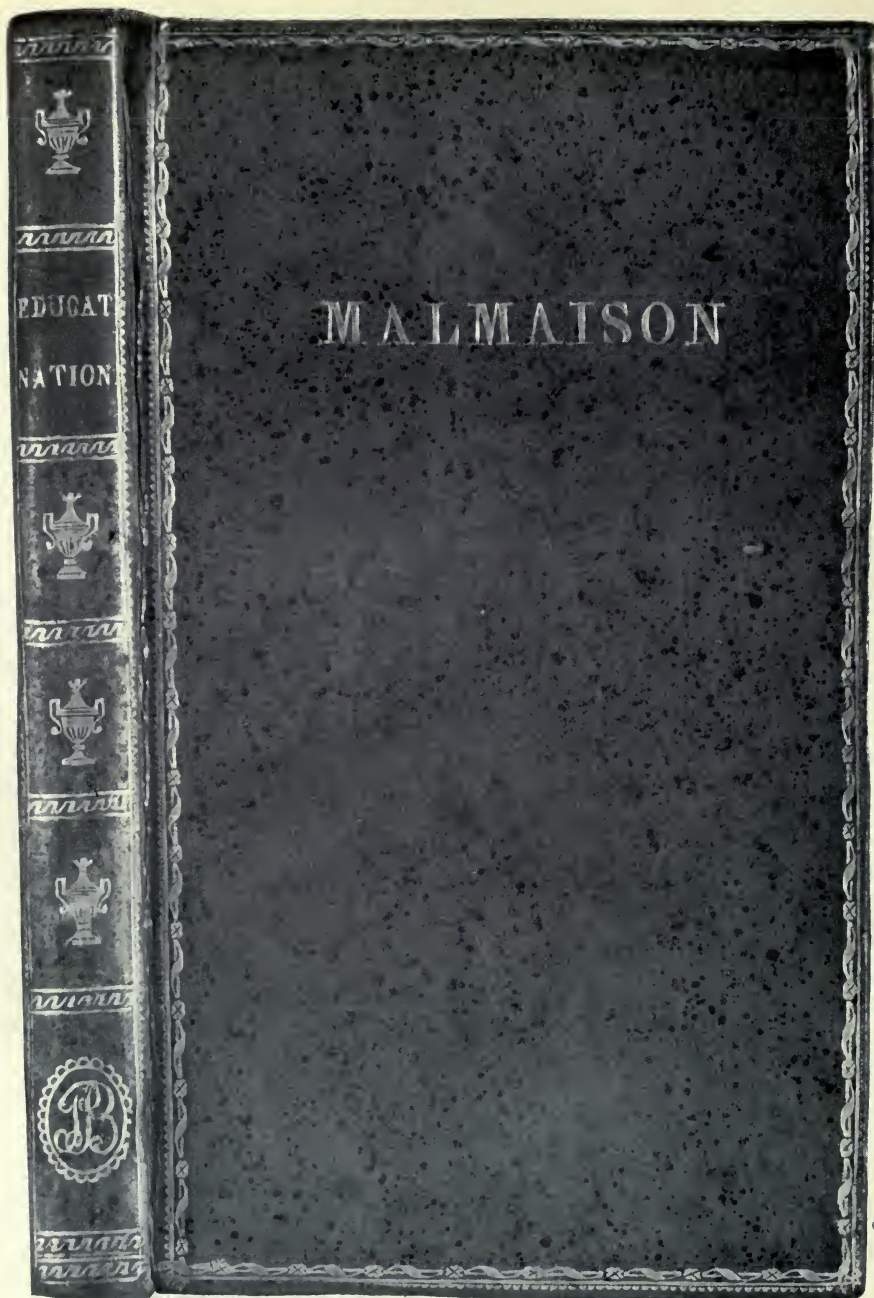
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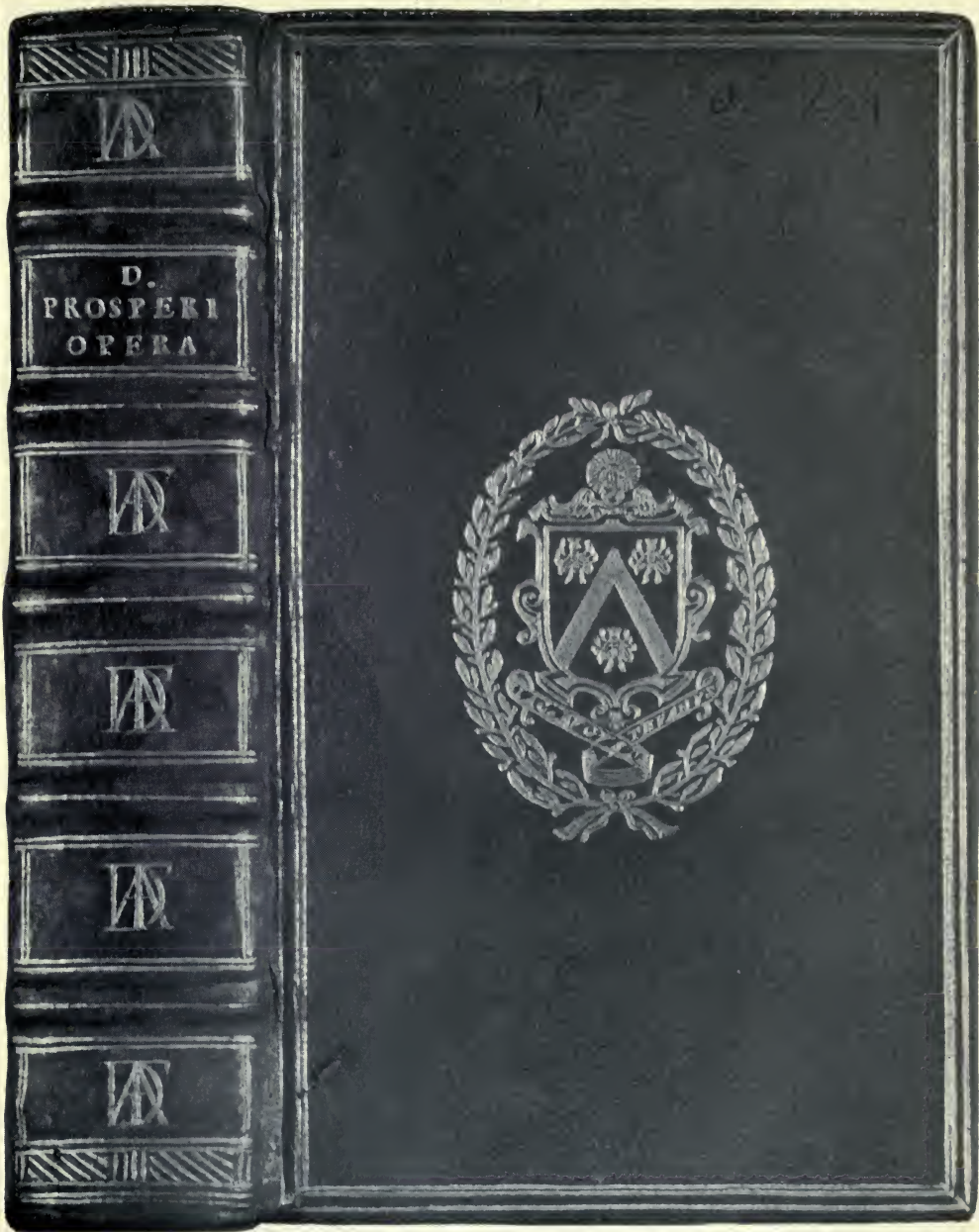
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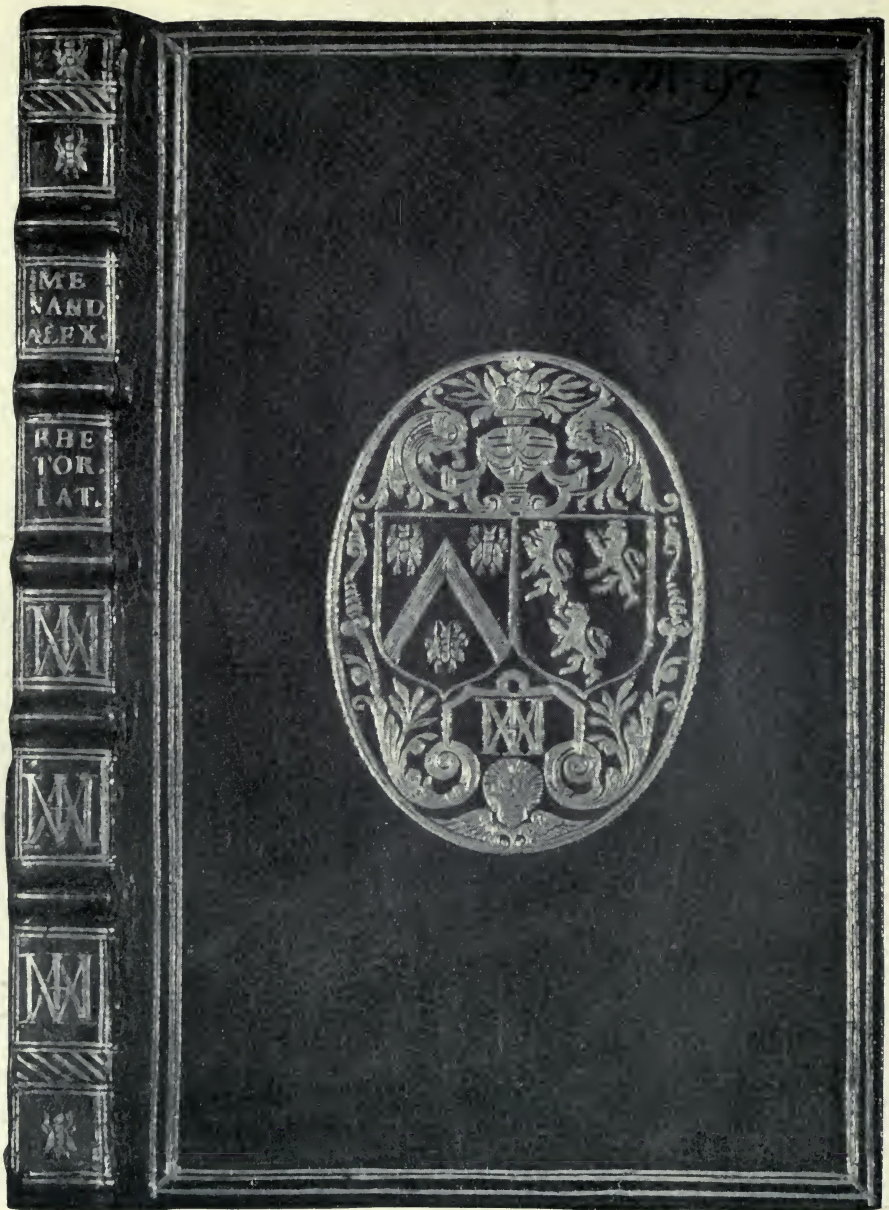
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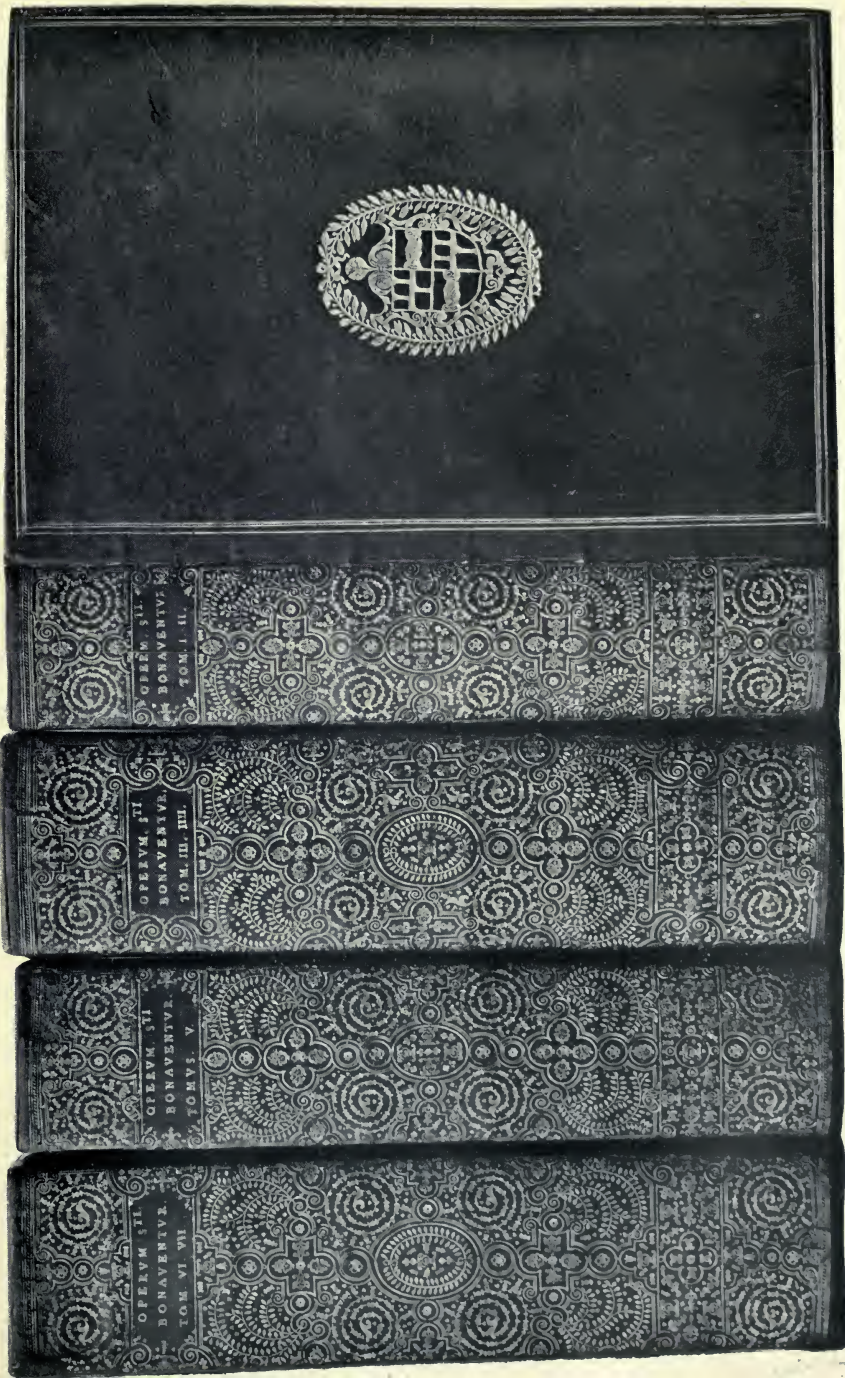
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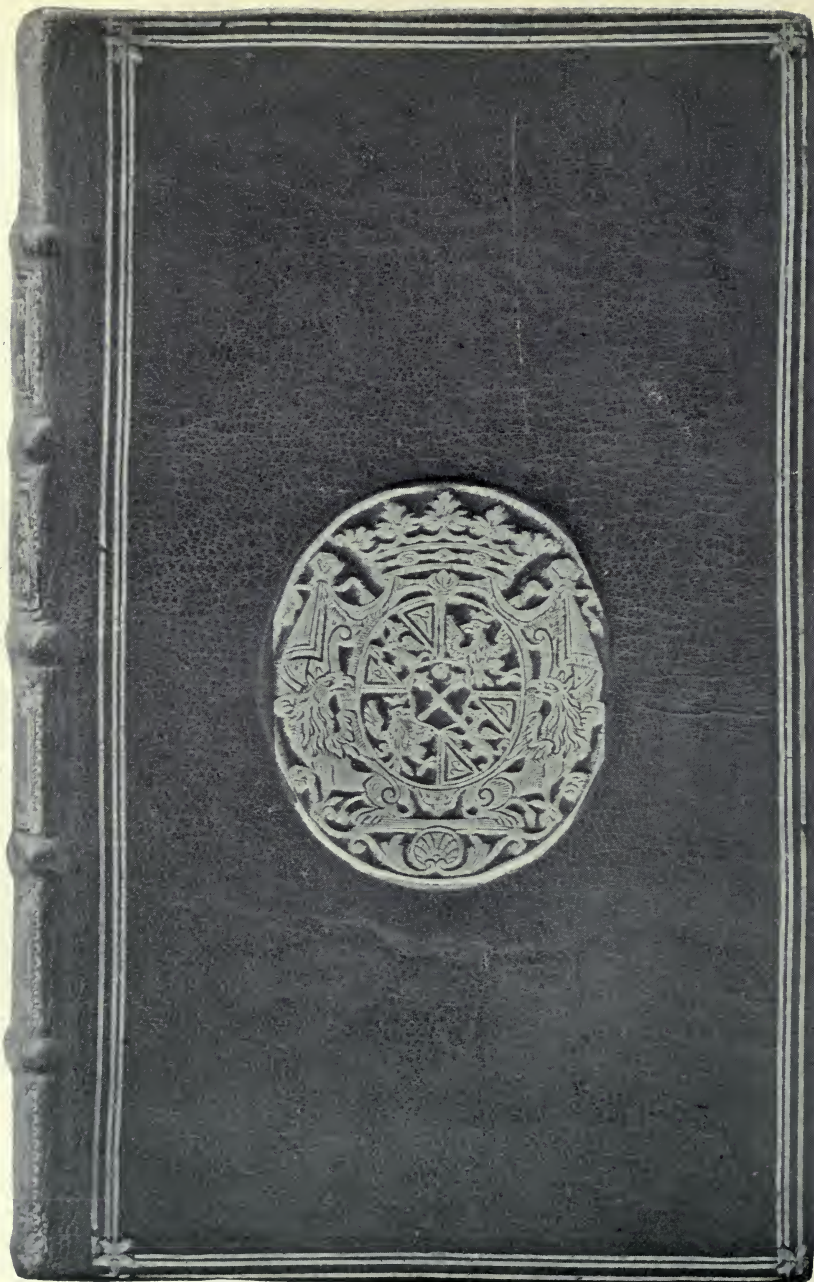
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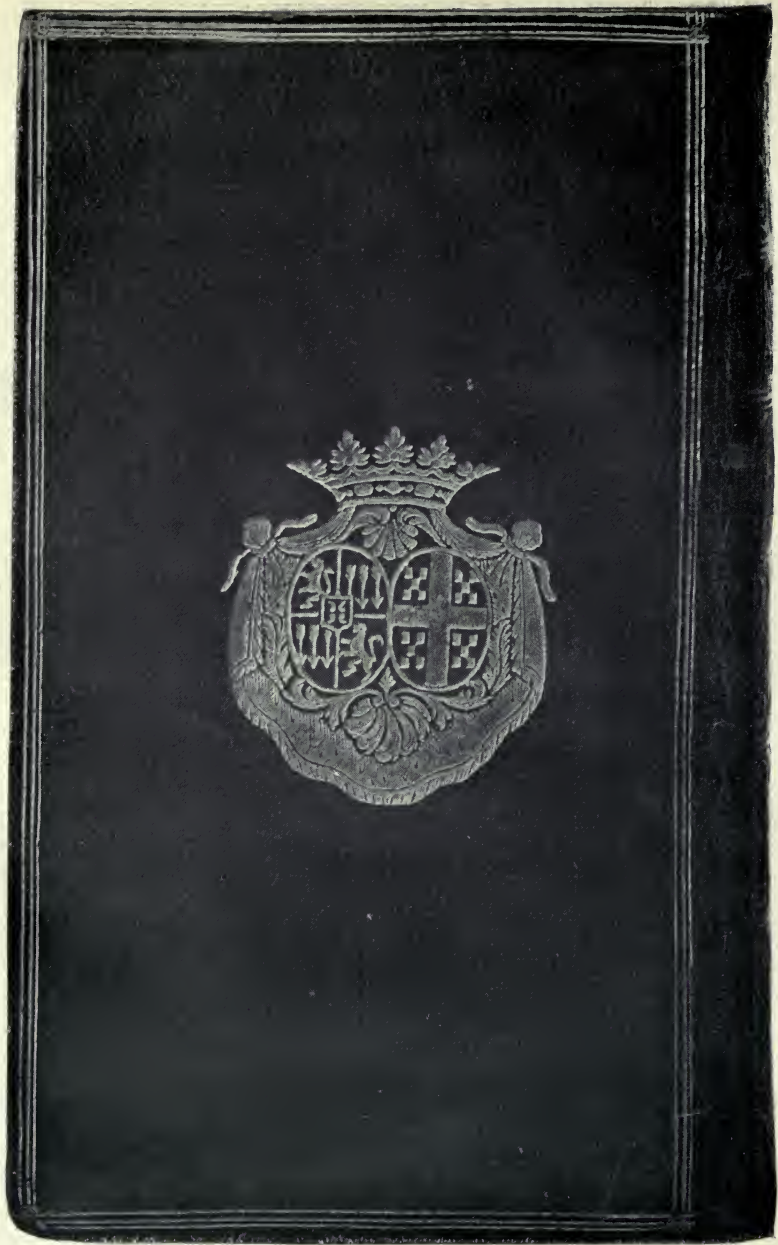


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(SEE ILLUSTRATION, PLATE No. XLVII.).

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(SEE ILLUSTRATION, PLATE No. XLVIII.)

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(SEE ILLUSTRATION, PLATE No. XLIX.)

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(SEE ILLUSTRATION, PLATE No. L.)

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From Marshall Sebastiani's estate. In addition there are a number of corrections in red pencil written by General Bertrand, who was with Napoleon on St. Helena. This work is one of the most interesting books that has occurred for sale for many years. Most persons are aware that Napoleon wrote very little, but dictated to his favourite Generals, Bertrand, Montholon and Count Las Casas. The Egyptian campaign, which forms part of Napoleon's Memoirs, must have been dictated from these volumes; he has taken note of the most trifling error in the book; hence the many corrections and additions by him. This unique book

Armorial Bindings—*continued.***Napoleon Bonaparte**—*continued.*

forms an important document for the psychology of one of those who have played the greatest part in the history of the World.

To provide reading matter for Napoleon on board the Bellerophon, during his voyage, a case of books was hastily collected at Rambouillet, a small Hunting Lodge near Paris. This volume bears in large gilt letters the words "Rambouillet" on the front cover, thus proving that it was on board with Napoleon on the voyage to St. Helena.

"On the 25th of June, 1815, Napoleon wrote again to Barbier (his chief librarian) to make a catalogue of books which he wished to take with him. He had addressed a request to the Government to take the volumes from his library at Trianon. This request was refused. Nor was he able to get books from his favourite library at La Malmaison. Madame de Montholon has left us some valuable information as to the books he eventually took. The Emperor had on board the Northumberland only a small library formed by chance of a few books from the Library at Rambouillet which had been casually selected."

(L'EMPEREUR, DIT-ELLE, N'AVAIT A BORD DU NORTHUMBERLAND QU'UNE PETITE BIBLIOTHEQUE DE VOYAGE, FORMEE, AU HASARD, DE QUELQUES LIVRES DE LA BIBLIOTHEQUE DE RAMBOUILLET, QUE L'ON AVAIT PRIS EN PASSANT. ELLE SE COMPOSAIT DE PLUSIEURS CAISSES PRETES A ETRE DANS LES VOITURES. CES LIVRES ETAIENT A NOTRE DISPOSITION).

Napoleon Bonaparte.

FROM NAPOLEON'S FAVOURITE LIBRARY, LA MALMAISON, A GIFT FROM PAULINE BONAPARTE, HIS SISTER.

1152 CARADECU DE LA CHALOTAIS (L. R. de). ESSAI D'EDUCATION NATIONALE OU PLAN D'ETUDES POUR LA JEUNESSE.

Small 8vo (no place), 1763.

BOUND IN CONTEMPORARY FRENCH CALF, FLORAL BORDER ON SIDES, WITH THE INTERLACED INITIALS ON BACK "P. B." (PAULINE BONAPARTE) AND THE WORD "MALMAISON" IN GILT LETTERS ON FRONT COVER.

(SEE ILLUSTRATION, PLATE No. LVII.)

£36

It is difficult to find books from the library of Napoleon at La Malmaison. This palace, 8 miles north-west of Versailles, was the favourite residence of the Empress Josephine. She retired there after her divorce and died there in 1814. On 29th June, 1815, Napoleon left Malmaison for Rochefort, prior to his exile in St. Helena.

MOURAVIT p. 7 MENTIONS VOLUMES FROM MALMAISON, OF WHICH A NUMBER WERE GIVEN TO NAPOLEON BY HIS SISTER, BUT ONLY EIGHT OF THESE WORKS ARE KNOWN TO-DAY, ALL IN SIMILAR BINDINGS. THIS COLLECTION, THE SO-CALLED "COLLECTION INTIME," WAS TAKEN BY NAPOLEON TO ALEXANDRIA (ON HIS CAMPAIGN IN EGYPT AND SYRIA) AND BROUGHT BACK AFTER THE EXPEDITION. THEY WERE DEPOSITED IN THE MARSEILLES LIBRARY, WHERE THEY ARE STILL PRESERVED IN A GLASS SHOW CASE. GUILLOIS (p. 479) NOTES THAT THE VOLUMES OF THE LIBRARY OF LA MALMAISON WERE SOLD BY AUCTION IN 1827, AND BORE THE INTERLACÉD LETTERS "P. B." ON THE BACK. APPARENTLY THESE VOLUMES WERE RESTORED TO NAPOLEON BY COUNT THIBAudeau, WHO HAD SUCCEEDED IN OBTAINING POSSESSION OF THEM. LA MALMAISON CONTAINED NAPOLEON'S FAVOURITE LIBRARY; HE HAD ENRICHED IT WITH BOOKS OF HIS OWN CHOICE (ON HISTORY AND PHILOSOPHY), AND HE PREFERRED WORKING IN THE ROOM IN WHICH IT WAS DISPLAYED, WHICH WAS, AT HIS OWN WISH, ARRANGED TO BE THE ROOM NEXT TO THE "SALLE DE CONSEIL."

Marie-Pauline married General Leclerc in 1801; after his death she married (1803) Prince Camille Borghese and became Duchess of Guastalla. She died at Florence in 1825. Her beauty has been preserved by the Sculptor Canova in a famous nude statue.

Armorial Bindings—continued.**Napoleon Bonaparte.**

WITH NAPOLEON'S ARMS.

- 1153 BERTHIER (General Alexander). RELATION DE LA BATAILLE DE MARENGO, Gagnée le 25 Prairial an 8, par Napoléon Bonaparte, Premier Consul, Commandant en personne l'Armée Française de Réserve, sur les Autrichiens, aux ordres du Lieutenant-Général Mélas.

With engraved frontispiece and numerous maps and views.

4to. Paris, Imprimerie Imperiale, 1806.

BEAUTIFULLY BOUND IN FRENCH MARBLED CALF, FOR PRESENTATION FROM HIS IMPERIAL HIGHNESS MARSHAL PRINCE ALEXANDER OF RUSSIA, AS IS ATTESTED BY AN AUTOGRAPH NOTE. THE VOLUME BEARS FULL BORDERS OF LAUREL LEAVES WITH SYMBOLICAL DEVICES ON THE BACK OF THE IMPERIAL EAGLE, A HAND WRITING, A LAUREL WREATH, AND TWO SWORDS WITHIN A WREATH. INSIDE DENTELLES, WITH THE ARMS ON SIDES OF THE EMPEROR NAPOLEON. £21

Elisa Bonaparte (1777-1820).

FROM THE LIBRARY OF NAPOLEON'S SISTER, ELISA BONAPARTE, GRAND DUCHESS OF TUSCANY.

- 1154 CODE DE COMMERCE, avec les motifs, présentés par M. Regnaud de Saint-Jean-d'Angely, au Corps Législatif.

8vo. Paris, 1807.

BOUND IN CONTEMPORARY FRENCH CRIMSON MOROCCO, WITH ELABORATE BORDERS ON SIDES, FULLY GILT BACK WITH THE IMPERIAL EAGLE REPEATED, INSIDE DENTELLES, G. E., LIGHT BLUE SILK GUARDS, AND ON SIDES THE INITIAL AND ARMS OF ELISA BONAPARTE, NAPOLEON'S SISTER AND GRAND DUCHESS OF TUSCANY.

(SEE ILLUSTRATION, PLATE No. LVIII.)

£52 10s

MARIE ANNE ELISA BONAPARTE, NAPOLEON'S SISTER, WAS BORN AT AJACCIO IN 1777. SHE MARRIED CAPTAIN FELIX BACCIOCHI, A CORSICAN, IN 1797. WHILE HER HUSBAND BECAME SENATOR (1804) AND GENERAL, ELISA WAS MADE PRINCESS OF PIOMBINO AND LUCCA. IN 1805 ELISA WAS SEPARATED FROM HER HUSBAND AND BECAME (IN 1809) GRAND DUCHESS OF TUSCANY. SHE HAD TO RETIRE INTO PRIVATE LIFE IN 1814; SHE LIVED FOR A TIME IN BOLOGNA, THEN IN GERMANY, AND DIED IN TRIESTE IN 1820.

Lucien Bonaparte (1775-1840), brother of Napoleon.

- 1155 CHARLEMAGNE OU L'EGLISE DELIVREE. Poëme épique en vingt quatre chants.

2 vols., large 8vo. Rome, 1814.

GREEN MOROCCO EXTRA, GILT ORNAMENTAL BACKS, GILT BORDERS ON SIDES, INSIDE DENTELLES, UNCUT, T. E. G., BY MACKENZIE. PRINCE LUCIEN BONAPARTE'S OWN COPY WITH MS. CORRECTIONS, ADDITIONS AND NOTES MOSTLY IN HIS AUTOGRAPH, WITH THE IMPERIAL ARMS ON SIDES. £27

Armorial Bindings—continued.**Joachim Murat (1767-1815).**

WITH THE PAINTED ARMS OF NAPOLEON'S MARSHAL, JOACHIM MURAT,
AS GRAND ADMIRAL OF FRANCE.

1156 TAYLOR. LETTRES POLITIQUES, COMMERCIALES ET LITTERAIRES SUR L'INDE. Ou vues et interêts de l'Angleterre relativement à la Russie à l'Hindustan et à l'Egypte, dédiées à M. Dundas, Ministre de la Guerre à Londres.

8vo. Paris, 1801.

• CONTEMPORARY FRENCH CALF, FULLY GILT BACK, FESTOONED BORDERS ON SIDE, INSIDE DENTELLES, WITH THE PAINTED ARMS ON SIDES HEIGHTENED IN GOLD AND COLOURS OF JOACHIM MURAT, GRAND ADMIRAL OF FRANCE AND MARSHAL OF NAPOLEON.

(SEE ILLUSTRATION, PLATE No. LIX.)

£52 10s

Painted Arms of the Epoch of Napoleon are almost unknown. THE ARMS OF JOACHIM MURAT, WHO BECAME AT A LATER DATE GRAND DUKE OF CLEVES AND BERG, KING OF THE TWO SICILIES AND KING OF NAPLES, ARE REPRODUCED IN THE ARMORIAL DU PREMIER EMPIRE, PUBLISHED BY THE VISCOUNT REVEREND AND THE COMTE VILLEROY.

Books with the Arms of Joachim Murat as Grand Admiral of France are of exceeding rarity.

Joachim Murat (1767-1815).

1157 LAVALLEE (Joseph). ANNALES NECROLOGIQUES DE LA LEGION D'HONNEUR, ou Notices sur la vie, les actions d'éclat, les services militaires et administratifs, les travaux scientifiques et littéraires des membres de la Légion d'Honneur, décédés depuis l'origine de cette Institution, dédié à S.M. l'Empereur et Roi.

With 15 portraits of Members of the Legion of Honour.

8vo. Paris, 1807.

CONTEMPORARY FRENCH RED MOROCCO, BORDERS ON SIDES, FULLY GILT BACK, INSIDE DENTELLES, LIGHT BLUE WATERED SILK GUARDS, G. E., WITH THE ARMS ON SIDES OF MURAT, AS GRAND DUKE OF BERG, AND GRAND ADMIRAL OF FRANCE, BOUND BY TESSIER, BINDER TO NAPOLEON, WITH HIS GOLD STAMP IMPRESSED ON THE FIRST LIGHT BLUE SILK FLY-LEAF.

£25

Presentation copy to Lord Melville, First Lord of the Admiralty, from the author, with a five-line inscription to him on the title-page.

Another note on fly-leaf states: "This copy was intended for Murat, when Grand Duke of Berg, but the work was never published in France, on account of some whim of Napoleon's, neither was it allowed to continue the subject before 1807, although the Marquis de Lavallee remained chief of the Chancery (of the Legion of Honour), until very recently; there is not therefore another copy in England."

Armorial Bindings—continued.**Marshall Soult (1769-1852).**

FROM THE LIBRARY OF MARSHAL SOULT.

- 1158, MINISTÈRE DE LA GUERRE. ORDONNANCE DU ROI SUR LE SERVICE INTERIEUR DES TROUPES DE CHEVAL. Du 2 Novembre, 1833.

*With numerous tables.*Folio. *Paris, Imprimerie Royale, 1833.*

CONTEMPORARY DARK RED MOROCCO, ROMANTIC STYLE, GILT AND BLIND TOOLED, FULLY GILT BACK, WITH THE CROWNED INITIALS **S.D.** ON SIDES (THE INITIALS AND CROWN OF MARSHAL SOULT, DUKE OF DALMATIA, NAPOLEON'S FAMOUS MARSHAL), WATERED BLUE SILK GUARDS, INSIDE DENTELLES, G. E. **£12 12s**

MARSHAL SOULT WAS THEN MINISTER OF WAR, AND AS SUCH WOULD HAVE HAD THIS OFFICIAL "ORDONNANCE DU ROI" ESPECIALLY BOUND FOR HIM.

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- 1159 PROSPER. OPERA, a mendis repurgata.

8vo. *Douai, 1577.*

ORIGINAL FRENCH GREEN MOROCCO, THREE-LINE FILLET BORDERS ON SIDES, PANEL BACK, G. E., WITH THE ARMS OF J. A. DE THOU (FIRST ARMS) ON SIDES.

*(SEE ILLUSTRATION, PLATE No. LX.)***£15 15s****J. A. de Thou (1553-1617), Second Arms, incorporating those of his first wife.**

- 1160 MENANDER. DE GENERAE DEMONSTRATIVO NUNC PRIMUM E GRECO IN LATINUM TRANSLATI.

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ALEXANDRI SOPHISTAE. DE FIGURIS SENTENTIARUM AC ELOCUTIONUM.

Venice, 1557.

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OLD FRENCH RED MOROCCO, THREE-LINE FILLET BORDER ON SIDES, G. E. (WITH THE ARMS ON SIDES OF J. A. DE THOU, SECOND ARMS INCORPORATING THOSE OF HIS FIRST WIFE).

*(SEE ILLUSTRATION, PLATE No. LXI.)***£18 18s****J. A. de Thou (1553-1617), Third Arms, incorporating those of his Second Wife, Casparde de la Chastre.**

- 1161 ARISTOTELES. DE POETICA LIBER. Daniel Heinsius recensuit ordini suo restituit, Latine vertit, Notas addidit.

8vo. *Leyden, Bonaventura Elzevier, 1610.*

CONTEMPORARY RED MOROCCO, WITH THIRD ARMS (INCORPORATING THOSE OF HIS SECOND WIFE, GASPARD DE LA CHASTRE), G. E. **£18 18s**

WILLEMS 58. A REMARKABLY FINE EXAMPLE.

Armorial Bindings—continued.**Méry de Vic. Seigneur d'Erménonville (died 1622).**

1162 BONAVENTURA. OPERA.

7 vols. in 4, folio. *Rome*, 1588.

BOUND BY CLOVIS EVE IN RED MOROCCO FOR MERY DE VIC, SEIGNEUR D'ERMENONVILLE, KEEPER OF THE SEALS OF FRANCE, WITH HIS ARMS ON SIDES, AND TWO-LINE FILLET BORDER, THE BACKS BEING FULLY GILT WITH AN ELABORATE DESIGN IN TYPICAL CLOVIS EVE STYLE, G. E.

(SEE ILLUSTRATION, PLATE No. LXII.).

£75

Mery de Vic had collected a splendid library of printed books and manuscripts, including about 3,000 volumes which had belonged to Grolier. On his death the collection was left to his son Dominique de Vic, Archbishop of Auch, who added to the library. In 1676 the collection was sold. Nearly all the books went to the Bibliothèque Nationale.

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1163 SKENE (J.). REGIAM MAJESTATEM SCOTIAE VETERES LEGES ET CONSTITUTIONES EX ARCHIVIS PUBLICIS ET ANTIQVIS LIBRIS MANUSCRIPTIS COLLECTAE.

Folio. *London*, 1613.

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GABRIEL LALEMENT'S LIBRARY WAS LEFT TO THE JESUIT COLLEGE AT PARIS, 1624. ON THE TITLE-PAGE OF THIS VOLUME THE WORDS "COLLEGE. PARIS. SOC. JESU," ARE WRITTEN TWICE IN INK.

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1165 VIDEL (Louis). HISTOIRE DE LA VIE DU CONNESTABLE DE LESDIGUIERES, contenant toutes ses actions, depuis sa naissance, jusques à sa mort.

*With finely engraved portrait.*Folio. *Paris*, 1638.

OLD CALF, GILT BACK, WITH THE ARMS ON SIDES OF J. A. DE THOU (THIRD ARMS INCORPORATING THOSE OF HIS SECOND WIFE), USED BY HIS SON, FR. AUG. DE THOU. £10 10s

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6 vols., 4to. *Paris*, 1693.

FRENCH CONTEMPORARY MOROCCO, INSIDE DENTELLES, G. E., WITH ARMS ON SIDES OF SIMON ARNAUD, MARQUIS DE POMPONNE, SECRETARY OF STATE, BORN IN 1618, DIED 26th SEPTEMBER, 1699. **£24**

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- 1167 BEVEREGE (William). INSTITUTIONUM CHRONOLOGICARUM LIBRI II., unacum Arithmetices Chronologicae libellis.

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CONTEMPORARY FRENCH CRIMSON MOROCCO, THREE-LINE FILLET BORDERS ON SIDES, CROWNED MONOGRAM ON BACK AND ARMS ON SIDES OF JEAN BAPTISTE COLBERT, MARQUIS DE SEIGNELAY. **£3 10s**

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- 1168 FAZELLUS (Thomas). DE REBUS SICULIS DECADES DUAE.

FIRST EDITION. Small folio. *Palermo, Johannes Malthaeus de Mayda*, 1650.

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- 1169 TASSO (T.). LA GIERUSALEMME.

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(SEE ILLUSTRATION, PLATE No. LXIII.).

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The Duc de Richelieu, personifies a singular epoch, a mixture of profound corruption and brilliant qualities, soldier, diplomat, and man of the world, he received very little education, though he was a member of the French Academy. He owed everything to tact with which nature had so richly endowed him. He had the distinction, owing to his many gallant adventures, of being taken as the type of the 18th century roué.

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With a map.

8vo. Paris, Prault, 1762.

FULL CONTEMPORARY CRIMSON MOROCCO, THREE-LINE FILLET BORDER ON SIDES, GILT BACK, G. E., WITH THE ARMS ON SIDES AND BACK, AND BOOKPLATE INSIDE OF J. M. H. MICHAU DE MONTARAN.

(SEE ILLUSTRATION, PLATE No. LXIV.).

£15 15s

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1185 DESMAREST. DISSERTATION SUR L'ANCIEN JONCTION DE L'ANGLETERRE A LA FRANCE.

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Duchess de Levis.

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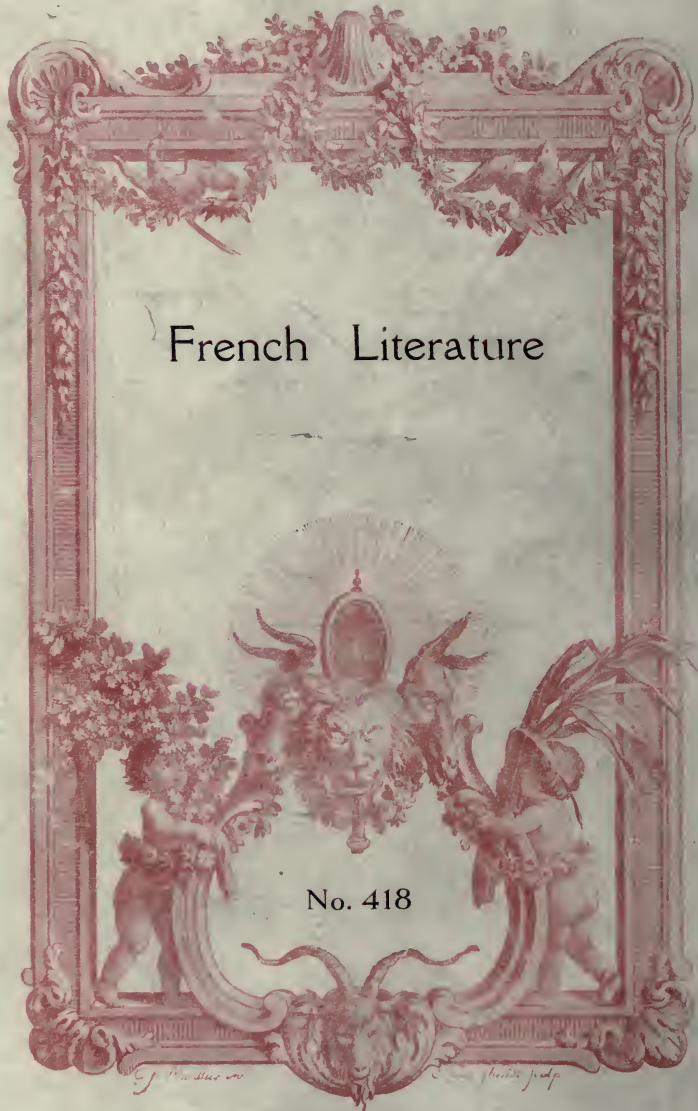
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