Denis Janot,


By Stephen Philip John Rawles.

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From Vienna to San Francisco librarians have been consistently helpful in allowing me access to books which are for the most part rare. In particular the magasiniers in the Réserve at the Bibliothèque Nationale, who bore the brunt of my requests, were always helpful.

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Mrs Anthea Thomas undertook the typing of a particularly awkward manuscript with no complaint, and with remarkable accuracy.

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DECLARATION

No part of the material used in this thesis has been used by me in any previous work.
SUMMARY

This thesis primarily presents a descriptive bibliography of the works printed by or for Denis Janot, a Parisian printer who operated between 1529 and 1544. Much in the bibliography is owed to the work of Renouard now preserved in the Bibliothèque Nationale, but I have tried to re-examine every known copy of every book, and have found some fifty or more editions apparently not known to Renouard, or not ascribed by him to Janot. Appendices of works possibly connected with Janot follow the bibliography. The bibliography is the source of most of the conclusions drawn in the chapters preceding it.

After an introduction outlining the aims and methods of the bibliography, Chapter One discusses Janot's career, drawing on the evidence of his books, suggesting that it may be divided into four periods, and tracing Janot's development from a bookseller to a fairly orthodox printer of vernacular books to an artist who applied the aesthetic standards of the best humanist printers to the printing of French.

Chapter Two examines Janot's printing materials, dealing mainly with those dating from and after 1534, when Janot began his independent career.

Chapter Three considers the Amadis de Gaule romance and Janot's editions of its first five books. Treatment of critical reactions to the work is followed by a bibliographical analysis of Janot's editions. Using also the evidence of the contracts between translator and printer, the chronology of Janot's edition is established. Conclusions are then drawn about the nature of the work's reception by the reading public.
The first appendix to the text contains two documents drawn from Janot's books, while the second contains a short account of the life of Nicolas de Herberay, translator of the *Amadis*, and the documents discussed in Chapter Three.
INTRODUCTION

In this study of the work of the Parisian printer and bookseller Denis Janot, whose career spanned the fifteen years between 1529 and 1544, emphasis has throughout been laid almost exclusively on the evidence provided by the surviving copies of the books he printed and/or sold, and the detailed bibliography to be found at the end, in which this evidence is systematically presented, must therefore be taken as the basis for the views and opinions expressed. One partial exception is the chapter concerning the Amadis de Gaule romance, in which a deliberate attempt has been made to relate the bibliographical information presented by the known copies of the work to other critical and documentary evidence, but even there the fundamental principle has been to rely on the physical evidence of the books themselves.

Some restriction has had necessarily to be made in the amount and nature of the evidence presented, and the details are discussed later in this introduction, but two particular points must be made at the outset. Firstly, fully detailed treatment has been given only to books printed by Janot from 1534 onwards. It seems reasonably certain that this was the date at which he began his career as an independent printer(1) and any attempt to extend the technical discussion of types and other printing materials to books printed before that date would have required complicated research into the production of a considerable number of other printers, which considerations of time and expense have rendered impossible. Similarly, in the case of books printed for Janot after 1534, it
has not always been possible to make the presentation as full as was perhaps desirable. It has seemed better to concentrate on the books printed by Janot himself, but nevertheless presenting as much information as is practically possible about the books printed for him.

Secondly, a particular problem is presented by books known to have been printed by or for Janot, of which I have not managed to locate any copies. In such cases the available evidence has been presented in the bibliography, where the secondary sources consulted have been named. However, books not known to have been printed by or for Janot, but which nevertheless appear in the alphabetical catalogue which he issued in about 1544(2) are listed, when I have been able to identify the works concerned in an appendix to the bibliography, where the editions most likely to have formed part of Janot's stock are dealt with in shortened descriptions.

Given the principle that the evidence of Janot's books themselves was to provide the source of most of my conclusions, at all times during the preparation of this study it was my aim to examine personally all the known copies of all the editions in question. Again, considerations of time and expense inevitably prevented the full realisation of this ideal, but it may be said that in all but a few cases all the copies which it was practical to examine have been examined. It is of course highly likely that further copies of Janot's work will come to light - it is quite astounding to reflect on how much material I have discovered by accident(3) and frankly worrying to consider how many important libraries I have not been able to visit(4).
Even so enough information is available already to justify its presentation in a largely bibliographic form, which at least adequately testifies to the importance of Denis Janot in the Paris book trade in the second quarter of the sixteenth century.

**Method**

Bibliography, for the purposes of this study, is taken to mean "the study of books as physical objects", while "descriptive bibliography" is the process used to make this study. Questions of literary ideas or style are not directly concerned, although one important aspect of literary history, the accurate dating of texts, is involved. The chief concern is with marks on paper. Since bibliography is here being applied to the work of a printer, less apology than usual need be offered for a fairly strict restriction of attention to the physical aspects of books, and to the material directly provided by the objects in question. The aim of my bibliography has been to provide a largely chronological list of the various editions of books printed by or for Denis Janot, and to note within each edition any significant variations from the norm. From such a base it is possible methodically to consider the material presented.

In this task the method I have followed has been largely that of Professor Bowers as presented in *Principles of Bibliographical Description*(5). The major categories involved are edition, issue and state. Bowers defines the relationship between them thus:
Hand-printed books exist in separate editions and issues; parts of books exist in variant states...(6)

**Edition**: An edition (of hand-printed books) is the whole number of copies printed at any time or times from substantially the same setting of type (7).

In the sixteenth century in France it is fairly clear that printers usually distributed the type of the books they printed immediately, so that any reprinting involved a complete resetting (8). The detection and understanding of what constitutes an edition is important because it provides the chief means of establishing the economic factors determining a work's publication(9). For Janot to have produced four editions of Guillaume de la Perrière's *Theatre des bons engins*(10) between 1540 and 1544, the work must have been selling well. This meant in turn that he could justify the expenditure on paper and resetting and so forth. On another plane, the multiplicity of editions is important concrete evidence of the work's popularity with the reading public.

**Issue**: An issue is the whole number of copies of a form of an edition put on sale at any time or times as a consciously planned printed unit and varying only in relation to the form of an "ideal copy" of this unit(11).

An issue is thus part of an edition, and for the purposes of this study would almost inevitably involve a change of title-page and date. More importantly the new title-page must normally be a cancellans, replacing the original. Several books printed by Janot, notably Arcandam's *De veritatibus et praedicationibus astrologiae* and Ficino's *Diffinition et perfection d'amour* of 1541 and 1542(12), have title-pages showing two different years in different copies, but the differences end there. Cancellation is not involved, and the variations, which
might be due to errors, later corrected, are more plausibly explained as changes deliberately made during printing, in the expectation that at least some copies could not be sold until the year following actual production, and that it therefore seemed worthwhile to the printer to date some copies in the later year. Such a variant would be made before the book appeared on the market, and only constitutes variant state(13). Economically the important point is that Janot would seem to have seen the alteration as a means of making the book more attractive before he sold any copies. The most common sort of re-issue involves the opposite - the boosting of flagging sales after (sometimes well after) the appearance of a book. Separate issues of Janot's books do not appear to be common - perhaps this is a measure of his competence as a business-man in choosing the right works for publication. However one or two examples do exist. The rather curious copy of Boccaccio's Philocope with Etienne Groulleau's imprint (which therefore dates in its present form from about 1546 or later) now preserved in the Folger Shakespeare Library(14) seems to involve re-issue of at least some of the sheets Janot printed for publication in 1542. Another case of re-issue could well have occurred when Groulleau put the Rencontres à tous propos on sale in 1554(15). Groulleau would seem to have been left with Janot's sheets of 1542 when he took over Janot's shop in about 1545, and eventually re-issued them with a new title-page. Despite the few cases of separate issue in which Janot was involved, it is necessary to discuss the phenomenon both because it was a practice of his time (even if it was one to which he rarely had recourse), and because it
has bearing on the establishment of the ways in which a book was received.

State: In its narrowest sense, state is synonymous with variant, and can be applied to any part of a book exhibiting variation in type-setting... In its broadest sense, state covers all alterations in a book, even those made after sale has begun, where no change has been made to the original title-page by cancellation. (16)

State covers every variant not accounted for by edition and issue. A semi-colon substituted for a comma would constitute variant state in Bowers' first sense, while the second sense would involve something more complicated, such as, in Bowers' phrase: "Addition, substitution, or deletion of any matter which affects make-up, but which was made in the course of printing before public sale"(17). An example is the substitution of two new leaves in some copies of one of the 1552 octavo editions of Rabelais' Quart Livre printed by Michel Fezandat. Much more common, however, are less complicated variants involving, for instance, pulled-type(18) or stop press changes of imprint made when the name of the bookseller on the title (or elsewhere) was changed during the running-off of the relevant sheet. In most cases, once observed and noted, and with the significant exception of changes of imprint, variant states are of more textual than economic interest, and they therefore tend to concern the textual critic more than the bibliographer. It is the bibliographer's business to note the significant extra-textual variants, but those in the text, it could be argued, are best left to the textual critic(19).
In the establishment of a systematic list of the editions, and (within these) the variant issues and states, making up the work of Denis Janot, I have adopted the principle of making a description of every copy examined, largely according to the principles of Bowers. It is unnecessary to give an exhaustive exposition of these principles, as they are best dealt with by Bowers himself, and his book is both well-known and readily available. However, a brief outline of the method and the particular reasons for noting particular details will be useful, and one or two variations from Bowers’ method will be discussed.

The examination of a number of copies of the same edition leads to the establishment of a description of an "ideal copy", an "ideal copy" being:

...a book which is complete in all its leaves as it ultimately left the printer's shop in perfect condition and in the complete state that he considered the final and most perfect state of the book(20).

The establishment of what constitutes an "ideal copy" in Janot's case is not always easy, since his books are now mostly extremely rare, so that the "ideal copy" properly exists only as a theoretical concept rather than as a physical volume. On the other hand, those of his works of which a number of copies survives do not often show much variation and therefore cause comparatively little difficulty and an "ideal copy" in any case only serves as a standard from which to evaluate variations. Descriptions have here been based on the observation and recording of title, colophon, head-title, running-titles, collation, catchwords, contents, typography, initials and illustration. My final presentation of the information obtained has involved
different criteria, and is therefore dealt with separately.

The title-page of almost any sixteenth-century book provides the most important evidence about it, and in all cases titles have therefore been noted in great detail, using Bowers' rules of "quasi-facsimile" transcription(21). Wherever possible such transcriptions are supplemented by Xeroxes or photographs (22), but in no case has quasi-facsimile not sufficed to tell two Janot editions apart, however similar(23).

The Colophon, when present, will often provide information lacking in the title, especially concerning the dating of a work. It too is noted in quasi-facsimile, as is the head-title (the "repeat-title" which sometimes appears at the beginning of the actual text, after the preliminaries). Apart from furnishing extra details, the head-title and colophon can act as substitutes for the title in the identification of a work in the not uncommon case of a title-page being missing. Running-titles are noted with variants when they recur constantly for a significantly long portion of a book. They can sometimes indicate the presence of aberrant sheets within a particular copy, especially when the book does not employ catchwords, and they provide information on how the book was actually printed - consistent patterns of variation in consecutive gatherings, for example, might well indicate the use of skeleton formes(24).

The collational formula of a book provides all the important information on its physical make-up. It includes details of format, the number and signing of the gatherings, the total number of leaves and details of foliation or pagination. A note of variants from the ideal copy is also made. Much more than
immediately meets the eye may be gained from a study of the collation(25), but its basic aim is to give detailed information on the physical structure of books.

Catchwords are not common in Janot's work, but may provide much valuable information when they are present. In some cases they assist in the identification of the "foreign sheets" which are sometimes found in individual copies of a book - these are sheets from one edition used to fill gaps in another(26). Catchwords also provide a good means of identifying reset type, and thus new editions. Later editions of a work were frequently printed line for line from the first edition (among other things, this cut composition costs) but it is in practice impossible to reset catchwords in identical positions on a page, so that consistent changes in the positions of catchwords are usually a clear indication of separate editions(27).

A note of Contents is clearly necessary when describing a book, and must therefore be made in detail, allowing for a degree of choice to be exercised over what is finally presented(28).

Typography and its description is problematic. Bowers' suggested treatment is straightforward(29) but tends to avoid difficulties, such as the lack of reference works on the subject. Page dimensions and type styles and sizes are easy enough to note, but it is clearly also desirable to have some means of differentiating different faces of identical size and similar style. Basic works of reference are still lacking in this field, and to carry out the necessary research would take a great deal of time. All that can be done at present is to make an individual attempt to list the uses of various different faces, using reproductions where possible(30).
Initials, used with care, provide a very convenient way of identifying a printer's work, and their presence in a book is therefore noted. The printer of unsigned work can often be identified by this means (31). Illustration is also useful for the same reason, as well as meritng attention from an artistic point of view, given Janot's reputation as a printer of illustrated books. The presence of woodcuts has therefore been noted in detail despite the problem of numbers - between about 1536 and his death Janot made use of more than 900 woodcuts (32).

Before going on to discuss my presentation of the facts about Janot's production as revealed by the bibliographical processes just described, the point should be made that, with the possible exceptions of information from the title and the collational formula, the facts revealed must be treated cumulatively. The unit under examination is always the complete book, not just its woodcuts, or its typography. The information is split into categories purely because experience has shown that this is the most convenient way to carry out bibliographical study (33). The printer necessarily considered each book, or perhaps more accurately, each volume, as a separate entity (one cannot print half a volume) and the bibliographer must do the same.

Presentation: A bibliography defeats its end if it is loaded with information which, while it may fascinate the author, is unnecessary to his readers (34). While the desirability of going into considerable detail in describing a book need not be questioned, the value of presenting the eventual reader with all the information amassed is far more doubtful. At the very least, the more detail one presents, the more errors will creep in. But more important is Dr Gaskell's
Introduction: Fig. 3: from Gaskell, P.: John Baskerville: a bibliography, p. 59

TERENCE, COMœDIÆ, 12°, 1772

Title-page: PUBLII | TERENTII | AFRI | COMœDIÆ. | [rule of 'lozenge and star' ornaments] | BIRMINGHAMIAE: | Typis JOHN NIS BASKERVILLE. MDCCLXXII.

Note: The 'R' (and sometimes also the 'F') of 'AFRI' damaged.

Formula: Writing Medium 12° in sixes: \( \pi^2 \) A–G\^6 (±G\^2) II–2\(^B\) \(2C\) \(2C^4\) [O\^3 and P\^3 unsigned].

Note: The watermarks and torn edges in an uncut copy belonging to Mr William P. Barlow Jr., of Piedmont, California, show that 2C was actually printed as a six-leaf section and that 2C\(^3\) \(4\) were then removed to become \(\pi^2\).


Cancels: G2: \(-andum\), p. 75 l. 22 'ub i' (sometimes corrected); \(-ans\), 'ubi'

\(-andum\), p. 76 headline: extra point after 'TERENTII'; \(-ans\), no extra point

\(-andum\), p. 76 l. 11 'lib et' (sometimes corrected); \(-ans\), 'libet'


Headlines: p. 127, 'HEA UTOJ'TIRUMEOXS' for HEAUTONTIMORUMENOS; p. 267, 'HECIRA' for HECTRA; p. 293, lacks point.

Recurring errors in verso headlines, which should read 'P. TERENTII'.

(a) 'TERENTII': pp. 26, 62, 112, 170, 224, 270; all from the same setting, except that on p. 26 (which also adds a point).

(b) 'P. TERENTII': pp. 50, 98, 164, 266, 268; all from the same setting.

(c) 'P. TERENTII': pp. 28, 30, 32, 76 (cancellandum), 78, 80, 128, 130, 132, 166, 172, 190, 208; three settings, which occur first on pp. 28, 30 and 32, are repeated in the same order on pp. 76, 78 and 80, and are jumbled up in the other seven occurrences.

The presence of these recurring errors show that Baskerville did not leave these page headlines in the skeleton forms.

Paper: Two lots of medium quality Writing Medium laid:

(a) A–G: no marks.

(b) H–2C, \(\pi\): 'H' and 'D' marks, as in no. 45 above.

Size of sheet: \(a) 22\frac{1}{4} \times 17\frac{1}{4}\) in.; \(b) 21\frac{3}{4} \times 17\frac{1}{4}\) in.

Type: Text, Bourgeois.

Note: A thousand copies remained in 1775 (pp. xvii–xviii above).
Introduction: Fig. 2 (cont.)

CW 74 Urania (var: Vraa.) Q In Crt OVID'S [A²Lshough] F1 with 1X3 And [Aud] L3 Defsi'd [Who] X2' Plato [Plato. 2D1' Ye [Yet] 2L1 overcome [overcon] 2P4' art 2Y1' Which [Which.] 2Z4 Which [Which] 3X4' 1, 3L4'' expressed 3S3 Neptune 3V' (Conducted [no cw on πα'); 3S4'; 3V3'; 3S1'; 3V3']

Type and Plates: Ovid, text (2D4) 50 Il. with s.-n. 234(250)X104(140) mm., 94R; Commentary 94Lt., measure with s.-n. 132(168) mm.; Virgil 144R, measure 104 mm., no s.-n.; 3V(') 95R; Life and Ovid Defended 95R & 1t. The engraved title by Savery after Clein measures 244X175 mm., with a platemark of 248X179. The unsigned portrait of Ovid measures 239X177 mm., with a platemark of 244X182. The plate for bk. 3 (opp. K3) is signed 'Sa: Sauri fcul: F. C/em fe.' The other plates are unsigned but are presumably by the same artists.

Notes: STC 11866. Gatherings π, φ, and 3V(') were printed in London by William Stansby, the rest (including the 15 plates) in Oxford by John Lichfield. From time to time Stansby seems to have engraved various of the plates to make up a full number, but the engraved title and portrait seem to have been engraved complete in London. For a bibliographical analysis of this book and an account of the lawsuit over the sheets between Sandys and Stansby (who acted as London distributor for about half the edition before being replaced by Hebb), see R. B. Davis, "George Sandys vs. William Stansby: The 1632 Edition of Ovid's Metamorphoses," The Library, 5th ser., 111, 193-212. Gatherings E and F are analyzed in F. T. Bowers, "Two Notes on Running-Titles as Bibliographical Evidence," Papers of the Bibliographical Society of America, x11: (1958), 143-46.

In line 4 of sig. D2, copies read 'Nay, of our power' with 'our' crossed out in ink; more commonly, the word has been scraped out. The note on C3 may have been added by running the sheet, but Sandys may have been attending the press and added it in proof, although at least one copy was printed without it. According to the lawsuit, 50 copies were printed on fine paper; none of the examined copies seems to conform to this class.

Copies examined (unless otherwise noted, π 1 is missing): W. A. Clark Memorial (f PR3338.M51 1625), 330X220; 3V('); mispages 35,47-50,500,505; missigns 3H3. Folger (STC 18666 [Harmsworth]), 330X210; 3V('); mispages 35,47-50,500,505; missigns 3A3, 3H3; π 1 preserved; autograph dated May 17, 1611. Harvard (f STC 18666), 315X204; 3V('); mispages 35,47-50,500,505; missigns 3A3, 3H3; Huntington (62871), 324X213; 3V('); mispages 35,47-50,500,505; missigns 3A3, 3H3; Huntington (62036), 311X203; 3V('); mispages 35,47-50,500,505; missigns 3A3; lacks 3V2,2R4,2S1—a, and plates for bks. 2,5,8,50.

New York Public (f KC+1652 Ovid), 306X195; 3V('); mispages 35,47-50,500,505; missigns 3H3. Virginia (PA A6522. MsS3 1635, copy 1 [Byrd]), 321X205; 3V('); mispages 35,47-50,500,505; missigns 3A3,3H3. Virginia (as above, copy 2 [Green]), 313X208; 3V('); mispages 47-50; missigns 3H3. Virginia (Stone copy), 310X200; 3V('); mispages 500,505; missigns 3H3. Virginia (Stone copy), 320X208; 3V('); C1' blank and without pagination; mispages 35,47-50,500,505.

Yale (Gno3+19g 626c), 315X205; 3V('); mispages 500,505; missigns 3H3. Yale (E 0659), 326X205; 3V('); mispages 35,47-50,500,505; missigns 3A3,3H3.
Introduction: Fig. 2 (cont.)

— (62 ll. 'Our, whose transcendent Acts the Poets sing'). "Vulcan> to the Queen>.' (68 ll. 'THE Muses, by your favour blest'). "TO THE READER.' (cap') [speaks of this as second edition, explains system of notes and commentary, announces text is revised, mentions errata at end of volume.] insert: engraved portrait of Ovid, opp. Life. 1: 'THE LIFE OF | OVID.' (cap'). 3: 'OVID DEFENDED.' (cap'). 4: 'OVIDS OLIM ...' (cap'). Ar: text (with first line 'OF bodies chang'd to other shapes I sing.'), headed 'OVIDS | METAMORPHOSIS | The first Booke. | THE ARGUMENT.' (argument with cap'). On Ci: verse of bk. 1 ends with faulty catchword 'OVID'S'. Ci': 19 ll. note in ital. to reader (cap') without heading. C2: 'VPON THE FIRST BOOKE OF | OVIDS METAMORPHOSIS.' (cap'), in ital. On 351: 'FINIS.' 351: 'To the Reader.' (cap') [the first book of Virgil was translated some years before and is now published by royal command]. 352: 'The first Booke of | VIRGILS | ÆNEIS. | THE ARGUMENT.' (text with cap'; 4-line argument in ital. without cap). On 3V2: 'The end of the first Booke of | Virgils Æneis. | Splendidis longù valedico nugi.' [the 'n' of 'longù' written in ink over an illegible printed letter, probably an 'e']. 3V2: 'Errata.' (27 ll. with cap'; last line reads 'of r. and.') below; 'In the Margent.' (6 ll. errata with cap').

variant: Ci': blank and without headline-rules or pagination.

Note: In reset 3V (Santsby's printing), the finis on 3V2 reads 'The end of the first booke of | Virgils Æneis. | Splendidis longù valedico nugi.' On 3V2', both sections of the errata begin with a 3-line cap, and the last line of the first section reads 'l. 43. of r. and.' The errata do not differ in the two settings.

Within the text, the following pages are blank: T1, 2C3D3', Y 2V 3M4'. The 15 books of Ovid begin on rectos exclusively, heading AFZ 2HRX 3N1, T2, KO 2N3, 2C 3ADH4; the commentaries head 2B1, 2T1, CX 2FZ 3L2, H 3CGP3, M 2K3, 204, Q'. The commentary on bk. 1 is preceded on Ci' by a note listing the principal authorities drawn on for the commentaries, with a statement that the note was written to fill 'this empty Page, (so left by the oversight of the Printer)'. As a variant, this page is blank. Thereafter, the commentaries begin on the versos of leaves when necessary to prevent a blank.

The type of the heading of bk. 1 was kept standing but altered for bk. 2 to read 'OVID'S | METAMORPHOSIS. | The Second Booke. | THE ARGUMENT.' In this form, the type (with necessary change of book number) was used for all succeeding books. The beginning with commentary on bk. 1 was also kept standing and utilized, but beginning with bk. 7 (2F2) was relined to 'EOKE | OF' and in this form was kept to the end except that a broken 'O' in 'BOOKE' was replaced in the heading to bk. 11 (2Z2), and the spelling was altered to 'BOOK' (probably to justify the line) in the headings to bks. 13 and 14.

All books and commentaries begin with a 3-line cap, and arguments with a 2-line cap.

RT] || METAMORPHOSIS. || | || THE FIRST [SECOND] BOOKE. ||
[METAMORPHOSIS (no period) MQZ 2DIXY 3E-GLN-P1', MPQZ 2ENSXY 3EGKN2', QTV 2H1NS 3BFIO3', LV 2AEIMN 3B14' (note: the lack of a period on At' and B3' seems to be illusory, since the title is identical with A2' and B4'. where the speck of a badly inked period can be seen.); BOOKE (no period) Ci]
|| VPON THE FIRST [SECOND] BOOKE OF || | || OVIDS METAMORPHOSIS. ||
[OVID'S METAMORPHOSIS (no period) EIRTY 2GLMV 3ADHR1, EIOY 2BCGLV 3ADHR2, DNRL 2Q7Z3, CDHMSN 2Q7Z3CCQ4; THIRTEENTH 3H12'; FORVTHREENTH 2L24'; SIXTH (for FIFTH) X2']
|| THE FIRST BOOKE OF || | || VIRGILS ÆNEIS. ||
(no r-t appear on pages with headings)
Introduction: Fig.1: from Gaskell, P.: A bibliography of the Foulis Press, p.423

1763 Phillips, John, Poems on Several Occasions

POEMS ON SEVERAL OCCASIONS. VIZ. An Ode to Henry Saint; John, Esq. [right:] BLenheim; And Cyder. In two Books. [By] Mr. JOHN PHILIPS, STUDENT OF CHRISTChurch, Oxon. To which is added, his Life, by Mr. GEORGE SEWELL. GLASGOW: PRINTED BY ROBERT ANDREW FOULIS M.DCC.LXIII.

FORMULA: Foolscap 8°: π² A⁸(-A¹) B⁻G⁻ II⁺ (π₁ half-title, π₂ half-page).

PAPER: Medium quality; marks 4/vi.

TYPE: RI P 1, RB 2.

VARIANTS: Another state, without half-title:

Formula: A⁻G⁻ II⁺ (A title-page, same setting as above).

Issue including Ambrose Philips's Pastorals, 1763 (No. 421):

Title-page: [The right-hand column of contents reads]

BLenheim, Cyder. In two books. [Six Pastorals.]

Formula: A⁻G⁻ II⁺ 2A⁻B³⁻C³ (i.e. the second state of this book, with the title-page reset, plus No. 421. The reset title-page must refer to No. 421, in spite of the obvious confusion of the two Phillipses).

NOTES: Prices: Wholesale: 9d. (BQ 10). Retail: 1s. (CP 7).

Stock in 1777: 7 copies (BQ 10).

COPIES: G⁴ (which has all the variants described).

Introduction: Fig.2: from Bowers, F.: Principles of bibliographical description, pp.467-470

Ovid's Metamorphoses, translated by George Sandys, 1632 (the fourth edition)

[engraved title: Johnson: Savery No. 1]

Coll: ², (engr. tit.+) π² ² A⁻D⁻ E(3 ll. E₁.3 conjunct) F⁻3T⁺ 3V⁺, 271 leaves, pp. [20] r⁻38 37 46⁻124 145⁻169 170 171⁻184 187 186⁻199 200 201⁻229 230 231⁻241 248 243⁻246 241 248⁻294 265 296⁻323 334⁻335 326⁻367 368 369⁻421 422 423⁻480 480 482⁻487 488 491⁻549 550 [=522] [var: not paging 18; misnumbering 35 as 34, 47⁻50, as 43⁻6, 326 as 336, 454 as 448, 500 as 200, 505 as 405]; S³ (-²⁻, T², 3D⁻, 3V₂) signed [misprinting E₃ as F₃, F₂ and F₁ as E₂ and E₁ (var: not signing 2K₃; misprinting 3A₃ as 3A₂, 3H₃ as 3G₃)]; in ital.: DEIKNYRE 2BCGLP 3A₁, C⁻EIKNORXY 2BCFGLMPQTV 3AM₂, CDHISXY 2BFGLPVZ 3AGHLMQR₃; engraved title and portrait of Ovid + 15 plates opposite headings for every book of verse translation of Ovid.

Contents: π⁺ocr: blank. insert: engraved title (verso blank). π²: printed title. π²: 'THE MINDE OF / THE FRONTISPECCE. / And Argument of this | Worke.' (cap³). π₃: dedication (cap³) headed as in 1626. π⁴: 'A Panegyricke to the King. | —— Materia respondet Mufa.'
worry, quoted above, that details, often interesting enough in their own way, may well prove detrimental to the overall usefulness of the work.

Some consideration of the solutions reached in recent bibliographies of the same type is of use in solving the problems raised by presentation. The most recent works to deal with the bibliography of printers are Dr Gaskell's works on Baskerville and on the Foulis Press (35), and the two volumes so far published of Renouard's bibliography of sixteenth-century Paris (36). From these one may hope to ascertain what is expected from the bibliographer of a printer.

Dr Gaskell's work on the Foulis Press concerns a very substantial body of material - over 700 editions produced over some sixty years (1740-1800). Viewed alongside a description presented in the full Greg/Bowers manner his entries are remarkably short (Figs. 1, 2). He gives a quasi-facsimile transcription of the title, then a note of the collational formula without a statement of signatures or pagination, then notes on paper and type, referring to the relevant sections of the preliminary matter in the book. The section on variants which follows is of particular importance, given that the bibliography concerns an eighteenth-century subject, when variants were far more common than in the sixteenth century. Dr Gaskell ends by giving notes on the price of the book, and then usually names one location, sometimes more.

The Baskerville bibliography gives rather more detailed descriptions, but here the author was concerned with a relatively small body of material (Fig. 3). Again he gives a quasi-
facsimile transcription of the title, then the collational formula (this time with pagination, although sometimes simplifying the Bowers formulary), followed by a note of contents. He lists cancellations and errors (37), and then includes notes on paper and types. Whatever information exists on prices and the size of editions is also given, but no locations are mentioned under individual entries, although it is stated in the introduction where at least one copy of each edition is to be found.

Dr Gaskell's presentation provides a sound means of appreciating the output of a printer, although it has met with some criticism. David Foxon, for example, wonders whether, in the case of the Foulis Press books, the time taken to make quasi-facsimile transcriptions would not have been better spent on the provision of contents lists (38). L.W. Hanson's criticisms of the Baskerville work (39) are a good deal more detailed on a number of points. He sees no point in simplifying the Bowers formulary - it is not difficult to understand once one has grasped the basic principles. He also thinks that a more detailed contents list would be useful, but praises the depth of the section on errors. But his most serious criticism (which he also levels at an earlier version of the Foulis bibliography (40)) concerns the location of only one copy of each edition which seriously undermines the usefulness of the work.

So far as the Renouard work is concerned, one is dealing with something rather different - inevitably, as it aims eventually to cover all sixteenth-century Parisian printing. However its methods of presentation are not dissimilar to Dr
Introduction: Fig. 4(a): from Renouard, P.: Imprimeurs et libraires parisiens..., Vol. 2, p. 313

— In-16, 162 ff. (?), ch. [6 (?)] [1] 2-156, sign. 2° (?), A-S8, T1, V8, car. rom. et ital. [R. 80, R. 64, It. 64], titres courants, manchettes, réclames, bandes et lettres ornées de fleurons.

— A PARIS. Pour le bien bailleur libraire, demeuré au clos brunet près les trois croix. 1581.

Au f. 3 à r°: titre. — V° bl. — Du f. 3 à au f. 26 r° (?): table. — Au f. 2 à r°: début du texte. — Au f. 2 à 8 ch. 128 r°, l. 6 : CY FINE LE TRESOR DE MAISTRE ARNOUL de ville. Nœue & apres s’enfuient plusieurs brauages & medecines feon aucuns docteurs pour les delicates & grands personnes comme rois, ducs & princes... — Au f. V° 8 ch. 156 r° : Fin du texte.

Les deux exemplaires connus sont incomplets d’une partie du premier cahier contenant la table. — Traduction anonyme d’un texte généralement attribué à Arnaud de Villeneuve et à Gérard de Solo.


Introduction: Fig. 4(b): from Renouard, P.: Imprimeurs et libraires parisiens..., Vol. 1, p. 459


Gaskell's (Fig. 4). Harry Carter's criticism provides a succinct summary of them:

Every book is introduced by a model librarian's entry, including after a serial number, author, short-title, editor, place of printing, printer, date, format, number of pages, collating marks, decorative features, make-up and class of type used. If the entry concerns a printer who ceased to work before 1540 the title, section heads, incipits, and colophons are set out in full bibliographical style. References to bibliographies and relevant literature followed by known locations close the entry for each book. Locations in the national libraries in Paris extend to shelf-marks. Those of copies used by the editors as the basis for descriptions are starred.

One particularly important aspect of the Renouard work is the provision of detailed indexes, notably of authors, an essential part of a bibliography which is to be of any practical use to anyone other than a printing specialist.

Having considered recent approaches to the provision of printer bibliographies, one must return to the question of readership. There are far more scholars of French Renaissance literature than there are of French Renaissance printing, and much as the claims of printing could be pressed, a bibliography aims at being generally useful, and in this case that involves providing information for literary scholars. This, the Bowersian bibliographer would rightly claim, is what he is doing, but he is usually concerned with material of a different nature, for while the bibliography of a printer brings to light all forms of literature by many authors, the Bowersian bibliography tends to concentrate on particular authors or genres. The more general nature of the printer bibliography places it, as it were, a step back along the line. Only once some general idea of all that was printed has been established may the specialist
bibliographer step in. David Foxon claims that there is room for the bibliographer who will say which books were printed when, and in which order, leaving the specialist to carry on (43). It is precisely in this way that a printer bibliography may best help to serve the literary scholar (44).

The bibliography of the works of Denis Janot presented in this thesis therefore draws on the advantages of the detailed descriptive method of Bowers, but largely follows the model of Dr Gaskell and the Renouard work in its presentation (45). The bibliography aims to bring out the reasons why Denis Janot is an important and interesting printer, not only as a representative of his trade but also as an artist whose medium happened to be printed books, and equally to be a useful reference guide to the literary scholar in search of editions and copies of the works he printed.

The detailed rules of presentation, as opposed to method, are set out at the head of the bibliography itself, but this is the place to outline its general headings and the reasons for their choice; it is hoped that these strike a happy medium between bibliographical detail and scholarly clarity.

1) **Heading:** Author, short-title, place, printer and booksellers, date (or nearest possible approximation for undated books).

2) **Quasi-facsimile transcription of title, with variants.** Despite Foxon's misgivings about the need for quasi-facsimile (46), the checking of which edition is being dealt with is made easier if a full transcription with line-endings is given.

3) **Colophon:** transcribed (not in quasi-facsimile) when it adds significant detail (e.g. date, author, printer) not included in the title.
4) Collational formula in the full Bowers style, including details of signatures and foliation, with variants.

5) Contents list: the degree of detail encompassed is flexible, but privilege details, authors and recipients of preliminary poems and dedications are noted, and their names all appear in an index. All blank pages and leaves are also noted.

6) Typography: Dimensions are given in the Bowers manner. Reference is made to the inventory of Janot's types when he is the printer.

7) Initials: In volumes printed by Janot references are given to the inventory of his initials. In other cases a briefer mention is made.

8) Woodcuts: References are given to the inventory of Janot's cuts for books printed by Janot from about 1536 onwards. A briefer mention is made in other cases.

9) Locations: All known locations are given, with notes of known imperfections. Books not actually examined are so designated.

10) Notes: Other interesting matter is noted here, usually concerning the attribution of anonymous works, and the dating of un-dated works. (47)

Preceding the bibliography there are chapters on Janot's career, on the materials he used, and a more detailed treatment of one part of his production. But it cannot be over-stressed that it is the bibliography which forms the back-bone of the work presented here. All the rest should be (indeed, can only be) read in the light of what the descriptive bibliographical analysis of Janot's books has revealed.
CHAPTER ONE

JANOT'S CAREER - A GENERAL VIEW

The short description of the career of Denis Janot which follows is based almost entirely on the evidence left by his books. Very little documentary evidence concerning him is known, and it has not been feasible, owing to considerations of time and expense, to carry out any systematic search at, for example, the Minutier Central at the Archives Nationales in Paris, where it is quite possible that unknown contracts and other papers connected with him may survive(1). What documentary evidence there is was largely un-earthed during the last century by such scholars as Coyecque(2) and Renouard(3), and analysed by, among others, Harisse(4), Picot(5), and Lepreux(6). More recently new material, concerning the specific area of Janot's production of the romance of Amadis de Gaule has been discovered by Mlle. Annie Parent(7), and this will be discussed in detail in the separate chapter dealing with this romance.

I have therefore concentrated on an analysis of Janot's production, using the documents for extra and usually incidental information(8). But even the use of his books is not particularly easy because of the relatively small proportion of them which is accurately dated, and also because of the familiar problem of the old and new styles of dating. It is by no means clear that Janot used either the old (i.e. Easter) style of dating or the new style at all consistently, so that each doubtful case has to be dealt with separately. As for accurate dating the situation is best seen in terms of proportions.
Roughly two thirds of Janot's books were dated, about a fifth to the day, a very few to the month, and something under half to the year. However the distribution of dated books constitutes the real problem, since more than half of the dated books appeared in the last third of Janot's career, and over two thirds of the dated books in the last half. Analysis and evaluation of Janot's work based on the accurately datable books of his production therefore becomes gradually more meaningful towards the end of his career, and as a result some of the particular assertions made in this sketch of his career as a bookseller and printer are less conclusive than could be desired, but I hope that, in general terms, it represents something approaching the truth.

Janot's career before 1534

The analysis of the books of Janot's early career presents a particular problem because even fewer than usual are dated. It will be seen that in all probability he was at first only a libraire, not beginning to print on his own until 1534, although he is described as an imprimeur jointly with his colleague Alain Lotrian as early as December 1530. But in the absence of clear evidence, there is little chance of certainty about his early activities, and what follows is therefore no more than tentative.

The earliest dated book to carry Janot's name is Gringore's Menus propos de mere Sotte of 27 August 1529. Only two other books survive from 1529, the Violier des hystoires romaines dated 15 October, and the Forest et description des grans et sages philosophes du tems passé, finished five days
Chapter One: Fig. 1: from the "carte de Bâle" of ca. 1550.

Sainte Geneviève des Ardents is marked in red, the rue neuve Notre Dame in green, and the rue de Marchepalu in blue.
later and printed by Pierre Leber who obtained a privilege for it on 2 October(12). Janot's address at this time was "en la rue Marchepalu, à l'enseigne de la corne de cerf devant la rue neufve Nostre Dame", or "devant l'hostel Dieu"(13). This was also the address used by his mother Macée Janot, née Trepperel, from shortly after her husband, Jean Janot's death at about the end of 1521(14), and it is possible that Janot took over the business from her. Two more books bearing this address appeared in 1530, both of which appear to have been printed by Pierre Le Noir: Bouchet's Regnars traversant les perilleuses voyes of 25 January, and the anonymous Cœur de philosophie(15). Apart from these dated books there are seven others carrying the "corne de cerf" address which are undated. Four again appear to be Le Noir's work(16), while another was printed for Janot by an un-named printer(17). This leaves three books purporting to be printed by Janot. One, Le Maignen's Arbre de consanguinité(18), is a doubtful case in which the operative word, "par" or "pour", is obscured in the only surviving copy. The remaining two(19) definitely state that they are "imprimé par Denis Janot", but it seems unlikely that he would have printed only one book during 1529 and 1530(20). It is fairly reasonable to suppose, due allowance being made for other possibilities, that these two books were printed for Janot as well. Certainly there is no firm evidence that he printed any other books, except in collaboration with another printer, until 1534(21).

The relatively small number of books bearing Janot's name from the "corne de cerf" may probably be accounted for by the fact that he was able to draw on an existing stock which had
belonged to his mother, and which could possibly also have included books surviving from his father's time(22). In any case, by the end of 1530 Janot had formed an association with the printer Alain Lotrian, at the "escu de France" in the "rue neufve nostre dame"(23). Their collaboration is interesting since it is one in which both partners are described as impriméurs, working together on apparently equal terms, whereas the more usual arrangement seems to have been for a libraire to have his books printed by one or more impriméurs, with whom he might or might not have made a formal arrangement(24). Crucial though it is, definite information on the association between Janot and Lotrian is difficult to come by, mainly because only two of about fifty editions they printed together were accurately dated(25). Once again, any conclusions should be considered strictly tentative.

So far as can be ascertained, the association between Janot and Lotrian was formed during 1530, between 23 March and 28 December, and probably before 7 December(26). The real problem arises, however when one tries to establish when the partnership ended. Renouard(27) places the break-up in 1530, but this is clearly wrong (and one suspects that the error may be due to a misprint). Picot(28) has Janot operating in the "rue neufve nostre dame à l'enseigne sainct Jehan Baptiste" as early as 1532, and Firmin-Didot(29) places this move in 1533, whereas no book I have seen from this address carries a date earlier than 1534/5. However it seems that from 1534 onwards Janot was working on his own as a printer, using as his address only his stall "au premier pillier de la grand salle du palais"(30). In that
year he produced a number of books in collaboration with Jean Longis and Pierre Sergent\(^{(31)}\), but he had been associated with Longis, whose brother-in-law he may have been\(^{(32)}\), as early as 1532 when he shared an edition of L'Espine du Pontalais' *Contreditz de Songecreux*, which was finished on 25 August\(^{(33)}\), and probably printed by Nicolas Couteau. Janot's address is not mentioned in any surviving copy of this book, the only evidence of his participation being the presence of his mark (Renouard 477). However various other works suggest that he did not collaborate exclusively with Lotrian from early 1532 onwards, if indeed the partnership had been so restricted before that time. The last dated book mentioning both Janot and Lotrian as its printers is Mondino de' Luzzi's *Anathomie*, finished on 18 March 1532\(^{(34)}\). This work mentions both the "escu de France" and the stall "au premier pillier" in the Palace, and it is instructive to follow through Janot's use of these two addresses in his dated books.

The "premier pillier" address appears, without any mention of Lotrian in Corrozet's *Fleur des antiquitez* of 1532\(^{(35)}\), apparently printed by Nicolas Savetier, who obtained a privilege for the work on 19 March of that year. It appears again in *Meliadus de Leonnoys*\(^{(36)}\), which was finished on 20 March 1533, and in which Janot also still uses the "escu de France" address. This seems to suggest that he was operating independently from Lotrian, although from premises shared with him from early 1532 onwards, and by 1533 he possessed material designed for his exclusive use - for instance the large and ornate engraved compartment (Renouard 482) used on the title of the *Meliadus* vol-
umer(37). The supposition is borne out by two books carrying the "escu de France" address, but with no mention of Lotrian, Le Fevre's *Recueil des histoires troyennes* of 1532, printed by Philippe Le Noir (38), and the *Grande danse macabre des hommes et des femmes* dated 1533(39). The *Grande danse macabre* marks the first use by Janot of a set of initials(40) which are not used in books he printed with Lotrian.

It is therefore reasonable to suppose that the terms of the arrangement between Lotrian and Janot permitted both men to act independently and that there was not likely to be any abrupt end to their partnership, but there does not seem to be much evidence for Harisse's suggestion that they were still collaborating as late as Janot's death(41). Rather they would seem to have continued to work together, but producing or selling some books independently, until early-1534. From then onwards Janot no longer used the "escu de France" address, and his books underwent a change in general appearance, beginning the development of his mature and distinctive style. And yet the break, if it did occur at the point suggested, cannot have been total (not that there is any need to suppose that it was). Several further books exist which bear many signs of having been printed by Lotrian, but which were offered for sale by Janot from the "enamign Sainct Jehan Baptiste", the address he did not apparently take up until 1535. These are Vespucci's *Nouveau monde et navigations*, s.d.(42), two editions of the *Grant Herbier en francoys*, s.d.(43), and the edition of Huon de Bordeaux, s.d.(44). Furthermore, Janot began, in 1535, to make use of some ten type ornaments which were previously shared with Lotrian(45). The
point made earlier must be reinforced, that the paucity of evidence concerning Janot's early career rarely makes any assessment of it a matter of certainty, but only one of probability.

1534-1536: Seeking a personal style.

The discussion of Janot's work from 1534 onwards is made relatively more easy by the existence of more firm evidence. The next period of his career which it is convenient to treat as a unit involves the years 1534 to 1536, starting at the moment at which he appears to have begun to print on his own, until the time when he began his series of finely illustrated books.

The earliest book of his independent career, *Le second volume des motz dorez du grand et saige Cathon*, was finished on 28 March 1534(46), and carries, like most of his books of that year, the address of his stall "au premier pilier de la grand salle du palais". It also marks his first dated use of roman types which had formerly been used by Geoffroy Tory, together with Tory's decorated initials known as the *lettres fleuries* (Set 1)(47), and from this point on, the vast majority of his books (48) were to be in roman or italic(49). The work also features for the first time a new mark (Renouard 478) used with the Latin motto: "Qui speculum cernis, Cur non mortalia spernis, Tali namque domo clauditur omnis homo". The publication was shared with Jean Longis and Pierre Sergent, as were six others of Janot's 1534 books, and it thus began a collaboration which was to last for several years. Indeed, Janot retained a connection with Longis until his death(50). It could well be that at this stage of his career Janot needed a fairly formal arrangement
with the other two libraires to be able to raise the capital to finance his editions. Another notable association of 1534 was with Pierre Grosnet, who either edited or wrote five of the books printed by Janot in that year. The two remaining books of the nine surviving from 1534 are Guido de Cauliaco's Guidon en francoys and Petrarch's Des Remedes. The Petrarch work exists in various states, none of which specifically mentions Janot's address, and in both cases the significant link with Janot is the use of his large title compartment (Renouard 482). The printing of these two books may probably be ascribed to Jacques Le Messier.

The last dated book of Janot's 1534 production was Fabri's Grant et vray art de pleine rethoricque, finished on 7 November, and no other dated book was to appear from his presses until 25 June 1535. This long gap may have been partly due to the ban on printing imposed by François Ier in January 1535, following the Affaire des placards. During the break Janot appears to have taken up residence at the "enseigne Saint Jehan Baptiste" in the "rue neufve nostre dame", the address from which his father had previously operated, and at which he was to remain until his death in 1544. The circumstances of his move to this address are not clear, but it seems at least possible that during the period between his father's death in 1521, and the 1535 the premises were occupied by Janot's brother Simon. Among the books to appear in 1535 were two which mention the brothers as partners - perhaps Janot had to turn to his brother for capital after the ban on printing. Once again documentary evidence might well have been of help.
here. For his productions of 1535 Janot augmented his stock of roman type by the acquisition of a fount of what appears to be Antoine Augereau's "cicero" roman(56), and this type immediately superseded the Tory faces which Janot had used in 1534, except for the large roman capitals used on title pages. Some books were also printed in gothic, but roman typography continued to dominate.

One significant event of 1535 was the beginning of Janot's collaboration with Gilles Corrozet, for whom he printed the Antiques erections des Gaules, finished on 9 August, but of the books dated 1535, this is the only one which Janot printed for someone outside his own family. A total of nine books survive from 1535, all of them printed by Janot, while another three or four undated books probably appeared in the same year.

The books of early 1536 continue much in the style of 1535, and give no hint of the important development which occurred later in the year. A total of thirteen books survive from 1536, two of which were printed for Janot, one possibly by Jacques Le Messier(57) and the other by Nicolas Couteau(58). Collaboration continued with Corrozet, was resumed with Longis and Sergent, and began with Jean André. Further roman types were acquired, for example the "petit ronain" of rather lyonnais aspect(59), but the Augereau "cicero" roman was again used for the majority of the texts.

If the typography of Janot's 1536 books offered no particular novelty, the same cannot be said about illustration. In 1534 and 1535 only six of Janot's dated books contained illustrations, and only two of these were printed by him(60), and
he only used one of the blocks in them again (61). To these should be added three other undated books almost certainly printed in the same two years (62). Indeed, apart from his marks the only original and important piece of wood-engraving carried out for Janot in the first six years of his career was the large title compartment (Renouard 482) which has already been mentioned. However, there appeared in 1536 the first four books to be illustrated in what later became Janot's distinctive style: the Livre d'amours de Pamphille, Alberti's Hecatomphile, Corrozot's Triste elegie, and the Chastelaine du vergier (63). These account for about forty of the small woodcuts, measuring roughly 32 by 53 or 38 by 53 millimetres, of which Janot was eventually to own some nine hundred (64). The advantage of hindsight permits the suggestion that 1536 and the introduction of these cuts was perhaps the most important turning-point in Janot's career falling, fortuitously enough, half-way through it. While other events were obviously important - such as the production of the Amadis de Gaule in French and in direct imitation of the best humanist printing - this one in particular provides a good opportunity to pause and look back in a general way over Janot's publications until that date.

It is of course almost a truism to say that the single most important influence on a printer or publisher's choice of books was the economic factor of likely profitability. While special circumstances, such as the financing of editions by someone other than himself (like the author, or as in the case of Plantin's famous polyglot Bible, royalty trying to reflect
glory on itself) could create special circumstances, the printer obviously had to try to calculate the risks, and find a means of exploiting the market to his best advantage(65). But within this framework of needing to sell as much as possible as soon as possible, in order to gain a quick return on capital, there was an obvious place for specialisation of one sort or another. By trying to dominate one corner of the market while maintaining a general interest in the whole a printer could eventually make his economic position relatively sure. This is what Janot finally achieved, and yet very little inkling of what would become Janot's speciality can be gained from looking at his early production.

All the books in which he was involved before 1534 were in French, but that is what would be expected, given that the printers with whom he collaborated were all largely concerned with the branch of the market dealing with traditional vernacular literature of proven popularity. One need only cite as an example the large number of prose versions of the old romances amongst his joint productions with Lotrian(66). Even in 1534 Janot's output does not offer any very striking novelty. Moralising literature dominates, with Cato and Seneca compilations together with a new work by Grosnet, and with Gringore's Notables enseignements. Fabri's Grant et vray art merits a reprint, Janot having collaborated in an edition in 1532(67), and Janot's interest in medicine, perhaps partly attributable to his participation with Lotrian in the printing of works by Du Montverd(68) and Mondino de' Luzzi(69), continued with the edition of the Guidon en Francoys(70). The Guidon is one of
only two works, the other being Petrarch's *Des Remedes* (71), which can in any sense be considered luxury books, and both were printed for Janot. Only two books were printed in Latin — the *Concordat* (72) and Grosnet's *Enchiridion virtutem* (73) which also appeared in a French version (74). Most of Janot's 1534 books were safe, saleable volumes, encompassing a fairly wide range of interests, and much the same can be said of his 1535 publications. Interesting works, alongside two books on the nobility (75) and three books of poetry (76), are a romance, *Meliadus Chevalier de la Croix* (77), printed in small format (incidentally, this is Janot's only surviving Duo-decimo), and a probable piracy of Louvenborch's translation of Aristotle's *Oeconomicques* (78).

So far as the years 1534 and 1535 are concerned, analysis by subject matter does not seem to yield much of interest or meaning. Janot's books represent many subjects, and apart from the dominance of French, not in itself particularly remarkable given his background, no one factor stands out. This might have been expected: at this early point in his independent career Janot would probably have been most concerned with profitability by the easiest means, rather than with any urge to specialise in a particular field with its greater element of risk, however valuable it might subsequently turn out to be. And yet one aspect of his production does perhaps give some indication of the way Janot was heading. While it would be dangerous to read too much into such figures, since to some extent they merely reflect a general trend in French vernacular printing at the time, it is probably significant that fifteen
out of the twenty-two books printed by Janot that may be ascribed to 1534 and 1535 were printed in roman, when he had the means to print them in the gothic faces that might have been expected. There might also be significance in the fact that Janot's roman faces were apparently taken over from two of the more important individuals in the development of French book and type design in the first third of the sixteenth century, Geoffroy Tory and Antoine Augereau (79).

Thus, as I have already suggested, it was in 1536 that Janot apparently reached maturity as a printer. In a sense his production of illustrated books in the new typographical style was a natural progression from his work of 1534 and 1535. Having presumably established himself financially and also furnished himself with suitable materials to put himself into the ranks of the printers of the most "modern" outlook, the way was clear for him to exploit this particular branch of the trade in visually innovatory books. The dominance of roman continued - ten out of the thirteen books dated 1536 were in roman, and only one of the gothic books was actually printed by Janot. Then he added the new dimension of illustration which he went on to develop with great success.

1537-1540: Consolidation and specialisation.

Janot's work in 1537 therefore developed the new style he had adopted the year before, and in one sense perfected it. The acquisition towards the end of 1537 of the "petit canon" roman (typeface 12) first used by Simon de Colines in 1536 (80), replacing the roman capitals apparently inherited with Tory's
material, permitted Janot to print his title pages in the humanist style, using a large upper and lower case roman in the first line, which would remain typical of his work until his death. A further "humanist" development was the first use of a new mark (Renouard 481) in Capella's Commentarii(81) depicting a pot of thistles with the mottoes "Patere aut abstine" and "Nul ne s'y frotte".

Some thirteen surviving books may be ascribed to 1537, ten of them dated. Twelve of the total are in French, and ten of them were printed by Janot, all but two of them in roman, and for four of them either Janot or his collaborators obtained privileges. Eight books were illustrated with Janot's new style woodcuts, five of them using more than three cuts and one more than thirty. Perhaps the most notable publication is the Marot edition, accounting for four of the thirteen books, which was the first of three such editions by Janot(82). The appearance of the Premiere partie des epistres familières(83) marked the beginning of a series of Cicero translations, while the translation of Cuzzi's Philologue d'honneur(84) stands out amongst the illustrated books for the quality and number of its woodcuts. 1537 saw the beginning of Janot's connections with Etienne Caveiller and with the Angelier brothers, who in turn had links with each other(85).

Fifteen dated books survive from Janot's 1538 productions, and one more may be attributed to that year(86). French books again dominate strongly, and only one book was not printed by him. Roman was used in all but three works, and all but four incorporated illustrations. Eleven books used more than three
woodcuts, and one - PetrarCh's *Triumphes*(87) - more than seventy. Cuts from an important Ovidian set were also used for the first time, and Janot acquired five of his woodcut compartments at this stage(88). He also began to use another thistle mark (Renouard 480) towards the end of the year. Notable among the books was the Justinus translation(89), which was the first folio that Janot printed himself. It is in a transitional style: while the text is in bastard gothic and combines old and new style illustrations, the title makes extensive use of the newly acquired "petit canon" roman, in the manner which became standard in Janot's great folios of later years. The Cicero series continued with the *Des Offices*(90).

1539 saw the production of at least twenty-four editions, twenty-two of them dated, although seven of these (editions of the five works forming Cicero's *Oeuvres*(91)) may have been intended as a single published unit. Three works were published in Latin, two of them being printed by Jean Bignon, and roman was used in all but four. Caveiller was responsible for three further books printed for Janot, who also began his associations with Galiot Du Pré, Vincent Sertenas, Jean Foucher, and Vivant Gaultherot(92). New material included a fount of "gros roman" and a further compartment (Renouard 483), this one featuring Janot's thistle emblem. However it is the illustrated books which once again provide the chief interest. Outstanding is the edition of the *Quinze livres de la metamorphose d'Ovide contenant l'Olympe des histoires poetiques*(93) which uses 136 different cuts, while a new edition of the prose translation of Petrarch's *Triumphes*(94) used some 93 cuts, and the undated
verse translation of the same work used 69(95). In addition to the works appearing in the Oeuvres selection, the Cicero series was further supplemented with the Seconde partie des epistres familières(96).

1540 marked the final important turning point in Janot's career. About sixteen editions survive, five of them in Latin (although three of these may have been intended as a single unit(97)). Four books were printed for Janot, one by Couteau and two (probably three) by Caveiller, three in gothic and one in roman, while two others - Cicero's Partitiones oratoriae (98) and Salel's Oeuvres(99) - may merely have used Janot's compartment (Renouard 484) without his being their printer.

Among the books which probably appeared in 1540 was the translation by Louis Meigret of the third and fourth books of Columella(100). Meigret's own Traicté touchant le commun usage de l'escriture francoise, printed by Janot in 1542 will be discussed later, but the appearance of the Columella translation seems to have been the first fruit of a connection between the two men which had apparently been in existence for some years(101).

Three works are, however, outstanding in this important year, all of which broke new ground in French publishing, and on all of them Janot lavished particular care, to the extent of acquiring a large number of new woodcuts and other decorative material. Possibly the most significant of the three was the Premier livre de Amadis de Gaule published in July, and this work is discussed in detail later(102), but it should be stated here that this was the first romance in French to be both translated and printed in an obviously humanistic spirit. The other two works are the
second and third emblem books ever to be published (the first having been Alciati's Emblemata) and the first two representatives of the genre in French, respectively Guillaume de la Perrière's Theatre des bons engins and Gilles Corrozet's Hecatomgraphie(103). Both these works were reprinted at least three times each before Janot's death, which is strong evidence of their commercial worth, as also is their appearance in what appear to be pirated editions in Lyon(104). Furthermore Janot went on to produce further books linked with the emblem genre. His editions of Aesop's Fables in 1542 and 1544(105) were closely connected visually with the two famous emblem books of 1540, while further emblems apparently by Corrozet appeared at the end of his Cebes translation of 1543(106). Another work which may have had some connection with emblem literature is the Rencontres à tous propos of 1542(107). The descriptions of it specifically mention "pages encadrées et figures sur bois"(108) both of which were characteristics of the Corrozet and La Perrière works. However, if this is the case, then at first sight it seems that the work was not as successful as its companions, since Etienne Groulleau, Janot’s successor, appears to have re-issued Janot’s sheets of 1542 in 1554.

1540 marks a point at which Janot felt able to take the risk of publishing thoroughly innovatory books, and time eventually revealed that his judgement had been sound. Not only were they successful commercially, but they must also, with their successors in the same literary and typographical style, have helped to motivate the choice of Janot as "imprimeur du roy en langue francoyse", the event which crowned his career in April 1543.
1541 - 1544: The crowning achievements.

Janot's production from 1541 onwards, while it fluctuates in terms of the number of editions printed in each of the four remaining years of his career, shows him at once maintaining his standards, reprinting successful works, and continuing to explore new areas of the market.

1541 was Janot's most prolific year both as a printer and as a publisher. More than thirty dated editions survive, of which Janot printed all but one. All but three editions were printed in French, twenty or more were in roman, six in a newly acquired italic (typeface) and five in gothic. Twenty-two editions in all were illustrated, eighteen using more than three woodcuts. The publication (or more accurately, the printing) of the Amadis continued but apart from the Second and Third Books of the romance no other folio was printed by Janot. He did however continue to develop his sideline of medical books by printing three translations of Galen and another work by Grospré following (or perhaps together with) his 1540 editions of this author. Other books of medical interest are the astrological work De veritatibus et praedictionibus of Arcandam produced towards the end of the year, and the polyglot pharmaceutical dictionary of Remaclus Fuchs. 1541 also saw the publication of the Trois livres des loix, the final volume in Janot's series of Cicero translations. Aside from Janot's production, one of the few pieces of documentary evidence indicates that Nicolas de Herberay placed an apprentice with him on All Saints' Day 1541.
In 1542 Janot's production amounted to something over twenty editions all but one of which he printed himself. Five works were printed in Latin. He continued to develop his use of italic, seven works being printed in his new italic face (typeface 19), while three books were printed in gothic and the remainder in roman. Eleven editions were illustrated, eight using more than three woodcuts. Notable among the illustrated books was Corrozet's translation of Aesop's Fables (116) which involved the acquisition of some ninety-six new woodcuts. Apart from this 1542 saw the production of three folios, Boccaccio's Philocope, Meigret's translation of Polybius and Hélisenne de Crenne's translation of the first four books of the Aeneid (117). Janot's interest in medical works also continued, with the production of five works in Latin, of which Bernard de Gordon's Lilium medicinae, printed by Janot and jointly published with Jean Foucher, Vivant Gaultherot and Poncet Le Preux, is (apart from some of his folios) the largest book he ever produced (118). The Lilium medicinae contains a note from the printer to the reader, the only such note I have come across in a Ja ot-printed book. It is unfortunately not very interesting, although it dwells on the efforts made to ensure a correct text, and apologises for the impossibility of removing every single corruption. As with the Amadis and his other large books, Janot did not take the risk of producing this work without external financial backing - had it failed, the loss on capital expenditure could well have been too great for him to bear alone.
An association worthy of note was that with Ponce Roffet in the production of six works by François Habert. However, the most interesting collaboration concerned in the 1542 productions is that between Janot and Louis Meigret. Apart from the Polybius translation just mentioned, there appeared Meigret's own *Traicté touchant le commun usage de l'écriture française*. The work was one of the more important among the theoretical treatments of the orthography of French, and had apparently been planned for some years. Janot appears to have encouraged its writing, and his widow printed a new edition in 1545.

Meigret himself wrote, in 1551:

"...il ny a q'unviron vint, ou vint q un an, qe premiérement je fis le trente de l'écriture Francoise: come pourrét bien temoigner quelques imprimeurs, qu n'en n'ozent entreprendre l'impressio: par ce q'il touchoët tou' les étas de la plume, é qe la nouveauté de l'écriture les etonot. Puis dix ans a, ou enuiró, qe Janot l'imprimá selô l'anciène coutume d'ecrire, créant q'aotreinent il ne fus trouvé trop etraje: e depuis encore pour la secöde foês, a plus de vij.ans." (121)

Thus Janot would not take the risks involved in printing the work with all the novelties of orthography which Meigret would have liked. Even so, it is suggested elsewhere, in the preface to an edition of Lucian's *Menteur* printed by Chrétien Wechel in 1548, that Meigret's reforms were at least partly made at Janot's instigation:

"...a la requeste [de Janot, Meigret] s'estoit mis depuis plus de douze ans à rechercher la rayson de bien écrire." (122)

Furthermore, a short piece on spelling by Meigret appears at the head of his translation of the *septiesme et huitiesme livres* of Pliny, printed by Janot in 1544. If the lengths of time mentioned are correct, then Meigret's association with Janot
must have dated from very early in his career, but the more important point is perhaps that Janot seems to have been actively interested in orthographical reform, even though his applications of new ideas were tempered by conservatism. It is not without significance that Herberay's Amadis itself marks such an important stage in the development of French orthography(124), and Janot's attitude to the matter is evidence of his interest in the development of French.

From Janot's point of view 1543 must have been the outstanding year of his career, for on 12 April he was appointed "Imprimeur du Roy en langue françoysé". The Letters patent of his appointment are still extant(125), having been reproduced in full in several of his books, and they provide another of the few pieces of evidence on his activities not to come directly from his books. Some confusion has arisen about the date of the appointment, because of the problems of old and new styles, and it has been asserted that 1544 was the year involved. At first sight this is possible, because if the old style were being used there would have been two days called 12 April 1543, namely 12 April 1543 (Easter having fallen on 25 March in 1543) or 12 April 1544 n.s. (Easter was not until 13 April in 1544). However, several books mentioning Janot's appointment are dated 1543(126), so that it clearly dates from that year.

It is tempting to speculate why Janot was chosen, and the answer could well lie in his application of the best humanistic ideals of printing style to the production of French works, since the Letters patent firmly state that no less care should be taken in the production of French books than with those in
Latin and Greek. It seems likely, too, that Janot's work had reached royal circles, for example with the Amadis, which was clearly produced with royal encouragement (127). But all questions of the honour of the appointment aside, of most practical and commercial interest to Janot was the licence to print "tous livres, composez in ladicte langue Françoys, qu'il pourra recouvrer, apres toutesfois qu'ilz auront esté bien deuement & suffisamment veuz et visitez, & trouvez bons & non scandaleux ..." (128). This "blanket" privilege was for the period of five years following the completion of each book, and well above the average two or three years he had been granted hitherto. The appointment as king's printer must, therefore, have been worthwhile to Janot's business both in terms of the glory it brought, and in the more down-to-earth affair of maintaining a share of the market for books.

It is perhaps odd, given its importance as a landmark in Janot's career, that 1543 should account for relatively few books. Only eleven editions survive, all but one printed by Janot. Three were in gothic, two in italic and the remainder in roman. Nine of the Janot-printed books incorporate illustrations and eight use more than three cuts. The small number of editions produced (129) may have been due to Janot's preoccupation with the printing of the Amadis, for between 10 February 1543 and 6 May 1544 he produced four editions of various parts of the romance, which raises the effective total of editions a little. It is also worth noting that the massive edition of Loix, statutz et ordonnances dated 1544 must very probably have been in preparation during 1543. However, despite the small
number of works actually appearing, the quality of Janot's production was maintained. Acquisitions to his stock of materials during 1543 include the Aldine italic (typeface 26) and some of the outstanding set of woodcuts of biblical and related scenes, appearing in the *Doctrine des Chrestiens* and in Beroaldus' *De la foelicité humaine* (130), which was completed in the last year of Janot's activity.

Whereas there is no very clear indication of when exactly Janot began his career, more precise information concerning his death is available in the records of the University of Paris:

> Die mercurii ultima decembris 1544, facta fuit congregatio Universitatis apud Maturinensis ad audiendum Petrum Drouard qui supplicavit ut sufficeretur in locum Dyonisii Janot, librarii jurati Universitatis, qui nuper mortuus est. Ad hoc responsum est officium esse conferendum supplicanti dummodo artem exerceret et juramenta prestaret. (131)

Drouard's application to replace Janot as a *libraire juré* of the university means that his death probably occurred in December 1544, and this seems consistent with the last dated book which can possibly have appeared from his press in his lifetime, on 10 December of that year (132). Janot cannot have enjoyed the added honour of being a *libraire juré* for very long, since it seems from the evidence of his imprints that the appointment was not made until the beginning of 1544, or possibly late in 1543 (133).

Some twenty-three dated editions survive from 1544, twenty of them in French and twenty of them printed by Janot. Seven editions were in italic, two in gothic and the remainder in roman. Eleven editions were illustrated, eight using more than three woodcuts. An unprecedented sixteen editions were protected by privileges. To these totals may be added two works bear-
ing the imprint of Janot's press, but dated 1545. Both were in French, both printed in roman, and both printed for Galiot Du Pré. One incorporated a woodcut not used elsewhere. An outstanding production of 1544 was the compendium of *Loix, statutz et ordonnances royaulx* (134), easily the largest book Janot ever produced, requiring 187 sheets of paper per copy. New decorative material, somewhat in the Fontainebleau style appeared in St Augustine's *De spiritu et littera* (135), while amongst the illustrated books Osiander's *Harmoniae Evangelicae* (136) dominates the output, embodying as it does some 92 biblical cuts from the set which first made its appearance in 1543. New types included another petit romain (typeface 29) used, for example, in Janot's third collective Marot edition (137), and a saint augustin italic (typeface 28) used in the *Recueil de vraye poesie francoyse* (138), while he also invested in a number of new type ornaments (139).

Denis Janot died at the height of his powers, still seeking to develop his style and the quality of his printing, but even so what he actually left constitutes a considerable artistic achievement. He was of course fortunate to be operating at a time when circumstances looked favourably on the development of the arts in France, even though printing itself was not yet quite understood as a medium, and consequently viewed with suspicion from some quarters because of its revolutionising potential. Equally it is almost certainly true to
say that the change from gothic to roman typography in French works would have occurred even if Janot had not been there. But Janot more than did his duty by French printing - his production stands out above the mediocre work of many of his contemporaries. He had his rivals (Jean de Tournes in Lyon and Chrétien Wechel in Paris are obvious examples) and not all his books are of the highest standard, but at its best not very much surpasses it. To single out particular productions is perhaps to indulge in subjective judgement, but apart from the obvious choices like the emblem books and the Amadis, or for that matter the Grand Olympe of 1539 and the Macchiavelli Discours of 1544, Janot's edition of Osiander's Harmoniae Evangelicae, also of 1544, will stand up to eulogy. The work is not an ostentatious production: printed in an un-exotic octavo, and with a not outstanding title page, it is a rather learned assimilation of the four Gospels into one narrative, equipped with a certain amount of apparatus criticus. While it represents the undercurrent of devotional literature running all through Janot's production, it is printed in Latin and not French, whose cause as a printed language Janot particularly espoused. And yet, by its combination of fine typographical proportions and what must rank as one of the greatest achievements of the art of wood-engraving (quite able to bear comparison with the work of, say Dürer in the field) it achieves a balance of presentation rare in any book, even in sixteenth-century France. Stanley Morison described printing
as the "servant-art". Janot's greatest works, of which the Harmoniae is one, tempt one to revise that judgement - they may almost stand on their own.
CHAPTER TWO
THE PRINTING MATERIALS OF DENIS JANOT

Any treatment of the basic materials of printing - that is the pieces of metal and wood which were inked and then pressed on to paper - during the period in which Janot worked is inevitably problematic. Not nearly as much work has been done on the development of the various typefaces in use in Paris in the sixteenth century as one would like, and while some major advances are beginning to be made (1), the field is beset with difficulties. It has therefore to be admitted at the outset that this particular study does not pretend to break new ground, nor can it even claim to cover the existing ground at all adequately, particularly in the field of typography. Again, shortage of time, connected with the serious difficulty of viewing watermarks, has prevented the examination of as basic a material as the paper which Janot used, which would ideally have been undertaken. The detailed study of materials which should have accompanied the observation and description of Janot's work has thus not been possible. This omission is most important where the history of printing is concerned, but is perhaps not so serious when more general questions of literary history are involved.

This proviso having been made, what follows is an attempt to describe and analyse the printing materials used in the books bearing Janot's name. The earlier works present more problems, on the whole, than do the later ones, when questions of dating become more easy to resolve. It has seemed best to divide the material into five parts: typefaces, woodcuts, ornaments,
initials and marks, and to deal with these in the reverse order of complication.

1) Marks

Janot made use of a total of six marks of his own(2) which fall roughly into two groups. The first four (476-479) share common iconographical features, as do the last two (480-481). Even so, a small detail of mark 479 is also found as the principal feature of 480 and 481, so that, iconographically speaking, the two groups are not totally divorced.

The first mark (476) which Janot used dates from the first year of his career, and, clearly derived from a mark used by his father (Renouard 475), it nevertheless develops iconographical features of the earlier mark and introduces new material. This was the model for all the marks Janot used until late in 1537. Mark 476 depicts what appears to be a palm tree, from which hangs a shield bearing a monogram containing the letters needed to make up the name DENIS IANOT, and the shield is supported by two apparently feline animals. Janot's name also appears on a scroll, and the whole is surrounded by a punning motto: "Tout par amour: amour partout: par tout amour: en tout bien". This mark was used in at least thirty-two books until 1537. The second mark (477) is very similar, except that only one animal appears, and there is also an additional Latin motto: "Amor dei omnia vincit". This mark was used at least six times, one of which was in an undated book from Janot's "Corne de cerf" address, and three of which were in books dated 1532 and 1533(3).

Janot's largest mark (479) also displays the greatest amount of iconographical detail. Two animals again support the shield
bearing Janot's monogram, while a significant addition on the shield is a small thistle, a symbol which became the sole feature of his last two marks (4). The punning "Amor partout" device remains, as does "Amor dei omnia vincit", the latter being here displayed on an elaborate helmet, and supported by what might be a lamb (5). The single tree of marks 476 and 477 is here replaced by two trees, one on each side. However, the most interesting feature of this mark is that it appears to have been signed by its engraver in the bottom right-hand corner with the monogram (6).

The most complicated of Janot's marks is 478, in which the same features as in 476 (though laterally inverted) appear on the right, while the left and centre are taken up with Death issuing from the jaws of hell and striking a man with a spear, while God appears on a cloud above. The "Amor dei" motto appears on the right, while other Latin mottoes appear with the figures on the left and at the centre: "Ubi nullus ordo sed sempiternus horror inhabitat" and "Domine salvum me fac". The mark also appears on several occasions accompanied by a further Latin motto printed outside the mark: "Qui speculum cernis, Cur non moralia spernis, Tali namque domo clauditur omnis homo". The mark appears, like 479, to have been signed by its engraver, towards the bottom left, the "signature" being here somewhat clearer, and reading either FL or FT (7). Mark 478 was used at least twelve times between 1534, when Janot appears to have set up as an independent printer, and 1539, at least nine of these being in 1534 and 1535, the period in which Janot was developing
his personal style. During this period the mark underwent a series of breakages which are very useful bibliographically in dating certain books accurately.

The four marks 476-479, used by Janot until late in 1537, display some degree of development. Two (476 and 477) were used from the very beginning of his career as a libraire at the "Corne de cerf", and are relatively simple, while 479 exploits its size to develop the theme of its predecessors with some extravagance. In 478 this theme becomes part of a more developed picture, which perhaps accords with the development of Janot's pretensions as an independent artist. However, once he reached maturity as a printer he dropped the complicated imagery of these four marks, and adopted a single, and apparently incidental feature of Mark 479, the thistle.

Janot's two thistle marks date from 1537 and 1538 respectively. 481, the smaller, was first used in late 1537(8) and was used at least twenty-three times before Janot's death. Mark 480, a larger version of 481, incorporating the Janot monogram also found in 476-479, appears at least fifty times from 1538(9). Both marks (though 480 rather more often than 481) were sometimes accompanied by either or both of the following mottoes: "Patere aut abstine" and "Nul ne s'y frotte". The appropriateness of both to the image of the thistle is clear enough.

While Janot's marks always embodied emblematic significance, and even though his earlier marks are visually far more complicated, his two thistle marks nevertheless reflect the development from a fairly orthodox style as a printer to a style
Chapter Two: Fig. 2: "Lettres fleuries" from Tory, G.:
Champ fleury, Paris, G. Tory, 1529

LETTRES FLEURIES.
ΤΟΥ ΣΩΦΡΙΤΑΤΟΥ ΚΑΙ ΔΟ-  

Υπεροχής τεράτων ἀριστο- 
κυρίων καὶ ἄφθαρτων. 

ΚΥΡΙΕ ΙΗΣΟΥ ΧΡΙΣΤΕ Ο ΘΕΟΣ 

Πόλεμος ἀνατινᾷ, Κύριε, ἔκτεταρτε, 

ΚΥΡΙΕ. Γενιάς πληθυνῇς, Ἐλπίδος. Ἡ ἡμέρα τοῦ κόσμου. 

Πάρθενο ὡς κύριος, ὡς ἐν τῷ κυρίῳ, καὶ ἔτοιμο 

ἐν ἐκάντον ὑπὲρ πάντων. Πόλεμος ἀνατινᾷ, Δύσος, ἐκ μακαρίων, ἐν τῷ ἐν τῷ κόσμῳ, καὶ καὶ καὶ τῷ ἔλεος τῶν 

a.ii.
overtly imitative of the finest humanist work. The general style of the last two marks is very much akin to that of, for example, the engravings used by Geoffroy Tory, or the very fine Greek initials used by Estienne to accompany the "grecs du roy". The four earlier marks, on the other hand, more properly belong to an earlier and more traditional style. The comparison with the mark of Jean Janot has already been made(10), and others could also be added, such as that between Philippe Le Noir's large mark(11) and 479.

II) **Initials**

The ornamental initial letters used by Janot after 1534 present relatively few complications, although it is interesting to note that a number of them were already in use during his partnership with Lotrian(12). Of a total of 115 initials, 89 fall into four easily definable sets, while the remaining 26 appear to have been cut individually(13).

The first of the four sets to be dealt with ("Set 1") seems to have come into Janot's possession with a certain amount of other material(14) on the death of Geoffroy Tory at about the end of 1533(15). Tory's set of "lettres fleuries" is illustrated on 06 V of the 1529 edition of his *Champ fleury* (see illustration) and this is, with some variations, the set used by Janot. Janot's set apparently included only twenty letters: ABCDEFGHILMNO. PQRSTVX(16). All measure approximately 16 by 16mm and have double filets, except the L(17). The D used by Janot is also not found in the *Champ fleury* illustration, and neither are the O, P or V. However, Janot's P and V appear to be modified from
letters actually used by Tory(18). In Tory’s versions of the P and V the letters themselves are solid black, but by the time Janot was using them the blocks had been modified to show the letters in outline only, as in the remainder of his set. Set 1, as reconstituted by Janot, appears in about 150 of his editions, from 1534 until his death and it continued to be used by his successors.

The second set of initials ("Set 2") cannot be traced back so easily to a single source. Measuring roughly 10 by 10mm, they appear in about forty-five editions between 1534 and Janot’s death, although a few also appeared in a book apparently produced independently by Janot in 1533(19). The letters in the set are: ABC(two)D(two)E(two)FGHI(two)LM(two)N(two)O(four)P(two)Q(three)RS(two)T(two)V(two), making a total of thirty-four. All are roman, with a dark "criblé" background usually decorated with leaves and flowers.

Janot’s third set of initials was also in continuous use from 1534 until 1544. The letters measure roughly 29 by 27mm and are gothic, carefully executed. In this case the set can be traced back with a fair degree of certainty to the Trepperel family (Janot’s mother’s family). Jennings illustrates some of the set, noting that they were used in the Jardin de santé printed by one of the Trepperels(20). Janot possessed seventeen letters: ABCDEFGHILMNOPQRSV. The set was also used in books co-produced with Lotrian, and has been noted in about thirty editions.
The last set of initials to be used by Janot ("Set 4") appears only in books printed during the last year of his career, and thus forms part of a fairly considerable body of new material which he assembled shortly before his death. The set consists of 18 roman initials measuring roughly 33 by 33mm, and all incorporating the thistle (ABCDEFGHILMNOPQSTV). Like the first, this last set remained in use by Janot's successors.

The remaining twenty-six initials were acquired by Janot gradually between 1534 and his death. Seven of them were also used before Janot's independent career began. Three single initials (Inits.1-3) appeared in 1534, and of these, two (Inits. 1-2) appear very frequently. All three remained in use until 1544. 1535 saw the introduction of Inits.4-7, of which the two most frequently used (Inits.5-6) also remained in use until 1544. Init.4, on the other hand, only appears in two editions, both dated 1535. 1536 saw the introduction of Inits. 8-10, of which Inits.8 and 9 remained in use until the end of Janot's career, while Init.10 was used in only two books, one in 1536 and the other in 1539. Init.26 probably also dated from about this time: it appears only in one undated edition, the style of which suggests the period when Janot had just moved to the "Enseigne Saint Jean-Baptiste".

While no new initials appeared in 1537, eight (Inits.11-18) are first found in works dating from 1538. All except Init.11 are found in the folio edition of Justinus and Inits. 12 and 16 appear only in this work. Four of these initials (11, 12,15 and 16) were not used again after 1538, while the remainder are found until 1544. Init.13 was used before 1534, probably
in 1532 in a book produced with Lotrian(25). Inits.19-21 appear in only four editions, all of which date from 1539, and no new acquisition was made until 1543, when Init.22 appeared, while 1544 saw the appearance of Inits.23-25, the last to appear in dated books. These four initials all reflect the late flowering of Janot's style which is also to be witnessed in his other printing materials.

iii) Ornaments

For present purposes, ornaments are understood to mean woodcut or typecast pieces which do not depict particular recognizable scenes, or which, if they do depict such scenes, were intended mainly for use on title pages(26). Stars and paragraph marks are not included, and no analysis is offered of material which is not obviously attributable to Janot. This, with one exception (compartment Renouard 482), effectively restricts the material to be dealt with to that used by Janot himself from 1534 onwards. It has seemed useful to sub-divide this section further into a) Compartments; b) Frames; c) Type-cast ornaments.

a) Compartments(27). Only one compartment (Renouard 482) which is incontestably Janot's own was used before 1534. It is one of the largest and most elaborate pieces of wood engraving Janot ever commissioned, and is the only one of his compartments to carry his name. Iconographically the compartment is extremely complicated. Firstly it displays much of the material already exploited in the earlier set of marks discussed above, and it has particular affinities with mark 479 - not surprisingly,
perhaps, since both are signed with the $\mathcal{J}$ monogram. Compartment 482 depicts Janot's monogram on a shield apparently supported by a lamb, again with a small thistle towards the bottom of the shield. The palm tree also appears again at the bottom centre. The "Amour partout" motto is again featured, as is "Amor dei omnia vincit". Mottoes not so far used are "Sit amor falsus derelictus" (top left) and "Amor meus comparat a patto" pro ovibus meis" (top right). These clearly continue the general theme, and may well be connected with new pictorial features: a bird, top centre left, and the commonplace emblem of the pelican feeding its young with its own flesh, top right centre(28). The remainder of the compartment is decorated with various scenes, some of which are easily recognizable, such as the Judgement of Paris (top left), Pyramus and Thisbe (top right), and Herod and the head of John the Baptist (upper middle left). The first of these is used again in a later compartment(29), as is the scene appearing at the bottom right of a couple sitting in a garden, with the motto "Amor noster ut flos transiet"(30). This compartment, elaborate though it is, is used in only four recorded editions, all dating from 1533 and 1534, the earliest being Meliadus de Leonnoys(31), finished on 20 March 1533 n.s.

Of Janot's remaining compartments, most appear to date from 1538, and probably from fairly late in the year. The most outstanding are a set of four (Renouard 483-486) used almost exclusively on title pages. Renouard 483 is a relatively simple design incorporating a vase of thistles similar to Janot's later marks (Renouard 480-481), and was in all probability cut by the
same engraver; Renouard 484, mentioned above as depicting the Judgement of Paris, also incorporates the shield bearing Janot's monogram supported by a lamb and accompanied by the motto "Amor dei omnia vincit"; Renouard 485, also mentioned above, depicts a pair of lovers with the motto "Amor noster ut flos transiet", as well as the shield and motto found in 484; Renouard 486 depicts a scene which Miss Mortimer takes to be of Piramus and Thisbe but which seems more probably to show Echo and Narcissus, there being no sign of the lion which one might expect with Piramus and Thisbe, while the man is gazing at himself in the water of a fountain.

Compartments 485 and 486 are both found in works definitely dated 1538. 486 appears on the title of Sagon's Chant de la paix of that year, while 485 is found on the title of Cicero's Offices, also of 1538. It seems probable that 484 also dates from about this time, for although its first accurately dated use is in Cicero's Amitié of 1539, the compartment also appears on the title of the second part of Helisenne de Crenne's Angoisses douloureuses, for which the privilege was obtained on 11 September 1538. Compartment 483 appears first in Cicero's Paradoxes (B) which appeared at some time after 24 January 1539 n.s., but given the similarity of its size and style with 484-486, it seems likely that it too dates from 1538. All four of these compartments continued in use until the end of Janot's career.

Two further compartments date from 1538 ("A" and "B"): they are less ornate than those listed by Renouard and depict no particular scene. Of the two, "A" is the most used, appearing for
the first time in Cicero's *Offices* of 1538(37). It fairly clearly imitates the "Tory style", but it is firmly connected with Janot by its inclusion of the thistle motif. Its main use was as an ornament within books, and it appears only twice on titles - of works by Antoine Du Saix(38) - out of a total of fifteen recorded uses. Compartment "B" is confined exclusively to books using the six woodcuts symbolising the subjects of Petrarch's *Triumphes*(39). Apart from the editions of the *Triumphes* themselves - dating from 1538 and 1539(40) - the compartment only appears in one further edition, that of Ficino's *Diffinition et perfection d'amours* of 1541 and 1542(41). It too is in the "Tory style", and in all probability suffered damage at some time during or after the printing of the 1539 edition of the prose translation of Petrarch's *Triumphes*, since all the copies of both the undated verse translation of the *Triumphes*(42) and the Ficino work show the compartment in its damaged form.

A further small compartment, called "C", depicting no particular scene, appears in Enghien's *Brief discours* of 1544(43). It is largely cornucopian in subject matter, and similar in general style to the frame material found in Janot's edition of St Augustine's *De spiritu et litera*, also of 1544(44).

It seems best to mention here the particularly fine set of ornamental material which Janot used only in his two editions of Cebes' *Tableau* dated 1543. Pieces 7 to 12 of this set are in the arabesque style, while pieces 2 to 3 exploit the common Renaissance theme of the cornucopia. Pieces 4 to 6 are perhaps the most noteworthy of the set so far as workmanship is concerned, embodying the most elaborate, but at the same time delicate treatment of Janot's thistle emblem.
b) Frames. The frames used by Janot are found in his work from 1540 onwards, although some of them date from much earlier. Their use is somewhat restricted, being very largely confined to emblem books and editions of various books of the Amadis de Gaule romance. In fact, they fall almost exclusively into two sets, one for each of these two series of works. Apart from sidepieces, which are common to both, the material of the two sets intermingles only very rarely.

The "emblem book" set of frames consists of sp1-8, hp1-8 and tp1-8, and all this material is used for the first time by Janot in his first edition of La Perriere's Theatre des bons engins, which dates from some time between February and June 1540. All this material was used subsequently in the three other editions Janot printed of the Theatre, while part of it is used in Janot's editions of Corrozet's Hecatomgraphie, one dating from 1540, another from 1541, and two from 1543. Between the first edition of La Perriere's Theatre and the 1540 edition of the Hecatomgraphie sp2-4, hp1-4 and tp1-4 were planed down, possibly to accommodate a larger body of material within them. Apart from these eight uses, and excepting sp1-4, this material is used only in the Fourth Book of Amadis de Gaule and in the two editions of Helisenne de Crenne's Songe of 1540 and 1541, where sp7, hp7 and tp7 appear on the titles.

The set of frames which I have called the "Amadis" set is also used in other folios of similar appearance, namely Boccaccio's Philocope of 1542, Polybius' Cinq premiers livres of 1542 and Helisenne de Crenne's translation of Les quatre premiers livres des Eneydes, s.d. (after 8 March 1542).
This set appears to have been acquired by Janot in at least two stages. The first edition of the First Book of *Amadis de Gaule*, finished on 10 January 1540, made use only of sp1 (which had already been used in La Perriére's *Theatre* and the 1540 *Hecatomgraphie*), but the next edition of the *Amadis* series, the first of the Second Book (printed some time between November 1540 and December 1541), used hp10-12 and tp10-12 for the first time. Later, further new material (hp13-16 and tp13-17) was introduced in Boccaccio's *Philocope* of February 1542 n.s., when hp9 and tp9 were probably also used for the first time - although they also appear in the second edition of the First Book of *Amadis*, which may have appeared earlier than the *Philocope* (58).

The only remaining frame material used by Janot is found in his edition of St Augustine's *De spiritu et litera* of 1544 (59). This consists of sp9, hp17 and tp18, together with piece "a". This material is of particularly fine execution, and marks a new departure so far as style is concerned. However, it has only been observed in this one edition, although similar material was subsequently used by Janot's widow and his business successor Etienne Groulleau in, for example, Apuleius' *Amour de Cupido* of 1546 and in the *Figures de l'Apocalypse* of 1547 (60). It may have been, therefore, that Janot was envisaging a new development in his style of ornamentation when he died. However that may be, the material he actually used already constitutes one of the most original contributions to the design of illustrated books of his period, and much of his subsequent reputation has depended on it.
c) Type-cast ornaments. Janot's initial acquisition of type-cast ornaments was made in 1534, when he used three ornaments (Orns.1-3). A further twelve ornaments (Orns.4-15) appear in books dated 1535, although many of these date from earlier on, at least ten having been used, for example, in books produced by Janot and Lotrian as partners (61). Six more ornaments appear in books dated 1536 (Orns.16-21), of which one (Orn.16) had also been used in books co-produced with Lotrian; to these may probably be added Orn.22, which is in much the same general style, although it did not appear until 1537. From this point on the acquisition of ornaments was more sporadic: one (Orn.23) appeared in 1538, another (Orn.24) in 1541, two (Orns.25-26) in 1542 and one (Orn.27) in 1543. The final year of Janot's career (1544) accounts for six new ornaments (Orns.28-33) which again bear witness to the development of his style at the end of his career.

iv) Woodcuts.

The illustrated books of Denis Janot perhaps constitute his most significant contribution to printing as an art, and he was largely responsible for the introduction of a new style of illustration into Parisian printing, breaking away from the rather heavy gothic which predominates in vernacular books in the 1530's, and which is also found in Janot's early work.

As before, only material used by Janot from 1534 onwards is dealt with here. To describe and analyse the earlier cuts adequately would be impossible without a full-scale examination of practically all the Parisian illustrations in use at the
time; this was clearly beyond the scope of the present study. As it is, over 900 woodcuts are examined, so that some explanation of the notation used is required. A chronological approach has been adopted, but because of the large numbers involved all cuts have been given a prefix, usually deriving from the name of the author of the first dated (or, in a few cases, fairly accurately datable) edition in which the cut appears (62). This system has the incidental virtue of indicating, in some cases, which cuts were originally meant for specific books. I have not attempted to be rigorous in this respect: my principal intention has been to treat the woodcuts as elements of bibliographical interest which provide evidence to illustrate the development of Janot's career. While one particular size of woodcut predominates in Janot's illustrated work (63), this is not reflected in the notation. The number of each cut with a given prefix depends only upon the position of its first appearance in the earliest work in which it is used (64).

Apart from Alain de Lille's Paraboles, which probably date from 1534 (65), the earliest illustrated books printed independently by Janot appeared in 1536, and are immediately recognizable as being quite different from the books with gothic illustrations with whose sale and production he had been concerned earlier. The first book to use the new style of woodcut which can be dated with any accuracy is Corrozet's Triste elegie (66). This refers to the death of the Dauphin on 10 August 1536; its privilege was obtained on 2 October, and it was "achevé" on 6 October. Seven cuts are used. One (C1) is gothic in style, larger than the others and clearly dates from earlier. Of the remainder,
five (C2-5, C7) measure roughly 32 by 53mm, while C6 measures roughly 38 by 53mm. It is not clear whether Janot himself commissioned the cuts. C6 is rather rough in execution, and could well have been taken over from another printer. C2-5 and C7 are of finer execution; C2 is one of the most used of all Janot's cuts, appearing in more than thirty editions between 1536 and 1543. Eighteen more cuts appeared in the Livre d'amours, auquel est relatee la grand amour de Pamphille et de Galathee (P1-18) (67). Twelve of these measure 32 by 53mm and the remaining six 38 by 53mm. Again the smaller cuts were more finely executed than the remainder (68).

Apart from the twenty-five cuts dealt with above, a further twenty-seven may also have appeared in 1536. These are Alb1-9, B1-2, Ch1-4, Cu4-5, Cu10, Cu12-13, Cu17, Cu20, D17, D26, DS5, DS10 and Pe27. All are found in undated books which can be attributed to 1536. The most certain of these is Alberti's Hecatomphile (69), in which eighteen new cuts appear, for although the only copy I have located of this work lacks its title, it is known that a 1536 edition existed. Certainly the general style of the volume suggests a date around 1536. Of the cuts appearing in the Alberti volume, nine were intended to accompany "blasons" and are not found elsewhere.

Seventeen new cuts may definitely be ascribed to 1537 (Cu19, M1-15 and O1). Another five, which may also have appeared in 1536, are found in books definitely dated 1537 (Cu4-5, Cu12-13, Cu17), while a further thirteen (Cu1-3, Cu6-9, Cu11, Cu14-16, Cu18, Cu21) probably date from that year. Only three works are involved so far as these new cuts are concerned,
namely the collective edition of Marot (70), Marot's translation of Book I of Ovid's *Metamorphoses* (71) and Cuzzi's *Philologue d'honneur* (72). This last work carries a privilege dated 15 November 1537, but is not otherwise datable. However all but five of the thirty cuts found in it may be dated to 1538 or earlier, so that an attribution to late 1537 seems reasonable. Notable among the cuts found in the Cuzzi volume are two (Cu1-2) which show the coats of arms of the Cardinal Louis de Bourbon and of the Duc de Vendôme respectively, these two having been dedicated to the book. (Cu1 is found again in Lescagne's *Disputation entre l'homme et raison*, s.d. (73), which may therefore also date from about this time; it uses a further seven cuts (Las2-8) not found elsewhere, which Janot probably borrowed from another printer, or which may have belonged to Pierre Sergent, with whom he shared the edition.)

Janot's use of woodcuts developed considerably during 1538; this year saw the acquisition of at least 160 new cuts, while fourteen more, which he may have used before, were definitely in use by the end of the year. A further fourteen cuts may also have come into use during 1538 in the undated *Angoisses douloureuses* of Helisenne de Cremne, but problems of dating surround the two editions which Janot produced (74). Apart from the cuts for the *Angoisses douloureuses*, important new stocks were acquired for Petrarch's *Triumphes* (75) and Sagon's *Chant de la paix de France* (76). The Sagon work contains the earliest use of a number of small cuts, measuring roughly 30 by 10mm, often used alongside other cuts (77). The set of cuts used for the first time in Gringore's *Diverses fantaisies* (78) may very largely
be traced back to gothic cuts used to illustrate the *Gesta romanorum* (79).

While 1539 witnessed a decrease in the number of new cuts acquired by Janot, several interesting sets appeared. Ninety-four cuts were used for the first time during the year, while eight others (H12, H16-17, H20, H22-23, H35, H40), probably used already in 1538, were definitely in use by the end of 1539. Twenty-five further cuts were probably also used during the year: among these were several meant to accompany Cato's *Mirouer du regime et gouvernement du corps et de l'ame* (80). Other interesting cuts are those illustrating Corrozet's *Blasons domestiques* (81), most of which appear only in this work, while Bouchet's *Anciennes et modernes genealogies des roys de France* (82) uses seven cuts depicting kings' tombs, each pierced to allow a letterpress label to be inserted (Bo7-13), and four more of the small cuts measuring about 30 by 10mm (Bo1, Bo3-5). The most outstanding illustrated book produced by Janot in 1539 was the *Quinze livres de la metamorphose d'Ovide*, which uses 135 woodcuts, of which at least forty-two (017-58) were appearing for the first time.

The most significant feature of 1540, so far as illustration is concerned, was the appearance of two emblem books: La Perriére's *Theatre des bons engins* (83) and Corrozet's *Hecatomgraphie* (84), which together account for 183 of the 200 or so new woodcuts dating from that year. Many of these, including all the La Perriére cuts, are confined exclusively to one or other of these two works (85). One cut (H10) which probably first appeared in 1538, is definitely datable to 1540, while a further
six (Path1-4, Col1-2) may be ascribed roughly to this year. Twelve cuts (Vag1-6, Vag8-10, Vag12-13, Vag13A) of a new size, larger than any so far commissioned specifically to appear in books printed by Janot, are found in the first edition of Book One of Amadis de Gaule(86), and contribute significantly to the innovatory effect in his production of that particular volume.

Only thirty-nine new cuts appeared in books dated 1541(87). Six of these were intended for Book Two of Amadis (Vag27-29, Vag31, Vag34-35) while twenty-eight more (A1-12, Ca1-16) were intended as illustrations for specific books. Arcandam's De veritatis et praedictionibus astrologiae(88) uses twelve cuts depicting the signs of the zodiac which are not used elsewhere(89). Cabosse's Traicté du treshault et tresexcellent mistere de l'incarnation du verbe divin(89), which dates from after 31 October 1541, is illustrated by seventeen cuts, all but one of which were clearly meant for this book in particular; these are the first examples of the many fine cuts of religious subjects which were a feature of Janot's later illustrated books.

1542 saw the introduction of 106 new cuts, while another (H8) probably dating from 1538 appeared in a clearly dated work for the first time. Ninety-six of the new cuts (E1-96) were intended to illustrate the translation of Aesop's Fables, probably by Corrozet, which was produced in much the same style as the emblem books(90). Four new Amadis cuts appeared (Vag77, Vag79, Vag84-85), while a further four of the small cuts measuring approximately 30 by 10mm (T1-4) appeared in Terence's Andrie, apparently printed by Janot for André Roffet(91).
Eighty-six woodcuts were first used for certain in 1543, although fifteen of these (Cat1-15) found in Cato's *Mirouer du regime et gouvernement du corps et de l'ame* (92), had probably already appeared in Janot's earlier edition of this work in 1539 (93). Notable among the remainder are twenty-seven further cuts of religious scenes found in the *Doctrine des chrestiens* (94), and fourteen cuts designed to illustrate Corrozet's translation of Cèbes' *Tableau* (94). The last year of Janot's life saw the appearance of ninety-two new woodcuts (95), dominated by the seventy-six religious cuts intended for use in Osiander's *Harmoniae Evangelicae* (96). The use of these cuts, along with other religious scenes used in the *Doctrine des chrestiens* of 1543 and in Cabosse's *Traicte* of 1541, perhaps forms Janot's crowning achievement as a printer of illustrated books—certainly their appearance supports the notion, implied by the stylistic development of Janot's other materials in the last year of his career, that he planned important new developments, only to be prevented from bringing them to fruition by his death.

v) Typefaces

Once again it has seemed best, owing to limitations of time and expense, to restrict detailed discussion of Janot's types to those appearing in his books of 1534 and later. This date coincides conveniently with the beginning of the consistent use of roman typography in his work (97). It will be seen that in the bibliography I have usually described the vertical dimension of 20 lines of type, and then assigned a reference number.
Le premier alphabet cité est le Caidaque, qui apparaît en deuxième lieu après les lettres Caidiques françaises, après les titres des lettres citées. Ces lettres sont appelées Caidiques, sql de la langue française, mais elles sont en réalité les lettres grecques et latines, telles qu'elles étaient utilisées avant la destruction des lettres de l'Empire romain.

Les Egyptiens, comme les Hellènes, utilisaient des figures pour représenter des symboles et des idées, tels que les Dieux et les dieux. Ces figures étaient utilisées pour transmettre des messages et des idées, et pour représenter des concepts tels que la vie et la mort, la naissance et la mort, la vie et la mort.

Les Egyptiens utilisaient également des lettres sllettées pour représenter des symboles, des idées et des concepts. Ces lettres étaient utilisées pour représenter des concepts tels que la vie et la mort, la naissance et la mort, la vie et la mort.

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These numbers cannot claim in some cases to be more than tentative, an exhaustive study not having been possible, but by and large they are sufficiently reliable for the general outline of Janot's acquisition and use of different typefaces to be satisfactorily discussed (98).

The "cicero" roman (typeface 1) used for the first time in the Second volume des motz dorez de Caton (99) "achevé" on 28 March 1534, would seem to be that also used by Geoffroy Tory (100). Indeed, it would seem that Janot acquired Tory's types when he died, since the Tory "lettres fleuries" (101) also began to be used by Janot at about this time. Other faces which Janot probably acquired in the same way are the "gros romain" (typeface 4), and the roman capitals frequently used on his title pages until about 1538 (typeface 2). The Tory "gros romain" continued to appear in Janot's work until 1535, but the "cicero" appears not to have been used later than 1534, when he acquired a more modern face of the same size.

This new "cicero" roman appears to be that designed and cut by Antoine Augereau (typeface 3). However, the circumstances of its acquisition cannot be the same as those suggested in the case of the Tory types discussed above, since Augereau was still alive at the time of its first dated use by Janot in Les tragédies de Seneque, "achevé" on 16 May 1534 (102). At this point Janot's fount was not as complete as that used by Augereau himself. Augereau's books (103) make use of accents and of a special sign (œ) for the mute "e", but these do not appear in Janot's fount. In Parvi's Via de Salut, s.d. (104) of about this time, Janot appears to use the contractions of his Tory
"cicero" roman in a text set mainly in the Augereau face. Not long after the acquisition of the Augereau "cicero", Janot began to use what appears to be another fount of the same type, which was more complete as regards accents (typeface 8). However, this second fount of Augereau's "cicero" roman was apparently not cast from the same matrices as the first, since, for example, the ampersand in the second fount leans backwards, while in the first it is level(105). The second fount of the Augereau "cicero" was extensively used in Janot's books until about 1542.

While the vast majority of Janot's books were printed in roman (or later in italic) after 1534, he did not altogether abandon the use of gothic types. In 1534 he made use of two founts of bastard gothic (typefaces 5 and 7) and of one of a large texture (typeface 6). Given the present lack of knowledge of the gothic types in use in Paris at that time, it would be dangerous to speculate on the provenance of these types. Similarly, another bastard face (typeface 9) which first appeared in 1536 remained in use until 1544. A rotunda (typeface 30) appears in the undated edition of Alain de Lille's Paraboles(106) although this type probably dates from Janot's collaboration with Lotrian; another rotunda of "cicero" size (typeface 31) used in Brandt's Grand nauffraige(107) probably also dates from this period. Meanwhile, also in 1536, Janot acquired a "petit-romain" (typeface 10) which is also found in books dated 1537 and which is easily recognizable because of the exceptionally high tail on what would otherwise normally be called the short diagonal of the ampersand.
Chapter Two: Fig. 4: title of Omphalius, J.: Nomologia...
Paris, S. de Colines, 1536, showing Colines' use of typeface 12

Nomologia, qua

ELOQVENDIAC DIS

ferendi ratio ad usum forensem, civiliumque causarum procreationem, pergratum studiorum omnium utilitatem, accommodatur.

AVTORE IACOBO OMPHALIUS Iovi reconsylto.

PARISIIS:
Apud Simonem Colinamum.
1536
The most notable acquisition of 1537 was that made late in the year, of a "petit-canon" roman (typeface 12) which replaced the Tory roman capitals (typeface 2) as the type used in the first line of nearly all title pages. This type was apparently first used by Simon de Colines in 1536 (see illustration)(108). The earliest appearances of this type in Janot's work are in the edition of Capella's Commentarii of which copies dated both 1537 and 1538 are known (109), the implication being that the work was printed late in 1537 for sale both in 1537 and 1538, and in the un-dated edition of Bertrand de la Luce's Nouvelle deffence pour les francoys(110) which carries a dedication dated 26 October 1537(111). Another roman face which also appears for the first time in the Capella work is the letter half-way between a "cicero" and a "saint-augustin" in size (typeface 13), which remained in use until 1539. Earlier in the year a "gros romain" (typeface 14) came into use, its first dated use being in the Premiere partie des epistres famillieres of Cicero(112) finished on 1 February 1537. This type was only ever used in small amounts on title pages, and disappears from Janot's work in 1538.

1538 saw the introduction of two small roman faces. The first, a "petit-romain" (typeface 15) appears in Gringore's Diverses fantaisies(113) which was finished on 10 July 1538. It continued in use at least until the following year, and possibly longer(114). The second face, which is even smaller (typeface 16), is found in the Recueil des oeuvres of Jean Marot finished on 15 April 1538, and it appears to have remained in use until 1540, although it is found only in two, or perhaps three books (115). One further face, a bastard gothic (typeface 14A) was
also used in 1538, in Boutillier's *Grand somme rural* (116).

Janot acquired two more roman faces in 1539, both of which he continued to use until his death. The "petit-romain" (typeface 17) (117) first appeared at some time after 24 January, the date of the privilege for Cicero's *Paradoxes* and *Songe de Scipio* (118), and was certainly in use by December, when it appears in Longueval's *Nova et facilis declaratio* (119). The "gros romain" (typeface 18), which was also used in the collective Cicero edition (120), first appeared in another Cicero work, the *Seconde partie des epistres familiaires* (121), finished on 20 June 1539. Janot used this face widely for the rest of his career, notably in the texts of his lavish folio editions.

No new types seem to have been added to Janot's stock in 1540, but his acquisition of an italic in 1541 marked the first major development of his typographical style for several years. The face in question (typeface 19) of "gros romain" size, with upright capitals, was used by several Parisian printers of the period (122) and remained in Janot's stock until his death. It could be said that, so far as typography is concerned, it was the use of this type and of the "gros romain" (typeface 18) which marked more than anything else Janot's pretensions to be a "fine" printer. Other types acquired in 1541 were another very small roman (typeface 20) used in Aristotle's *Livre du monde*, finished on 1 June (123), and in the text of several books of the same year; and two bastard gothic faces (typefaces 21 and 22), neither of which was much used, although they do continue to appear until 1543.
Chapter Two: Fig. 5: page from *Catullus, Tibullus*.

*Propertius, Venice, Aldus, 1515, showing the prototype of typeface 26*.

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AL. M. R. MARINO SANVTO
PATRICIIO VENTO BENE
DICTI FILIO S.

V alerium Catullum Veroniam bis divus cura nova
fratrum impressum eo librius ad te legendam minimum
Marino Sannio humanis: quoniam in urbe istis de
etornorum parente, et altrum ingeniorum Verona,
unde oriundus Catullus quas fuerat agi. Sannius
enim manus nostra tibi gratias ob, nam 1560 man
nerere, Quid enim gratiam Catulliano lepores tam ga,
quoties post occupationes publicas relaxaret animal
veteri, perammode & habrit in manibus, et eolum
archetyp cura nostra Catullus poterit. Delectabit
et praeter ea, quia longe alius, quia erat, similem
ob multas emendationes, et versus num addito, num in
prinvin locum substitut in qua te additus sim max
xine ab Hieronymo Avantio Veronensi humano do
his. et semper ingenio, librig. dedissimo. Quare
stul co gratia non tibi Catullum patrum suis, quon
iam Avantius nos Veronensis, in notis puo illi
corrigendo, er in prinvis animo invento, et
alio per se divi, et multo labore, et in mensa
ter imprimentum accuratissim istobius. Qua se
men aeris auoidebus nonas, et in fine operis alter,
alter alter legis exaudae cura avimus, ut posset studio
fus, quip quoniam solum suum fuerit eligere pro arbi
trio suo-de et in Tibullo, et Propertio femina
quis adtria millia adolumentum, et plus co haec min-
ima forma ex usu in manus tuis, et ceterorum, omi-
modo, affidit quasi non cum Catullo & te, et redire
ferramus. Vale.
The "cicero" roman (typeface 23) which came into use early in 1542 seems to have been meant as a replacement for the Augereau "cicero" which Janot had been using since 1534 or 1535 (typeface 8)(124). It is slightly larger than the Augereau face, and was in use by April 1542, when it appeared in Bernard de Gordon's Lilium medicinae(125); it also appears in Terence's Andrie(126) for which a privilege was obtained on 12 February. The face remained in use until Janot's death.

The volume entitled La doctrine des chrestiens(127) of 1543 makes use of a large bastard gothic face (typeface 24) found nowhere else in Janot's production - it may be that he borrowed it for use in this particular volume, even though the work is illustrated with some of his finest "new style" woodcuts. One other type, a "gros romain" (typeface 25) slightly larger than that usually found (i.e. typeface 18), is also only found in one book: the Esdict du Roy sur le faict des notaires & tabellions du Royaulme de France, finished on 14 August 1543(128). The comparative lull in the acquisition of typographical material in 1543 is perhaps connected with the relatively small number of editions which Janot produced in that year.

However, as was the case with other materials, 1544 saw the acquisition of a considerable amount of important new type. The earliest of these new types to appear in an exactly dated book was the "cicero" italic (typeface 26) found in Machiavelli's Discours(129), which was finished on 12 April 1544. This face was clearly based on the Aldine italic (see illustration) and types of similar or perhaps the same design were widely used in France and elsewhere at this time. Janot also acquired a "saint
augustin" italic (typeface 28) in the same year, although its first dated use did not occur until shortly before his death, when it appeared in the Recueil de vraye poesie francoys, finished on 10 December. Two new roman faces were also acquired in 1544. One, a fairly large "cicero" (typeface 27) was in use by August, when it appeared in Fuchs' Plantarum omnium... (131). A notable feature of this type is the existence of special sorts, such as two different swash ampersands, a special "e" for "ë", and a curious device (−−) used to indicate elision between certain words. It may perhaps have been meant to be used with the "cicero" italic just described (typeface 26), the two types being exactly comparable in size, and they do in fact appear together in the Fuchs work (132). The other new roman type of 1544 (typeface 29) came into use rather earlier in the year, since it appears in Sagon's Apologye en defense pour le roy (133), finished on 19 May. It is a largish "petit romain", also incorporating special sorts, such as a special character for "ë".

Janot's death late in 1544 broke off his career at an interesting stage of his development as a typographer. His early use of only a few types developed gradually until he owned a considerable stock - in 1538 he had five roman types in use, while in 1544 he was using ten romans and italics of varying sizes. The pattern of development is comparable with that of his other printing materials, and it is interesting to speculate upon what he might have made of the new stocks he amassed in the last year of his life. However, all that is possible is to try to trace the way in which all his materials were treated by him as a whole, rather than as disparate elements.
A purely statistical approach to the development of Janot's use of his materials as a whole is neither interesting nor very helpful, since developments occurred at different times in the different areas of use. His use of marks developed early and in two stages, but was complete by 1538, the point when his use of woodcuts was only beginning to become important. Similarly his acquisitions of initials were made largely at the beginning of his independent career, although his use of a new set at the end of his career is significant when viewed alongside the other new material of that period. Type ornaments were used around 1535-1536 for the specific stylistic purpose of providing frames, but later their use became less frequent and more conventional: again new designs were a feature of his last two years. The same general pattern is found in his use of woodcut compartments, of which most were in use by 1538; but again 1543 and 1544 saw new acquisitions. So far as types are concerned, the situation is a little more complicated, since certain acquisitions were fairly clearly made as replacements for worn material, rather than as a means through which to develop style - although both purposes may have been in Janot's mind. The woodcuts, clearly the most outstanding part of Janot's stock of materials, seem to reveal yet another, albeit related, pattern. The acquisitions of 1536 and 1537 represent a fairly tentative beginning, but they presumably boosted Janot's confidence sufficiently for him to make the massive acquisitions of 1538 and 1540. Once in possession of a sufficient body of stock material which allowed him to illustrate many of his books without needing to obtain new woodcuts (134), Janot was able to invest in more specialised
materials, such as the Aesop cuts of 1542, and the splendid set of religious scenes of 1541 and more particularly 1543 and 1544.

The two most noticeable stylistic developments were perhaps made first in 1538, when the recently acquired "petit-canon" roman, the massive investments in woodcuts and the acquisitions of compartments mark a considerable step forward, and lead to the production of the Emblem books of 1540, and then in 1543 and 1544, when the new acquisitions of type and decorative materials, together with new woodcuts, produced a stylistic climate which permitted the production of, for example, the translation of Machiavelli's Discours and of Osiander's Harmoniae evangeliæ(135). However, neither the Machiavelli nor the Osiander uses exclusively new material - even the magnificent cuts in the Harmoniae may be seen as part of the series of religious scenes begun in 1541. Stylistic development depends not only on the acquisition of new materials, but also on the use made of them and of existing materials. The Doctrine des chrestiens of 1543(136) uses much new material (more, relatively than the Osiander), including some of the same woodcuts of religious scenes. Yet it fails aesthetically (by attempting to juxtapose gothic typography with new cuts) where the Osiander work succeeds.

In making aesthetic judgements, according to stylistic criteria, however, I have already left the realm of descriptive bibliography for that of "l'histoire du livre", the area of study which considers books in a given context rather than as isolated physical phenomena. The step is logical: accurate description of a book is a valuable, if not essential preliminary to assessing its aesthetic qualities in visual or literary terms or to
placing it in its historical or sociological context. To illustrate the advantages of this approach, it will prove more rewarding to examine not a single work but a group of publications. The *Amadis de Gaule* romance provides such a group: the combination of factors - literary, typographical, artistic, economic, sociological, even nationalist - which were involved in its publication reveal the diversity of the elements which, over and above the simple questions of marks on paper which have been concerned until now, led to Janot's success as a printer.
CHAPTER THREE

"AMADIS DE GAULE": THE TRANSLATION, PUBLICATION AND RECEPTION
OF A PROSE ROMANCE IN SIXTEENTH CENTURY FRANCE

Opinion is divided as to the exact source of the romance of *Amadis de Gaule* (1), but what matters in this treatment of the subject is the Spanish version made, probably some time in the 1490's by Garci Rodriguez de Montalvo (2), for it was from this that all later versions of the story were immediately derived. Montalvo's work involved a conscious effort to recast what he drew from his sources into a polished narrative; thus the head title of the earliest known edition, printed at Saragossa in 1508 (3), states that he "corrigiole de los antiguos originales que estavan corruptos: y mal compuestos en antiguo estilo: por falta de los diferentes y malos escriptores Quitando muchas palabras superfluas: y poniendo otras de mas polido y elegante estilo: tocantes a la caballeria: y actos de ella". To the three original books Montalvo added his own fourth book, together with a certain amount of moralising material (4). The work thus reconstituted was to be of great influence throughout cultured Europe.

The success of the story is indicated by the vast number of editions, both of Montalvo's work and of additions made by various hands, and in various languages, which appeared during the sixteenth century. The way in which they were transmitted from language to language is complicated (5) and the detail need not be dealt with here, but suffice it to say that by the end of the century twelve books had appeared in Spanish, twenty-one in French, eighteen in Italian and twenty-four in German (6).
The earliest French translation of "Amadis de Gaule"

The Amadis was first translated into French as a result of a commission from François Ier. Baret suggests that the king came across the work when he was in prison after the French defeat at Pavia in 1525(7). The first French edition of Nicolas de Herberay's translation of Book I did not however appear until 1540, but was fairly clearly published with the royal blessing. In 1552, when dedicating his translation of the Premier livre de la chronique de dom Flores de Grece to Henri II, Herberay began by mentioning the Amadis: "Sire, j'avoys par le commandement du feu Roy votre pere (que Dieu absolve) entreprins de mettre en lumiere toute la cronique du roy Amadis, & estoys sur la fin du huitiesme livre quand la mort donna but à ses jours..."(8). Several preliminary poems in the various books of the translation implicitly suggest a royal commission, and it is also noteworthy that Herberay was granted a royal privilege for six years - far longer than was usual at the time.

Critical reaction to the French "Amadis de Gaule".

Little is known of Nicolas de Herberay, seigneur des Essars, apart from what is revealed in his works, and this is discussed in detail elsewhere(9). Several documents concerning the publication of his translation of the first eight books of the Amadis are however extant and will be dealt with later in this chapter. For present purposes it is sufficient to record that by the time he died in 1552, Herberay had come to consider that other works were more worthy of his attention, despite the quite remarkable success of the Amadis translation. In the Flores de Grece
dedication he writes of the Greek gentleman who had introduced him to the Flores story: "il me jura avoir reçu si grand contentement à lire l'Amadis Françoys qu'il me contraignoit quasi à me repentir d'avoir...délaisse l'oeuvre; mais je luy diz que pour me sembler telz discours fables et non croniques, histoires vraies, & aussi que quelques aultres avoient desja prins plaisir à le poursuyvre, j'estois content m'en retirer de tout point..." (10). In the light of this attitude, it is of interest to survey critical reaction to the Amadis translation, and it soon becomes apparent that despite Herberay's own misgivings, his contemporaries were almost without exception full of praise for it. No less a poet than Joachim Du Bellay was to address an ode "Au Seigneur des Essars, sur le discours de son Amadis", which appeared in the Oeuvres de l'invention de l'auteur, and as a preliminary piece in the 1552 Flores de Grece (11). Although critical reaction was later to turn against the Amadis when the largely imitative later books were being produced, and when the intellectual climate of France had changed, the initial reception of Herberay's work was little short of rapturous, with Du Bellay's poem dominating a host of others, mainly by minor or unknown poets, but with others from major figures like Mellin de Saint Gelais.

One of the most interesting features of these pieces is that a number of them compare Herberay with the authors of antiquity, and, in particular, Homer. An un-named poet ("G.M.") addressed a poem "A l'Homere d'Amadis" in the 1545 edition of the Sixth Book; and in the Flores de Grece of 1552, two preliminary pieces maintain the idea. Marc Antoine Muret describes
Herberay as:

...l'Homere second
Premiere gloire de la France...(12)

and in his ode Du Bellay concludes an attack on the "indoctes"

with this stanza:

Or' entre les mieux appris
Le chœur des Muses ordonne
Qu'à HERBERAY soit le pris
De la plus riche couronne:
Pour avoir si promptement
De son propre acoutrement
Orné l'Achille Gaulloys,
Dont la douceur allechante
Donne à celuy qui le chante
Le nom d'Homere François. (13)

Another poem in the 1545 Sixth Book of Amadis hails Herberay as the French Cicero(14), while another appearing in Book Seven in 1546 makes even more claims for Herberay. The author is Jean Maugin(15), and apart from the authors of earlier whom he mentions, it is interesting that he alludes to Hugues Salel in the same line as Herberay - Salel had published his translation of the first ten books of the Iliad only the previous year:

Les Grecz ont eu jadis pour Orateur
Demostenes, l'éloquent, & parfait:
Pour leur poète, Homere satisfait
Aux bons espritz, maugré son detracteur.
Quant aux Latins, Cicero, docte Auteur,
En son doux style excelle par effet:
Et de Maro le mettre tant bien fait
Passe tout autre, en science & haulteur.
L'Italien, sectateur du Latin,
Veult exalter Petrarque, & l'Aretin,
Jusques au ciel, & là leur siege il pose:
Et la Françoys esgale aux dessus ditz,
Soit en douceur, sentences, & beaux ditz,
Salel, en vers, & Herberay, en prose.(16)

Throughout these poems one is aware that Herberay's contemporaries very consciously placed him among the ranks of those pledged to improve the status of French. The poets in question are very often blatantly nationalistic, and clearly resentful
of the way in which, for them, the Spanish had seized upon a French story and adulterated it (17). For these writers Herberay was in a sense claiming back France's birth-right, and restoring it to its lost splendour. Thus, in the first edition of the First Book of Amadis, Antoine Macault could say in "rhétoriqueur" style:

...vous oysifz cessartz
Suyvez ce translateur: qui des branchuz Essars
Du parler Espagnol, essartant, deffriche
Nostre Amadis de Gaule: & le rend par ses artz
En son premier Francoys, doux, aorné, & riche. (18)

In Book Four, first published in early 1543, Louis des Mases continues the onslaught:

Tous nobles cueurs qui desirez scavoir
Ce qui vous soit gloire & honneur d'ensuyvre,
Et vous amans telles qu'aznour vous livre,
Vous trouverez l'un & l'autre dans ce livre
Que detenoit l'espagnolle arrogance:
Mais à la fin la francoyse elegance
Nous l'a rendu, & en le rendant feit
Que le lisant en sa langue do france
Vous y prendrez & plaisir & profit. (19)

In the Fifth Book of 1544 an un-named poet carries on the comparison of the translation with the Spanish model:

...comme le soleil tout clairté surpasse:
A bien parlor aussi, France l'Espaigne passe,
Et la grace qui est au Françoys translateur
Fait oublier le nom do l'Espaignol autheur. (20)

This nationalistic attitude is accompanied in other poems by the comparison of Amadis to Mars, and of his lady Oriane to Venus. In the Third Book of 1542, Mathurin Beheu addressed this poem to the reader:
Si tu veux voir l'amitié, le discord,
L'aigre & le doux, paix & guerre ensemble
En un chaos tous unis & d'accord.
Lis Amadis: là verras ce me semble
Que des Essars Mars & Venus ensemble
Si proprement par ses [motz] gracieux,
Qu'il semble à voir que Mars soit amoureux,
Et Venus pour Mars prend la querelle
Et fait coucher (qui est encore mieulx)
Mars le felon avec Venus la belle.(21)

An un-signed Latin poem appearing in the Fourth Book develops the image further(22), and re-introduces the nationalistic element. Mars/Amadis and Venus/Oriane are caught by Vulcan/Spain, but are released by Phoebus/Herberay to whom they will owe immortality:

Squallentem sanie, sole atrum & pulvere Martem
Cypria formoso fovit amica sinu.
Malciber hos rudibus manicis & compende vinxit:
Artifici captis sol tuit igne diem.
Mars Amadis, Venus Oriane, Vulcanus Iberae
Phoebus hic est galle conditor historiae,
Qui nunc herois spoliis titulisque superbi
Virginis in gremio colla revincta canit.
Omnia (dic) Marti cedunt, Mars cedit Amori
Utrique à Phoebus ne moriantur habent.(23)

The most developed exploitation of these two ideas comes, however, in Du Bellay's ode "Au Seigneur des Essars"(24). Given the claims made for Herberay as the French Homer, it is notable that the chief source of the Mars/Venus/Vulcan topos in the ode is Book Eight of the Odyssey, but at the same time Du Bellay includes details from Ovid's version of the same story(25), and adds Petrarchan touches(11.51-60), the latter probably inspired in part by an ode of Ronsard which appeared in 1550(26). After a full length exposition of the story of Mars and Venus' capture in Vulcan's net and their denunciation by him to the gods (11.1-110), Du Bellay moves on to praise Herberay for releasing the Amadis from the oblivion to which it had been consigned in the Spanish version, and to show how the story reflects glory on the
French royal family (11.111-190). Further he says that the purity of Herberay's French version will remain as a model whatever damage time may cause (11.151-190). After an attack on the "indoctes" who oppose learned literature and the attempts made to "improve" French (11.191-280), Du Bellay ends by saying that try as they may, such people cannot curtail the production of the good writers, amongst whom he firmly places Herberay by naming him as the French Homer. He only wishes that he had Ronsard's talent in order to sing Herberay's glory more adequately (11.281-300).

Even if the laudatory material is examined no further, the parallel between what the early critics chose to see in the Amadis translation and the aims of the Pléiade is clear. The avid insistence on the renewal of French and the use of Latin-based neologisms, coupled with a conscious effort on Herberay's part to imitate the ancients(28), and the frequent references to the ancients in the preliminary verses all contribute to the conclusion that the Amadis was accepted in certain quarters as a French epic, at last receiving just treatment. Du Bellay's enthusiasm is understandable. What the Pléiade would seek to do in poetry, Herberay was, for his contemporaries, already doing in prose.

Amid all the praise, credibility would perhaps best be served if a voice against the Amadis were to be heard, and it is once more to Du Bellay that one may turn to hear it. In the Regrets of 1558, for example, he uses the Amadis and Palmerin d'Olive stories in a satirical image depicting the difficulties which the aristocracy has in gaining audiences at court, juxta-
posing a favourable reference to the situation in France:

Il me souvient alors de ces lieux enchantez,
Qui sont en Amadis, et Palmerin chantez,
Desquels l'entree estoit si chereient vendue.
Puis je dis: ô combien le palais que je voy
Me semble different du Palais de mon Roy,
Où lon ne trouve point de chambre deffundue. (29)

A better-defined critical objection to works like Amadis
and Palmerin than this passing reference to one aspect of their
character is to be found in the Deffence et Illustration de la
langue francoyse of 1549. Here Du Bellay expressed enthusiasm
for the recreation of a French epic:

...choysi moy quelque un de ces beaulx vieulx
romans Francoys, comme un Lancelot, un Tristan,
ou autres: & fay renaitre au monde un admirable
Iliade & laborieuse Enide.(30)

The ode leads one to suppose that the Amadis fulfilled his
requirements, but the very next sentence in the Deffence refers
somewhat archly to the refurbishers and amplifiers of French
legends, saying that such authors, however "beau & fluide" their
language, are "beaucoup plus propres à bien entretenir damoi-
zelles qu'à doctement ecrire"(31). Sebillet had already written
of the enthusiasm of "demoiselles" for the language of the Amadis
(32), and Du Bellay himself mentions them in the ode (1.248) as
readers of the romance. One wonders why the ode was so unres-
erved in its praise, especially as it was apparently written
later. There was, of course, no constraint on Du Bellay not to
change his mind between writing the Deffence and the ode, nor,
probably, to adhere strictly to his principles as set out in the
earlier work, where in any case he did not specifically mention
the Amadis. It may therefore be assumed that he viewed Herberay's
work differently from that of other translators - Herberay's
being the first work of its kind. The romances which preceded the Amadis were usually somewhat chaotically arranged prose versions of medieval verse tales, not unlike the Spanish Amadis(33); those which followed, including the later books of Amadis, were apparently little more than servile imitations aimed primarily at cashing in on the Amadis' success.

Subsequent criticism of the Amadis was less enthusiastic, and it was precisely the reaction of the ordinary readers (the "demoiselles" of the Deffence et Illustration), and what were seen as the story's harmful effects on them, which ultimately caused the work to fall from the favour of the intellectuals, although some of them continued to admire Herberay's French.

Du Bellay's contemporary, Jacques Tahureau, seems to have shared his feelings; while he strongly attacked the affectation which the reading of romances was said to cause at court among both men and women, Tahureau's admiration of Herberay is unequivocal:

...je [1e7] nommeray toutesfois avecques reverence & honneur, tant pour un coulant langage & liaison de propos, que pour une douceur & fluidité de paroles dont il a usé outre tous ceux qui se sont meslez devant luy d'écrire en nostre vulgaire...(34)

Other critics were to be less enthusiastic, even on the subject of Herberay's French. Abel Matthieu, in his Devis de la langue francoyse of 1559 and 1560, appreciated that the Amadis enjoyed popularity when it appeared, but had reservations about Herberay's intellectual respectability:

/Sup7 parler me sembloit un peu affecte: me sembloit aussi quelques liaisons douces et gracieuses: et quelques autres rudes, disjointes & mal plaisantes: qui me faisoient soupçonner que le jugement de lettres, et de savoir défaillioient en l'homme.
Avecques ce, il premit plaisir à offrir au peuple mots nouveaux, et estranges: des quelz le son m'estoit plus ennuyeux & facheux, & plus deplaisant à mes oreilles, que n'eust esté le son d'une cloche cassée. (35)

Montaigne's comments on the *Amadis* are rather stuffy:

Quant aux *Amadis* et telles sortes d'escrits, il n'ont pas eu le credit d'arrester seulement mon enfance (36);

and he never bothered to read them:

...des *Lancelots du Lac*, des *Amadis*, des *Huons de Bordeaux*, et tel fatras de livres à quoy l'enfance s'amuse, je n'en connoissois pas seulement le nom, ny ne fais encore le corps... (37)

Brantome was positively alarmist about the harmful effects of the tale:

Je voudrois avoir autant de centaines d'escus comme il y a eu des filles, tant du monde que de religieuses, qui se sont jadis esmeues, pâlues & dépu-cellées par la lecture des *Amadis de Gaule*. (38)

More detailed, if less flamboyantly expressed criticism is found in François de la Noue's sixth *Discours*, first published in 1587, where he says:

J'estime que je ne m'abuseray (pas) en affermant les livres d'Amadis estre des instrumens fort propres pour la corruption des moeurs... (39)

He continues to say that the chief objection to the romance is its concentration on the external rather than the internal - he seems to see it as "délectable" without being "utile". He objects more specifically to the uncritical portrayals of magic, of "volupté", and of persons hypersensitive to the demands of honour, all of which he considers to be socially disruptive. Like Matthieu he dislikes the style of the *Amadis* and blames it particularly for concealing the dubious content of the work:

Le sucre qui y est respandu fait avaler les gros morceaux d'aloës, sans y penser. (40)
It was these socially disruptive effects, as the men who underwent the trauma of the Religious Wars saw them, on the wider, less discerning reading public, which above all else ensured the fall of Amadis from intellectual favour.

However, Estienne Pasquier again expresses admiration for Herberay's French, just as he had as early as 1553(41). Although he describes Herberay's parts of the Amadis as a "roman dans lequel vous pouvez cueillir toutes les belles fleurs de nostre langue française"(42), he also recognizes that the work can no longer boast of the success it enjoyed in its first twenty years(43). Even so, some people were still interested: shortened versions of the story were published in 1605 and 1606, before the three final books in 1615. A late enthusiast was Henri IV: L'Estoile records that the king liked to have the Aradis read to him at bed-time(44).

Bibliographical examination of Denis Janot's editions of "Amadis de Gaule"

Having considered how the Amadis was received critically it is instructive to examine the ways in which the change in readership, from an intellectual public during the first twenty years or so to a wider public later on, is reflected bibliographically. A detailed bibliographical examination of the editions printed by Denis Janot will be followed by reflections on the nature of Amadis publication in general throughout the sixteenth century.

An important bibliography, by Hugues Vaganay, of the editions of the French Amadis appeared in 1906(45). This bibliog-
raphy, despite inevitable errors and incompleteness, contributed greatly to the study of the Amadis. However, Vaganay's intentions were to provide a general picture of Amadis publication over a long period, so that he was much less concerned with bibliographical minutiae than is intended here, where the aim is to place the earliest French Amadis editions in the context of the work of one printer. Vaganay's work is not therefore of any great use here, except for his treatment of the woodcuts, which he carefully noted and numbered\(^\text{(46)}\) and his system has been adopted.

Superficially the analytic bibliography of Janot's Amadis editions appears straightforward, despite the fact that he was not the only bookseller involved in their publication. All are folios, and all are printed largely in a 'gros romain' type, using a set of particularly fine woodcuts especially produced for the romance\(^\text{(47)}\). The first Book appeared in 1540, and the following four books came out at roughly yearly intervals, so that the Fifth Book (together with another edition of the First) appeared in 1544, before Janot's death at the end of that year. After this, publication was continued by Janot's widow and her second husband, Etienne Groulleau, as well as by Jean Longis and Vincent Sertenas who had been in the venture from the start.

However, a closer study of Janot's Amadis editions reveals a highly complicated situation. It is best to proceed book by book, even though this does not, in fact, reflect exactly the chronological sequence of their appearance in print.
The sixteen copies of the First Book which I have examined immediately present complications. The most obvious initial division to make is of course that between 1540 and 1544, but even this is hampered by two factors: firstly the high proportion of missing title-pages, and secondly their replacement in some cases by an obviously later and, as it turns out, misdated substitute. This substitute title appears in the BN-Rés Y²92, Cincinnati and New York copies, and uses a type of a later period, so that the use of colophons as the means of dating is clearly preferable to reliance on the title page alone. BN-Rés Y²92 is in fact even more of a problem, having the substitute title, a 1540 colophon and a 1544 head-title, and is therefore dealt with apart from the other copies.

The following division can be made on the basis of cumulative evidence from title-pages, colophons and head-titles:

<table>
<thead>
<tr>
<th>1540 : Colophon dated</th>
<th>1540 : Colophon un-dated</th>
</tr>
</thead>
<tbody>
<tr>
<td>BN - Vélins 625</td>
<td>Beaux-Arts - Masson 354</td>
</tr>
<tr>
<td>Le Mans - BL 3432</td>
<td>London, BM - 12403.h.14(1)</td>
</tr>
<tr>
<td>Munich - Po hisp 4a</td>
<td>Munich - Po hisp 4</td>
</tr>
<tr>
<td>10 July 1540</td>
<td></td>
</tr>
</tbody>
</table>

1544
Sorbonne - Rra 125
Angers - BL 2732
Bordeaux - B 335
Lyon - 107713
Lyon - 157929 Rés
Cambridge, Trinity Coll.
Copenhagen - 18-261
Cincinnati - RA. q. Fiction
New York, Pub Liby - KB 1540
The presence of two different colophons among the 1540 copies adds to the complication, and matters are not simplified by the fact that, of the copies with undated colophons, the Beaux Arts colophon is different from that of the other two. It comes however, from the 1544 edition so that one is merely dealing with the not uncommon occurrence of one sheet's being bound in with others largely from another edition. In this case the head-title shows that the edition from which the majority of sheets comes is that which normally has the colophon dated 10 July 1540. It remains to check the differences between the two editions dated 1540 which now appear to have been identified.

Despite further minor complications the evidence of collation, catchwords, running-titles, initials, woodcuts and decorative frames all bears out the suggested division (and incidentally reveals that the colophon sheet of the Beaux-Arts copy is not the only one from the 1544 edition) (49), while the evidence of imprints on the title-pages shows the various states of the first preliminary sheets. The chronology of the two editions must now be ascertained, and for this purpose an examination of breakages to the woodcuts is most helpful, showing that the edition bearing the precisely dated colophon was printed before the other. The list of 1540 copies may now be presented thus, with the two editions differentiated by letters, and variant imprints by the name of the 'libraire' (50):

<table>
<thead>
<tr>
<th>Edition</th>
<th>for Longis</th>
<th>for Sertenas</th>
<th>Le Mans - BL 3432</th>
<th>BN - Vélins 625</th>
<th>Beaux-Arts - Masson 354 (with sheets from I (A))</th>
<th>Munich - Po Hisp 4a</th>
</tr>
</thead>
<tbody>
<tr>
<td>I (A)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Edition I (B) Janot
London, BM - 12403.h.14(1)
Munich - Po Hisp 4

The problems surrounding the copies dated 1544 are fortunately far fewer. The chief of them is that six out of the nine copies examined have either no surviving title page, or the later substitute discussed above. However, in all other important respects the various pieces of evidence tally, and it becomes apparent that only one edition is involved here, with three different states of the title sheet. To differentiate it from the 1540 editions it will be labelled \( I^* (A) \). The only copy offering any serious problem is Lyon 157929 Rés, where sheets from other editions are included - probably, in this case, from I(B) and from the 1548 (and therefore post-Janot) edition. The list of copies for Edition I*(A) is as follows:

<table>
<thead>
<tr>
<th>Edition I*(A)</th>
<th>Janot</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lyon - 157929 Rés (with sheets from I(B) and a 1548 edition)</td>
</tr>
<tr>
<td>for Longis</td>
<td>Cambridge, Trinity College</td>
</tr>
<tr>
<td>For Sertenas</td>
<td>Angers - BL 2732</td>
</tr>
<tr>
<td></td>
<td>Copenhagen - 18-261</td>
</tr>
<tr>
<td>unidentifiable</td>
<td>Sorbonne - Rra 125</td>
</tr>
<tr>
<td></td>
<td>Bordeaux - B 335</td>
</tr>
<tr>
<td></td>
<td>Lyon - 107713</td>
</tr>
<tr>
<td></td>
<td>Cincinnati - RA q Fiction</td>
</tr>
<tr>
<td></td>
<td>New York, Pub Liby - KB 1540</td>
</tr>
</tbody>
</table>

There now remains the problem of BN - Rés Y292, and now that the other copies of Book One have been categorised it is easier to deal with this strange hybrid copy. It turns out to be largely made up of sheets from \( I^* (A) \), with others (e.g. N1.6 and BB1.6) from I(A), while some are from the 1548 edition(51). For practical purposes one would place it among the copies of \( I^* (A) \) of unidentifiable state.
Book Two : 1541

Book Two of the Amadis presents fewer problems than does the First Book. The twenty-one copies I have examined fall fairly straightforwardly into three editions, which can be labelled II(A), II(B), and II(C), and further subdivided into states according to imprint:

<table>
<thead>
<tr>
<th>Edition II(A) for Sertenas</th>
<th>Edition II(B) Janot for Longis</th>
<th>Edition II(C) Janot for Longis</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bordeaux - B 336</td>
<td>London, BM - 12403.h.14(2)</td>
<td>Sorbonne - Rra 125</td>
</tr>
<tr>
<td>Munich - Po Hisp 4a</td>
<td>New York, Pub Liby - KB+1540</td>
<td>Troyes - X.1.253</td>
</tr>
<tr>
<td></td>
<td></td>
<td>London, BM - 634.1.20(2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Copenhagen - 18-261</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cincinnati - RA q Fiction (with a sheet from II(B))</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BN - Rés Y²105 (with a sheet from II(B))</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BN - Rés Y²137</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Beaux-Arts - Masson 354</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cambridge, Trinity College</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bonn, Univ - Fd 347/119 (with sheets from II(A) and II(B))</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Wolfenbüttel - 8.1.Etica fol.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Angers - BL 2732</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bordeaux - B 335</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lyon - 107713</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Lyon - 157929 Rés</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Munich - Po Hisp 6</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Boston, Pub Liby - D.190.8.</td>
</tr>
</tbody>
</table>

Although none of the editions is dated more precisely than by the year 1541 on the title, it is possible on the evidence of the breakages to the woodcuts to place them in the order indi-
Chapter Three: Fig. 1: successive states of woodcut Vag34 from Book Two of *Amadis de Gaule*, G3v.

II A

II B

II C
cated(52). It is also worth pointing out that II(A) and II(B) are far more scarce than II(C). It is, of course, dangerous to base arguments on the number of copies now surviving, but it will be seen later that there is reason to suppose that relatively few copies were printed, at least of the first edition.

Book Three: 1542

The Third Book, like the Second, presents relatively few problems. I have examined fifteen copies in all, which fall easily into two editions, each with three different imprints, and again chronology can be established by the evidence of the woodcuts. Some interest arises from the fact that while the title pages carry the date 1542, the colophons of both editions are dated 1 December 1541. The title pages and preliminaries were often printed last in the sixteenth century, especially in first editions, and this probably partly accounts for the disparity. It will be seen later that in the case of the first edition at least, the abnormal gap of at least a month is easy enough to explain(53). One copy of III(B) has its title missing.

<table>
<thead>
<tr>
<th>Edition III(A)</th>
<th>Janot</th>
<th>Munich - Po Hisp 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>for Longis</td>
<td>Munich - Po Hisp 4a</td>
</tr>
<tr>
<td></td>
<td>for Sertenas</td>
<td>BN - Rés Y²106</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Bordeaux - B 336</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BN - Rés Y²94</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Edition III(B)</th>
<th>Janot</th>
<th>London, BM - 12403.h.14(3)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>for Longis</td>
<td>Cincinnati - RA q Fiction</td>
</tr>
<tr>
<td></td>
<td>for Sertenas</td>
<td>Beaux-Arts - Masson 354</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cambridge - Trinity College</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Oxford, Bodleian - Douce L 492</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sorbonne - Rra 125</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Angers - BL 2732</td>
</tr>
</tbody>
</table>
Book Four: 1543

The purely bibliographical questions concerning the Fourth Book are relatively simple. The sixteen copies examined fall into two editions. One copy of Edition IV(B) has its title page missing. Chronology can again be established by an examination of the woodcuts. There is the slight problem of a variant in the second sheet of the preliminary gathering of edition (A). Of the poems examined that in the Bibliothèque Nationale contains a poem addressed to Montmorency (labelled \(\text{\textnumero 7}\)), while the remaining three (labelled \(\text{\textnumero 7}\)) have a poem addressed to the king in the corresponding position (\(a^2\)). It is not unusual to find variants of this sort in an age when dedications to individuals were of great importance, often affecting an author's livelihood.

Edition IV(A) Janot
- BN - Rés Y295\(\text{\textnumero 7}\)
- Lyon - 187713 \(\text{\textnumero 7}\)
- London, BM - 12403.h.14(4) \(\text{\textnumero 7}\)
- Sorbonne - Rra 125 \(\text{\textnumero 7}\)

Edition IV(B) Janot
- Lyon - 157929 Rés
- London, BM - 634.1.20(4)
- Bonn, Univ - Fd 347/119
- Zurich - R88
- Cincinnati - RA q Fiction
- New York, Pub Liby - *KB*1543
- Aberystwyth, Nat Liby of Wales
- Cambridge, Trinity College
- Wolfenbüttel - 8.2.Ethica fol.
- Munich - Po Hisp 6
- Boston, Pub. Liby - **D.190.8

unidentifiable
- Angers - BL 2732
Of less purely bibliographical importance is the precise dating of this book (or rather, the dating of the first of the two editions, since it has already been seen in Book Three that editions not printed simultaneously could nevertheless be given exactly the same dating in their colophons). In the Fourth Book the colophon is dated 10 February 1543, and the question is whether this is in old or new style. The problem can here be solved with a fair degree of certainty by remembering that Janot was named as King's Printer in French on 12 April 1543, so that if the Fourth Book were dated in old style (i.e. 10 February 1544 new style) it is more than likely that he would have mentioned the appointment. It is therefore safe to attribute edition IV(A) to February 1543 new style. It will be seen later on that there are further reasons for this attribution.

Book Five : 1544

The fifth and last book of Amadis to be printed by Janot presents no real bibliographical problem. I have examined fourteen copies and these again fall into two editions. When the usual tests for state are applied, the resulting list of copies is as follows:

<table>
<thead>
<tr>
<th>Edition V(A)</th>
<th>Janot</th>
<th>Longis</th>
<th>London, BM - 12403.h.14(5)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>for Longis</td>
<td></td>
<td>Sorbonne - Rra 125</td>
</tr>
<tr>
<td></td>
<td>unidentifiable</td>
<td></td>
<td>Lyon - 107713</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Edition V(B)</th>
<th>Janot</th>
<th>Longis</th>
<th>Mazarine - 351</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>for Longis</td>
<td></td>
<td>Oxford, Bodleian - Douce L493</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Bonn, Univ - Fd 342/119</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>New York, Pub Liby - #KB+1543</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Cambridge, Trinity College</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Wittenbüttel - 8.2.Ethica fol.</td>
</tr>
</tbody>
</table>
This preliminary investigation of some eighty-one copies shows that Janot printed a total of twelve editions of the first five books, and that the situation concerning, for example, their chronology is far from simple. It should also be remembered that these eighty-one copies are probably by no means all that survive, and that it is fairly safe to assume, in the case of most of the twelve editions, that three states of each existed— one each for Janot, Longis and Sertenas— even though copies have not always been located. The examination of the documents concerning the publication of the Amadis makes the assumption more likely since they always mention Janot's two collaborators.

The documentary evidence

The only documentary records concerning Janot's activities as a printer and publisher which are known at present are a series of contracts now preserved in the Minutier Central at the Archives Nationales, which all involve Nicolas de Herberay, and three of which deal with his Amadis de Gaule translation. Not only do these documents reveal much of interest concerning the conditions of publication, but they also furnish valuable information of much use in dating the various editions.

The first of these contracts (Appendix 2), dated 12 July 1540 does not actually name Janot, but it is nevertheless inter-
esting. In it Herberay effectively hands over the rights granted to him by the royal privilege of 2 July 1540, to Jean Longis and Vincent Sertenas, the two booksellers with whom Janot was linked in all his Amadis editions. The privilege was for the abnormally long period of six years. Presumably, when the publication of the Amadis translation was first mooted, Herberay approached Longis and Sertenas and asked them to arrange for the publication of the work. It will be noted that while the date of the privilege (2 July 1540) is close to the date of the achevé (10 July 1540) it does at least precede the latter, while the contract (12 July 1540) post-dates the achevé by two days. Presumably there had been some sort of agreement on terms, and the contract was drawn up to make it formal, which might explain its relative brevity. It is possible that some sort of financial backing had accompanied the royal commission, but the contract mentions no payment to the translator. The booksellers and Janot must have made some quite considerable outlay on the book for both paper, which was often in short supply(59) and for type, since it was in the Amadis that Janot made his first extensive use of his 'gros romain' fount(60). Perhaps Longis, Sertenas and Janot considered that because of the financial risk they had taken they should reap the benefit of any possible success.

By the time of the second document, which was signed on 19 November 1540 (61) the situation appears to have changed. The contract is far more detailed and is weighted far more in favour of Herberay. Indeed, its terms are such that there seems every reason to suppose that the First Book had been a success, so that Janot, Longis and Sertenas were not only prepared to take
the risk of publishing the Second, Third and Fourth Books, but furthermore to do so on terms highly favourable to Herberay. In this contract Herberay undertook to deliver to Janot, Longis and Sertenas a manuscript of the Second, Third and Fourth Books as soon as he had translated them, which he was to do as soon as possible. The privilege rights for the Second Book were also to be handed over on the same basis as for the First(62). In return Herberay received twenty-five 'escus d'or soleil' on the spot, with twenty-five to come on delivery of the manuscript of the Third Book, and thirty on delivery of the Fourth. On top of this sum Herberay was to receive twelve free copies of each of the three books. Most curiously, Janot, Longis and Sertenas undertook not to sell any copies of any of the three books until Herberay had presented them to the king, which he undertook to do within six weeks of receiving the unbound sheets of the Fourth Book. This meant that the three librains had to wait until some time in the spring of 1543(63) to sell any of the copies of the three books - and some of these had been printed late in 1541. The production of the Second and Third Books therefore represented a considerable outlay on paper, and also, probably, on new woodcuts, which could not be offset by immediate sales. The likelihood of an eventual return must have been the reason for their acceptance of this curious condition(64).

The third of the documents concerned with the Amadis is dated 2 March 1542 new style(65). In it Herberay undertook to deliver the manuscript of the Fifth and Sixth Books by Easter of 1543 (i.e. 25 March) and to hand over the privilege rights on these two books(66). Janot, Longis and Sertenas were, however,
to pay the fee for the sealing of the privilege, and were to
give either two copies of the three books already printed (i.e.
I(A), II(A), III(A)), or two copies of the Fifth or Sixth Books
from amongst the first to be printed, for a gift to the official
concerned in obtaining the privilege, or to any other person
Herberay pleased. The cost of recopying the manuscript for
"correction" and printing(67) was to be met by the libraires
who once again undertook to supply twelve free copies of each
of the completed books to Herberay - but this time two of each
were to be bound, and have the edges of their leaves gilded.
The three libraires paid Herberay sixty-two 'escuz d'or' for the
Fifth and Sixth Books, which he was to return if he could not
supply the manuscript within the agreed time. Some idea of the
value of this payment is given in the next clause, which mentions
a horse sold by Janot to Herberay for twenty-two 'escuz d'or soleil'
the three libraires were prepared to pay roughly three times the
price of a horse, plus twelve free copies of each book for the
exclusive right to publish the Fifth and Sixth Books.

In the case of the Amadis some indication of the price of
individual copies may be ascertained which helps to set these
payments in perspective. The inventory of Herberay's books made
at his death(68) shows that the various books of the Amadis were
normally worth about 7 to 10 solz apiece. This compares favour-
ably with the values put on other romances on the list, given
that the latter, on the whole were larger volumes than individual
books of the Amadis(69). It is also noticeable that other books
of comparable dimensions to a single book of Amadis, such as the
1542 Janot Polybius at 6 solz, the Quatre livres des Eneydes at 4
solz or the Tristan de Leonnoys (possibly the Janot edition of 1533) at 5 solz were reckoned to be worth less. Even accounting for variations due to binding and so forth, the valuations do at least suggest the relatively high value of the Amadis. This hypothesis is strengthened by the evidence of another inventory, that of the books belonging to Jean Le Feron, 'avocat au parlement de Paris', which was drawn up on 18 March 1548. Here the Philocope of Boccaccio (probably Janot's edition of 1542) is valued at 10 solz, while five books of the Amadis bound together are valued at 50 solz, which is, incidentally, the same value as is given to Estienne's Latin dictionary of 1536(70). It would therefore seem safe to assert that if the libraires' faith in the Amadis was sufficiently great for them to sink a large amount of capital into the production of expensive books, then they were reasonably sure of its subsequent success. The terms of the three Amadis contracts certainly suggest this - Herberay was able to obtain progressively higher payments as time went on, and insist, in the case of the second contract, on very curious and, for the libraires, economically onerous terms. According to Mlle. Parent(71) the payments made to Herberay were higher than was normal at the time, when, of course, it was not uncommon for authors to be paid nothing by their publishers. And over and above the cash payments, the payments made in kind to Herberay were considerable. The free copies of the five books which Janot printed would have accounted for about 2750 sheets of paper, and taking 8 solz as an average price per copy, they would have had a cash value of about 400 solz.
By combining purely bibliographical evidence with the indications offered by documentary evidence, it is possible to achieve a clearer and more complete exposition of the circumstances of, and the reasons for the early multiplicity of editions — although this multiplicity might have gone un-noticed but for the bibliographical investigation. It is also possible now to theorize about certain other aspects of what has been observed. For instance, in every case, copies of the earliest edition of each book are now more scarce than those of subsequent editions, and it seems at least possible, despite the obvious danger of using scarcity now as evidence of scarcity in the sixteenth century, to suggest that the first editions of Books Two and Three, at least, were small because the libraires would have wanted to cut down capital outlay as much as possible since they knew that they had no chance of a quick return. However, once they were free of the clause in their contract which prevented their selling the Second and Third Books, they were able to print new editions to supplement the short supply; the evidence of the woodcuts shows that these new editions probably appeared within a year of the appearance of the first edition of Book Four in the spring of 1543.

Chronology of the twelve Janot editions of "Amadis de Gaule"

One more aspect of Janot's Amadis editions remains to be dealt with, namely their chronology. So far the evidence of breakages to woodcuts has only been applied to establish the chronology of separate editions of single books. However a far more interesting picture emerges when one considers the chronology
of all the editions bearing Janot's name. It is important here to consider the evidence of the other books using the same woodcuts, although, as it happens, there is only one of any significance, namely Adrien Sevin's translation of Boccaccio's *Philocope*, printed in 1542(73). It is not possible to pronounce with certainty on the chronology of all the editions on the basis of woodcuts alone, but when information gleaned from the documents discussed is incorporated a fairly complete view is obtained(74).

The most obvious place to start is with the editions which are precisely dated, taking the earlier edition as determined by bibliographical examination as being the correctly dated one when there are two bearing the same date. Thus one may draw up this initial list:

<table>
<thead>
<tr>
<th>Date</th>
<th>Edition</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 July 1540</td>
<td>Amadis I(A)</td>
</tr>
<tr>
<td>1 December 1541</td>
<td>Amadis III(A)</td>
</tr>
<tr>
<td>24 February 1542</td>
<td>Philocope</td>
</tr>
<tr>
<td>10 February 1583</td>
<td>Amadis IV(A)</td>
</tr>
<tr>
<td>6 May 1544</td>
<td>Amadis V(A)</td>
</tr>
</tbody>
</table>

This leaves eight *Amadis* editions still to place. It seems best to begin with I(B) and work through. The woodcuts in I(B) show no apparent differences until compared with those in IV(A), where they reveal that I(B) was printed earlier. This gives a *terminus ante quem* of 10 February 1543 for I(B) but unfortunately no *post quem* can be suggested.

The next edition to be dealt with is II(A) - all one can say initially is that it was printed before III(A)(75). This gives *ante quem* of 1 December 1541, but that is what would have been expected. It will be seen from the documentary evidence, how-
ever, that a rough post quem for II(A) is 19 November 1540 —
the date of the contract for the Second, Third and Fourth Books.
II(B) is clearly to be placed after the Philocope(76) which gives
a post quem of 24 February 1542. The documentary evidence per-
mits one to place this post quem even later — i.e. after IV(A)
(10 February 1543) since no copies of II(A) were meant to be
available until the appearance of IV(A), so that Janot is
unlikely to have produced any further copies before that happened.
So far as an ante quem is concerned there is evidence to place
II(B) before V(A)(77) so that II(B) was printed before 6 May
1544. II(C) can be placed after V(A) which gives a post quem of
6 May 1544(78). No definite ante quem can be given.

Edition III(B) can probably be placed between IV(A) and V(A),
even though the woodcut evidence is slightly confusing(79), so
that it was printed between 10 February 1543 and 6 May 1544.
The problem now arises of which of II(B) and III(B) was printed
first, since both appeared between IV(A) and V(A). Fortunately
the woodcuts reveal that II(B) preceded III(B)(80).

Edition I*(A) was printed after V(A)(81) as was IV(B)(82)
so that both were printed after 6 May 1544. All the evidence of
the woodcuts indicates that the last of the Janot editions was
V(B). It is, however, impossible to put the three editions prin-
ted between V(A) and V(B) into any particular order, either by
documentary or woodcut evidence. Nevertheless a far more com-
plete picture of the chronology of the Amadis editions bearing
Janot's name is now available, and it is best presented in two
columns, the editions on the left being those which can be def-
initely placed, while those on the right can only be placed
more vaguely:
Detailed analysis of Denis Janot's twelve editions of the first five books of the *Amadis de Gaule* romance reveals that what appears to be a relatively straightforward series of publications in fact involves a complicated set of circumstances, not only governed by the usual rules of supply and demand which dominated the book trade of the period (83) but also, in this case, by the presence of the payments to the translator as an active economic factor affecting publication. Herberay's demands, as has been seen, were responsible for some very curious conditions of production which are reflected in the chronological table of the editions, but what is more significant about his interventions in the production of the work is that they serve to re-inforce the conclusion, which could in any case have been made on the evidence of its reception in critical-intellectual circles - namely that *Amadis* was an immediate and outstanding publishing success (84).

The other significant factor about Janot's editions is that they were clearly aimed at the luxury market. Not only were they highly priced, but were also, on their first appearance, strikingly novel in typographical presentation (no romance before 1540 had ever been printed in direct imitation of the best)

<table>
<thead>
<tr>
<th>Date</th>
<th>Edition</th>
<th>Revision</th>
</tr>
</thead>
<tbody>
<tr>
<td>10 July 1540</td>
<td>I</td>
<td>(A)</td>
</tr>
<tr>
<td>after 19 November 1540</td>
<td>II</td>
<td>(A)</td>
</tr>
<tr>
<td>1 December 1541</td>
<td>III</td>
<td>(A)</td>
</tr>
<tr>
<td>10 February 1543</td>
<td>IV</td>
<td>(A)</td>
</tr>
<tr>
<td></td>
<td>II</td>
<td>(B)</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>(B)</td>
</tr>
<tr>
<td>May 1544</td>
<td>V</td>
<td>(A)</td>
</tr>
<tr>
<td></td>
<td>II(C)</td>
<td>?</td>
</tr>
<tr>
<td></td>
<td>IV(B)</td>
<td>?</td>
</tr>
</tbody>
</table>
humanist printing) and in the inclusion of specially produced woodcuts. Janot brought the fruits of fine humanist printing to the *Amadis* and while it is still a matter for speculation how much, if at all, his action was instrumental in bringing about favourable critical reaction in intellectual circles, and whether or not his was the decisive action in bringing about the dominance of roman over gothic typography in French vernacular printing(85), the fact remains that, at its best, his achievement in the *Amadis* provides one example of the incomparable heights to which the French raised the art of printing in the sixteenth century.

It is in the light of this initial success and high artistic standard that one must view the continuation of *Amadis* publication during the sixteenth century in France. Following Janot's twelve editions between 1540 and 1544 at least another 138 editions of twenty-one books in French were produced before 1600, which amounts to an average of more than seven editions per book(86). Of the total of at least 150 editions, 122 appeared in France, and the remainder in Antwerp. The first and most obvious question to consider is that of dating. The first edition of the First Book appeared in 1540, and the twelfth and final book of what we may call the first series of the French version appeared in 1556. There were various new editions of these twelve books, both during and after that period, but no addition to the story appeared until 1571. In that year the publication of a second series began, namely of Books Thirteen to Twenty-four. The last new book to appear was the twenty-first of 1581. After that production fell right away until 1615 when
the three final books appeared.

To turn to the question of format, Books One to Twelve all first appeared in folios, and folios continued to appear until 1559, all of them in Paris and all printed by Janot, or his successor Etienne Groulleu. There were twenty-eight in all, twelve produced before 1544, and a further twelve before 1554. The first octavo editions appeared in 1548, and they continued to appear until 1563, but did not then reappear until 1615. Like the folios, the thirty-five octavos all appeared in Paris and were also largely produced by Janot's successors. The first sexto-decimo editions came out in 1557, when Groulleau produced five books, but they were not extensively printed until the 1570's when Lyonnais printers first published the Amadis. Two collective editions appeared between 1575 and 1579, and this period accounted for forty-one sexto-decimo books. This was the last great flowering of Amadis production, although nine more editions, probably all sexto-decimos, appeared before the end of the century. Quarto editions were very largely confined to Antwerp in the 1560's and 1570's, although two were produced in Paris, one in 1573 and one in 1574.

Several interesting points arise, even from this inadequate survey of the sixteenth-century Amadis. One is the interest of Christophe Plantin, the great printer of Antwerp. Another is the shift of production from Paris to Lyon in the 1570's, which may well have been connected with a change from Spanish to Italian source material. But the most striking point is the complete change of physical aspect which Amadis editions underwent between their first appearance and the end of the century. The way in
which critical reactions to the effects of the romance indicate a changed readership has already been noted, and the modifications of physical aspect provide complementary indications of the same change of readership.

The production of books in small formats is economically significant to the person printing them (or having them printed) in several ways. To take just the question of paper: Janot's folio editions of Book One of the Amadis required seventy-eight sheets for each copy, while the sexto-decimo editions produced later required about twenty-two. Thus the person financing the publication of the sexto-decimos could either produce the same number of copies for less capital outlay, or more copies for the same capital outlay. Either way the cost to the reader was smaller. The expensive folio editions can only have been available to those able or prepared to pay a high price for them, whereas the small formats were available to a far wider market, even at a time when the reading public formed only a fraction of society. For Etienne Groulleau to introduce his octavo editions in 1548 alongside his folios suggests that he was trying to make the book reach a wider audience, following the great success of the luxury edition. The subsequent success of the smaller formats shows that his action was economically sound, since he could thus tap additional sources of income: the resources of both the reader of moderate means, and of the rich reader who, despite his wealth, would only buy books of relatively low price.

This state of affairs is more or less matched by present-day experience. The person who buys an expensive book may do so for ostentation or as an investment, but most probably because
he has special reasons for wanting to read it. The 'ordinary' reader on the other hand will either do without or buy the paper-back. Janot produced his Amadis folios at a time when they happened to be, or were perhaps made to be, attractive to the section of the reading public most a le to inclined to buy expensive boo , but later it was th 'p perback' market which proved most successful.

In this treatment of the French Amadis printed during the sixteenth cen ury, descriptive bibliogr phy has been used for a purpose somew at different from that of providing information for xhe accurate establishment of texts, which is its ultimate justi- fication as an academic discipline. I'owever its use as a means of investigat'ng t e secondary subject of publishing history may at least be justified in the case of the Amadis insofar as it permits, in t e parts of the romance here it has been applied with any rigour, a far more detail d v'ev of the development of its publicatio than would otherwise have been possible(88). The prospect of c rrying out a full investigation of the editions dating from aft r 1544 is daunting, but the less detailed work presented here nevertheless implies that such an examination might well be instructive in dealing with this body of material which was so widely read during the sixteenth century. The example of the Amadis reveals that an approach to literature via its printer and its publishing history can have a bearing on its interpretation as a social phenomenon in its time. With the Amadis it is lucky that a body of critical material is available for assessment alongside the bibliographical material, but
bibliography has in this case provided the basis for a valuable extra perspective on the development of the work, as well as performing its primary task of enumerating which editions of the Amadis were produced where, and when.
LISTS OF PRINTING MATERIALS

These lists of materials used by Denis Janot are divided into the following sections:

Marks
Initials
Ornaments
Woodcuts
Typefaces

Note: with the exception of Marks 476-479, Compartment 482 and certain type-ornaments and initials, this list is confined to material used by Janot from 1534 onwards.
MARKS

The reproductions given here are from Renouard: *Les marques typographiques parisiennes des XVe et XVIe siècles.*
INITIALS
The four sets of initials are dealt with first, followed by the initials which appeared singly. For practical reasons it has not been possible to provide illustrations of all initials, and their dimensions in millimetres with short descriptions have therefore been given as appropriate.

Set 1: 16 by 16: roman with flowers in background

See the illustration (Chapter Two, fig.1) of Tory's set of "lettres fleuries". Janot used the same set, with the exception of the following letters: DKLOPVYZ. However, variant letters of very similar cut were used for DLOPV, of which some, if not all were also used earlier by Tory.
Set 2: 10 by 10 approx.: roman, criblé background
(The drawings provided attempt merely to be an aid to identification, rather than an accurate representation of the background pattern of each initial)

<table>
<thead>
<tr>
<th>A</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td>B</td>
<td>O²</td>
</tr>
<tr>
<td>C</td>
<td>O³</td>
</tr>
<tr>
<td>D</td>
<td>O⁴</td>
</tr>
<tr>
<td>E</td>
<td>P</td>
</tr>
<tr>
<td>D²</td>
<td>P²</td>
</tr>
<tr>
<td>E²</td>
<td>Q</td>
</tr>
<tr>
<td>E²</td>
<td>Q²</td>
</tr>
<tr>
<td>F</td>
<td>Q³</td>
</tr>
<tr>
<td>G</td>
<td>R</td>
</tr>
<tr>
<td>H</td>
<td>S</td>
</tr>
<tr>
<td>I</td>
<td>S²</td>
</tr>
<tr>
<td>I²</td>
<td>T</td>
</tr>
<tr>
<td>L</td>
<td>T²</td>
</tr>
<tr>
<td>M</td>
<td>V</td>
</tr>
<tr>
<td>M²</td>
<td>V²</td>
</tr>
<tr>
<td>N</td>
<td>N²</td>
</tr>
</tbody>
</table>
Janot also made use of the following further initials from this set:

- **F**: depicting a child with a staff and shield
- **I**: depicting Adam and Eve
- **Q**: depicting a mermaid
- **R**: depicting a man and a woman
- **S**: depicting two fish
Set 4: 33 by 33: roman, light background, usually depicting thistles

Janot also made use of the following further initials from this set: BCDFGHINOPSTV
Initials not found in sets

Init 1: C 16 by 16 - roman; dark criblé background

Init 2: S 16 by 16 - gothic; 2 flowers.

Init 3: A 32 by 32 - gothic, letter formed by interlaced ribbons

Init 4: R 13 by 12 - gothic

Init 5: A 32 by 32 - gothic, high cross piece

Init 6: S 22 by 21 - gothic, flowers

Init 7: L 33 by 33 - gothic, letter formed by interlaced ribbons; kneeling goblin

Init 8: O 22 by 22 - gothic; flower

Init 9: D 24 by 23 - gothic; flower

Init 10: T 33 by 33 - gothic; 2 flowers and 2 birds

Init 11: S 20 by 19 - roman; light "renaissance" style background

Init 12: O 29 by 30 - gothic; large rose

Init 13: C 32 by 32 - gothic; flowers

Init 14: E 32 by 32 - gothic

Init 15: P 32 by 32 - gothic, letter formed by interlaced ribbons; flowers

Init 16: Q 45 by 45 - gothic, open letter; animal

Init 17: T 49 by 49 - roman; fleurs de lys

Init 18: P 57 by 55 - roman; Pope

Init 19: P 20 by 20 - roman

Init 20: T 17 by 19 - gothic; bird and flower

Init 21: AE 18 by 19 - roman

Init 22: F 23 by 23 - roman, solid letter; flowers

Init 23: L 30 by 30 - roman; criblé background

Init 24: F 52 by 25 - roman; crown above

Init 25: C 30 by 30 - roman; criblé background with leaves

Init 26: L 18 by 18 - gothic; lion
ORNAMENTS

The ornaments are divided into Compartments, frames (subdivided into side-pieces, head-pieces and tail-pieces) and type-cast ornaments.

Note: due to problems of reproduction it has not been possible to illustrate side-piece 9, head-piece 17 and tail-piece 18, nor woodcut piece "a", which are found only in St Augustine's De spiritu et litera of 1544 (no.203).
The reproductions of compartments are divided into three sections: i) those numbered by Renouard; ii) miscellaneous compartments; iii) compartments from the editions of Cebes' Tableau, 1543

i) Compartments numbered by Renouard
ii) miscellaneous compartments

A

B

C
iii) compartments from the editions of Cebes: *Le tableau*, 1543

1. $23 \times 77$ enclosing $10 \times 40$

2. $44 \times 78$ enclosing $34 \times 55$

3. $44 \times 77$ enclosing $23 \times 56$
(a) 44 x 78 enclosing 7 x 79

(b) 44 x 78 enclosing 34 x 52

(c) 44 x 78 enclosing 23 x 52
FRAMES:
a) side-pieces

1: First used 1540

2: First used 1540

3: First used 1540
4: First used 1540

5: First used 1540
6: First used 1540

7: First used 1540
8: First used 1540.
b) head-pieces

1: First used 1540

2: First used 1540

3: First used 1540

4: First used 1540

5: First used 1540
6: First used 1540

7: First used 1540

8: First used 1540

9: First dated use 24 February 1542, but probably used earlier

10: First used 1541

11: First used 1541

12: First used 1541

13: First used 1542

14: First used 1542
15: First used 1542

16: First used 1542

c) tail-pieces
1: First used 1540

2: First used 1540

3: First used 1540

4: First used 1540
5: First used 1540

6: First used 1540

7: First used 1540

8: First used 1540

9: First dated use 24 February 1542, but probably used earlier

10: First dated use 1541
11: First dated use 1541

12: First dated use 1541

13: First dated use 1542

14: First dated use 1542

15: First dated use 1542

16: First dated use 1542

17: First dated use 1542
TYPE ORNAMENTS:

1: First used 1534

2: First used 1534

3: First used 1534

4: First used 1535

5: First used 1535

6: First used 1535

7: First used 1535

8: First used 1535

9: First used 1535

10: First used 1535

11: First used 1535

12: First used 1535

13: First used 1535
14: First used 1535
15: First used 1535
16: First used 1536
17: First used 1536
18: First used 1536
19: First used 1536
20: First used 1536
21: First used 1536
22: First used 1537
23: First used 1538
24: First used 1541
25: First used 1542
26: First used 1542
27: First used 1543
28: First used 1544

29: First used 1544

30: First used 1544

31: First used 1544

32: First used 1544

33: First used 1544
WOODCUTS

The list of woodcuts which follows is presented in order of prefix. Except in the case of those used in the *Amadis de Gaule* editions (prefixed "Vag" in the bibliography) it has not been practicable to provide illustrations of the cuts.

For each cut the description is made up of several elements. On the left will be found (when possible) the date of the cut's first use; a date in parentheses indicates the year in which it was probably first used, and this may be followed by a firm date. The cut's reference number follows, with its dimensions in millimetres, and an indication of the number of "filets" surrounding it ("sf" = single "filet"; "df" = double "filet"). Last comes a brief description of the scene depicted.
<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1541</td>
<td>A1</td>
<td>54 by 76 sf Aries - sheep; coat of arms hanging from tree.</td>
</tr>
<tr>
<td>1541</td>
<td>A2</td>
<td>53 by 76 sf Taurus - bull working bellows.</td>
</tr>
<tr>
<td>1541</td>
<td>A3</td>
<td>54 by 76 sf Gemini - twins.</td>
</tr>
<tr>
<td>1541</td>
<td>A4</td>
<td>54 by 76 sf Cancer - ten-legged lobster.</td>
</tr>
<tr>
<td>1541</td>
<td>A5</td>
<td>55 by 77 sf Leo - lion.</td>
</tr>
<tr>
<td>1541</td>
<td>A6</td>
<td>54 by 76 sf Virgo - naked woman with palm branch and jug.</td>
</tr>
<tr>
<td>1541</td>
<td>A7</td>
<td>54 by 77 sf Libra - scales.</td>
</tr>
<tr>
<td>1541</td>
<td>A8</td>
<td>55 by 77 sf Scorpio - eight-legged insect.</td>
</tr>
<tr>
<td>1541</td>
<td>A9</td>
<td>54 by 76 sf Sagittarius - centaur with bow and arrow.</td>
</tr>
<tr>
<td>1541</td>
<td>A10</td>
<td>55 by 77 sf Capricornus - goat.</td>
</tr>
<tr>
<td>1541</td>
<td>A11</td>
<td>54 by 77 sf Aquarius - naked man spilling water.</td>
</tr>
<tr>
<td>1541</td>
<td>A12</td>
<td>55 by 77 sf Pisces - two fish; shield on tree with initials RR = Richard Roussat.</td>
</tr>
</tbody>
</table>

**AL - Alain de Lille**

<table>
<thead>
<tr>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>AL1</td>
<td>25 by 54 df Two fires side by side.</td>
</tr>
<tr>
<td>AL2</td>
<td>25 by 54 df Black pig, centre; tufts of grass, left and right.</td>
</tr>
<tr>
<td>AL3</td>
<td>25 by 54 df Three trees, background; stream with three fish, foreground.</td>
</tr>
<tr>
<td>AL4</td>
<td>25 by 54 df Animal eating from bowl, left; man on horse holding dog, right.</td>
</tr>
<tr>
<td>AL5</td>
<td>25 by 54 df Group of various animals, left; lion, right.</td>
</tr>
<tr>
<td>AL6</td>
<td>25 by 54 df Fisherman, left, taking in line with fish on end.</td>
</tr>
</tbody>
</table>
AL7 25 by 54 df Large fish, foreground; two men and mast in water, background.
AL8 25 by 54 df Dog (facing left) eating from bowl.
AL9 25 by 54 df Lambs, left; ewe, centre and right.
AL10 23 by 45 sf Sagittarius firing towards left.
AL11 25 by 54 df Bird, left; ship right.
AL12 25 by 54 df Army, left; bird, right.
AL13 25 by 54 df Cliff, left; bird falling into water, right.
AL14 25 by 54 df Man with hands raised, left; animal, centre and right; trees background.
AL15 25 by 54 df House, left; cock on perch, centre.
AL16 25 by 54 df Two dragons (with faces on ends of tails).
AL17 25 by 54 df Man, left, sticking spear into deer, right.
AL18 25 by 54 df Bird, left; woman in bed, centre and right.
AL19 25 by 54 df Three long-necked birds, the two on the left pecking at themselves.
AL20 25 by 54 df Lion, centre, facing cubs, right.
AL21 25 by 54 df Naked body lying on ground, crow pecking at the eyes.
AL22 25 by 54 df Bird on nest on tree, left; bird flying, right.
AL23 25 by 54 df Woman, left; unicorn, centre, being speared by man, right.
AL24 25 by 54 df Deer, centre; fountain/watermill(?) right.
AL25 25 by 54 df "Fish" with four pairs of legs.
AL26  25 by 54  df Animal lying with feet in air; three birds.

AL27  25 by 54  df Hunter and hound; deer.

AL28  25 by 54  df Tree - birds in nest.

AL29  25 by 54  df Tree, left; bird with another bird in its talons, centre.

AL30  25 by 54  df Donkey, left and centre; thistles, right.

Alb - Alberti

1536  Alb1  25 by 50  sf Hair-arrangement (blason des cheveux).

1536  Alb2  25 by 50  sf Eyebrow (blason du sourcil).

1536  Alb3  25 by 50  sf Eye (blason de l'oeil).

1536  Alb4  23 by 52  sf Tear-drop (blason de la larme).

1536  Alb5  25 by 50  sf Ear (blason de l'oreille).

1536  Alb6  25 by 50  sf Mouth (blason de la bouche).

1536  Alb7  25 by 50  sf Breast (blason du tetin).

1536  Alb8  25 by 52  sf Hand (blason de la main).

1536  Alb9  25 by 50  sf Thigh (blason de la cuysse).

B - Boutillier

Undated B1  58 by 53  sf Scholar at desk (inside oval double filet).

B2  94 by 76  sf Man, right, offering book to king, right.
Be - Beauldus

1543 Be1 32 by 53 sf Fire and battle, left background; two men kneeling before another, centre; animal being slaughtered in front of butcher's shop, right.

1543 Be2 32 by 53 sf Hay wagon, left, arriving at house, centre background; man, right; dog, centre foreground.

1543 Be3 32 by 53 sf Man, left, and man with cap in hand; man burning chaff, right; harvest scene, background.

1543 Be4 32 by 53 sf Man with shovel, left; man kneeling before another, right; men tending vine, background.

1543 Be5 32 by 53 sf Man at counter, left; men climbing from boat, right.

1543 Be6 32 by 53 sf Man behind table, centre; man, left, and two men, right, putting money on table.

1543 Be7 32 by 53 sf Two soldiers dragging man away, left centre; man behind table with money on it, and two others, right.

1543 Be8 32 by 53 sf Man in front of door, left, with man with sword, centre, on one knee before him; groups of people walking on path, right.

1543 Be9 32 by 53 sf Man hoeing, left; man/woman on bed, centre and right.

1543 Be10 32 by 53 sf Man being tied up by two soldiers, foreground; king and retinue eating, background; bearded man, right.

Bo - Bouchet

1539 Bo1 30 by 11 nf Man with pike facing left.

1539 Bo2 32 by 53 sf Archer on shore, left; man in ship, right.
1539 Bo3 27 by 10 nf Man with plumed hat and white sword.

1539 Bo4 29 by 10 nf Man walking towards right - hands in front.

1539 Bo5 30 by 10 nf Man in long robe facing left.

1539 Bo6 32 by 53 df Group of men around a woman being cut open on a table.

1539 Bo7 32 by 53 enclosing 7 by 21 sf King in long robe (NO fleurs de lys on robe) with full regalia, lying on tomb.

1539 Bo8 32 by 53 enclosing 8 by 28 sf King in armour lying on tomb (NO orb).

1539 Bo9 32 by 53 enclosing 7 by 20 sf Tomb with king kneeling at altar - drapes in background.

1539 Bo10 32 by 53 enclosing 8 by 28 sf Tomb - king in armour with orb in left hand; eagle arms.

1539 Bo11 32 by 53 enclosing 6 by 25 sf Tomb - king in long robe with fleurs de lys on it.

1539 Bo12 32 by 53 enclosing 8 by 26 sf Tomb - king in armour with orb; arms halved: fleurs de lys and eagle.

1539 Bo13 32 by 53 enclosing 8 by 29 sf Tomb - king kneeling at altar (NO drapes in background).

Br - Jean de Brie

Undated Br1 32 by 53 sf Man and sheep, left; man putting spear through wolf's neck, right.

C - Corrozet

1536 C1 105 by 76 sf Funeral procession.

1536 C2 32 by 53 df Griffin, left; scholar at desk, centre; dog, right.
<table>
<thead>
<tr>
<th>Year</th>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1536</td>
<td>C3</td>
<td>32 by 53 df Archway, left; woman, centre; vine, right.</td>
</tr>
<tr>
<td>1536</td>
<td>C4</td>
<td>32 by 53 sf Woman holding chest.</td>
</tr>
<tr>
<td>1536</td>
<td>C5</td>
<td>32 by 53 df Two women - the woman on the right has raised hands.</td>
</tr>
<tr>
<td>1536</td>
<td>C6</td>
<td>38 by 53 df Woman, left; man right; body, foreground.</td>
</tr>
<tr>
<td>1536</td>
<td>C7</td>
<td>32 by 53 sf Two men left (one in a long robe); man, centre; man going through door, right.</td>
</tr>
<tr>
<td>1539</td>
<td>C8</td>
<td>32 by 53 sf House.</td>
</tr>
<tr>
<td>1539</td>
<td>C9</td>
<td>32 by 53 sf Courtyard, with well.</td>
</tr>
<tr>
<td>1539</td>
<td>C10</td>
<td>32 by 53 sf Walled garden.</td>
</tr>
<tr>
<td>1539</td>
<td>C11</td>
<td>32 by 53 sf Three barrels in cellar.</td>
</tr>
<tr>
<td>1539</td>
<td>C12</td>
<td>32 by 53 sf Kitchen fire, with pot hanging in it.</td>
</tr>
<tr>
<td>1539</td>
<td>C13</td>
<td>32 by 53 sf Granary in a roof.</td>
</tr>
<tr>
<td>1539</td>
<td>C14</td>
<td>32 by 53 df Castle, left, naked woman standing by bed inside; naked and winged king, right, looking in through castle window.</td>
</tr>
<tr>
<td>1539</td>
<td>C15</td>
<td>32 by 53 sf Bed.</td>
</tr>
<tr>
<td>1539</td>
<td>C16</td>
<td>32 by 53 sf Chair with two objects on seat.</td>
</tr>
<tr>
<td>1539</td>
<td>C17</td>
<td>32 by 53 sf Bench with arms each end.</td>
</tr>
<tr>
<td>1539</td>
<td>C18</td>
<td>32 by 53 sf Table.</td>
</tr>
<tr>
<td>1539</td>
<td>C19</td>
<td>32 by 53 sf Cabinet on legs.</td>
</tr>
<tr>
<td>1539</td>
<td>C20</td>
<td>32 by 53 sf Chest.</td>
</tr>
<tr>
<td>1539</td>
<td>C21</td>
<td>32 by 53 sf Wooden stool.</td>
</tr>
<tr>
<td>1539</td>
<td>C22</td>
<td>32 by 53 sf Foot-stool with embroidered top.</td>
</tr>
<tr>
<td>1539</td>
<td>C23</td>
<td>32 by 53 sf Hand-brush.</td>
</tr>
<tr>
<td>1539</td>
<td>C24</td>
<td>32 by 53 sf Bag/box holding combs, etc.</td>
</tr>
</tbody>
</table>
1539 C25 32 by 53 sf Mirror.
1539 C26 32 by 53 sf Jewel cabinet.
1539 C27 32 by 53 sf Stable.
1539 C28 32 by 53 sf Small room/carrel for study.
1539 C29 32 by 53 sf Painter painting naked woman, left; three naked women, right.
1539 C30 32 by 53 sf Cupid (with bow, but no blindfold), left, man, right.
1539 C31 30 by 54 sf, sides; df, top and bottom. Walled town - gatehouse towards left.
1539 C32 30 by 54 sf, sides; df, top and bottom. Walled town - gatehouse, right centre.
1539 C33 30 by 54 sf, sides; df, top and bottom. Town with river and boats in foreground; castle, right.
1539 C34 30 by 54 sf, sides; df, top and bottom. Town - moated and walled; bridge, right centre.
1539 C35 30 by 54 sf, sides; df, top and bottom. Castle and bridge, left; boats on river, right.
1539 C36 30 by 54 sf, sides; df, top and bottom. Man and dog, foreground; river, middle-ground; house, background.
1540 C37 32 by 53 sf Three men, left, two of them with cross-bows; target, right.
1540 C38 32 by 53 sf Gnarled and bent tree (towers, left background).
1540 C39 32 by 53 sf Man, right, throwing food to dog, left.
1540 C40 32 by 53 sf Palm tree, left; man throwing stone, centre; house, right.
1540 C41 32 by 53 sf Battle, left, woman stabbing boy, centre; castle, right.
1540 C42 32 by 53 sf Tree with ivy growing over it.
1540 C43 32 by 53 sf Palm tree, left; man pouring bucket of water on flames, centre; fire, right.
1540 C44 32 by 53 sf Woman lying, left, under tree, centre, with insects flying around; boy (?Cupid) with bow and branch, right.

1540 C45 32 by 53 sf Kitchen - crockery in bowl, left; oven, centre right.

1540 C46 32 by 53 sf King sitting by barrels, left; blindfolded woman (?Fortune) holding bowl, and a man, right.

1540 C47 32 by 53 sf Tree, left; man holding sword and flaming torch, centre; lightning, top right.

1540 C48 32 by 53 sf Cupid (no blindfold), left, firing arrow at woman with shield and down-pointed spear, right.

1540 C49 32 by 53 sf Naked man "on fire", left; woman holding branch, right.

1540 C50 32 by 53 sf Bush, left; man with winged right foot and crutch under left arm holding staff and bag, right.

1540 C51 32 by 53 sf Naked woman on horse.

1540 C52 32 by 53 sf Warrior with sword and shield, left; old scholar at desk, right.

1540 C53 32 by 53 sf Snail.

1540 C54 32 by 53 sf Man at table clearing away chessmen into a bag.

1540 C55 32 by 53 sf Man, centre, playing dice on table, left; fire, right.

1540 C56 32 by 53 sf Crocodile with lizard appearing out of its stomach.

1540 C57 32 by 53 sf Crown with snakes twined around it.

1540 C58 32 by 53 sf Man holding his left foot, left; woman right.

1540 C59 32 by 53 sf Sun shining on naked man, left; wind blowing on heavily wrapped man, right.

1540 C60 32 by 53 sf Man and woman (husband and wife), left; two women, right, of which the one nearest the centre is crowning the wife with laurel.
<table>
<thead>
<tr>
<th>Year</th>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1540</td>
<td>C61</td>
<td>32 by 53 sf Tree and bird, left; bird hovering, centre, feeding young in nest built on water, right.</td>
</tr>
<tr>
<td>1540</td>
<td>C62</td>
<td>32 by 53 sf Stag with arrow through neck, left and centre; tree with bow hanging from it, and quiver, right.</td>
</tr>
<tr>
<td>1540</td>
<td>C63</td>
<td>32 by 53 sf Three men breaking arrows across their knees.</td>
</tr>
<tr>
<td>1540</td>
<td>C64</td>
<td>32 by 53 sf Man with crossbow, right, shooting bird over a river, left.</td>
</tr>
<tr>
<td>1540</td>
<td>C65</td>
<td>32 by 53 sf Sheep, left, scratching face of lion, right (house left background).</td>
</tr>
<tr>
<td>1540</td>
<td>C66</td>
<td>32 by 53 sf Snake/lizard wound round a sword (lake, trees, castle in background).</td>
</tr>
<tr>
<td>1540</td>
<td>C67</td>
<td>32 by 53 sf Seal on island.</td>
</tr>
<tr>
<td>1540</td>
<td>C68</td>
<td>32 by 53 sf Man holding seal.</td>
</tr>
<tr>
<td>1540</td>
<td>C69</td>
<td>32 by 53 df Woman wading in river carrying globe on her shoulder.</td>
</tr>
<tr>
<td>1540</td>
<td>C70</td>
<td>32 by 53 sf Man with sword, left; fire, right.</td>
</tr>
<tr>
<td>1540</td>
<td>C71</td>
<td>32 by 53 sf Cupid, right centre, throwing his blindfold into a fire, left centre.</td>
</tr>
<tr>
<td>1540</td>
<td>C72</td>
<td>32 by 53 sf Man with large fan, left; flower on plant, right foreground.</td>
</tr>
<tr>
<td>1540</td>
<td>C73</td>
<td>32 by 53 sf Two dogs, left, and seal, right centre, chasing rabbit, right.</td>
</tr>
<tr>
<td>1540</td>
<td>C74</td>
<td>32 by 53 df Man standing in water, centre; globe on a fire, right foreground.</td>
</tr>
<tr>
<td>1540</td>
<td>C75</td>
<td>32 by 53 sf Man with wheel on his back and carrying a staff incorporating a globe.</td>
</tr>
<tr>
<td>1540</td>
<td>C76</td>
<td>32 by 53 sf Man in front of rock, centre, finding a baby hidden in a horse's belly.</td>
</tr>
<tr>
<td>1540</td>
<td>C77</td>
<td>32 by 53 sf Tree, left; snakes/lizards attacking an elephant, centre and right.</td>
</tr>
</tbody>
</table>
1540 C78 32 by 53 sf Half-naked woman (Peace) sitting before small altar and holding bunch of branches.

1540 C79 32 by 53 df Cupid (no blindfold), holding flaming torch, left; woman, right.

1540 C80 32 by 53 df Man holding globe in his right hand and a pair of hands tied together in his left.

1540 C81 32 by 53 sf Man pouring a liquid from one urn to another.

1540 C82 32 by 53 sf Man pulling scorpion away from his leg.

1540 C83 32 by 53 sf Lantern on its side burning.

1540 C84 32 by 53 sf Fountain, foreground; trellis, background.

1540 C85 32 by 53 sf Candle burning in candlestick.

1540 C86 32 by 53 sf Burning broom.

1540 C87 32 by 53 sf Icarus falling from the sky.

1540 C88 32 by 53 sf Squirrel floating on a raft.

1540 C89 32 by 53 df King sitting at table, left; pillar, centre; king crouching in front of statue on pedestal, right.

1540 C90 33 by 53 sf Candle burning in candlestick placed on top of barrel.

1540 C91 32 by 53 df Naked woman, left; man, left centre, and woman, right, placing a wreath on a crippled nun, right centre.

1540 C92 32 by 53 sf Bird on nest, left; wind blowing from top right.

1540 C93 32 by 53 sf Candle burning in candlestick in a room full of moths.

1540 C94 32 by 53 df Woman standing and woman lying (Fortune), left; man tying ?negro slave to a tree, right.

1540 C95 32 by 53 sf Woman holding a branch in her right hand and a sword in her left.
<table>
<thead>
<tr>
<th>Item</th>
<th>Size</th>
<th>Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>C96</td>
<td>32 by 53</td>
<td>df</td>
<td>Man in long robe, left; man looking in mirror, right.</td>
</tr>
<tr>
<td>C97</td>
<td>32 by 53</td>
<td>df</td>
<td>Woman, left centre, dragging man, left, before judge with ass's ears, right centre; two women, right.</td>
</tr>
<tr>
<td>C98</td>
<td>32 by 53</td>
<td>sf</td>
<td>Naked woman, left centre, chasing birds, right.</td>
</tr>
<tr>
<td>C99</td>
<td>32 by 53</td>
<td>sf</td>
<td>Vine entwined round a dead tree.</td>
</tr>
<tr>
<td>C100</td>
<td>32 by 53</td>
<td>sf</td>
<td>Ring set with one stone.</td>
</tr>
<tr>
<td>C101</td>
<td>32 by 53</td>
<td>df</td>
<td>Old woman in sea, left; Fortune standing on her wheel and acting as the mast of a boat, centre.</td>
</tr>
<tr>
<td>C102</td>
<td>32 by 53</td>
<td>df</td>
<td>Man shearing sheep under leafy trees, left; ditto under bare trees, right.</td>
</tr>
<tr>
<td>C103</td>
<td>32 by 53</td>
<td>df</td>
<td>Group of men (one with a harp), left and centre, walking towards woman and man with another harp, right.</td>
</tr>
<tr>
<td>C104</td>
<td>32 by 53</td>
<td>df</td>
<td>Griffin, left, attacking lion, right.</td>
</tr>
<tr>
<td>C105</td>
<td>32 by 53</td>
<td>df</td>
<td>Ship, left, wrecked on rock, right.</td>
</tr>
<tr>
<td>C106</td>
<td>32 by 53</td>
<td>df</td>
<td>Crippled woman (?leper), centre, moving towards door, left; woman in doorway, right.</td>
</tr>
<tr>
<td>C107</td>
<td>32 by 53</td>
<td>sf</td>
<td>Woman, left, chasing Cupid, right.</td>
</tr>
<tr>
<td>C108</td>
<td>32 by 53</td>
<td>df</td>
<td>Cupid on pedestal, left; woman (Virtue) on pedestal, right.</td>
</tr>
<tr>
<td>C109</td>
<td>32 by 53</td>
<td>df</td>
<td>Naked and winged man (Time) holding a cloud over the sun and moon with his left hand and a pair of scales in his left, and walking on wheels.</td>
</tr>
<tr>
<td>C110</td>
<td>32 by 53</td>
<td>sf</td>
<td>Skull with compass needle, above compass card.</td>
</tr>
<tr>
<td>C111</td>
<td>32 by 53</td>
<td>sf</td>
<td>Bird and snake, left; naked boy, centre.</td>
</tr>
<tr>
<td>C112</td>
<td>32 by 53</td>
<td>sf</td>
<td>Broken circle described with broken pair of compasses (landscape in background).</td>
</tr>
</tbody>
</table>
1540 C113 32 by 53 sf Horse kneeling on front legs.

1540 C114 32 by 53 sf Well, left; two women pouring water into barrels, right.

1540 C115 32 by 53 sf Naked woman standing on pedestal, spindle and slipper in background.

1540 C116 32 by 53 sf Woman holding pair of scales, in the pans of which a feather weighs more than a sceptre.

1540 C117 32 by 53 sf Naked boy holding balloon.

1540 C118 32 by 53 sf Man, centre, with his hands in two boxes; other people standing all round.

Ca - Cabosse

1541 Ca1 32 by 53 sf Annunciation - BVM, left; angel, right.

1541 Ca2 32 by 53 sf Christ, left; future disciples and fishing boat, right.

1541 Ca3 32 by 53 sf Sea, left; Christ, centre; disciples, right.

1541 Ca4 32 by 53 sf Town, left; Christ, centre; disciples, right.

1541 Ca5 32 by 53 sf Christ preaching, top left corner; congregation all round; town, top right.

1541 Ca6 32 by 53 sf BVM holding infant Christ, and another woman, centre; men all round (presentation in the temple).

1541 Ca7 32 by 53 sf Christ, left; man holding stone, right (?temptation in the wilderness).

1541 Ca8 32 by 53 sf Group of people, left background; Christ surrounded by priests, right.

1541 Ca9 32 by 53 sf Crucifixion - Christ about to have his side pierced by man on horse.
1541 Ca10 32 by 53 sf Christ kneeling, left; man and queue of people, centre; house, right.

1541 Ca11 32 by 53 sf Open door and Christ, left; high priests, centre and right (?Christ casting out money-lenders).

1541 Ca12 32 by 53 sf Town, left; woman kneeling, centre; Christ standing, right; men in background.

1541 Ca13 32 by 53 sf House, left; woman kneeling and two dogs centre; Christ standing, right.

1541 Ca14 32 by 53 sf St John the Baptist baptising Christ, left; Christ kneeling, dove over head, right.

1541 Ca15 32 by 53 sf Christ standing, man kneeling, centre; two men, left, two men, right.

1541 Ca16 32 by 53 sf ?BVM, right; group of men, centre; open door, left; figure hanging from tree, left background.

Cat - Cato

?1543 Cat1 (prob.1539) 32 by 53 sf Woman giving kneeling and chained man a drink in a prison cell.

?1543 Cat2 32 by 53 sf Angel with sword, top left; man, centre, being attacked by lion, left, and dragon, right.

?1543 Cat3 32 by 53 sf Cart with men in it, left and centre; pillar; man, right.

?1543 Cat4 32 by 53 sf Archer, left; pillar; two men playing cards at table, right.

?1543 Cat5 32 by 53 sf Two men, left, one of them holding a rake; man coming through door, right.

?1543 Cat6 32 by 53 sf Naked woman and man by tower, left; man with sword following naked man, right.
11543 Cat7  32 by 53 sf  Man with horns and woman, left; two women, centre; man and woman, right.
11543 Cat8  32 by 53 sf  ?Rock with window in it, left; man and dog, centre, being sent away by man with key, right.
11543 Cat9  32 by 53 sf  Man with a dog, carrying animal, left; man with stick in front of tower, right.
11543 Cat10 32 by 53 sf  Man with staff, left; BENEFICE (naked woman), left centre; IRE (naked woman with axe), centre; man with sword and shield, right centre; naked woman with staff, right.
11543 Cat11 32 by 53 sf  Man in bed with three men round him; woman in doorway, right.
11543 Cat12 32 by 53 sf  Man sewing, left; house, centre, man knocking on door of house, right.
11543 Cat13 32 by 53 sf  Man, left, peeping through door, centre, at man with treasure, right.
11543 Cat14 32 by 53 sf  Two men, one in doorway, left; three men, right.
11543 Cat15 32 by 53 sf  Two men, one with purse, left; pillar; naked man between two others; right.

Ce - Cebes

1543 Ce1  78 by 55 sf  Old man with staff, left foreground; two men, right foreground; walled garden in background containing two further walled gardens.
1543 Ce2  32 by 53 sf  Walled garden - gate, left centre, woman, naked child and group of men going through; old man on bench outside, right.
1543 Ce3  32 by 53 sf  Walled garden - gate, left centre; group of people inside going towards woman holding cup, right.
<table>
<thead>
<tr>
<th></th>
<th>Ce4</th>
<th>32 by 53 sf Walled garden - gate, left; couples dancing inside.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ce5</td>
<td>32 by 53 sf Naked woman (Fortune) standing on orb, centre, holding purse and necklace; groups of men and women, left and right.</td>
</tr>
<tr>
<td></td>
<td>Ce6</td>
<td>32 by 53 sf Walled garden - gate, left; couples standing and sitting inside; a further walled garden inside.</td>
</tr>
<tr>
<td></td>
<td>Ce7</td>
<td>32 by 53 sf Man and winged woman, left foreground; walled garden and several people on raised ground, towards background.</td>
</tr>
<tr>
<td></td>
<td>Ce8</td>
<td>32 by 53 sf Walled garden - gate, centre; three women inside; group of people going in; woman sitting outside, left.</td>
</tr>
<tr>
<td></td>
<td>Ce9</td>
<td>32 by 53 sf Walled garden and groups of people, left background; men and women on rocks, right.</td>
</tr>
<tr>
<td></td>
<td>Ce10</td>
<td>32 by 53 sf Walled garden - gate, left; men and women inside talking to woman sitting outside castle.</td>
</tr>
<tr>
<td></td>
<td>Ce11</td>
<td>32 by 53 sf Group of men, left; two women, centre; four men with wreaths on their heads, right.</td>
</tr>
<tr>
<td></td>
<td>Ce12</td>
<td>32 by 53 sf Group of men round table - two candles on table; pitchers in bowl, left foreground; men bringing in food from right.</td>
</tr>
<tr>
<td></td>
<td>Ce13</td>
<td>32 by 53 sf Man with woman on his shoulders; pillars, background.</td>
</tr>
<tr>
<td></td>
<td>Ce14</td>
<td>32 by 53 sf Horse drawing cart, left and centre; donkey, right.</td>
</tr>
</tbody>
</table>

Ch - Chastelaine du Vergier

<table>
<thead>
<tr>
<th></th>
<th>Ch1</th>
<th>32 by 53 sf Two men, left; lady, right - vine, background.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ch2</td>
<td>32 by 53 sf Man and woman, left, approaching woman, right.</td>
</tr>
</tbody>
</table>
Ch3  32 by 53  sf  Couple in front of rose trees.

Ch4  32 by 53  sf  Man running in through arch from left; two men standing, right.

Col - Columella

Undated Col1  53 by 31  nf  Piece of equipment incorporating crossed timbers with a plumb line.

Col2  71 by 11  nf  Knife ("serpette") of vine grower.

Cu - Cuzzi

(1537) Cu1  58 by 44  nf  Shield - three fleurs de lys, diagonal bar; Cardinal's hat above; tassels, sides and bottom.

(1537) Cu2  52 by 38  nf  Shield - three fleurs de lys, diagonal bar; crown above; girdle and shells at sides; St George and dragon, below.

(1537) Cu3  32 by 53  sf  Two women, left; window, centre; woman and man, right.

(1536) Cu4  38 by 53  df  Cupid, left, firing arrow at naked woman, right.

(1536) Cu5  32 by 53  df  Woman seated at table, left; man coming in, right.

(1537) Cu6  32 by 53  sf  Two figures lying, left; mirror, centre; man in long robe, right.

(1537) Cu7  32 by 53  sf  Three men, left - one bowing; two women, centre - one curtseying; two women, right.

(1537) Cu8  32 by 53  sf  Two women, one of them with a dog, left; woman and man, right.

(1537) Cu9  32 by 53  sf  Man, left; two men, right - one carrying bundle. (Probably used earlier in 1539 Cato)
(1536)  Cu10  32 by 53 sf  Two women, left, in front of window; man by pillar, right.

(1537)  Cu11  32 by 53 sf  King and men at table, left and centre; servant with tray, right.

(1536)  Cu12  32 by 53 df  Woman, left; man with finger in air, right.

(1536)  Cu13  32 by 53 sf  Two figures by stream, left; naked woman, right, chasing Cupid through window, centre.

(1537)  Cu14  32 by 53 sf  Two women, left; kneeling queen, centre; king, right, with two others, one of whom has long axe.

(1537)  Cu15  32 by 53 sf  Two men under arch - the man on left has plumed hat.

(1537)  Cu16  32 by 53 sf  Group of priests, left; king and two men, right.

(1536)  Cu17  38 by 53 df  Man on chair, centre; two men each side.

(1537)  Cu18  32 by 53 sf  Small prince, right centre, surrounded by people.

1537  Cu19  38 by 53 df  Queen on throne, centre; two women, left; three women, right.

(1536)  Cu20  32 by 53 sf  Man kneeling, left; couple, centre; woman, right.

(1537)  Cu21  32 by 53 df  Woman on throne and two maids, left; kneeling woman and two others, right.

D - Dupont

1538  D1  32 by 53 sf  Man holding bird under tree, left; man holding book and tearing his hair, right.

1538  D2  32 by 53 sf  Man, left, being approached by two others, right.

1538  D3  32 by 53 sf  Group of five women.
<table>
<thead>
<tr>
<th>No.</th>
<th>Date</th>
<th>Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1538 D4</td>
<td>32 by 53 sf</td>
<td>Group of five women - the one on right spinning at wheel.</td>
<td></td>
</tr>
<tr>
<td>1538 D5</td>
<td>32 by 53 sf</td>
<td>Rose tree, left; man, centre.</td>
<td></td>
</tr>
<tr>
<td>1538 D6</td>
<td>32 by 53 sf</td>
<td>Four men - the two in centre have plumed hats; the one centre right has back to reader.</td>
<td></td>
</tr>
<tr>
<td>1538 D7</td>
<td>32 by 53 sf</td>
<td>Man reading with another man behind, left; four women approaching from right, centre and right.</td>
<td></td>
</tr>
<tr>
<td>1538 D8</td>
<td>32 by 53 sf</td>
<td>Man, left, arguing with three women and a dog, centre and right.</td>
<td></td>
</tr>
<tr>
<td>1538 D9</td>
<td>32 by 53 sf</td>
<td>Mirror, left; woman having her hair combed by maid, centre; another maid with bottle, right. Cf. 056.</td>
<td></td>
</tr>
<tr>
<td>1538 D10</td>
<td>32 by 53 sf</td>
<td>Woman between two men dancing, left; man playing flute, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D11</td>
<td>32 by 53 sf</td>
<td>Swan, left; tomb, centre; three women changing into trees, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D12</td>
<td>32 by 53 sf</td>
<td>King on throne, left; bow and arrows, centre; man on knees, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D13</td>
<td>32 by 53 sf</td>
<td>Three men, left; woman, centre; poet on throne with dog at his feet, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D14</td>
<td>32 by 53 sf</td>
<td>Couple, left, tugging at swaddled baby; man coming in, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D15</td>
<td>32 by 53 sf</td>
<td>Couple, left; couple, centre; woman changing into cow, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D16</td>
<td>32 by 53 sf</td>
<td>Naked woman holding cloth, bridle and feather.</td>
<td></td>
</tr>
<tr>
<td>(1536) D17</td>
<td>32 by 53 sf</td>
<td>Woman comforting daughter, another woman, left; four other girls, left.</td>
<td></td>
</tr>
<tr>
<td>1538 D18</td>
<td>32 by 53 sf</td>
<td>Three men and a woman, left; doorway, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D19</td>
<td>32 by 53 sf</td>
<td>Two men, left, running towards two women, right.</td>
<td></td>
</tr>
<tr>
<td>1538 D20</td>
<td>32 by 53 sf</td>
<td>Man and boy, left; two women, centre; two men and tower, right.</td>
<td></td>
</tr>
</tbody>
</table>
32 by 53 sf Bridegroom with ring, priest, bride, left and centre; two men, right.

32 by 53 sf Man and woman, left; man about to strike woman, right.

32 by 53 sf Woman, left; four men, right.

32 by 53 sf Woman holding branch, left; shield on ground and snake, right.

(1536) 32 by 53 df Cart drawn by black horse, left; black monster attacking one of three women, right.

1538 D24 32 by 53 sf Man with lamp, left, standing over man on bed, centre.

1540 D27 32 by 53 sf Three women with spindles.

32 by 53 sf Stag, left; skeleton, naked man and woman's head, centre; naked woman holding apple, right (Adam and Eve in garden).

1540 D29 32 by 53 sf Man in bed, left; pillar; man and woman, right.

Doc - La doctrine des chrestiens

1543 Doc1 32 by 53 sf Egyptians drowning in Red Sea.

1543 Doc2 32 by 53 sf Priests, left; children, centre, in front of Christ, right.

1543 Doc3 32 by 53 sf Saint at desk, left; scribe at desk, right background.

1543 Doc4 32 by 53 sf Christ in temple surrounded by priests.

1543 Doc5 32 by 53 sf Christ sitting, left, arguing with two priests standing right.

1543 Doc6 32 by 53 sf Christ standing, centre, between two soldiers; men seated all round.

1543 Doc7 32 by 53 sf DEVS in cloud, top left; saint and bird in remainder of cut.
<table>
<thead>
<tr>
<th>Doc</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Christ on steps, left, preaching to men all round.</td>
</tr>
<tr>
<td>9</td>
<td>Men handing money over counter, left; ships, centre background; Christ, right.</td>
</tr>
<tr>
<td>10</td>
<td>Two priests, left; man, centre, walking towards Christ, right.</td>
</tr>
<tr>
<td>11</td>
<td>Group of men, another man with lamp on hill, left background; Christ with group of men, right.</td>
</tr>
<tr>
<td>12</td>
<td>Christ, left being approached by three men, centre, from boat, right; table extreme left; shepherd and sheep, top left.</td>
</tr>
<tr>
<td>13</td>
<td>God, Christ and Holy Spirit holding triangle.</td>
</tr>
<tr>
<td>14</td>
<td>Two wheels, left; God, centre; symbols of the four evangelists, right.</td>
</tr>
<tr>
<td>15</td>
<td>Christ, centre; kneeling groups each side.</td>
</tr>
<tr>
<td>16</td>
<td>Nativity - Christ, BVM and Joseph in stable.</td>
</tr>
<tr>
<td>17</td>
<td>Christ on &quot;bridge&quot;, right, before high priests.</td>
</tr>
<tr>
<td>18</td>
<td>Christ being nailed to cross.</td>
</tr>
<tr>
<td>19</td>
<td>Three crosses at Calvary.</td>
</tr>
<tr>
<td>20</td>
<td>Christ being placed in sepulchre.</td>
</tr>
<tr>
<td>21</td>
<td>Descent into hell.</td>
</tr>
<tr>
<td>22</td>
<td>Christ rising from dead - Christ on bright cloud, top; sleeping guards by open tomb, bottom.</td>
</tr>
<tr>
<td>23</td>
<td>Disciples watching ascension.</td>
</tr>
<tr>
<td>24</td>
<td>Christ in glory next to God (on God's left!).</td>
</tr>
</tbody>
</table>
1543  Doc25  32 by 53  sf  BVM with Christ-child in temple - dove of Holy Spirit over her head; people all round.

1543  Doc26  55 by 65  df  Exterior of church.

1543  Doc27  32 by 53  sf  Man distributing gifts to poor.

DS - Du Saix  (Descriptions of the DS cuts from the Esperon of 1539 are found at the end, even though they probably date from the same time as the Seconde partie de l’esperon, 1538.)

1538  DS1  32 by 53  sf  Man writing at table and small page, left; man coming in, centre; man in doorway, right.

1538  DS2  32 by 53  sf  Man in doorway, left; man, left centre, talking to two men, right, one of whom is in a long robe.

1538  DS3  32 by 53  sf  Man, left, selling cloth to man, centre; man with bag, right.

1538  DS4  32 by 53  sf  King on throne, left; judgement of Paris, centre; grotesque figure, right.

(1536)  DS5  32 by 53  sf  Two women, left; three men and two children, right.

1538  DS6  32 by 53  sf  Naked man blowing horn, left; woman with lamp, man’s bust on pedestal, centre; woman and child, right.

1538  DS7  32 by 53  sf  Woman and man by fountain, left; pillar; man running towards another, right.

1538  DS8  32 by 53  sf  Naked man at anvil, left; naked man with winged head and heels, centre; winged naked woman and Cupid, right.

1538  DS9  32 by 53  sf  Woman in bed, left, with maid behind and child in front of bed; king and two criers, right.

(1536)  DS10  32 by 53  sf  Two women and a man, left; another man, right.
1538 DS11 32 by 53 sf Man raising hat to king, left; pillar; couple in bed, and another man, right.

1538 DS12 32 by 53 df Man in pulpit, left; six people and a child in congregation, centre and right.

1538 DS13 32 by 53 sf Man in wattle enclosure, left; man in garden, right; birds flying between them.

1538 DS14 32 by 53 sf Man with hat raised, left; man with sceptre in his left hand, centre; man, right.

1539 DS15 32 by 53 df Warrior on pedestal, left; man, centre, with sword raised against Cupid, right.

1539 DS16 32 by 53 df Three men, one of them with an axe, left; tree with headless body hanging from it, right - other bodies in background.

1539 DS17 32 by 53 sf Woman with spindle on shore, left; three men on ship, right.

1539 DS18 32 by 53 df Man with harp, left; man with ass's ears, centre; centaur/satyr playing shawm, right.

DuC - Du Clerc

1544 DuC1 31 by 7 nf Three flowers (?thistles).

1544 DuC2 31 by 8 nf Right-hand end of building.

1544 DuC3 31 by 8 nf Branch in ground, snake round it, two birds on it and one bird above.

1544 DuC4 28 by 10 nf Woman facing half-left, her right hand holding skirts and her left hand pointing left.

1544 DuC5 31 by 7 nf Round tower.
E - Aesop

1542 E1 32 by 53 sf Cock finding jewel.

1542 E2 32 by 53 sf Lamb, left, and wolf, right, drinking from stream.

1542 E3 32 by 53 sf Hawk dropping rat in water, left; frog with legs tied, right.

1542 E4 32 by 53 sf Dog on plank with meat in mouth looking at its reflection in water.

1542 E5 32 by 53 sf Cow, left; sheep, centre; lion, right; dead deer, foreground.

1542 E6 32 by 53 sf Fox, left; crane, right.

1542 E7 32 by 53 sf Snake, left, being beaten by man with axe, right.

1542 E8 32 by 53 sf Donkey, left; wild pig, right.

1542 E9 32 by 53 sf Man with candle and jug, left; two rats eating, right.

1542 E10 32 by 53 sf Eagle dropping oyster on a rock.

1542 E11 32 by 53 sf Crow dropping cheese to fox.

1542 E12 32 by 53 sf Pig, left; lion being kicked by donkey, centre; cow, right.

1542 E13 32 by 53 sf Two men goading donkey, left; man with dog on lap, right.

1542 E14 32 by 53 sf Rat, right, releasing lion from net, left.

1542 E15 32 by 53 sf Two birds on a bed.

1542 E16 32 by 53 sf Man sowing seed, surrounded by birds.

1542 E17 32 by 53 sf Frogs in water, one of them being carried off by bird, right; prince in cloud, top centre.

1542 E18 32 by 53 sf Two large birds attacking smaller ones.

1542 E19 32 by 53 sf Wolf, left; sow with piglets, right.
1542 E20  32 by 53 sf Three men, left; rat coming out of rock, centre; three men, right.

1542 E21  32 by 53 sf Deer, left, being chased by hound.

1542 E22  32 by 53 sf Hares coming from trees, left; frogs, right.

1542 E23  32 by 53 sf Nanny goat on hill, left background; wolf, left; kid in stable, right.

1542 E24  32 by 53 sf Sheep and deer, left; wolf, right.

1542 E25  32 by 53 sf Man coming through door, left, to beat snake, centre; man and snake, right background.

1542 E26  32 by 53 sf Fox, left; stork, right.

1542 E27  32 by 53 sf Wolf holding human head.

1542 E28  32 by 53 sf Peacock, centre, being attacked by other birds.

1542 E29  32 by 53 sf Ant in bottom of hollow tree, left; fly, right.

1542 E30  32 by 53 sf Bull, left; frog, right.

1542 E31  32 by 53 sf Lion, left, being kicked by horse, right.

1542 E32  32 by 53 sf Warhorse, left; saddled mule/pony, right.

1542 E33  32 by 53 sf Deer, lion, unicorn, dog, bat, etc., left; various birds, right.

1542 E34  32 by 53 sf Fox and hounds, left; man killing wolf, right.

1542 E35  32 by 53 sf Deer caught by hounds, left; deer looking into fountain, right.

1542 E36  32 by 53 sf Snake with file.

1542 E37  32 by 53 sf Sheep, left; wolves, right.

1542 E38  32 by 53 sf Woodcutter in forest.
1542 E39 32 by 53 sf Naked man lying on ground.
1542 E40 32 by 53 sf Fox, left; monkey, right.
1542 E41 32 by 53 sf Oxen at manger, left; man, centre, pushing away deer, right.
1542 E42 32 by 53 sf Cook at table, left; two boys, right.
1542 E43 32 by 53 sf Dog outside butcher's shop.
1542 E44 32 by 53 sf Dog, left; sheep with bird on back, centre.
1542 E45 32 by 53 sf Sheep and goat, left; wolf, right.
1542 E46 32 by 53 sf Cat chasing mouse, left; man, naked woman, Cupid, right.
1542 E47 32 by 53 sf Horse and packhorse, left; man leading packhorse, right.
1542 E48 32 by 53 sf Coalman and packhorse, left; man with white sheet, right.
1542 E49 32 by 53 sf Man, left, being bitten in ankle by snake; bird in tree by net, right.
1542 E50 32 by 53 sf Three men, one of them with a trumpet, by gaol.
1542 E51 32 by 53 sf Dog, left; wolf, right.
1542 E52 32 by 53 sf Dogs, left; man about to kill pig, right.
1542 E53 32 by 53 sf Fox, left; lion, right.
1542 E54 32 by 53 sf Fox, centre, setting fire to tree with eagle in it.
1542 E55 32 by 53 sf Storks flying away from nest, left; man sleeping, right.
1542 E56 32 by 53 sf Cat with chicken in its mouth.
1542 E57 32 by 53 sf Pig in manger, left, bull, right.
1542 E58 32 by 53 sf Bird in tree, left; peacock, centre; woman, right.
<p>| 1542 E59 | 32 by 53 sf | Animal catching mice in chest. |
| 1542 E60 | 32 by 53 sf | Man holding net being bitten by ant, left; dove in tree and ant in stream, right. |
| 1542 E61 | 32 by 53 sf | Peacock with tail spread out standing amid crowd of birds. |
| 1542 E62 | 32 by 53 sf | Donkey, left; fox and dead deer, centre; lion, right. |
| 1542 E63 | 32 by 53 sf | Man, left, whipping donkey, centre; god in clouds, right. |
| 1542 E64 | 32 by 53 sf | Woman with stick, left; two women one about to kill chicken, right. |
| 1542 E65 | 32 by 53 sf | Hawk killing smaller birds inside building. |
| 1542 E66 | 32 by 53 sf | Eagle with lamb in beak, left; man pulling crow off sheep, right. |
| 1542 E67 | 32 by 53 sf | Bird trap, left; man holding bird, right. |
| 1542 E68 | 32 by 53 sf | Fox, left, looking at goat down a well. |
| 1542 E69 | 32 by 53 sf | Foxes crowding round another fox without tail. |
| 1542 E70 | 32 by 53 sf | Man with horn and staff, left, chasing fox with two hounds. |
| 1542 E71 | 32 by 53 sf | Partridge in cage with two cocks. |
| 1542 E72 | 32 by 53 sf | Tree with fox in it, left; man with axe, centre; two huntsmen, right. |
| 1542 E73 | 32 by 53 sf | Man, left, with cudgel, breaking statue, right. |
| 1542 E74 | 32 by 53 sf | Deer, left, being chased by man on horse, right. |
| 1542 E75 | 32 by 53 sf | Man dropping dog from window, left; dog in doorway, right. |
| 1542 E76 | 32 by 53 sf | Woodcutters, left; man in bed, right. |</p>
<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>E77</td>
<td>32 by 53 sf Man with pack, left; image of death, right.</td>
</tr>
<tr>
<td>E78</td>
<td>32 by 53 sf Bulrush growing in water, left; fallen tree, right.</td>
</tr>
<tr>
<td>E79</td>
<td>32 by 53 sf Cow, left; man about to kill cow, right; altar, centre background.</td>
</tr>
<tr>
<td>E80</td>
<td>32 by 53 sf Fortune holding wheel, left; youth lying on parapet of well, right.</td>
</tr>
<tr>
<td>E81</td>
<td>32 by 53 sf Bear, left, looking at man's body, foreground; man in tree, right.</td>
</tr>
<tr>
<td>E82</td>
<td>32 by 53 sf Horses rearing, left; horse in stable, right.</td>
</tr>
<tr>
<td>E83</td>
<td>32 by 53 sf Three men, left; wolf carrying off sheep, right.</td>
</tr>
<tr>
<td>E84</td>
<td>32 by 53 sf Two men coming from door, left; two men talking, centre; group of men, right.</td>
</tr>
<tr>
<td>E85</td>
<td>32 by 53 sf Fly, left; Jupiter in clouds, right.</td>
</tr>
<tr>
<td>E86</td>
<td>32 by 53 sf Bird on ground, left; child, right.</td>
</tr>
<tr>
<td>E87</td>
<td>32 by 53 sf Woman cutting hen's throat.</td>
</tr>
<tr>
<td>E88</td>
<td>32 by 53 sf Man killing lion on statue, left; real lion killing real man, right.</td>
</tr>
<tr>
<td>E89</td>
<td>32 by 53 sf Man holding bird, left; bird trap and bird fixed to it, right.</td>
</tr>
<tr>
<td>E90</td>
<td>32 by 53 sf Tortoise, left; hare, right.</td>
</tr>
<tr>
<td>E91</td>
<td>32 by 53 sf Man working at forge.</td>
</tr>
<tr>
<td>E92</td>
<td>32 by 53 sf Two men and two hounds, left; &quot;castor&quot; at bay, right.</td>
</tr>
<tr>
<td>E93</td>
<td>32 by 53 sf Serpent, left; Jupiter on cloud, right.</td>
</tr>
<tr>
<td>E94</td>
<td>32 by 53 sf Monkey, left; mother monkey holding baby, right.</td>
</tr>
<tr>
<td>Year</td>
<td>Series</td>
</tr>
<tr>
<td>------</td>
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</tr>
<tr>
<td>1542</td>
<td>E95</td>
</tr>
<tr>
<td>1542</td>
<td>E96</td>
</tr>
<tr>
<td>1544</td>
<td>E97</td>
</tr>
</tbody>
</table>

**F - Ficino**

<table>
<thead>
<tr>
<th>Year</th>
<th>Series</th>
<th>Dimensions</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1541</td>
<td>F1</td>
<td>32 by 53 sf</td>
<td>Helmet and arrows on pedestal, left; Cupid and woman, each with hand on wreath; woman with spear; man seated, holding snake, right.</td>
</tr>
<tr>
<td>1541</td>
<td>F2</td>
<td>32 by 53 sf</td>
<td>Winged woman, left, putting wreath on naked man, centre, who is having armour put on by two women, right.</td>
</tr>
<tr>
<td>1541</td>
<td>F3</td>
<td>32 by 53 sf</td>
<td>Cupid, sitting left; man approaching, right.</td>
</tr>
</tbody>
</table>

**G - Gringore**

<table>
<thead>
<tr>
<th>Year</th>
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<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1538</td>
<td>G1</td>
<td>32 by 53 sf</td>
<td>Woman and daughter, kneeling, left; king on throne, centre; priest, right; body on floor, foreground.</td>
</tr>
<tr>
<td>1538</td>
<td>G2</td>
<td>32 by 53 sf</td>
<td>Kneeling man with hands bound and woman, left; man on throne, centre; woman (?nun), right.</td>
</tr>
<tr>
<td>1538</td>
<td>G3</td>
<td>32 by 53 sf</td>
<td>King on throne, left, with gibbet in background; four men, right.</td>
</tr>
<tr>
<td>1538</td>
<td>G4</td>
<td>32 by 53 sf</td>
<td>Man and kneeling man with sword, left; pillar; king and queen with assassin, right.</td>
</tr>
<tr>
<td>1538</td>
<td>G5</td>
<td>32 by 53 sf</td>
<td>King on throne, left; man being thrown from rock, right.</td>
</tr>
<tr>
<td>1538</td>
<td>G6</td>
<td>32 by 53 sf</td>
<td>Group of men, left; man about to cut a' mal's throat, centre; two kings and Pope, right.</td>
</tr>
<tr>
<td>1538</td>
<td>G7</td>
<td>32 by 53 sf</td>
<td>King and retinue, left; man on horse about to ride through fire, right.</td>
</tr>
</tbody>
</table>
1538 G8  32 by 53 sf King with sword behind curtain, left; seven men (?beggars) round table, centre and right.

1538 G9  32 by 53 sf Two men by stream, left, with wolf further upstream; man in doorway, centre; pillar; man and priest in chapel, right.

1538 G10 32 by 53 sf Man, left; king on throne with boy on lap, centre, giving purse to kneeling man, right; woman, extreme right.

1538 G11 32 by 53 sf King and retinue talking to man in window, left; pillar, coronation scene, right.

1538 G12 32 by 53 sf Two men on horseback, left; castle under siege, centre; burning ship, right.

1538 G13 32 by 53 sf King on throne in doorway, left; men on cart being drawn in from right by two horses.

1538 G14 32 by 53 sf King lying, right foreground, tended by three women; two men, left background; two men, centre background.

1538 G15 32 by 53 sf Man coming through door, left, towards three other men; pillar; three men, right - one of them taking something from another's eye.

1538 G16 32 by 53 sf Man kneeling before statue of woman, and a woman holding a child, left; woman and man, right, with devil in sky.

1538 G17 32 by 53 sf Two headless bodies lying in bed, left; pillar; man with two severed heads over plate, right.

1538 G18 32 by 53 sf Three women hanging from tree, left; two men with branches, right.

1538 G19 32 by 53 sf King on throne, left; fire on floor, table, bird on windowsill, centre; man in long robe and door, right.

1538 G20 32 by 53 sf King, left; smith at anvil, centre; man about to be beheaded, right background.
1538  G21  32 by 53 sf Naked man tied to tree, left, with arrows stuck in him; man, centre; men with bows, right.

1538  G22  32 by 53 sf King on throne, left, and man drinking; fire and ship in window, centre; five men around table, right.

1538  G23  32 by 53 sf King and three men, left; pillar; woman on pedestal and man with walking stick, right.

H - Helisenne de Crenne

1538  H1  32 by 53 sf Naked woman riding over sea on four horses, centre; Cupid, centre right.

(1538) H2  31 by 8 nf Palm tree.

(1538) H3  31 by 7 nf Staff with branches and buds sprouting.

1538  H4  32 by 53 sf Woman holding book.

1538  H5  32 by 53 sf House, left - man knocking at door, couple inside; man with sword, centre; woman being burned and stoned, right.

1538  H6  32 by 53 sf Woman (Lucretia) stabbing herself, centre; temple, left.

(1538) H7  32 by 53 sf Monk, left; woman, right.

(1538) H8  32 by 53 sf Man, left, handing note to woman, right - both standing.

1538  H9  32 by 53 sf Couple seated - the man (on right) playing lute.

(1538) H10  32 by 53 sf Woman, right, removing blindfold from Cupid, centre.

1538  H11  32 by 53 sf Naked king, left; woman on knees before him; fountain, centre; judgement of Paris, right.

(1538) H12  32 by 53 df Two knights fighting with swords - a horse each side.
| (1538) H13 | 32 by 53 sf Two men, left; archway, centre background; man, right. |
| 1538 H14 | 32 by 53 sf Man, left, pleading with four others, right. |
| 1538 H15 | 32 by 53 sf Four "compartments", left; three men under doorway, centre; king, queen, etc., right. |
| (1538) H16 | 32 by 53 df Death of Acteon - Diana, left; Acteon changing into stag, right; stag being chased by hounds, centre. |
| 1539 H17 | 32 by 53 df King on bed, left; pillar; two women, centre; pillar, ship, right. |
| 1538 H18 | 32 by 53 sf Two men blowing horns, left; two horsemen, right; embattled town, left background. |
| 1538 H19 | 32 by 53 df Knight on horseback, left, striking another, right, with lance; fountain, centre background. |
| (1538) H20 | 32 by 53 sf Ship, left; man on cliff edge, left centre; three men, right - one with pike and one with hoe. |
| 1539 H21 | 32 by 53 sf Woman, left, with arrow in breast; Cupid, centre; man, right. |
| (1538) H22 | 32 by 53 df Battle scene - knight, left, unorsing another, right, with lance. |
| (1538) H23 | 32 by 53 df Battle scene - horsemen, swords only; severed head and broken sword, bottom left. |
| 1538 H24 | 32 by 53 sf Man tending cannon, bottom left and centre; two men, top centre; army led by fifer and drummer, right. |
| 1538 H25 | 32 by 53 sf King with sceptre, left; dead man, centre; man hanging from tree over pig, right. |
| 1538 H26 | 32 by 53 df Two men fighting on foot - swords and shields. |
| 1538 H27 | 32 by 53 sf Man, woman and child at table, left; pillar; man swimming to ship, right. |
1538 H28 32 by 53 sf King surrounded by men, one of them on knee, left; pillar; men with picks round tower, right.

1538 H29 32 by 53 sf King on throne, right; Queen on knees, right centre; woman standing, left centre; others all round.

1538 H30 32 by 53 df Man on knees, and horse, left; fountain, centre; man right.

1538 H31 32 by 53 sf Woman, left centre, approaching man with winged staff and helmet.

1538 H32 32 by 53 sf Ship, left; man on cliff, left centre; man on horseback, right centre; lady in tower, right.

1538 H33 32 by 53 df Couple, left; couple in cloud, top right.

1538 H34 32 by 53 sf Two men, left; king and three other men, right - three birds overhead.

(1538) H35 32 by 53 sf Cupid on pedestal, centre, crowning man, left, and woman, right.

1538 H36 32 by 53 sf Three dogs sniffing at porcupine.

1538 H37 32 by 53 sf Man, left; woman, centre; man with feathered hat, right - all in front of wide window; tower, centre background.

1538 H38 32 by 53 sf Three men and one woman, "suspended from strings".

1538 H39 32 by 53 sf Man holding bird, left; woman and birdcage, centre; man, right.

(1538) H40 32 by 53 sf Man playing lyre, left; naked woman with cloth, centre; couple under arch and sphinx, right.

1538 H41 32 by 53 sf Altar with fire, left; woman with snakes, centre left; woman with branch, centre right; man stepping from pedestal, right.
Ha - Habert

1541 Ha1 32 by 53 sf Man selling something to another man, centre; man holding bag, right.

1541 Ha2 32 by 53 sf Judge in chair, centre; two men, left, one with crook, saying BEE BEE; another man, right.

J - Justinus

1538 J1 32 by 53 df Woman, left; horseman, centre; king and weeping queen, right.

1538 J2 32 by 53 sf Man and woman playing chess, left; man being put on gibbet and nun in front of chapel, right.

1540 J3 32 by 53 sf Poet on throne, right, with ?Cupid with tablet at feet; large bird with King in talons, top left; three women and town on cloud, top centre.

L - Lemaire de Belges

1545 L1 32 by 53 sf Man at desk, left, lecturing to six students on benches, right.

LaB - La Borderie

1542 LaB1 32 by 53 nf Lady holding flower.

LaP - La Perrière

Undated LaP1 55 by 55 sf Janus-faced man, key in left hand, staff with sun on it in right hand.

LaP2 55 by 55 sf Bacchus, left and naked woman, right, holding woman in net, centre.
LaP3  55 by 55 sf  Man scraping lion's back with razor.

LaP4  55 by 55 sf  Man with scourge, left; table with dish with insects in it, centre.

LaP5  55 by 55 sf  Man in tennis court.

LaP6  55 by 55 sf  Four masks.

LaP7  55 by 55 sf  Man, right, putting point of sword in fire, left.

LaP8  55 by 55 sf  Man with chest cut open, sitting on bench.

LaP9  55 by 55 sf  Man in cloak trying on ring.

LaP10  55 by 55 sf  Man sitting at table with scales and weights.

LaP11  55 by 55 sf  Man with staff, left, putting out right hand to another man, right.

LaP12  55 by 55 sf  Man with sword, left; old man warming hands, right.

LaP13  55 by 55 sf  Donkey standing on two cushions.

LaP14  55 by 55 sf  Woman holding scales - pair of clasped hands in one pan, feather in other.

LaP15  55 by 55 sf  Man painting female nude.

LaP16  55 by 55 sf  Headless female naked body, holding palm branch.

LaP17  55 by 55 sf  Pig, left; man pouring liquid from jug, right.

LaP18  55 by 55 sf  Naked woman holding key.

LaP19  55 by 55 sf  Rose bush.

LaP20  55 by 55 sf  Naked winged woman holding sail (i.e. Fortune?) leading naked, blindfolded man into a pit.

LaP21  55 by 55 sf  Man fighting insects with sword.
LaP22 55 by 55 sf King with sceptre with dog and lion on lead.

LaP23 55 by 55 sf Man catching lobster in net.

LaP24 55 by 55 sf Pig with ring in nose in front of house.

LaP25 55 by 55 sf Man drawing bow with no arrow in it.

LaP26 55 by 55 sf Battle scene.

LaP27 55 by 55 sf Chess-board; two players, the one on right putting chess-men into a bag.

LaP28 55 by 55 sf Tortoise, bottom; insects, top.

LaP29 55 by 55 sf Naked, winged woman holding castle, left; man lying right with net containing sword, mitre, cardinal's hat and cord, castle.

La30 55 by 55 sf Rose-tree, left; man, right.

La31 55 by 55 sf Man breaking sword on anvil.

LaP32 55 by 55 sf Eagle, bottom; insects, top.

LaP33 55 by 55 sf Man striking rock with razor.

LaP34 55 by 55 sf Bird falling from tree, left; larger bird in tree, centre.

LaP35 55 by 55 sf Man in centre of maze; representations of the four elements in corners.

LaP36 55 by 55 sf Man catching three blowing cherubs' heads in a net.

LaP37 55 by 55 sf Woman looking at herself in mirror.

LaP38 55 by 55 sf Bird cage on table.

LaP39 55 by 55 sf Army of lions led by deer, left; army of deer led by lion, right.

LaP40 55 by 55 sf King pouring liquid into a bowl, right; three bodies hanging from gibbet, left background.

LaP41 55 by 55 sf Two men playing tennis.
LaP42 55 by 55 sf Monkeys playing with donkey.
LaP43 55 by 55 sf Galley being rowed against the wind.
LaP44 55 by 55 sf Man standing in stream with two eels in hand.
LaP45 55 by 55 sf Four birds (?crows) surrounding dead man.
LaP46 55 by 55 sf Man, right, feeding bone to donkey, and grass to dog.
LaP48 55 by 55 sf Mother monkey with its baby.
LaP49 55 by 55 sf Bacchus holding cup and sceptre.
LaP50 55 by 55 sf Interior of room; spider's web, top right.
LaP51 55 by 55 sf Man using winged staff to strike tortoise.
LaP52 55 by 55 sf Eagle with arrow through its breast.
LaP53 55 by 55 sf Man touching spot on his cheek and looking in mirror.
LaP54 55 by 55 sf Man, right, with birds trapped in net, bottom left; more birds in air, top left.
LaP55 55 by 55 sf Jester and cleric plaiting horse's tail.
LaP56 55 by 55 sf Large black bird swallowing worm.
LaP57 55 by 55 sf Warrior pouring liquid from one jug to another.
LaP58 55 by 55 sf Man, right, leading lion on leash.
LaP59 55 by 55 sf Two men playing chess, foreground; house burning, left background.
LaP60 55 by 55 sf Man behind large mask, left, taunting lion, right.
LaP61 55 by 55 sf Two dogs, bottom left; rabbit, top right.

LaP62 55 by 55 sf Cupid playing lute, left; donkey dancing on hind legs, right.

LaP63 55 by 55 sf Naked woman holding razor - half her hair shaved off.

LaP64 55 by 55 sf Man with large head.

LaP65 55 by 55 sf Town, left; tree, centre; dead tree, right.

LaP66 55 by 55 sf Man, left; man, centre, paying money to man in long robe, right.

LaP67 55 by 55 sf Five hammers beating on table on tree-stump.

LaP68 55 by 55 sf Woman holding tray with clock on it.

LaP69 55 by 55 sf Single-humped camel.

LaP70 55 by 55 sf Heavily laden man swimming.

LaP71 55 by 55 sf Man beneath winged clock.

LaP72 55 by 55 sf Sun shining on crooked fruit-tree.

LaP73 55 by 55 sf Man with plate in right hand and heart in left hand.

LaP74 55 by 55 sf Warrior pouring liquid from jug into cauldron.

LaP75 55 by 55 sf Lion hanging from gibbet, left; two lions, bottom right.

LaP76 55 by 55 sf Man behind table with cards and dice on it, centre; man walking away, left.

LaP77 55 by 55 sf Cupid, left, holding sieve; man, right, pouring liquid through sieve.

LaP78 55 by 55 sf Woman in ship.

LaP79 55 by 55 sf Cupid, left, fanning still fired by a heart, with bellows.

LaP80 55 by 55 sf Tree with live branches on left, dead branches on right.
LaP81 55 by 55 sf Cupid tending grafts on tree.
LaP82 55 by 55 sf Tree overgrown with ivy.
LaP83 55 by 55 sf Snake in ring, on pillar.
LaP84 55 by 55 sf Bird caught by snare in tree.
LaP85 55 by 55 sf Man using bellows to turn sails of wind-mill.
LaP86 55 by 55 sf Bishop placing light on rock.
LaP87 55 by 55 sf Wine.
LaP88 55 by 55 sf Man, left, holding fish; woman, right.
LaP89 55 by 55 sf Sun beating down on old man in long robe.
LaP90 55 by 55 sf Man on foot, chasing bird.
LaP91 55 by 55 sf Man being trampled by war-horse.
LaP92 55 by 55 sf Dog, left, and rabbit, right, holding crown round staff, centre.
LaP93 55 by 55 sf Blindfolded man, left, chained to woman, right; priest, centre.
LaP94 55 by 55 sf Man lying on ground, being attacked by ants.
LaP95 55 by 55 sf God in cloud, top left; loaded donkey lying down, bottom; man with arms raised, right.
LaP96 55 by 55 sf Man holding dolphin by its tail.
LaP97 55 by 55 sf Man with staff trampling on plants.
LaP98 55 by 55 sf Mother bear licking its baby.
LaP99 55 by 55 sf Hercules attacking the hydra.
LaP991 55 by 55 sf Woman, left; attacking jester, bottom, with spear.
LaP100 55 by 55 sf Woman holding cloth over head (?Fortune), left, on trolley drawn by ants; another woman, centre.
Las - Lascagne (All but the first of these cuts date from before 1540. This is their first dated use by Janot after 1534.)

1540  Las1  77 by 55  sf  King, left, with rod and sceptre; Lily, centre (LILI = /VM/FIDEI); woman holding chalice, right.

1540  Las2  103 by 78  sf  Christ on Cross; man, left; two Marys, right; top "PATER MIDIMIT TELLIVS NON ENIM SICVT QUID FACIVT; left: SCDM MVLTIVDINEM MiserationTV TVARV DELE INSQVITATEM MEAM".

1540  Las3  126 by 81  df  Cod lying at bottom of tree; Kings etc. on branches, BVN and JC on top branch.

1540  Las4  126 by 81, enclosing 15 by 71  df  BVM with smaller image of herself and JC in front, God over her head; several mottoes - main one at top: TOTA PVLCHRA ES AMICA MEA ET MACVLA NON EST IN TE.

1540  Las5  73 by 38  df  Gothic ogee arch at top; Marriage of Mary (left) and Joseph (right); priest in centre (Bottom outer fillet largely missing).

1540  Las6  124 by 80  df  BVM, centre; God, above (similar to Las4) - main motto here in gothic: "tota pulchra es amica mea et macula non est in te".

1540  Las7  73 by 38  df  "gothic" ogee arches at top; BVM holding JC; men kneeling round them.

M - Marot

1537  M1  32 by 53  sf  Four men on balcony.

1537  M2  32 by 53  sf  Man playing bagpipes, left; sheep and sheep-dog, centre; seated man leaning on stick, right.

1537  M3  32 by 53  sf  Roman playing lute, left; man with hawk and hounds, right.

1537  M4  35 by 22  df  Christ carrying cross.

1537  M5  35 by 22  df  Crucifixion - the two Marys.
<table>
<thead>
<tr>
<th>Date</th>
<th>Number</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1537</td>
<td>M6</td>
<td>38 by 53 df King on throne, left, taking an object from man, right.</td>
</tr>
<tr>
<td>1537</td>
<td>M7</td>
<td>32 by 53 sf Pilgrims with capes and candles.</td>
</tr>
<tr>
<td>1537</td>
<td>M8</td>
<td>32 by 53 sf Man swimming, left; couple and sleeping dog on bank, right.</td>
</tr>
<tr>
<td>1537</td>
<td>M9</td>
<td>32 by 53 sf FORTUNE being carried in her litter.</td>
</tr>
<tr>
<td>1537</td>
<td>M10</td>
<td>53 by 45 df BVM and Christ; angels, top corners; cherubs, bottom corners.</td>
</tr>
<tr>
<td>1537</td>
<td>M11</td>
<td>32 by 53 sf Three men, left; man, right; trellis, background.</td>
</tr>
<tr>
<td>1537</td>
<td>M12</td>
<td>58 by 46 sf God in heaven, top; man and angel kneeling, bottom.</td>
</tr>
<tr>
<td>1537</td>
<td>M13</td>
<td>32 by 53 sf Jester, left, being squirited by woman behind fountain, centre; couple, right.</td>
</tr>
<tr>
<td>1537</td>
<td>M14</td>
<td>32 by 53 sf Woman (and tree), left; two men, right.</td>
</tr>
<tr>
<td>1537</td>
<td>M15</td>
<td>53 by 48 df Christ with group of men - one has key, another staff.</td>
</tr>
<tr>
<td>1538</td>
<td>M16</td>
<td>32 by 53 sf Man playing bagpipes outside cattle pen, left; shepherd, right.</td>
</tr>
<tr>
<td>1538</td>
<td>M17</td>
<td>32 by 53 sf Ship with anchor hanging from bows; fish, centre foreground.</td>
</tr>
<tr>
<td>1538</td>
<td>M18</td>
<td>32 by 53 sf Woman (Fortune) standing on sea - one foot on fish, the other on an orb, and holding a broken staff.</td>
</tr>
<tr>
<td>1538</td>
<td>M19</td>
<td>32 by 53 sf Tomb, foreground - three people kneeling by it; two men, background.</td>
</tr>
<tr>
<td>1538</td>
<td>M20</td>
<td>32 by 53 sf Fox, left, walking away from lion in den, right.</td>
</tr>
<tr>
<td>1544</td>
<td>M21</td>
<td>32 by 53 sf Nativity scene - adoration of the shepherds.</td>
</tr>
<tr>
<td>1544</td>
<td>M22</td>
<td>32 by 53 sf &quot;n with pack, left, being beckoned by corpse, right.</td>
</tr>
<tr>
<td>1544</td>
<td>M23</td>
<td>32 by 53 sf Cupid, left, firing at skeleton, centre, over the body of a warrior.</td>
</tr>
<tr>
<td>Year</td>
<td>Code</td>
<td>Size</td>
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<tr>
<td>1544</td>
<td>M24</td>
<td>32 by 53 sf</td>
</tr>
<tr>
<td>1544</td>
<td>Ma1</td>
<td>111 by 111 octagonal</td>
</tr>
<tr>
<td>1544</td>
<td>Ma2</td>
<td>67 by 57 sf</td>
</tr>
<tr>
<td>1537</td>
<td>O1</td>
<td>32 by 53 df</td>
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<tr>
<td>1538</td>
<td>O2</td>
<td>32 by 53 df</td>
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<tr>
<td>1538</td>
<td>O3</td>
<td>32 by 53 df</td>
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<tr>
<td>1538</td>
<td>O4</td>
<td>32 by 53 sf</td>
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<td>1538</td>
<td>O5</td>
<td>32 by 53 df</td>
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<tr>
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<td>O6</td>
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<tr>
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<td>O9</td>
<td>32 by 53 df</td>
</tr>
<tr>
<td>1538</td>
<td>O9</td>
<td>32 by 53 df</td>
</tr>
</tbody>
</table>
32 by 53 df Temple, left, with couple praying to naked goddess; pillar, centre; couple, right, ?savaging children.

32 by 53 df Man firing arrows into a dragon.

32 by 53 sf Woman in a chariot drawn through sky by six pigeons.

32 by 53 sf Giant lying on ground, left background; cow, left, being held by man in cave, right.

32 by 53 df Man with winged heels and two pipes, left; Argus, centre; cow, right.

32 by 53 df Satyr (Pan), right, embracing woman (Syrinx) changing into reeds.

32 by 53 df Man with winged heels holding head of slain Argus.

32 by 53 df Naked woman standing among flames, flaming torch in her left hand.

32 by 53 df Man being created by god - birds and animals looking on.

32 by 53 sf Two women, left; pillar with warrior on it, centre; three men, right.

32 by 53 df Man (Mercury), left, killing Argus, right (NB bottom left hand corner deliberately missing).

32 by 53 df Group of men, left; pillar; two men, left centre; pillar; woman kneeling, right centre; pillar; naked goddess on altar, right.

32 by 53 df Icarus falling into the sea; Daedalus flying on; three onlookers on beach.

32 by 53 df Woman lying on ground surrounded by snakes.

32 by 53 df "man on throne, left; woman kneeling between two others, right, her hair being held out."
<table>
<thead>
<tr>
<th>Image</th>
<th>Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1539 025</td>
<td>32 by 53 df</td>
<td>Crowned woman on chariot drawn through the air by two peacocks.</td>
</tr>
<tr>
<td>1539 026</td>
<td>32 by 53 df</td>
<td>Man holding a flaming torch and a child, left; dead woman on ground, right, with lightning overhead.</td>
</tr>
<tr>
<td>1539 027</td>
<td>32 by 53 sf</td>
<td>Archer, left; couple, centre; centaur with lyre, right.</td>
</tr>
<tr>
<td>1539 028</td>
<td>32 by 53 sf</td>
<td>Naked man being beaten by four women with cudgels.</td>
</tr>
<tr>
<td>1539 029</td>
<td>32 by 53 sf</td>
<td>Woman being carried off on bull's back, left; five women, centre and right.</td>
</tr>
<tr>
<td>1539 030</td>
<td>32 by 53 df</td>
<td>Man (Hercules), right, attacking the hydra, left.</td>
</tr>
<tr>
<td>1539 031</td>
<td>32 by 53 sf</td>
<td>Lion and deer, left; stream, and man playing lyre, centre; two women and two children, right.</td>
</tr>
<tr>
<td>1539 032</td>
<td>32 by 53 sf</td>
<td>Man (Narcissus) looking at himself, left; woman (Echo, right background.</td>
</tr>
<tr>
<td>1539 033</td>
<td>32 by 53 sf</td>
<td>Fountain, left; man (Pyramus), lying, centre; woman (Thisbe) about to kill herself, right; lion, centre background.</td>
</tr>
<tr>
<td>1539 034</td>
<td>32 by 53 sf</td>
<td>Old man, left; naked man supported by two women in front of a curtain, right.</td>
</tr>
<tr>
<td>1539 035</td>
<td>32 by 53 sf</td>
<td>Man and boy being attacked by snakes.</td>
</tr>
<tr>
<td>1539 036</td>
<td>32 by 53 df</td>
<td>Two men with a headless and limbless body, left, in a camp; man stabbing himself, centre; town, right background.</td>
</tr>
<tr>
<td>1539 037</td>
<td>32 by 53 sf</td>
<td>Six women kneeling, left; man with flaming torch on pedestal, right.</td>
</tr>
<tr>
<td>1539 038</td>
<td>32 by 53 sf</td>
<td>Room with garlands - man about to kill bull, boy playing flute, three other people.</td>
</tr>
<tr>
<td>1539 039</td>
<td>32 by 53 sf</td>
<td>Winged boy (?Cupid) holding feathers/branches in a chariot drawn by pigeons.</td>
</tr>
</tbody>
</table>
1539 040 32 by 53 sf Men climbing into the wooden horse of Troy.

1539 041 32 by 53 sf Cupid on pedestal, left; naked couple, centre and right.

1539 042 32 by 53 sf Battle, left, and right background; woman, centre foreground, being rescued by two men in boat, right.

1539 043 32 by 53 df Woman outside walled garden, left; two women inside garden, right.

1539 044 32 by 53 sf Hunters killing boar.

1539 045 32 by 53 df Hound chasing deer, left and centre - both changing into trees; hunter, right.

1539 046 32 by 53 df Bull and cow, left; castle, centre; woman, right.

1539 047 32 by 53 df Woman and man with sword, left; maze, knight and minotaur, right.

1539 048 32 by 53 sf Man on horse, left; woman with branch, left centre; woman with cymbals/drum, right centre; Cupid, right.

1539 049 32 by 53 sf Woodcutter, left, cutting tree, centre; man, right.

1539 050 32 by 53 df Archer, left; centaur, shot by arrow in chest, carrying woman on its back, right.

1539 051 32 by 53 df Archer, left; man lying on fire, centre; altar, right.

1539 052 32 by 53 sf Lamb in ?cave, left; wolf, right.

1539 053 32 by 53 sf Ship sailing towards left.

1539 054 32 by 53 sf Well, woman and a man in window, left; woman tending man in bed, right.

1539 055 32 by 53 sf Tents, left; man walking away with chests, centre.

1539 056 32 by 53 sf Man in boat, left, hitting people outside with oar; woman with branch stepping in, and man on shore, right.
1539 057 32 by 53 sf Two men - one naked, left; tower, centre; man with sword on belt following naked man through trees, right.

1539 058 32 by 53 sf Bird, left, flying towards nest on rock, right.

Os - Osiander

1544 Os1 32 by 53 sf Priest and angel at altar, centre; people kneeling either side (angel visiting Zacharias).

1544 Os2 32 by 53 sf Building, left; woman kneeling before BVM, centre and right (Mary's visit to Elizabeth).

1544 Os3 32 by 53 sf Women washing baby, left foreground; woman in bed, left background; baby on table surrounded by men, right (birth of John the Baptist).

1544 Os4 32 by 53 sf Marriage scene - man, groom, priest, bride, woman (marriage of Mary and Joseph).

1544 Os5 32 by 53 sf Man holding Christ, left; BVM, centre; Joseph, right (presentation in temple).

1544 Os6 32 by 53 sf BVM and Christ, left; three magi, right.

1544 Os7 32 by 53 sf Massacre of the Innocents.

1544 Os8 32 by 53 sf Christ in the temple with the doctors, right; BVM looking on.

1544 Os9 32 by 53 sf People drying themselves by river, left; John the Baptist, centre; priests, right.

1544 Os10 32 by 53 sf Christ, left; two men, right (Christ calling two of the disciples).

1544 Os11 32 by 53 sf Christ by pitchers, left foreground; BVM next to pitchers, right foreground (wedding at Cana).

1544 Os12 32 by 53 sf Christ casting merchants out of the temple.
<table>
<thead>
<tr>
<th>Number</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Os13</td>
<td>Altar, left; old man sitting by table with candle, centre; Christ, right (Christ and Nicodemus).</td>
</tr>
<tr>
<td>Os14</td>
<td>Soldiers, left; soldier kneeling, centre; Christ and disciples, right; (?centurion with sick son).</td>
</tr>
<tr>
<td>Os15</td>
<td>Man in ship, left; man on gangplank, centre; Christ, right (calling of Peter and Andrew).</td>
</tr>
<tr>
<td>Os16</td>
<td>Town, left background; man kneeling before Christ, centre; disciples, right (healing of leper).</td>
</tr>
<tr>
<td>Os17</td>
<td>Christ, left; man supported by two others, centre; Christ talking to priest, right (casting out devil on the sabbath).</td>
</tr>
<tr>
<td>Os18</td>
<td>Men on shore, left; boat, right - men pulling in net, man kneeling before Christ.</td>
</tr>
<tr>
<td>Os19</td>
<td>Christ talking to a group of men, left; sea, boats, towns, etc., right.</td>
</tr>
<tr>
<td>Os20</td>
<td>Sick man being lowered through roof to Christ.</td>
</tr>
<tr>
<td>Os21</td>
<td>Girl lying on bed, right; Christ and others nearby (healing of Jairus' daughter).</td>
</tr>
<tr>
<td>Os22</td>
<td>Christ, left; man carrying bed, centre; piscina, right.</td>
</tr>
<tr>
<td>Os23</td>
<td>Christ and disciples in front of rock.</td>
</tr>
<tr>
<td>Os24</td>
<td>Christ surrounded by people, some on stretchers, left; woman holding apron out, right.</td>
</tr>
<tr>
<td>Os25</td>
<td>Two men in house, left - one has plank blocking eye; men digging graves, etc., right.</td>
</tr>
<tr>
<td>Os26</td>
<td>Christ at table, left, with woman, centre, washing his feet; others round table.</td>
</tr>
<tr>
<td>Os27</td>
<td>Christ, centre, casting devil out of possessed man, left; group of people, right.</td>
</tr>
</tbody>
</table>
32 by 53 sf Men on steps of synagogue, left; Christ, centre, preaching in synagogue.

32 by 53 sf Christ, small boy, disciples, left; feeding of the five thousand, right.

32 by 53 sf Christ spitting in man's eye, left; Christ and man in front of town, right.

32 by 53 sf Christ surrounded by disciples, left, touching eye of man sitting, centre; priests, right background.

32 by 53 sf Man at desk on dais, left; man kneeling between two soldiers, right.

32 by 53 sf Christ leading people through door, left; pillar; Christ arguing with priests, centre and right.

32 by 53 sf Group of men and one woman, left and centre; Christ writing in the dust, right (woman taken in adultery).

32 by 53 sf Christ on steps of temple, left; men inside temple, right.

32 by 53 sf Christ talking to two men, left; pairs of people walking around, right.

32 by 53 sf Inside building - man, centre, questioning Christ, right; others standing round.

32 by 53 sf Good Samaritan, centre, tending wounded man; two priests passing by, left; thief in bushes, right.

32 by 53 sf Christ (with disciples), left, receiving note from kneeling man, centre; town, right background.

32 by 53 sf Christ, left; two women, right - one sitting, one standing.

32 by 53 sf Christ and five others at round table, left and centre; Christ and two men at door, right.

32 by 53 sf Christ at lectern, right, laying hands on bending woman - others all round.
1544 Os43 32 by 53 sf Two men, left; father welcoming prodigal son, centre and right.

1544 Os44 32 by 53 sf Man at desk, left, writing in book; three men approaching, right, one holding a paper.

1544 Os45 32 by 53 sf Ten lepers, left; leper who returned, centre; Christ, right.

1544 Os46 32 by 53 sf Christ, centre, surrounded by children with their mothers.

1544 Os47 32 by 53 sf Man working at vine, left; three men, centre, one with a shovel, being paid by two men, right.

1544 Os48 32 by 53 sf Christ, right centre, surrounded by people - dog, centre foreground.

1544 Os49 32 by 53 sf Man behind table with money on it, centre; two men in front of table.

1544 Os50 32 by 53 sf Christ at table with four other men, left, his feet being washed by woman (Mary Magdalene), centre; woman with tray, right.

1544 Os51 32 by 53 sf Christ on donkey, left, approaching city, right.

1544 Os52 32 by 53 sf City and sea (with sinking ships), left; Christ and disciples on shore, right.

1544 Os53 32 by 53 sf Christ and four men, left; groups of men in front of buildings, right.

1544 Os54 32 by 53 sf Man ploughing (two horses), left; Christ and group of people around tree, right.

1544 Os55 32 by 53 sf Men tending vine, left (wattle fence, foreground); three men beating another man, right.

1544 Os56 32 by 53 sf Christ with a group of men, left; group of men, right background.

1544 Os57 32 by 53 sf Sheep, left; shepherd, centre, with God in cloud above; goats, right.

1544 Os58 32 by 53 sf Man on throne, centre - others standing round; dog, centre foreground.
1544 Os59 32 by 53 sf Christ and disciples by tree, left and centre; pairs of men, right background.

1544 Os60 32 by 53 sf Last supper - pitchers in container, centre foreground.

1544 Os61 32 by 53 sf Christ finding sleeping disciples.

1544 Os62 32 by 53 sf Christ being captured in garden.

1544 Os63 32 by 53 sf Christ being questioned by high priests, left and centre; man (Peter) and woman by fire, right background.

1544 Os64 32 by 53 sf High priests, left; Christ surrounded by soldiers, centre.

1544 Os65 32 by 53 sf Man (?Pilate) on throne, left; Christ and soldiers, right.

1544 Os66 32 by 53 sf Pilate washing hands, top left; archway, bottom left; two men going up steps, centre left; group of men, right.

1544 Os67 32 by 53 sf Christ being scourged.

1544 Os68 32 by 53 sf Cross carried by Simon of Cyrene; Christ following surrounded by soldiers.

1544 Os69 32 by 53 sf Crucifixion - BVM and ?man, left; woman kneeling to right of cross; high priest and soldiers, right.

1544 Os70 32 by 53 sf Deposition, top left; Christ being placed in tomb, centre and right.

1544 Os71 32 by 53 sf Two disciples, one left, one right, finding opened tomb.

1544 Os72 32 by 53 sf Christ between two disciples (on road to Emmaus).

1544 Os73 32 by 53 sf Thomas putting fingers in wound in Christ's side.

1544 Os74 32 by 53 sf Christ, centre; sea, left; disciples and woman, right.

1544 Os75 32 by 53 sf Christ standing, centre; disciples kneeling - five, left, six, right.
Disciples at top of stairs, top left, with flames above heads; Pentecost meal (with flames of Holy Ghost descending), top right; people listening, foreground.

P - Livre d'amour...de Paëphille et Galathé

<table>
<thead>
<tr>
<th>Year</th>
<th>Code</th>
<th>Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1536</td>
<td>P1</td>
<td>32 by 53 sf</td>
<td>Cottages, left; couple, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P2</td>
<td>32 by 53 df</td>
<td>Group of men singing - music book on table.</td>
</tr>
<tr>
<td>1536</td>
<td>P3</td>
<td>32 by 53 df</td>
<td>Man, right, handing note to woman, left - both seated.</td>
</tr>
<tr>
<td>1536</td>
<td>P4</td>
<td>32 by 53 df</td>
<td>Woman on battlements, left; man, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P5</td>
<td>38 by 53 df</td>
<td>Woman reading letter, left; man with hand in air and wearing sword, right - both seated.</td>
</tr>
<tr>
<td>1536</td>
<td>P6</td>
<td>32 by 53 sf</td>
<td>Man, left; woman and cradle, centre; man, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P7</td>
<td>32 by 53 sf</td>
<td>Maid pouring drink, left; Cupid, centre; couple, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P8</td>
<td>38 by 53 df</td>
<td>Woman on throne, left, receiving note from man, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P9</td>
<td>32 by 53 sf</td>
<td>Man and woman, left; woman playing dulcimer, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P10</td>
<td>32 by 53 sf</td>
<td>Couple seated, left - the man playing flute; couple walking, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P11</td>
<td>32 by 53 sf</td>
<td>Two men, left; doorway, centre; man in long robes, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P12</td>
<td>32 by 53 sf</td>
<td>Two men, left; woman looking through door at man in bed, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P13</td>
<td>32 by 53 sf</td>
<td>Couple standing at table, left; couple seated, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P14</td>
<td>32 by 53 sf</td>
<td>Woman, left, greeting two women, right.</td>
</tr>
<tr>
<td>Year</td>
<td>Code</td>
<td>Size</td>
<td>Description</td>
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</tr>
<tr>
<td>1536</td>
<td>P15</td>
<td>38 by 54 sf</td>
<td>Woman with flaming horn, left; man playing lute, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P16</td>
<td>32 by 53 sf</td>
<td>Man, left; woman, centre; woman coming through door, right.</td>
</tr>
<tr>
<td>1536</td>
<td>P17</td>
<td>32 by 53 sf</td>
<td>Couple seated, left, back-view; couple standing, centre.</td>
</tr>
<tr>
<td>1536</td>
<td>P18</td>
<td>38 by 53 df</td>
<td>Woman with clenched hands, left; man in front of window, right.</td>
</tr>
</tbody>
</table>

**Pan - Disciple de Pantagruel**

- **Undated Pan1**: 72 by 55 df | Two men under tree, left; man holding bottle, centre. |
- **Pan2**: 32 by 53 sf | Man with bottle left; approaching half-open door with two men in it, right. |

**Path - Pathelin**

- **Undated Path1**: 32 by 53 sf | Low table, left; man, centre, talking to shepherd, right. |
- **Path2**: 32 by 53 sf | House with crenelated turret, left; man, centre, talking to shepherd, right. |
- **Path3**: 32 by 53 sf | Man in bed, left centre; man with bottle, left; woman, right centre; fire-place, right. |
- **Path4**: 32 by 53 sf | Man, left; table, centre (book/cloth on it), woman, right. |

**Pe - Petrarch**

- **1538 Pe1**: 45 by 35 nf | Symbols of love (winged torch, bow and quiver, etc.). |
- **1538 Pe2**: 32 by 53 sf | Man and woman on horse, left; man asleep under tree, with shepherds and sheep, centre. |
1538 Pe3 32 by 53 sf Bucolic scene - e.g. reaping, left; bagpiper, centre right.

1538 Pe4 32 by 53 sf Two men, left; cradle, centre; man ploughing, right.

1538 Pe5 32 by 53 sf Bridegroom with ring and another man, left; priest, centre; bride and two others, right.

1538 Pe6 32 by 53 sf Wolves at table, left; woman and armoured man on one knee, right.

1538 Pe7 32 by 53 sf Woman, left; woman and parrot, centre; man killing dog with sword, right.

1538 Pe8 32 by 53 sf Man, left background; two men, centre, sheep and cattle all around.

1538 Pe9 32 by 53 sf Bride, priest and bridegroom, left; two women, left.

1538 Pe10 32 by 53 sf Three women, left; two men, centre, walking towards two men, right.

1538 Pe11 32 by 53 sf Two women, left, in front of window; man by pillar, right.

1538 Pe12 32 by 53 sf Woman, left; man and woman, centre; man, right - all in front of vine.

1538 Pe13 38 by 35 nf Symbols of chastity (crossed branches and candle) over those of love.

1538 Pe14 32 by 53 sf Four men on a balcony.

1538 Pe15 32 by 53 sf Sheep and stream, left; man holding flute, centre; man playing bagpipes and man sitting, right.

1538 Pe16 32 by 53 sf Man and woman, both on one knee, left; woman standing, right.

1538 Pe17 32 by 53 sf Bacchus on chariot drawn by elephant and cat, left and centre; man at desk, right.

1538 Pe18 32 by 53 sf Pillar; man, left; pillar; man in front of window, right; pillar.

1538 Pe19 32 by 53 sf Two men (one with axe), approaching man in long robe, right.

1538 Pe20 45 by 35 nf Symbols of death (skull, coffin, etc.) over those of chastity.
<table>
<thead>
<tr>
<th>Year</th>
<th>Image No.</th>
<th>Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>1538</td>
<td>Pe21</td>
<td>32 by 53 sf</td>
<td>Couple, left; tree, centre; woman, right.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe22</td>
<td>32 by 53 sf</td>
<td>Man, left, and another, right, showing a third man (in long robe), also right, into room out of cut, left.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe23</td>
<td>30 by 54 sf</td>
<td>Man, left, and another, right, showing a third man (in long robe), also right, into room out of cut, left.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe24</td>
<td>32 by 53 sf</td>
<td>Townscape with builders.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe25</td>
<td>45 by 35 nf</td>
<td>Symbols of fame (horns and book) over those of death.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe26</td>
<td>32 by 53 sf</td>
<td>Two men, left; man carrying message, centre; man cutting another man's hair, right.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe27</td>
<td>32 by 53 sf</td>
<td>King on throne, left, being handed message from man on one knee, right; two men, centre background.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe28</td>
<td>90 by 70 sf</td>
<td>King, top centre, looking from balcony on to naked woman on couch, left; man with scroll and two women, right.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe29</td>
<td>42 by 34 sf</td>
<td>People round pillar, dragon above, left; Moses receiving the ten commandments from God, right.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe30</td>
<td>32 by 53 sf</td>
<td>Dog, left; man sitting playing flute, right; sheep all round.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe31</td>
<td>45 by 35 nf</td>
<td>Symbols of time (clock-face, plant and hour-glass) above those of fame.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe32</td>
<td>35 by 35 nf</td>
<td>Symbols of divinity (cloud and lightning) over those of time.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe33</td>
<td>32 by 53 sf</td>
<td>Man sitting, left; man sitting playing flute, right; sheep all round.</td>
</tr>
<tr>
<td>1538</td>
<td>Pe34</td>
<td>32 by 53 sf</td>
<td>Monks (?) around body of Christ (?); crucifix, left.</td>
</tr>
<tr>
<td>1539</td>
<td>Pe35</td>
<td>32 by 53 sf</td>
<td>Two women holding severed head, left; headless body in tent, centre.</td>
</tr>
<tr>
<td>1539</td>
<td>Pe36</td>
<td>32 by 53 sf</td>
<td>Woman sitting with scorpion in lap.</td>
</tr>
</tbody>
</table>
1539 Pe37 32 by 53 sf Tower on island, left; man holding orb and staff on island, centre.

1539 Pe38 32 by 53 sf Two skeletons pulling off bed-clothes, left; lady in bed, right.

1539 Pe39 32 by 53 sf Man looking at sun, moon and stars about to fall down a hole.

Undated Pe40 32 by 53 sf Two men in street, centre, skeleton behind them with hour glass; man, right.

Undated Pe41 32 by 53 sf Doorway, left - man coming out and another further out; two men, right.

R - Recueil de vraye poesie françoysse

1544 R1 32 by 53 sf King, left; lady with large hat, right; another woman, extreme right.

S - Vauzelles: Simulachres et faces historiees de la mort

Undated S1 32 by 53 sf Angel with flaming sword, left; Adam and Eve, centre; skeleton with stringed instrument, right.

S2 32 by 53 sf Skeleton and man working with poles, left and centre; woman feeding baby, right.

S3 32 by 53 sf Skeletons playing trumpets, left and right; skeleton and shallow dishes, left and centre foreground.

S4 32 by 53 sf Skeleton, left; man with cross, left centre; man on knees, right centre, kissing feet of Pope on throne, right; skeleton behind throne.

S5 32 by 53 sf Man and man kneeling, left; king with sword on throne, centre, and skeleton; man, "right.

S6 32 by 53 sf King at table, centre; skeleton and two servants, left; another servant, right.
S7 32 by 53 df Man and vine, left; man with sealed document, and skeleton, right.
S8 32 by 53 sf Clothed skeleton dancing, left; man and two women, right.
S9 32 by 53 sf Man and sheep, left; bishop (mitre and crozier) and skeleton, right.
S10 32 by 53 sf Skeleton, kneeling woman and child, left; king and adviser, right.
S11 32 by 53 sf Man in long robe holding book, being dragged off by skeleton with mitre and crozier.
S12 32 by 53 sf Woman (nun), with arms in air, left; nun with rosary, centre, being dragged off by skeleton, right.
S13 32 by 53 sf Man fighting off death with sword.
S14 32 by 53 sf Jester, left; man holding parrot, left centre; skeleton and man in long robe, right.
S15 32 by 53 sf Man on throne, left, with skeleton and boy at side; man with hand in purse, right.
S16 32 by 53 sf Poor man, left; two rich men, centre, with skeleton on ground between them.
S17 32 by 53 sf Man and skeleton in pulpit, top right, people all round; pillar, centre.
S18 32 by 53 sf Skeleton with bell and staff, left; priest carrying Sacrament and two others, right.
S19 32 by 53 sf Skeleton pulling cloak off man, centre; lion walking out, right.
S20 32 by 53 sf Man sitting on bed, left; old woman with rosary, centre; skeleton with "sylophone", right.
S21 32 by 53 sf Man, left; skeleton with bottle, centre; man at desk, right.
S22 32 by 53 sf Man, left; skeleton with bottle, centre; man at desk, right.
S23 32 by 53 sf Skeleton carrying skull, left; man sitting at desk, right.

S24 32 by 53 sf Skeleton taking money from table, left; man with hands raised, right.

S25 32 by 53 df Ships, background; two men and skeleton amid parcels and barrels on quayside.

S26 32 by 53 sf Ship being overcome by waves, skeleton holding mast.

S27 32 by 53 sf Knight with sword, left, having lance stuck through him by skeleton, right.

S28 32 by 53 sf Skeleton, left, pulling armour off knight, right.

S29 32 by 53 sf Skeleton playing drum, left; couple standing, right.

S30 32 by 53 sf Two skeletons (one partly hidden), left, pulling woman off bed, right.

S31 32 by 53 sf Skeleton, left, pulling at man carrying pack, right.

S32 32 by 53 df Man ploughing (two horses side by side) - skeleton goading horses.

S33 32 by 53 sf Skeleton and child, left; fire, centre; man and woman, right.

S34 32 by 53 sf Angels, top corners, blowing trumpets; God, top centre, with Christ and TBVM; five graves with people in them looking up to God.

S35 32 by 53 sf Woman, left; symbols of death, centre; man, right.
Sag - Sagon

1538  Sag1  29 by 10  nf  Man with drawn sword in left hand, facing left.

1538  Sag2  29 by 10  nf  Man facing forward, his right hand across body pointing towards right.

1538  Sag3  29 by 10  nf  Man (with laurel wreath) with stick in his right hand, facing almost towards front.

1538  Sag4  28 by 11  nf  Woman wearing apron facing almost towards front, with hands raised to waist level.

1538  Sag5  27 by 10  nf  Man with pointed cap and walking stick.

1538  Sag6  32 by 53  sf  Man kneeling, left; altar set out for Mass, right.

1538  Sag7  29 by 10  nf  Old bearded man, stick in right hand, facing left.

1538  Sag8  31 by 7  nf  Branch stuck in ground - leaves, shoots and clusters of berries (one cluster of berries each side, bottom left and middle right).

1538  Sag9  30 by 10  nf  Man with dog on lead going towards right.

1538  Sag10  28 by 10  nf  Bearded man, plumed hat and black sword, head turned to his right, right hand pointing to his left.

1538  Sag11  30 by 10  nf  Man facing left; stick/wand in his left hand.

1538  Sag12  28 by 10  nf  Man with beard and long robe looking right, finger on left hand raised.

1538  Sag13  32 by 53  sf  Beehives, left; two men looking at them, centre; man with bowl and scraper, right.

1538  Sag14  29 by 10  nf  Man, clean shaven, facing forwards, plumed hat, hands in front.

1538  Sag15  28 by 10  nf  Old bearded man, stick in right hand, facing left.

1538  Sag16  32 by 53  sf  Plough (two horses), foreground; woodcutting and digging in background.
Sag17  1538  27 by 10  nf  Woman facing left, her right hand pointing in air.

Sag18  1538  31 by 8  nf  Branch stuck in ground - leaves, shoots and clusters of berries (three clusters of berries; top, right centre, and bottom right).

Sag19  1538  32 by 9  nf  Tree with bird on top.

Sag20  1538  29 by 10  nf  Man facing left - left index finger in air.

T - Terence

1542  T1  31 by 7  nf  Left hand edge of house.

1542  T2  28 by 10  nf  Man with ragged clothes and pack.

1542  T3  30 by 8  nf  Palm-tree.

1542  T4  28 by 10  nf  Woman in long robe facing left.

Th - Edict...sur les articles faitz par la faculte de Theologie

1543  Th1  32 by 53  sf  John the Baptist baptising JC, left; JC in prayer - dove over his head, right.

1543  Th2  32 by 53  sf  Two men and two kneeling women, left, and God on cloud; man in bed, right, receiving Communion.

1543  Th3  32 by 53  sf  Cripple in doorway, left background; group of people round bed and devil running away, left; pillar; woman and child in bed, and maid and cat, right.

1543  Th4  32 by 53  sf  Boy falling from parapet and another on ground (having just fallen) with ?JC blessing him, left; pillar; ?Christ arguing with priests, right.

1543  Th5  32 by 53  sf  God on cloud, top; men and women in hellfire, bottom.

1543  Th6  32 by 53  sf  Angels on cloud, top; man reading at altar, top centre; four men each side in stalls.
Vag - Woodcuts appearing in the "Amadis de Gaule" editions of Denis Janot

The reference numbers accompanying the reproductions which follow are to Vaganay's *Amadis en français*. In the bibliography these cuts are referred under the prefix "Vag". The numbers are not consecutive because Vaganay re-numbered each cut every time it appeared in the editions he examined. One cut, Vag 343, although used by Janot did not appear in any of his *Amadis* editions and is not illustrated here: it depicts a garden scene.
TYPEFACES

The lists of typefaces include every easily identifiable type used by Janot from 1534. Some types which he appears to have used very rarely, or only once, are not included, and nor is the Greek face which he used very occasionally.
TYPEFACES: The names given in brackets are those of the sizes by which the types might have been designated in the sixteenth century.

**Typeface 1:** roman, 81mm for 20 lines ("cicero"). First dated use: 28 March 1534 n.s. From Tory's stock.

**Typeface 2:** roman caps., approx. 7mm high ("petit-canon"). First dated use: 28 March 1534 n.s. From Tory's stock.

**Typeface 3:** roman, 81mm for 20 lines ("cicero"). First dated use: 15 May 1534. Augereau's design with upright "&". Cf. typeface 8.

**Typeface 4:** roman, 59 mm for 10 lines ("gros romain"). First dated use: 16 May 1534. From Tory's stock.

**Typeface 5:** bastard gothic, 82 mm for 20 lines ("cicero"). First dated use: 7 November 1534.

**Typeface 6:** textura, "f" 9 mm high ("petit-canon"). First dated use: 7 November 1534.

**Typeface 7:** bastard gothic, 67 mm for 20 lines ("petit romain"). First dated use: 1534.

**Typeface 8:** roman, 81 mm for 20 lines ("cicero"). First dated use: 1535. Augereau's design with leaning "&". Cf. typeface 3.

**Typeface 9:** bastard gothic, 96 mm for 20 lines ("saint augustin"). First dated use: 20 March 1536.

**Typeface 10:** roman, 65 mm for 20 lines ("petit romain"). First dated use: 1536. Long upper tail on "&".

**Typeface 11:** textura, 25 mm for 5 lines ("saint augustin"). First dated use: 1537.

**Typeface 12:** roman, "1" 9 mm high ("petit-canon"). First dated use: late 1537.

**Typeface 13:** roman, 22 mm for 5 lines ("cicero"). First dated use: late 1537. Cf. typeface 8?
<table>
<thead>
<tr>
<th>Typeface</th>
<th>Description</th>
<th>First Dated Use</th>
</tr>
</thead>
<tbody>
<tr>
<td>14</td>
<td>Roman, 28 mm for 5 lines (&quot;gros romain&quot;). First dated use: 1 February 1537 n.s.</td>
<td></td>
</tr>
<tr>
<td>14A</td>
<td>Bastard Gothic, 81 mm for 20 lines (&quot;cicero&quot;). Only use: 1538.</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>Roman, 62 mm for 20 lines (&quot;petit romain&quot;). First dated use: 10 July 1538. Cf. typeface 17.</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>Roman, 11 mm for 4 lines (&quot;petit texte&quot;). First dated use: 1538.</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>Roman, 64 mm for 20 lines (&quot;petit romain&quot;). First dated use: after 24 January 1539. Cf. typeface 15.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>Roman, 115 mm for 20 lines (&quot;gros romain&quot;). First dated use: 20 June 1539.</td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Italic, Roman caps., 116 mm for 20 lines (&quot;gros romain&quot;). First dated use: 1 June 1541.</td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Roman, 52 mm for 20 lines (&quot;petit texte&quot;). First dated use: 1 June 1541.</td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Bastard Gothic, 85 mm for 20 lines (&quot;cicero&quot;). First dated use: after 17 June 1541.</td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Bastard Gothic, 64 mm for 20 lines (&quot;petit romain&quot;). First dated use: 1541.</td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Roman, 84 mm for 20 lines (&quot;cicero&quot;). First dated use: April 1542.</td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Bastard Gothic, 108 mm for 20 lines (?). First dated use: 1543.</td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Roman, 117 mm for 20 lines (&quot;gros romain&quot;). Only use: 1543.</td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Italic, Roman caps., 86 mm for 20 lines (&quot;cicero&quot;). First dated use: 1544. &quot;Aldine&quot; italic.</td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Roman, 86 mm for 20 lines (&quot;cicero&quot;). First dated use: August 1544.</td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Italic, leaning caps., 24 mm for 5 lines (&quot;saint-augustin&quot;). First dated use: 10 December 1544.</td>
<td></td>
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</tbody>
</table>
**Typeface 29:** roman, 68mm for 20 lines ("petit romain"). First dated use: 19 May 1544.

**Typeface 30:** rotunda, 68mm for 20 lines ("cicero"). Only use: ca. 1534-35.

**Typeface 31:** rotunda, 82mm for 20 lines ("cicero"). Only use: ca. 1535-37.
APPENDICES
The two documents reproduced here are i) the printer's introduction in Bernard de Gordon's *Lilium medicinae* of 1542 (No. 173), ostensibly the only surviving writing by Janot himself, and ii) the letters patent of appointment as King's printer granted to Janot on 12 April 1543 (transcribed from *Les loix, statutz & ordonnances royaulx*, 1544 (No. 213)).

i) Typographus candido lectori salutem.
Effectum est tandem, ut a prelo nostro exiret Bernardi Gordonii opus de morborum remediis, castigatum quidem & a mendis vindicationem, iis praesertim quae & scriptoris sensum corruperant, & non sine periculo ita legi poterant a Lovicii medicinae artificibus: Qua in restitutione plurimum laboravit unus ex medicis Parisinis, maxime circa ponderum notae & numerorum, in quibus nemo falli potest citra grave discrimen aegrotantium, quorum vita salusque in eo vertitur, ut certis mensuris, ponderibus, & numeris pharmaeca illis exhibeantur, pro quo labore quantam illi ipsi doctori Parisiensi gratiam debeat tecum reputabis Lector candide. Accesserunt etiam marginales quaedam annotationes a Remaclo F. Lymburgen. non illae quidem penitendae: sed Tyronibus artis fructosae & rerum praecipuarum interpretes. Neque vero his contenti fuisse adminiculis ad negocii suscepti absolutionem, sed praeterea nacti sumus artis medicae studiosum iuvenem, quo scilicet nihil (si fieri posset) illis exideret non relictum protinus & limatum. Quod si levia quaedam erratula adhuc relicta sint, cuiosmodi sunt nonnullae literarum vel syllabarum transpositiones, (quae omnes effugere in totum nemo
ii) Francoys par la grace de Dieu Roy de France, A tous ceulx qui ces presentes verront, salut. Sçavoir faisons que nous ayants esté bien & deuement advertis, de la grande dexterit & experience, que nostre cher & bien amé Denys Janot a en l'art d'imprimerie, & es choses qui en dependent, dont il a ordinaire-ment faict grande profession: Et mesmement en la langue Françoysse. Et considerants que nous avons ja retenu, & faict deux nos imprimeurs, l'un en la langue Grecque, & l'autre en la Latine: Ne voulants moins faire d'honneur à la nostre, qu'ausdictes deux aultres langues, & en commettre l'impression à personnage qui s'en saiche aquicter, ainsi que nous esperons que sçaura tresbien faire ledict Janot. Icelluy pour ces causes & aultres à ce nous mouvants, avons retenu & retenons, par ces presentes, nostre imprimeur en ladicte langue Françoysse: pour doresnavant imprimer bien & deuement en bon caracter, & le plus correctement que faire se pourra, les livres qui sont & seront copez qu'il pourra recouvrer en ladicte langue, & aussi nous servir en cest estat, aux honneurs, auctoritez, privileges, préeminences, franchises, libertez & droicts qui y peuvent appartenir, tant qu'il nous plaira. Et affin de luy donner meilleure volonté, moyen & occasion de s'y entretändig, & supporter les fraiz & mises, peines & travaux qu'il luy conviendra faire & prendre, tant es impressions, corrections, qu'aultres choses qui en dependent. Nous avons voulu & ordonné, voulons & ordonnons &
nous plaist, & audict Janot permis & octroyé par ces presentes,
qu'il puisse imprimer tous livres, composez en ladicte langue
Françoysse, qu'il pourra recouvrer, apres toutesfois qu'ilz auront
estre bien deuement & vez & visitez, & trouvez bons & non scan-
dalleux: Et que pour icheulx imprimer, aultres que luy n'ayent ja
eu de privilege de nous, sinon qu'il fut expiré, sans que durant
cinq ans, à compter du jour que lesdicts livres auront esté par
luy achevez d'imprimer, aultres que luy les puissent imprimer,
ny faire imprimer: sur peine de confiscation & perdition d'icheulx
livres, & d'amende arbitraire.

Si donnons en mandement par ces mesmes presentes, au prevost
de Paris ou à son lieutenant, & à tous noz aultres justiciers à
officiers qu'il appartiendra, & à chascun d'euix endroict soy,
que de nos presents, retenue, permission & octroy, & contenue en
cesdictes presentes, ilz facent, seuffrent & laissent ledict
Denys Janot jouyr & user pleinement & paisiblement, tout ainsi
que dessus est dict, car ainsi nous plaist il estre fait. En
tesmoing de ce, nous avons fait mettre nostre séel à cesdictes
presentes, donné à Paris, le douziesme jour d'Avr'il, l'an de
grace mil cinq cents quarante troys: Et de nostre regne le
vingtneufiesme. Sur le reply. Par le Roy. L'évesque de
Thulles present. Signé. Bayard. Et séellé sur double cueue,
du grand séel dudict Seigneur.
No systematic biographical study of Nicolas de Herberay has been attempted here, and this appendix merely tells some of what is revealed about him in his work, and reproduces documentary evidence concerning his business connections with Denis Janot.

In the most detailed description I have found, Nicolas de Herberay, seigneur des Essars(1) is described as "Commissaire ordinaire de l'Artillerie du Roy, & Lieutenant, en icelle es pays & gouvernement de Picardie, de Monsieur de Brissac, Grand-Maistre & capitaine general d'icelle"(2), while there is documentary evidence that he was secretary to the Duc d'Orléans(3). He died in 1552, and an inventory of his property was made in October of that year(4). Herberay's preface to the 1553 edition of his translation of Josephus Flavius' Sept livres de la guerre et captivité des juifz mentions a serious illness(5), which had brought him close to death(6), but even so his last years were well filled with translating activity, since between the death of François Ier in 1547, and his own, he also undertook the translation into modern French of Le premier livre du Cronique du tresvaillant & redouté dom Flores de Grece, published in 1552(7).

Herberay was also responsible for a number of other translations. Denis Janot printed two editions of his translation of Diego de San Pedro's L'amant mal traité de s'amye, one probably in 1539(8) and another in 1541(9). He is also credited with a translation of Antonio de Guevara's Orloge des princes, dated 1530 (with another edition in 1555)(10), and Cioranesco mentions two further short works of his, a Petit discours d'un chapitre de Primaléon of 1549, and a piece called Si on peult appeler ou
laisser quelque chose à celuy qui n'est point, of 1557(11).

Various occasional pieces by Herberay are also found in works by other authors printed by Janot, often signed only by his device "Acuerdo olvido", for instance in Adrien Sevin's translation of Boccaccio's Philocope of 1542(12), and Jacques Cohory's translation of Macchiavelli's Premier livre des discours of 1544 (13). He also wrote the "Genealogie des roys de France" which appeared in the Recueil de vraye poesie francoyse of 1543 and 1544(14).

Herberay's conscious modernity of expression was noted in the discussion of the Amadis presented above(15), and another manifestation of his modernity is perhaps to be found in his orthography, which, if not revolutionary, is noteworthy because of its regularity. While some of the credit may be due to his printers, it is notable that this orthography was consistently adopted throughout his career as a translator(16).

Not surprisingly, the list of Herberay's books incorporated in the inventory of his property drawn up in October 1552(17) includes most of his own work published before that date(18). The exceptions are his translations of San Pedro's Amant mal traicté(19), the Otogre des princes, and, very oddly, the First Book of Amadis de Gaule. The works printed by Janot for which Herberay wrote occasional pieces are all represented, except the Recueil de vraye poesie francoyse(20). Other works which Herberay possessed which could have been printed by Janot were Justinus' Sur les hystoires de Troge Pompée(21), Les cinq premiers livres de Polybe(22), Helisenne de Crenne's translation of Les quatre premiers livres des Eneydes de Virgille(23) and
Tristan...filz du noble roy Meliadus de Leonnoys(24). A book published by Janot's widow which may also have been in the collection was the Deux restes de Polybe of 1545(25). Herberay also seems to have owned a copy of the famous and beautifully illustrated Paris edition of Antoine de Maçon's translation of the Decameron which was commissioned by Marguerite de Navarre(26). Among the books not printed in French were, predictably, a number of works in Spanish, including the Fourth to the Seventh Books of Amadis(27), the story of Flores and Blancaflor(28) and a translation of the Orlando furioso(29), and in Italian there was a copy of the Cortegiano(30).

It is not possible to calculate exactly how many books there were in Herberay's library because the final items on the inventory do not always mention a specific number of books, but the total probably lies between 170 and 200. The vast majority were in French, but with Spanish- and Italian-printed books also being mentioned specifically; there is a surprising absence of Latin books, at least amongst those actually named, although one Greek-printed book is mentioned(31). Interestingly, in his preface to the translation of Josephus Flavius, Herberay reveals that he needed help with Greek, saying that he would never have undertaken the translation "sans l'ayde que j'ay receu de quelques uns de mes amys."(32), whereas he is confident enough to criticize earlier Latin translations of the same work: "...j'espère rendre l'histoire plus intelligible en nostre langue qu'elle ne fut oncques en la Latine"(33). Herberay's library was therefore largely vernacular, although his interests as a translator were not similarly confined.
DOCUMENTS CONCERNING NICOLAS DE HE FRAY
Contract for the printing of Book One of Amadis

Nicolas de Herberay, escuyer, seigneur des Essars, demourant a Paris, a consenty et accorde, permet, consent et accorde par ces presentes a Jean Longis et Vincent Certenas, libraires jurés en l'Université de Paris, qu'ils puissent imprimer et faire imprimer jusques a six ans, prochainement venans, finis, revolus et accomplis le premier livre de Amadis de Gaule traduit par ledict Herberay de langue espaignolle en langue francoise, et par ledictz libraires exposer et faire exposer en vente a leur prouffit ledict livre de Amadis de Gaule, durant ledict temps de six ans a telles personnes que bon leur semblera, a compter du jour et date qu'il sera achevé d'imprimer, suyvant la permission de ce donnee audict de Herberay par le Roy nostre Sire, par ses lettres patentes donnees a Paris soubs son grand scel, le deux-ieme jour de juillet, an present mil VCXL. Et en outre a ledict Herberay permis ausdictz libraires de faire defences a tous libraires imprimeurs et autres qu'ils soient ou puissent estre dedans le royaulme de France, de ne imprimer ou faire imprimer dedans ledict temps de six ans ledict premier livre de Amadés de Gaule ainsi traduict d'espaignol en francois par ledict de Herberay, ne icelx exposer en vente, en aucune maniere, sur peine de confiscation desdictz livres et d'amende arbitraire a appliquer au Roy notre Sire.

Fait et passe en double l'an mil VCXL, le lundi douziesme de Juillet.

(12 July 1540; Archives Nationales, Minutier Central, XIX, 155)
Contract for the printing of Books Two, Three and Four of Amadis

Noble homme Nicolas de Herberay, escuyer, seigneur de Essars a promis et promect à Jehan Longis, Denis Janot et Vincent Certenas, tous marchans libraires demourans à Paris, à ce presens, de leur bailler et delivrer les troys volumes, c'est assavoir le second, tiers et quart du livre, que ledict de Herberay a translaté de espaignol en francoys de Amadis de Gaule, si tost et incontinant que lesdictz trois derniers volumes dudict livre auront este par luy translates, qu'il promect translater le plus tost que faire se pourra, auquelz il promect bailler ce qu'il a ja commencé du second volume dudict livre pour l'imprimer, et des à present leur a delivré, en la presence des notaires souscriptz, le privileige, à luy donné par le Roy notre Sire, pour ce faire, datté du deuxiesme jour de juillet dernier passé, signé par le Roy, de La Chesnaye pour desdicts volumes en faire leur prouffict. Et moyennant ce, lesdictz libraires dessus nommes ont promis, promectent et gaigent, chascun pour le tout sans division, renonciation bailler et payer audict de Herberay ou porteurs des presentes pour luy, la somme de IIIIxx escuz d'or soleil, c'est assavoir, dedans huy, vingt cinq escuz d'or soleil, et le reste en ceste maniere, c'est assavoir, autres XXV escuz soleil en leur delivrant par luy le tiers volume dudict livre, et XXX escuz d'or soleil en leur delivrant le quart volume d'icelluy livre. Et si promectent delivrer franchement audict de Herberay de chacun desdictz troys volumes douze livres en blanc ou volume de feuille, si tost qu'ilz seront imprimex, sans par luy en rien payer, et aussi qu'ilz ne pourront debiter ne
vendre aucuns desdictz troys volumes, que premierement ilz
m'ayent esté presentez par ledict de Herberay au roy notre Sire,
sur peine de tous despens dommages et interestz, lesquelz il
promect presenter six sepmaines apres que ledict quart volume
luy aura este baillé imprimé en blanc comme dict est.

Fait et passé quadruple, l'an mil VCXL, le vendredi XIX
jour de novembre.

(19 November 1540; Archives Nationales, Minutier Central, XIX, 155)

Contract for the printing of Books Five and Six of Amadis

Noble homme Nicolas de Herberay, escuyer, seigneur des
Essars, confesse avoir promis et promect à Jehan Longis, Denis
Janot et Vincent Certenas, tous marchans libraires demeurant à
Paris, à ce presents, de leur bailler, fournir, livrer, au jour
de Pasques prochain en un an, le cinquiesme et sixiesmne volumes
des livres de Amadis de Gaule qu'il traduyra d'espaignol en
francois et leur faire donner par le Roy le privilleige de
imprimer lesdicts cinquiesme et sixiesme volumes desdits livres
de Amadis, a la charge que lesdits libraires dessusnommez seront
tenuz faire les fraiz du sceau à leurs despens et de bailler
audit sieur de Essars deux livres bien reliez et dorez dez troys
premiers volumes desdits livres de Amadis ja imprimez ou deux
desdits cinquiesme et sixiesmes volumes, des premiers qui seront
imprimez, au choix et eslection de luy, pour les donner au
secrétaire qui fera despecher ledit congé ou à telle autre per-
sonne qu'il lui plaira. Et se seront tenuz en oultre lesdits
libraires dessusnommez de bailler et delivrer audit sieur des
Essars douze livres desdits cinquiesme et sixiesme volumes, c'est
assavoir dix en blanc et deux reliez et dorez, sans que pour
raison desdits livres il leur en sera tenu payer aucune chose.
Et en outre seront tenuz lesdits libraires faire escripre et
mectre au net à leurs despens lesdits cinquiesmes et sixiesmes
volumes, comme il appartient, tant de fois qu'il en sera besoing
pour la correction et impression d'iceulx, sur la mynute qui
leur en sera baillée par ledit sieur des Essars, sans ce que
ledit des Essars les puissent vendre ne bailler a aultres. Pour
lesquelz cinquiesme et sixiesme volumes desdits livres d'Amadis,
lesdits libraires ont baillé et payé audit sieur des Essars man-
uellement, comptant, en la presence des notaires soubzscriptz la
somme de soixante deux escuz d'or soleil, dont il se tient pour
content et les en quitte. Et ou ledit sieur des Essars seroit
defaillant de leur délibrer lesdits deux volumes mynutez dedans
ledict temps, en ce cas leur sera tenu, promect et gage res-}
tuer à chacun d'eulx par esgalle portion ladite somme de soix-
ante deux escuz d'or soleil par eux à luy baillée. Aussi demeure
quitte ledit sieur des Essars envers ledit Denis Janot de la
somme de vingt deux escuz d'or soleil pour ung cheval bay que
ledit Janot luy avoit vendu. Et se demeurent quietes les uns
envers les autres de toutes aultres choses quelconques dont ils
pourroient estre tenuz les uns envers les autres, pour quelque
cause que ce soyt, sans toutevoyes deroger ne prejudicier au
contenu cy dessus.

Fait et passé double, l'an mil VCXLI, le jeudi deuxiesme
jour de mars.

(2 March 1542 n.s.; Archives Nationales, Minutier Central, XIX, 160')
Contract for the printing of Books One and Two of Palmerin

Noble homme Nicolas de Herberay, escuyer, seigneur des
Essars, confesse avoir promis et promect à Jehan Longis, Denis Janot
et Vincent Sertenas, tous marchans libraires, demeurant à Paris,
à ce presents, de leur traduire, bailer, fournir et livrer, tout
traduit d'espaignol en francoys, dedans le jour Jean Baptiste,
prochain venant, vingt cayers du premier livre de Palmerin,
qu'il traduira d'espaignol en lange francoise, chacun cayer con-
tenant six feulles mis au net, pour commancer par eulx à imprimer
ledict livre. Et se promect ledict sieur des Essars, de contin-
uer et parachever de traduire ledict premier livre de Palmerin
et le leur rendre tout traduit, de ladicte langue espaignole en
francois, dedans le mois d'aoüst prochain ensuyvant, ou plus
tost se faire le peult; et ce moyennant trente solz tournois pour
chacun cayer imprimé dudit livre de Palmerin, contenant troys
feulles, de la sorte des cayers des livres de Amadis Gaule, que
ledict sieur des Essars leur a aussi par cy-devant traduit, sur
le pris de laquelle traduction, lesdictz libraires dessusnommez,
seront tenuz, promecttent et gaignent, chacun pour le tout, sans
division, renoncant au bénifice de division et de discution,
bailler et payer audict sieur des Essars ou au porteur, la somme
de quarante livres tournois, d'huy en troys semaines prochain
venant, et le reste du pris d'icelle traduction, lesdictz lib-
raires seront tenuz et gaignent, aussi chacun pour le tout, dans
division et renonciation, comme dessus, rendre et payer audict
sieur des Essars, si tost et incontinant que ledict premier
livre sera achevé de traduire. Et se promect, en oultre, ledict
sieur des Essars de traduire et leur bailer, fournir, livrer,
tout traduit, d'espagnol en francoys, dedans le jour de Pasques aussi prochain venant, le second livre dudit Palmerin, nommé Primaléon, moyennant et parmi soixante sous tournois, pour chacun cayer imprimé, contenant trois feuilles, et de la sorte comme dessus, que lesdictz libraires dessusnommez, promeçtent et gaient, aussi chacun pour le tout, sans division, renonciation comme dessus, luy bailler et paier, au feur et ainsi qu'il leur delivrerà, par cayer, ledict second livre, soit mynute, laquelle mynute, lesdicte libraires seront tenuz faire escriptre et mettre au net, à leur despens, tant de foys qu'il en sera bes-oing, pour la correction et impression d'iceulx, sans que ledict sieur des Essars en puissé vendre ne bailler à aultres. Et seront tenuz ledictz libraires dessusnommez de bailler et livrer audict seigneur des Essars, douze livres de chacun desdictz premier et second livre de Palmerin, c'est assavoir dix en blanc de chacun et deux autres aussi de chacun reliez et dorez, bien et deuement, comme il appartient, sans que pour raison desdictz livres, il leur en soit tenu paier aucune chose. A esté accordé, que ou ledict sieur des Essars sera defaillant de leur délivrer ledict premier livre de Palmerin, mynute, dedans ledict temps, en ce cas qu'il sera tenu, promeç et gaige rendre et restituer à chacun desdictz libraires, par esgalle portion, ce qu'il aura recu d'eulx, de ladicte somme de XL lt, qu'ilz lui ont promis avancer et paier, comme dict est, se bon semble auxdictz lib-raires, ou donner terme davantage pour faire la traduction d'icellui premier livre de Palmerin, sans toutes voyes déroger ne préjudicier à aucune obligation, que ledict sieur des Essars leur a par cy-devant faîte, par raison de la traduction d'esp-
aignol en francoys des cinq et sixiesme livres d'Amadis de Gaule, qui demeure en sa force et vertu. Promecttant et obligeant chacun..., mesmement lesdictz libraires, chacun pour le tout, sans division, renonciation, speciallement iceulx libraires au benefice de division et de discution.

Fait et passe double, l'an mil VCXLIII, le jeudi dix neufviesme jour d'avril, apres Pasques.

(19 April 1543; Archives Nationales, Minutier Central, XIX,163)

Contract by which Herberay places an apprentice under Janot

Nobles homme Nicolas de Herberay escuyer Sr des essarts Confesse que en jour de toussaintz de lan passe il auroit baille Comme encore par ces presentes Il baille en apprentis dudit jour jusques a quatre ans apres (ensuyvant?) finiz et accompliz Gerard duport filz de feu Gerard duport en son vivant marchant demeurant a sully pres (Orleans?) a Denis Janot marchant libraire demeurant a Paris a ce present qui Lauroit et a prins, Retenu prend et Retient a son apprentis Auquel pendant ledit temps Il a promis et promet montrer & enseigner son dit mestier de libraire, lart, et science & tout dont Il se mesle & entremet (a caution?) dicelluy Luy qui en (...) son vivre et buyre manger feu lict hostel & lumiere Et ledit Sr des essars sera tenu. entre-tenir ledit apprentis pour les deux premiers annees & demye des-dits quatre annees de tous habillemens chausses soulliers et autres ses necessitez qu'il Luy aviendra durant ledit temps Et ledit Janot lentretiendra au surplus a ses despens pour le Reste
dudit temps de quatre ans qui seroit ung an & demy. A ce fut present ledit apprentis aage de vingt ans ou environ qui cedit bail a eu et a pour bien aggreable promis et promect servir sondit maitre et luy obeyr a ses (commandes?) licites & honnestes sans luy desfuyr. (Vuillant?) ou cas de fuyte Et ouldit cas de fuyte ledit bailleur le promet sercher. Et se le plenuyt de toute loyaulte & preudhommye Promet & obteste (...) en droit soy (...) Mestier ledit apprentis son corps a tenir prison. (Renove...?) & faict & passe Lan mil cinq cens quarante ung Le jeudy deuxiesme jour de Mars. (2 March 1542 n.s.; Archives Nationales, Minutier Central,XIX,160)

Privilege for Book Five of Amadis

Françoys, par la grace de Dieu Royde France: au prevost de Paris, ou son lieutenant, Salut. Comme nous avons cy devant octroyé, & fait expedier à nostre cher & bien amé Nicolas de Herberay seigneur des Essars, commissaire ordinaire de nostre artillerie, noz letres de privilege, & permission pour faire imprimer les quatre premiers livres d'Amadis de Gaule, que ledict des Essars a traduictz de langaige Espaignol en langue Françoyse: & nous aut a present fait entendre qu'il continue de parachever les aultres, & mesmes le cinquiesme pour nous le presenter, & pource qu'il desireroit bien aussi les faire imprimer, & mettre en lumiere: il nous a humblement supplié, & requis luy vouloir, à ceste fin, octroyer aultres noz letres de permission. Pource est il, que nous inclinants à la supplication & requeste dudit
de Herberay, à icelluy (pour ces causes & aultres à ce nous mou-
vants) avons permis & octroyé, permettons & octroyons par ces 
presentes, qu'il puisse, & luy loyse faire imprimier par tel 
imprimeur de nostredicte ville de Paris que bon luy semblera, 
ledict cinquiesme livre, & aultres qu'il a ja traduictz, & tra-
duira encore cy apres dudict Amadis de Gaule. Et à fin que 
celluy qui les imprimera ait moyen de se r'embourser, des frais 
qui luy conviendra faire pour cest effect: avons inhibé & defendu, 
inhibons & defendons à tous imprimeurs de nostre royaume, qu'ilz 
n'ayent à imprimer ne faire imprimer, ou exposer & mettre en 
vente icelux livres, soit qu'ilz soient de la traduction dudict 
de Herberay, ou d'aultres, jusques à six ans ensuyvants, à con-
ter de la date, que celluy qui aura charge dudict de Herberay de 
cest faire, les aura imprimez, si ce n'est du vouloir et consentte-
ment desdictz de Herberay & imprimeur: & ce sur peine d'amende 
arbitraire, & de confiscation desdictz livres. Si voulons & 
vous mandons, & enjoignons par ces presentes, que de noz pres-
ents grace, privilege, licence & permission, vous fassiez, 
souffriez & laissiez ledict de Herberay, ensemble ledict imprimeur, 
joyer & user pleinement & paisiblement durant ledict 
temps, & ainsi que dessus est dict: sans en ce leur faire, 
mettre ou donner, ne souffrir, estre fait, mis ou donné aulcun 
arrest, destarbier, ou empeschement en aulcune maniere. Et ou 
aulcuns se trouveront contrevenants à nostre presente permission, 
procedeze à l'encontre d'eulx, à la confiscation desdicts livres, 
& adjudication desdictes amendes, ainsi que de raison: car tel 
est nostre plaisir. Donné à Fontainbleau, le septiesme jour de 
Decembre, l'an de grace, mil cinq cents quarante trois. Et de
nosta reign le vingtneufiesme.
Ainsi signé. Par le Roy. L'Evesque de Tulles present.
Delaubespine.
Et scellé sur simple queue, de cire jaunne.
Inventory of the books of Nicolas de Perberay

1. Ensuyvent les livres appartenants ["..."] seigneur des essart
2. & estimez par Vincent ch[ärteran] & ["..."] bonfons maistres a Paris
3. aux [ömmes] de ["..."] et ainsi qu'il sensuit
4. Et ["..."] ung ["..."] en deux volumes prise xii solz
5. Item ung second & tiers volume des amadis ["..."] de ["..."] prise xii solz
6. Item ung second volume de saint augustin de la cite de dieu prise x solz
7. Item un decameron de Bocasse grand volume prise xii solz
8. Item ung philocoppe de Bocasse prise x solz
9. Item ung pallemerin dollive dore prise xv solz
10. Item ung ["..."] livre de amadis dore prise xx solz
11. Item ung primaleon de cresse prise x solz
12. Item ung septiesme livre de amadis prise viii solz
13. Item ung quart cinq et six de amadis Reliez de ["..."] prises xx solz
14. Item ung huitieme livre de amadis ["..."] de ["..."] prise x solz
15. Item ung grant Vitruve prise xxx solz
16. Item ung pallemerin dollive ["..."] de veau prise xii solz
17. Item les ["..."] de ["..."] grant volume prise vi solz
18. Item ung premier livre de Roland ["..."] dore prise x solz
19. Item ung premier livre de discours de machiavel prise v solz
20. Item ung ["..."] prise xv solz
21. Item ung ["..."] grand volume prise x solz
22. Item ung ["..."] ["..."] ["..."] de agneau prise vi solz
23. Item ung gerard deuphrate dore prise x solz
24. Item ung [\ldots] de ovide en francois prise x solz
25. Item ung [\ldots] lactance francois grand volume prise x solz
26. Item histoires de [\ldots] temps prise vi solz
27. Item [\ldots] histoires de polibe grand volume prise vi solz
28. Item un p[\ldots]inse de [\ldots] prise xviii solz
29. Item les [\ldots] actes des appostres prise x solz
30. Item ung alain chartier prise v solz
31. Item une [\ldots] prise v solz
32. Item ung dion historien en grec prise xii solz
33. Item les quatre livres des eneydes de virgille prise iii solz
34. Item lhistoire des plantes prise x solz
35. Item ung [\ldots] de virgille en francais prise v solz
36. Item un tristan de lyonnois prise v solz
37. Item les [\ldots] memories dargent du Roy loys prise ?
38. Item [\ldots] [\ldots] grand volume prise vi solz
39. Item ung Vitruve [\ldots] prise xviii solz
40. Item ung [\ldots] de [\ldots] prise ii solz
41. Item les troys livres de theodore prise ii solz
42. Item ung tiers volume des post...s prise iii solz
43. Item ung tiers volume de Lancelot prise iii solz
44. Item ung second & tiers volume de machiavel [\ldots] [\ldots] prise iiiii solz
45. Item ung Herodote [\ldots] [\ldots] prise iiiii solz
46. Item ung [\ldots] cornelius tacitus en francois prise v solz
47. Item ung polibe francais petit volume dore prise v solz
48. Item les quatre cinq six & septiesme livres damadis espagnol prisez xxx solz
49. Item ung livre des de Juan de mera prise ii solz
50. Item ung primaleon de gresse espagnol prise iii solz
51. Item ung espagnol prise iii solz
52. Item ung Juan de mera y prise iii solz
53. Item une prise ii solz
54. Item ung Roland furieulx espagnol prise ii solz
55. Item ung amadis de gresse espagnol de papier prise ii solz
56. Item ung de prise ii solz
57. Item ung de prise ii solz
58. Item un livre intitule la cronica del Rey don Rodrigo prise iii solz
59. Item ung espagnol prise ii solz
60. Item ung livre en espagnol de flores & blancaflor prise ii solz
61. Item ung capella espagnol prise ii solz
62. Item ung livre de prise ?ii solz
63. Item ung de prise xviii solz
64. Item ung prise ii solz
65. Item ung ? apathemis? en francois prise ?ii solz
66. Item ung cortizan en italien prise ii solz
67. Item douze livres en ?francois? prises ensemble xviii solz
68. Item unze petis livres en francois prises ensemble xviii solz
69. Item vingt cinq petis livres en francois prises ensemble xx solz
70. Item ung ?petit? Justin en francois prise ?ii solz
71. Item dix huit livres en francois prise ensemble xxx solz
72. Item ung en deuz volumes dorez prise v solz
73. Item vingt huit petis livres en prise ensemble xx solz
74. Item ung [..] de [..] [..] [..] prise ii solz
75. Item ung livre de la [..] de [..] [..]
76. prise ii solz
77. Item [..] petits livres [..] de [..] prises ensemble x solz
78. Item ung [..] petits livres telz quelz prise ensemble v solz

(October 1552; Archives Nationales, Minutier Central, XIX, 273)
INTRODUCTION: Notes

1) See below, Chapter One, pp. 20-21.

2) See below, Bibliography, no.292. Henceforward all references to the Bibliography will use only the number, thus "no.292".

3) See, for example, the 1544 Pliny translation (no.219) at Vienna, which was thought to be lost, or Chappuys' Complainte de Mars' s.d. (no.257) which I came across quite by accident in Lille.

4) For instance, it has not been possible for me to visit any Italian libraries.

5) Bowers' work was in turn based largely on the methods elaborated by Sir Walter Greg in the Bibliography of the English Printed Drama to the Restoration.

6) Bowers, F., Principles of Bibliographical Description, p.38.

7) Ibid., p.39.

8) The reason for this was probably economic - type was an expensive item of equipment (see, inter al., Febvre, L., and Martin, H.-J., L'Apparition du livre, p.167) and only the largest firms would have the funds to hold large stocks. In any case, with large books it was common practice to set part of a book, print it, distribute it, and reset the type for the next part. This was the procedure used as late as the 1960's when Stanley Morison's John Fell was hand set using a small font of type at Oxford.

9) This is quite apart from the significance of multiple editions in the establishment of texts.

10) Nos.299-302. See below, p.31.


12) Nos.131 and 145.

13) On this point, see Bowers, Principles..., pp.49-53.

14) See No.164.

15) See No.185.

16) Bowers, Principles..., pp.41-42.

17) Ibid., p.56.

18) i.e. type which got caught on the ink ball during inking and pulled from the forme. Leaf-numbers, being isolated from the rest of the type-page, were particularly prone to being pulled.
19) The bibliographer and the textual critic may of course be the same person, and frequently are. On this question see also below, p.18

20) Bowers, Principles..., p.113.

21) ibid., pp.135-180.

22) Bibliographical opinion has now veered strongly towards the use of photographic reproductions in place of quasi-facsimile transcriptions, chiefly because Xerox has made the provision of such reproductions a very simple matter. However, when one is dealing with books as old and as rare as many of Janot's are, libraries are now often reluctant to allow them to be xeroxed. (The British Library, for example, will no longer make copies of any book printed before 1800.) Photographs would be one way round the problem, but it has not been a practicable proposition from the point of view of time and cost, so far as the present study is concerned, given the large number of books involved. Reliance has therefore been placed on the more conservative method, elaborated for use without the benefits of photography, and within the limited aims of the study "quasi-facsimile" has fulfilled its purpose.

23) Compare, for example, the two transcriptions of the two editions of Le grand Caton, Nos.253 and 254.

24) i.e. formes in which recurring matter like running titles and the furniture providing the space between the pages was left standing, with new text being substituted at the end of the run for each sheet.

25) e.g. variation in the signing of inserts has been helpful in identifying the printers of Janot's early publications. See, e.g. no.$46 in which Le Noir used a different convention from, say, Lotrian.

26) In Janot's case catchwords occur most commonly in his folios, and are of assistance in providing characteristic identification for each sheet. In quarto, octavo, duodecimo and sextodecimo, one sheet usually forms one gathering (or two in the case of sextodecimos), but in folios, three or more sheets normally make up a gathering, so that correspondingly more identification per gathering is needed to pick out aberrant material. Equally, and this would be the chief reason from the printer's point of view for using catchwords, the multiplicity of sheets within gatherings could avoid problems in binding. Catchwords provide an easy means of checking which sheet should follow which.

27) An example is provided by the Rabelais Quart Livre editions of 1552 mentioned above (p.6). A confrontation of two copies of ostensibly the same edition, but of what Rabelais scholars have loosely called different "tirages", shows catchwords in clearly different positions on most pages, revealing that two editions are involved.


30) Some work on the romans and italics of Janot's period has been done, and this is referred to in the chapter on Janot's materials. For the gothics practically nothing is available as a point of reference; fortunately they are comparatively more easy to differentiate from each other, although they are perhaps of less significance in Janot's production.

31) e.g. Janot's edition of Fuchs, L. De sanadis, 1542, No.171.

32) The largely "gothic" woodcuts used in books from Janot's early career have not been dealt with in nearly as much detail as those appearing in Janot's career as an independent printer.

33) The Bowers method is the result of a fairly long process of development. On the history of bibliographical description, and for an appraisal of its present procedures and customs, see Foxon, D., Thoughts on the History and Future of Bibliographical Description.

34) Gaskell, P., John Baskerville, a Bibliography, p.xv.


37) Cancellation is a matter of particular importance in Baskerville's work, and in the eighteenth century generally, but it is not common in the sixteenth century. As regards errors, it will be seen in the entry reproduced that Dr Gaskell is able to conclude that Baskerville did not here use skeleton formes, a matter of interest to the student of printing methods, if not to the general reader. This sort of deduction is sometimes possible in Janot's work.


41) i.e. more or less in the Bowers manner.


44. Since it is hoped that the present study may eventually serve in the publication of Renouard's work to which it owes so much, this aim would seem the more reasonable given that Renouard's work should eventually cover all sixteenth-century Parisian printing, and therefore provide a fairly comprehensive body of general information for the specialist to draw on.

45) The collection of more material than is presented has the advantage of allowing a judgement of how much detail need be given for any one edition. And even though detail need not always be presented, it may provide, in difficult cases, a weight of evidence to set the author's mind at rest.

46) "... a straightforward transcription of the title in roman type (without line endings) and the collation suffices to distinguish editions [In Greg's Bibliography of the English Printed Drama] ...", Foxon, Thoughts..., p.19.

47) A big gap in the bibliography is the lack of any treatment of the paper Janot used. It has been extremely difficult to get good views of watermarks in his books except in a very few cases, and it has seemed better not to attempt to provide any coverage of this (admittedly important) aspect of Janot's production without proper evidence.
CHAPTER ONE: Notes

1) Any search at the Minutier Central would take a long time, since there are at present no firm indications of exactly which notary or notaries Janot employed.

2) Coypcque E., Recueil d'actes notariés relatifs à l'histoire de Paris.

3) Renouard, P., Documents sur les imprimeurs, libraires ... ayant exercé à Paris de 1450 à 1600, Paris, 1901.

4) Harrisse, H., Excerpta colombiniana.


6) Lepreux, G., Gallia typographica.

7) Now Madame Charon.

8) It should be registered that for the purposes of this chapter I have rigidly restricted myself to the use of books which I have actually seen. Books of which records exist, but which I have not been able to locate, have not been mentioned except in a very few named instances. To this extent the analysis offered here falls short of completeness.

9) This form of dating was confined to Latin books printed from 1540 onwards.

10) No.2. I have not located any copies of this book, but Tcheerzine, A., Bibliographie d'éditions originales et rares d'auteurs français..., Vol. VI, p.97, gives details and facsimiles.

11) No.3. This book was almost certainly printed by Nicolas Couteau.

12) No.1.

13) See Map, fig.1.


15) Nos.5 and 6. The dating of the Cœur de Philosophie in 1530 n.s. rests on the assumption that Janot gave up the "Corne de cerf" address when he joined Lotrian late in 1530 (see below, p.7); the possibility of its having been printed in 1531 n.s. must not be ruled out. The two known states of the Bouchet work may cause some confusion, since one suggests that Le Noir was the printer, and the other that Janot was. The materials used were Le Noir's, and it appears to have been his habit to attribute the printing of works he produced for others to his collaborators. C.f. De Vigo en francoys, no.7.
16) Nos. 252, 276 and 346. The apparent discrepancy mentioned in note 15 is assumed to have operated.

17) No. 325.

18) No. 304.

19) Nos. 326 and 327.

20) One cannot, of course, know how many books have been lost, but for the surviving "Corne de cerf" books, a ratio of 2:15 for Janot: non-Janot would be difficult to credit. For Janot's production from 1534 onwards the corresponding ratio is roughly 7:1. Furthermore, two surviving books produced in eighteen months or so, and at such a ratio, scarcely represent an economic exploitation of the necessary plant and materials.

21) Janot is never specifically referred to in an imprint as an "imprimeur" until 1535, except in works produced with Lotrian and in the works shared with Le Noir already mentioned, while the words "imprimé par Denis Janot" only appear from 1534 onwards.

22) See Doucet, R., Les Bibliothèques parisiennes au XVIe siècle, pp. 5ff., for an inventory of Jean Janot's books.

23) See Map, fig. 1. Lotrian already had a connection of sorts with Janot - he had earlier taken over the shop of Janot's maternal grand-father's widow, who had herself been associated with her son-in-law, Denis' father. In any case, Lotrian's shop cannot have been more than about 100 yards away from the "Corne de cerf".

24) On this point speculation is again inevitable. Some help might be gained if an exhaustive search could be made for documents about such arrangements in the Minutier Central.

25) Information might be forthcoming were a detailed study to be made of the whole known production of the Trepperels and Jean Janot, as well as of Denis Janot and Lotrian. Harisse attempted this in his Excerpta colombiniana (see below, note 26) but his conclusions are open to doubt.

26) The Cueur de Philosophie appeared from the "Corne de cerf" on 23 March, while the earliest dated book bearing the names of Lotrian and Janot is Juan de Vigo's Practique (No. 7) of 28 December, printed by Le Noir. Harisse placed the formation of the partnership between 25 January 1530 and 22 February 1531, having not apparently come across the Cueur de philosophie and Vigo's Practique. He knew of the Ordonnances des joustes, s.d. (No. 280) and reasoned (p. LII, note 2) that they were printed in early December, but, strangely, he does not use December 1530 as the terminus post quem for the formation of the collaboration.

Picot in his criticism of Harisse's work (Revue critique d'histoire et de littérature, July 1887, p. 50) puts the formation in 1531. Lepreux (Gallia typographica, p. 279) puts the move from the "Corne de cerf" in 1532, but mentions nothing about the "Escu de France".
suggesting without any supporting evidence that Janot moved straight to the "Enseigne Saint Jean Baptiste".


30) See Nos. 19, 21, 30, 32-33.

31) Nos. 19, 21-25, 28, 30, 32-33.

32) See Renouard, Répertoire..., p.284.

33) No.13.

34) No.14. This ignores an edition of Du Montverd's Fleur et secretz de medecine of 1538 (BN - Rés 8° Te 17 35 and Wellcome 1946) which carries a privilege granted to Janot and Lotrian on 29 January 1532. (This was also the date of the privilege they obtained for the Mondino work.) The only mention of Janot comes in this privilege; otherwise it seems to be exclusively Lotrian's production. Cf. their earlier joint edition, 8.d. (No.271).

35) No.9.

36) No.17.

37) Janot had been using his own marks (Renouard 476-479) both independently, and in works shared with Lotrian, from the very beginning of his career.

38) No.11.

39) No.15.

40) Set 2.

41) Harrisse, Excerpta colombiniana, p.XLVII. N.B. that Harrisse mentions a book of Janot's (loc.cit., note 3) purporting to carry the "Escu de France" address, and dated 1536 - Bouchet's Elegantes epistres. However, the reference Harrisse makes in Brunet, J.C., Manuel du libraire et de l'amateur de livres, Vol.I, 1158 does not mention the "Escu de France".

42) No.342.

43) Nos. 286 and 287.

44) No.291.

45) Type ornaments 4-13. See below, Chapter Two, p.54.

46) No.21.
47) The only roman-printed book linked with his name before this is Corrozet's Fleur des antiquitez of 1532, which was printed by Nicolas Savetier. No.9.

48) Four fifths of all dated books between 1534 and 1545.

49) On Janot's style see below, p.

50) Several more undated books which may be ascribed to this period were also shared with Longis and Sergent. Renouard, Documents..., p.138 suggests that Longis may have been married to Janot's sister.

51) Nos.29 and 31.

52) Le Messier is nowhere mentioned, but many of the initials used are also to be found in one of the few works he ever signed: Curtius, Quintus, Des factiz et gestes d'Alexandre le grand, Paris 1534 (Munich - A Lat b 334).

53) No. 30. N.B. that Fabri is called Le Fèvre in the bibliography in order to conform with BN usage.


55) See Map, fig.1. During the recent construction of a car park under the Parvis de Notre Dame, the chance was taken to trace the outline of the old buildings of the rue Neuve Notre Dame, and Sainte Geneviève des Ardents stands out clearly. Two books dated 1534 do carry the Saint Jean Baptiste address (nos.20, 23) but it could well be that they were dated in the old style. Given the lack of firm evidence from accurately dated books, it still seems reasonable to place the move around late 1534-early 1535.

56) See below on Janot's types, p.61. It was however first used in Grosnet's Enchiridion virtutem of 1534, no.27.

57) Gaguin, La mer des chroniques, No.51.

58) Gilles, Anales, No.52.

59) Typeface 10.


61) That on FiR of Gringore's Chantz royaux of 1535, No.39.

62) Alain de Lille's Paraboles, No.229, Brandt's Grand nauff-raige des folz (A), No.250 and Champier's Chevalier Bayard, No.255.

63) Nos.55, 230, 49, and 258. The Chastelaine du vergier is undated, but typographical and other evidence allows it to be placed in or shortly after 1536. On the woodcuts and dating of Alberti's Hecatomphile, see the note under its entry in the bibliography.
64) On the cuts themselves, see below on Janot's materials.

65) See Febvre, L. and Martin, H.-J., L'apparition du livre, Chapter V, passim.

66) On the immense popularity of such works, see Woledge, B., Bibliographie des romans et nouvelles.

67) No.30. (Cf. No.10). He did so again in 1539 (No.102).

68) No.271.


70) No.29.

71) No.31.

72) No.22.

73) No.27.

74) No.28.

75) No.36 and 37.

76) Nos.34, 39 and 40.

77) No.41. This later romance is not connected with the Meliadus volume of 1533 (No.17) q.v.

78) See No.235. The dating of this volume in 1535 is fairly safe - see the note to the entry in the bibliography. Chrétien Wechel had published this work in 1532 - it is a fair assumption that one of the reasons for pirating an edition would normally be a certain confidence that it would sell.

79) See Johnson, A.F., "Geoffroy Tory", The Fleuron, 6, 1928, pp.37-66, and Veyrin-Forrer, J., "Antoine Augereau, graveur de lettres et imprimeur parisien (vers 1485?-1534)", Paris et Île de France, 8, 1956, pp.103-156. Nina Catach, in L'orthographe française à l'époque de la Renaissance, p.44, note 34, suggests that some of Tory's type had in turn previously been used by Baligault.

80) See below, Chapter Two, p.63.

81) No.62.

82) Nos.66, 67, 68 and 69. The 1537 edition is attributable to Janot only on the grounds of typography and illustration.

83) No.63.
84) No.266.


86) Crenne, H. de, Angoisses douloureuses, Nos.263 and 264.

87) No.84.

88) Renouard 484-486, (A), (B).

89) No.79.

90) No.71.

91) No.91.

92) The associations with Foucher and Gaultherot were significantly confined largely to the joint publication of medical books.

93) No.105.

94) No.106.

95) No.322.

96) No.93.

97) I.e. the three medical works, two by Grospré, and one by Tussignano. (Nos.119, 152 and 126.)

98) No.113.

99) No.328.

100) No.260. The work itself is undated, but it carries a privilege granted on 22 September 1540.

101) See the discussion below on L. Meigret's Traité de l'escriture francoise, p.34.

102) See Chapter Three.

103) Nos.299 and 115. The first edition of the Theatre is undated, but its privilege was granted on 31 January 1540 n.s. and the evidence of the breakages to the frames around the woodcuts reveals that it was printed before the Hecatomgraphie of the same year, i.e. before 22 June 1540. The Janot editions of the Theatre are normally wrongly dated 1539 because the privilege is dated in the old style in the book itself, and only two editions are normally identified, whereas there are in fact at least four bearing Janot's imprint, two of them of the original version and two incorporating revisions.

104) The pirated edition was un-illustrated, and apparently came from the presses of the "Icarus" printer.
105) Nos. 169 and 208.
106) Nos. 192 and 193.
107) No. 185. N.B. that I have not seen this work.
108) Brunet, J.C., Manuel..., IV, 1231.
109) See Chapter Three, p. 90.
110) Nos. 149, 150 and 282.
111) No. 152.
112) No. 131.
113) No. 148.
114) No. 140
115) See below, Appendix B.
116) No. 169.
117) Nos. 164, 184 and 347.
118) The Lilium medicinæ (No. 173) required 62 sheets of paper per copy, and only six other books exceeded this. See Appendix A.
119) Nos. 174-179.
120) On Meigret, see Catach, N., L'orthographe française..., pp. 87-95, etc.
122) Quoted in Catach, N., L'orthographe française..., p. 88.
123) No. 219.
125) See Appendix A.
126) e.g. Cebes, Le Tableau, edition A, 1543 (no. 192).
127) See Chapter Three, p. 71.
128) See Appendix A.
129) It is worth pointing out that at least one edition ostensibly of 1543 probably dates from 1544, namely edition B of Corrozet's Hecatomgraphie.
130) Nos. 196 and 190.


132) The Recueil de vraie poesie françoysé, No. 220.

133) The appointment could possibly have been made by 2 January 1544 (see No. 204), more likely by 31 January 1544 (see No. 213) and certainly by 25 March 1544 (see No. 219).

134) No. 213. Janot's edition was a reprint, with some additions, of the edition of 1542, printed by Caveiller for Poncet Le Preux (who obtained a privilege for it on 27 September 1542) and the Angeliers. The editor of the collection, Antoine Burrier, introduced novel orthographical ideas in 1542, but Janot declined to use them in his edition despite the fact that they are mentioned on the title. See Catach, N., L'orthographe française..., pp. 203-204, 276, etc.

135) No. 203.

136) No. 218.

137) No. 216.

138) No. 220.

139) See below, Chapter Two, p. 54.
CHAPTER TWO : Notes


2) Illustrations or descriptions of the materials described will be found on pp.102ff. Marks are here defined as those appearing in Renouard, P., Les marques typographiques parisiennes des XVème et XVIème siècles, nos.476-481. From here on the marks will be referred to by their Renouard numbers. It should be noted that Janot appears to have used two versions of mark 480. See the Harvard Catalogue, no.105, where mention of the variant is made. The two states are very similar and they have not been differentiated here.

3) It may be significant that in the three dated books Lotrian does not appear to have been involved, suggesting perhaps that Janot was acting independently of his partner in these cases.

4) See below, on marks 480-1 and on compartment 483.

5) Probably the Lamb of God, symbol of His love.

6) Cf. the same "signature" on compartment 482.

7) It could well be due to the same engraver as 476, 479 and compartment 482, the general style being not dissimilar, e.g. in the treatment of the trees, while the suggested readings of the signature on 479 and 482 (see Harvard Catalogue, no.134, and Fairfax-Murray Catalogue, Vol.1, p.510) tally with that given here.

8) In Capella, Commentarii, no.62.

9) The earliest accurately dated use was 10 July 1538, in Gringore, Diverses fantaisies, no.77. The mark went on to be used by Janot's successor Etienne Groulleau, and also by Pasquier Le Tellier.

10) See above, p.42.

11) Renouard 623.

12) Analysis of initials has been restricted to those appearing in books actually printed by Janot after 1534, although notes have usually been made in the bibliography of initials also found in books produced earlier in collaboration with Lotrian.

13) It is impossible to say whether or not they were cut specifically for Janot, or whether they might not once have formed parts of sets. The large number of initials in use in Paris at
the time has prevented the properly detailed study of the genesis of the initials which might have clarified this problem.

14) Typefaces 1, 2, 4. See below, p.61.

15) Tory died before 14 October 1533. See Renouard, Documents sur les imprimeurs libraires...ayant exercé à Paris de 1450 à 1600, p.265.

16) i.e. not using Tory's KYZ.

17) The L used by Janot was, however, also used by Tory (even though it does not appear in the Champfleury illustrations), e.g. in La procession de Soissons...faitte a la louenge de Dieu pour la delivrance de nosseigneurs les Enfans de France "achevé" on 29 August 1530. (Mazarine 35889 Réés.) Janot did not use the L in the Champ Fleury illustration.

18) The P is found in the Procession de Soissons, 1530, while the V appears in François Ier's Ordonnances du Roy nostre Sire sur l'estat des tresoriers et manuyement des Finances, of 1532 (BN: Réés. F 1894).

19) The Danse macabre, No.15.

20) See Jennings, O., Early Woodcut Initials, p.231.

21) Init. 2, 3, 5, 6, 8, 9, 13. It may well be that, like Set 3, these initials were inherited by Janot from his predecessors in the printing trade.

22) Init. 1 has been noted 53 times, and Init.2 47 times (six of these being before 1534).

23) i.e. Champier's Gestes, ensemble la vie du preux chevalier Bayard, no.255.

24) No.79.

25) In Du Montverd's Fleurs de medecine, no.271.

26) Certain woodcut ornaments, whilst representing no particular scene, are included in the list of woodcuts since they appear to derive from a common source. These cuts are found notably in Sagon's Chant de la paix of 1538 (no.86), Bouchet's Genealogies of 1539 (no.87) and Terence's Andrie of 1542 (no.187).

27) A compartment is taken to mean a woodcut border cut on a single piece of wood, and pierced in the centre for letter press.


29) Renouard 484.

30) See Renouard 485.
31) No.17. Meliadus is also the only work of the four using Compartment 482 with evidence, other than the compartment itself, to link it with Janot's name, and even here Janot's imprint only occurs in one of the two states of the edition.

32) Harvard Catalogue, no.140.

33) No.86. This work concerns the truce of Aigues-Mortes concluded in July 1538, which makes it possible to date this use of the compartment to August or September 1538 at the earliest, allowing time for the news to travel, and for the work to be composed.

34) See nos.263-264. There is of course no way of knowing by how much time the granting of the privilege preceded the completion of printing, but the chances are that the work was published in 1538.

35) No.91.

36) 483 - at least 11 times; 484 - nine times; 485 - 14 times; 486 - ten times. N.B. that 486 was seriously damaged in 1542 during the printing of Aesop's Fables.

37) No.71. "A" also appears in Hélisene de Crenne's Angoisses, probably of late 1538: see nos.263-264.

38) Nos.272-273.

39) i.e. cuts Pe1, Pe13, Pe20, Pe25, Pe31 and Pe32.

40) Nos.84, 106 and 322.

41) No.145.

42) No.322.

43) No.207.

44) No.203.

45) Frames are taken to mean woodcut borders made up of several pieces, the various elements of which could be used independently.

46) E.g. head-piece 9 and head-piece 12 are both used in Finé's Prothomathesis, 1532 (BN: Rés V120). Also head-piece 15 and head-piece 16 appear to be dated 1520, but, surprisingly, I have not come across them elsewhere.

47) From here on sp = side-pieces (in sets of two); hp = head-piece; tp = tail-piece.

48) The only cases of material from the emblem books being used in editions of the Amadis occur in the two editions of the Fourth Book (nos. 188-189), where sp7, hp3 and tp8 are found, the latter two only in the variant state of edition IV A.
49) No.299, q.v. for details on the dating of this work.

50) Sp1-4, hp1-4, tp1-4.

51) Nos. 115, 141; 194 and 195. N.B. that edition B, although dated 1543, probably dates from 1544.

52) See above, note 48.

53) Nos.116 and 142.

54) For details of the Amadis editions see Chapter III.

55) No.164.

56) No.184.

57) No.347.

58) No.164.

59) No.203.

60) See Harvard Catalogue, nos.33 and 75.

61) In the absence of any firm evidence this could indicate that the two "libraires" were still collaborating as late as 1535, although it would be interesting to know whether any other printers were also using the same material.

62) For cuts appearing in the Amadis de Gaule romance, the notation of Hugues Vaganay has been adopted; see his Amadis en français.

63) i.e. cuts measuring roughly 32 by 53mm.

64) So far as dating is concerned, the year alone has been taken into account. Thus, if a cut is used in more than one book in the year of its first appearance, then it has the prefix appropriate to the book appearing first in the bibliography.

65) No.229. The cuts used in this edition (AL1-30) appear to date from earlier than 1534. It should be noted that more than one set of cuts depicting these scenes was in use in Paris at this time.

66) No.49.

67) No.55.

68) It may be that the smaller cuts were commissioned by Janot, and that he obtained the larger ones from another printer. Some of the larger cuts seem more worn, although I have not found them in the work of any other printer of the period.

69) No.230.
70) Nos.66, 67, and 68.
71) No.69.
72) No.266.
73) No.306.
74) Nos.263-264.
75) No.84.
76) Nos.86.
77) Two such cuts (H2-3) are used in Edition A of the Angoisses douloureuses.
78) No.77.
79) Information from Mr David Du Vivier.
80) No.89. I have found no copy of the 1539 edition, but only an incomplete set of photographs; however, the Janot edition of 1543 (No.191) is represented in the Bibliothèque Sainte Geneviève. It seems likely that the fifteen cuts otherwise found only in the 1543 edition were also found in the 1539 edition, especially as their general style suggests the earlier date of execution.
81) No.96.
82) No.87.
83) No.299.
84) No.115.
85) It seems probable, since the La Perriere cuts are not used elsewhere, and, equally, are of abnormal dimensions, that they belonged to La Perriere rather than to Janot.
86) No.109.
87) Vag77, Vag79, Vag84-85 are not counted here, although they must have been cut by the end of that year, since the edition in which they first appeared (Amadis III A, no.168), although dated 1542 on its title, carries an "achevé" of 1 December 1541. See Chapter Three, p.86.
88) No.131.
89) Miss Mortimer notes (Harvard Catalogue, no.35) that the first shows Richard Roussat's arms, and the last his initials, so that these cuts may have belonged to Roussat rather than to Janot.
90) No.138
90) No.169.

91) No.187; these cuts might well in fact date from 1538, when the first cuts of this size appeared in Sagon's *Chant de la paix*, no.86.

92) No.191.

93) See above, note 80.

94) No.196.

95) Nos.192-193.

96) Ninety-three if one counts the new cut appearing in Lemaire de Belge's *Promptuaire* (No.224), which, though dating from 1545, was presumably planned by Janot.

97) Only one instance has been recorded earlier: Corrozet's *Fleur des antiquitez...* of 1532, no.9.

98) For the purposes of this section on types, acquisition by Janot is assumed on the basis of the earliest dated use by him.

99) No.218.

100) e.g. in the *Ordonnances...sur l'estat des tresoriers* of 1532 (BN:Rés F1894).

101) i.e. Set 1.

102) No.33.


104) No.321.

105) The ampersand in the fount used by Augereau is also level.

106) No.229.


108) Some measure of disagreement exists as to the origins of this type. Vervliet ("Les canons de Garamont...") notes that it first appears in 1536 in the work of Simon de Colines (p.488), but does not think that its design should be attributed to Claude Garamont (p.496). Mile. Parent and Mme. Veyrin-Forrer ("Claude Garamont: new documents"), however, imply that in fact Garamont did design and cut this face (p.82), since it is found in works printed in 1545 by Etienne Mesvière, whom Garamont was under
contract to supply with type and matrices (contract transcribed, pp.87-8). The terms of the contract do not, however, explicitly mention the supply of a petit-canon, while other types are specifically mentioned, so that the attribution of this particular type to Garamont cannot be proven.

109) No.62.

110) No.297.

111) It is an interesting coincidence that both these works involve anti-imperial propaganda.

112) No.63.

113) No.77.

114) It is possible that typefaces 15 and 17 are one and the same, although typeface 15 appears to be slightly smaller. See below for details of typeface 17.

115) Again it is possible that typefaces 16 and 20 are the same, although typeface 16 is never used in the text of any work, while typeface 20, which appears in any case to be slightly smaller, is used for the text of several works, which suggests that Janot possessed a larger fount of typeface 20.

116) No.70.

117) This may be the same as typeface 15; see above, note 114.

118) Nos.92 and 94.

119) No.104.

120) No.91.

121) No.93.

122) See Carter, H., A View of Early Typography, p.122 and fig. 82 (not fig.81). It should be noted that the capitals designed for this fount, while roman, are in fact slightly smaller than those of the "gros romain" (typeface 18); the two different sets of capitals eventually became mixed in Janot's typecases.

123) No.133.

124) See above, p.62. The hypothesis that typeface 23 was meant as a replacement is supported by the fact that the only book dated 1542 which still uses typeface 8 is San Pedro's Debat de deux gentilshommes... (No.186), for which the privilege was granted early in the year, on 8 January.

125) No.173.

126) No.187.
127) No.196.
128) No.198.
129) No.214.
130) This is the only italic Janot used which has leaning capitals.
131) No.211.
132) It should be noted that all three typefaces just discussed appear in either or both of the second edition of Cébès' Tableau (no.193) and the fourth edition of Corrozet's Hecatomgraphie (no.195), both of which are ostensibly of 1543. The use of these types suggests, however, that the two editions are falsely dated — it is difficult to credit a gap of several months between the first usages of new materials such as these.
133) No.221.
134) N.B. of the 134 woodcuts used in the Quinze livres de la metamorphose d'Ovide (No.105) of 1539, for example, only about fifty were new.
135) Nos.214, 218.
136) No.196.
CHAPTER THREE: Notes


2) Ibid., p.252.

3) BM - C.20.e.6.


6) See Thomas, art.cit., pp.292-297. These figures take no account of the multiplicity of editions within each language. See below, pp.97-99, for further discussion of the 16th century editions.


8) Le premier livre de la chronique de dom Flores de Grece, 1552, a2R.

9) See Appendix B.

10) Flores de Grece, a2R.

11) Du Bellay, J., Oeuvres poétiques, vol.IV, pp.163ff.; Flores de Grece, 1552, a2Rff. It should be recorded that there are a few variants between these two texts, the most significant of which is the inclusion of an extra stanza in the Chamard version.

12) a3V.

13) Chamard text, 11.281-290.

14) 'Au Lecteurs, S.', signed "J'attends le temps".

15) Known as the "Petit angevin", Maugin was responsible, among other things, for a translation of L'histoire de Palmerin d'Olive, which appeared in 1553, for which a contract had been made between Herberay, and Janot and his two associates Longis and Sertenas in April 1543. See Appendix B. Herberay appears to have abandoned the translation of Palmerin, presumably because of the commercial success of the Amadis, and the consequent pressure on him to continue with it.

16) a2R.

17) One must always bear in mind the traditional enmity between France and Spain.
18) ãz^R.
19) ßA^R.
20) ã^R.

21) ãz^R. N.B. 1.6 - the original has "maulx". The error may have been due to dictation.

22) "Development" here in fact involves a more detailed reference to sources. The various sources (Homer and Ovid in particular) are even more deftly exploited in the Du Bellay ode discussed below.

23) ÏA^R.

24) It would be impractical to quote as often as desirable from this poem, and so it has seemed best to give line references to Chamard's text.


27) A notable omission here is any discussion of Michel Sevin's 'Discours sur les livres d'Amadis' which appeared in the Eighth Book of 1548.

28) Herberay himself was aware early on of the parallels to be drawn between the Amadis and the epics of Homer and Virgil, and his imitation of the ancients was apparently conscious. In a sonnet to the reader of the Second Book of 1541, in which he seeks to justify his departures from the Spanish text, he says that no-one blames Homer and Virgil for putting their own interpretations on their source materials, and so with some pride he adds:

   ...si tu vois en ce livre imiter
   L'antiquité, loue l'effort honneste,
   Car tout bon ouvrage est digne de bon pris.


30) Du Bellay, J., Deffence et Illustration de la langue française, Livre II, Ch.5, pp.128-129.

31) Ibid., p.129.

32) Sebillet, T., Art poétique, p.31.

33) Janot was involved in printing several such romances. See, e.g. Meliadus de Leonnoys (No.17) and Tristan (No.18).

34) Tahureau, J., Les dialogues, p.28.
35) Mathieu, A., *Devis de la langue françoys*, 1572 ed., f.14\R. It seems from what Mathieu goes on to say that he may not actually have read the Amadis - "je ne me suis pas amusé à lire /discours/, désirant employer te temps & mon entendeint à discours meilleurs, & de plus hault estat, & de plus grande consequence" (ibid.). However the essential point is that his remarks indicate a change of attitude towards the romance and its translator.


41) i.e. in his sonnet mourning Herberay's death. See Appendix B.

42) Pasquier, E., *Recherches de la France*, Book VI, Ch.5 (= Ch.37 in *Oeuvres choisies*, Tome II, p.18). This reference to the Amadis appears first in the 1607 edition of the Recherches..., although a complimentary reference to Herberay was made in the 1596 edition, f.232\R.

43) "Jamais livre ne fut embrassé avec tant de ferveur que cetui, l'espace de vingt ans ou environ; et néanmoins la mémoire en semble être aujourd'hui évanouie." *Oeuvres choisies*, tome II, p.18.


46) I have only come across one cut which he did not list: that on V6\V of the first edition of Book One, which I have labelled "13A". Reproductions of the woodcuts are to be found in the lists of Janot's materials.

47) A number of these cuts seem to have been based on those in the earliest Spanish illustrated edition of 1519.

48) *e.g.* Headtitles: 1540 (10 July): ..., *Traduit D'espagnol en Francyos sic*, ..., 1540 (undated): ..., *Traduit d'Eipagnol en Francois*, ..., 1544: ..., *Traduit d'Eipaignol en Françoys*, ...

49) *e.g.* catchwords on AA6\V: 1540 (10 July): de ire, d'ire; 1540 (undated): d'ire, d'ire (i.e. consistent); 1544: d'yre, d'ire.

50) It is worth noting that BN:Rés Y²128 has title and colophon dated 1548, but gatherings A-G from I(A). The 1548 edition was printed by Janot's successor Etienne Grouleau.
51) See above, note 50.

52) See the illustrations of G3\(^V\) of each of these three editions. N.B. the gradual deterioration of the edge of the block. (In edition A the bad rendering of the right-hand filet is probably due to bad inking.)

53) See below, p.90.

54) All the books I have seen which were printed for certain between Janot's appointment and his death, actually mention the appointment.

55) See below, p.90 and note 64.

56) I know of others in the National Library in Lisbon, in the Library of Kolocsa in Hungary, and in the National Library in Rome. An anadir set which I have not seen is reported at Rutgers University.

57) *Etude XIX*, *liasses* 155, 160, 163. These documents were unearthed by Mlle. A. Parent who presented them in her thesis at the Ecole des Chartes: *Recherches sur les métiers du livre à Paris (1535-1560)* in 1973, which was published in 1974. She very kindly allowed me to transcribe the documents from her work before its publication.

58) See Appendix B. The others I have seen are in the Palmerin document mentioned above in note 15, and a contract in which Herberay placed an apprentice with Janot, dated 2 March 1562.

59) It is worth noting that at least one copy of the first edition was printed on vellum, involving the use of 78 skins. (B N: Vélines 635; this volume has Louis XIV's binding, and might have been the copy intended for François Ier.)

60) Type face 18.

61) See Appendix B.

62) The date of the privilege is given as 2 July 1540, so presumably Herberay had obtained the privilege for the Second Book at the same time as that for the First. Unfortunately I have not been able to trace the full text of this privilege.

63) Edition IV(A) was apparently finished on 10 February 1543 - six weeks from then was 24 March.

64) The existence of this clause is further evidence in favour of dating IV(A) in February 1543 n.s. (See above, p.88). A gap of more than a year between III(A) and IV(A) would be more curious than ever in the circumstances. Perhaps Herberay had some difficulty in making an early delivery of the manuscript. Certainly in the contract for the Fifth and Sixth Books a date for delivery of the manuscript was fixed. See the next paragraph.

65) See Appendix B.
66) This privilege survives in full. See Appendix B. It was not granted until 7 December 1543.

67) The manuscript to be handed over by Herberay is termed a "mynute" (= "brouillon" - Huguet), which seems to suggest that it was somewhat rough, and that it would therefore need recopying before being handed over to the compositors. What "correction" was is not certain in this context. It could be just "proof-reading", but since it is mentioned before printing it could well have something to do with the preparation of the manuscript for the compositors (perhaps involving normalisation of orthography?), or with the calculation of the amounts of paper required.

68) See Appendix B.

69) e.g. Gerard d'Euphrate at 10 solz; two copies of Palmerin, one at 15 solz, the other at 12 solz. Cf. the Philocope of 1542 at 10 solz, and the Decameron of 1545 at 12 solz.

70) See Doucet, R., Les bibliothèques parisiennes au XVIe siècle, 1956, nos.252, 259 and 492.


72) See below, p.96.

73) There is a slight problem concerning the dating of the Philocope because of the question of old and new styles. The colophon is dated 24 February 1542, and the privilege 23 January 1541. Royal documents were dated in the old style until the 1560's, so that the privilege date is 23/1542 n.s. The colophon problem remains - Janot's practice over the use of old and new style varies. The entry under André in vol.I of Renouard's Imprimeurs et libraires parisiens, no.155 suggests 24 February 1543 n.s., but this seems to leave a more than usually long gap between privilege and achevé. Fortunately woodcut evidence indicates that 24 February 1542 n.s. is the correct dating.

74) It seems best to use a "shorthand" representation of breakages to the cuts. Thus □ indicates a cut with a break in the bottom filet towards the left.

75) Evidence of Vaganay 27 : unbroken in II(A); □ in III(A).

76) Vaganay 34 : unbroken changing to □ in Philocope; in II(B).

77) Vaganay 27 : □ in II(B); □ changing to □ in V(A).

78) Vaganay 27 : □ changing to □ in V(A); □ in II(C).

79) Vaganay 34 : □ in IV(A); □ in III(B). (But N.B.)
Vaganay 14: unbroken in III(B); unbroken in IV(A). However inking confuses the issue whenever Vaganay 14 is used.) Vaganay 27: unbroken in III(B); changing to unbroken in V(A).

80) Vaganay 34: unbroken in II(B); unbroken in III(B).
81) Vaganay 2: unbroken in V(A); unbroken in IV(A).
82) Vaganay 85: unbroken in V(A); unbroken in IV(A). Vaganay 135: unbroken in V(A); unbroken in IV(B).


84) It is also worth noting in this connection that after Janot's death his successors jealously and successfully guarded a monopoly in the production of the Amadis until the first Antwerp editions appeared from Plantin's presses in 1561.

85) See Carter, H., A View of Early Typography, p.89: "It was, I think, crucial that Denis Janot...set the first part of Amadis de Gaule in roman in 1540...".

86) In fact the earlier editions were printed far more frequently; for example, both the Third and Fourth Books appeared in at least thirteen editions.

87) The analysis of the post-Janot editions of the Amadis is not based on bibliographical examination, but mainly on "dépouillement" of published library catalogues, and cannot therefore claim any great accuracy. However the general tendencies indicated are probably sufficiently sure to provide a satisfactory basis for argument.

88) Had descriptive bibliography here been aiming at the establishment of a text the criteria would have been different. For example, not quite so much attention would have been paid to documentary evidence and the discussion of the commercial value of the work, while more detailed presentation of the internal variants would have been essential.
APPENDIX B : Notes

1) Presumably Les-Essarts-le-Vicomte, in the Marne department, about 20 km NE of Provins.

2) Du Verdier, A., La bibliothèque d'Antoine Du Verdier, 1585, p.915.


4) See below.

5) "...tombant en maladie, force m'a esté garder la chambre & le lit un an et plus." Josephus Flavius, Sept livres de la guerre et captivité des juifz, 1553, a2'.

6) "...je ms suis trouvé maintesfois sur le point de rendre l'ame..." ibid.

7) See Chapter III, note 8. Cioranesco (Bibliographie de la littérature française du seizième siècle, 11456) also attributes to Herberay the translation of Le premier livre de l'histoire de Gerard d'Euphrate, duc de Bourgogne, of 1549, but Brunet (Manuel..., II, 1546) quotes the preface of the anonymous translator as saying that he held up his translation because of the lack of interest in works of this sort, until Herberay renewed interest in them with the Amadis in 1539. This might indicate that Herberay's work was known before publication; perhaps it circulated in manuscript.

8) No.330. The choice of Janot as printer for the Amadis probably has something to do with the fact that he also printed San Pedro's Amant mal traité for himself and Sertenas, who obtained a privilege for the work on 29 November 1539.

9) No.158.

10) The 1550 edition was printed by Janot's successor Etienne Groulleau.

11) Cioranesco 11455 and 11463. I have not seen the first of these works. The second is in fact written in Latin, with a French Introduction. (B M : 878.g.7(5)).

12) No.164.

13) No.214.

14) Nos.199 and 220.

15) See above, Chapter Three, note 28.

16) See Catach, N., L'orthographe française à l'époque de la Renaissance, e.g. p.441.
17) See below.

18) Inventory, 11.5, 10-14

19) The absence of this work could be accounted for by the fact that many of the smaller volumes were valued in lots of about ten to twenty-five at a time.

20) This absence could also be attributed to the grouping together of the smaller volumes.

21) Janot, 1540, no.120. (Not here the 1538 folio, no.79 because the Inventory, 1.70, specifies "petit").

22) Janot, 1542. No.184. Inventory 1.27.

23) Janot, s.d. No.347 (after 8 March 1542). Inventory, 1.33.

24) Janot, 1533. No.18. Inventory, 1.36.

25) Inventory, 1.47.

26) Inventory, 1.7.

27) Inventory, 1.48.

28) Inventory, 1.60.

29) Inventory, 1.55.

30) Inventory, 1.66.

31) Inventory, 1.32.

32) ã²R.

33) Ibid.
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BIBLIOGRAPHY OF WORKS CITED

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ADDENDUM:


By Stephen Philip John Rawles.

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BIBLIOGRAPHY
INTRODUCTION

The method followed in the Bibliography is largely that of Professor Bowers, although the presentation is somewhat simplified, while the particular emphasis to be expected in the bibliography of a printer accounts for some other changes. The various elements of each description will be discussed below, but some general remarks must be made first.

Illustration is very little used. Its effective use would have required all editions, if not all copies, to have been photographed, which was not practicable, given the number of books involved, either in terms of time or expense. The general shortcoming of transcription is appreciated, especially as it can easily lead to error. However, care has been taken throughout to ensure accuracy. It can only be hoped that the errors which inevitably remain are not too serious. Allowance has also to be made for the disadvantages of the typewriter over letterpress in the presentation of transcriptions. However, it has been possible throughout to differentiate between the figure 1 and lower case l, and in the appropriate places, between f and s.

The Bibliography is based on the examination of Janot's books themselves. Books printed for him have sometimes received less rigorous attention, the chief interest lying in the books he printed himself. Similarly books printed before 1534, the beginning of his independent career, are dealt with a little differently. Books which I have failed to locate are dealt with as fully as possible from secondary sources which are named in the descriptions concerned. Such
second-hand information is clearly indicated by the use of quotation marks. Books printed under the imprint of Janot's widow are not included, nor are some editions often ascribed to Janot—perhaps the most notable of these are the editions of Rabelais' Gargantua and Pantagruel of 1537/8 which were probably in fact the work of Denys de Harsy of Lyon.

The basic arrangement of the Bibliography is chronological by year of publication, and by alphabetical order of author or title within each year. Undated books are dealt with in one alphabetical sequence after the dated books.

Each description is made up of up to ten different parts: 1) heading; 2) title transcription; 3) colophon; 4) formula; 5) contents; 6) typography; 7) initials; 8) woodcuts; 9) locations; 10) note. Some of these may be omitted when their inclusion would add no new information: the description of a book containing no woodcuts will not include that heading, while a colophon which adds no new information to that given by the title will similarly not be included. The exception to this rule occurs in descriptions drawn up from secondary sources. Here every heading is included, with the phrase "no information" being used to indicate when it is impossible to say whether or not the book had particular characteristics.

1) Heading: a) A reference number appears in the top right hand corner of the first sheet of each description, followed when appropriate by references to Renouard's manuscript (e.g. R108) and to Omont's numbering of Janot's catalogue (e.g. 042) (1).
b) The heading proper follows, under the name of the
author, or in the case of anonymous works, the title.

i) Author: The name form used is established, when possible,
according to the usage of the published volumes of Renouard's
Imprimeurs et libraires parisiens, or failing that, the
printed catalogue of the Bibliotheque nationale. Despite
the inconsistency with the rest of the entry, which is in
English, it seems best to use French headings because the
subject matter involved is largely French, and, more important,
because this Bibliography might usefully be consulted
alongside the Renouard work. Thus the name forms used in,
say, the contents section of a description will not always
be the same as those in the heading — it would be odd, in
a section basically in English, to speak of "Henri VIII,
roi d'Angleterre".

ii) Title: Anonymous works are filed by the first significant
word of their titles, ignoring such formulae as "Sensuyt..."
or "Cy commence..." The filing word is capitalized for
clarity. An exception is made in the case of works (usually
romances) where a hero is named in the title: e.g. Robert
le diable, Richard sans peur, Chevalier doré; here the
character's name appears first in capitals, followed by the
title. (If the title begins with the character's name, then
the title is transcribed without a separate statement of
this name at the beginning: e.g. MELIADUS de Leonnoys.)

c) A short title follows, usually in the spelling given
in the book, but normalising "i" and "j", "s" and "f", "u"
and "v" and expanding contractions in accordance with
modern usage.

d) A brief statement of publishing details is given. All
the books concerned in the Bibliography were printed in Paris,
and this is stated first. The printer is then named, when he has been identified, followed, when appropriate, by the names of the booksellers who shared the edition, beginning with Janot when he was not the printer, and followed by any others in alphabetical order by surname. Square brackets round a name indicate cases of uncertainty. The year of publication is given when possible, followed in parentheses by any more precise details of dating which may be available. Undated books are designated "s.d." (i.e. "sans date"). Books which appear in editions with two dates are listed under the earlier date. This is at variance with Bowers' practice, since for him the ideal copy is "the final and most perfect state" (2), but here the interest lies in knowing as accurately as possible when Janot printed the book, and the earlier date is a better indicator of this. Books of doubtful date are listed under the most likely date, with a cross-reference under other possible dates. When there is no hint in which of two possible years a book is to be dated, it is listed under the earlier date, with a cross reference under the later date.

2) Title transcription: The title of every edition is transcribed in quasi-facsimile, by and large according to the practice of Bowers. Line endings are indicated by a single vertical stroke, not by the double stroke favoured by French bibliographers. When variation occurs, Janot's state of the title is taken as the standard, while the variant states in other copies are noted (3).

Transcriptions begin, when appropriate, with details of variations of colour and of any frames or compartments used. Typography is assumed to be roman unless otherwise indicated,
when the following styles are differentiated: roman; italic, roman caps.; italic, leaning caps.; bastard; textura; rotunda. The only exception concerns the use of a variant style in the mottoes of a mark, when the variation is noted only within the section in square brackets in which the mark is identified. Words underlined indicate the use of red ink, while under-dotting indicates the use of small capitals. Complete lines of small caps. are not under-dotted. Dipthongs and ligatures such as AE, ae, oe, ff, fi, ffi, fl, ffI, ff, fi, ffi, fl, ffI, st, at and so forth are not indicated as being cast as one piece of type (4). This allows the seemingly anomalous transcription "st" to appear in some places. "ç" for mute 'u' is not shown; "é" for 'u' is given as "ê". Other contractions, such as "â" for 'am' or 'au' and "ç" for "qui", are given as printed. Special sorts used in gothic faces, the ragged ç, ampersand µ, and final ñ are transcribed as r, & and n respectively. The use of swash characters is not noted. Rules, marks and lines of ornaments are noted in square brackets, when their reproduction is not possible. No indication of errors (e.g. by the use of "sic") is made in the transcriptions, although errors may be noted elsewhere.

3) Colophon: Colophons are transcribed only when they add significant information to that given in the title, on, for instance, author, printer or date. Here old spelling, capitalization and punctuation are preserved, but "i" and "j", "f" and "s", "u" and "v" are normalised to modern usage and contractions are expanded. When a colophon is not transcribed, its presence is, of course, still noted in the contents section.
4) **Formula**: In the note on the physical structure of each edition format is given first, followed by details of the gatherings, superior figures following a letter or series of letters indicating the number of leaves in each. A statement of signatures follows, and then a statement of foliation (5). Mis-signatures, mis-numberings and other anomalies are noted, and the formula ends with a note of any variants observed.

In the statement of the gatherings the usual 23 letter alphabet (missing out "j", "u", and "w") is assumed to be used. Multiple letter signatures are given with a figure to indicate the number of letters: thus a sequence signed AAA-CCC will be shown as 3A-3C. Superior figures before the letter indicate that the sequence involved is not the first to use the same letters: thus 2A-E refers to the second sequence signed A-E.

In the statement of signatures "$\$" indicates the number of leaves in each normal gathering to be signed. Thus "$\$3" means "the first three leaves in all gatherings". Exceptions to the normal are indicated in parentheses, using the plus and minus signs followed by leaf numbers: "-B14C3" indicates that the first and fourth leaves of gathering B and the third of gathering C are unsigned. $T$ indicates unsigned leaves at the beginning of a work; $X$ indicates unsigned leaves within a work.

Inserts to gatherings are noted in two ways: $\hat{e}^4(\hat{e}2+\hat{e}3.4)$ indicates a fold inserted after $\hat{e}2$, both leaves of which are signed: $\hat{e}iii$ and $\hat{e}iii$ respectively; $M^h(M2+1M3.1)$ indicates a fold inserted after M2, of which only the first leaf is signed: Miii.
Apparently anomalous signatures, using Lr. or lr for gatherings signed K or k are not noted because they are very common, especially in gothic books, although the use of Lr or lr in gatherings which are partly signed with K or k is noted. Gatherings using small capital K instead of the full capital are also noted.

Plain figures in square brackets indicate inferential numberings of un-numbered leaves, while underlined figures in square brackets show the number of un-numbered leaves for which foliation cannot be inferred found at a given position. A complicated sequence of numbering is sometimes followed by an indication of the total number of leaves in it, thus: \[=165\]. Such an indication refers only to the sequence immediately preceding.

5) Contents: The contents of each edition are listed in simplified form. Title, colophon, privilege, "achevé" and the use of compartments and marks are noted, as are "pièces liminaires" and their authors, prologues and tables. Reference throughout is made to signatures, inferential signatures being used for unsigned leaves, since the frequency of error makes the use of foliation impracticable even when leaves are numbered. The following usage is adopted in signature references:

- \(P\) refers to the whole gathering
- \(P_1\) refers to both sides of the leaf signed \(P_i\)
- \(P_2^R\) refers to the recto of \(P_2\)
- \(P_3^V\) refers to the verso of \(P_3\)
- \(P_4^{Ra}\) refers to the first column of \(P_4^R\)
- \(P_5^{Vb}\) refers to the second column of \(P_5^V\)
In gatherings with inserted folds, the numbering of the leaves is continuous, including the insert. Thus, in a quarto with a fold inserted after B2, the leaf immediately following the insert is referred to as B5, not B3.

6) **Typography:** The section concerning typography begins with a statement of the number of columns in each page of the text when there are more than one. (This information is not given if only the preliminaries are divided into columns.) A statement of the number of lines on a typical page is followed by the measurements of the page named. Dimensions are given in millimetres for the body of the text measuring from the top of the ascenders on the top line to the bottom of the descenders on the bottom line, followed immediately in parentheses by that over headline and direction line. The horizontal measurement of the text follows the word "by", and the overall width including sidenotes is given in parentheses when appropriate. The horizontal measure of each column is indicated for two-column books.

The dimensions of the various typefaces used are given, beginning with that used in the text, and continuing with faces used in other places. In the case of books printed by Janot from 1534 onwards reference are made, except in a very few instances, to the list of his typefaces. A measurement is usually given for twenty lines of type, taken from the bottom of the first line to the bottom of the twenty-first; when fewer lines are measured the number is underlined to indicate the change of practice. In some cases it has not been possible to take a meaningful measurement: in such cases identification has been attempted and the reference number given when possible. In other cases,
especially with larger faces, a measurement is given for one line. Here the printed part of the letter only is measured—the long \( f \) is usually chosen and the measurement given thus: \( f \) 9mm high. When appropriate, the statement concludes with a note of the type ornaments used.

7) **Initials**: Initials are noted in one of two ways. In the case of books printed by Janot from 1534 onwards, and in some other cases usually involving books produced earlier in collaboration with Alain Lotrian, reference is made either to the four sets which he used, or to the list of initials he used singly. In other cases the number of initials used is noted, and some attempt may be made at identification, since initials can be helpful in ascertaining the printer of a work produced for Janot.

8) **Woodcuts**: [In some editions the woodcuts section is preceded by a section listing the frames or compartments used to surround the woodcuts, but only when these frames or compartments appear in regular sequences.]

In all but a few cases, woodcuts used by Janot from 1534 onwards are referred to by the numbers used in the lists given in volume 1. Only the first use of each cut in any given edition is noted, except when they are accompanied by frames not used in regular sequences, when all instances are noted to allow the variations in the frames around them to become apparent. In other editions not printed by Janot the number of woodcuts used is noted, but no further details are given, except in a very few cases when the subject matter of the scenes portrayed is mentioned.
9) **Locations:** Details of libraries and press-marks are given when possible for the copies I have located. Copies which I have not examined are mentioned with the note "not seen". Similarly, copies which I have examined through the use of microfilms and partial xeroxes are noted. Known imperfections in individual copies are stated. Locations are listed in the following order: a) libraries in Paris, beginning with the Bibliothèque nationale, the remainder in alphabetical order of the designation adopted; b) libraries elsewhere in France; c) libraries in Britain, Europe and America.

Libraries are usually named according to the place in which they are situated and the list of libraries cited provides further information when necessary.

10) **Note:** Further useful information is appended in a note. In particular details of secondary sources of information concerning editions of which no copies have been located are given at this point.

**Footnotes**

1) References to Omont's numbering is always given, even when Janot was involved in several editions of a work, while his catalogue (reproduced in transcription below) would presumably have referred to the last of his editions.


3) It has not always been possible to examine all known states, but I have tried to do so, especially when Janot was the printer.

4) To do so would be quite impractical: typeface 26, for example, uses at least fifty ligatures.

5) No book connected with Janot which I have examined is paginated.
LIST OF LIBRARIES

This list gives details of libraries named in the Bibliography.

Paris
BN: Bibliothèque nationale, Paris
Archives Nationales: Archives Nationales, Bibliothèque, Paris
Arsenal: Bibliothèque de l'Arsenal, Paris
Beaux-Arts: Ecole nationale supérieure des beaux-arts, Bibliothèque, Paris
Bibliothèque de l'Institut: Bibliothèque de l'Institut de France, Paris
Bibliothèque de la Société du protestantisme français: Bibliothèque de la Société du protestantisme français, Paris
Bibliothèque historique de la Ville de Paris: Bibliothèque historique de la Ville de Paris, Paris
Bibliothèque Victor Cousin: Bibliothèque Victor Cousin, Université de Paris, Paris
Faculté de Médecine: Université de Paris, Bibliothèque universitaire, Section médecine, Paris
Faculté de Pharmacie: Université de Paris, Bibliothèque universitaire, Section pharmacie, Paris
Mazarine: Bibliothèque Mazarine, Paris
Sorbonne: Université de Paris, Bibliothèque universitaire, Section Lettres-Sciences (Bibliothèque de la Sorbonne), Paris
Ste Gen: Bibliothèque Sainte-Geneviève, Paris

France
Aix: Bibliothèque Méjanès, Aix-en-Provence
Amiens: Bibliothèque municipale, Amiens
Angers: Bibliothèque municipale, Angers
Aurillac: Bibliothèque municipale, Aurillac
Auxerre: Bibliothèque municipale, Auxerre
Avignon: Musée Calvet, Bibliothèque, Avignon
Besançon: Bibliothèque municipale, Besançon
Blois: Bibliothèque municipale, Blois
Bordeaux: Bibliothèque municipale, Bordeaux
Brest: Bibliothèque municipale, Brest
Chantilly: Musée Condé, Chantilly
Chaumont: Bibliothèque municipale, Chaumont
Cherbourg: Bibliothèque municipale, Cherbourg
Grenoble: Bibliothèque municipale, Grenoble
La Rochelle: Bibliothèque municipale, La Rochelle
Le Havre: Bibliothèque municipale, Le Havre
Le Puy: Bibliothèque municipale, Le Puy
Lille: Bibliothèque municipale, Lille
Lunel: Bibliothèque municipale, Lunel
Lyon: Bibliothèque municipale, Lyon
Marseille: Bibliothèque municipale, Marseille
Montpellier, Bibliothèque municipale: Bibliothèque municipale, Montpellier
Montpellier, Université (Faculté de droit): Université de Montpellier, Bibliothèque universitaire, Section droit, Montpellier
Moulins: Bibliothèque municipale, Moulins
Nancy: Bibliothèque municipale, Nancy
Nantes, Dobrée: Musée Dobrée, Nantes
Nîmes: Bibliothèque municipale, Nîmes
Perpignan: Bibliothèque municipale, Perpignan
Poitiers, Université: Université de Poitiers, Bibliothèque universitaire, Section centrale, Poitiers
Reims: Bibliothèque municipale (dite Bibliothèque Carnegie), Reims
Roanne: Bibliothèque municipale, Roanne
Rouen: Bibliothèque municipale, Rouen
Saint-Dié: Bibliothèque municipale, Saint-Dié
Toulouse: Bibliothèque municipale, Toulouse
Tours: Bibliothèque municipale, Tours
Troyes: Bibliothèque municipale, Troyes
Verdun: Bibliothèque municipale, Verdun
Versailles: Bibliothèque municipale, Versailles

Other places
Aberystwyth: National Library of Wales, Aberystwyth
Baltimore: Peabody Institute, Baltimore
Barcelona: Biblioteca Universitaria, Barcelona
Berkeley, Bancroft Library: Bancroft Library, University of California, Berkeley
Berlin: Deutsche Staatsbibliothek, Berlin (GDR)
Berne: Schweizerische Landesbibliothek, Berne
Bethesda: United States National Library of Medicine, Bethesda
<table>
<thead>
<tr>
<th>City</th>
<th>Institution</th>
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</thead>
<tbody>
<tr>
<td>Bloomington</td>
<td>University of Indiana, Bloomington</td>
</tr>
<tr>
<td>Bologna</td>
<td>Biblioteca Universitaria, Bologna</td>
</tr>
<tr>
<td>Bonn</td>
<td>Universitäts-Bibliothek, Bonn</td>
</tr>
<tr>
<td>Boston</td>
<td>Public Library, Boston, Mass.</td>
</tr>
<tr>
<td>Bremen</td>
<td>Staatsbibliothek, Bremen</td>
</tr>
<tr>
<td>Brussels</td>
<td>Bibliothèque royale, Brussels</td>
</tr>
<tr>
<td>Budapest</td>
<td>Országos Széchényi Könytárás, Budapest</td>
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<tr>
<td>Cambridge</td>
<td>Emmanuel College: Emmanuel College, Cambridge</td>
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<td>Cambridge</td>
<td>King's College: King's College, Cambridge</td>
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<td>Cambridge</td>
<td>Trinity College: Trinity College, Cambridge</td>
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<td>Cambridge</td>
<td>University Library: Cambridge University Library, Cambridge</td>
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<tr>
<td>Carlisle</td>
<td>Dickinson College, Carlisle, Pennsylvania</td>
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<tr>
<td>Chatsworth</td>
<td>Chatsworth House, Derbyshire</td>
</tr>
<tr>
<td>Chicago</td>
<td>Newberry Library: Newberry Library, Chicago</td>
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<tr>
<td>Chicago</td>
<td>University: University of Chicago Library, Chicago</td>
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<tr>
<td>Cincinnati</td>
<td>Public Library, Cincinnati</td>
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<tr>
<td>Cleveland</td>
<td>Public Library: Public Library, Cleveland, Ohio</td>
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<tr>
<td>Copenhagen</td>
<td>Det Kongelige Bibliothek, Copenhagen</td>
</tr>
<tr>
<td>Cornell</td>
<td>Cornell University, Ithaca, New York</td>
</tr>
<tr>
<td>Edinburgh</td>
<td>National Library of Scotland, Edinburgh</td>
</tr>
<tr>
<td>Edinburgh</td>
<td>University: Edinburgh University Library, Edinburgh</td>
</tr>
<tr>
<td>Fribourg</td>
<td>Bibliothèque universitaire, Fribourg</td>
</tr>
<tr>
<td>Geneva</td>
<td>Bibliothèque Publique et Universitaire, Geneva</td>
</tr>
<tr>
<td>Ghent</td>
<td>Bibliothek van de Universiteit, Ghent</td>
</tr>
<tr>
<td>Glasgow</td>
<td>Glasgow University Library, Glasgow</td>
</tr>
<tr>
<td>Göttingen</td>
<td>Stadts- und Universitäts-Bibliothek, Göttingen</td>
</tr>
<tr>
<td>Hartford</td>
<td>Trinity College: Trinity College, Hartford, Connecticut</td>
</tr>
<tr>
<td>Lincoln</td>
<td>Cathedral Library, Lincoln</td>
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<tr>
<td>London</td>
<td>British Library, Reference Division, London</td>
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<tr>
<td>London</td>
<td>Royal Society of Medicine: Royal Society of Medicine Library, London</td>
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<tr>
<td>London</td>
<td>Wellcome Historical Medical Library, London</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>UCLA, Biomedical Library: Biomedical Library, University of California, Los Angeles</td>
</tr>
<tr>
<td>Lucerne</td>
<td>Zentralbibliothek, Lucerne</td>
</tr>
<tr>
<td>Madrid</td>
<td>Biblioteca nacional, Madrid</td>
</tr>
<tr>
<td>Manchester</td>
<td>The John Rylands University Library of Manchester, Manchester</td>
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</tbody>
</table>
Minneapolis: University of Minnesota Library, Minneapolis
Mons: Bibliothèque publique, Mons
Munich: Bayerische Staatsbibliothek, Munich
New York Academy of Medicine: New York Academy of Medicine, New York
New York
New York, Columbia University: Columbia University, New York
New York, Pierpont Morgan Library: Pierpont Morgan Library, New York
New York
New York, Public Library: Public Library, New York
Oxford, All Souls College: All Souls College, Oxford
Oxford, Bodleian: Bodleian Library, Oxford
Oxford, Christ Church: Christ Church, Oxford
Oxford, Magdalen College: Magdalen College, Oxford
Oxford, Taylor Institution: Taylor Institution, Oxford
Peterborough Cathedral: Peterborough Cathedral Library, Peterborough
Philadelphia, College of Physicians: College of Physicians of Philadelphia Library, Philadelphia
Philadelphia, University of Pennsylvania; University of Pennsylvania, Philadelphia
Princeton: Princeton University Library, Princeton
San Marino: Huntington Library, San Marino, California
Seville: Biblioteca Capitular Colombina, Seville
Uppsala: Biblioteca Walleriana, University Library, Uppsala
Vienna: Österreichische Nationalbibliothek, Vienna
Warsaw: Biblioteka Narodowa, Warsaw
Washington, Folger: Folger Shakespeare Library, Washington
Williamstown: Williams College, Williamstown
Wolfenbüttel: Herzog August Bibliothek, Wolfenbüttel
Yale: Yale University, New Haven, Connecticut
York Minster: York Minster Library, York
Zurich: Zentralbibliothek, Zurich
La FOREST et description des grans et sages philosophes
du temps passé, Paris, P. Leber for D. Janot, 1529
(achevé 20 October)

[in black and textura] La forest et defcription des grans et sages Philosophes du temps passé
contenant doctrines & fentences merueilleuses, &
a toutes gens de bon esprit de quelle que naturelle philosophie tres
utiles et delectables. Imprimer nouuellement.

Colophon: Cy fine la forest des philosophes Nouuelllement
imprimee a Paris par Pierre Leber demourant au coing
du pave pres la place Maubert. Et fut achevee dimprimer
le xx. jour Doctobre. Lan mil cinq cens. xxix.

Contents: 1[R]: title; 1[V]: privilege granted to Leber for 2
years, dated 2 October 1529; 2[R]: prologue; 3[V]: table;
4[R]: head-title, followed by verse games; 4[R]: text
begins; 3[V]: colophon; 4: blank.

Typography: 25 lines (A2) 121(130) by 72; text in bastard
gothic, 97mm for 20 lines, used throughout except for
textura (9mm high) in lines 1 and 9 of title, and in
line 1 of 4[V].

Initals: 1/4 gothic initials
Woodcuts: 9 gothic cuts

Locations: BN: Rothschild (Picot 2558; Q1 and Q8 bound in each others' places); Arsenal: 8°ScA520; BM: 8461.a.28 (lacks f1-4; inserted folded sheet before A1)

(textura)3\[init]Enfuyuent les menus propos de mere sotte nouvellement co|posez par Pierre gringoire herault darme|mes de monfeigneur le duc de Lorraine.|Avec plufieurs additions nouuelles com|me pourrez veoir cy apres.|[woodcut]|

On les vend a Paris par Denys ianot|demourant en la rue de marchepalu a len|seigne de la corne de Cerf deuant la Rue| neufue nostre dame.

Colophon: Cy finissent les menus propos de mere sotte composez par Pierre gringoire herault darmes du tresillustre, treshold et trespuissant prince Anthoine par la grace de dieu duc de Calabrie, Lorraine & bar, marquis du pont, conte de Provence et de Vauldemont. &c. Nouvellement imprime a Paris pour Denys ianot libraire demourant en la rue de marchepalu a lenseigne de la corne de cerf deuant la rue neufve nostre dame Et fut acheve dimprimer le .xxvii. jour daoust Mil. CCCCC.xxix.

Formula: "In 8 de (82)ff..., sign. a-o pour 8, sauf h par 6!" Tchemerzine. This is odd, although Renouard suggests in his manuscript: "a-g par 8 et 4, h par 6, i-o par 4 et 8", but this suggests a total of 86 leaves, not 82.

Contents: no information

Typography: "goth" - Tchemerzine

Initials: no information

Woodcuts: "27 fig. dans le texte". - Tchemerzine

Locations: no information

Note: See Tchemerzine, *Bibliographie*, vol. VI, p.97, and Renouard, MS, no. 2
Le VIOLIER des hystoires rommaines, Paris, È. Couteau] for D. Janot, 1529 (achevé 15 October)


On les vend a Paris en la rue de Marchepalu par Denys Janot, a la corne de cerf, deuât la rue neufue nostre dame.

Colophon: Cy finist le viollier des hystoires Rommaines moraliseez Noueulement translate de latin en Francois et Imprime pour Denis Janot libraire demourant a Paris en la rue de marchepallu a lenseigne de la corne de serf devant la rue neufue nostre dame Et fut acheve le .xv°. jour doctobre mil cinq cens .xxix.

Formula: 4°: a 4 4 8 G 4 8 N 4 8 T 4 8 y 4 8 4 AA CC D 4 GG 8 [{3(-a103+PhSGG4)signed}] 144 leaves, ff [4]i-Cx1

[gathering a is seriously mis-imposed and mis-signed; the pages as they would be signed in correctly imposed forms run: 1 3 R 3 V 2 R 2 V 1 V 1 R; present a2 is unsigned; present a4 signed aii][mis-signing d3 as Diii, e3 as Eiii, z3 as zii, BB1 as Bi, CC1 as Ci, GG3 as Gi1; mis-numbering lxiii as liii]

Contents: a1R: title; a1V: table; a1R: text begins; GG8R: colophon; GG8V: Janot mark=Renouard 476]

Typography: 38 lines (a2R) 157(166) by 95(110); text in bastard gothic, 83 mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-3 of title; ii) textura, approx. 11mm for 2 lines, in lines 4-7 of title.

Initials: 55 initials, including 2 sets belonging to Nicolas Couteau
Woodcuts: 26 gothic cuts, mainly ca. 98 by 105mm, illustrating scenes in the *gesta romanorum*.

Locations: BN: Rés Z941; Oxford, Bodleian: Douce R139;
San Marino: 401738
APOLONIUS: La plaisante et agréable histoire d'Apolonius
prince de Thir, Paris, A. Lotrian and D. Janot, 1530

"...la plaisante & agréable Histoire d'Apolonius, Prince de
Thir en Afrique, & Roi d'Antioche, traduite par...Corrozet
en ses jeunes ans, imprimée à Paris par Alain Lotrian &
Denis Janot..." - La Croix du Maine; "...Paris chez Alain
Lorrain (sic) et Denys Janot, 1530..." - Hennings, Panzer

Colophon: no information

Formula: 8° - Hennings, Panzer

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: The earliest reference to this work is in La Croix du
Maine, 1772, Vol. I, p. 287, from which Nicéron, Vol. XXIV,
p. 158, no. 24 appears to have drawn his information.
Hennings, Bibliothecae..., p. 99 mentions the date 1530
and the format 8°, and Panzer repeats this information
(Vol. VIII, p. 139, no. 1968). It is difficult to know
whether Hennings produced his entry from a copy of the
book, or how he arrived at the attributions of date and
format. See also Brunet, I, 351.
BOUCHET, Jean: Sensuyvent les regnars traversant les perilleuses voyes..., Paris, P. Le Noir for D. Janot, 1530 (achevé 25 January)


Colophon: Cy finist le livre des Regnars traversant les voyes perilleuses des folles fiances du monde. Nouvellement imprime a Paris par Denis Janot demourant en la rue de Marchepallu a lenseigne de la Corne de Cerf devant la rue neuve nostre Dame. [Variant: Nouvellement imprime a Paris par Philippe le noir Libraire et lung des deux relieurs jurez de livres en luniversite de Paris. Demourant a Paris en la grant rue sainct Jacques a lenseigne de la Roze blanche couronnee. Lan mil cinq cens et trente. Le .xxv. jour de Janvier. (BN)]

Formula: 4⁰: a⁸ b⁻f g⁴ (g₂⁺ g₃.₄) h₄ (i₂⁺ i₃.₄) k⁻q r⁻ s⁻ z₄ &₄ A⁻E T₄ (F₂⁺ F₃.₄) [ṣ₃(-a₁c₁3+ag45rF₄)signed] 130 leaves, un-numbered. [i5 signed i iii]

Contents: a¹[R]: title; a¹[V]: "De vulpe" by Sebastian Brant; "Lamentation de l'auteur" by ?Sebastian Brant; "Exhortation" by Bouchet; g₅[Vb]: text berine; f₆[R]: colophon; f₆[V]: Janot mark=Renouard 476 [Variant: Le Noir mark=Renouard 624 (BN)]

Typography: 2 cols; 42 lines (a⁴[R]) 160(163) by 111 (measure=54mm); text in bastard gothic, 76mm for 20 lines, used throughout except: i) textura (f 9mm high) in lines 1-3 of title; ii) textura, 24mm for 4 lines, in lines 4-8 of title.

Initials: 30 initials, from Le Noir's stock.

Woodcuts: 19 woodcuts, many featuring foxes.
Locations: B1: Rés Yh 60; Ste Gen: Y4°42626 Inv 590 Rés; Chantilly: Delisle 332; Boston (not seen)

Note: The 1530 dating seems probable because Janot was working with Lotrian by late January 1531.
Le CŒUR de philosophie..., Paris, P. Le Noir for D. Janot, 1530 (achevé 23 March) (see note)


Colophon: Cy finist le Cœur de Philosophie translate de Latin en Francoys a la requeste de Philippes le Bel Roy de France: Nouuuellement Imprime a Paris pour Philippe le Noir, lung des deux Relieux jurez: Et Maistre Imprimeur a Paris, Demourant en la grand Rue Sainct Jacques: A lenseigne de la Roze blanche couronnee. Et a este acheve d'ymprimer le .xxxiiiij. jour de Mars [M.cccccc.xxx] [Note: BH copy has "xxxiii jour de Mars Mcccccc.xx"; Renouard, Repertoire, p. 217, says he had seen a copy dated 1530, and assumed that an "x" had fallen from the forme and been wrongly replaced.]

Formula: \[4^0: a^4(a_2+a_3a_4)b-1^8 \quad n-z^4 A^4 B^4 C-F^4 G^4 (G^2+aG^3) \]

Contents: a^1: title; a^1: blank; a^2: prologue; a^2: table; b^1: text begins; G^6: colophon

Typography: 39 lines (a^2); 149(157) by 101; text in bastard gothic, 76mm for 20 lines, used throughout, except i) textura (9mm high) in lines 1-3 of title; ii) textura, 24mm for 5 lines) in lines 4-9, 11-12 of title
**Initials:** 53 initials, including several from Le Noir's stock

**Woodcuts:** 40 gothic cuts

**Locations:** Arsenal: ? (not seen); London, BM: C97.bb.25; Uppsala, University: (not seen)

**Note:** The 1530 n.s. dating is probable because Janot was working with Lotrian at the "escu de France" by late January 1531

**(in black and red)**

*De Vico En Ffrancoys* [Senfuyt la practicque & cyrurgie]

de tres excellént docteur en Meedecine maistre Jehan de Vigo:

Nouelle=| ment tráfiletee de Latin en Frácois: À lutilite publicque: Et principalle=| ment des Cýrurciens. Et est diuisee|en deux parties La premiere est nom|ee la copieuf contenantc .ix. liures|particuliers: losquelz sônt inferez en|la page fequente avec la declaratió|diceulf. [line of 6 type ornaments, including 4, 5, 8, 10] [in les vend a Paris par Philip=|pe le Noir Imprimeur & Libraire, J& lun|des deux relieux de liures iu=|rez en Luniuerfite de ladicte ville: de|mourant a la çrand rue fainct Jac|ques, A lcnfeigne de la Rosfe blanche|couronnee. h.ccccc.xxx.

**Colophon:** Cy finist la Cyrgue & practique de tresexcellent docteur en medecine maistre Jehan de Vigo avec les additions marginalles sur cháscun chappitre nouvellement traduytte de latin en francoys, Imprimee a Paris par Denys Janot et alain lotrian. Demourant en la rue neufue nostre dame a lenseigne de Lescu de france [Variant: Imprimee a Paris par Philippe le Noir maistre Imprimeur, Et lung des deux relieux de livres jurez de ladite ville. Le .xxvij. jour de Decembre lil cinq cens trente. (Bn; Lille)]

**Formula:** fol: a-z6 A-06p3 [f3(-a1aP4)signed] 230 leaves, ff [iijj-ccxxiiij[ccxv-ccxxxj[misnumbering lxxix as lxxv] [Variants: cc unnumbered (Lille); ccxvii as ccxvi (BN)]

**Contents:** a1R: title; a1V: contents; "$ad candidum lectorem", by Nicolas Cœinus; a2R: prohemio; a3Ra: text begins; L2: Le hoir mark=renouard 623; L3Ra: "seconde partie de la cirurgie de...Jehan de Vigo"; F2Vb: colophon; P3Ra: table; P6V: Janet mark=renouard 476.
Typography: 2 cols, sidenotes in both margins; 51 lines (a3\textsuperscript{R})
211(222) by 137(166); text in rotunda, 83mm for 20 lines,
used throughout except i) textura (D 6mm high) in line 1
of title; ii) textura, 58mm for 10 lines in lines 2 onwards
of title, lines 2 onwards of a1\textsuperscript{V}, line 1 of a2\textsuperscript{R}; iii)
textura (f 9mm high) in line 1 of a1\textsuperscript{V}.

Initials: 50 initials, including a set belonging to Le Noir

Woodcuts: 2 woodcuts

Locations: BN: Rés 4\textsuperscript{O}D\textsuperscript{73}39A; Faculté de Pharmacie: 5840;
Lille: 43592
SYDRACH: Fontaine de toutes sciences, Paris, A. Lotrian and D. Janot, 1531


Colophon: no information

Formula: "In 4°" - Renouard

Contents: no information

Typography: "goth." - Renouard

Initials: no information

Woodcuts: no information

Locations: "collection particulière" - Renouard

Note: See Renouard, MS, no.11 (i.e. no.14 under Lotrian) from which all the details given above are drawn.
CORROZET, Gilles: *La fleur des antiquitez...*, Paris, N. Savetier for D. Janot, 1532 (after 19 March)

[in a four piece woodcut frame, 94 by 59 enclosing 68 by 41]

LA FLEVR| des Antiquitez, Singularitez, & excellences de la plusque noble & triumphant ville & cite de Paris capitalle du Royaulme de France. Avec la genealogie du Roy Francoys pre=mier de ce nom. On les ved au premier pil|lier de la grat falle du palais, p Denys Ianot. CVM PRIVILEGIO.

**Colophon:** Fin des antiquitez & excellences de la ville de Paris Avec la Genealogie du Roy Francoys Faictes & composees par Gilles Corrozet. Et imprimes a Paris pour Denys Janot libraire ayant sa bouticque en la grant salle du Pallais au premier pilier devant la chappelle de messeigneurs les presidens. 1532.

**Formula:** 8°: A-I[^8] [84(-A124) signed] 72 leaves, ff [8]
   I-LXIII [LXIII]

**Contents:** A1[^R]: title; A1[^V]: privilege granted to Nicolas Savetier for 1 year, dated 19 March 1531 o.s.; A2[^V]: "Aux illustres & notables bourgeois & citoyens de la ville de Paris" by Corrozet; A4[^R]: prologue; A5[^R]: table; B1[^R]: text begins; H7[^V]: "Les genealogies du noble Francus...";
   I7[^R]: colophon; I7[^V]: Janot mark=Renouard 477; I8: blank.

**Typography:** 19 lines (B2[^R]) 85(97) by 51; text in roman, 45mm for 10 lines, used throughout.

**Initials:** 6 initials

**Woodcuts:** 1 cut of Virgil and Mecenas

**Locations:** BN: Rés 8° Lk^7^5982
LE FEVRJ, Pierre: Le grant et vray art de pleine rethorique, Paris, [for J D. Janot, J. Longis and P. Sergent, 1532 (achevé 4 October) (see note)]

[in black and red (textura)] Le grant et vray art de pleine rethorique, utile, proffitable et neceffaire a toutes gens qui defirent a bien elegamment parler et escripre. Compile et compose par tresexpert, scientifique et vray orateur maistre Pierre Fabri, en son vivant cure de l'Oray et natif de Rouen. [Par lequel vng chacun en le lyfânt pour ra facillment & aornement composer et faire toutes descriptions en profe, comme orations, lettres missiues, epiftres, sermon, recitation, collations et requêtes.]

Un les vend a Paris en la rue noufue noftrâ dame a lenfeigne fainct Nicolas. Ou au palais en la gallery par ou on va a la chancellerie. [See note for details of variant imprints]

Colophon: Cy fine le second livre de vraye rethorique

Nouvellement imprime a Paris le quatriesme jour Doctobre liil cinq cens .xxxii.

Formula: 8°: Π²A-V, X₄V², a-h 8 [ς₄(=ς₃₄) signed] 232 leaves, ff [ς₁i-C1xiiiiς₂i-lxiii] [ς₄ signed Diiiii, ς₄ signed Diiii, a3 signed aiiii; misnumbering lxiii as lxvii]

Contents: Π¹R: title; Π¹V: blank; Π²R: table for Book 1; A₁R: text begins: Book 1; X₄V: colophon: Book 1 (dated 4 October 1532); Χ₁R: title: Book 2 (see note for details of imprints); a₃R: text begins: Book 2; h₈V: colophon

Typography: 27 lines (A₂R) 112(121) by 73; text in bastard gothic, 53mm for 20 lines, used throughout; except i) textura (L 10mm high) in line 1 of title and in some headings; ii) bastard gothic, 53mm for 10 lines, in lines 2-18 of title and in some headings.
Initials: 13 gothic initials

Locations: Chantilly: Delisle 725 (misbound: A-X bound in place of a-h); Munich: L.eleg.g 145.

Note: A copy of what is presumably this edition with Janot's imprint is reported in the Bulletin du bibliophile, III, October 1838, p.377, no.958. The Munich copy has the Sergent imprint on the titles of both books. The Chantilly copy has the Sergent imprint on the title of Book 1, and the Longis imprint on the title of Book 2.
LE FEVRE, Raoul: Le recueil des histoires troyennes, Paris, P. Le Noir for D. Janot, 1532

[in black and red][in a compartment 229 by 145 enclosing a circle 124 mm in diameter above an aperture 13 by 38]
[type ornament]((textura))Le recueil des by|stoires Troyennes|(bastard)ou est contenu la genealogie de Saturne & de|Jupiter fon filz, Avec leurs geftes et beaulx|faitz darnes. Et auffi les hautes proueffes &|vaillances de Hercules, et la maniere com=ment il destruit Troye par deux fois. Et la|reedification faitte par le roy Priam. Et fina|blemet la totale destruccion dicelle faitte par|les grecz, reeue et corrige nouuellement a la|vraye verite.|Con les vend a Paris par Denis Ja=|not libraire Demourat en la rue neuf|ue nofтро Dame a lenfeigne de lef|cu de France.|[in the aperture] M.D.xxxii. [Variant: last line black in Beaux Arts]

Colophon: Finist le recueil des histoires de Troyes contenant la genealogie de Saturne: ensemble les glorieuses prouesses sorces & vaillances de hercules. Et aussi les trois destructions & reedifications de la dicte cite faites tant par ledit preu Hercules comme par les gregoys. Imprime a Paris par Denis Janot Libraire demourant a la rue neufue nostre dame a lescu de France. [Variant: Imprime a Paris par Phelippe le Noir Libraire & lung des deux relieux de livres jurez en luniversite de paris demourant a la grant rue sainct Jacques a lenseigne de la Roze blanche couronnee (Beaux Arts)]


Contents: A1R: title; A1V: blank; A2R: text begins (head title mentions the compiler, Raoul Le Fevre); FF5V: colophon; FF6R: Le Noir mark=Renouard 623; FF6V: blank
Typography: 42 lines (B1^R) 201(205) by 137; text in bastard gothic, 96mm for 20 lines, used throughout except textura (1 9mm high) in lines 2-3 of title

Initials: 52 initials from Le Noir's stock

Woodcuts: 33 gothic cuts

Locations: BN: Rés Y^2 172 (lacks FF6); BN: Rés gY^2 1;
Beaux Arts: Lesoufaché 493; Cambridge, Fitzwilliam Museum: 6.N. 735 (lacks FF6); London, Bn: C47.h.3
LEONI, Tommaso: *La fleur de vertu*, Paris, for L. Janot and J. Longis, 1532

["La fleur de vertu auquel est traicté de l'effet de plusieurs vertus et vices contraires à icelles, en induyssant à propos les dictz et sentences des sainctz docteurs et philosophes, traduycte de vulgaire italien en langaige francoys."]

"On les vend en la boutique de Jehan Longis" - Brunet

**Colophon:** "Imprime a Paris pour Denis Ienot, 1532" - Brunet

**Formula:** "pet. in-8. de 99ff. chiffrés." - Brunet

**Contents:** no information

**Typography:** no information

**Initials:** no information

**Woodcuts:** "fig. sur bois" - Brunet

**Locations:** no information

**Note:** See Brunet, II, 1286, from which all the details given above are drawn. The title transcribed is from the Galiot Du Pré edition of 1530 as noted by Brunet. I have not been able to locate the Veinant Sale Catalogue mentioned by Brunet.

[in black and red](textura) Contreditz (bastard) Du prince des sotz autrement dit Songecreux. Pour esuiter les abus de ce mēde De Songecreux lifez les contreditz Et retenez defoubz pensee monde ceulx de pēent & ceulx du tēpe iadis En ce faiant par notables edicts Pourrez debatre et le pro et contra Et foufenz allegēnt maitz bōs dictz Ce q par ceulx en voye rencontra. [Variant: add: On les vend a Paris en la gale|rie par ou on va a la châcelerie|en la boutique àhan longis. (BN)]

Colophon: Fin des contreditz du prince des sotz autrement dit Songecreux, nouvellement imprime a Paris le xxv. jour deaoust N.D.xxii.

Formula: 8°: A-Y8Z4 [S4(-A130X4Z34) signed] 180 leaves, ff [i]iii-cxxix clx-clxxxix[cxc] [=180][P3 signed Vi8, Y and Z signed y and z; misnumbering clxi as clxii] [Variant: viii un-numbered (BN Rothschild); misprinting cx as cx (BN: Rothschild, Nazarine)

Contents: A1R: title; A1V: blank; A2R: prologue; A4V: "Lettres envoyees a Songecreux"; B3R: text begins; Z4V: Janot mark=Renouard 477 [Variant: blank (BN: Rés Ye 1226)]

Typography: mainly verse with no fixed number of lines per page, but some prose, e.g. L1R: 28 lines, 94(101) by 58; text in bastard gothic, 67mm for 20 lines; used throughout except i) textura (C 10mm high) in line 1 of title; ii) bastard gothic, 25mm for 5 lines, in lines 2-11 (14) of title and in some headings and running titles.
Initials: 15 initials from a set belonging to Nicolas Couteau

Locations: BN: Rés Ye 1226; BN: Rothschild (Picot 503);
Nazarine: 44675 (lacks A1-5 and Y1-24)
MONDINO DE' LUZZI: L'anatomie de maistre Mundin, Paris, A. Lotrian and D. Janot, 1532 (achevé 18 March n.s.)

[in black and red][in a four piece frame, 214 by 148 enclosing 123 by 79](textura) Cy est Lana=|thomie de maiftre|(bastard) Mundin boulonnoys. Naguere traduicte de langue latine en vulgaire ou francoyfe. Ou|ont plusieurs figures & apostilles: moult re=|quife et neceffaire pour la congnoiffance, et|notice dicelle, Reueue, et recongnue en plu=|leurs lieux par ledit tranflateur, Nouvelle=|ment imprimee a Paris, par Alain Lotri=|lan et Denis Janot, Imprimeurs et|Libraires, demourans en la rue|neufue noftre Dame alen=|feigne de lefcu de France. Et fut acheue diprimer le xviii è iour|de Mars mil cinq cens trente deux. Et fe vœdent au Palays au premier pil=|lier de la grät falle, pres la chappelle de mef=|leurs les prefidens. |

[in an aperture of the frame](textura)Cum privilegio.

Formula: Fol: A-04 [$3(-A1BCDLN3)signed] 56 leaves, ff [2]i-ii 2i-li[lii-liii][misnumbering iii as ii, xxiii as xxiii] Note: this book is very small for a folio, but the presence of the same initial on D3R and D4V seems to indicate that it is. The only copy examined is printed on vellum, so that the chain-lines could not be observed in the usual way.

Contents: A1R: title; A1V: privilege: granted to Lotrian and Janot for 3 years, dated 19 January 1531 o.s. (see note) A2R: dedication: Richard Roussat (the translator) to Hugo Narmier, in latin, dated from Langres: "Idibus februarii 1531" (presumably o.s.); A2V: dedication: Roussat to Nicolas d'Origny, in latin; A3R: prologue; A4V: blank; B1R: text begins; O3R: table; O4R: Janot mark=Renouard 476
Typography: 42 lines (B2\textsuperscript{R}) 188(199) by 117; text in bastard gothic, 88mm for 20 lines used throughout, except i) textura (1 9mm high) in lines 1-2 of title, lines 1-3 of A3\textsuperscript{R} and in some headings; ii) rotunda, 19mm for 5 lines, in labels of woodcuts.

Initials: 31 initials, including Set 3: CEPLMFLPQR

Woodcuts: A set of anatomical diagrams specially cut for this edition (see the privilege). Some of the cuts bear Roussat's arms (cf. Janot's edition of his translation of Arcandam, de veritatibus et praedictionibus astrologiae, 1541). The cut on G3\textsuperscript{V} appears to be signed: IOMARD 1531.

Locations: de Medecine: 6524 Rés (on vellum; 03 the wrong way round and bound before 01)

Note: The privilege mentions that the printers had had blocks specially made for the illustrations. The terms of the privilege suggest the dating in 1532 n.s.; the printers are unlikely to have wasted nearly a year of a three year privilege in producing the book.
La GRANDE danse macabre des hommes et des femmes, Paris, [?for] D. Janot, 1533

[in black and red][in a frame of type ornaments (except bottom) 4, 5] (textura) [La grâde| danfe macabre des hô| (bastard) mes et des femmes nouuel|ement imprime et augmen| tee de hiftoires & beaulx dîctz en latin cōme il appert p la table qui est en la fecōde paige de ce ūffent liure m.v. xxxiii. [3 woodcuts, side by side] On les vend a Paris en la rue neufue noftre dame a l|eigne y lesfcu de Frāce & en la falle du palais p Denys ianot

Formula: 8°: a-n 8 [§4(-a1ik14)signed] 104 leaves, un-numbered [i3 signed iii]

Contents: a1R: title; a1V: table; a2R: text begins; i3V: "discours du corps et de lame"; k8R: "la douloureuse complainte de lame dampnee"; 15R: "la vie du maulvais Antechrist"; n6R: "les quinze lignes qui doivent preceder le jugement universal de tout le monde"; n8R: colophon; Janot mark=Renouard 477

Typography: 27 lines (i3R) 92(94) by 53; text in rotunda, 68mm for 20 lines, used throughout except i) textura (L 9mm high) in line 1 of title and line 1 of 15R; ii) textura (f 4mm high) in line 2 of title; iii) bastard gothic, 19mm for 4 lines in lines 3-8, 10-13 of title. Type ornaments 4, 5.

Initials: Set 2: HLO3QVV2

Woodcuts: numerous woodcuts, apparently mainly from 3 sets: i) 22 by 17mm; ii) 43 by 22mm; iii) 60 by 49mm

Locations: Munich: Im Mort 29

[in a 4 piece frame: 190 by 145 enclosing 123 by 72](textura)

L[init]E grant alma=(bastard)gerfe du Trefnoble, &

trefilluffre Hyftorio=(graphe Josephe Flauie Duc des Juifz,
et|grat zelateur de la loy Mofaicque: & de gra|ce cetenat

les Annales & antiquitez iudaic=|ques comedat depuis la

creatiô du mode iuf|ques a la derniere Destruction de

Hierufa=|lem: faicte par Waipafien & Tytus fon filz]

Empereurs Rommaines: Lan de nof|tre fei|gnour Jefuchrist .lxxi.

Et de la creation du|monde cinq mille cent feptante.


au premier pilier de la grât falle du|Palais, et en la rue

neufue nof|tre Dame a lenfeigne de lefcu de France. [Variants:

On lees vêd a Paris rue fainct Jacques par Jehan boulle pres

les Jacobins. (Aberystwyth), no imprint below frame (Amiens,

Vienna)]

Formula: Fol: $^6A^V2A^V2x^6y^8$ [$^54(-a1R4+yy5)$signed]

260 leaves, ff [6li-ccli|iii[misnumbering ccxvi as ccxi,

ccxxx as cccx; misprinting clxv as clvv, ccliiii as

ccliiiii][Variants: D1 unsigned (Amiens); HH3 unsigned,

ciii misprinted cxcviii (Aberystwyth)]

Contents: $^R$: title; $^V$: prologue; $^R$: table; $^R$: text

begins; yy$^R$: colophon; yy$^V$: blank

Typography: 44 lines (B1$^R$) 212(224) by 131(150); text in

bastard gothic, 96mm for 20 lines, used throughout,

except textura (1 9mm high) in line 1 of title

Initials: 34 initials, apparently from Le Messier’s stock
Woodcuts: 8 gothic cuts

Locations: Amiens: H724; Avignon (imperfect; not seen); Cherbourg (not seen); Aberystwyth (lacks yy8); Vienna: 12.D.13

Note: I have found no copy of the Janot state of this edition, and the title transcription is made from Tchemerzine's photograph, now preserved at the Bibliothèque Nationale, which may have been taken from the copy reported in the Seillière Sale catalogue, Paris, 5 May 1890, p. 255, no. 1011. The Cherbourg copy may represent this state, but is not at the moment available for consultation. The attribution of the edition to Le Messier's press is made on the evidence of the initials.
MELIADUS de Leonnoys... Paris, [for] D. Janot, 1533 (achevé 20 March) (see note)


Colophon: Ce present volume des faictz & gestes du noble roy Meliadus de Leonnoys fut achevee dimprimer a Paris le .xx. jour du moys de Mars. Lan mil cinq cens .xxxii.

Formula: Folio 6 A-Z & 6 2A-20 P$ ^4 [§4(-5 PP4) signed] 238 leaves, ff [6]i-ixviii lxviii-lxxxix-xlxxiii CCxxxii [=232] [I2 signed Kii; X, Y and Z signed x, y and z; misnumbering 1 as li, lxiii as lx, lxvi as lxvi, lxix as lxxx, CCxxvii as CCxxvii] [Variants: Y1 signed ayi (BM (A and B); Chicago, Newberry Library; Munich; Oxford Bodleian); NN1 as Ni (BN; Arsenal; Mazarine; Troyes; Chicago, Newberry Library)]

Contents: R$^1$: title; V$^1$: blank; R$^2$: prologue signed "Gaing me nuy"; Ra$^3$: table; Rb$^3$: Janot Mark=Renouard 479; Ra$^4$: text begins; PP$^4$: colophon; PP$^4$: blank

Typography: 2 cols, 49 lines (V2) 231(242) by 155 (measure= 75mm); text in bastard gothic, 94mm for 20 lines, used throughout, except textura (1 9mm high) in lines 1-2 of title, line 1 of 2$^R$, and in first line of text.
Woodcuts: 1 cut of a scribe writing at a desk; the same cut is also found in CATON: *Le grand Chaton en francoyes*, Paris, A. Lotrian and D. Janot, s.d. Edition A. 57, q.v.

Locations: BN: Ré. Y 256 (lacks A 3.4); Arsenal: Fol BL 928 Ré.; Mazarine: 348 F (lacks title); Aix (not seen); Nantes, Dobrée (not seen); Troyes: X. 1.370 (lacks title); Chatsworth (not seen); Chicago, Newberry Library: Case YA. 591.56; . Edinburgh, NLS: Newb 3878 (not seen); Harvard: 27273.38*; London, BM: G 10528 (BM A); London, BM: C 34. m.4 (BM B; facsimile title); Munich: Po Ital 2; Oxford, Bodleian: Douce M 112

Notes: The Newberry Library copy has a 16th century "ex libris": Des livres de Moreau Sr D'Auteuil 1550. See Woledge, *Bibliographie*, no 152/2. This is a translation and reworking into French of the Arthurian compilation of Rusticiano de Pisa which was made at the request of Edward IV of England. The identity of the compiler with the device "gaing me nuyt" has not been established. The dating in 1533 n.s. is made on the evidence of the compartment Renouard 482, which is not otherwise used before November 1533.

[in a compartment=Renouard 482](textura) L[init]Es grandes
(bastard)proeffes du trefvaillant, noble et ex=|cellent
chevalier Triftan filz Du|noble roy Meliadus De leon=|noys
& chevalier de la table|ronde. Nouuellesmët im|prime a Paris
Lan|Mil cinq cens.|xxxiii.

Colophon: Cy fine le second & dernier volume faict et compille
a l honneur & memoyre du tresvaillant, noble & excellent
chevalier Tristan filz du noble roy Melyadus de Leonnoys.
Nouvellement imprime a Paris Lan mil cinq cens trente
troys. Le dixiesme jour de Septembre.

Formula: Fol: a4 A-2 6 & 2 4 9 6 2 A-2 T 2 V 2 X 6
[$4(-a14B4K2PT4..MVV4)
[Y and Z signed y and z; misnumbering xxiii as xxiii,
xxiii as xiii, xxvi as xxv, lxxiii as lxxi, lxiiii as
lxiii, lxxx as lxx, xc as xiii, xciii as xcv, Cxliii
as Cxliii; 2 lxxviii as lxxvii; misprinting Cxlv as
Cvxl, Cxlviii as Cxlviiij][Variants:
D4 unsigned (Troyes; BM); Y4 signed ziiii (BN(B)); liii
unnumbered (BN(B); Troyes); liii as li (BM); 2 vi as
premier (BN(B); Troyes)]

Contents: a1R: title; a2Ra: table; A1R: text begins; AA2Ra:
"seconde partie"; XX6 R: colophon; XX6 Y: blank

Typography: 2 cols, 45 lines (A2R) 221(233) by 156 (measure=75mm); text in bastard gothic, 98mm for 20 lines, used
throughout except textura (E 10mm high) in line 1 of title

Initials: 35 initials, several from the stock of Nicolas
Couteau

Locations: BN: Rés Y266-7 (=BN(A)); BN: Rés Y268-9 (=BN(B),
lacks B3.4); BN: Rothschild (Picot 1490); Lyon: 106134;
Locations: cont

Troyes: X.7.941 (lacks XX6, TT bound after VV, 06 bound between H6 and I1); Chicago, Newberry Library: Case, YA539. 8836; BM: C.7.b.9 (Part I only); Vienna: BE.6.L.44.

"Les Epistres∥ Veneriennes De∥ Lefclaue Fortune priue de la∥ court Damours nouvelle∥ ment faictes & compo∥ fees par luy. Auec∥ toutes fes oeuvres∥ Et y est com∥ prins ce q|| fēfuyt∥ Premieroement les, xxx, Epistres ve∥ neriennes, les fantasies dudict efcla∥ ue, Les complaintes, regretz, & epi∥ taphes, Auec .xxxiii, Rondeaulx &∥ cinq Balades damours, Le tout re∥beu & corrige par luy oultre les pre∥ cedentes impreffions,∥ on les vend au Palays en la Gallerie par ou on∥ va en la Chancellerie en la boutique de Iehan Longis.∥ Et au premier Pilier de la grant Salle en la boutique de∥ Denys Ianot. Et en la rue neufue noftrre Dame a len∥ feigne fainct Nycolas∥ 1534∥ " - Renouard


Formula: "In-8°, 2ff. lim, non sign., clii ffc., sign. A-T²" - Renouard

Contents: \(T₁^R\): title; \(T₁^V\): prologue; \(T₂^R\): "a lesclave fortuné" by Gilles Corrozetz; \(T₂^V\): "responce...a Gilles Corrozetz" by M. d'Amboise; \(A₁^R\): text begins; \(M₃^V\): "fantasies"; \(M₅^V\): "complaintes..."; \(s₄^R\): "rondeaulx et balades"; \(T₇^V\): colophon. - derived from Renouard.

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: no information
Locations: no information (Renouard gives BN: Réé Ye1622 and Aix, but both these copies are of Janot's undated edition, q.v.)

Note: See Renouard, MS, no. 25 (i.e. no. 25 under Longis), and Brunet, I, 225 from which all the details given above are drawn. Osmont, Dictionnaire typographique, Vol. I, pp. 22-23, also refers to this edition as that "à laquelle on donne la préférence sur les autres..." It is therefore particularly unfortunate that I have not been able to locate a copy of this edition. Cf. Janot's editions of 1536 and s.d.
BOUCHET, Jean: *Les triumphes de la noble et amoureuse dame*,
Paris, D. Janot, 1534

"Les triumphes de la noble et amoureuse Dame et l'art de
honnestement aymer, composé par le Traverseur des voyes
perilleuses. Nouvellement imprimé à Paris. On les vend en
la rue Neufve Nostre Dame, a lenseigne S. Iehan Baptiste, pres
saincte Geneuiefue des Ardens, par Denys Ianot. M.D.XXXiiij."
- Brunet

Colophon: no information

Formula: "in-8" - Brunet

Contents: no information

Typography: "goth." - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, I, 160, from which all the details given
above are drawn.

LE SECOND VOLV.5 DES MOTZ|DOREZ DV GRAND|ET SAIGE|

Colophon: Cy finist le second volume des motz dorez du grant & saige Cathon en Francoys & latin avecques aucuns bons & tresutilles adaiges authoritez & dictz moraulx des saiges prouffitables a ung chacun, nouvellement Imprime par Denys Ianot pour Iehan Longis & Pierre sergent Libraires demourans a Paris

Formula: 8°: a A-S8 [S3(-a1)signed] 152 leaves, ff [8]
i-lvj lvii-j-lxxij lxxv-lxxxvj 2lxxxvj-cxlv[=144]
[Q3 signed Qij; misnumbering xxxv as xxxvij, xxxviii as xxxvij, lxvii as lxxij]

Contents: a1R: title; a1V: privilege: granted to Pierre Grosnet (the translator/compiler) for 2 years from achevé, dated 26 July 1533; a2R: achevé: "le vingt-huitiesme jour de mars, Mil cinq cens .XXXIII. avant pasques" (i.e. o.s.); a2V: "exhausticon ad lectorem"; a3R: dedication: Grosnet to Francois de Valois, dauphin de France, Henri, duc d'Orléans and Charles d'Angoulême;
Contents (cont.): a4^R: "preambule" by Ayme de Castenea
(A. de Casteigner); a5^R: table; a8^R: blank; a8^V:
woodcut; A1^R: prologue; A1^V: "prologue du saige Cathon";
A2^V: text begins; C6^R: series of mainly moralising
poems by various authors - see note; S8^R: colophon;
S8^V: Janot mark=Renouard 476 [Variant: Longis mark=
Renouard 680 (BN B; Besançon); blank (BN A)]

Typography: 31 lines (A2^R) 124(133) by 73; text in roman, 81mm
for 20 lines (typeface 1) used throughout, except
roman caps. (typeface 2) in line 1 of title. Type
ornaments 1, 2.

Initials: Set 1: ABCDEFGILOPQRSTV; Set 2: DINQSTV; C (init 1)

Woodcuts: 1 gothic cut

Locations: BN: Vélins 2092 (BN A); BN: Réspyc 908 (BN B;
lacks all before D1, gathering I, K1.8, S5,6); Arsenal:
8°BL 5222; Sorbonne: RXVI 1228 (lacks S1.8); Besançon:
246513.

Notes: There are two settings of gathering D, that found in
BN A probably being the earlier; it would seem that a
forme was pied. For the attribution of the poems in
this compilation see Lachèvre: Bibliographie des recueils
collectifs de poésies du XVIe siècle, pp. 24-29.
CONCORDATA inter Leonum decimum & Franciscum huius nominis primum..., Paris, D. Janot for J. Longis and P. Sergent, 1534


Colophon: Imprime, a Paris Par Denis Janot Pour Pierre Sergent. Et Jehan Longis Libraires.


Contents: A1$^R$: title; A1$^V$: blank; A2$^R$: text begins; G3$^V$: blank; G4$^R$: "pragmatica sanctio" with commentary by Cosme Guymier; R1$^R$: "La reception & modification des facultez de monseigneur le Legat; R8$^R$: colophon; R8$^V$: blank

Typography: 20 lines (31$^R$) 81(91) by 50; text in roman, 81mm for 20 lines (typeface 3) used throughout except roman, 29mm for 5 lines (typeface 4) in title, line 1 of G3$^R$, headlines and headings

Initials: Set 1: CEFL

Locations: BN: Rés 8°La7178 (all after G4 bound before all up to G3); Ste Gen: (lost); Berkeley, Bancroft Library: tDC 113.5.1516.1534
Les œuvres Maistre Guillaume en fon vivant officiale de Reims, Nueulement corrigées & imprimes à Paris, ou sont contenues plusieurs joyeusetez, & ne vous pourrez veoir en la table de cel present liure, 1534. On les vend en la rue neufue nostre dame a l'execute sainte Jean Baptiste pres facte Geneuiefue des ardâs [Variant: On les vend au Palays en la Gal]lerie par ou on va a la chancelie=riie, a la Boutique de Iehan longis. (Grenoble)


Contents: A^1^R^: title; A^1^V: contents; A^2^R: text begins (Les droitz nouveaulx, A^2^R; Le plaidoyer, H^2^R; L'enqueste, K^7^; Le blason des armes, ezt des dames, N^6^V; le monologue de la botte de foing, F^2^V; Le monologue du puys, Q^6^V; Le monologue des perrucques, R^7^R); S^8^V: colophon

Typography: 21 lines (A^2^R) 85(92) by 59; text in roman, 81mm for 20 lines (typeface 1), used throughout except roman caps. (typeface 4) in line 1 of title

Initials: Set 1: V; Set 2: FQ^2^

Locations: BN: Rés Ye 1265 (lacks title, replaced with later substitute); Grenoble: F.2432.Rés (not seen; facsimiles in Tchemerzine); Reims: CR.III.287.PP.Pés.

Note: Renouard lists the BN copy as undated, but comparison reveals that it is part of the 1534 edition, listed in his MS as no. 28. Freeman lists the three copies separately (nos. 17, 18 & 21).
CORROZET, Gilles: La fleur des antiquitez..., Paris, D. Janot for J. Longis and P. Sergent, 1534


Contents: A1 R: title; A1 V: introductory verse by Corrozet; A2 V: prologue; A3 V: table; A6 V: text begins; H6 R: "les genealogies..."; I4 R: colophon; I4 V: Janot mark=Renouard 478

Typography: 20 lines (C1 R) 82(93) by 51; text in roman, 82mm for 20 lines (typeface 3) used throughout except roman caps (typeface 4?) in line 1 of title.

Initials: Set 1: ADHLN; Set 2: C; Set 3: L

Locations: BN: Rés 8°Lk 5982c


Formula: 16° in 8's: A-N⁸ [S⁴(-A1K34M3N34) signed] 104 leaves, un-numbered [D3 signed Aiii; F4 signed Eiii]

Contents: A¹R: title; A¹V: prologue; A²R: text begins; L⁶R: "plusieurs proverbes adjoustez... sur les princes"; L¹⁵R: "de justice"; M⁶R: "des femmes"; N⁶R: "de fortune"; N⁷⁷V: "Fin & conclusion": acrostic on Gringore; N⁸R: "remede tresutille pour le corps & lame dung chascun"; N⁸⁸V: Janot mark=Renouard 478

Typography: normal page has six four-line pieces of verse: 88(95) by 60 (A³R); text in bastard gothic, 67mm for 20 lines (typeface 7) used throughout except i) textura (1 9mm high: typeface 6) in line 1 of title; ii) bastard gothic (E approx. 3mm high) in line 2 of title; roman (probably typeface 3 or 8) in line 15 of title and in Janot' device "Qui speculum cernis..." on N⁸⁷V.

Initials: Set 1: CDST; Set 2: ĊFHOS; S (init 2)

Locations: Arsenal: 8⁰BL 8694 (Res); Chantilly: Delisle 862

"Les visions de mere sotte. [impr. à Paris par Denys Ianot
1534" - Du Verdier

**Colophon:** no information

**Formula:** no information

**Contents:** no information

**Typography:** no information

**Initials:** no information

**Woodcuts:** no information

**Locations:** no information

**Note:** See Du Verdier, *Bibliothèque...,* 1585, p.1016; 1773, Vol V., p.284, from which all the details given above are drawn, and from which the references of Goujet, Nicéron and Brunet are drawn.
GROSNET, Pierre: Enchiridion virtutum, Paris, D. Janot, 1534

Formula: 8°: A-K8 [F3(-A1) signed] 80 leaves, unnumbered


Typography: 24 lines (A3R) 98(101) by 60; text in roman, 82mm for 20 lines (typeface 3), used throughout except i) roman caps. (typeface 2) in line 9 of title; ii) roman, 30mm for 5 lines (typeface 4) in lines 2-14 of title. Type ornament 1

Initials: Set 1: CHIOQSV

Locations: Hazarine: 27974; Le Havre: 8860

Note: The privilege announced on the title is not mentioned elsewhere.


Formula: 8°: A–H 8 1/4 [GS(–A1)signed] 68 leaves, un-numbered

Typography: 31 lines ($A_3^{\text{R}}$) 125(128) by 74; text in roman, 81mm for 20 lines (typeface 1) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 59 mm for 10 lines (typeface 4) in lines 2-16 of title. Type ornaments 1, 3.

Initials: Set 1: ACFLhOQSTV; Set 2: NPP$^2$; C (init 1); A (init 3)

Locations: BN: R42964; Munich: PhPr 554

Note: This is Grosnet's own translation of his Enchiridion virtutem (cf Janot's edition of 1534); the BN copy has the stamp of the Library of Saint Victor, Paris.

[in black and red][in a compartment=Renouard 482](textura)

Le Guidon en francoys Nouvellement Imprime avec les glofes de tresexcellent (bastard) lent docteur en medicine maistre Jehan Falcon conseiller du Roy nostre fire et lifant ordinaire en la treffamee uniuerfite de Montpelflier. Et speciallement fus le traiecte des playes et vicres. Et font ordonees apres vng chacun traiecte ou chapitre enfluyant le texte et auffy les additions de maistre Simphorien chapelier avec les additions de maistre Anthoine romeri docteur liant en la dicte uniuerfite fus lantidotaire tres utiles miferes a la fin Imprime a Paris. M.D.xxxii.

Formula: [6 leaf gatherings $4(-4a1)$ signed, 4 leaf gatherings $3(-X3)$ signed] 334 leaves, ff[10] i-cccxxiiii $\sigma$4 signed $\sigma$i; x signed x; misnumbering xvii as xviii, ci as c, cxiii as cv, cxii as ccx, ccxxviii as ccxxvi]

Contents: $\sigma$Ra: title; $\sigma$A: woodcuts; $\sigma$2Ra: table; $\sigma$A4: "chapitre universel" by Symphorien Champier; $\sigma$2V: "addition nouvellescomposées des docteurs de cirugie sur lanathomie du corps humain"; a1R: text begins; rr3V: "les additions sur lantidotaire" by Antoine Romeri; rr6Rb: colophon; rr6V: blank

Typography: mainly in 2 cols, 49 lines (a2R) 196(206) by 145 (measure=70mm); text in bastard gothic, 80mm for 20 lines used throughout, except i) textura (f 9mm high) in lines 1-4 of title and line 1 of a1R; ii) bastard gothic, 49mm for 10 lines, in lines 5-19 of title.

Initials: 72 initials, many apparently from Le Messier's stock.
Woodcuts: 8 woodcuts; diagrams of surgical instruments

Locations: Seville: 119.5.18; New York Academy of Medicine
(lacks all before a1; description made from microfilm)

Note: Colombine copy bears Columbus' note on rr6Y: "Efte libro cofto .200. dineros en mompeller a .27. de junio de .1535. y el ducado vale .564. dineros."
LE FEVRE, Pierre: Le grant et vray art de pleine rethorique, Paris, D. Janot for J. Longis and P. Sergent, 1534 (achevé 7 November)

[in black and red](roman) LE GRANT et vray art de pleine rethorique: vtil|le: profittable et neceffaire a toutes gens qui defirent a bien elegante=|ment parler et escripre, Compile|et compofe par trefexpert: fcien=|tifique et vray orateur maître|Pierre fabri: en fon vivant cu|re de Meray et natif de|Rouen, Par lequel vng chufcun en le lyfant|pourra facillement|et aornemèt co|pofer et faire|toutes descriptiōs en profe: comme|oraifōs: lettres miifiues: epiftres: fer|mōs recitz: collations et requestes,|(bastard)

On les vend a Paris en la grāt falle du Pa=|lais, au premier pillier, en la boutique de De=jnis Janot. [Variants: On le vend au Palais, en la gallerie par|ou lon va a la Chancellerie en la boutique|de Jehan Longis. (Ste Gen, Vienna); On les vend a Paris, en la rue Neufue no|stre Dame, a lenfeigne fainct Nicolas, en la|boutique de Pierre Sergent. (BN; Munich; Oxford, Bodleian)]

Colophon: Cy fine le second livre de vraye rethorique. Nouvellement imprimé a Paris le septiesme jour de Novembre Mil cinq cens .xxx.iiii.

Formula: 8°; A-X8 a-h8 [$4(-A1)signed] 232 leaves, ff [2] i-Clxiiii [2]2i-1lxiiii [misnumbering lxiii as lxvii; 2lv as v]

Typography: 27 lines (A4R) 111(120) by 69; text in bastard gothic, 82mm for 20 lines (typeface 5) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 59mm for 10 lines (typeface 4) in lines 2-17 of title; iii) textura (f 9mm high) in line 1 of X7R; iv) bastard gothic, 48mm for 10 lines in lines 2ff of X7R (this type does not appear to be used elsewhere.)

Initials: Set 1: ADEILOT; Set 3: LR; 3 further initials, 30 by 30mm, not from Janot's usual stock

Locations: BN: Réx X2531; Arsenal: 8°BL2698 Réx; Ste Gen: X 8°600 Inv 1156 Réx; Munich: Po Gall 760; Oxford, Bodleian: Mason FF55; Vienna: 46.L.30

[in black and red][in a compartment=Renouard 482](textura)


Formula: Fol: a6 A-M6 N-O4 P-X2A-2H6 21A4 [E4(-A1NOII4)signed] 108 leaves, ff [6]-clxxiii[clxiii][A2 signed AAii; P3 signed PPiii; misnumbering xlvi as xlvii, liii as liiiii, lix as lx, lx as lxi, lxx as lxxiii, cviii as cx, cxli as cxliii]

Contents: a1R: title; a1V: blank; a2Ra: prologue du premier livre; a4Rb: table; a6Ra: dedication: [Jean Daudin, translator] to Charles duc de Vendomois; A1R: text begins; P1R: prologue au second livre; II3Vb: colophon; II4: blank

Typography: 2 cols; 52 lines (Q2R) 249(259) by 153 (measure 74mm); text in bastard gothic, 96mm for 20 lines, used throughout, except textura, 58mm for 5 lines, in lines 1-7 of title.
Initials: 48 initials, many from Le Lessier's stock

Woodcuts: 11 gothic cuts.

Locations: Arsenal: Fol ScA 274; Beaux Arts: Masson 362 (not seen); Mazarine: 286 (Mazarine A); Mazarine: 36563 (A2.5, B3.4, N2.3 all bound the wrong way round; Mazarine B); Aix: Rés Q 18; Amiens: R268 (lacks II4); Lille: 15147; Lyon (not seen); Chicago, Newberry Library: Case Y.712.P454; Edinburgh, NLS: Newb 3879 (not seen); Harvard: Typ.515.34. 683F; London, BM: C97.g.14; Munich: 2° Phil. pr. 25\textsuperscript{nn}; Oxford, Bodleian: Douce adds. 82 (severely lacking); Vienna: 71.0.54.

Note: The attribution to Le Messier's press is made on the evidence of the initials. Tchemerzine's photographs show a state bearing what could be Janot's address: the copy involved appears to be no. 635 from the Rahir catalogue. The copy in the Newbattle collection [Edinburgh, NLS] is said to carry the imprint of Alain Lotrian.

LES AUTHOIRITEZ, SENTENCES ET SINGULIERS ENSEIGNEMENTS D'V Grant CENSEUR POETE ORATIEVR ET PHILOSO= PHE MO= RAL

SENEQUE tant en latin comme en francoys, aucques aucunes concordances des fa=Iges & anciens philofophes pour l'introduction & information des fciences & vertus. Cum privilegio. Qui speculum cernis, Cur non mortalia spernis,

[mark=Renouard 478] Tali namque domo clauditur omnis homo,

On les vend au premier pilier de la grand fa=le du palais en la boutique de Denis Ianot. Et en la galerie par ou lon va a la chancellerie en la boutique de Iehan Longis. Et en la rue neuf|ue Noiftre dame a lenfeigne fainct Nicolas. [Note: line 14 appears to have been stamped on after the rest of the title had been printed.]


Formula: 8°; A_08P4(P2^*P3.k) [$3(-A1)signed] 110 leaves, un-numbered

Contents: A_1^R: title; A_1^V: privilege: granted to Pierre Grosnet (translator) for 2 years from achevé d'imprimer, following clearance from the Sorbonne, dated 26 July 1533; achevé dated 2 May 1534; A_2^R: dedication: Grosnet to Philippe Chabot; A_3^R: text begins; P_6^V: colophon

Typography: 31 lines (D1^R) 125(128) by 77; text in roman, 81mm for 20 lines (typeface 1) used throughout, except roman caps. (typeface 2) in line 1 of title. Type ornament 1.
Initials: Set 1: AS; A (init 3)

Locations: Arsenal: 8°BL4972; Besançon: 246513; London, BM: 8409.a.40(1)(lacks insert P3.4); Munich: A Lat b 1738

[in black and red] LES TRAGI DILS DE SENEQVE DES quelles font extraictz plusieurs enseignemens authoritez & singulieres sentences tant en latin cœ=me en francoys tresutilles & prouffitables a vng chacun & en la fin y est adjouftée la vie & tréspaffée dudit Seneque, Enfemble aucs epitaphes & dict moraulx extraictz De contemptu mondi, de Floret, des paraboles de maître Alain & Tholbie & plusieurs aultres tresprouffitables, CVN PRIVILEGIO. On les vend au Palays en la gallerie, par ou on va en la Chancellerie, en la boutique de Iehan Longis, Et au premier pilier de la grand falle, en la boutique de Denys Janot, Et en la rue neufue noftre Dame a l'enseigne Saint Ycolas, 1534.


Formula: 8°: $\Pi^2_A A^8 [\$3(-\Pi_A)\text{signed}'] 58$ leaves, un-numbered

Contents: $\Pi_A^R$: title; $\Pi_A^V$: privilege: granted to Pierre Grosnet (translator and editor) for 2 years from achevé, following clearance from the Sorbonne, dated 26 July 1533; achevé: 16 May 1534; $\Pi_A^2 R$: dedication: Grosnet to Palamy Des Gontier; $A^V$: text begins; $D^V$: "la vie de Seneque"; $D^R$: "aucuns epitaphes et epigrammes"; $E^V$: extracts from the "Auctores octo" (see note); $G^V$: "Dissuasion et description de fol amour..."; $G^R$: "plusieurs questions enigmaticques..."; $G^8 V$: colophon.
Typography: 31 lines (C3) 125(128) by 75; text in roman, 81mm for 20 lines (typeface 1) used throughout, except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 58mm for 10 lines (typeface 4) in lines 2-18 of title and in dedication; iii) roman, 16mm for 4 lines (typeface 3 or 8) in lines 19-23 of title. Type ornament 1.

Initials: Set 1: ACHLMNQSTV; Set 2: D; C (init 1)

Locations: Arsenal: 8°BL 4972; London, BM: 8409.a.40(2)

Note: The moral commonplaces on E7V ff. are from a Medieval compilation: cf. the edition printed at Angoulême in 1491: Auctores octo continens libros videlicet Cathonem, Facetum, Theodolum, De contemptu mundi, Alanum de parabolis, Fabulas esopi, Thobiam. (See Brunet, I, 549 and II, 1304.) Cf. Janot's edition s.d.

[In a frame of type ornaments 4, 5] LES EXCLAMATIONS ET ÉPISTRES & oraisons de la noble Dame amoureuse dicte Lame incorporee: Contenat la deploration de sa misere: Cëpofez par le trauereur des voyes perilleufes appelle Maistre Iehan Bouchet procureur de mourant a Poictiers: [line of type ornaments 4, 5] 1535 [line of type ornaments 4, 5]

*On les vend a Paris en la Rue neufue nostre Dame a lenfeigne Saint Iehan Baptiste pres Sainte Geniefeue des ardens.* [line of type ornaments 6, 7]

Colophon: Cy finist ce present livre de Lame incorporee, Nouvellement Imprime a Paris, Par Denys & Symon Janot Freres, Demourans en la Rue Neufve Nostre Dame.

Formula: 8°: A-K8 [4(-A1) signed] 80 leaves, unnumbered

Contents: A1R: title; A1V: blank; A2R: dedication: Bouchet to Eléanore, queen of France; A4R: dedication: Bouchet to Louis de Ronsard (here mis-spelt: Roussart); A8R: text begins; K6V: table; K8R: colophon; K8V: Janot mark = Renouard 478

Typography: all printed pages within frames of type ornaments 4, 5; 24 lines (B1R) 98(101)[113 over frame] by 59 [69 over frame]; text in roman, 82mm for 20 lines (typeface 3), used throughout except roman caps. (typeface 2) in line 1 of title; type ornaments 4-7.

Initials: Set 1: GLNORS; Set 2: CDI2OPP2; C (init 1)

Locations: Versailles: Goujet 29
CAVICEO, Giacomo: *Dialogue tres elegant intitule le peregrin*, Paris, D. Janot, 1535 (achevé 5 July)

[in black and red][in a frame of type ornaments 4, 5, 8, 9]

(textura) [Dialogue trefelec=(bastard)sant Jntitle le Peregrin, traictant de lhonnefte et pu|=dique amour concilie par pure et sincere vertu, Tra=|duict de vulgaire Italien en langue Françoys, par maistre Francois daffy coteroleur des|Bris, de la maryne en Bretaigne, et|secretare du Roy de Nauarre.| Reueu au long, et corrigel|oultre la premiere|impression,| auec|les annotations et cottes fur chacun chapitre, Par Jehanmartin tres|humble secretaire de hault et puissant prince le sei|=|gneur Maximilian fforce vifconte. Nouvellemé|t Imprime. 1535 [Mark=Renouard 478] [On les vend a Paris, en la rue neufue nottre dame, a|lenseigne de fainct Jehan baptifte, pres faincte Geneviefue|des ardans. Par Denys Janot.


Formula: 4°: a'=h(a2+*&3.4)A-F 8 H-N 8 P-V 8 Y-Z 8 2A-2D 8 2F-2L 8 M 8 N 8 T 4 2V-2Z 4 2&4($)3(-a1+&CD4G0XEHI45 TT&4)signed] 220 leaves, ff [6]i-ii[iii]iii-cxlix clx-ccxxiii=214][misnumbering xx as xxi, xxii as xiii, lxxiii as lxxiii, cvii as cvi, clxiii as clxi, clxvi as clx, clxxviii as clxiii, ccxix as ccxxi, ccxxii as ccxxi, ccxxiii as ccxxiiii; misprinting lxxv as lxvxi][Variants: xxxvii as xxvii, cxxiii as cxxxiiii, cxxvii as cxxviiii, cxxxiii as cxxxiiii;...
Typography: every page, except \(a^1-a^6\), incorporates a
border made up of type ornaments 4, 5, 8, 9, with a division
towards the outer margin to leave space for sidenotes
\(a^1-a^6\) has the same general arrangement, but with a
division into two equal columns. 37 lines (11\(\frac{3}{4}\)) 151(155)
\(\frac{173}{119}\) over frame] by 92(111 over sidenotes)\(\frac{119}{119}\) overall;
text in bastard gothic, 82mm for 20 lines (typeface 5),
used throughout except textura (f 9mm high) in line 1
of title. Type ornaments 4, 5, 8, 9.

Initials: Set 1: ACDEGLMOPRTV; Set 2: ACCD^2DD^2EE^2FGHI^2LM
OO^2PP^2QQ^2RSS^2TT^2V; C (init 1); R (init 4)

Woodcuts: 2 gothic cuts of scenes from the Aeneid

Locations: BN: Rés Y 795; London, BM: 2403.f.24; Vienna:
BE.9.R.20 (&&3.4 bound inside \(\tilde{a}3.4\))
LE FONDE
MENT ET ORIGINE DES TIL,
tres de Nobleffe à excellés esfatz de tous
Nobles & illustres quant à la differen
t ce des Empires, Royaulmes, Eus
chez, Contes, & autres ser-
gneuries. Et la maniere de
ment elles on telle
erigees pour la
defence
& gouvernemenet de la chose publique. Auecques
la maniere de faire les Royz d'armes, Heraulx,
& Pourfuyuans. Ensemble le partond secret de
l'ard d'armayrie, Auec l'instrucion de faire les
combatz contenant la difference dicelx, Fair
n'honeur & exaltatio de tous noblesprinces.

1 5 3 5

* On les vend a Paris en la rue neuue notre
dame, a leuteigne de saint Ieban baptiste pres
sainte Geneuefue des ardans.
[CHAMPIER, Symphorien]: Le fondement et origine des titres de noblesse, Paris, D. Janot, 1535

[in black and red][in a frame of type ornaments 4, 5, 8, 9, 10, 11] LE FONDEMENT ET ORIGINE DES TITRES DE Noblesse & excellés etats de tous Nobles & Illustres quant à la difference des Empires, Royaumes, Duc&chez, Contez, & aultres seignuries. Et la manière cöment elles ont estés erigées pour la défence & gouvernement de la chose publique. Auecques|la manière de faire les Roys d'armes, Héraulx, & Pourfuyuans. Ensemble le parfond secret de l'ard d'armayrie, Auec l'instruction de faire les combatz contenant la difference d'iceulx, Faict en l'honneur & exaltati de tous nobles princes. [1535] On les vend a Paris en la rue nefue noftre dame, a lenseigne de sainte Jehan baptifte pres|sainte Geneuiefue des ardans. [Variant: line 16: ...n l'honneur... (Harvard)]

Formula: 8°: A-E8 [$$(-A1C4)signed] 40 leaves un-numbered

Contents: A1R: title; A1V: blank; A2R: text begins; E3V: 
"le dyalogue de noblesse" by S. Champier; E8V: Janot mark=Renouard 478.

Typography: Every page, except A1V and E2V, incorporates a border made up of type ornaments 4, 5, 8, 9, 11.(12, 13 also used on E1R), with modifications to allow for the inclusion of woodcuts. 25 lines (with direction line outside the border)(A3R) 102(114 over border)[118 overall] by 66 (75 over border); text in roman, 81mm for 20 lines (typeface 8), used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 4, 5, 8-13.

Initials: Set 1: BCDLNPO; Set 2: C2II2; Set 3: EILMNP; A (init 5)
Woodcuts: 7 gothic cuts, 2 of them representing scenes from the Aeneid.

Locations: BN: Rés *E 616; London, BM: C97.a.2(1); Harvard: Type 515.35.274; San Marino, Huntington Library: 385550.

Note: Cf. Janot's edition of 1544.
[CLICHTOVE, Josse]: Le nouveau traité de la vraye noblesse, Paris, D. Janot, 1535

Colophon: Cy finist ce present livre intitule Le traité de la vraye noblesse, Imprime nouvellement a Paris, par Denys Janot.

Formula: 8°: A-G8 [$14(-A1)signedl 56 leaves, ff [8]1-35 37-49[=48] [F3 signed Diii; misnumbering 12 as 21]

Contents: A1R: title; A1V: blank; A2R: table; A4R: prologue; A5R: text begins; G5V: "les douze vertuz de noblesse"; G8V: colophon

Typography: 21 lines (D2R); 85(95) by 55; text in roman, 82mm for 20 lines (typeface 3 or 8) used throughout, except roman caps. (typeface 2) in line 1 of title. Type ornament 14.

Initials: Set 1: ACENPQ; Set 2: APISS2

Locations: London, BM: C107.a.13

Note: Barbier, Dictionnaire des ouvrages anonymes, attributes this to Clichtove.


Colophon: Cy finist ce present livre intitule les Antiques erections des Gaules, nouvellement Imprime a Paris par Denys Janot, pour Gilles Corrozet tenant sa boutique en la grand salle du pallais du coste de la chapelle de Messieurs.

Formula: 8°: A-I 8 [4(-14) signed] 72 leaves, ff [8]1-63[64] [misnumbering 13 as 15, 15 as 13]

Contents: A1R: title; A1V: blank; A2R: privilege granted to Corrozet for 3 years from achevé, dated 22 June 1535; A2V: "Au lecteur" by Corrozet; A4R: "les computations des vii ages"; A5V: "Au lecteur" by Michel d'Amboise; "responce" by Corrozet; A6V: table; A8V: "Aux leccteurs" by G. Moisson; B1R: prologue by Corrozet; B4V: text begins; I6V: "ballade" by Corrozet; I7V: colophon; I8: blank

Typography: 20 lines (B1R) 82(91) by 55; text in roman, 82mm for 20 lines (typeface 8; figs from typeface 1), used throughout except roman caps (typeface 2) in line 1 of title

Initials: Set 1: ABCDEFGLMNPRT; Set 2: CDEILNOSTT; S (init 1) [Variant: Set 1: V (used as A) (Rothschild)]
Locations: BN: Rés 8°L 2020 (lacks I8; A4 and A5 bound in each others' places); BN: Rés 8°L 2020α (lacks A1 and I8); BN: Rothschild (Picot 2091); Nancy (not seen); Nantes (not seen)
Le GRANT stille et prothocolle de la chancellerie de France, Paris, D. Janot for J. Longis and P. Sergent, 1535 (achevé 20 March)

See no. 53
Autre chant Royal

Le beau miracle, qui les repaillóit
Humainement, quant leurs corps empilésoit;
De foue gout qui tous les autres pâle
Et lame aussi, peuple ainsi guérdonne.

Est bien ingrat se le miquant ce feué.

Grant aumôneur large & habitonné.

Ce verteuil doté legiétateur
Du grief fut recueillir l'ordinaire
Douze coignes récélerent cet lecteur.

Saint iéõ qui dit que on nevoysse au coëtraire
Et laumôner, est Iesus le sémplaire.

De tous humains, Ceux que fréquens disoit
Apoftres font auquel il deuisoit

Aucunefois despéchant sié audace
Tant effrot doués à bien faire adonne

Que'on le disoit voyant fon efficace

Grant aumôneur large & habitonné.

* Envoy.

Prions celiu, qui mauvais aduoir
De faire bien, & les bons conduisent
Au ciel divin plus layant que thophe

Ne fin ruby, qui nous fait pardonner

Et le disoîtres que pechès efficace

Grant aumôneur large & habitonné.

Vng gré docteur prudent scientifique
Saige, raffé, constant & vertuëux
Fut disputant contre vng peuple hraïrique
Le reprenant d'ètre voluptueux
En pleur sermon demandoiti quoyquisceulx
Qui de peche m'arguèrent & de blasîne

Si vente dis du corps & de l'amour
Dont vient celu, que ne croye en moy,
Qui est de dieuez paroles escoute
Et qui n'en est, ne veult oiue la loy

Du vray docteur qui toutçeat & escoute

* Ce peuple plain d'ugne enuisse erronique
Luy respondit en fier langage vœux

Bien auzont dis que es art d'abolition
Samaritains, et aux hbrews haineux
Qui respondit, le dyable cauteleurs
GRINGORE, Pierre: Chants royaux...sur les misteres miraculeux de nostre saulveur & redempteur Jesuchrist, Paris, D. Janot, 1535

[in black and red] in a frame of type ornaments 4, 5, 8, 9, 11 except bottom. CHANTS ROYAVLX, FIGVREZ 1o=|rallemet fur les misteres miraculeux de|Noftre faulueur & redempteur Iefu-|chrift, fur la Passion aucu plu|eurs deuotes Oraifons & ro|deaulx contemplatifz|Côpofez par Pier-|re Gringoire|dict vaudemont, Heraldt darme| Monsieur le Duc de Lorraine. Enfemle la mu|que angelique Nouellement faicte du Salue|Regina. 35|Janet mark=Renouard 478; flanked by type ornaments 15]|On les vend a Paris en la Rue neufue Noftre|Dame, a lenfeigne fainct Iehan Baptifte, pres|Saincte Geneuiefue des Ardans.


Contents: A1 R: title; A1 V: blank; A2 R: text begins; E8 V: blank; F1 R: "La musicque Angelique toute nouvelle De Salve Regina" by Gilles de Redon; G4 R: colophon; G4 V: Janot mark=Renouard 476

Typography: All printed pages, except A1 R and G4 V have a border of type ornaments 4, 5, 8, 9, 11; no fixed number of lines per page. A2 R measures 117 by 77 over the frame; text in roman, 82mm for 20 lines (typeface 8) used throughout except roman caps (typeface 2) in line 1 of title and line 1 of F1 R. Type ornaments 1, 4, 5, 8, 9, 11, 15.

Initials: Set 1: DÈhOV; Set 2: CI²N²CO²S²; Set 3: S; S (init 6)

Woodcuts: 8 cuts of religious scenes

Locations: Versailles: Goujet 33 (A-E bound after F-G)
LENAIRE DE BELGES, Jean: Le triumpe de l'amant vert, Paris, D. and S. Janot, 1535

[in a frame of type ornaments 1, 2] LE TRIVI.IIPI DE LAJ'IANT VERT compris en deux Epiftres fort ioyeuses|Enuoyees A madame Marguerite|Auguste compoeees par Ieha|le Maire de Belges indici|aire & Hyftoriogra|phe de la Royne|

15 Aueçes plu- 35. |fieurs let|tres miffiues amoureuufes
Pluieurs balades & Rō|deaux nouveaux Comme plus amplement| vo9 pourrez veoir en la table qui eft en la fin|de ce prefent Libure Le tout Imprime|nouuellement a Paris. |On les vent en la grant falle du Palays|au ſmier Pillier en la boutique de Denys|Janot & en la Rue neufue noſtre Dame a| Lenfeigne Sainct Iehean Baptifte pres fain|cte Geneuiefue des ardens.

Colophon: Ci finist ce`present livre Nouvellement Imprime, par Denys & Symon Janot Freres, demourant a Paris en la Rue neufve Nostre dame.

Formula: 8°: A-F 8 [$4(-A1)signed] 48 leaves un-numbered

Contents: A1 R: title; A1 V: blank; A2 R: dedication: Lemaire to Jean Perreal; A3 R: text begins; D5 R: "plusieurs balades et rondeaulx"; F8 R: table; F8 V: colophon; Janot mark=
Renouard 478

Typography: All pages except A1 V incorporate a border of type ornaments 1, 2; 20 lines (A4 R) 81 (105 overall) by 58 (68 overall); text in roman, 81mm for 20 lines (typeface 3 or 8) used throughout, except i) roman caps (typeface 2) in line 1 of title; ii) roman (P 4mm high; probably typeface 4) in headlines of A2 V, E7 R, E7 V. Type ornaments 1, 4, 5.
Initials: Set 1: S; R (init 4)

Locations: BN: Rés Ye 1389

Note: The evidence of breakages to mark 478 allows this edition to be dated before 5 July 1535.
LIADUS. Le chevalier de la croix..., Paris, D. Janot, 1535 (achevé 25 June)

[in black and red](textura)[type ornament 14]^2 Le Chevalier de la [type ornament 14]^2|Croix.|(bastard)\La triumphant & veritable \ftoire des hauix & chevalereux faitz|darmes: du trefpuyffant & tref=magnanime: & plus que vi=ctorieux prîce Meliadus|(dit le chevalier de la|Croix) filz vnic=|
que de Na=ximian|Empereur Des Allemaignes.|1535|On les vend a Paris: en la rue|neufue noftredame: a lenefe|gne de faïct Jehan Ba=ptifte pres fein|=cte Gene=ufue|des Ardans Par Denys Janot

Colophon: Cy fine le Romant du preux et vaillant Chevalier de la Croix. Nouvellement Imprime a Paris par Denys Janot. Lan hil cinq centz trentecinq, le .xxv. jour de Juing

Formula: 12°: A-L'12 [§5(-A1)signed] 132 leaves, un-numbered

Contents: A1^R: title; A1^V: blank; A2^R: text bezins; L12^R: colophon; L12^V: blank.

Typography: 34 lines (A3^R) 115(118) by 49; text in bastard gothic, 68mm for 20 lines (typeface 7) used throughout except textura, approx. 5mm for 1 line in lines 1-2 of title. Type ornament 14.

Locations: BN: Rés Y² 1309; BM: C.57 aa.25

Note: This story is not connected with the Neliadus de Leonnoys story also published by Janot in 1533. See Lathuillère, Guiron le courtois, p.162, note 10.
PLUTARQUE: Du gouvernement en mariage, Paris, D. Janot, 1535

[in black and red][in a frame of type ornaments 4, 5, 8, 9,
11] PLUTARQUE, VE DE CHERONE GREC, AN-cien Philosophe &
historiographe traictat entierement du gouvernement en mar-
riage nouvellement traduit de Grec en Latin & de latin en
vulgaire Francoys Par maistre Jehan lode Licencier en Loix
natif du diocese de Nantes au pays de Bretaigne a l'honneur
et exaltation de toutes gens, con-joingtz en mariage.
Lequel traictye fut envoye par ledict Plutarque a deux
excellens perfonages gregoys Sire Policianus, & dame
Euridice sa compaigne & espouse [line of type ornaments 4, 9]
1525 [line of type ornaments 4, 9] On les vend a Paris, en
la Rue neuve Notre dame, A la feigne de lainct Jehan
Baptiste, pres laincte Geneuiefue des Ardans.

Formula: 8°: A-F8 L$k(-t41) signed] 48 leaves, un-numbered

Contents: A1R: title; A1V: Janot mark=Renouard 478; A2R:
"l'argument du livre"; A3V: text begins; F6V: colophon;
F7R: blank; F7V: Janot mark=Renouard 476; F8R: blank;
F8V: Janot mark=Renouard 478

Typography: Every page, except A1R, F7R-F8V, incorporates a
border of type ornaments: 4, 5, 8, 9, 11 round outside,
4, 9 below headline, vertical line of stars separating
text from sidenotes. 115 by 76 overall (A2R) 23 lines
(93 by 51); text in roman, 81mm for 20 lines (typeface 8)
used throughout except roman caps. (typeface 2) in
line 1 of title. Type ornaments 1, 4, 5, 8, 9, 11, 15.

Initials: Set 1: ACDELTQV; Set 2: AEO2FF2Q2S2T2VV2; Set 3:
ILO; S (init 6); L (init 7)

Locations: BN: Rés R2589

Note: Cf. Janot's edition of 1536
ABLEIGES, Jacques d': *Le grant coustumier de France*, Paris, D. Janot for J. Longis and P. Sergent, 1536 (achevé 26 March)

See no. 59

ALBERTI, Leone Battista: *Hecatomphile* [Paris, D. Janot], 1536

See no. 230
AMBOISE, Michel d': Les épitres vénériennes, Paris, D. Janot for J. Longis and P. Sergent, 1536

[in black and red](roman)5LES EPI(bastard)tres Veneriennes de Lesclave|Fortune priue de la Court|Damours, Nouvelle=|mêt faites & compoées par luy,& y est comp|prise ce|quil senfuyt.|Premierement les. xxx. Epiftres Ve=|neriennes. Les fantafies dudit Efcla=|ue. Les complaintes, regretz, & Ep=|taphes, Auecq .xxxiii. Rondeaulx, &|trois Ballades, Le tout reueu & corri=|ge par luy oultre les precedentes Jm=|préffions.](roman)1536.IOn les vend a Paris en la Rue neufue No=|tre Dame a lenseigne Sainct Jehan Ba|=|ptifte, pres Saincte Geneuiefue des Ardens,|Par Denys Ianot. [Variant: On les vend au Palays en la Gallerie par|ou on va en la Chancellerie en la boutic=|de Jehan Longis. (BM, Peterborough Cathedral)]


Formula: 8°: A4-B-T8V4 [S4(-A14F4N2403)signed] 152 leaves, ff [2][i]ii-cl [misnumbering liii as liii, lxv as lxvi, lxxxiii as lxxiii, cv as cvii][Variant: V2 unsigned (Chantilly, Wolfenbüttel)]

Contents: A1: title; A1: prologue, dated 22 December 1532; A2: "a l'esclave fortunate" by Gilles Corrozot; A2: "responce à Gilles Corrozot" by M. d'Amboise; A3: text begins; K7V: "propos fantastiques"; N1V: "complainctes"; T2: "rondeaulx et ballades"; V4: colophon

Typography: 32 lines (11R) 131(139) by 69; text in roman, 82mm for 20 lines (typeface 8) used throughout except i) roman caps. (typeface 2) in line 1 of title and in line 1
of $A_3^R$; ii) bastard gothic, 51mm for 10 lines (typeface 9) in lines 2-16 of title; iii) roman, 65mm for 20 lines (typeface 10) in prologue ($A_1^V-A_2^R$). Type ornament 1.

**Initials:** Set 1: IOP

**Locations:** Chantilly: Delisle 75; Tours: Rés 2707 (not seen); Versailles: Goujet 63; London, BM: 241.g.33; Peterborough Cathedral: E.2.68 (xeroxes of title and colophon only examined); Wolfenbüttel: Lm 57.

**Note:** Cf. Janot's editions of 1534 and s.d.

[in a frame of type ornaments 9, 14: 6 LE CHAP.ELET DES PRINCES PAR Cîquâte rôdeaulx & cinq balades nouuellement reueu & corri|ge par Maiftre Iehan Bou-|chet Procureur de Poi=| tiers acteur de ce|prefent liure|1536|Imprimé nouuellement à Paris en la rue|neufue Noftre Dame à lanfeigne|Sainct Iehan Baptifte pres|Saincte Geneuiefue|des Ardans

**Formula:** 8°: A-D₈ [§3(-A₁C₃+A₄)signed] 32 leaves, un-numbered [A₃ signed Aii]

**Contents:** A₁⁰: title; A₁⁷: blank; A₂⁰: "proheme en balade"; A₃⁰: text begins; D₈⁰: "finis"

**Typography:** all printed pages incorporate a border of type ornaments 9, 14: 98 by 70 enclosing 88 by 60; most pages have a further line of these ornaments below the heading; no fixed number of lines per page; text in roman, 81mm for 20 lines (typeface 8: ₵ for mute e, some gothic characters for contractions) used throughout, except roman caps. (typeface 2) in line 1 of title. Type ornament 1.

**Locations:** Versailles: Rés in-12-É454c (title damaged, repaired and replaced in MS.)

"Sensuit les elegantes epistres extractes du panegyrique du chevalier sans reproche, monseigneur Loys de La Tremoille, composées par le trauerseur des voies perilleuses maistre Iehan Bouchet...Ausquelles sont comprins plusieurs choses aduernes au temps dudict La Tremoille. Auecqz les Epitaphes des pays et lieux dont il estoit seigneur & gouuerneur. 1536. On les vend a Paris en la rue neufue Nostre Dame...par Denys Ianot."

*Formula:* "pet. in-8, de lx ff." - Brunet

*Contents:* no information

*Typography:* "lettres rondes" - Brunet

*Initials:* no information

*Woodcuts:* "fig. en bois" - Brunet

*Locations:* no information

*Note:* See Brunet, Manuel, I, 1158, from which all the details given above are drawn. It seems reasonable to suppose that this edition would have been in much the same style as Janot's other Bouchet editions of the same year. Cf. the *Epitaphe morale* attributed to Bouchet, Paris, Janot s.d., with which this work presumably has links. Renouard (MS., no. 50) refers to the Behague Sale of 1880, no. 838.
BOUCHET, Jean: XIII rondeaulx avec XXV ballades, Paris,
D. Janot, Paris, 1536

[XIII. RONDeaulx differens. Auec XXV. JBalades differentes
composées par Maistre Iehan Bouchet aultrem&tldict le
trauer|feur des|Voyes perilleufes Procureur a Poictiers.
Et|nouuellement imprimes a Paris par Denys|Ianot Libraire
& imprimeur.|[line of type ornaments 9, 14] 1536,[line of
type ornaments 14, 16]|On les vend en la rue neufue
noftredamea l'enfeigne fainct Iehan Baptifte pres|
Saincte Geneuilefue des ardans.

Formula: 8°: A-D8 [$±(-A1D4)signed] 32 leaves, un-numbered
[A2 signed aii, A4 signed aiiii]

Contents: A1R: title; A1V: text begins; A8R: text of "ballades"
begins; D8V: "Finis"

Typography: all pages incorporate a border of type ornaments
9, 14; number of lines per page varies; 99 by 69 over
border; text in roman, 81mm for 20 lines (typeface 8)
used throughout, except roman caps. (typeface 2) in line
1 of title. Type ornaments 1, 9, 14, 16.

Locations: BN: Rés Ye 1637; Arsenal: 8°BL 11644
CHRISTINE DE PISAN: Le tresor de la cite des dames, Paris, D. Janot for J. André, 1536 (achevé 22 April)

LE TRESOR DE LA CITE DES DAMES, SELON Dame Christine de la Cité de Pise, Liure pretfutille & prouffitable pour l'introduction des Roynes, Dames, Princefles, & autres femes de tous eftatz, au quel elles pourront veoir la grande & fine Richeffe de toute Prudence, Sageffe, Sapience, Honeur, & Dignité dedans contenues. AVEC PRIVILEGE. 1536. On les vend à Paris en la Rue neuve, Notre Dame à l'enseigne Saint Iehan Baptift, prés Saincte Geneuiefue des Ardens, par Denys Ianot. [Variant: On les vend au Palais à Paris au premier pilleur devant la Chappelle ou lon chante la Messe de Meffeigneurs les Prefidens, par Iehan André. (Arsenal, Mazarine)]

Colophon: Fin du tresor de la cite des dames, selon Dame Christine, Imprime nouvellement à Paris le XXII. jour D'apvril, Mil cccccc.XXXVI.

Formula: 8°: a8 A-P8 Q8 (Q4='Q5'.1) [Q4(-a12+Q5)signed] 138 leaves, ff [8li-1xxx lxxxi-xxxii cxxxi[cxxxi][=130] [misnumbering xxxiii as xxiii, xl as x][Variants: xi as x (Arsenal, Mazarine); lxxxv as lxxvi (BN, Mazarine); lxxxix as lxxxv (BN, Mazarine)]

Contents: a1R: title; a1V: privilege granted to André, no time mentioned; a2R: introductory poem by G. Corrozet; a2V: "advertissement aux lecteurs"; advertisement for André: 4 lines of verse; a3R: prologue; a5V: table; a8V: Janot mark=Renouard 476 [Variant: no mark (Arsenal, Mazarine)]; A1R: text begins; Q10R: colophon; Q10V: blank
Typography: 28 lines (A4) 113(122) by 70; text in roman, 81mm for 20 lines (typeface 8), used throughout except roman caps. (typeface 2) in line 1 of title. Type ornament 1.

Initials: Set 1: ACDELMNPQT; Set 3: A; S (init 6)

Locations: BN: Rés Y²2073; Arsenal: 8°S3037; Mazarine: 28219 Rés; Tours: Rés 2505 (not seen)
COLOMBAN, Antoine: [Sommaire forme de procéder extraordinaire-
ment es causes criminelles], Paris, D. Janot for J. André,
1536 (achevé 1 December)

Title missing in only copy located: replaced in manuscript:
Sommaire forme de procéder extraordinairement es causes
criminelles par Anthoine Colombain, revu et corrigé outre
la precedente impression. Paris, Jean André. 1536. in 16.

Colophon: 1536. Imprime nouvellement a Paris par Denys Janot
pour Jehan Andre, Libraire, ce premier jour de Decembre.
M. cccccc.XXXVI.

Formula: 16° in 8's: A-H[I-4] [S4(-A1GI4) signed] 68 leaves,
un-numbered. [A1 missing in only copy located and here
inferred as unsigned]

Contents: A1: missing; A2R: text begins: 250 numbered
sections, signed (G8R) "Anthonius Colombanus Jurium
Doctor"; H1R: table; I4R: colophon; I4V: André mark-
Renouard 10.

Typography: 22 lines (B3R) 88(91) by 54; text in roman,
80mm for 20 lines (typeface 8) used throughout.

Initials: Set 1: AP

Locations: BN: F 25665 (lacks A1)
C0RR0ZLT, Gilles: Triste elegie ou deploration lamentant le trespas de...Francoys de Valois, Paris, [D. Janot] for J. Andre and G. Corrozet, 1536 (achevé 6 December)

(roman)TRIZTE (bastard)Elegie ou deploration. Lamentant le trespas de feu trefhault et puissant prince|Francoys de Valloys Duc de Bre=aigne, et Daulphin de|Viennoys:|Filz aifne du Roy trefchreftien Francoys|premier de ce nom Roy de France. Recette=ment apres toutes aultres mife a lumiere.|[in a frame of type ornaments 17, 21][Andre mark=Renouard 9]


Colophon: Imprime a Paris le .vi. jour Doctobre M.CCCCC.XXXVI.

Formula: 8° in 4's: A-D4 [$3(-A13B3) signed] 16 leaves, un-numbered

Contents: A1R: title; A1V: Mark=Renouard 1077; privilege granted to J. Andre and G. Corrozet for 6 months, dated 2 October 1536; A2R: dedication to the Duc de Guise; A3R: text begins; D3V: "dizain sur le trespas dudit seigneur" by G. Corrozet; colophon; D4: blank

Typography: number of lines per page varies; whole page measures approx. 150 by 90mm; text in roman, 81mm for 20 lines (typeface 8) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) bastard gothic, 25mm for 5 lines (typeface 9) in lines 2-9 of title. Type ornaments 1, 5, 8, 9, 14, 17-21

Initials: Set 1: CDILM

Woodcuts:
A2V:C1  B2V:C4  D2R:C7
A4V:C2  C1R:C5
B1R:C3  D1R:C6
Locations: BN: Rémy 1410; Chantilly: Delisle 784 (lacks DL)

Note: The death of François de Valois occurred on 10 August 1536. Renouard, Imprimeurs...Vol I, p.53, no.94 attributes this work to Janot by virtue of the materials used, although it is not mentioned in Renouard's manuscript.
FLORES, Juan de: La deplourable fin de Flamette, Paris, D. Janot, 1536

LA DEPLOYABLE FIN DE FLAMETTE, Elegante inuention de Iehan de Floires Efpaignol, traducte en Langue Francoyfe. Noueulment imprimee a Paris par Denys Ianot. [following three lines in a frame of type ornaments 9, 14] SE OVFFRIR. 1536. [On les vend en la rue neufue Noftre dame a lenseigne fainct Iehan Baplitfe pres Saincte Geneuiefue des Ardans. [Variants: line 2: ...FLAMETE ...; (Chantilly); line 8: ...SE OVFFRIR. ...(BN)]

Formula: 8°: a-88h8(h4+'h5'.1)[$4(-a124)signed] 66 leaves, un-numbered

Contents: a1R: title; a1V: "epistle proemiale" by Flores; a2R: "huiictain" by Scbeve; a2V: text begins; h10R: colorhon; h10V: Janot mark-Renouard 476

Typography: 27 lines (a3R) 110(118) by 68; text in roman, 81mm for 20 lines (typeface 8) used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 9, 14.

Initials: Set 1: ABCD.FGILNPQV; Set 3: AOS; S (init 6); O (init 8); D (init 9)

Locations: BN: Res pY2251; Chantilly: Delisle 752 (lacks h5.6); BM: 243.e.41

[in black and red][in a 4 piece frame: 215 by 142 enclosing 151 by 82 (incorporating Renouard 533)](textura)\[init]\la mer des\{(bastard)Cronicjues et Mi=\rouer Hyftorial de\ France, iadis compo\|fe en lati par religieu\|fe perfonne frere Ro|bert Gaguin, en fon|viuant Miniftre ge|neral de lordre de la faincte Trinite. Et nou=|uellement traduit de latin en vulgaire fran=|coys. Lequel trai{t}e de la fource & origine des|Francoys, & les faitz belliqueux de tous les| Roys de France & autres, aduenuz depuis la de{struction de Troye la grant Tant es pays|et royaulme de France que Angleterre, Jrlan|de, Epaigne, Gascongne, Flandres, et lieux|circonuoifins. Et augmête de Noueaux ioux|te les premiers imprimez, de plusieurs faitz|aduenuz esdictz pays depuis le ioyeux regne|et aduenement du trefchreftien Roy de france|Frâcoys premier de ce nom iufques au moy de Mars. Là de grace Mil cinq cêtz .xxxvi. |Auec les Genealogies de France & Annalles|de Gaulle. Nouuellemêt Imprime a Paris.| Mil cinq centz .xxxvi. |[below frame]\[On les vend a lefcu de florence, rue faicnt Jacques, chez Jehan Foucher. [Variants: \[On les vêd a la rue faicnt Jacques au Pellican. (San Marino); \[On les vend a lenseigne des deux cochetz, rue faicnt Jacques. (BN); \[On les vêd a la gallerie du palais par ou on va a la châcelerie, par Jehan Longis. (Arsenal); \[On les vend en la rue neufue nostre dame a lenseigne faicnt Nicolas (Roanne)]

Formula: Fol: $2A^6_{6}B^4_{4}a-s_6A^1_{1} t-z_6A^8_{8}t^4_4$ [$4(-AA1BBknzKOQ74)$ signed] 267 leaves, ff [10]i-Cviii[1]Cix-CClii CCxlii-CCxlvi [256][AA2 signed Aii; missnumbering xi as x, xvii as xvi, xxii as xxii, xxvi as xxvi, lxxxvi as lxxxv, xc as xci, xcvi as xcix, Ci as Cii, Ciii as Cii, Cxxx as Cxxxi, Cl as Clx, Cxc as Cxci, Cxcix as CC, CCxxxii as CCxxxiii][Variants: t1 unsigned (San Marino); xxvi as xxvi (Mazarine; CCxli as CCxlii (all but San Marino))]

Contents: AA1: title; AA1: prologue by Pierre Desray; AA2: table; BB4: "le conge et remonstrance que fait lacteur Guaguin a son livre"; "la reponse du livre"; prologue by Guaguin; a1: text begins; P2: "addition en brief des choses...faictes au royaume de France par... Loys douziesme"; R1: "au tresjoyeulx plain de foelicite & triumphant advenement du...roy Francois premier..."; T4: colophon

Typography: 44 lines (a3) 217(227) by 145(160); text in bastard gothic, 98mm for 20 lines, used throughout, except textura (d 9mm high) in line 1 of title.

Initials: 37 initials, some from Le Messier's stock

Woodcuts: 1 large woodcut; several woodcut diagrams

Locations: BN: Rés Fol L35 20 (inserted sheet $\chi^1$ bound as a fold; BN A); BN: Rés Fol L35 20A (not seen; Sergent state; BN B); Arsenal: Fol H 1603 (title only examined); Mazarine: 5823 D; Avignon (not seen); Chantilly: Delisle 794 (title only examined); Nancy (not seen); Roanne: R fol 140 (lacks gathering &); London, BM: C55.h.8 (not seen; Girault state); San Marino: 143361 (lacks outer part of inserted sheet $\chi^1$)

Note: Renouard, MS, no.54, suggests that Janot was involved in this edition. I have come across no copy which would link it with him.
GILLES, Nicole: *Les treselegantes et copieuses annalles*, Paris, [N. Couteau for D. Janot, J. Longis and V. Sertenas], 1536 (achevé 16 October)

[in black and red text in a compartment=Renouard 3841(textura)]

**Les trefele=I(bastard)gantes et copieufes Annalles des tref=I(preux, trefnobles, trefchreftiens et excellens)**

Moderateurs des belliqueues Gaulles. Depuis la trifte defolation de la trefinclyte et fameuse cite de *Troye* iufques au regne du trefvertueux roy Fran=|cois a present regnant: Compilees par feu trefelo=|quent et noble hyftoriographe en fon viuant Jndi|=|ciable & Secretaire du roy, Contrerolleur de fon tre=|

for maistre Nicole gille, iufques au tês de trefpru=|dent & victorieux roy Loys .xi\(^{e}\). Et depuis addition=|nees felon les Modernes hyftorîes iufques en lan|Mil cing cens .xxxvi.

Nouuellement veues & cor=|rigees oultre les precedentes Impreffions. |On les vend en la rue neufue noiftre da=|me a lenfeigne de faintc Jehan baptifte pres fain|cte Geneuiefue des Ardans. [il.D.xxxvi. [Variant: On les vend au palais a Paris en la gallerie par|ou va a la chancellerie par Jehan longis. [il.D.xxxvi. (BN)]

Colophon: Fin des Annalles de France nouvellement imprimees a Paris. Et furent achevees le .xvi\(^{e}\). jour de Octobre mil cinq cens .xxxvi.

Formula: Fol: 6\(^A\)-Z 6 \(^2\) 6\(^2\)A-2Z 6\(^2\) & [34(\(^2\) KPS4)signed] 294 leaves, ff [6]-Cv[Cvi]Cvii-Cxxxviii[5]\(^2\)i-Cxlv [signing Y, Z as y, z; YY, ZZ as yy, zz; misnumbering lxiii as lxxiii, lxxv as lxxvi, 2xxxix as xxxi, 2xlvi as xlvi; 2Cxxxii as C][Variant: 2Cxxvi as Cxxv (London, BM)]

Contents: 1\(^R\): title; 2\(^R\): "proesme" to Charles, duc de Vendômois; 2\(^Va\): table: Vol 1; 1\(^R\): text begins; 2\(^1\)\(^R\): title: Vol 2;
Contents: (cont.)
241V: table: Vol 2; 246R: text begins: Vol 2; &6R: colophon; &6V: Janet mark=Renouard 479 [Variant: Longis marl=Renouard 681 (BN)]

Typography: 53 lines (4R) 258(269) by 138(163); text in bastard gothic, 97mm for 20 lines, used throughout, except textura (f 9mm high) in line 1 of title and in some headings.

Initials: numerous initials from Couteau's stock

Woodcuts: Several gothic cuts, including several portraits of kings.

Locations: BN: Rés Fol L 3540A; Bordeaux: H727 (not seen); London, BM: 1474.dd.11

Note: Cf. the editions of 1538 and 1541 in which Janot was involved. The Bordeaux is said to carry the imprint of V. Sertenas.
Le GRANT stille et prothocolle de la chancellerie de France,
Paris, D. Janot for Jean Longis and Pierre Sergent, 1536
(achové 20 March); (see note)

[in black and red](textura)Le grant ftille|(bastard) et
Prothocolle de la chancellerie de France,|De nouveau veu &
corrigé outre les prece=p|dentes impreffions faictes
iuques en Lan|M|il cinq cens trente & cinq.|Additione de
plusieurs lettres singulie=r|res non par auant Jmprimees.|
|Auec le guidon des secretaires.|Le veftige et inftuction
des finaces Le|tou|n| nouuellement Jmprime a Paris.|Et a
eft a|acheue ce pre|fent Liure le .xx.|Jour de mars.|Mil cinq
cens trente & cinq.|On les vend a Paris, en la rue neufue
noftre|dame A lenfigne faintc Jehan baptifté, pres|fainte
Geneuiefue des ardans.|Mil cinq centz .xxxv.

Colophon: Fin du grant stille & Prothocolle de la chancellerie
de France, augmente de plusieurs lettres singulieres,
lesquelles defailloient es premieres impressions, Imprime
nouvellement par Denis Janot pour Jehan Longis & Pierre
Sergent, libraires demourans a Paris.

Formula: 8°: a8(a4+ `' a5`).1 bb8 A-x8 2A-2M8 2N4 [$4(-a1NN4)signed]
286 leaves, ff [18i-xxxix[x1]xi-cclviii][GG1 signed LGi;
misnumbering C as Cc, ciii as ciii, Cxxii as Cxxxi,
Clxxiiii as Clxijj, Cxcvi as Cxcv, cclxii as cclii]

Contents: a1R: title; a1V: table; a8R: "le guidon des
secretaires"; A1R: text begins; NN4R: colophon; NN4V:
Sergent mark= Renouard 1026 (un-modified)

Typography: 29 lines (bb1R) 119 (129) by 73; text in bastard
gothic, 82mm for 20 lines (typeface 5) used throughout
except i) textura (f 9mm high; typeface 6) in line 1 of
title and in line 1 of text on A1R; ii) bastard gothic,
14mm for 2 lines (not typeface 9) in lines '2-12 of title.
Initials: Set 1: EFGLQV; Set 2: F; Set 3: I; C (init 1); T (init 10)

Locations: 3N: Rép F1620

Note: The attribution to 1536 is made on the grounds that no other dated book appeared from "l'enseigne Saint Jean Baptiste" before 25 June 1535 (Ieliadus: le chevalier de la croix, q.v.). The fact that legal documents were dated in the old style until the 1560's supports the attribution, given that this is a legal work. The bastard gothic used in lines 2-12 of the title does not seem to be used elsewhere in Janot's production.
GROSNET, Pierre: Haud inutile libidinis sive luxuriae dehortamentum, Paris, D. Janot, 1536

HAVD IN|VTILE LIBIDINIS SIVE Luxuriae Dehortamentum.| CVM LAICIS, TVM ECCLE|Siasticis viris vtilissimmum, Necnon| Accommodatissimum. 1536. |CV|MV PRIVILEG|IO.|PARI|SI|SS.|Apud Dyonifium Ianotium.

Formula: 8°: A-E8F4 [F4(-A1F4)signed] 44 leaves, un-numbered

Contents: A1R: title; A1V: dedication: Grosnet to Cardinal Louis de Bourbon; dedication: Grosnet to Jean Salezat; "tetrastichon" to Grosnet by Jean Salezat; A4R: text begins; F4R: dedication: Grosnet to Jean Ferrand

Typography: 23 lines (A2R) 94(97) by 60; text in roman, 82mm for 20 lines (typeface 8) used throughout, except roman caps (typeface 2) in line 1 of title. Type ornament 1.

Initials: Set 1: CQ; S (init 2); S (init 6)

Locations: BN: Réé p.41278

Note: Cf. Janot's edition of 1538.
LIVRE d'amours, Paris, D. Janot, 1536


Colophon: Cy fine le livre d'Amours de Pamphille & Galathée, Nouvellement Imprimé à Paris par Denys Janot demourant en la rue neuue Nostre Dame à l'enseigne saint Jehan baptiste pres Sainte Genevieve des Ardans. 1536.

Formula: 8°: A-N 0\(^{4}\) [34(-A104)signed] 108 leaves, ff [ii]
   ii-cv[II]-cviii[cviii][misnumbering xlviii as xlvii, lxiii as lxii]

Contents: A1\(^{R}\): title; A2\(^{R}\): "ballade"; A3\(^{R}\): text begins;
   03\(^{V}\): "aux lecteurs": rondeau signed "Tout par soulas";
   04\(^{R}\): colophon.

Typography: no fixed number of lines per page (A4\(^{R}\) measures 97(107) by 62); text in roman, 40.5mm for 10 lines
   (typeface 8) used throughout except i) roman caps.
   (typeface 2) in lines 1-2 of title; ii) bastard gothic,
   20mm for 4 lines (typeface 9) in lines 3-7 of title.
   Type ornaments 1, 3.

Initials: Set 1: BCDGHILPQRTV; Set 2: Q\(^{2}\)

Woodcuts:
   A1\(^{R}\):P1   A7\(^{V}\):P5   C7\(^{R}\):P9   F2\(^{V}\):P13   I2\(^{V}\):P17
   A2\(^{R}\):P2   B1\(^{V}\):P6   C8\(^{R}\):P10  F3\(^{V}\):P14   M3\(^{R}\):P18
   A3\(^{R}\):P3   B8\(^{V}\):P7   E3\(^{V}\):P11  H5\(^{V}\):P15
   A6\(^{R}\):P4   C5\(^{R}\):P8   E6\(^{V}\):P12  I4\(^{V}\):P16

Locations: London, BM: C97.a.20
PLUTARQUE: Du gouvernement en mariage, Paris, D. Janot, 1536

[In black and red, in a frame of type ornaments 4, 5, 8, 9, 11]

PLUTARQUE DE CHERONE GREC, AN=|cien Philosophe
historiographe, traicté entierement du

gouvernement en mariage nouvellement traduit de Grec en Latin & de Latin en vulgaire Francoys| maistre Jehan Iode| Licencier en|Loix| natif du diocèse de l’âtes au pays de Bretaigne| a l’honneur & exaltation de toutes gens, con-


On les vend a Paris en la Rue neuue Notre| dame, A
l’enseigne de saint Iehã Baptifte, pres|Saincte Geneuiefue des ardãs par Denys Ianot.

Formula: 8°: A-E8 [S4(-A13B4C3D4)signed] 40 leaves, un-
numbered

Contents: A1R: title; A1V: blank; A2R: "l’argument du livre";
A3R: Janot mark=Renouard 478; A3V: text begins; E7V:
colophon; E8R: Janot mark=Renouard 476.

Typography: Every page, except A1V, E8R-E8V, incorporates a
border of type ornaments 4, 5, 8, 9, 11 (also 15 on
B4 & B5 only). round outside, 4, 9 below headline, vertical
line of stars separating text from sidenotes; 115 by 76
overall (E2R) 23 lines (93 by 53; text in roman, 81mm
for 20 lines (typeface 8) used throughout except roman
caps. (typeface 2) in line * of title. Type ornaments
1, 4, 5, 8, 9, 11, 15.

Initials: Set 2: C

Locations: Arsenal: 8°S 3330; Nazarine: 22157; BH: 232.k.28

Note: Cf Janot’s edition of 1535
RAVAULT, Martin: Le Caton des princes & gouverneurs, Paris, D. Janot, 1536

"Le Caton des Princes & gouverneurs, comprenant l'Estat & gouvernement d'une Republique. [impr. à Paris...par Denys Janot 1536"

Colophon: no information

Formula: "4°" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque, 1585, p.859; 1772, Vol V, p.40, from which all the details given above are drawn.
SALLUSTE: L'hystoire catilinaire, Paris, D. Janot for P. Sergent, 1536

"Lhystoire catilinaire, composee par Salluste et translatee par forme dinterpretation en nostre uulgaire Frãcois par Iehan Parmentier, marchant en la ville de Dieppe, 1536. On les vend a Paris en la rue Neufue Nostre Dame, a lenseigne Sainct Nicolas, (aussi à l'Enseigne Sainct Jehan Baptiste, par Denys Janot)..." - Brunet [N.B. Yemeniz has "...marchant de la ville..."]

Colophon: no information

Formula: "in-16...79ff" (presumably 80 leaves with a blank missing) - Brunet

Contents: no information

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, Suppl., II, 577, from which all the details given above are drawn. See also the Yemeniz Sale catalogue, p.626, no.3033. Cf. Janot's edition of 1539.
ABLEIGS, Jacques d': *Le grant coustumier de France*, Paris, D. Janot for J. Longis and P. Sergent, 1537 (achevé 26 March) (see note)


*Contents*: aa1^R: title; aa1^V: "aux humbles lecteurs"; aa2^R: table; a1^R: text begins; Y5^V: colophon; Y6^R: Sergent mark =Renouard 1026; Y6^V: blank

*Typography*: 40 lines (i3^R) 166(175) by 110(129); text in bastard gothic, 83mm for 20 lines (typeface 5) with latin quotations and sidenotes in roman, 82mm for 20 lines (typeface 8); these two faces used throughout except i) textura (f 9mm high; typeface 6) in line 1 of title;
ii) textura, 25mm for 5 lines (typeface 11) in lines 2-12 of title; iii) rotunda, approx. 4.5mm for 1 line (un-numbered) in lines 13-14 of title

Initials: Set 1: ACDE\FIL\PQTV; Set 3: AINOPRS; C (init 1); A (init 3); S (init 6); L (init 7)

Woodcuts: 2 gothic cuté, one of which incorporates a diagram for the "arbre de consanguinite"

Locations: Bibliothèque historique de la Ville de Paris:
550.514 Rés; "Bibliothèque des avocats" (?Paris)(not seen);
Bordeaux (not seen); Troyes (not seen)

Note: the dating of this book is problematic, but since it is a legal work it is assumed to be dated in the old style, as were legal documents at this period. Cf. the undated edition of Lotrian and Janot, filed under GRANT coustumier.

[in black and red] (textura) Le Cameron (bastard) dit, les Cent nouvelles: Composées en langue Latine par Jehan Bocace; et misées en Francoys par Laurens de pre=| mier faict. On les vend a Paris, en la rue neufue no=|tre dame, a l'enfeigne saint Jehan baptiste. [Variant: ...no|tre dame, a l'enfeigne de lefcu de France. (BN)]

Colophon: Cy fine le livre de Cameron, aultrement nomme le prince Galion, qui contient cent nouvelles, racontees en dix jours par se{nt femmes & trois jouvenileux: lequel livre ja pieca compila et escript Jehan bocace de certald, en latin: depuis a este translate en francoys par maistre Laurens de premier faict, & imprime nouvellement a Paris lan l'il cinq cens trente sept, le dixiesme jour de Octobre.

Formula: 8°: a8-8 (−4.5)a-2z 28 8 298 (94 4'+99 5'+1)[g4: signature smashed; misnumbering xvi as xv, xxx as xxix, lvi as lviii, lxxii as lxxi, lxxiii as lxxxiiij, xciij as xciiji] [Variants: ccxxv as ccxvi (Arsenal); cccclxxix as ccclxx (BN)]

Contents: a1R: title; a1V: blank; a2R: prologue; a6V: table; a1R: text begins; 99 8V: postlude; 99 9V: colophon; 99 10: blank

Typography: 31 lines (a2R); 130(140) by 76; text in bastard gothic, 84mm for 20 lines, used throughout except textura (L 5mm high) in title.

Initials: 21 initials, from Caveiller’s stock

Locations: BN: Rés Y22992 (lacks u7, 99 10); Arsenal: 8°BL 29038 Rés

[in black and red](textura)Les Annalles Dacquitaine

(bastard)Faictz et geftes en sommaire des roys de France et Dangleterre, | pays de Naples et de Milan, Reueues et corrigees par | Lacteur mefmes iufques en lan Mil cinq cens trente et cinq et de nouuel iufques en lan Mil cinq cens xxxvii.

[in 2 columns] [left-hand column](roman)N. PARVI BELLOSANEN=

SIS AD ACQUITANOS | DISTICHON. | Perlege quos prefens Annalles edidit auctor | Inueniefq; tuos gens Aquitana duces. | AD GALLOS. | Noc opus inspecias animofi filia Martis | Gallia, quos olim viceris ipfa, leges | Acra(m fola Gotham domuifti, fola Britannos | Quid magis(?) ipfa tibi subdita Roma fuit. | [right-hand column] AD PICTONES | Aedita Pictâui gentis primordia veftrae | Ceruite, Pictonicum fluxit & vnde genus | Felices nimium veftra q natus in vrbe | Est, qui fit veftrae conditor historiae. | AD EPISCOPV ET ECLESIAS PICTA=VENSES.

Pontifices prifcos fi vis dignifime preful | Noficere, te prefens instruet ifte liber | Inuenies & auum qui te preceffit. & omnis | Religionis apex, & probitas erat | Vbris & iûfius quando fundata fuerunt. | Tæpla, nihil prifcum tâ graue liquit opus. | [whole width of page](bastard) On les vend a Paris en la rue faint Jacques fur Richard du hamel au roy Dauyd faifiant le coing de la rue des Mathurins. | (textura)

Colophon: Cy finissent les correctes et additionnees Annalles Dacquitaine Nouvellement revenue et corrigees. Et ont este acheeves de Imprimer a Paris le premier jour de Juing mil cinq cens xxxvii.
Formula: Fol: $A^6-X^6-A^6-X^6-A^6$ [84(-$a15^{43}$)] signed
210 leaves, ff [10]i-CxlivjCxlvi-Cxciij[CC][mis-
numbering xxxi as xxxii, xxxii as xxx, lxxvij as lxxxv,
Clixvii as Clix, climax as lxi, climax as
Cviii, lxxvii as lxxv, lxxxvii as lxxxv,
first "i" of lxxii is face downwards in the forme.]

Contents: $a_1^R$: title; $a_1^V$: blank; $a_2^Ra$: dedication: Bouchet
to Antoine Ardillon; $a_3^R$: dedication: Bouchet to Loys de
La Tremoille; $a_4^V$: "les roys d'Acquitaine apres le
rommains" followed by other lists of personnages in the
history of Aquitaine; $a_6^Ra$: table; $A1^R$: text begins;
$MM^V$: colophon; $MM^8$: blank.

Typography: 50 lines (A$3^R$) 205(215) by 129(153); text in
bastard gothic, 82mm for 20 lines, used throughout, except
i) textura (1 9mm high) in lines 1 and last line of title; ii)
bastard gothic, larger than text, leaded in lines 2-6 of
title; iii) roman, 20mm for 5 lines in the 2 column section
of the title.

Initials: 27 initials, some probably from the stock of
Jacques Le Messier.

Locations: BN: Rés fol Lk125D; Cambridge, University Library
(not seen; Macé state)

Note: The only reference to a Janot state of this work is in
De Ricci, Gothiques français, where there is a reference
to the Gougy Catalogue, 262, January 1911, p.9, no.96. - I
have not been able to locate a copy of this catalogue;
according to De Ricci, the Seillière Sale of May 1890,
included a copy of a C. L'Angelier state of the edition
(Catalogue, p.277, no.1103).
CAPELLA, Galeazzo Flavio: Commentarii de rebus gestis pro restitutione Francisci II, Paris, D. Janot, 1537 and 1538

CommétariiGALEACII CAPELLLE|de rebus gestis pro restitutione| Francisci II. Mediolanensis Du|cis, nuper ab ipfo auctore re-|cogniti, & antea impress|emendatiores.| |[Mark=Renouard 481: motto in small caps, horizontal: PATE|RE, |[Mark]|AVT ABSTINE.] | PARISIIS. |✶1537✶[Variant:✶1538✶(BN, Mazarine, Ste Gen, Troyes)]


Contents: A1\R: title; A2\R: preface by Capella to François II of Milan; A4\R: text begins; V4\V: colophon

Typography: 22 lines (A3\R) 88(94) by 56; text in roman, 80mm for 20 lines (typeface 8), used throughout except i) petit-canon roman (typeface 12) in line 1 of title, and most headings; ii) roman, 22mm for 5 lines (typeface 13) in lines 2-7 of title.

Initials: Set 1: CEIP

Woodcuts:
A1\V:C2

Locations: BN: Rothschild (Picot 2726); Mazarine: 32637; Ste Gen: 8°K 132 Inv 979; Sorbonne: R XVI 1175; Grenoble (not seen); Troyes: GG.16.5954; Bloomington (not seen); Fribourg (not seen); Oxford, Christ Church; Vienna: BE9.x.89*
CICERON: La première partie des epistres familières, Paris, D. Janot, 1537 (achevé 1 February) (see note)

LA PREMIERE PARTIE DES EPISTRES FAMILIARES DE M.T.


|On les vend à Paris en la rue neufue Noftre Dame|à l'enfeigne Saint Iehan Baptifte, pres|Saincte Geneuiefue des Ardens, Par Denys Ianot.|1537.

Colophon: Fin de la première partie des epistres de M.T. Cicero pere d'eloquence latine Nouvellement imprimeez (sic) a Paris par Denis Janot.

Formula: 8°: [T]4-A-X8Y4 [$k(-T3Y34)signed 176 leaves, ff [4]
[172][A4 signed Aiiiii; misnumbering 20 as 18, 114 as 14,
117 as 119, 119 as 117, 169 as 166, 170 as 70; misprinting
155 as 1555, 156 as 1566]

Contents: [T]1R: title; [T]V: lark-Renouard 1036; privilege granted to Janot for 3 years from achevé, dated 28 August 1535; [T]3R: achevé 1 February 1537 (style not indicated: see note); [T]3V: dedication from G. Michel (translator) to Jean Sanson; A1R: text begins; Y3R: "dizain"; Y3V: colophon; Y4R: Janot mark-Renouard 476

Typography: 31 lines (A3R) 125(135) by 71; text in roman, 81mm for 20 lines (typeface 8) used throughout except i) roman caps. (typeface 2) in line 1 of title; ii) roman, 28mm for 2 lines (typeface 14) in lines 2-10 of title; iii) bastard gothic, 97mm for 20 lines (typeface 9) in privilege.

Initials: Set 1: ACDEPHIIINOPQTV; Set 2: II2S2; Set 3: EIP; C (init 1); S (init 2); S (init 6)
Woodcut: 
E8\textsuperscript{h}:C2

Locations: Lucerne: C2.99.a.12; Vienna: 45.L.17

Note: the use of typeface 2 in line 1 of the title, rather than typeface 12 seems to indicate that 1527 n.s. was the year in which this book appeared. Janot does not appear to have used typeface 2 after late 1537. See under 1539 for the second part of the work.
GUEVARA, Antonio de: Le livre d'or de Marc Aurele, Paris, [N. Couteau] for D. Janot, J. André, A. Lotrian, 1537 (achevé 4 may)

[in black and red](textura)Livre d'or de Marc Aurele Empereur et eloquent orateur, traduit de vulgaire Ca= ftillan en Françoys, par, R.B. de la grife, Secrétaire de mon= feigneur le Reuerneliffime cardinal de Grantmont

Nouvellement re=ue et corrigé. On les vend a Paris en la rue neuve|notre Dame a lenfeigne fainct Jehan ba=| ptfte pres faict Geneuiefue des ardans. [mil. v. c. xxxvii.

[Variants: On les vend a Paris en la grant falle|du Palays au premier pillier en la boutic=|que de Jehan andre. (BN); On les vend a Paris en la rue neuve|notre Dame a lenfeigne de lefcu de Frace. (Arsenal); delete lines 12-14 (except for in line 12) (Chicago)]

Colophon: Le present volume de Marc aurele empereur, autr=|ment dit le livre dor a este acheve dimprimer le iiii jour de May cinq cens trente et sept.


Contents: A1R: title; A2R: dedication: La Grise (translator) to Marguerite de Navarre; A2V: table; A6V: prologue; B1R: text begins; R6R: letters of Marcus Aurelius; ff7V: colophon; ff8: blank [Variant: ff8R: André mar=Renouard 11 (BN)]

Typography: 29 lines (B2R) 119(129) by 70; text in bastard gothic, 82mm for 20 lines used throughout except i) textura (L 9mm high) in line 1 of title, line 2 of A6V, line 1 of text on B1R and line 1 of text on R6R; ii) bastard gothic, 49mm for 10 lines in lines 2-15 of title and in dedication
Initials: 35 initials, including some from Couteau's stock

Locations: BN: RéS R2543; Arsenal: 80S3844; Chicago,
University (Xeroxes of title and colophon only seen);
Yale: Ocp79.1h531d

[in black and red][in a frame of woodcut pieces: 120 by 84 enclosing 96 by 56](textura) Le Dialo-| (bastard) que de consolation entre l'âme et raison fait & compose per|vng religieux de la ré=|formation de lordre|de Fonteurault:] nouvellement|imprime a|Paris.|H.D.xxxviij.|[variants On les vend en la rue neufue|nof|tre dame, a l'ê|feine fainct Jeh|Baptifte, pres faincte Geneuiefue|des ardans: par Denys Janot.]

*Formula:* 8°: A-V8 [A4(-A1) signed] 160 leaves, un-numbered

*Contents:* A1*: title; A1*: woodcut; A2*: text begins; V7*: "declaration en brief de la substance de ce livre".

*Typography:* 31 lines (A3*: 129(138) by 70(84)); text in bastard gothic, 83mm for 20 lines, used throughout, except textura (1 9mm high) in line 1 of title.

*Initials:* 2 initials from Caveiller's stock

*Woodcuts:* 1 gothic cut

*Locations:* BN: Rés D17397; Arsenal: 8° T6954; Chicago, Newberry Library: Case *C696.5; Vienna: 17.J.29
LAROT, Clement: L'a-golescer ci ne t__, [Paris, D. Janot, 1537

LaDOLExence Clementine. [AV|T \-T.|LS CVV Dc|Cle

Harot ualet de|chambre du Roy aicles en fon aodolescencce.

Avec le residu despuys f ict. Le tout selon sa derniere re-

coonoissance. H.D.XXVIII.

Formula: 16° in 8's: -T8 [\$(\{(A1b4)signed\} 152 le ves,

ff [i.ii-cli[cli][ isnumbering xii as ii, xiii as xv,

xv as xiii, liiii as liii, lxxvii as lxxix, lxxix as

lxxvii, xci as ci, xcv as ciil]

Contents: A1\R: title; A1\V: in-roductory matter: one poem
dated 12 August 1534, including matter by H. Berauld, F.

Brisset, G. Tory; A3\: "Premiere e-logue de Vir ile",

trans. Harot; A3\V: "le temple de Cupido'; C2\: 'le jure-

ment de lino'\; D2\: "les tristes vers" by F. Beroaldo,

trans. Harot; D6\V:"Oraison contemplative devant le crucifix";

E2\R: "epistres"; G4\V: "complaintes et epitaphes"; H5\R:

"ballades"; I5\R: "rondeaux"; M4\V: "dixains"; \6\V: "blasons

et envoy's"; N2\V: "chansons"; O5\V: "aultres oeuvres"

"Deploration de Florimond Robertet"; Q1\R: "eglogue sur le
trespas de Louise de Savoie"; Q7\R: "deux chantz royaulx";

R1\R: miscellaneous poems, mainly "epistres"; T8\V: fin.

Typography: 27 lines (B1\R) 87(94) by 55; text in roman, 64mm

for 20 lines (typeface 10) used throughout except i) roman
caps. (typeface 2); ii) roman, 28mm for 5 lines (typeface

14) in lines 2, 4-12 of title; iii) roman (A approx. 2.5mm)
in lines 2-3 of title. Type ornaments 9, 14, 17-22.

Initials: Set 1: DEO; Set 2: N2Q2; G (init 1)

Woodcuts:

A1\V:Cu5 A7\V:Cu2 C3\R:Cu17 E2\R:P3 F7\V:P5 G5\V:H8

A2\R:M1 B5\R:P15 D3\R:H4 E7\R:P8 G1\V:H6 G6\V:C6

A4\R:M2 B8\V:H3 D6\V:H5 F3\R:Cu19 G5\R:H7 G7\R:H9
Woodcuts (cont.):
G7^V:C2  \[4^V:G5 \quad N3^R:P2
G8^R:P18 \quad N6^V:Cu12 \quad S6^R:II11
I6^V:II10 \quad M7^R:F9 \quad T3^R:II12

Locations: BN: Rés Ye 1542

Note: Attributable to Janot on the grounds that it uses his materials
MAROT, Clement: *La suyte de l'adolescence clementine*, [Paris, D. Janot], 1537

LA SUYTE de Ladolefcence Clementine| Reueue. |Ceft ascauoir. |
M.D.XXXVII.

**Formula:** 16° in 8's: A-K

8 [4(-A1G3)signed] 80 leaves, un-numbered [12 signed ii]

**Contents:** A1: title; A1: contents: in four-line poem;
A2: "elegies"; D6: "epistres differentes"; G1: "chantz divers"; H3: "le cymetiere"; I5: "le menu"; K3: "certaines oeuvres que harot feit en la prison"

**Typography:** 28 lines (A3R) 90(98) by 56; text in roman, 65mm for 20 lines (typeface 10) used throughout except i) roman, 28mm for 5 lines (typeface 14) in lines 2-9, 11 of title and on A1; iii) small caps., (? also typeface 10) in line 10 of title. Type ornaments 17-22.

**Initials:** Set 2: Q; S (init 2).

**Woodcuts:**

A2: P18 D8: P3 G3: Cu4 K2: H13
A5: Cu5 E4: P8 H1: M10 K2: P13
D6: P5 G1: Cu13 H4: C6 K6: H14

**Locations:** BN: Rés Ye 1543

**Note:** Attributable to Janot on the grounds that it uses his materials.
MAROT, Jean: Recueil des ouvres, [Paris, D. Janot], 1537

Rectchildren II Chan iiA | ROT illuStre poéte Frā|coys
M.D.XXXVII.

Formula: 16° in 8's: a-f[8][8(-a1)signed] 48 leaves,
un-numbered

Contents: a1R: title; a1V: introduction; a2R: text begins;
"doctrinal des princesses & nobles danes en 24 rondeaux";
b2R: "epistres"; d4R: "chantz royaulx"; d7R: "rondeaux";
f8R: "quod faro non farotus"

Typography: 28 lines (b1R) 90(98) by 56; text in roman, 64mm
for 20 lines (typeface 10), used throughout except i) roman
caps. (typeface 2) in line 1 of title; ii) roman, 17 mm
for 3 lines (typeface 14) in lines 2-9 of title. Type
ornaments 17-22

Initials: Set 1: T; Set 2: CEV2

Woodcuts:

Initials: Set 1: T; Set 2: CEV2

Woodcuts:

Locations: BN: Rés Ye 1545

Note: Attributable to Janot on the grounds that it uses his
material.


For ul: 16° in 8's: a-d8 [84(-a1) in ned] 32 leaves, un-numbered

Contents: a1R: title; a1V: dedication to François Ier; a3d: text begins; d8: "fin"

Typography: 28 lines (a2R) 90(98) by 57; text in roman, 64 mm for 20 lines (typeface 10) used throughout except roman caps. (typeface 2) in line 1 of title.

Initials: Set 1: aL

Woodcuts:

a1V : h6
a6R : 01
b4 : Cu17

Locations: BN: Rés Ye 1544

Note: Attributable to Janot on the grounds that it uses his materials.
BOUTILLIER, Jean: La grant somme rural, Paris, D. Janot for P. Sergent, 1538.

[ convertViewText: 

La grant somme rural


Colophon: Nouvellement Imprimee a paris par Denis Janot libraire et Imprimeur demourant en la rue neuve nostre Dame a lenseigne saint Jehan Baptiste contre Sainte Geneuiefue des Ardans. kil. ccccc. xxxviiij. [Date added in Brussels B and BM only]
Formula: \[ 4^0 = a^8e^4 - A^4 - B^4C - X^2A - 2D^2E^4 + 2A^4a - 1^8 k^4 \]

Contents: ①：title; ①：table of "premiere partie";
①：text begins (T8V blank); ③：Janot mark=
Renouard 479; EE4：blank; ②：title of "seconde partie";
②：table of "seconde partie"; ①：text begins:
"seconde partie"; k3：colophon; k4：Janot mark=
Renouard 479; k4：blank

Typography: 2 cols, 40 lines (①); 163(172) by 118 (measure =57mm); text in bastard gothic, 82mm for 20 lines (typeface 14 A) used throughout, except i) roman, 82mm for 20 lines (typeface 8) in latin quotations within text; ii) textura (f 9mm high) in line 1 of titles; iii) bastard gothic, 49mm for 10 lines (typeface 9) in remainder of titles.

Initials: Set 1: ABCD@FGHILNOPQRSTUVWXYZ;
Set 2: ACC2DD2FGII2LAPPP2
QSS2T; Set 3: BP; S (init 2); S (init 6); S (init 11)

Woodcuts:
①：B1
②：B2

Locations: BN: Rés F 1007 (①7,8 in place of ①3,4); Brussels:
V 3027 (Brussels A); Brussels: Vh 3040B (Brussels B; lacks EE4 and k4); BM: C97.b.34 (lacks k4); New Haven, Conn., Yale University Law School: Vault, France.34.B66.1539
(title and colophon only examined)

Note: The type used in the text of this work does not appear to have been used elsewhere in Janot's production. It seems to have been used in preference to typeface 5 because it is closer in size to typeface 8 which is here set with it.
CAPELLA, Galeazzo Flavio: Commentarii de rebus gestis pro restitutione Francisci II, Paris, D. Janot, 1538

See no. 62

[in a compartment=Renouard 485] Les offices DE M.T. CICERO
Pere d'eloquence latine. Tra-|duyctes de Latin en Francoys|
Nouuelement imprimées A PARIS, 1538. On les vend en la Rue neuue No|tre Dame, A l'enfeigne S. Ishan Baptifte. par
DENYS JANOT Libraire. [Variant: On les vend en la grand
falle du Pa|hays au premier pillier, en la bouticque]
D'Arnoul & Charles L'Angelier. (Bibliothèque Victor Cousin)


Contents: A¹: title; A¹: prologue; B¹: text begins;
(Janot mark=Renouard 480, I⁸²; Janot mark=Renouard 480,
O⁴²); T⁸²: table; V⁴²: colophon; V⁴²: [in a compartment=
A] Janot mark=Renouard 481 [Variant: L'Angelier mark=
Renouard 544 (Bibliothèque Victor Cousin)]

Typography: 28 lines (A⁴²) 113(122) by 62(80); text in
roman, 81mm for 20 lines (typeface 8), used throughout
except i) petit-canon roman (typeface 12) in line 1 of
title, and in some headings; ii) roman, 16mm for 5 lines
(typeface 15) in sidenotes and lines 8-10 of title;
iii) roman, 18mm for 4 lines (typeface 13) in lines
2-6 of title.

Initials: Set 1: CEIOPQ; Set 2: I²LMP

Locations: Bibliothèque Victor Cousin: 3375; Yale: Gnc60.ah538
(bound with other Cicero translations printed by Janot,
dated 1539, q.v.)
CICERON: La première partie des epistres familières, Paris, D. Janot, 1538 (achevé 1 February)

See no. 63
CORROZIET, Gilles and CHAMPIER, Claude: Le catalogue des villes et cités assises es trois Gaulles..., Paris, D. Janot, 1538 (See note)

"Le catalogue des villes et cités assises es trois Gaulles, auccq vng traicté des fleuues et fontaines, illustré de nouvelles figures. Paris, Denys Janot, 1538."

Formula: "pet in 16, de 88 ff, dont 74 chiffres" - Quatremère (Brunet says "pet-8")

Contents: no information

Typography: no information

Initials: no information

Woodcuts: "fig. en bois" - Quatremère

Locations: no information

Note: See Quatremère, E.: Bibliothèque Quatremère..., Vol II, p.202, no. 2613, and Brunet, Manuel, II, 304, from which all the details given above are drawn. Renouard (MS., no. 80) mentions a possible location in Munich.
DUPONT, Gratien: Controverses des sexes masculin et foemenin,
[Paris, D. Janot], 1538 (1539) (see note)

Côtrouerfes|Des foxes Mafculin& Femenin. [woodcut]
M.D.XXXVII. [Variant: (N.D.XXXIX.){ENJ}]

Formula: 16° in 8's: A-8A-2T 8V 3A-3L 8 [S4(-A1A1VV4AAA1)
signed] 284 leaves, ff [i]ii-xi [i]iii-clvi [i]iii-
lxxxviii [mis-signing E1 as E2, AA2 as AA1; misnumbering
2xxxvii as xxxvi; misprinting cxxx as exxx][Variants:
2 cx as cxii, 2 cxii as cx (Beaux Arts, Chantilly, Vienna)]

Contents: A1 R: title; A1 V: "rondeau au lecteur" by François
Chevalier; A2 R: "L'auteur aux lecteurs"; A3 R: "L'auteur a
toutes honnestes dames", followed by text; AA1 R: title:
Book II; AA1 V: prologue; AA2 R: text begins Book II;
AAA1 R: title: Book III; KKK2 R: index of names; KKK5 R:
"Reueste du sexe masculin..."; LLL8 V: blank

Typography: 28 lines (A4 R) 86(93) by 55; text in roman, 62mm
for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of titles and
of KKK5 R; ii) roman, approx. 6mm for 1 line (typeface 14)
in lines 2-3, 5 of titles; iii) bastard gothic, 49mm
for 10 lines (typeface 9) in lines 2-12 of KKK5 R.

Initials: Set 1: ABCDFGHILMNOPQSTV; C (init 1)

Woodcuts:
A1 R: Cu12  C7 V: P16  BB2 V: D8  EE6 R: P13  HH3 R: P9
A2 R: C2  D2 V: D3  BB4 R: D9  FF4 V: D13  HH6 V: D15
A5 V: D1  D4 V: C5  BB5 R: D10  FF5 V: P7  HH7 V: D16
A6 V: Cu17  D5 V: D4  BB7 V: D11  FF7 R: H9  II3 V: D17
B1 R: P3  D7 V: Cu8  CC1 R: H41  FF8 V: P17  KKK5 V: D18
B3 R: P18  AA1 R: H33  CC1 V: Cu6  GG4 R: H39  LLI R: D19
B5 R: H9  AA1 V: O1  CC3 R: D12  GG5 R: P10  LLI2 R: P14
C2 R: C3  AA2 R: D5  CC6 R: H14  GG6 V: D14  MM4 R: Cu5
C3 R: D2  AA3 V: D6  DD2 R: C6  HH1 R: H26  NN2 R: D20
C4 R: F5  BB1 V: D7  EE4 V: P1  HH2 R: P6  OO7 V: H38
Woodcuts (cont.)

| PP1^R:D21 | QQ3^V:H37 | VV2^V:P15 | BBB5^R:H15 | GGG6^V:D26 |
| PP2^V:D22 | RR1^V:H13 | AAA4^V:D24 | CCC2^R:H11 | LLI1^R:Cu3 |
| PP5^R:N7 | TT2^R:D23 | BBB4^V:D25 | CCC8^R:H31 |

[Variant: VV2^V: P18 (BN, Chantilly)]

Locations: BN: Rés Ye 1414-1416 (lacks A1, replaced by title from another edition dated 1536); Beaux-Arts: Masson 269; Chantilly: Delisle 683; Oxford, Bodleian: Douce D15; Vienna: BE.11.V.37; Washington, Congress: Rosenwald Coll. 649 (not seen)

Note: The BN copy is dated 1539 on the evidence of the titles to Books II and III, which are dated 1539 in the style indicated for the title; the variant woodcut and the evidence of the running titles seems to indicate that two complete settings of gathering VV were made, so that they could be machined together, along with gathering TT (or perhaps gathering AA).
DU SAIX, Antoine: La seconde partie de l'esperon de discipli e, Paris, D. Janot, 1538

La fêcôde par |TIE DE L'ESPERON DE|DISCIPLINE, EN LAQVEL-
LE EST TRAITCE DE LA|nourriture & infructiô des enfants,
Mefmement nobles &|generieux, qui pour l'o-|rigine, entretien,
&|confommation de|vraye nobleffe|extracte|de bon|nes|meurs
& geftes magnanimes, doibuent reque|rir fcience: a ce que le
fens qu'on quiert, foit|en fon temps en eulx acquis.|1538.

On les vend en la Rue neuve Noftre Da-|me a L'enfigne
Saint Iehan Baptifte contre|Sainct Geneuiefue des
Ardens par Denys|Ianot.

Formula: 16°in 8's: a-p 8 b [§4(-ae1)signed] 124 leaves,
un-numbered [k1,2,4 signed Ki, Kii, Kiii; p signed P]

Contents: a1R: title; a1V: blank; a2R: text begins; o8V:
dedication: A. Du Saix to Philippe de La Clayette;
p1V: "l'auteur a ses amis"; p6R: "Du feu chevalier Jacques
de Chabannes"; q2R: "supplication presente au...corps
de Jesuchrist" (dated 1531); q3R: "l'arrest de l'eglise
catholique"; q3V: "epitaphe" of Philibert du Saix
(dated 1531); q4V: colophon.

Typography: 29 lines (a3R); 89(94) by 57; text in roman,
.61mm for 20 lines (typeface 15) used throughout except
1) petit-canon roman (typeface 12) in line 1 of title;
roman (?typeface 8) in lines 2-3 of title

Initials: Set 1: ADEILNOPQSTV; C (init 1)

Woodcuts:

<table>
<thead>
<tr>
<th></th>
<th>a2R:DS1</th>
<th>d3R:G9</th>
<th>g4V:DS8</th>
<th>m7R:DS12</th>
<th>o5V:D13</th>
</tr>
</thead>
<tbody>
<tr>
<td>b5R:DS2</td>
<td>d5V:DS5</td>
<td>h2V:DS9</td>
<td>n4R:D7</td>
<td>o8V:C2</td>
<td></td>
</tr>
<tr>
<td>b8R:DS3</td>
<td>e1V:DS6</td>
<td>h8R:DS10</td>
<td>n7R:DS13</td>
<td>p1V:D1</td>
<td></td>
</tr>
<tr>
<td>c2V:D14</td>
<td>e6V:Cu18</td>
<td>k2R:DS11</td>
<td>o1R:H29</td>
<td>q3V:DS14</td>
<td></td>
</tr>
<tr>
<td>c6R:H37</td>
<td>f4V:D2</td>
<td>16R:H39</td>
<td>m2V:D17</td>
<td></td>
<td></td>
</tr>
<tr>
<td>d1R:DS4</td>
<td>g1R:DS7</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Locations: BN: Rés Ye 1741 (gatherings c & e in each other's places); BN: Rés Ye 1745 (gathering q misplaced, and to be found at the end of Du Saix: L'esperon..., Janot, '1539, q.v., and here replaced by the final gathering, Q, of the work)

Note: It seems likely that this work was printed with or after the edition by Janot of Du Saix's Esperon of 1539, q.v. for a full discussion.
ERASME: Riodus confitendi, Paris, D. Janot for J. de Gourmont, 1538 (achevé 3 December)

Riodus con- HEDONE PER DESIDE- |RIVM ERASVM|Roterodamum.
PARISIIS. |Apud DIONYSIVM IANOTIVM.| 1538.

Colophon: Excudebat Dionysius Janotius suis typis, anno ab incarnatione dominica milesimo quingentesimo tricesimo octavo, mense Decembris, die vero tertia, stipendis autem honesti viri Hieronymi de Gourment, viam Jacobam habitantis, sub signo trium Coronarum.

Formula: 16o in 8's: a-i8 [$k(-a1)signed] 72 leaves, un-numbered

Contents: a1R: title; a1V: dedication by Erasmus to François Du houlin (dated 24 February 1534 (misprint for 1524)); a3R: text begins; i6R: colophon; i6V-i8R: blank; i8V: J. de Gourmont mark=Renouard 387

Typography: 19 lines (a4R) 77(80) by 55; text in roman, 40.5mm for 10 lines (typeface 8) used throughout except petit-canon roman (typeface 12) in line 1 of title, of a1V, and of a3R.

Initials: Set 1: HP

Locations: Ste Gen: T 8°506 Inv.2122 Rés (pièce 3)

Note: See Erasmus, Opus epistolarum, Vol.V, no. 1426 on the dating of the dedication.
GILLES, Nicole: Les tres elegantes et copieuses annales, Paris, N. Couteau for D. Janot, 1538 (achevé 30 August)

[In black and red] (in a compartment=Renouard 384) (textura)

Les tres elegantes et copieuses Annales des trefons, trefnobles, trefchristiens et excellens

Moderateurs des belliqueuses Gaulles. Depuis la triste defolation de la treffinlyte & fameuze cite de Troye iufques au regne du trefvertueux roy Franc ois a prefect regnant:

Compilees par feu trefeloquent et noble hyftoriographe en fon vivant Jndiaire & Secretaire du roy, Coteroller de fon trefor maistre Nicole gille, iufques au teps de trefprudent & victorieux roy Loys xi. Et depuis addiies selon les Modernes hyftories Nouulement Reueues & Corrigees outre les precedentes

Fin des Annalles de France nouvellement imprimees a Paris en la rue neufue noftr'dame a lenseigne Saint Jehan baptifte. [Mil D.xxxviii.

Colophon: Fin des Annalles de France nouvellement imprimees a Paris par Nicolas Couteau. Et furent achevees le xxx. jour dacoust Mil D.xxxviii.

Formula: Fol 6A-Z6-AZ6-A2Z6-A226-A246[$4(-$1HH&$4)signed]
300 leaves, ff [6]i-Cxvii Cxvi-Cxxvii([=140][5]i-Cxlx Cxv4 signediiii; Y,Z signed y,z; YY,ZZ signed yy,zz; misnumbering ix as iii, Cix as Cvii, Cx as Cvii, Cxv as Cxiii, Cxvi as Cxvii, 2xxvii as xxvi, 2lxxv as lxxvii, 2lxxx as lxxix, 2lxxxi as lxxx, 2lxxxii as lxxi; Clxxvii as Cxxvi; mis-printing 2xxxii as xxxii]

Contents: V1R: title; V1V: blank; Ra2: "proesme" to Charles, duc de Vendômois; Va2: table; Vol 1; A1R: text begins; R1R: title; Vol 2; Va1: table; Vol 2; R2R: text begins; Vol 2; 2R6: colophon; 26V: blank.
Typography: 53 lines (A3\textsuperscript{R}) 260(270) by 137(160); text in bastard gothic, 98mm for 20 lines, used throughout, except
i) textura (f 9mm high) in line 1 of title and in some
headings; ii) bastard gothic, 20+mm for 5 lines in sidenotes
on A1\textsuperscript{R}–A2\textsuperscript{R}.

Initials: numerous initials from Couteau's stock.

Woodcuts: several gothic cuts, including portraits of kings.

Locations: BN: Rés Fol L\textsuperscript{35}39D; Besançon: 7588; Brussels:
II.7408

Note: Cf. the editions of 1536 and 1541 in which Janot was
also involved.

Les diverses fantasies des hommes et des femmes, contenant plusieurs belles exemples moralles, & le tout figure de nouvelles figures,


Contents: A1R: title; A1V: blank; A2R: text begin; Q8R: colophon; Q8V: Janot mark=Renouard 480.

Typography: 28 lines (A3R) 87(93) by 65; text in roman, 62mm for 20 lines (typeface 15) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (probably typeface 8 leaded) in lines 2-8, 10-13 of title.

Initials: Set 1: ACEILQPQSV

Woodcuts:

| A2R:G2 | C7V:G3 | F5V:G6 | H7R:G11 | L2R:G15 | O2V:G20 |
| A5R:G1 | D5R:G4 | F8R:G7 | I2R:G12 | L5R:G16 | O5R:G21 |
| B6R:H14 | E6R:G5 | G6V:G9 | K1R:G14 | N2V:G18 | Q3R:G23 |
| C4R:G2 | E8V:H27 | H3R:G10 | K4V:C5 | N6V:G19 |

Locations: Beaux-Arts: Hasson 271 (lacks K2,N1); Wolfenbüttel: 164.1.1
GROSNET, Pierre: Haud inutile libidini sive luxiae dehortamentum, Paris, D. Janot, 1538


Cum Laicis, Tum ecclesia=|tis viris vltifimum, Nec=|non Accomoda=|tifimum. 1538. |CVw PRIVILEG|o.|PARISIIS.| Apud Dyonifium Ianotium.

Formula: 8°: A-E 8,4 \[s4(-A1F4) signed\] 44 leaves, un-numbered.

Contents: A1\textsuperscript{R}: title; A1\textsuperscript{V}: dedication: Grosnet to Cardinal Louis de Bourbon; A3\textsuperscript{R}: dedication: Grosnet to Jean Salezat; A3\textsuperscript{V}: "tetrastichon" to Grosnet by Jean Salezat; A4\textsuperscript{R}: text begins; F4\textsuperscript{R}: dedication: Grosnet to Jean Ferrand; F4\textsuperscript{V}: "Finis".

Typography: 23 lines (A2\textsuperscript{R}) 94(97) by 61; text in roman, 81mm for 20 lines (typeface 8), used throughout except petit-canon roman (typeface 12) in line 1 of title. Type ornament 1.

Initials: Set 1: Q; C (init 1); S (init 2).

Locations: Nazarine 27974.

Note: Cf. Janot's edition of 1536.

(roman)Les OEUVRES DE l'uiftin vray hyftoriographe, |sur les faictz & gestes de| Troge Pompee, |Contenant xliiiii liures tra-|duitz de Latin en Tracoys, |Nouuellement imprimez |
privilege du Roy. |[bastard]|il cinq cens .xxxvij.Ç |
[On les v.nd en la rue neufue noftre Dame a lenseigne fainct |Jehan baptifte, pres faincte Geneuieufe des ardens, en la |
boutique de Denys Janot. ] [Variante: line 9: [L'Angelier mark= Renouard 544]; lines 12-14: replace by: [On les vend en la grand falle du palais au premier piller|en la boutique de Arnoul et Charles Langelier. ] (BN, Ste Gen, Brussels, University of Pennsylvania)] Note: line 3: "de" - the "d" is an inverted "p"; line 8: The first "u" in "Nouuellement" is an inverted "n".

Colophon: Fin du quarante quatriesme liure de Justin abreviateur du grand Troge Pompee sus les hystoires de tout le monde, nouvellement translate de Latin en Francoys par maistre Guillaume Michel dict, de Tours Nouuellement imprime a Paris par Denys Janot libraire & imprimeur demourant en la Rue neufve nostre Dame a lenseigne Saint Jehan Baptiste contre Saincte Genevieve des Ardens.

Formula: Fol: a-b4A-X6Y4 [84(-a1bKM4)signed] 138 leaves, ff [8] j-lxvij lxiiij-cxxvj[cxxvij][b3 signed Aiii; Y signed y; misnumbering cxiii as cxxv][Variant: misprinting cxi as cixj (Ste Gen; Munich)]
Contents: a\textsuperscript{1}R: title; a\textsuperscript{1}V: privilège, granted to Charles L'Angelier for 5 years, dated 14 November 1537; a\textsuperscript{2}R: "preambule"; b\textsuperscript{1}R: table; b\textsuperscript{4}V: blank; A\textsuperscript{1}R: text begins (K\textsuperscript{4} blank); Y\textsuperscript{3}V: colophon; Y\textsuperscript{4}R: Janot mark=Renouard 479 [Variant:L'Angelier mark=Renouard 543 (BN, Ste Gen, Brussels, University of Pennsylvania)]; Y\textsuperscript{4}V: blank

Typography: 48 lines (B\textsuperscript{2}R) 234(247) by 127(151); text in bastard gothic, 98mm for 20 lines (typeface 9), used throughout except petit-canon roman (typeface 12) in lines 1-8, 10 of title and in headings. Type ornaments 15, 16.

Initials: Set 1: ACDEFLINPQSTX; Set 3: A\textsuperscript{1}FLLOPV; A (init 3);
A (init 5); C (init 13); D (init 9); E (init 14);
O (init 8); P (init 15); P (init 18); Q (init 12);
Q (init 16); S (init 2); S (init 6); T (init 17)

Woodcuts: 59 gothic cuts, plus the following numbered cuts:
A\textsuperscript{1}R:DS14 A\textsuperscript{4}R:H24 H\textsuperscript{1}R:H18 Q\textsuperscript{1}R:DS11
A\textsuperscript{4}V:Cu19 B\textsuperscript{4}R:Cu17 L\textsuperscript{6}R:H19 S\textsuperscript{2}R:J2
A\textsuperscript{2}V:P6 C\textsuperscript{4}V:Cu18 H\textsuperscript{1}R:J1

Locations: BN: Rés J 345; Arsenal: Fol H622; Ste Gen:
I fol 55\textsuperscript{3} Inv 67 Rés; Brussels: F.S.IX.35 (lacks Y\textsuperscript{4});
Edinburgh, NLS (not seen); Munich: 2° A lat. B. 334(2);
Philadelphia, University of Pennsylvania: Rare Book Coll. 49-1101F

L'adolescence clementine. [M. D. XXXVIII.]


Typography: 27 lines (B¹) 83(90) by 57; text in roman, 62mm for 20 lines (typeface 15) used throughout except i) petit-canon roman (typeface 12) in lines 1-2 of title and in some headings; ii) roman, 23mm for 5 lines (typeface 13) in lines 3-12 of title. Type ornaments 9, 14, 23.

Initials: Set 1: DO; Set 2: Q²; C (init 1)

Woodcuts:

| A¹⁰::P³     | B⁵::P¹⁵ | E²::Cu⁵ | G³::O¹ | G⁷::G² |
| A²::G¹⁵    | B⁸::M³  | E⁷::P⁸ | G⁵::D²⁴ | G⁸::P¹⁸ |
| A⁴::M¹⁶    | C³::Cu¹⁷| F³::Cu¹⁹| G⁵::M¹⁷| I⁶::M¹⁰ |
| A⁷::Cu⁴    | D³::M⁴  | F⁷::P⁵ | G⁶::C⁶ | I⁸::Cu¹² |
| B²::H¹⁵    | D⁶::M⁵  | G¹::M⁶ | G⁷::M¹⁸| M¹::H³⁹ |
Woodcuts: cont.

M4\textsuperscript{V}:C5  Q1\textsuperscript{R}:M19  S6\textsuperscript{R}:M11
M7\textsuperscript{R}:P9  Q6\textsuperscript{V}:M7  T3\textsuperscript{R}:M12
N3\textsuperscript{R}:P2  S4\textsuperscript{V}:P1

Locations: BN: Rés Ye 1551; New York, Public Library: Spencer Collection; New York, Pierpont Morgan Library: Heinemann 200


Colophon: Nouvellement imprime a Paris, par Denys Janot.

Formula: 16° in 8's: A-K L4 [B4(-A1B)] signed] 84 leaves, un-numbered


Typography: 27 lines (A2R) 83(89) by 56; text in roman, 62mm for 20 lines (typeface 15) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and line 1 of A1; ii) roman (M 3mm high; ?typeface 13 leaded) in lines 2-10, 12 of title. Type ornament: 14.

Initials: Set 1: GPF

Woodcuts:

| A1V: P8 | C1V: P4 | F3V: P3 | H4V: M10 | L1R: M20 |
| B2V: Cu12 | C3R: H9 | G3R: H11 | H7V: C6 | |
| B6V: C3 | C7R: P5 | G4V: Cu13 | K1V: H41 | |
| B7RV: Cu5 | D1R: D20 | G7R: 01 | K6R: M13 | |
| B8V: M3 | D4V: C5 | H4R: H32 | K6V: P13 | |

Locations: BN: Rés Ye 1552; New York, Public Library: Spencer Collection; New York, Pierpont Morgan Library: Heinemann 200
Recueil des ŒUVRES DE JEHAN MAROT
On les vend à Paris en la Rue neuve Nostre Dame a Lenfeigne Saint Jehan Baptiste contre Sainte Genevieve des Ardens par Denys Ianot. M.D.XXXVIII.

Colophon: Cy finist le Recueil des oeuvres de Jehan Marot
Imprime a Paris le quinziesme jour D'avril mil cinq cens trente & huyt par Denys Janot Libraire, Demourant en la Rue Neuve Nostre Dame a lenseigne Saint Jehan Baptiste contre Sainte Genevieve des Ardens.

Formula: 16° in 8's: A-F\(^8\) [§4(-A1) signed] 48 leaves, un-numbered

Contents: A\(^1\)\(^R\): title; A\(^1\)\(^V\): introduction; A\(^2\)\(^R\): text begins:
"doctrinal des princesses et nobles dames"- 24 rondeaux; B\(^2\)\(^R\): "epitres"; D\(^4\)\(^R\): "chants royaux"; D\(^7\)\(^R\): "rondeaux";
F\(^8\)\(^R\): colophon; F\(^8\)\(^V\): Janot mark=Renouard 480

Typography: 27 lines (A\(^4\)\(^R\)) 83(89) by 56; text in roman, 62mm for 20 lines (typeface 15) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title, line 1 of A\(^2\)\(^R\) and on F\(^8\)\(^V\); ii) roman 13:mm for 2 lines (typeface ?13) in lines 2-8, 14 of title; iii) roman, 11mm for 4 lines (typeface 16) in lines 9-13 of title. Type ornaments 9, 14.

Initials: Set 1: N; Set 2: C\(^2\)V

Woodcuts:
A\(^2\)\(^R\): Cu19 D\(^5\)\(^V\): N5 F\(^6\)\(^R\): Cu12
D\(^1\)\(^V\): M15 F\(^2\)\(^V\): P7

Locations: BN: Rés Ye 1554; New York, Public Library: Spencer Collection; New York, Pierpont Morgan Library: Heinemann 200

Note: This cannot be dated 1538 o.s., since Laster 1539 fell on 6 April
OVID: Le premier livre de la metamorphose, Paris, D. Janot, 1538 (achevé 15 April n. .)

Le premier LIVRE DE TA-morphose D'ouide, traduit de Latin en 'francoys, Par Clemot Harot de Cahors en Quercy, Vallet de ch'mbre du roy. Figuré de nouvelles figures

OL'A HORT KY !ORT. On los vend a Paris en la Rue neufue No=|tre dame a Lenfeigne Saint Iehan|Baptifte contre Sainte Gene=uiue esardens par Denys Ianot.

h.D.XXXVIII.

Colophon: Cy finist le premier Livre de la metamorphose D'ouide Imprime a Paris le quinziesme jour Dapvril mil cinq cens trente huyt par Denys Janot Libraire


Contents: A1\textsuperscript{R}: title; A1\textsuperscript{V}: dedication: Harot to François Ier; A3\textsuperscript{V}: text begins; E8\textsuperscript{R}: colophon; E8\textsuperscript{V}: Janot mark = Renouard 480

Typography: 27 lines (A2\textsuperscript{R}) 83(89) by 56; text in roman, 62mm for 20 lines (typeface 15) used throughout except i) petit-canon roman (typeface 12) in line 1 of title, line 1 of A1\textsuperscript{V} and on E8\textsuperscript{V}; ii) roman (M 3mm high; ?typeface 13) leaded, in lines 2-9, 16 of title; iii) roman, 11mm for 4 lines (typeface 16) in lines 11-15 of title.

Woodcuts:

| A1\textsuperscript{V}:H6 | A8\textsuperscript{R}:G19 | B7\textsuperscript{V}:H14 | D1\textsuperscript{R}:H21 | D8\textsuperscript{R}:P4 |
| A3\textsuperscript{V}:C2 | B2\textsuperscript{R}:01 | B8\textsuperscript{V}:09 | D3\textsuperscript{R}:H31 | E1\textsuperscript{R}:013 |
| A4\textsuperscript{R}:02 | B3\textsuperscript{R}:05 | C4\textsuperscript{R}:H33 | D5\textsuperscript{R}:D11 | E3\textsuperscript{R}:014 |
| A5\textsuperscript{V}:03 | B4\textsuperscript{V}:06 | C5\textsuperscript{R}:010 | D6\textsuperscript{R}:D15 | E3\textsuperscript{V}:015 |
| A6\textsuperscript{R}:H1 | B6\textsuperscript{R}:07 | C7\textsuperscript{R}:H36 | D7\textsuperscript{R}:H30 | E5\textsuperscript{R}:016 |
| A7\textsuperscript{R}:04 | B6\textsuperscript{V}:08 | C6\textsuperscript{R}:011 | D7\textsuperscript{V}:012 | E6\textsuperscript{V}:H41 |

Locations: BN: Rés Ye 1553; New York, Public Library: Spencer Collection; New York, Pierpont Morgan Library: Heinemann 200

Note: This cannot be dated 1538 o.s. since Easter 1539 fell on 6 April.
PETRARQUE: Les triumpes, Paris, D. Janot, 1538

(roman)Les Triumphe|Petrarque|[in a compartment=B][woodcut][outside compartment, set vertically, left:] OMNIA VINCIT MVNDVM.; right: (bastard) Le Triuinphe Damour.] On les vend a Paris en la rue neufue Notre Dame a l'enseigne fainct Jehan baptifte pres faincte Geneviefve|des Ardens par DENYS JANOT Libraire. [Variant: Petrarcque Du|Triumph|Damour|[in a compartment=B][woodcut][outside compartment, set vertically, left:] OMNIA VINCIT AMOR.; right: (La)Amour vaincq tout.]

(Cambridge, Fitzwilliam Museum)

Colophon: Cy finissent les triumphes de Messire Patrarcque, tresillustre Poete, souverain & elegant Orateur, nouvelle-ment redigez de son langaige vulgaire Tuscan en nostre diserte langue Fransoyse. Et Imprimez nouvellement a paris par Denis Janot Libraire & Imprimeur Demourant en la Rue neufve nostre Dame a l'enseigne Sainte Jehan Baptiste, pres Saincte Geneviefve des Ardens. 1538.

Formula: 8°: A_F^8 G_H^8 Z_A^8 2B_2C_2D_2G^8 [94(-A4HMRXCCDD1)signed] 208 leaves, ff [1]2-52[53]54-84[85]86-124[125]126-156[157] 158-192[193]194-200[201]202-208 [mis-numbering 154 as 156, 173 as 174, 175 as 176, 177 as 169, 179 as 171, 181 as 173, 183 as 175, 185 as 177, 187 as 179][Variants: A2,4 unsigned (BN; Lille); 81 as 83, 83 as 81 (Chantilly; Lille; Lyon)]

Contents: A1^R: title; A1^V: table [variant: Janot mark=Renouard 480; imprint and date (Cambridge, Fitzwilliam Museum)]; A2^R: text begins (Janot mark=Renouard 480 on G4^V; Janot mark=Renouard 481 on L8^V); DD8^R: "le nombre des cahiers": table of gatherings; colophon; DD8^V: Janot mark=Renouard 480.

Typography: 34 lines (A3^R) 105(113) by 71; text in roman, 62mm for 20 lines (typeface 15) used throughout, except i) petit-canon roman (typeface 12) in lines 1-2 of title (lines 1-3 in the variant title) and in headings;
Typography: cont.

ii) bastard gothic, 24+mm for 5 lines (typeface 9) in motto on title and on A1. Type ornaments 9, 14, 17, 18, 19, 22.

Initials: ACDEHILMOPQRTV; Set 2: AI^2PQ^2S^2V^2; S (init 11)

Woodcuts: (cuts on A^1, H^1, M^1, R^1, CC^1, DD^1 in compartment B)

Locations: BN: Rothschild (Picot 1026); Chantilly: Delisle 1448; Lille: 40454; Lyon: 391713; Cambridge, Fitzwilliam Museum: 6H740; Cornell (not seen)

Note: This prose translation is by Georges de la Forge. Cf. Janot's edition of 1539.
PHLEGMOIATRA. Dialogue de la cure du Phlegmon..., Paris, D. Janot, 1538

M.D.XXXVIII. Imprime a Paris par Denis Janot."

Colophon: no information

Formula: "pet. in 8°", "24 feuilllets." - Graesse

Contents: no information, except that there is a mark on the last leaf.

Typography: "...imprimé en petits caract. goth...." - Graesse

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Graesse, Trésor..., Vol. VII, p. 445, from which the above details are drawn. See also the Potier Sale Catalogue, 1870, Vol I, p.88, no. 421; and Brunet, Supplément, Vol. II, 231.

[In a compartment=Renouard 486] Le chant de la paix de France.

FRANÇAIS, CHANZ PAR LES TROYS. ESTATZ, COMPOSE PAR FRANÇOIS SAGON. VERA DEVOY. On les vend à la grand falle du Pa-

lais, au premier pillier, deuant la cha-
pelle de mesieurs, par Iehan Andreflibraire. |1538.

**Formula:** 8° in 4's: a-c⁴ [§3(-a1b3) signed] 12 leaves, un-numbered

**Contents:** a¹R: title; a¹V: dedication: Sagon to [Felix de Brie], abbé de Saint-Evroult; a²R: text begins; c³V: "dixain pour juger de la vraye paix de l'homme"; c⁴R: 2 quatrains; c⁴V: blank?

**Typography:** no fixed number of lines per page; text in roman, 81 mm for 20 lines (typeface 8), used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) a small amount of type-face 16 on a²R. Type ornament 1.

**Initials:** Set 1: P

**Woodcuts:**

| a²R | Sag1/H14/Sag2 |
| a²V | Sag3/H4/Sag4 |
| a⁴R | Sag5/Sag6/Sag7 |
| b¹V | Sag8/H33/Sag9 |
| b²R | Sag10/C3/Sag11 |

| b³V | Sag12/…ag13/Sag14 |
| b⁴R | Sag15/Sag16/Sag17 |
| c³R | Sag10/G6/Sag18 |
| c³V | Sag19/G2/Sag20 |

**Locations:** Berne (description made from Xerox which lacked c⁴V)

**Note:** Renouard, Imprimeurs..., Vol I, p.58, no.111 mentions the Berne copy, which was not however traced for the pre-
of the published volume, possibly because it is catalogued in Berne under FRANCE.
BARTHELEMY DE GLANVILLE: Le propriétaire des choses, Paris, N. Couteau for D. Janot, A. Girault, J. Longis, 1539
(achevé 7 January)

See no.111
BOUCIET, Jean: *les anciennes et modernes genealogies des roys de France*, Paris, D. Janot, 1539


On les vend en la Rue Noufue nofcre Dame a L'enseigne Saint Jehan Ba-ptifte contre Sainte Genevef ne des Ardens, par Denys Ianot Libraire & Imprimeur.

Formula: 16° in 8's: a-z A-C 8 [34(-a1C2) signed] 208 leaves, ff [5]-196 [197-203] misprinting 165 as 1651 Note: gatherings e-f missing in only copy examined.

Contents: aiR: title; aiV: blank; a2R: dedication: Bouchet to harc de Iiallessec; a5: "Les genealogies et epitaphes de tous les roys de France" (dedication: Bouchet to François de Valois, dauphin de France, a6); b7R: text begins; C2: blank; C3R: table; C7R: colophon; C8R: blank; C8V: Janot mark=Renouard 480

Typography: 25 lines (a3R) 77(82) by 54; text in roman, 61mm for 20 lines (typeface 15) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman caps (M 3mm high; typeface 13) in line 2 of title.

Initials: Set 1: ABCDEHILNOPRSV; C (init 1); S (init 2)

Woodcuts:

<table>
<thead>
<tr>
<th>a2R</th>
<th>C</th>
<th>c4V</th>
<th>sag10</th>
<th>d7V</th>
<th>sag9</th>
<th>k2V</th>
<th>Bo6</th>
<th>17V</th>
<th>Bo11</th>
</tr>
</thead>
<tbody>
<tr>
<td>a5V</td>
<td>B</td>
<td>c8R</td>
<td>H28</td>
<td>d8V</td>
<td>Bo5</td>
<td>k4R</td>
<td>Il19</td>
<td>m1V</td>
<td>Bo12</td>
</tr>
<tr>
<td>b7R</td>
<td>D</td>
<td>d3V</td>
<td>Bo3</td>
<td>g8V</td>
<td>H18</td>
<td>k5R</td>
<td>Bo7</td>
<td>m8R</td>
<td>Bo13</td>
</tr>
<tr>
<td>c1R</td>
<td>G</td>
<td>d4V</td>
<td>sag1</td>
<td>h6V</td>
<td>H32</td>
<td>k8R</td>
<td>Bo8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c2R</td>
<td>B</td>
<td>d5R</td>
<td>Bo4</td>
<td>i3R</td>
<td>J1</td>
<td>12R</td>
<td>Bo9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>c4R</td>
<td>B</td>
<td>d6R</td>
<td>sag20</td>
<td>i5V</td>
<td>G14</td>
<td>14V</td>
<td>Bo10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Locations: Vienna: *28.R.78 (lacks gatherings e-f); Warsaw (imperfect; not seen)*


Colophon: Cy prent fin le traiecte des Triumphez de la noble Dame, et lart de honnestement aymer: Compose par le traverser des voyes perilueuses Et nouvellement imprime a Paris le sixiesme jour de Juing Mil cinq cens .xxxix. par Estienne caveiller, imprimeur.

Formula: 8°: 8 (k'+5, 6 ', 1,2)A-2Z82&82 8a8 [$k(.al)signed]

404 leaves, ff [12] i-cxliii cxliii-cccxc [=392][Q1 signed 0; Y, Z signed y, z; YY, ZZ signed yy, zz; mis- numbering xxxiii as xxxiii; misprinting xvi as vvi

Contents: ã1R: title; ã1V: dedication: Bouchet to Eléonore, queen of France; ã3R: "epistre de l'auteur"; ã7R: table; A1R: text begins; aa3V: colophon

Typography: 32 lines (B2R) 134(143) by 69(83); text in bastard gothic, 84mm for 20 lines, used throughout, except i) petit-canon roman in line 1 of title and line 1 of part 3; ii) bastard gothic, 30mm for 5 lines in lines 2-20 of title; iii) roman, 20mm for 5 lines, in some sidenotes

Initials: Several initials from Caveiller's stock

Locations: Arsenal: 8°BL 8739 Rés; Brussels; Cambridge, Kings College (not seen; Pacquot state); London, BM: C38.b.3 (not seen; Le Bret state)
Note: Renouard, Bibliographie des éditions de Simon de Colines, pp. 303-304 mentions this edition, and mentions states bearing the imprints of Oudin Petit, Vincent Sertenas and Jean Longis, as well as Janot, and Simon Colinet (who has, unconvincingly, been identified with Simon de Colines).
CATON: Le miroir du régime et gouvernement du corps et de l'âme, Paris, D. Janot, 1539 (see note)

Le miroir du régime et gouvernement du corps et de l'âme, composé par le sainge Cathon Se-nateur Romain, auquel est compris deux cens & vng commandement, &oust lequel commandemens font comprinfs plusieurs exemples aor-nées de plusieurs figures. 1539. On les vend a Paris en la rue neufue Notre-jdam, a l'enfeigne fainct Iehan Baptifte, pres faincte Géneufue des Ar-dens, par Denys Janot Libraire & Im-primeur.

Colophon: no information

Formula: "in 8" "136ff t.c." - Tchemerzine

Contents: no information

Typography: no measurements possible; three typefaces recognizable (8, 12, 15)

Initials: no information

Woodcuts: complete list not ascertinable but the following definitely appear:

D8^v:Cat5  E3^R:Cu6
E1^R:Bo6  H8^v:Cat9
E2^v:G9  I1^R:G15

Note: All the information given here is derived from the un-published photographs of Tchemerzine, now preserved at the BN. Cf. Janot's edition of 1543.


Formula: 16° in 8's: A-C⁸ [S⁴(-A¹) signed] 24 leaves, un-numbered

Contents: A¹: title; A¹V: dedication: S. Champier to Joannes Galfredus; A²V: text begins; C⁸R: colophon; C⁸V: blank

Typography: 22 lines (A¹R); 70(78) by 51; text in bastard gothic, 63mm for 20 lines, used throughout except, i) petit canon roman (not typeface 12) in line 1 of title; ii) bastard gothic (A 4mm high) in line 2 of title

Initials: Set 2: A²; Q apparently from Caveiller's stock

Locations: BN: Rés 8°T²110A

Note: While this book appears to use material belonging to Janot and Caveiller the actual printing is attributed to Caveiller on the grounds that the petit canon roman used on the title is not from Janot's fount.
CICERON: Les oeuvres (1: Les offices), Paris, D. Janot for G. Du Pré, 1539


Formula: 8°: A-H 8 \( \frac{i}{k} \) K-N 8 \( \frac{o}{p} \) P-T 8 \( \frac{v}{y} \) [§4(-AKPIOVI+)signed] 148 leaves, ff[1]-68(69)70-104[105]106-120 117-139[140-144][148][misnumbering 108 as 166, 110 as 101]

Contents: A1R: title; A1V: prologue; A8\( ^R \): text begins; K1\( ^R \): title: second livre; 04\( ^V \): Janot mark=Renouard 480; P1\( ^R \): title: tiers livre; T8\( ^R \): table; V3\( ^V \): colophon; V4\( ^R \): blank; V4\( ^V \): [in a compartment= AJJanot mark= Renouard 481

Typography: 29 lines (C2\( ^R \)) 118(125) by 65(84); text in roman, 81mm for 20 lines (typeface 8) used throughout except i) petit-canon roman (typeface 12) in line 2 of title, and in some headings; ii) roman, 31mm for 10 lines (typeface 15) in sidenotes; iii) roman (probably typeface 18) in lines 3-4 of title; iv) roman, 32mm for 10 lines (typeface 17) in lines 1, 5-16 of title. Type ornament 1.

Initials: Set 1: ACDEILMNOPQRS; P (init 19)

CICERO: les oeuvres (2: Le livre de amytie), Paris, D. Janot, 1er 39

[in a compartment=Renouard 484] Le livre de amytie DE l.T.

Cicero, Pere d'eloquence la[tine, nouv[ellement reueu & corrige[. outre la premiere|Impr[ession.|1539.


Formula: 8°: A-E 8F (34(-A1F4)signed) 44 leaves, ff [1]2-44

Contents: A1>R: title; A1>V: table; B2>R: dedication; J. Collin (translator) to Magdeleine de Grand Pré; B4>V: "l'argu ent et matiere du livre"; B5>R: text begins; F4>R: colophon; F4>V: Janot mar[k=Renouard 480

Typography: 29 lines (C3>R) 116(123) by 64(83); text in roman, 81mm for 20 lines (typeface 8) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman, 23mm for 4 lines (typeface 18) in lines 2-7 of title; iii) roman, 9mm for 3 lines (typeface 15) in sidenotes. Type ornament 1.

Initials: Set 1: CHIQ

Woodcuts:
B2>R:C2

Locations: BN: *E 1476 (bound before Vieillesse, Paradoxex B, Songe B); Ste Gen: X 8°757 Rés (as BN); Chicago, Newberry Library: Wing ZP.539.J262 (bound after 1539 Offices, and before Vieillesse, Paradoxes B, Songe B); Harvard: Typ 515.39.282 (as Chicago); Yale: Gnc 60.ah.538 (bound after 1538 Offices, and before Vieillesse, Paradoxes A, Songe A)

[in a com art ent-Renouard 483J.M.T. Cice|RO PERE DELOQVANCE|
LATINE D\& LESTAT DE|VIEILLESSE TRANS|TE DE LATIN EN|FRANCOYS.|On les vend a Paris en la Rue neufue|Noftre dame a lenseigne S inct Iehan|Baptifte par \DE\YS \ANOT.


Formula: 8°: A-G H^4 [$k(-AIHk)signed] 60 leaves, ff [1] 2-60 [C2 signed Gii; mis-numbering 24 as 14, 46 as 49, 48 as 28] [Variant: mis-numbering 8 as 6 (BN, Ste Gen, Chicago, Harvard, Yale)]

Contents: A^1^R: title; A^1^V: blank; A^2^R: dedication by Laurent du Premierefait (translator) to Louis, duc de Bourbon; A^4^V: text begins; H^2^R: "Lorayson invective de Cicero contre Catilin"; H^4^R: colophon; H^4^V: Janot mark=Renouard 480.

Typography: 28 lines (A^2^R) 113(121) by 66; text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title, and on A^2^R; ii) roman, 61mm for 20 lines (typeface 15) used for all on H^2^R-H^4^R.

Initials: Set 1: DEMPQ; a (init 3); A (init 5)

Locations: BN: *E1476 (bound after Amytie, and before Paradoxes B and Songe B); Ste Gen: X 8°757 Rés (as BN); Chicago, Newberry Library: Wing ZP539.J262 (bound after 1539 Offices
and mytie, and before Paradoxes B and Songe B; Harvard: Typ 15.39.282 (as Chicago); Munich: A.lat.b.5 (as BN); Yale: Gnc 60.ah 538 (bound after 1538 Offices and Amytie, and before Paradoxes A and Songe A)


Formula: 8°: A-B8C6 [24(-a1)signed] 22 leaves, ff [1]-27[22]

Contents: A1R: title; A1V: privilege granted to Janot for 2 years, dated 24 January 1538 o.s.; A2R: "au lecteur" signed "excuse qui vouldra estre excuse"; A3R: text begins; C5V: colophon; C6R: blank; C6V: Janot mark=Renouard 480

Typography: 28 lines (B3R) 113(119) by 64(81); text in roman, 81mm for 20 lines (typeface 8) used throughout except i) petit-canon roman (typeface 12) in lines 1 and 6 of title, line 1 of A1V, and line 1 of A3R; ii) roman, 17mm for 3 lines (typeface 18) in lines 2-5, 7 of title; iii) roman, 15+mm for 5 lines (typeface 15) in sidenotes.

Initials: Set 1: IOLQS

Woodcuts: A3R:B1. A4 :D1

Locations: BN: *E1476 (bound after Amytie, Vieillesse, and before Songe B); Ste Gen: X 8°757 Rés (as BN); Chicago, Newberry Library: Wing ZP.539.J362 (bound after 1539 Offices, Amytie, Vieillesse, and before Songe B);
Harvard: Typ 515.39.282 (as Chicago); Munich: A.lat.b.56 (as BN)

Note: This edition appears to be later than that described separately below. N.B., for instance, the absence of a full imprint on the title, and of the errata section.

[in a compartiment=Renouard 486JLe songe de|Scipio extraict du fixiême li|ure de la Republicque de M.|T. Cicero, Pere d'eloquence|Latine.|Auec priui|LEGE.

Colophon: Nouvellement imprimé à Paris, par Denys Janot
Libraire & Imprimeur, demourant en la rue neuve Nostre Dame, à l'enseigne saint Jehan Baptiste, contre Saincte geneviefve des Ardens.

Formula: 8°: A8B6 \$4(-A1)signed 14 leaves, ff [1]2-14


Typography: 28 lines (B1R) 113(119) by 63(81); text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in lines 1, 6 of title, line 1 of A1V, A2R, A4V, B6V; ii) roman, 17mm for 3 lines (typeface 18) in lines 2-5, 7 of title; iii) roman, 15+mm for 5 lines (typeface 15) in sidenotes. Type ornament 1.

Initials: Set 1: ADL

Woodcuts: A4V: 02

Locations: BN: *E1476 (bound after Amytié, Vieillesse, Paradoxes B); Ste Gen: X 8°757 Rés (as BN); Chicago, Newberry Library: Wing ZP.539.J262 (bound after 1539 Offices, Amytié, Vieillesse, Paradoxes B); Harvard: Typ 515.39.282 (as Chicago); Munich: A.lat.b.6569 (as BN)

Note: This edition appears to be later than that described separately below. N.B., for instance, the absence of a full imprint on the title, and of the errata section.

[in a compartment=Menouard 486Jes Parado-|XES DE M.T.
CICERO,|DANLIRACIANT TRASLAT-|TLS DE LATIN LTN|FRANCOYs.|
Avec priui-|LIEIL.-|1539.|On les vêd à Paris en la rue
neufue Noftre dame, à lenfeigne fainte Ieuan Beptifte, pres
fainte Ge=|neuifue des ardens, par Denys Ianot Libraire
&|Imprimeur.

Colophon: Nouvellement imprimé à Paris, par Denys Janot
Libraire & Imprimeur demeurant en la rue neufue nostre
Dame, à L'enseigne Sainct Jehan Baptiste contre Saincte
Geneviev de des Ardens.


Contents: A1R: title; A1V: privilege granted to Janot for
2 years, dated 24 January 1538 o.s.; A2R: "au lecteur"
signed "Lxcuse qui vouldra estre excusé"; A3R: text
begins; C6V: colophon; C7R: errata; C8R: blank; C8V:
Janot mark=Renouard 480

Typography: 28 lines (C1R) 113(120) by 64(82), text in
roman, 81mm for 20 lines (typeface 8), used throughout
except i) petit-canon roman (typeface 12) in lines 1 and
6 of title; ii) roman, 9mm for 3 lines (typeface 15) in
lines 9-12 of title and in errata; iii) roman, 16mm for
5 lines (typeface 17) in sidenotes.

Initials: Set 1: ILOQS

Locations: Yale: Gnc 60.ah 538 (bound after 1538 Offices,
Amytié, Vieillesse, and before Songe A)

La seconde partie des epistres familiaries de H.T. Ci
cero pere d'eloquence Latine, en laquelle sont contenus les
huyt derniers livres nouvellement traduictz de Latin en
Francoys, avec les arguments & formaires fur chacune
epistre. Et ont esté acheuez ces huyt derniers livres le
vingtisme jour du moys de luing, mil cinq cens trente &
zeuf. Avec pruileige DV ROY. 1539. On les vend à Paris, en
la rue neuve Notre Dame, à l'enseigne saint Iehan Baptiste,
pres sainte Genevieve des Ardens, par Denys Janot. [Note:
line 1: the "n" in "seconde" is an inverted "u".]

Colophon: Fin des Epistres Familieres de H.T. Cicero Pere
d'eloquence Latine, contenans seize Livres. Nouvellement
imprimez a Paris par Denys Janot Libraire & Impimeur, (sic)
demourant en la Rue neuve Notre Dame a L'enseigne
saint Jehan Baptiste contre Sainte Genevieve des Ardens.

Formula: 8°: A₂F₂G₂ [G₄(-A₁G₃)signed] 236 leaves, ff [1-3]
4-23₄ [23₅-13₆] [K₃,4 signed Kiii, Kiii; AA₂ signed Aii;
misnumbering 172 as 162, 198 as 128, 212 as 112]

Contents: A₁²: title; A₁ V: prologue; A₄ R: text begins;
GG₂ V: colophon; GG₃ R: privilege granted to Janot for
3 years from achevé, dated 28 août 1535

Typography: 29 lines (B₁ R) 11₈(12₄) by 7₃; text in roman,
81mm for 20 lines (typeface 8) used throughout except
i) petit-canon roman (typeface 12) in line 1 and line 12
of title and in some headings; ii) roman, 11₅mm for 20
lines (typeface 1₈) in lines 2-9, 1₃-1₈ of title and in
text of prologue; iii) roman (?typeface 1₅) in lines
1₀-1₁ of title.
Initial: Set 1: ACILMOP; Set 3: ABCEHIPS; S (init 2);
A (init 5); S (init 6); L (init 7); O (init 8); D (init 9);
T (init 10); C (init 13); E (init 14); P (init 19);
T (init 20); AE (init 21)

Locations: Vienna: 45.1.17
CICERO. Le songe de Scipio, Paris, D. Janot, 1539 (after 24 January n.s.) Edition A

[In a compartment=Renouard 484A] Le Songe DE SCIPIO, EXTRAIT DE SIXILME LIVRE DE LA REPUBLICE DE CICERO. Traduit nouvellement de Latin en Francoys. 1539. AVEC PRIVILEIGE. On les vœd à Paris en la rue neuve Noftre dame, à l'enseigne Sainct Iehan Baptistte, pres faincte Ge=neuiefue des ardens, par Denys Ianot Libraire & Imprimeur.

Colophon: Nouvellement imprimé à Paris, par Denys Janot Libraire & Imprimeur demourant en la rue neuve nostre Dame, à l'enseigne Sainct Jehan Baptistte contre Saincte Genevieve des Ardens.


Contents: A1R: title; A1V: privilege granted to Janot for 2 years, dated 24 January 1538 o.s.; A2R: "au lecteur"; A3R: "argument et sommaire du present livre"; A5R: text begins; B7R: "dixain au lecteur"; colophon; B7V: errata; B8R: blank; B8V: Janot mark=Renouard 480

Typography: 28 lines (B1R) 114(120) by 64(82); text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 9mm for 2 lines (typeface 15) in lines 9-12 of title, and in errata; iii) roman, 16mm for 5 lines (typeface 17) in sidenotes. Type ornament 1.

Initials: Set 1: ADL

Woodcuts: A5R: C2

Locations: Yale: Gnc 60.ah 538 (bound after 1538 Offices, Amytié, Vieillesse, Paradoxes A)
CLICHTOVE, Josse: De doctrina moriendi opusculum, Paris, 1539 or 1540 (achevé '7 harch)

De doctrina moriendi opusculum, necesse ad bene moriendum praeparamenta declarans: & quomodo in eius aëone variis antiquis hostis in sullibus fit refitens dum edocens.

PARISIIS. Apud Dionysium Ianot. 1539. [Variants: apud Ioannem Andreum in prima colūna Palatii. (BN); apud Ioannem Bignon. (Ste Gen)]

Colophon: Absolutum est hoc de doctrina moriendi opusculum, Parisiis, in officina libraria Ioannis Bignon, in vico Judae coemoranti Anno ab incarnatione domini (qui vitae & mortis habet imperium) millesimo quingentesimo trigesimo nono, die vero septima mensis Martii.

Formula: 16° in 8's: a-v 8 [4(a1)signed] 160 leaves, ff [1]2-156[157-160][misnumbering 13 as 31, 59 as 56, 139 as 136, 154 as 134][Variants: q4 signed diii (Ste Gen); 6 as 9 (BN, Beaux Arts); 138 as 238 (BN, Ste Gen)]

Contents: a1R: title; a1V: blank; a2R: dedication: Clichtove to comte Jean de Henneberg; a7R: text begins; v5R: index; v7R: colophon; v7V: Janot mark=Renouard 478; v8R: quotations on death; v8V: blank

Typography: 27 lines (c1R) 86(93) by 46(59); text in roman, 64mm for 20 lines, used throughout except for a petit-canon roman in line 1 of title.

Locations: BN: D30344; Beaux Arts: Masson 53 (lacks v8); Ste Gen: D 8°6417; Bremen (not seen, Corrozot state); Ghent University (not seen, Bignon state); Uppsala University (not seen, L'Angelier state)
Les blasons

DOMESTIQUES CONTENANT LA DECORATION d'une maison honnête, & du meublage étant en icelle:
Invention ivoirée, & moderne.

Avec privilège.

1539.

«On les vœd en la grâd sale du Palais, près la Chappelle de messieurs, en la boutique de Gilles Corrozet Libraire.

LES BLASONS

Le blason du

DV LICT.

Le blason du

MIROIR.


Formula: 16° in 8's: A-F^8 [$\{A\}1 signed] 48 leaves, ff[1-3] 4-42[43]44-47[48][F2 signed Fis]

Contents: A^1^R: title; A^1^V: privilege granted to Janot and Corrozet for 2 years, dated 6 March 1538 o.s.; A^2^V: "Aux Lecteurs" by Corrozet; A^4^R: text begins; B^6^R: "Contre les blasonneurs des membres"; F^1^R: "Epigrammes"; F^1^V: "de l'image d'amour"; F^2^V: "diffinition d'amour", by Epicité; F^7^V: colophon; F^8^R: Corrozet mark=Renouard 206; F^8^V: blank.

Typography: 20 lines (D^4^R) 81(90) by 55; text in roman, 81mm for 20 lines (typeface 8) used throughout, except petit-canon roman (typeface 12) in line 1 of title and in most headings.

Initials: Set 1: ACDLMNPQRSV; C (init 1)

Woodcuts:

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<th>A^2^V:</th>
<th>B^5^V:</th>
<th>C^4^R:</th>
<th>D^2^V:</th>
<th>E^1^R:</th>
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<td>C^2^</td>
<td>C^13^</td>
<td>C^18^</td>
<td>C^23^</td>
<td>C^28^</td>
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<td>A^4^R:</td>
<td>B^6^V:</td>
<td>C^5^V:</td>
<td>D^3^V:</td>
<td>E^4^R:</td>
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<td>C^14^</td>
<td>C^19^</td>
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<td>B^8^V:</td>
<td>C^7^R:</td>
<td>D^4^V:</td>
<td>E^6^R:</td>
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<td>C^14^</td>
<td>C^20^</td>
<td>C^25^</td>
<td>C^29^</td>
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<td>C^2^R:</td>
<td>C^8^V:</td>
<td>D^6^R:</td>
<td>F^1^V:</td>
</tr>
<tr>
<td>C^16^</td>
<td>C^16^</td>
<td>C^21^</td>
<td>C^26^</td>
<td>C^30^</td>
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<tr>
<td>B^1^R:</td>
<td>C^9^R:</td>
<td>D^1^V:</td>
<td>D^8^R:</td>
<td>F^2^:</td>
</tr>
<tr>
<td>C^11^</td>
<td>C^17^</td>
<td>C^22^</td>
<td>C^27^</td>
<td>G^1^</td>
</tr>
<tr>
<td>B^2^V:</td>
<td>C^12^</td>
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</tbody>
</table>

Le Catha-LOGVE DES VILLES ET CITEZ ASSISES ES TROYS GAVLLES, AVEC VNG|TRAICTE DES FLEUVES ET FONTAINES, illustré de nouvelles figures. AVEC privi-LGEGE. [2 rules side by side, each 10mm long] 1539. On les vend a PARIS, en la rue neufue| Noftre Dame, a lenfeigne fainct Jehan Ba|ptiffe, pres faincte Geneuiefue des ardens, par Denys Janot libraire & Imprimeur.

Colophon: Cy fine le Cathalogue des villes & citez assises es troys Gaulles, avecq un petit traicte des fleuves & fontaines, illustré de nouvelles figures, Nouvellement imprime a Paris par Denys Janot Libraire & imprimeur, demourant en la rue neufve nostre dame a lenseigne de Sainct Jehan Baptiste contre saincte Genevieve des Ardens.

Formula: 16 signifies 8's: A-L8 [84(-A1L4)signed] 88 leaves, ff[8] 1-76[77-80][C3 signed Ciii; misnumbering 57 as 25]

Contents: A1R: title; A1V: repeat title (Book 1 by Corrozet, Book 2 by Champier); A2R: dedication: Champier to Francois de Valois, dauphin de France; A3V: "aux lecteurs" by Corrozet; A4V: "les computations des ans des sept âges"; A5V: "au lecteur" by M. d'Amboise; A6R: "response" by Corrozet; A6V: "aux lecteurs" by G. Noisson; A7R: prologue by Corrozet; B1R: text begins; G4R: title: Book 2; G4V: introduction by ?Champier; G5R: dedication: Champier to Francois, duc de Guise; G6R: text begins; H6V: "petit traicte des fleuves et fontaines" by S. Champier; K1R: "les saints lieux de Galles", by C. Champier; L4V: table; L8R: colophon; L8V: Janot mark= Renouard 480

Typography: 27 lines (B2R) 82(88) by 55; text in roman, 61mm for 20 lines (typeface 15) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 8 of title and in some headings; ii) roman, 40.5mm for
10 lines (typeface 8) in line 2 of title, on A1, and all but line 1 on G4. Type ornament.

Initials: Set 1: ACDEILOPQS; C (init 1); S (init 2)

Woodcuts:
- A5R:B1  A6V:C2  B5R:C33  D1R:C35
- A5V:H14 B1V:C31  B5V:Pe23  F8V:C36
- A6R:D2  B3R:C32  B7V:C34

Locations: Chicago, Newberry Library: Case--G.39.192
DES MARINS DE MASAN, Bertrand: _Les cinq parcelles d'amour_,
Paris, D. Janot, 1539

"Les cinq Parcelles d'Amours. [impr. à Paris... par Denis Janot, 1539."

Colophon: no information

Formula: "16°" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque..., 1585, p.126; 1772, Vol III, p.245, from which the above details are drawn.
DUPONT, Gratien: *Controverses des sexes masculin et foemenin*, [Paris, D. Janot], 1539

See no. 73
DU SAIX, Antoine: L'esperon de discipline, Paris, D. Janot, 1539 (see note)

Leesperon de DISCIPLINE POUR INCI|TER LES HUMAINS AVX BON=| NEST LETTRES, STIMVLER A|doctrine, animer a fciêce, inviter a|toutes bons oeuvres vertu-|eues & morales, lourde-| mét forgé & rudemêt|limé, par Noble hême frere Antoi|ne du Saix,|Cômen-deur|de fainct Antoine de Bourg en Breffe.| 1539.|VOY Q'IL ADVIENNE.|On les vend en la Rue neufue no|tre Da-me a L'enseigne Sainct Jehan Baptifte contre| Saincte Geneuiefue des Ardens, par Denys|Ianot Libraire & Imprimeur.


Formula: 16°in 8's: A-Q8 2Q4 [$4(-A1Q4)signed] 132 leaves, un-numbered [K2 signed Kii]


Typography: 30 lines (A3R) 92(95) by 57; text in roman, 61mm for 20 lines (typeface 15) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) small caps. from a face rather larger than that used in the text (?Typeface 8), in line of title.

Initials: Set 1: LPS; Set 2: E; C (init. 1)

Woodcuts:
A1V: D13 B5V: D2 D1V: D18 E3R: G23 F5R: Pe24
A2R: Pe26 C2R: D89 D8R: Cu5 E7V: Cu18 G4R: G19
A5V: G10 C4R: Cu6 E1V: Cu17 F1R: D811 H4R: H35
Woodcuts: cont.

Locations: BN: Rés Ye 1745 (gathering 2Q misplaced)

Note: There is evidence that this work and its sequel:

Du Saix: Seconde partie de l'éesperon, Janot, 1538, q.v.,
were printed together. Both use the same paper (Briquet 12169). The author is not mentioned on the title of the seconde partie, possibly because it was meant to be bound immediately after the part described here (as happens in BN: Rés Ye 1745). Gathering q of the seconde partie and gathering 2Q of the esperon could well have been printed together in the same pair of formes, along with gathering p of the seconde partie: this would have evened out the number of formes. The confusion of q of the seconde partie with 2Q of the esperon is made more likely by the fact that p of the seconde partie is wrongly signed P. If the two works were printed together then they may both be attributed to the end of 1538, the title of the esperon being dated for the new year. Renouard (MS, no.108) treats the two parts under one heading.
FRANÇOIS Ier: Ordonnances royaux sur le fait
de la justice...., Paris, D. Janot for J. André, J. Bonhomme
and G. du Pré, 1539 (after 6 September)

(roman) Ordonnances Royaux: Sur le fait de
la justice & abréviation des process par tout le
Royaume de France, faites par le Roy nostre sire: Et
publiées en la Court de Parlement a Paris, le siexiefme jour
du mois de Septembre, Lan Mill cinq cens xxxix. [Mark=
Renouard 1073] (roman) Avec privilege. (bastard) On les vend
a Paris en la grand Salle du Palais par Galliot du Pre &

Colophon: Fin des presentes Ordonnances Royaux, nouvellement
faictes sur labréviation des proces: Et imprimées a
Paris par Denys Janot, pour Galliot du pre, Jehan

Formula: 4°: a³⁴e i²A-k⁴ [§3(-a1) signed] 50 leaves, ff[10]
premier ii-xl

Contents: a¹R: title; a¹V: privilege granted to G. du Pre
for 3 years and dated 28 August 1539; a³R: privilege
granted to J. Bonhomme & J. André for 3 years, dated 25
August 1539; a³V: index; A¹R: text begins (dated August
1539 on K³V); K³V: Act of registration in Parlement,
dated 6 September 1539; K⁴R: Errata; colophon; K⁴V:
Du Pré mark= Renouard 261

Typography: 30 lines (a²R) 146(156) by 83 (sidenotes could
not be measured in only copy located); text in bastard
gothic, 98mm for 20 lines (typeface 9) used throughout
except i) petit canon roman (typeface 12). lines’ 1 & 11 of
title and at beginning of each article. Type ornaments 1, 8, 9

Initiales: Set 1: ABDEPPSV; Set 3: FL: s (init 6)

Locations: BN: Vélin 1858
Le GUYDON des practiciens, Paris, D. Janot, 1539

"Le guydon des Practiciens|| Contenant tout le faict|| de
Practique,|| Comme l'on se doibt conduyre en exerceant
ycelle. Premièrement im|| prime avec son repertoyre et avec
les allegations des droictz.|| Et est diuise par plusieurs
chapitres: Comme il apert|| amplement en la table de ce
present Liure.|| Nouuellement imprime a Paris.|| M.D.XXXIX.
(ici la marque de Denis Janot). Avec privilège.|| On les
vend en la rue neufue Nostre Dame a lenseigne|| Saint
Jehan Baptiste côte Saïcte Geneuiefue|| des ardens par
Denys Janot."

Formula: 4°, 328 leaves, ff[40] i-cclxxxvij[cclxxxviiij]
(no details of errors) - Firmin-Didot

Contents: no details, except a Janot mark on the last
leaf - Firmin-Didot

Typography: "gothique" - Firmin-Didot

Initials: no information

Woodcuts: no information

Locations: no information

Note: See the Firmin-Didot Catalogue, p.159, no.185, from
which all the details given above have been drawn.
LE FEVRE, Pierre: Le grand & vray art de plains rethorigue
Paris, E. Caveiller for D. Janot, J. André, C. L'Angelier,
J. Longis, P. Sergent and V. Sertenas, 1539

[In black and red](roman) Le grand & (bastard) vray art de
plaine Rethoricque: vtile, proffitable et neceffaire a
toutes gens qui defirent a bien elegantement parler et ef=
cripre. Compile & cõpose par trefexpert, fcien=|tifique et
vray orateur maiftre Pierre fabri, en fon viuët cure de Meray
& natif de Rouen. |Par lequel vng chacun en le lifant
pourra|facilement & aornement composer & faï=|re toutes
descriptions en profe: com|=|me, orafons, lettres missiues,
epiftres, fermions, recitz,|collations et re|=|queftes.| N.D.xxxix.| On les vend a Paris en la rue neufue|noitre
dame a lenfeigne faïct Jehan ba|=|ptifte, pres faincte
Geneuifue des ar=|dens, par Denys ianot. [Variants: |On les
vend a Paris en la rue neufue|noitre dame a lenfeigne faïct
Nicolas,|par Pierre fargent. (Vienna); |On les vend a Paris
en la rue neufue no|=|tre dame a lenfeigne de la corne de
cerf: et|au Pallais en la gallerie par ou on va a la|
Chancelerie, par Vincent fertenas. (Arsenal); delete lines
16-19 (BN C)]

Colophon: Cy fine le second livre de vraye rethorique.
Nouvellmente imprime a Paris par Estienne caveiller
imprimeur.

i-clxiii[2]²i-lxiii [mis-numbering xxi as xxii; lxiii
as lxvii][Variants: Dd1 signed di 'Amiens); Dd2 signé di
(BN A; BN B; Munich; Vienna)]

Contents: A¹R: title; A¹V: blank; A²R: table: Book 1; A²R:
text begins: Book 1; X²R: title: Book 2; X²V: table:
Book 2; Aa¹R: text begins: Book 2; Hh²V: colophon.
Typography: 27 lines (A4) 114(125) by 69; text in bastard gothic, 84mm for 20 lines, used throughout, except i) petit-canon roman in line 1 of title and line 1 of X7; ii) bastard gothic (1 4mm high) in line 2 of title.

Initials: 10 initials from Caveiller's stock

Woodcuts: BN: Rés X2532 (BN A); BN: Rés X2594 (BN B); BN: Rothschild (Picot 426; BN C); Arsenal: 8°: BL 2707 Rés; Amiens: BL 751; Munich: L.eleg.g 146; Vienna: 6463-A

Note: J. Renouard's manuscript on the Angelier brothers, pp207-8 mentions states bearing the imprints of Jean André, C. L'Angelier and J. Longis. The Longis copy quoted (Ste Gen: 8°x600 Rés) is a copy of Janot's 1534 edition. Cf. the edition of 1532 in which Janot was concerned, and Janot's 1534 edition.
Le LIVRE de l'internelle consolation, Paris, D. Janot, 1539

No information on exact wording of title - see note

Colophon: "Cy fini la table de ce present Livre imprime a Paris par Denys Janot" - Vial

Formula: "16° in 8's, A-Y^8 Z^6, 182 leaves [un-numbered]" - from Vial

Contents: A^1_R: title; A^1_V: blank; A^2_R: text begins; [Z^3_V]: table; Z^6_V: colophon - from Vial

Typography: 25 lines; text in roman; chapter headings in a different roman (possibly typeface 18) - from Vial

Initials: no information

Woodcuts: no information

Locations: personal copy described by Jean Vial - see note

Note: See Vial, J.: "De quelques exemplaires uniques de l'Internelle consolation", Gutenberg Jahrbuch, 1964, pp.171-174, from which all the details given above are drawn. A reproduction of the title is announced in this article, but does not appear. Cf. Janot's editions of 1540 and 1541.

Ioannis Longovallii in PARISIORVM SENATV CAUSSA-1RVM PATRONI,
NOVA ET FACILIS DECLARATIO IN l. Imperium, sub titulo de
iusifda. om. iudi. in Pandectis.|Habes in hoc libello, optime
lector, imperii iurifdi-ctionifque veram doctrinam, longè
aliter & facilium,|utiliufque, quàm ab antiquis tractatam.|
Item in doctrina & vi'ucapione feruitutum, rerumque|
incorporalium, multa ex legum veritate praeter com-|munes
veterum traditiones explicata.|SIT LONGAEVVS ET VALEAT.|
[mark=Renouard 480: motto set vertically, left: PATERE
right: AVT ABSTINE. ; to the left of the mark: Abjiciamus]
opera tene-jbrarum, & in-|duamur armajucis. Ro. 13. ; to the
right of the mark: Nõ acuie-|fces fentëtiq|plurimoru|vt à
vero|deuies. Exo.|23.|Cum privilegio Senatus|1539.|Vaenales
habentur apud Dionyfium Ianotium, in vico diuae virginis
MARYF, sub signo|beati Ioannis Baptistae, iuxta templum
sanctae Genouefae. [Variant: L'Angelier mark=Renouard 544
(N.B. the biblical quotations remain); Vaenales habentur in
palatio regio, in bibliotheca Arnulphi & Caroli Angelier, ad
primam & secundam columnam, iuxta facellum praefidum.
(Washington, Congress; Baltimore)]

Colophon: Excudebat Parisiis Dionysius Janotius suis typis,
anno ab incarnatione domini millesimo quingentesimo
tricesimo nono, mense verò Decembris, in vico divae ac
interemeritate virginis Haïae, sub signo beati Ioannis
Baptistae, juxta templum sanctae Genovefae, ubi vaenales
habentur, atque in palatio regio, ad primam & secundam
columnam, in bibliotheca Arnulphi & Caroli Angelier
fratrum, ad sacellum praesidum posita.
Contents: \(\tilde{\alpha}^1\): title; \(\tilde{\alpha}^1\): Privilege granted to Charles L'Angelier for 2 years, dated 13 August 1539; \(\tilde{\alpha}^2\): dedication: Longueval to Guillaume Poyet, dated 29 December 1539; \(\tilde{\alpha}^3\): latin poem: Petrus Bougerius to Longueval; \(\tilde{\alpha}^4\): latin poem: Vidus Brelleus to Longueval, dated 31 October 1539; "ad lectorem" by Abraham Hanniquaeus; \(\tilde{\alpha}^2\): table; \(\tilde{\alpha}^6\): "ad lectorem" by Nicolas Veraunius; \(\tilde{\alpha}^6\): "L. Imperium ex vetusto exemplari"; \(\tilde{\alpha}^1\): preface; \(\tilde{\alpha}^2\): blank; \(\tilde{\alpha}^3\): text begins; \(\tilde{\alpha}^3\): "distichon" by Oldardus Placentinus; colophon; \(\tilde{\alpha}^4\): errata; \(\tilde{\alpha}^4\): [in a compartment= A] Janot mark=Renouard 480 (Variant: no compartment; L'Angelier mark=Renouard 543 (all except Arsenal; Baltimore; Madrid)]

Typography: 30 lines (B2) 172(183) by 107(125); text in roman, 115mm for 20 lines (typeface 18) used throughout except i) petit-canon roman (typeface 12) in lines 1 and 13 of title, and in various headings; ii) roman, 63mm for 20 lines (typeface 17) in lines 11,15 and 16 of title, for motto and quotations by mark on title, and in sidenotes; iii) some greek in the text.

Initials: Set1: ACELPQS; Set 3: EHILPSV; A (init 3); S (init 6); D (init 9); C (init 13)

Les xv. liures de la Metamorphose D'ouide (Poëte|trefelegât) contenus L'olymp|pe des Histoires poétiques|traduictz de Latin|en Francoys, le|tout figuré|de nouvelles figures & hyftoires,|nouuellement imprimé à Paris par|Denys Ianot libraire & iprimeur. [1539.] On les vend à Paris en la Rue Neufue noftre Dame,|à L'enfeigne fainct Ieuan Baptifte, pres Saincte|Geneuiefue des Ardens, par Denys Ianot.

Contents: A1\(^R\): title; A1\(^V\): preface; A2\(^R\): text begins; Ppp4\(^R\): colophon; Ppp5\(^R\): table.

Typography: 33 lines (KKK3\(^R\)) 104(110) by 67; text in roman, 63mm for 20 lines (typeface 17) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 57mm for 10 lines (typeface 18) in lines 2-11 of title, and in some headings.

Initials: Set 1: ABCDEFGHILMNOPQRSV; Set 3: AIP; C (init 1); S (init 2); P (init 19)

Woodcuts:
\[
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A1\(^V\) = C2 & A8\(^V\) = D88 & B7\(^R\) = D11 & D3\(^R\) = 024 & E2\(^R\) = 028 \\
A2\(^R\) = D13 & B2\(^R\) = 019 & B7\(^V\) = D15 & D4\(^R\) = H41 & E3\(^V\) = H27 \\
A2\(^V\) = 017 & B3\(^R\) = 08 & C2\(^R\) = 015 & D4\(^V\) = 025 & E5\(^V\) = 029 \\
A3\(^R\) = 03 & B4\(^R\) = 09 & C2\(^V\) = 020 & D6\(^R\) = P7 & E6\(^V\) = H15 \\
A4\(^R\) = 02 & B4\(^V\) = 010 & C3\(^R\) = H14 & D6\(^V\) = 026 & E7\(^V\) = 030 \\
A5\(^R\) = 018 & B5\(^R\) = 011 & C4\(^R\) = 021 & D7\(^R\) = 027 & E8\(^V\) = H23 \\
A6\(^R\) = D10 & B6\(^R\) = H21 & D1\(^R\) = 022 & D8\(^R\) = P83 & F2\(^R\) = H16 \\
A7\(^V\) = M16 & B6\(^V\) = H33 & D2\(^R\) = 023 & E1\(^V\) = H32 & F4\(^V\) = G15 \\
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\]
Woodcuts: cont

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Locations: BN: Rés pYc1695; Harvard: Typ.515.39.663; London, BM: 1068.g.5; Madrid: R/1949; Munich: A.lat.a1230; New York, Public Library: Spencer collection (not seen).
PÉTRARQUE: Les triumphes, Paris, D. Janot, 1539 (see note)

Les Triumphes|Petrarque.|[in a compartment=B][woodcut]

Colophon: Cy finissent les triumphes de Messire Francoys Petrarque, tresillustre Poete, souverain & elegant Orateur, nouvellement redigez de son langaige vulgaire Tascan (sic) en nostre diserte langue Francoys. Et Imprimez nouvellement à Paris par Denys Janot Libraire & Imprimeur, demourant en la Rue neufue nostre Dame à L'enseigne Sainct Iehan Baptiste, pres Saincte Genevieve des Ardens. 1539.

Formula: 8°: A_F8G1+H_Z82k82Bk2c_2D8
signed
3

Contents: A1R: title; A1V: table; A2R: text begins (Compartment A & Janot mark=Renouard 481, G4; Janot mark=Renouard 481, L8V); DD8R: "le nombre des cahiers"; colophon; DD8V: Janot mark=Renouard 480

Typography: 33 lines (A3R) 105(112) by 69; text in roman, 64mm for 20 lines (typeface 17) used throughout except i) petit-canon roman (typeface 12) in lines 1-2 of title, and in some headings; ii) roman, 29mm for 5 lines (typeface 18) in A1V, and in mottoes on title.

Initials: Set 1: ACDEHILMOPQRSVX; C (init 1); S (init 2)
Woodcuts: (cuts on $A_1^R$, $H_1^R$, $M_1^R$, $R_1^R$, $CC_1^R$, $DD_1^R$ in compartment B)

Locations: BN: Rés pYd 88; Beaux Arts: Masson 273 (lacks all before $M_1$); Harvard: Typ.515.39.683; Munich: Po Ital 813; Oxford, Bodleian: Montagu 419

Note: This prose translation is by Georges de la Forge. Cf. Janot's edition of 1538.
SALLUSTE: L'histoire Catilinaire, Paris, D. Janot, 1539

Lhistoire Catilinaire, COMPOSEE PAR SALVSTE HYSTORIAN ROMAIN, & translatée par forme d'interpretation, d'ung tresbrief & elegent Latin en noftre vulgaire Francoys, par Iehan Parmentier, marchat de la ville de Dieppe. [1539]: [rule: 19mm] On les vend a PARIS, en la rue neufue Noftre dame, a l'enseigne Saint Iehan Baptiste, pres Sainte Geneviefue des Ar-dens, par Denys Ianot Libraire & Imprimeur.


Formula: 8°: A-K\(^8\) [\$4(-A1)signed] 80 leaves, ff [1]2-77[78-80] [misnumbering 59 as 79]

Contents: A\(^1\)R: title; A\(^1\)V: blank; A\(^2\)R: dedication: J. Parmentier (translator) to Jean Ango; A\(^5\)R: text begins; K\(^5\)V: colophon; K\(^6\)R: table; K\(^8\): blank

Typography: 29 lines (B\(^1\)R) 89(94) by 59; text in roman, .61mm for 20 lines (typeface 15) used throughout except i) petit-canon roman (typeface 12) in line 1 of title, and in some headings; ii) roman 20mm for 5 lines (typeface 8) in lines 2-10, 12-16 of title, lines 2-6 of A\(^2\)R.

Initials: Set 1: ACDELMNOPQ

Locations: BN: Rés J3050

Note: Cf. Janot's edition of 1536

SERMONES TAM DE TEMPORE QVAM de sanctis, inscripti Thesaurus novus, docti cuiusdam Theologi acri iudicio sum-maque a superuaca-neis & mendis repurgati: Iamque denuo ab eodem etiam ac-curatius recogniti. [Acceffit & nunc primum Index re-rum locupletissimus. Pars Hyemalis. W4nundantur Parrhis in officina Dionyiilanot, in vico novo virginis Mariae.] 1539. [Variant: W4nundantur Parrhis in officina Iohannis] Parui, via ad D. Iacobum, sub Lilio aureo. (Barcelona)]

Formula: 8°: 8 a-8 & 2a-2r 8 2s 4 [b4(- 12ss34)signed] 340 leaves, ff [8]1-331[332][mis-signing n4 as Niiij, a2 as rij, v3 as uiij; misnumbering 198 as 168][Variants: 116 as 126, 293 as 263 (Barcelona)]

Contents: 31 R: title; 31 V: "chalcographus Lectori, S.D."; 32 R: latin poem by "Henr. Beb."; 32 V: index; 38 V: blank; a1 R: text begins; ss3 V: colophon; ss4: blank

Typography: 39 lines (a2 R) 124(131) by 72; text in roman, 64mm for 20 lines, used throughout, except i) a petit-canon roman (not typeface 12) in lines 1 and 11 of title and line 1 of ff5 R; ii) roman (D 3-mm high) here leaded, in lines 2-10 of title.

Initials: 10 initials from the stock of Jean Bignon

Locations: Moulins: 10975; Barcelona: B24/6/23/4000

LE PREMIER livre de Amadis de Gaule, qui TRAICTE DE MAINTES ADVENTURES D'ARMES & D'AMOURS, QU'EURENTPlusieurs Chevaliers & Dames, TANT DU ROYALME DE LA GRANDBRETAGNE, QUE D'AULTRES PAYS. TRADUITE NOUVELLEMENT D'ESPAgon, EN FRANCOY, COYS PAR LE SEIGNEUR DES Effars, NICOLAS DE HERBERAY.

Acuerdo Olvido. [mark=Renouard 681] Avec privilege du Roy. 1540. On les vend au Palays en la gallerie par ou on va à la Chancellerie, en la boutique de Jehan Longis. [Variants: line 11: woodcut=Vag 5 line 15: ... la boutique de Vincent Sertenas. (BN; Beaux-Arts)]


[D4 signed Di; misnumbering LXXIII as LXXVII, XCIII as XCVIII as CXXXVIII, CXXXII as CXXXI; misprinting CXX as CXXXI]

Contents: $^1R$: title; $^1V$: privilege: letters patent to Herberay, dated 2 July 1540; $^2R$: "aulx lecteurs" by Michel Le Clerc; "aux seigneur des Essars" by Mellin de Saint Gelais; "aulx lecteurs" by Antoine Macault; $^3R$: Prologue du translateur: dedication to Charles, duc d'Orléans; $^4R$: Prologue de l'auteur espagnol; $^6R$: table; $^1R$: text begins; BB6$V$: colophon

Typography: 42 lines (G6$R$ 239(255) by 139; text in roman, 115mm for 20 lines (typeface 18) used throughout except petit canon roman (typeface 12) in lines 1,2,10,12 of title and in some headings
Initials: Set 1: CDEGLNQS; D (init 9); T (init 17); P (init 18)

Woodcuts: (all cuts in this edition are flanked by sidepieces 1)
- A1^R: Vag1
- G1^V: Vag6
- P1^V: Vag9
- A4^R: Vag2
- H4^R: Vag3
- Q1^V: Vag12
- D1^R: Vag3
- I3^R: Vag8
- V3^R: Vag13
- E1^V: Vag4
- M3^R: Vag9
- V6^V: Vag13A
- F4^V: Vag5
- N2^R: Vag10

Locations: BN: Vélins 625; Beaux-Arts: Hasson 354 (some sheets from Edition I*A); Le Mans: BL 3432; Munich: Po hisp 4a (lacks a1)
AMADIS: Le premier livre de Amadis de Gaule, Paris, D. Janot, "1540". Edition 1B

LE PREMIER LI-|ure de Amadis de Gaule, qui|TRAICTE DE hAINTES-
ADVENTV-|res d'Armes & d'Amours, qu'eurent plusieurs Che-
ualiers & Dames, tant du royaulme de la grand|Bretaigne, que
d'altres pays: Traduict|nouuellement d'Espagnol en Fran-
coys par le Seigneur des Effars|Nicolas de Herberay.|Acuerdo
Olvido|[mark=Renouard 480; mottoes set vertically in italic,
roman caps, left: Patere aut abstine. ; right: Nul ne f'y
frotte.]|Avec privilege du Roy.|1540.|Nouuellement imprime à
Paris par Denys Ianot libraire & imprimeur, demourant en
la rue Neufue noftr Dame, à L'enseigne Saint|Jehan Baptifte,
contre Sainct Geneuiefue des Ardens.

Colophon: Fin du premier livre d'Amadis de Gaule, Nouvellement
Imprime à Paris, par Denys Ianot Libraire & Imprimeur,
demourant en la rue neufue noftr Dame à l'enseigne saint
Jehan Baptiste contre sainct Geneuiefue des ardens.

Acuerdo Olvido.

I-CL [misnumbering VI as V, LXXII as LXXIII, XCIII as
XCII, CXXII as CXXI]

Contents: "a1R: title; a1V: privilege: letters patent to
Herberay, dated 2 July 1540; a2R: "aulx lecteurs" by
Michel Le Clerc; a2V: "au seigneur des Essars" by Mellin
de Saint Gelays; "aux lecteurs" by Antoine Nacault;
a3R: Prologue du translatueur: dedication to Charles, duc
d'Orléans; a4R: Prologue de laucteur Espagnol; a5V:
table; A1: text begins; BB6: colophon

Typography: 42 lines (G6R) 241(254) by 136; text in roman,
115mm for 20 lines (typeface 18) used throughout except
petit-canon roman (typeface 12) in lines 1-2,10,12 of title
and in some headings
**Initials:** Set 1: CDEGNQ; T (init 17); P (init 18)

**Woodcuts and frames:**

<table>
<thead>
<tr>
<th>Code</th>
<th>Vagn</th>
<th>SP</th>
</tr>
</thead>
<tbody>
<tr>
<td>A1</td>
<td>Vag1</td>
<td>sp1</td>
</tr>
<tr>
<td>A4</td>
<td>Vag2</td>
<td>sp4 hp9 tp9</td>
</tr>
<tr>
<td>D1</td>
<td>Vag3</td>
<td>sp1</td>
</tr>
<tr>
<td>E1</td>
<td>Vag4</td>
<td>sp3</td>
</tr>
<tr>
<td>F4</td>
<td>Vag5</td>
<td>sp4</td>
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<tr>
<td>G1</td>
<td>Vag6</td>
<td>sp3</td>
</tr>
<tr>
<td>H4</td>
<td>Vag3</td>
<td>sp4</td>
</tr>
<tr>
<td>I3</td>
<td>Vag8</td>
<td>sp1</td>
</tr>
<tr>
<td>M3</td>
<td>Vag9</td>
<td>sp1</td>
</tr>
<tr>
<td>N2</td>
<td>Vag10</td>
<td>sp1</td>
</tr>
<tr>
<td>P1</td>
<td>Vag9</td>
<td>sp1</td>
</tr>
<tr>
<td>Q1</td>
<td>Vag12</td>
<td>sp1</td>
</tr>
<tr>
<td>V2</td>
<td>Vag13</td>
<td>sp1</td>
</tr>
<tr>
<td>V6</td>
<td>Vag14</td>
<td>sp4</td>
</tr>
</tbody>
</table>

**Locations:** London, BM: 12403.h.14(1); Munich: Po hisp 4

(gathering F from edition 1A)

Colophon: ...Nouvellement Imprime a paris par Nicolas couteau. Lan de grace mil cinq cens .xxxix. avant pasques le .vii. de Janvier.

Formula: Fol: a^6-a^x A-F^6 Q^8 [$4(-a^1mox4+Q5)signed] 230 leaves, un-numbered [Q1 signed QQ]
Typography: 2 cols (3 cols in table); 61 lines (a2R); 253(264) by 151 (measure=73mm); text in bastard gothic, 83mm for 20 lines, used throughout, except i) textura (1 9mm high) in line 1 of title, line 1 of a1Va and a2Va; ii) bastard gothic, 49mm for 10 lines, in lines 2-15 of title, lines 1-9 of a1V and in head-title on a1R.

Initials: many initials, some apparently borrowed by Couteau

Woodcuts: 22 gothic cuts

Locations: Ste Gen: S fol 24 Rés; Harvard: 25228.104.10F*;
London, BM: 441.h.6 (xerox of title only examined);
Yale: Medical Library


Colophon: Parisiis, Excudebat Dionisius Ianotius, suis & Galeoti a prato expensis.

Formula: 16° in 8's: a-b8 C-V8 [$4(-a1+V5)$signed] 160 leaves, ff [12]1-134[135-141][a3 signed aii; V5 signed V5; misnumbering 71 as 91, 79 as 89; misprinting 2 as z, 62 as 6z]

Contents: a1R: title; a1V: blank; a2R: index; a2V: calendar; b7V: "tabula literarum dominicalium"; b8R: "aureus numerus"; C1V: preface; C4R: text begins; V1V: blank; V2R: index; V8V: colophon

Typography: 26 lines (C5R) 83(91) by 51; text in roman, 64mm for 20 lines (typeface 17) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in most headings; ii) roman, 29mm for 5 lines (typeface 18) in lines 2-7, 9 of title; iii) roman, 41mm for 10 lines (typeface 8) in lines 10-11 of title and on a2R-b8V.

Initials: Set 1: BCEGPRS; C (init 1)

Locations: BN: Rés B 5273; Ste Gen: ?lost
la Porte, 1540 (see note)

[in a compartment=Renouard 484] MARCI TVLLII CICERO-NIS
PARTITIONES ORATORIAE. PARISIIS Apud Mauricium de porta.
M.D.XL.

Formula: 8°: a-d 8 [signs (-a1) signed] 32 leaves, ff [1]2-31[32]

Contents: a1R: title; a1V: blank; a2R: text begins; d7R:
"finis"; d7V-d8V: blank

Typography: 27 lines (a4R) 123(134) by 71; text in roman,
92mm for 20 lines, used throughout except roman caps
(I 6mm high) in line 1 of title.

Initials: 1 initial S.

Locations: Chaumont: 5545.8D2.2.(d)

Note: The only evidence to link this edition with Janot
is the use of the compartment (Renouard 484) on the
title. Cf Salel, Oeuvres, s.d., below

See no. 95
CORROZET, Gilles: _Le catalogue des antiques erections_, Paris, D. Janot, 1540

'Le Catalogue des antiques erections des villes et cites assises es troys Gaules. - Paris, Denis Janot, 1540."

**Formula:** 8° - Bouchereaux

**Contents:** no information

**Typography:** no information

**Initials:** no information

**Woodcuts:** no information

**Locations:** no information

**Note:** See Bouchereaux, _Recherches bibliographiques sur Gilles Corrozet_, no.11, from which all the details given above are drawn.
CORROZET, Gilles: *Hecatomgraphie*, Paris, D. Janot, 1540
(achevé 22 June)

[in a compartment=Renouard 483] Hecatom-GRAPHIE. | C' est à
dire les descriptions de cent figures & histoires, contenantes|
plusieurs Appophtegmes Pro|uerbes, Sêtèces & dictz|tant des
Anciens que des modernes. | On les vend à Paris, par Denys
Ianot Li|braire & Imprimeur, demourant en la Rue|Neufue
noftre Dame, à l'enfagne Saint Iehâ|Baptifte contre Saincte
Geneuiefue des Ar|dens. 1540.

Colophon: Fin de Hecatomgraphie contenant cent Emblemes,
Nouvellmente imprimé à Paris, le vingt deux jour de Juing,
par denys Janot libraire, demourant à Paris en la Rue
neufue Nostre dame à l'enfagne Saint Jehan Baptiste
contre Saincte Geneuiefue des Ardens.

Formula: 8°: A⁴ B-N⁸ 0⁴ [A₄(-A¹)signed] 104 leaves, un-numbered
[K signed K]

Contents: A¹R: title; A¹V: privilege: granted to Janot for 3
years, dated 25 May 1540; A²V: "aux bons espritz & amateurs
des lettres" by Corrozet; A⁴R: "huictain"; A⁴V: emblemes
begin; O⁴V: colophon.

Typography: no fixed number of lines per page; most versos set
in frames (see below); measure on rectos 69mm approx.;
text in roman, 81mm for 20 lines (typeface 8) used through-
out, except i) petit-canon roman (typeface 12) in line 1
of title; ii) roman, 13mm for 4 lines (typeface 17) in
lines 9-13 of title and in titles of mottoes above wood-
cuts; iii) roman caps (typeface 18) in line 2 of title.

Initials: Set 1: CDEFGHILMOPQSV; Set 2: q²; C (init 1);
S (init 2)
Frames:

- A4: sp2 hp1 tp1
- B-N1: sp3 hp2 tp2
- B-N2: sp4 hp3 tp3
- B-N3: sp1 hp4 tp4
- B-N4
- B-N5
- B-N6

Woodcuts:

- A4: C37
- B1: C38
- B2: C39
- B3: C40
- B4: C41
- B5: C42
- B6: C43
- B7: Pe36
- B8: E4
- C1: C44
- C2: C45
- C3: C46
- C4: C47
- C5: C48
- C6: C49
- C7: C50
- C8: H36
- D1: C51
- D2: C52
- D3: C53

- D4: C54
- D5: C55
- D6: C56
- D7: C57
- D8: K17
- E1: C58
- E2: C59
- E3: C60
- E4: H21
- E5: C61
- E6: O4
- E7: C62
- E8: C63
- E9: C66
- F1: C64
- F2: C65
- F3: C66
- F4: D16
- F5: C67
- F6: C68
- F7: M18

- F8: C69
- G1: C70
- G2: C71
- G3: C72
- G4: H38
- G5: F37
- G6: C73
- G7: C74
- G8: C75
- H1: H10
- H2: O52
- H3: O58
- H4: C76
- H5: N20
- H6: C77
- H7: C78
- H8: C79
- I1: C80
- I2: C81
- I3: C82

- I4: C83
- I5: O84
- I6: C85
- I7: O86
- I8: O30
- K1: C87
- K2: C88
- K3: C89
- K4: O39
- K5: O53
- K6: O39
- K7: C90
- K8: C91
- K9: C92
- L: C93
- L2: C93
- L3: C94
- L4: C95
- L5: C96
- L6: C97
- L7: C98

Locations: BN: Rés 22598; Beaux Arts: Nasson 276 (Beaux Arts A); Beaux Arts: Nasson 277 (lacks C8G2H2K26L1N278; Beaux Arts B); Ste Gen: Y 8°1133 Inv2562 Rés (lacks N23); Besançon: 246771 (lacks L2.7); Bordeaux: B5252; Chantilly: Delisle 544.
CRENNE, Hélisenne de: *Le songe de Madame Hélisenne*, Paris
D. Janot, 1540

[in a frame: sp 7 hp 7 tp 7] Le Sōge de ma[g|e HELISENNE
COMPO|SE PAR LADICTE DAME, LA Cō|-fideratio duquel, eft apte
à infiguer tou|tes perfonnes a f'alliener de vice, &
f'approcher de vertu. De Crenne. Avec privilège. 1540. On
les vend à Paris, en la rue neuue No|tre dame, à l'enfeigne|
faient Iehan Baptifte, par Denys Ianot Libraire & Imprimeur.

Formula: 8°: A-K⁸ [S⁴(-A1)signed] 80 leaves, un-numbered

Contents: A₁⁸: title; AIV: blank; A²⁸: privilege granted to
Janot for 2 years, dated 18 October 1539; A⁵⁸: text begins;
K⁸⁸: "pin"

Typography: 22 lines (D₁⁸) 127(131) by 73; text in roman,
115mm for 20 lines (typeface 18), used throughout except
i) petit-canon roman (typeface 12) in line 1 of title;
ii) roman, 3+mm for 1 line (?typeface 17) in lines 10-11
of title.

Initials: Set 1: CEILNOPS; C (init 1)

Woodcuts:

| A³⁸: Cu5 | B⁴⁸: C⁷⁹ | D²⁸: P³ | E⁷⁸: H²¹ | G²⁸: 0³¹ |
| A⁷⁸: H³³ | C¹⁸: C⁴⁹ | D⁷⁸: 0⁴³ | F³⁸: P⁴ | G⁵⁸: 0³⁴ |
| A⁸⁸: H⁹ | C²⁸: P¹⁸ | E¹⁸: P⁵ | F⁴⁸: H⁴ | H²⁸: C⁵ |
| B¹⁸: 0⁴⁸ | C⁶⁸: 0⁴¹ | E³⁸: F⁸ | F⁷⁸: G¹⁶ | I⁶⁸: C² |

Locations: Arsenal: 8° BL 19349 (lacks C678 and all from I5);
Beaux Arts: Masson 275

Note: Cf. 'Janot's edition of 1541.

[black and red](textura)*Le Bon Mesnaiger.*(bastard)

Au présent volume des proffitz Chépeftres & Ruraulx eft traicté|du labour des Châps, Vignes, Jardins, Arbres de tous efpeces.|De leur nature & bonte, de la nature & vertu des herbes, de la maniere de nourrir toutes beftes, volailles et oyfeaulx de|proye: Pareillement la maniere de prendre toutes|beftes fauluages, poiffons et oyfeaulx: Oeuvre|moult vtile et profitable. Ledit liure compile|par Pierre des Crescens iadis bourgeoys|de Boulongne la graffe, Nouuellement|corrige, veu & amende fur les visirz|originaux au par amant|imprimez.|Audit liure eft adioufte outre les precedentes impressions:|la maniere de Enter, Planter et nourrir tous arbres,|felon le jugement de maiftre Gorgole de corne.|M.D.xl.|On les vend a Paris en la rue neufue noftre Dame a|lenfeigne fainct Jehan baptifte, pres faincte Geneuiefue|des ardens, par Denys ianot. [Variants: delete lines 19-20 (Mazarine; Bordeaux); On les vend a Paris en la grand falle du palais au|premier pillier deuant la chappelle de Meffieurs les|prefidens, par Charles langellier. (Sorbonne B; London, BM); On les vend a Paris en la rue neufue noftre dame|a lenfeigne de fainct Nicolas. (BN); On les vend a Paris en la grand falle du palais en la|gallerie par ou on va a la chancellerie, en la boutique de Vincent Sertenas. Et en la rue neufue noftre dame a len=|feigne de la corne de cerf. (Sorbonne A)]

Colophon: Le present livre fut acheve de imprimer a Paris, par Estienne caveiller le .xvi9. jour Dapvril Mil cinq cens .xl.
Formula: Fol: $\Phi_4^6 - \Phi_6^2 - \Phi_2^A - \Phi_6^H$ [$\Phi_4(-\Phi_4^1)$ signed] 180 leaves, ff [6]-Clxviii [K2-4 signed Lr ii, Lr iii, Lr iii; mis-numbering ix as Cix, xxv as xx, xliii as xxxix, xlv as xlvi, Clxiii as Clixii, Clxx as Clxxi]

Contents: $\Phi_1^R$: title; $\Phi_1^V$: prologue; $\Phi_2^R$ contents; $\Phi_2^V$: table; $A_1^R$: text begins; $G_1^R$: "de la maniere de enter, planter et nourrir arbres" by Gorgole de Corne; $H_6^R$: colophon; $H_6^V$: blank

Typography: 2 cols; 44 lines ($A_2^R$) 215(225) by 149 (measure=71mm); text in bastard gothic, 98mm for 20 lines, used throughout, except textura (f 9mm high) in line 1 of title and in some headings

Initials: 67 initials

Woodcuts: 4 gothic cuts

Locations: BN: Rés S366; Mazarine: 3908 Rés; Sorbonne: Rés XVIe 657 (Sorbonne A); Sorbonne: Rés XVIe 658 (Sorbonne B); Bordeaux: S 620 Rés (lacks T6); Brussels: II 43470 (lacks P2.5 replaced by a second P3.4); London, BM: 1146.k.13 (not seen)

Note: It is possible that this book was published in 1541 n.s., since Easter 1541 fell on 17 April. However it seems unlikely that a printer would date a book finished the day before Easter in the old style.
DUPONT, Gratien: Controverses des sexes masculin et foemenin, Paris, D. Janot, 1540


Formula: 16° in 8's: A-E2A-2T2V43A-3L8 [S4(-A1AA1AAA1VV4)] signed 1 284 leaves, ff [1]2-40 2[1]2-72 75-82 81-156 3[1]2-88 [mis-signing FF3 as FFii, KK1,2 as kki, kkii, KK3,4 as Kkii, Kkiii, NN3 as Nii, O04 as Oiiii, PP4 as PP; DDD1,3 signed DDD, DDDii, KKK1,3 signed KKK, KKKiii; misnumbering 20 as 22, 266 as 56, 277 as 73, 281 (first) as 77, 2135 as 115, 20 as 20]


Typography: 28 lines (A4R) 89(96) by 56; text in roman, 64mm for 20 lines (typeface 17) used throughout except i) petit-canon roman (typeface 12) in line 1 of titles and line 1 of KKK5R; ii) roman, 57mm for 10 lines (typeface 18) in lines 2-3 of titles and lines 2-13 of KKK5R.

Initials: Set 1: BCDFGHILMNPRSV; C (init 1)

Woodcuts:

A1R: Cu12 B3R: P18 C7V: D9 AA1R: H33 BB2V: D8
A2R: C2 B5R: N9 D2V: D3 AA1V: O1 BB3R: D10
A5R: D1 C2R: C3 D4V: C5 AA2V: D5 BB7V: D28
A6R: Cu17 C3R: D2 D5V: D27 AA3V: D6 CC1R: H41
B1R: P5 C5R: P3 D7V: Cu8 BB1V: D7 CC4V: Cu6
Woodcuts: cont.

CC3\textsuperscript{R}:D12 \hspace{1em} FF8\textsuperscript{V}:P17 \hspace{1em} II3\textsuperscript{V}:D17 \hspace{1em} NN4\textsuperscript{V}:Cu3 \hspace{1em} VV2\textsuperscript{V}:P15

CC6\textsuperscript{R}:H14 \hspace{1em} GG1\textsuperscript{R}:H39 \hspace{1em} KK5\textsuperscript{V}:D18 \hspace{1em} OO7\textsuperscript{V}:H38 \hspace{1em} AAA3\textsuperscript{V}:H27

CC7\textsuperscript{R}:Cu7 \hspace{1em} GG3\textsuperscript{R}:P10 \hspace{1em} LL1\textsuperscript{R}:D19 \hspace{1em} PP1\textsuperscript{R}:D21 \hspace{1em} A\alpha\textsuperscript{V}:D24

DD2\textsuperscript{R}:C6 \hspace{1em} GG6\textsuperscript{V}:D14 \hspace{1em} LL2\textsuperscript{R}:P14 \hspace{1em} PP2\textsuperscript{V}:D22 \hspace{1em} BBB1\textsuperscript{V}:D25

EE4\textsuperscript{V}:P1 \hspace{1em} HH1\textsuperscript{R}:H26 \hspace{1em} LL6\textsuperscript{R}:D29 \hspace{1em} PP5\textsuperscript{R}:H7 \hspace{1em} BBB5\textsuperscript{R}:H15

EE6\textsuperscript{R}:P13 \hspace{1em} HH2\textsuperscript{R}:P6 \hspace{1em} NN4\textsuperscript{R}:Cu5 \hspace{1em} QQ3\textsuperscript{V}:H37 \hspace{1em} CCC2\textsuperscript{R}:H11

FF4\textsuperscript{V}:D13 \hspace{1em} HH6\textsuperscript{V}:D15 \hspace{1em} NN1\textsuperscript{V}:048 \hspace{1em} RR1\textsuperscript{V}:M3 \hspace{1em} CCC8\textsuperscript{R}:H31

FF5\textsuperscript{V}:P7 \hspace{1em} HH7\textsuperscript{V}:D16 \hspace{1em} NN2\textsuperscript{R}:D20 \hspace{1em} TT2\textsuperscript{R}:D23 \hspace{1em} GGC6\textsuperscript{R}:D26

FF7\textsuperscript{R}:H9

[Variant: VV2\textsuperscript{V}:P18 (Arsenal, BM, Pierpoint Morgan)]

Regimen

quare corpus consumitur tandem, & putrefactionem ac leprum inducit.

Ablinens Ablinentia medicinis non soluuntur ad vitia reprimenda, quorum etiam
ocres vii listet. Ablinentia medicinis non soluntur ad vitia reprimenda, quorum etiam
ocres vii listet.

DE A.E. E.C. LiiIII.

DE A.ER. E. Cap. XlIII.

Aeberrimus aer, qui ad vi
guem putris est: e diuerno,
qui latrina expurgante inci
tur, pedibus est: neque etiam is qui
nebulosus est, frugi videri potest. Aer
Aer pedi
bonos eliget, est qui dflanxordi pa len.

Sanitatis

35

DE AER. E Cap. XlIII.

Aeberrimus aer, qui ad vi
guem putris est: e diuerno,
qui latrina expurgante inci
tur, pedibus est: neque etiam is qui
nebulosus est, frugi videri potest. Aer
Aer pedi
bonos eliget, est qui dflanxordi pa len.

Sanitatis

35

DE AER. E Cap. XlIII.

Aeberrimus aer, qui ad vi
guem putris est: e diuerno,
qui latrina expurgante inci
tur, pedibus est: neque etiam is qui
nebulosus est, frugi videri potest. Aer
Aer pedi
bonos eliget, est qui dflanxordi pa len.

Sanitatis

35
GROSPE, Robert: Regimen sanitatis, Tractatus de peste. Paris, D. Janot for A. & C. L'angelier, 1540 (see note)

Regimen sanitatis ROBERTI Geopretii atrebatis, non fo-lum medicis, verum etiam omnibus studiois per neces-sarium & utile. Eiusdem tractatus de Peste. PARIS IONOTIUM. 1540. [Variant: Apud Arnoldum & Carolum An- geliers Fratres. (Washington, Congress)]


Contents: A¹⁸: title; A¹⁴: "ad lectorem" by Grospré; latin distich by George Cassender; A²⁸: dedication to Henry VIII of England; A³⁵: index; A⁴⁸: text begins; E²⁵⁸: "tractatus de peste"; E⁵⁵: "nobilium medicorum epitaphia" by Robanus Hessus; E⁸: blank

Typography: 26 lines (E⁴) 83(90) by 43(56); text in roman, 64mm for 20 lines (typeface 17) used throughout, except petit-canon roman (typeface 12) in line 1 of title and in some headings

Initials: Set 1: EHPS; C (init 1)

Locations: Cambridge, University Library: Adams 8.54.2 (lacks gathering E); Glasgow: BC3-i.1; London, BM: 546.a.6(3) (lacks E8); Minneapolis: 2613.G911.1540 (incomplete xerox only examined); Washington, Congress: RA.775.G85.1540 (Bitting collection)

Note: the close similarity of this edition with Grospré's de urinis printed by Janot in 1541, q.v., might indicate that it was printed in 1541 before Easter.
Iustin vray hy
STORIOGRAPHE,
Sur les hystoires de TROG POMPE:
Contenat. xlchiii. liures, traduictz de Latin en Francoys, & nouvellement impri-
mez à Paris.

Auec priuilege du Roy.

Mil cinq cens xI.

On les vend à Paris en la grand. Salle du Palais au premier & second pillier devant la Chapelle, par Ar-
noiud & Charles les Angeliere.

Juftin vray hy[STORIUS PR.] Sur les hyftoires de TROYE,


Column: Fin du quarante quatresme livre de Justin

Abbreviateur du grand Trog Pompe sus les hystoires de tout le roide, nouvellement traducte de Latin en Fricoys, par maistre Cuillaumeichel dict, de Tours. Nouvellment imprimé à Paris par Denys Ianot libraire & imprimeur, descourant en la Rue neufue noître Dame à l'enseigne Saint Jehan Baptiste contre Sainte Genevieve des ardens.

Format: 8°: a-b 8-24° [1-157-271[272]157-252] 5 signed yi-iii; Y-4 signed v-ve-i; i as 17, 72 as 62, 110 as 101, 111 as 103, 136 as 126, 194 as 157, 260 as 280; misprinting 122 as 12z, 132 as 13z, 185 as 18z, 187 as 187 [Variants: misnumbering 72 as 64, 185 as 175, 187 as 177 (Montpelier; Munich; Oxford, Bodleian)]

Contents: a1 R: title; a1 V: privilège granted to Charles L'angelier for 5 years, dated 14 November 1537; a2 V: "prembu(e); a8 V: blank; b1 R: table; b6 V: blank; A1 R: text hs ins; II3 R: colophon; II3 V-4 R: blank; II4 V: jot mark=Renouard 420. [Variant: L'angelier mark=Renouard 544]

Typography: 34 lines (D4 R) 105(115) by CO(72); text in rom n, chi m for 20 lines (typeface 17) used throughout
except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 29mm for 5 lines (typeface 18) in lines 2-10 of title and in sidenotes up to D8V; iii) roman, 13.5mm for 5 lines (typeface 16) in side-notes from D1R onwards.

**Initials:** Set 1: ACDFILNOPTSVX; Set 3: E; C (init 1); S (init 2)

**Woodcuts:**
- a2V:B1 B1R:Pe35 C4V:Cu17 I7R:C13 C2V:H6
- A1R:H29 B2R:G20 C6V:036 L4R:J2 R1R:H19
- A1V:DS14 B3V:G7 D1R:06 L5V:P4 R3R:H12
- A2R:Cu19 B5R:J3 D5R:G11 M1R:D9 R4R:G23
- A3V:DS17 B6R:G12 D8V:042 N2V:01 V3V:G5
- A4R:Cu14 B8R:Pe24 E1V:Cu16 N8R:DS16 V1R:021
- A5V:P6 C1V:DS11 F1V:H23 O4R:C40 Y8V:H27
- A6R:G5 C2R:028 F2V:H28 P1V:D7 BB8V:J3
- A7V:H22 C3R:Sag16 G7V:H34 P2V:D20 DD2V:Pe9
- A8R:H24 C3V:J1 H1V:H18 P8V:Cu12 FF4V:Cu18

**Locations:** Montpellier, Bibliothèque municipale: C293 Rés; Nîmes: lost; Troyes (not seen); Harvard: Typ.515.40.469; Munich: A.lat.b1194 (gathering S from another edition); Oxford, Bodleian: Douce I61

**Note:** Cf. Janot's folio edition of 1538.
LESCAGNE, Tristan de: Le lys treschrestian florissant en la foy chrestiane, Paris, D. Janot, 1540 (after 13 January 1540 o.s.)

Le Lys trefchrestian flo|RISSANT EN LA FOY CHRESTIA|NE,
COMPOSE PAR VENERABLE ET DISCRE|te personne, Triftan de

Iofue. 1.|[woodcut: mottoes set vertically, left: Adauge
nobis fidem. Matth. 9.; right: Fides fine operibus mortua
eft. Iaco. 2.]|Ego sum flos campi, & lilium conuallium.
Canti. 2.|Auec priuilege.|1540.|On les <vend> à Paris, en
la rue neufve Noftre dame, à l'enfeinge faintct Iehan
Baptifte,|pres faintcte Geneuiefve des Ardens, par Denys
Ianot, Libraire & Imprimeur.


Contents: A1R: title; A1V: blank; A2 R: privilege granted to
Janot for 2 years; dated 13 January 1539 o.s., mentioning
certification of the Inquisiteur de la foy; A3 R:
dedication: Lescagne to François Ier; A4 R: "exhortation";
B1 V: text begins; O4 R: "Finis"; O4 V: blank

Typography: 30 lines (B2 R) 172(183) by 107(125); text in
roman, 114mm for 20 lines (typeface 18), used throughout
except i) petit-canon roman (typeface 12) in lines 1 and
10 of title and in some headings; ii) roman, 32mm for
10 lines (typeface 17) in lines 12-13 of title and in
sidenotes.

Initials: Set 3: HPS

Woodcuts:
A1 R: Las 1

Locations: BN: Rés 4°, 35356
Le LIVRE de l'internelle consolation, Paris, D. Janot, 1540

Le liure de L'INTERNELLE CONSOLATION, NOUVELLE-ment reueu, & diligem-ment corrigé. Confolationes tuae laetificauerunt animam meam, 1540. On les vend à Paris en la rue neufue no-tre Dame, à l'enfeigne faicnt Iehan Baptifte contre faicte Geneuiefue des Ardens, par Denys Janot.

Colophon: Imprimé à Paris, par Denys Janot.

Formula: 16° in 8's: A-Z8 [34(-A1D4) signed] 184 leaves, ff [1] 2-175 [176-184] [misnumbering 51 as 31, 79 as 76, 128 as 118]

Contents: A1R: title; A1V: blank; A2R: text begins; Y8R: table; Z6V: colophon; Z7-8 missing in only copy examined

Typography: 25 lines (A3R) 80(84) by 53; text in roman, 64mm for 20 lines (typeface 17) used throughout except i) petit-canôn roman (typeface 12) in line 1 of title and in some headings; ii) roman, 20+mm for 5 lines (typeface 8) in lines 6-7 of title and in chapter headings

Initials: Set 1: MNV; S (init 2)

Locations: BN: Rés D16304 (lacks 27-8)

Note: Cf Janot's editions of 1539 and 1541, with the second of which this may share some sheets.

Victoriae liber de cunctis tribulationibus. Quae continentur in hoc libello, fequens pagella demonstrabit.

1540.

Colophon: Parissis In aedibus Galeoti a prato & Dionisii Janotii. 1540.

Formula: 16° in 8's: A-K8 [S4(-A1)signed] 80 leaves, ff[1] 2-78[79-80][K2,4 signed kii, kiii; misprinting 23 as z3]


Typography: 26 lines (C3R); 83(92) by 48(60); text in roman, 64mm for 20 lines (typeface 17) used throughout, except petit-canon roman (typeface 12) in lines 1-4 of title and in some headings.

Initials: Set 1: BCDELNOQRS; C (init 1)

Locations: BN: Rés B5273; Ste Gen (?lost); Cambridge, Emmanuel College: 329.8.87².

Les faictz & DICTZ DE FEV DE BON=|NE MEMOIRE MAISTRE IEHAN|
Molinet contenans plufieurs beaulx|traictez, oraiions &
champs roy=|aulx comme lon pourra facil=|ement trouuer par
la table|qui fenfuyt Nouvelle=|ment Imprimez|a Paris|M.D.XL.|
On les vend a Paris en la rue fainetlacques a lenseigne de
lelephant. [See note for details of variant imprints.]

Formula: 8°: 4a-L8M4 [S4(-*1*M4)signed] 280 leaves, ff [4]
1-31[32]33-98[99]100-276 [d2 signed cii; k signed in
gothic; p4 signed piii; x3 signed xiii; B2 signed Aii;
mis-numbering 46 as 48, 48 as 46, 54 as 56, 60 as 56, 98
as 89, 158 as 148, 165 as 161, 219 as 229, 227 as 127,
246 as 240, 255 as 245; misprinting 30 as 03][Variants:
6 un-numbered (London, BM); 41 as 4 (London, BM); 41
un-numbered (Arsenal); 208 as 108 (BN; Arsenal); 219 as
129 (BN; Arsenal)]

Contents: *1R: title; *1V: blank; *2R: table; a1R: text begins;
M4R: colophon; M4V: blank [Variant: Lotrian mark=Renouard
485 (BN)]

Typography: 29 lines (f2R) 114 (125) by 62; text in roman,
82mm for 20 lines, used throughout except for a petit-
canon roman in line 1 of title.

Initials: 54 initials

Locations: BN:Rés Ye1340; Arsenal: 8°BL 8754 Rés; Bibliothèque
de l'institut: 8°Q 237A (not seen); Chantilly: Delisle
1259 (not seen); London, BM: 240.c.11; Vienna (not seen);
Yale (not seen)

Note: no copy of the Janot state has been located: it is men-
tioned, for example, in La Roche Lacarelle Sale catalogue
Note: (cont.) of 1888 (pp. 55-56, no. 150). The imprints of the various copies located are as follows: BN: Alain Lotrian; Chantilly, London, BM, Vienna: François Regnault (or his widow); Bibliothèque de l'Institut: Arnoul L'Angelier; Yale: Maurice de la Porte; Arsenal: Jean Petit.
La phifiono-JMIE DE MAISTRE MI-[CHEL LESCOT, COMPILE]-par
luy, & depuis traducite de|latin en vulgaire Francoys|par
maistre Nicole Vol-|Kyr de Serouille, fe-|cretaire du Duc
de Lorraine.|Avec privilege|1540.|On les vend à Paris en la
rue neufue no|-|tre dame à l'enseigne scant Iehan Bapti-
ste, contre fainte Geneuiefue des ardens,|par Denis Ianot.
[Variant: On les vend au Palays en la gallerie par ou|on va
à la Chancellerie, en la boutique de|Iehan Longis. (Ste Gen)]

Formula: 8°: A-P² [B4(-A14) signed] 120 leaves, ff [1-2]
3-8 21-56 59-114=[-112] [K signed K; misnumbering: 22 as 12,
31 as 21, 61 as 57, 63 as 59, 65 as 61]

Contents: A¹: title; A¹: privilege; granted to Volkyr for
2 years, dated 20 October 1539; achevé: dated 8 October
1540; A²: dedication: Volkyr to Antoine, duc de Calabre,
dated 15 December 1539; A⁵: table; B¹: text begin;
P⁸: colophon; P⁸: Janet mark=Renouard 480 [Variant:
Longis mark=Renouard 681 (Ste Gen)]

Typography: 23 lines (B²) 93(103) by 60; text in roman, 81mm
for 20 lines (typeface 8) used throughout except i) petit-
canon roman (typeface 12) in line 1 of title and in some
headings; ii) roman, 64mm for 20 lines (typeface 17) in
privilege and dedication.

Initials: Set 1: DILMNOPSV; C (init 1); S (init 2)

Locations: Ste Gen: V 8⁰758 Rés; Grenoble (not seen);
Glasgow: Al-d.28.

Note: A copy, ostensibly of this edition, bearing Sertenas'
imprint, is mentioned in the Naggs catalogue, Série
française, 9, p.62, no.302.

*Tractatus de regimine sanitatis*, editus per insignem virorum dominum P. de Tuxiga, no medicinae monarcham, doctorem Bononiae, rerum experientia clarissimum. [PARISIIS. Apud Dionifium Ianotium. 1540. [Variant: Apud Arnoldum & Carolum LAngeliers Fratres. (Glasgow, UCLA)]

Formula: 16° in 8's: F8 [F234 signed] 8 leaves, un-numbered [F3 signed Aiii]

Contents: F1R: title; F1V: blank; F2R: text begins; F8R: "finis"; F8V: blank

Typography: .26 lines (F4R) 82(91) by 43; text in roman, 63mm for 20 lines (typeface 17) used throughout, except petit-canon roman (typeface 12) in line 1 of title.

Locations: Glasgow: BC3-i.1; London, BM: 546.a.6(2); UCLA, Biomedical Library

Note: The use of the signature F in this single gathering work suggests that it was printed as the second half of the third sheet of Grospré's *Regimen sanitatis* of 1540, q.v. N.B. the note on dating made there.


1541.|On les vend au Palays en la gallerie par ou on va à la Chancellerie, en|la boutique de Vincent Sertenas.


I-XCVI [misnumbering XXXII as XXXI, LIX as IV, LX as LXVI, LXX as LXXVII, LXXXIII as LXXVIII, XCI as XCII; misprinting XLVIII as xlviii]

Contents: a1R: title; a1V: "au roy" by Herberay; a2R: "au lecteur, sonnet". by Herberay; a2V: privilege: letters patent to Herberay, for 6 years, dated 2 July 1540; a3R: table; a4V: blank; A1R: text begins; B6R: colophon; B6V: blank

Typography: 42 lines (A2R) 240(255) by 135; text in roman, 114mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1-2,6,8 of title and in some headings.

Initials: Set 1: BCDEGLOV

Woodcuts:

| a1R:Vag28 | C2R:Vag9 sp1 |
| A1R:Vag27 sp1 hp10 tp10 | C4R:Vag31 sp1 hp11 tp11 |
| A3V:Vag28 sp2,3,4 hp11 tp11 | E2V:Vag29 sp2,3,4 hp11 tp11 |
| B5R:Vag29 sp2,3,4 hp10 tp10 | F1R:Vag28 sp2,3,4 hp11 tp11 |
Woodcuts: (cont.)

$G_3^V: Vag_{34} sp1 \text{ tp12 hp12}$

$H_1^V: Vag_{35} sp4 \text{ hp11 tp11}$

$L_4^R: Vag_{5} sp1$

$O_1^V: Vag_{9} sp1$

$P_6^V: Vag_{5} sp1$

Locations: Bordeaux: B336; Munich: Po hisp 4a

LE SECOND LI—ure de Amadis de Gaule, |TRADVICT NOVELLEMENT|
d'Épagnol en Françoys par le Seigneur des|Effars, Nicolas
de Herberay.|Acuerdo Oluido.|[mark=Rouaud 480; mottoes set
vertically, italic, roman caps., left: Patere aut abstine.: right: Nul ne f'y frotte.]|Avec privilège du Roy.|1541.|
Nouvellement imprimé à Paris par Denys Ianot libraire & imprimeur, demourant en la rue neuve notre Dame, à l'enseigne Saint Jehan Baptiste, pres Saincte Geneuiefue des Ardens.

[Variants: line 7: Woodcut:Vag 28; lines 10-12: On les vend au Palays en la gallerie par ou on va à la Chancelerie, en]
la boutique de Jehan Longis. (New York, Public Library)]


Formula: Fol: a4-A-g6 [$4(-a14)signed] 100 leaves, ff [4]
I-XCVI [mis-numbering XCVI as LXXXVII]

Contents: a1 R: title; a1 V: "au roy" by Herberay; a2 R: "au lecteur, sonnet" by Herberay; a2 V: privilege: letters patent to Herberay, for 6 years, dated 2 July 1540; a3 R: table; a4 V: blank; a1 R: text begins; Q6 R: colophon; Q6 V: blank.

Typography: 42 lines (N2 R); 241(254) by 139; text in roman, 115mm for 20 lines (typeface 18), used throughout, except i) petit-canon roman (typeface 12) in lines 1-2, 6, 8 of title and in some headings; ii) italic, roman caps (typeface 19) in mottoes of mark on title.

Initials: Set 1: BDEGIV
Woodcuts:

A1^R: Vag27 sp1 hp11 tp10
A3^V: Vag28 sp2,3,4 hp14 tp11
B5^R: Vag29 sp2,3,4 hp12 tp12
C2^R: Vag9 sp1
C4^R: Vag31 sp1 hp11 tp17
E2^V: Vag29 [sp3,4 + hp14,16] hp13 tp17
F1^R: Vag29 [sp3,4 + hp14,16] hp13 tp17
G3^V: Vag34 sp4 hp11 tp17
H1^V: Vag35 sp4 hp11 tp17
L4^R: Vag6 sp4 hp11 tp17
O1^V: Vag9 sp1
P6^V: Vag5 sp1

[Note: hp14 and hp16 are used as sidepieces on E2^V and F1^R.]

Locations: London, BM: 12403.h.14(2); Munich: Po.hisp.4;
New York, Public Library: KB+1540; Oxford, Bodleian:
Douce L492

LE SECOND LI-jure de Amadis de Gaule, TRADVICT NOVELLEMENT D'E-faignol en Françoys par le Seigneur des|Effars, Nicolas de Herberay. Acuerdo olvido. |[mark=Renouard 480; mottoes set vertically, left: Patere, aut abstine.; right: Nul ne f'y frotte.]|Auecq' privilege du Roy·1541.|Nouuellement imprimé à Paris, par Denys Ianot, Libraire & Impri-meur: demourant en la rue neufue noftrue Dame, à l'enseigne sainct Iean Baptifte, pres saincte Geneviefue des Ardents. [Variants:
line 7: Longis mark=Renouard 681; lines 10-12: On les vend à Paris au palays en la gallerie par ou l'on va en la chance-lerie, en la boutique de Iean Longis libraire. (BN A; BN B; Beaux-Arts; Bonn; Wolfenbüttel); line 7: woodcut=Vag28; lines 10-12: On les vend à Paris au palays en la gallerie par ou l'on va en la chance-lerie, en la boutique de Vincent Sertenas libraire. (Angers; Bordeaux; Lyon A; Lyon B; Boston; Munich)]


Contents: a1R: title; a1V: "au roy" by Herberay; a2R: "au lecteur, sonnet" by Herberay; a2V: privilege: letters patent to Herberay, for 6 years, dated 2 July 1540; a3R: table; a4V: blank; A1R: text begin; Q6R: colophon; Q6V: blank.
Typography: 42 lines (N²) 240(244) by 144; text in roman, 115mm for 20 lines (typeface 18), used throughout, except petit-canon roman (typeface 12) in lines 1-2, 6 of title and in some headings.

Initials: Set 1: BDGIPV; Set 4: ADEILMOQSTV

Woodcuts:

A₁^R: Vag27 sp1 hp11 tp16  F₁^R: Vag29 sp2,3,4 hp9 tp9
A₃: Vag28 sp2,3,4 hp14 tp12  G₃: Vag34 sp1 hp13 tp15
B₅^R: Vag29 sp2,3,4 hp12 tp11  H₅^V: Vag35 sp4 hp11 tp10
C₂^R: Vag9 sp1  L₄^R: Vag6 sp1 hp12 tp12
C₄^R: Vag31 sp1 hp13 tp17  O₁: Vag9 sp4
E₂^R: Vag29 sp2,3,4 hp9 tp9  P₆^V: Vag5 sp1

Locations:

BN: Rés Y²105 (with sheets from Edition II B; BN A);
BN: Rés Y²137 (BN B); Beaux Arts: Masson 354; Sorbonne: Rra 125; Angers: BL2732; Bordeaux: B335; Lyon: 107713 (Lyon A); Lyon: 157929 Rés (Lyon B); Troyes: X.1.253 (lacks K5); Bonn: Fd 347/119 (with sheets from editions II A and II B); Boston: **D190.8; Cambridge, Trinity College; Cincinnati: RA.q.Fiction; Copenhagen: 18.261; London, BM: 634.1.20(2); Munich: Po.hip 6; Wolfenbüttel: 8.1.Ethica fol.
AMBOISE, Michel d': Les contrepistres d'Ovide, Paris, D. Janot, 1541 (after 29 September)


Formula: 8°: A-P⁸ [B4(-A1)signed] 120 leaves, ff [1]2-120 [K signed K; misnumbering 19 as 91, 37 as 39, 38 as 8, 96 as 86, 101 as 01][Variant: 86 as 6 (BM)]

Contents: A¹R: title; A¹V: privilege: granted to Janot for 3 years, dated 29 September 1541; A²R: dedication: to Charles, duc d'Orléans; A³R: text begins; P⁶V: latin poem by M. d'Amboise to Charles duc d'Orléans, followed by translation; P⁷R: latin poems to M. d'Amboise; "in authoris laudem ad candidum lectorem"; P⁸R: "ad candidum lectorem": P⁸V: "aux lecteurs" by G. Corrozet.

Typography: 26 lines (B²R) 106(116) by 71; text in roman, 82mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, roman caps., 58mm for 10 lines (typeface 19) in lines 2-9, 12-13 of title, and in privilege. Type ornament 1.

Initials: Set 1: C

Woodcuts:

Locations: Lunel: 8803; London, BL: C40.a.51(2); Munich: Po Gall 57.
ARCANDAM: De veritatibus et praedictionibus astrologiae, Paris, D. Janot for J. Foucher and V. Gaultherot, 1541 (October) and 1542

(roman) Arcandam doctor | PERITISSIMVS AC NON VVL | (italic, roman caps.) garis Astrologus, de veritatibus, & praedictio-nibus Astrologiae, & praecipue nativitatum feu fatalis dispositionis, uel diei cuiuscunque nati, nu-per per Magiftrum Richardum Rouffat, cano-nicum Lingonienfem, artium & medicinae profef-forem, de confufo a indistincto ftilo non minus | quam e tenebris in luce aeditus, re cognitis, ac in-|numerus (utpote paesem) erratis expurgatus, ita|ut per multa maxime neceffaria & utilisima, adiecerit atque adnotauerit, modo eiufdem dex-|teritate praelo primo donatus. | (roman) Cum privilegio |

PARISIIS | EXCVDEBAT DIONYSIVS | (italic, roman caps.) Ianotius Typographus | 1541. [Variants: 1542. (Harvard A; Harvard B; London, Wellcome; Oxford, All Souls College); (italic, roman caps.) Apud Ioannem Foucherium fub fcuto florentiae | uia ad D. Iacobum | 1542. (Beaux Arts; Budapest; Edinburgh, University; London, BM B); (italic, roman caps.) Apud Vivantium Gaultherot, in uia Iacobaea | fub interfignio diui Martini | 1542. (BN A; BN B; Harvard C; Madrid)]

Colophon: Parisiis Exeudebat Dionysius Janotius Typographus. Anno 1541. Mense Octobri. [Variant: Anno 1542. (no month mentioned) (all copies except BM A)]

Formula: 8°: a8|e|8|A-L8 [S4(-a164) signed] 100 leaves, un-numbered

Contents: a1R: title; a1V: privilege: granted to Janot for 3 years, dated 29 September 1541; a2V: preface by Roussat; a4R: introduction; a5R: "summa brevissima"; a4V: "schema"; A1R: text begins; K6: "secundus prologus"; L5R: Astro- logical tables; L7R: "ad lectorem carmen" by Jacques
Contents: cont.

Deestus; L8R: colophon; L8V: Janot mark=Renouard 481

[Variant: Foucher mark=Renouard 326 (Troyes; Budapest; Edinburgh, University; Harvard A; Harvard B; London, BM; London, Wellcome; Oxford, All Souls College; Princeton)]

Typography: 23 lines (39) 133(139) by 79; text in italic, roman caps., 115mm for 20 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 14 of title and in some headings; ii) roman caps., same size as text (typeface 18) in line 2 of title and in some headings, and small caps. of this fount in line 15 of title; iii) roman, 16mm for 5 lines (typeface 17) in "schema" on 26V.

Initials: Set 1: HIPR; Set 2: I; S (init 2)

Woodcuts:

A1R:A1  C1V:A4  E4V:A7  G8V:A10
A5V:A2  C7R:A5  E1R:A8  H7R:A11
B3V:A3  D6V:A6  E8V:A9  I6R:A12

Locations: BN: Rés V2229 (BN A); BN: Rés pV601 (BN B); Beaux Arts: Masson 286; Poitiers, Université (not seen); Troyes; Budapest; Ant. 5512. (checked from photos); Edinburgh, University: G23.87; Harvard: *FC5.R7629.541.db(A) (Harvard A); Harvard *FC5.R7629.541.db(B) (Harvard B); Harvard: Typ. 515.14.155 (Harvard C); London, BN: 718.d.53 (BN A); London, BN: 8610.a.24 (BM B); London, Wellcome: 363; Madrid: 3/47377; Munich (destroyed during World War II); Oxford, All Souls College: BR.59.28; Princeton: Ex 8403.128.2.

Note: The Troyes copy bears the ex libris of Pontus de Tyard


Formula: "Pet. in-8" - Firmin-Didot

Contents: no information

Typography: no information (the use of "u" in "uray" in the title might indicate the use of an italic at that point)

Initials: no information

Woodcuts: no information

Locations: no information

Note: The motto "d'ung vray zele" indicates the involvement of Jean de Vauzelles; see the Firmin-Didot catalogue (Sale 26-31 May 1879), p.114, no.63, from which all the details given above are drawn.

(roman)Le livre du mon-DE FAICT PAR ARISTO-TE, ET ENVOIE A
ALE-|(italic, roman caps.)xandre le grand: Traduict en|
Francoys, par Loys|MeZgret.|Nouuellement imprimé à Paris.|
Avec Privilege.||M.D.XLI.|On les uend en la rue neufes Noftre
Dame à l'enseigne Saint Iehan Baptifte pres Saincte|
Geneuiefue des Ardens, par Denys Ianot, Li-braire &
Imprimeur. [Variants: On les uend à Paris en la grand falle
du|Palais en la boutique de Iehan Andr|libraire iuré en
l'univerfité de Paris. (Montpellier); On les uend à Paris en
la grand falle du|Palais en la boutique de Gilles Cor-|rozet.
(Mazarine)]

Formula: 8°: A-D8E1+ L$k(-A13Ek) signed] 36 leaves, ff [1]
2-35 [36]

Contents: A1R: title; A1V: privilege: granted to Janot for 2
years, dated 29. October 1540; A2R: achevé: dated 1 June 1541;
A2V: blank; A3R: text begins; E4R: Janot mark=Renouard 480
[Variants: André mark=Renouard 11 (Montpellier); Corrozet
mark=Renouard 206 (Mazarine)]; E4V: blank

Typography: 21 lines (C3R) 122(133) by 66(84); text in italic,
roman caps., 117mm for 20 lines (typeface 19) used
throughout, except i) petit-canon roman (typeface 12) in
line 1 of title and in line 1 of A3R; ii) roman, 10±mm for
4 lines (typeface 20) in sidenotes.

Initials: Set 1: CLS

Locations: Mazarine: 28606 (Rés); Montpellier, Bibliothèque
Municipale: 49070 Rés; Perpignan: Perpignan: Rés 44

Note: the Montpellier copy has an MS ex libris dated 3 June 1541.
L'ARMEURE de patience en adversité, Paris, D. Janot, 1541


Formula: 16° in 8's: A-H$^8$ [$^4(-A1)$signed] 64 leaves, ff [1] 2-49[50-64][misnumbering 39 as 30; misprinting 23 as 23]

Contents: A1$^R$: title; A1$^V$: blank; A2$^R$: text begins; G3$^R$: "petit traicte ou sont contenues aulcunes instructions & oraisons tressalutaires"; H4$^V$: blank; H5$^R$: "devote contemplation & exposition sur le Salve Regina"; H8$^V$: Janot mark=Renouard 481

Typography: 25 lines (A3$^R$) 79(84) by 53; text in roman, 63mm for 20 lines (typeface 17) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 20mm for 5 lines (typeface 8) in some headings

Initials: Set 1: CLOP

Woodcuts:
A1$^R$: 028
H5$^R$: M10

Locations: BN: Rés D16304 (lacks H1)
BOCCACCIO, Giovanni: Complaincte trespiteuse de Flamette, Paris, D. Janot, 1541


Formula: 16° in 8's: A-R^8 [§4(-A104) signed] 136 leaves, ff [i]ii-cxxxiii|cxxxv-cxxxvi][misnumbering xxxiii as xxxiii]

Contents: A1^R: title; A1^V: blank; A2^R: text begins; R6^V: table; R7^V: Janot mark=Renouard 480; R8: blank

Typography: 29 lines (A4^R) 76(81) by 52; text in roman, 52mm for 20 lines (typeface 20) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and line 1 of R6^V; ii) roman (1 3mm high: typeface 8, here leaded) in lines 2-8 of title; iii) roman, 10mm+ for 2 lines (typeface 18) in lines 2-4 of R6^V, and in the mottoes with the mark on R7^V.

Initials: Set 1: CDEHILMOQ; Set 2: D^2EO

Woodcuts:

A2^V:Cu3 B6^R:033 D3^R:P14 F7^R:H32 I5^V:H27
A3^V:C60 B7^R:H33 E4^R:P5 F8^R:H4 I7^R:046
A5^V:C44 C1^R:P1 E5^R:M6 G5^V:Cu12 I8^V:H16
A6^V:D26 C4^R:D9 E6^D8 G6^R:C79 K1^V:Pe3
A8^V:Cu14 C5^R:050 E8^R:P9 H2^R:01 K2^V:048
B1^R:Cu5 C7^R:H35 F1^V:C5 H8^R:021 K5^P5
B4^V:M3 D1^V:H21 F5^V:010 I4^V:043 K7^V:Cu19
Woodcuts: cont

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<td>Masson 283 (lacks R8)</td>
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<td>(not seen)</td>
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<td>Munich</td>
<td>Po.It.172u (lacks R8)</td>
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</table>
BOCCACCIO, Giovanni: Treize elegantes demandes d'amours, Paris, D. Janot, 1541

Treize elegantes demandes d'amours, premièremenent composées par le tresfaconde poete Iehan Bo-|lace, & depuis translataées en Frans-|coys: lesquelles font tresbien|debatues, iugées & diffi-|nies, ainfii que le le-|cteur pourra veoir|par ce qui f'enfuit.|1541.|On les vend a Paris en la rue neufue nof|tre| dame a lenfeigne fainct Iehan Baptifi|e pres|faincte Geneuiefue des Ardens, par Denys|Janot libraire & imprimeur.

Formula: 16°in 8's: A-H8[l-[S4(-A1)signed] 68 leaves, ff[i]
    ii-Ixvi[1xvii-1xviii][misnumbering lx as livii]

Contents: A1R: title; A1V: dedication to an un-named lady,
signed "le serviteur"; A4R: prologue; B1R: text begins;
I2R: table.

Typography: 29 lines (A2R) 75(82) by 52; text in roman, 52mm
for 20 lines (typeface 20), used throughout except i)
petit-canon roman (typeface 12) in line 1 of title; ii)
roman, 20mm for 5 lines (typeface 8) in lines 2-11 of
title.

Initials: Set 1: BCDFILNPRV; Set 2: R; C (init 1); S (init 2)

Woodcuts:

| B1R: H21 | D5V: 043 | F4V: Cu5 | H5R: 035 |
| B5R: C2  | E5R: H10 | F6R: P8  |
| B8V: Cu12| E5R: Cu17| G3R: H14 |
| C3V: C5  | E7R: P5  | H1R: D2  |

Locations: Arsenal: 8°BL 32714
CABOSSE, Jean: Le miroeur de prudence, Paris, D. Janot, 1541 (see note)

Le miroeur [DE PRVDNCE, PAR IAISTRE](italic, roman caps.) Iehan Caboffe. [Ephef. 5](roman) Widite quomodo prudenter ambuletis, non quasi imprudentes sed vt prudentes: redimete tempus, quoniam dies mali sunt: prorterea
nolite fieri imprudentes, sed intelligentes quae fit voluntas dei. [(italic, roman caps.) Nouuellement imprime] à Paris. 1541.

Formula: 8°: A-B8 I$4(-A1)signed] 16 leaves, un-numbered.

Contents: A1 R: title; A1 V: dedications: [Cabossel to Jean d'Estourmel; A2 V: "ad lectorem"; text begins; B8 V: Janot mark=Renouard 480

Typography: 18 lines (A4 R) 103(109) by 59(71); text in italic, roman caps., 58mm for 10 lines (typeface 19), used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman, same size as text (typeface 18) in lines 2-3 of title, and in headings; iii) roman, 64mm for 20 lines (typeface 17) in lines 6-10 of title and in sidenotes.

Woodcuts: A3 V: C96

Locations: BN: Rés Pye 303

Note: It seems probable that this work was meant as a companion to Cabosse's Traicté du mistere de l'incarnation, 1541, q.v. If this were the case, this could be dated after 30 October 1541, the date of the privilege for the Traicté.
CABOSSE, Jean: Traicté du tréshault et tresexcellent mistère de l'incarnation du verbe divin, Paris, D. Janot, 1541
(after 30 October)


Formula: 8°: A-E8 [S4(-A1) signed] 40 leaves, un-numbered
[B4 signed Biiii]

Contents: A1R: title; A1V: privilege: granted to Janot for 2 years, dated 30 October 1541, and mentioning a "certification des Theologiens"; A2R: dedications: Cabosse to Jean d'Estourmel, father and son; A4V: "dixain": François Habert to Cabosse; A5R: "au lecteur": 2 poems by Cabosse; A6R: text begins; E7V: dedication: Cabosse to Mme. d'Estourmel; E8R: Janot mark=Renouard 480; E8V: blank

Typography: 18 lines (A8R) 103(109) by 59(73); text in italic, roman caps., 57mm for 10 lines (typeface 19) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, same size as text (typeface 18) in lines 2-3 of title, and in some places in the text; iii) roman, 64mm for 20 lines (typeface 17) in sidenotes.

Initials: C (init 1)

Woodcuts:

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Locations: BN: Rés pYe 304


Formula: 8°: A-08 [84(-A1) signed] 112 leaves, un-numbered [K1, 2, 4 signed K, Kii, Kiii] [NB 08 missing in only copy examined, and here inferred].

Contents: A1R: title; A1V: introduction; A2R: text begins; O7R: colophon; O7V: Janot mark=Renouard 481; O8: missing in only copy examined - ?blank.

Typography: 30 lines (A4R) 121(124) by 66; text in roman, 81mm for 20 lines (typeface 8) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman, 57mm for 10 lines (typeface 18) in lines 2-7 of title, on A1V, and in some headings; iii) roman, approx. 10mm for 3 lines (typeface ?17) in lines 8-11 of title.

Initiales: Set 1: ELNOQS

Woodcuts:

| A2R: H28 | D4R: H32 | F6R: D1 | K1R: H12 | M1V: D2 |
| A3V: D20 | D7R: Cu12 | G6R: H18 | K4V: H5 | M8R: H9 |
| B2R: H30 | D8V: H15 | H2V: Bo8 | L2V: 06 | 03R: Cu19 |
| B3V: H23 | E5V: 028 | H7R: H31 | M4V: H22 | 05V: H29 |
| B5R: D818 | E7R: Bo6 | I4R: 027 | M6V: H20 | 06V: C2 |
| D2V: H17 | E8V: 01 |

Locations: Aberystwyth: CQ 4774


Contents: a[R]: title; a[V]: privilege granted to Janot for 3 years, dated 2 April 1540 o.s.; a2[V]: dedication: J. Collin (translator) to duc de Guise; a6[V]: blank; a7[R]: "au lecteur"; a8[V]: blank; b1[R]: [in a compartiment=Renouard 486] title: "Le songe de Scipion"; b1[V]: blank; b2[R]: "sommaire" of "Songe"; b4[R]: text begins: "Songe"; c4: blank; A1[R]: text begins: "trois livres des loix"; AA1[R]: [in a compartiment=Renouard 483] title: "les annotations, contenantz l'exposition de plusieurs lieux desdictz livres"; AA1[V]: text begins: "notations"; III1[R]: "premiere table"; III4[V]: "seconde table".

Typography: 30 lines (b3[R]) 122(130) by 65(83); text mainly in roman, 81mm for 20 lines (typeface 8), but a1[V]-a2[R], D7[R]-E3[R], G6-V H3[V] in roman, 57mm for 10 lines (typeface 18) which is also used in some headings; roman, 16mm for 5 lines (typeface 17) in sidenotes when text is in typeface 8; typeface 8 in sidenotes when text is in typeface 18; petit-canon roman (typeface 12) in line 1 of title, and in some headings.
Initials: Set 1: BCDLMOPRSV; Set 3: I

Woodcuts:
\[ a^7_R : B1 \]
\[ A^2_R : H14 \]

Locations: BN: Rés pR. 773; Beaux Arts: Masson 281; Ste Gen:
F 8°830 Inv 4104 (lacks b-c & AA-II); Perpignan: Rés 44;
Munich: A. lat b 570.
CORROZET, Gilles: Hecatomgraphie, Paris, D. Janot, 1541
(achevé 6 September)

[in a compartment=Renouard 483](roman)Hecatom-|GRAPHIE.
(italic, roman caps.)C'eft à dire les descriptions de|côt
figures & hyftoires, cōtenans|pluffleurs appophetegmes prouer-
bes, Sentences & dictz tant des|Anciens que des modernes.| (roman)Auec Privilege.|A Paris chez Denys Ianot libraire|& impremeur.|1541

Colophon: Fin de Hecatomgraphie contenant cent Emblemes,
Nouvellement imprimé à Paris, le vi. jour du mois de
septembre, par Denys Janot libraire, demourant à Paris en
la rue neufve nostre Dame (à) l'enseigne saint Jehan
Baptiste cont(Re) saicht Genevieve des Ardens.

Formula: 8°: A ²B-N ⁰O ⁴ [²K(=A104)signed] 104 leaves, un-numbered
[K signed ß][Variants: E4 signed Fiîii (Bibliothèque
historique de la ville de Paris; Chicago, Newberry Library);
03 unsigned, 04 signed (Arsenal; Beaux Arts; Montpellier;
Harvard)].

Contents: A1²: title; A1⁴: privilege: granted to Janot for 3
years, dated 25 May 1540; A2⁴: "aux bons espritz & amateurs
des lettres" by Corrozet; A4²: "huictain"; A4⁴: emblems
begin; 04⁴: colophon.

Typography: no fixed number of lines per page; most versos
set in frames (see below); measure on rectos 70mm; text
in roman, 81mm for 20 lines (typeface 8) used throughout
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) italic, roman caps., 23mm
for 4 lines (typeface 19) in lines 3-7 of title; iii)
roman caps. and small caps. (typeface 18) in line 2 of
title and in lines 2-3 of A2⁴; iv) roman (?typeface 17)
in titles of mottoes above woodcuts.

Initials: Set 1: CDFHILMPQSV; C (init 1); S (init 2)
Frames:

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Locations: Arsenal: 8°BL 33149 Rés; Beaux-Arts: Lesoufaché 371; Bibliothèque historique de la ville de Paris: Rés 943466; Montpellier, Municipale: C227 Rés; Chicago, Newberry Library: Case 3A.535; Harvard: Typ515.41.299
CRENNE, Helisenne de: Le songe de Madame Helisenne, Paris, D. Janot, 1541

[In a frame: sp 7 hp 7 tp 7] Le Songe de madame HELISENNE
COMPO-SE PAR LADICTE DAME, LA CON|fideratiō duquel, est
apte à inftiguier touttes perfonnes de f'alliener de vice, &
f'approcher de vertu. De Crenne. Avec priulige. 1541.] On
les vend à Paris, en la rue neufue Noftre dame, à l'enfigne
fainct Iehan Baptiftte, par Denys Ianot Libraire & Imprimeur.

Formula: 8°: A-K [$$(-A1) signed] 80 leaves, un-numbered

Contents: A1[R]: title; A1[V]: blank; A2[R]: privilege: granted to
Janot for 2 years, dated 18 October 1539; A3[R]: text begins;
K8[V]: "Fin"

Typography: 22 lines (A4[R]) 125(130) by 71; text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in lines 1 and 7 of
title; ii) roman, 3+mm for 1 line (typeface 17) in lines
10-11 of title.

Initials: Set 1: CELMOPS; Set 2: OPS; C (init 1); S (init 2)

Woodcuts:
A3[R]: Cu5 B4[V]: C79 D2[V]: Cu12 F1[V]: H41 G5[R]: O34
A5[R]: Vag34 B6[R]: H31 D7[R]: H10 F3[V]: P4 H2[V]: C5
A7[R]: H33 C1[V]: H30 D7[V]: O43 F4[V]: H4
A8[R]: H9 C2[V]: P15 E3[R]: P8 F7[V]: G16
B1[R]: O48 C6[R]: P5 E7[V]: H21 G4[R]: H40

Locations: BN: Rés pR 161; Oxford, Bodleian: Douce H112

Note: Renouard (MS, no.149) suggests that this is a re-issue
of the 1540 edition, q.v.: however the use of different
woodcuts, for example, suggests that it is in fact a
different edition.

See no. 117
ERASME: Comédie ou dialogue matrimonial, Paris, D. Janot
for J. Longis and V. Sertenas, 1541

(roman)Comédie ou dial-[LOGVE MATRIMONIAL,|EXEMPLAIRE DE
PAIX EN MA-|(italic, roman caps.)riage, extrait du deux
d'Erafme, trâf|laté de Latin en Francoys: duquel|eft le
tiltre,|VXOR MEMPHIGAMOS,|C'eft à dire:|La femme mary
au Pallais, en la galerie par ou|on ua à la Chancellerie,
es bouticques de Iehã|Longis, & Vincent Certenas libraires.

Formula: 8°: A-C8A4 [$kC-AID$k) signed] 28 leaves, un-numbered

Contents: A1R: title; A1V: blank; A2R: dedication: [Barthélemy
Aneau] (translator) to Guillaume de Hartheray; "le livre
au Lecteur"; A2V: "permonition [sic] au Lecteur"; A3R:
text begins; D4V: Janot mark=Renouard 480

Typography: 22 lines (C1R) 127(132) by 75; text in italic,
roman caps, 116mm for 20'lines (typeface.19), used throughout
except i) petit-cafion roman (typeface.12) in line 1 of title;
ii) roman, same size as text (typeface 18) in lines 2-3,
7 of title and in some headings.

Initials: Set 1: IPS

Woodcuts:
A1R:C5

Locations: BN: Rés Yf 4354
ERASME: Le préparatif à la mort, Paris, D. Janot, 1541

["Le préparatif à la mort. Liure tres utile & neceffaire à un chacun chreftien. Adjouftée vne instruction chreftienne pour bien viure, & foy preparer à mourir."] "Paris, Denis Janot, 1541...", Bibliotheca Belgica

Colophon: no information

Formula: "160" - Bibliotheca Belgica

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Note: See Bibliotheca Belgica, 2e série, vol. XIV, E1203, no. 47, from which all the details given above are drawn. The copies mentioned as existing at Munich and Göttingen, were not available to the compiler of Bibliotheca Belgica and recent enquiry to those two places revealed no trace. It is possible that Janot was involved in the 1539 edition sold by Sertenas (see Bibliotheca Belgica, 2e série, Vol. XIV, E1179, from which the title transcription given here is drawn).
La définition et perfection d'Amour.

Où ce que de la volonté qui m'est demeurée, je ne puis faire chose plus voisine de mon plaisir, que de penser en cette nostre absence les moyens de vous offrir nouveaux ainsi plus agréables services. Et aussi je A iii
FICIN, Marsile: La diffinition et perfection d'Amour, VIAS, Anthoine: Le sophologe d'amour, Paris, D. Janot for C. Corrozet, 1541 and 1542


[Variant: 1542. (BN, Harvard B)]

Formula: 8°: A-G H [§4(-A1)signed] 60 leaves, ff [1]2-6o

Contents: A1⁰: title; A1⁵: privilege granted to Corrozet for 2 years, dated 7 September 1541; A2⁰: "au Lecteur"; A2⁵: "le signacle d'amour" (woodcut); A3⁰: text begins; D6⁰: title: "le sophologe d'amour", dedicated to Dauphin; D6⁵: text begins: "sophologe"; H4⁰: Janot mark=Renouard 4,80 [Variant: Corrozet mark=Renouard 206 (BN, Harvard B)]

Typography: 18 lines (A4⁰) 103(113) by 76; text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and line 1 of D6⁰; ii) roman caps. and small caps., same size as text (typeface 18) in running titles and headings. Type ornaments 8, 14, 15, 16.

Initials: Set 1: BhPS

Woodcuts: all surrounded by type ornaments, except on A2⁵, where cut is inside compartment B.

A2⁵: Pe35 B1⁵: D9 C8⁰:H4 D8⁰:07 G5⁰:C52
A7⁰: C44 B7⁰:60 D6⁰:H35 G3⁰:C3 H1⁰:H3

[Variants: F2⁵: H10 (not:H21); F7⁰: O7 (not H10) (Harvard B)]

FICIN, Marsile: Le premier/second livre de la vie saine/de la vie longue, Paris, D. Janot, 1541

See no. 170
FLORE, Jeanne: La punition de l'amour contempné, Paris, D. Janot, 1541

LA PUNITION DE l'Amour contempné, ex-trait de l'Amour fatal de madame Jeanne Flore. [mark=Renouard 481; motto set vertically, left: ABSTINE.; right: PATERE AVT]|1541.

Un les vend à Paris par Denys Ianot, en|la Rue neufue Noftre Dame, à l'enfignefainct Ieh Baptifte, pres faincte Ge|neuiefue des Ardens.


Formula: 16°in 8's; A-G⁸ [$4(-A1)signed] 56 leaves, un-numbered [B3 signed B]

Contents: A¹: title; A¹ V: "Madame Egine Minerve aux nobles dames amoureuses"; A²: dedication: J. Flore to "madame Minerve sa chere cousine"; A³ R: text begins; G⁷ R: colophon; G⁷ V-G⁸ V: blank; G⁸ V: Janot mark=Renouard 481.

Typography: 25 lines (A⁴ R) 79(82) by 52; text in roman, 64mm for 20 lines (typeface 17) used throughout, except roman, 17+mm for 3 lines (typeface 18) in lines 1-4 of title.

Initials: Set 1: M; Set 2: D²

Woodcuts:
A² R : D¹³
A³ R : G²
A⁵ R : 051
C⁵ : Cu⁵

Locations: Arsenal: 8°BL 21047
FRANCOIS Ier: Le cry et proclamation publique
pour jouer le mistere des Actes des Apostres, Paris, D. Janot, 1541

Le cry & proclamation publique: pour jouer le mistere des Actes des Apotres, en la Ville de Paris:
fait le Jeudy feiziefme iour de Decembre|lan mil cinq cens
quarante: Par le commandement du Roy nostre sire, Francoys
premier|de ce nom: et monsieur le Preouft de Paris, affin de
dvenir prendre les roolles pour iouer|ledict mistere.|(roman)
On les vends à Paris, en la rue neufue no|stre dame: â
l'enfeigne fainct iehan Bapti|fere, pres faincte Geneuiefue.
des Ardens: en la boutique de Denys Ianot. 1541.


Contents: A1R: title; A1V: text begins; A4V: Janot mark=
Renouard 480

Typography: 25 lines (A2R) 121(125) by 80; text in bastard
gothic, 97mm for 20 lines (typeface 9) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title; ii) roman, 16mm for ½ lines (typeface 8) in lines
10-14 of title. Type ornament 15.

Initials: Set 1: P; Set 3: L

Locations: BN: Rés Yf 2910
FUCHS, Remaclus: Plantarum omnium..., Paris, D. Janot, 1541 (August)

(roman) Plantarum o-MNIVM, QVARVII HODIE|APVD PHARMACOPOLAS
VSVS|(italic, roman caps.)et magis frequens Nomenclaturae|
iuxta Grecorum, Latinorū, Gal-|lo. Italorū, Hifpa. & Germa.|fententiam, Per Remacl.|Fuch æ Lymborch|iam nouiter|
collectae.|(roman)Cum priuilegio.|PARISIIS.|EX OFFICINA
DYONISII|IANOTII ANNO 1541 [Variant: line 8: ...|Fulch...
(Ste Gen; Oxford, Bodleian)]

Colophon: Finis. Parisiis excudebat Dyonisius Janotius

Formula: 8°: A-C8Dk [S4(-A1D4)signed] 28 leaves, un-numbered

Contents: A1R: title; A1V: dedication: Fuchs to "Gulielmus M.",
dated July 1541; A2: text begins; D3R: colophon; D3V:
Janot mark=Renouard 480; D4: blank

Typography: 22 lines (A3R) 127(131) by 77; text mainly in
roman, 115mm for 20 lines (typeface 18) but some italic,
roman caps., same size (typeface 19); these two faces used
throughout, except petit-canon roman (typeface 12) in
lines 1 and 11 of title, and line 1 of A1V. Type ornament 1.

Locations: Arsenal: 8°S 12233 (lacks D4); Faculté de Pharm-
acie: 23083 (lacks all after C8); Mazarine: 29834 Rés;
Ste Gen: 8°S3182Inv.2351 (lacks D4); Brest (not seen);
Troyes: Cateron, Médecine 277; Harvard: Arnold Arboretum;
London, BM: B.204(1); London, Wellcome: 2466; New York,
Botanical Gardens: R.BR.QK99.F8 (lacks D4); Oxford,

Note: Cf. Janot's edition of 1544

(roman)Lanatomie des OS DV CORPS|HVMAIN. |(italic, roman caps.)

Authur Galien.| Nouulement traduit de Latin en Fran|coys,
par monfieur maiftre Iean|Canappe docteur en Medecine.|

Avec privilege, | M.D.XLI. | A Paris en la rue neufue nofte
Dame| chez Denys Iaon Libraire & Im-|primeur.

Formula: 8°: A-D8 [$4(-A1)signed] 32 leaves, ff [i]ii-xxxii
[Variant: xxix as xix (Mazarine B, Bethesda)]

Contents: A1R: title; A1V: blank; A2R: "le translateur aux
chirugiens; A4R: 'text begins; D8V: Janot mark=Renouard 480

Typography: 28 lines (B1R) 116(126) by 60(75); text in
bastard gothic, 85mm for 20 lines (typeface 21) used
throughout, except i) petit-canon roman (typeface 12)
in line 1 of title and in some headings; ii) roman,
5+mm for 1 line (typeface 18) in lines 2-3 of title;
iii) italic roman caps, 29mm for 5 lines (typeface 19)
in lines 4-12 of title and in some headings; iv) bastard
gothic, 16mm for 5 lines (typeface 22) in sidenotes.

Initials: Set 1: DELNQ; C (init 1)

Locations: Mazarine: 29247, (Mazarine A); Mazarine: 29750 Rés
(Mazarine B); Bethesda: Cat. no.1914

Note: This translation may well have been meant as a com-
panion volume to the translation of Galen's Du mouvement
des muscles of 1541, q.v. It may, therefore, have been
printed at the beginning of 1542 n.s.
GALIEN, Claude: Du mouvement des muscles, Paris, D. Janot, 1541 (see note)

(roman)Du mouvement|DES MUSCLES,|LIVRES DEUX.|Auteur Galien.
Nouuellement traduit de Latin en|Francoys,|moufieur maître
Le-ha Canappe Docteur en Medecine.|Avec Privilege.|1541.
(bastard)On les vend a Paris en la rue Neufue noftré Dame,
a lefeigne Saint Je=han Baptifie, pres faincta Gene=| uiefue des Ardens en la boutique de|Denys Janot, libraire & imprimeur.

Formula: 8°: A-H8 [$4(-A1)signed] 64 leaves, ff [i]ii-1xiii
[misnumbering xlix as xlii]

Contents: A1R: title; A1V: blank; A2R: dedication: Canape
to Guillaume Rondelet, dated March 1542 (see note);
A6V: text begins; H6R: "le translateur au lecteur";
H8V: Janot mark=Renouard 480

Typography: 28 lines (B4R) 117(126) by 60(75); text in bastard
gothic, 85mm for 20 lines, (typeface 21) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) roman, 29mm for 5 lines
(typeface 18) in lines 2-9 of title; iii) bastard gothic,
16mm for 5 lines (typeface 22) in sidenotes.

Initials: Set 1: FL

Locations: Mazarine: 29750 Rés

Note: There is no indication whether the dedication is dated
in the old or the new style. It is therefore possible that
this edition was printed early in 1542 n.s. It could
have been meant as a companion volume to Galen's Anatomie
des os du corps humain of 1541, q.v.

[in black and red][in a compartment=Renouard 384](textura)

Les tresle=|[(bastard)gantes et copieuses Ananelles des

tref=|preux, trefnobles, trefchrestiens et excellens]

Moderateurs des belliqueuses Gaulles. Depuis la|trife
defolation de la trefinclyte et fameufe Cite de|Troye iufques

au regne du trefvertueux roy Fran=|coys a prefent regnant:

Compilees par feu trefelo=|quent et noble hyftoriographe en

fon vinat Judiciaire & Secretaire du Roy, Cotrerolleur de fon

trefor mai=|ftre Nicole gilie, iufques au temps de trefprudent

& vi=|ctorieux roy Loys .xi. Et depuis additionnees felon

les Modernes hyftoriens. Nouuellement reueues et|corrigees

oultre les precedentes Impreffions.|[D©On les vend a Paris en

la Rue neufue noftre dame a lenfigne faint Jean baptifte.|}

[Mil.D.xli.] [Variant: ©©On les vend a Paris en la Rue faint

Jac§|a lenfigne des deux cochetz en la boutique de|Jacques

leruer libraire iure de Lunierfite.|[Mil.D.xli. (Lyon)]

[see note for title of

lSkk

re-issue]

Colophon: Fin des Annalles de France nouvellement imprimees

a Paris. Et furent acheeves le .xxvii. jour de juing

Mil.D.xli.


signed] 304 leaves, ff [6i-Cxl[9]i-xxv Cxxvi-Cxxxi xxxii

-Cliii[Cliii][Y,Z signed y,z; PP4 signed PPiii; YY signed

yy; miumbering lii as xlvi, lxix as lxvii, lxxxii as

lxxxiii, Cii as Clii, Cvii as Cviii, 2lvii as lviii,

21xxv as lxxvii, 2Cii as Cii, 2Cvii as Cx,

2Cvii as Cv, 2Cxi as Cx; misprinting Cxxv as Cxxiv]

[Variant: Cvii un-numbered (BN A)]
Contents:


Typography: 53 lines (A3: R) 258(270) by 135(159); text in bastard gothic, 97mm for 20 lines, used throughout, except textura (f 9mm high) in line 1 of titles.

Initials: numerous initials, from Couteau's stock

Woodcuts: several gothic cuts, including portraits of kings

Locations: BN: Rés Fol L 35 39A (lacks 1.4; BN A); BN: Rés Fol L 35 39B (BN B); Lyon: 127955 (Xerox of title only seen); London, BM: 9200.i.19 (not seen; A. L'Angelier state)

Note: No copy of the Janot state has been located. The Janot imprint transcribed in the title is derived from the Lindeboom sale catalogue of 1925, pp. 17-18, no.45. The sheets of the 1541 edition appear to have been reissued in 1544 with a new title page:

[in black and red] [in a compartment=Renouard 545](textura)

Note: cont.

Le lephant deuant les Mathurins. [Variant: On les vend a Paris en la rue Saint Jacques a lenfeigne du Pellican deuant deuant saint Yves. (BN B)]

Thus, only the Lyon copy represents the 1541 original issue of the edition — unfortunately it has not been possible to examine this copy exhaustively. Cf. the editions of 1536 and 1538 in which Janot was also involved.

Epitome ROBERTI GROPRETTI Atrebatis de Vrinis. | Eiuftlem
Aphorismi. | Cum privilegio. | PARISIIS. | Apud Dionifium
Ianotium. | 1540.

Formula: 16° in 8's: a-c⁸ [94(-a1) signed] 24 leaves, ff [1]
2-16[8]

Contents: a¹R: title; a¹V: blank; a²R: privilege: granted to
C. L'Angelier for 3 years, dated 25 March 1540 o.s.; a²V:
achevé dated 16 October 1529 (sic); a³R: dedication:
Grospré to Nicolaus Florenatus; a⁴R: text begins: "de
urinis"; b⁸V: blank; c¹R: "aphorismi"

Typography: 26 lines (A⁴R) 81(89) by 43; text in roman, 63mm
for 20 lines (typeface 17) used throughout except i) petit-
canon roman (typeface 12) in line 1 of title and in some
headings; ii) roman (d 4mm high, typeface 18) in section
headings in text

Initials: Set 1: NPS

Locations: BN: 8°Td1520; Glasgow: BC3-i.1; London, BM:
546.a.6(1); London, Wellcome: 2944; Los Angeles, UCLA,
Biomedical Library.

Note: the erroneous achevé on a²V perhaps refers to an
earlier edition (see e.g. Jean Bignon's edition of 1539).
This may well be a companion volume to Janot's editions
of Grospre's *Regimen sanitatis* and Tossignano's *Tractatus
de regimine sanitatis* of 1540, q.v.
HABERT, François: La jeunesse du banny de lyeffe, Paris, D. Janot, 1541

La ieuneffe du Banny de lyeffe, escollier, esto-|diant à Tholofe: en laquelle est contenue ce qui est en la paige feu-ent. Rien ie ne quiers fors grief deuil & angoyffle Cela convient au Banny de lyeffe. Fy de foulas. Avec privilege. 1541 On les vend à Paris en la rue refue nostre Dame à l'enseigne fainte Iehan Baptifte pres fainte Geneuiefue des ardens, par Denys Ja-|not, libraire & imprimeur.

Formula: 8°: A-P8 [§4(-A1) signed] 120 leaves, ff [1]2-7 [8]9-120 [K signed K (K3 signed kii); misnumbering 11 as 13, 13 as 5, 17 as 71, 60 as 90, 117 as 107, 120 as 110; misprinting kO as Ok]

Contents: A1R: title; A1V: contents; A2R: "ad lectorem"; A3R: dedication: Habert to Jean Guilloteau; A5R: preface; A7V: blank; A8R: head title; A8V: blank; B1R: text begins; P8V: Janot mark=Renouard 481

Typography: 25 lines (A4R) 101(108) by 65 (some sidenotes on K1R-L8V) text in roman, 81mm for 20 lines (typeface 8) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 11+mm for 2 lines (typeface 18) in lines 2-5, 8-10 of title and in some headings; iii) roman, 13mm for 4 lines (typeface 17) in sidenotes.

Initials: Set 1: DEORSV; C (init 1); S (init 2)

Woodcuts:

A2R:B1 B5R:Cu12 C7R:D7 E8R:G10 M3V:H35
A3R:C2 B8R:Cu5 D3R:P18 F1V:Ha2 N5R:O37
A5R:D1 C2V:P3 D5R:01 F3R:D5 N5V:C44
B1R:P5 C5R:P15 E5V:Ha1 F6V:D2 H7R:H10
Woodcuts: (cont)

\[\begin{align*}
N8^R: & D.08 \quad 02^V: H41 \\
N1^V: & H21 \quad 06^V: 032 \\
N6^R: & 033 \quad 08^R: M16
\end{align*}\]

Locations: BN: Rés Ye 1685 (lacks gathering A, B4 bound before B3); BN: Rothschild (Picot 643, B3.6 bound inside B4.5); Arsenal: 8° BL 8761 Rés; Beaux-Arts: Hasson 279 (not seen); Chantilly: Delisle 882; Troyes: Y.16.3324; London, BM: 241.c.34; Munich: Po. gall. 57; Oxford, Bodleian: Douce B535 (lacks I8, K1)
HABERT, François: La suytte du banny de lyesse, Paris, D. Janot, 1541 (after 12 April)

La fuytte duBanny de Lieffe, ou eft|comprins ce qui eft en|
la seconde paige de|ce prefent li-|ure.|Auec privilège|
1541.|On les vend à Paris, en la rue neufue noftre|Dame, à
lenfeigne Saint Iesan Baptifte,|en la boutique de Denys
Janot Imprimeur|& Libraire.

[K3,4 signed Kiii, Kiiii; misprinting 80 as g0, 88 as g8]
[Variant: 28 un-numbered (BN, Rothschild; Arsenal;
Chantilly; London, BM)]

Contents: A1R: title; A1V: contents; A2R: privilege: granted
to Habert's cousin Jean Guilloteau, on Habert's behalf,
dated 12 April 1540 o.s.; A3R: text begins; L8V: "fin"

Typography: 25 lines (D3R) 102(111) by 66(80); text in roman,
81mm for 20 lines (typeface 8), used throughout, except
i) petit-canon roman (typeface 12) in lines 1 and 7 of
title; ii) roman, 11+mm for 2 lines (typeface 18). in some
headings; iii) roman, 13mm for 4 lines (typeface 17) in
sidenotes.

Initials: Set 1: CDILNOPV; Set 2: S2; C (init 1); S (init 2)

Woodcuts:
A4R:DS4 C6V:H41 E2R:Cu12 F5R:F8 G4V:Pe14
B7R:H38 D4V:DS2 E7R:C7

Locations: BN: Rothschild (Picot 643); Arsenal: 8°BL 8761 Ré s;
Beaux Arts: Masson 279 (not seen); Chantilly: Delisle 882bis;
London, BM: 241.c.35; Munich: Po.gall.57
Le LIVRE de l'internelle consolation, Paris, D. Janot, 1541 (see note)

Le liure de L'INTERNELLE CONSO-LATION, NOVVELLE-ment reueu, & diligent-ment corrigé. Confolationes tuae laetificauerint animam meam. 1541. On les vend à Paris en la rue neufue no-ù être Dame, à l'enfignge fainct Iehan Baptifte contre faincte Geneuifue des Ardens, par Denys Janot.

Colophon: Imprimé à Paris, par Denys Janot.


Typography: 25 lines (A3R) 79(84) by 54; text in roman, 64mm for 20 lines (typeface 17) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 20+mm for 5 lines (typeface 8) in lines 6-7 of title and in chapter headings.

Initials: Set 1: CMNV

Locations: Ste Gen: 55653 (lacks Z8)

Note: cf. Janot's editions of 1539 and 1540, with the second of which this may share some sheets.
OVIDE: Les xxi epistres, Paris, D. Janot, 1541

Les xxi. Epistres Douide|translatees de Latin|en Francoys,|
par reuerend pere en dieu monfei|gnieur leuefque Dangoulefme.|
Nouuellement reueues & corrigees oultre|les precedentes
impreffions.|M.D.XLI.|On les vend a Paris en la rue neufue
noftre|dame a lenfeigne fainct Ieuan Baptifte|pres faincte
Geneuiefue des Ar|dens par Denys Ia|=not Imprimeur.

Formula: 16° in 8's: A-28 [4(-8) signed] 184 leaves, ff [i]
ii-clxxxii[clxxxiii-clxxxviii][c3 signed ciii]; Y4 signed
Viiii; misnumbering xxxii as xxxiii, lxxxvii as lxxvii,
cxxvii as cxxvii, cxxxix as cxxx, cxxi as cxi,
cxii as cxl, clxxi as lxxi

Contents: A1R: title; A1V: blank; A2R: prologue; A3R: text
begins; V7V: blank; V8R: "s'ensuyvent quatre Epistres
Dovide" by Andre de la Vigne; Z6V: blank; Z7R: table;
Z7V-Z8R: blank; Z8V: Janot mark=Renouard 481

Typography: 29 lines (A4R) 75(81) by 51; text in roman, 52mm
for 20 lines (typeface 20) used throughout, except i)
roman, 11+mm for 2 lines (typeface 18) in lines 1-3 of
title; ii) roman, 4mm for 1 line (typeface 8) in lines
4-5 of title and in some headings.

Initials: Set 1: CHIPQ; S (init 2)

Woodcuts:
A2R:C2 D4V:H35 G7R:030 A3R:H9 T5V:01
A3V:Cu3 E4R:2C4 H6R:H31 MBV:Cu17 Z1R:048
B5V:C3 G2V:Cu10 I4R:C5 R7V:F18

Locations: Munich: A.lat.a 1140; Vienna: *35.L.90

Note: This translation was made by Octavien de Saint-Gelais.
RECUEIL des Triumphes faictz en la ville de Chastellerauld,
Paris, D. Janot, 1541 (after 17 June) (see note)

(roman) Recueil des | ( bastard) Triumphes faictz en la ville de
Chastelle=| rauld, aux Nopces de trefillu|tre & ma-|gnanime
prince le duc de Cleues, et|de Julliers. &c. Et de la trefillu=|
être princeffe de Nauarre, fille|vnique des Roy et Royne|de
Nauarre. | Lordre du Feftin faict le iour des|Époufailles.|

Le Tournoy faict le lendemain, la nuit|aux flambeaux.| 

Les deuifes & rithmes mifes au Perrös efle=|uez en la Forêt
dudit Chastellerauld, &|deffenduz par les Cheualiers.| Les
Jouftes et combatz faictz en ladict|Foret a limitation des
Cheualiers|errans.| A Paris, en la rue neufue noftre Dame|
par Denis Janot, Libraire,|et Imprimeur.| M.D.XLJ.

Formula: 8° in 4' s: A-C4 [$3(-A1)signed] 12 leaves, un-numbered

Contents: A1R: title; A1V: "aux lecteurs"; "dizain par Sanel"
(?sic ?Salel); "huictain par laucteur"; A2R: text begins;
C4V: "fin".

Typography: 31 lines (A2R) 131(134) by 75; text in bastard
gothic, 85mm for 20 lines (typeface 21) used throughout,
except petit-canon roman (typeface 12) in line 1 of title.
Type ornament 1.

Initials: Set 1: P

Locations: BN: Rés 8°Lk7 1980

Note: The events referred to in the text ended on 17 June 1541
(see Jourda, Marguerite d'Angoulême, vol.I, pp 264-266)
SAN PEDRO, Diego de Fernandez de: L'amant mal traict de samye, Paris, D. Janot, 1541


Formula: 8°: a8−H8k2 [a4(−a1)signed] 78 leaves, un-numbered

Contents: a1R: title; a1V: privilege: granted to Vincent Sertenas, dated 29 November 1539; a2R: dedication: N. de Herberay (translator) to M. de Saint Gelas; a2V: "aux dames de la court"; a4V: prologue; A1R: text begins; K2V: Janot mark=Renouard 481.

Typography: 22 lines (A2R) 125(129) by 71; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 2 of title and in some headings; ii) roman, .8.mm for 2 lines (typeface 8) in lines 7-10 of title (using gothic i); iii) roman, 64mm for 20 lines (typeface 17) in privilege and in poem on a2R.

Initials: Set 1: BDEHMPQS; Set 3: I; C (init 1)

Woodcuts:

| a4V : C2 | D1V : H38 | E4V : P18 | F5R : 021 | G5V : P8 |
| A1R : D814 | D4R : 01 | E6V : P15 | F8R : H35 | H2R : H26 |
| A6V : H33 | D5R : Cu3 | E8V : 048 | G1V : M3 | I2R : D8 |
| B4V : D13 | D7V : C5 | E2R : P5 |

Locations: Vienna: 39.K.34

Note: Cf. Janot's edition, s.d. (after 29 November 1539)

See no. 186
Les motz dorez des quatre vertus Cardinalles, traduit du latin, en français.


Contents: A1: title; A1: dedication; A2: prologue; A5: text begins; S3: table; S7: "enseignements & dictons"; S8: colophon; S8: blank.

Typography: 29 lines (12R) 75(80) by 2(SL); text in roman, 52mm for 20 lines (typeface 20), used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 8) in mottoes by mark on title.

Initials: Set 1: CDEHLP; Set 2: C\textsuperscript{2}E\textsuperscript{2}NN\textsuperscript{2}PS

Woodcuts: 

A1: M6 B4: H18 E2: B1
A4: C2 B8: D7 E6: C5
B2: G2 D3: 028 F1: D2

Locations: Beaux-Arts: Nasson 284
SEYSSEL, Claude de: La grand monarachie de France. La loy salique, Paris, D. Janot for G. Du Pré, 1541 (see note).

[in a compartment=Renouard 485] La grando-|MARCHIE DE FRANCE, COMPOSEE PAR MESSIRE CLAV de de Seyssel lors euefque de Marseille|& depuis Archeuefque de Thurin, a-|dreffant au Roy trefchreftian, Fræcoys|premier de ce nom.|La loy Salique, premiere loy|des Francoys.|On les vend en la rue neufue noftrc dame, a|lenfeigne Saint Ieihan baptifie, contre Sainte|Geneuiefue des Ardens, par Denys Ianot libraire|& Imprimeur. [Variant: On les vend en la grand falle du Palays, au pre|mier pillier en la bouticque de Galion du pre li=|braire iure en lunierfite de Paris. (BN A; BN B; Ste Gen; La Rochelle; Lunel; Cambridge, King's College; Cambridge, University Library; Chicago, University; London, BM; Oxford, Taylor Institution.)]

Colophon: Ce present livre a esté achevé d'imprimer à Paris, par Denys Janot, le dernier jour de Decembre, Pour Galliot du Pré, Libraire juré en L'université de Paris.

Formula: 8°: $8^4_A-M^8_N-8^0$ [$4(-a1N4) signed] 176 leaves, ff [121]-99[1]100-162[163][=164][G4 signed Giii; mis-numbering 98 as 88; mis-printing 122 as 1z2][Variants: E2 signed Wii (London, BM; Oxford, Taylor Institution); I4 signed IIIi (BN A; BN B; Arsenal A; Arsenal B; Ste Gen; La Rochelle; Brussels; Chicago, Newberry Library; Harvard; London, BM; Vienna); mis-numbering 98 as 68 (Arsenal A; Beaux-Arts; Lunel; San Mariano); 162 as 62 (BN B; Arsenal A; Arsenal B; Beaux-Arts; Ste Gen; Lunel; Brussels; Chicago, Newberry Library; Harvard; San Mariano; Vienna)]

Contents: $a^1$: title; $a^1$: blank; $a^3$: prologue; $a^7$: table; $e^4$: blank; $A^1$: text begins; $N^4$: blank; $O^1$: title: "la loy salique"; $X^7$: colophon; $X^8$: blank; $X^8$: Janot mark=Renouard 480 [Variant: Du Pré mark=Renouard 261 (BN A; BN B; Arsenal A; Arsenal B; Ste Gen; La Rochelle; Cambridge, King's College; Cambridge, University Library; Chicago,
Contents: cont.

University; London, BM; Oxford, Taylor Institution.

Typography: 28 lines (B3R) 114(121) by 65; text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 18) in headings; iii) roman (typeface 20) in lines 11-14 of title.

Initials: Set 1: DEILMNPQRV

Woodcuts:

\[ \begin{array}{ll}
\text{A}^2 & \text{B}1 \\
\text{C}^7 & \text{G}4 \\
\text{A}^1 & \text{H}14 \\
\text{L}^4 & \text{G}22 \\
\text{A}^5 & \text{G}11
\end{array} \]

Locations: BN: Réfa 8°Le 41A (BN A); BN: 8°Le 41 (BN B); Arsenal: 8°H12100 (lacks e4, N4, X1.8; Arsenal A); Arsenal: 8°H12101 (Arsenal B); Beaux-Arts: Masson 280 (lacks e4, N4); Ste Gen: 8°L122 Inv1067 Réfa; La Rochelle: Réfa 286c; Lunel: 14075; Troyes (not seen); Brussels: V9650; Cambridge, Kings College; Cambridge, University Library: U*7.41; Chicago, Newberry Library: Case.J4039,822; Chicago, University Library: DC113.A3S5 Rare bk (lacks e4, N4; X8); Harvard: Typ 515.41.782 (lacks e4); London, BM: 1389.a.4; Oxford, Taylor Institution: Vet Fr I A138; San Marino: 380980 (lacks e4); Vienna: 58.M.47 (lacks e4, N4)

Note: The dating of this edition is problematic. The title carries 1541, while the title of the "loy salique" (01R) carries 1540; the colophon merely mentions 31 December, without naming the year. What seems most likely is that the title was printed after the colophon, with the preliminaries (the colophon having been dated on the last day of 1540) by which time it was 1541 n.s.
VALERE MAXIME: Les epitomes de Valere le grand, Paris, D. Janot, 1541

Les Epitomes DE VA-|LERE LE GRAND. |[mark=Renouard 481]

mottoes set vertically: (italic, roman caps.) left: Patere aut abitine.; right: Nul ne fi frotte.](roman)M.D.XLI. [EA Paris,
en la Rue neuue noftre Dame|chez Denys Ianot Libraire &
Imprimeur.

Colophon: Fin des Epithome (sic) de Valere le grand, par
Robert de valle, recueilly & mis au brief, & nouvellement
traduict, de latin en Francoys par Guillaume Michel dict
de Tours.

Formula: 16° in 8's: a-b8 A-R8 [S4(-a1)signed] 152 leaves,
ff [16li-cxxxvi [mis-printing xvii as xvif]

Contents: a1R: title; a1V: blank; a2R: table; a1R: text regim;
R8V: colophon

Typography: 29 lines (B4) 75(81) by 42(57); text in roman,
52mm for 20 lines (typeface 20) used throughout except
i) petit-canon roman (typeface 12) in line 1 of title;
ii) italic, roman caps. (typeface 19) in mottoes on title
and in some headings. Type ornament 24.

Initials: Set 1: BCILMPS; Set 2:CILMNSTV; C (init 1);
& (init 2)

Woodcuts:
A1R:H14  F8V:C7  O8R:G2
C3V:H29  H8R:D20.  Q5V:D11
E1V:G1  M8V:H41

Locations: London, BM: C97.a.21

See FICIN no. 145
AMADIS: Le tiers livre de Amadis de Gaule, Paris, D. Janot for J. Longis and V. Sertenas, 1542 (achevé 1 December 1541)
Edition III A

LE TIERS LIVRE de Amadis de Gaule, contenant les guerres & dyseordz, qui suruindrent en la grand Bretaigne, & es enuiron, A l'occasion du mauluas confeil que re-ceut le Roy Lyfuart de Gandandel & Bro-cadan, Contre Amadis & les siens, dont depuis maintz bons cheualiers d'une part & d'autre, finirent cruellement leurs iours. | Acuerdo Olvido. | [mark=Renouard 480; mottoes set vertically, left:
Patera aut abstine.; right: Null ne f'y frotte.] | Avec privilege du Roy. | 1542. | Nouuellement imprime à Paris par Denys Ianot libraire & imprimeur, demourant en la rue neufue nofcre Dame, à L'enfeigne Sainct-Iehan Baptifte, pres Sainte Geneuiefue des Ardens. | [Variants: line 13: woodcut=Vag8 sp1; lines 16-18: On les vend au Palays en la gallerie par ou on va à la Chancellerie, en la|boutique de Iehan Longis, & en la seconde porte du Palays. (BN B; Bordeaux); line 13: woodcut=Vag8 sp1; lines 16-18: On les vend au Palays en la gallerie par ou on va à la Chancellerie, en la|boutique de Vincet Sertenas, & en la rue neufue nofcre Dame à l'enfeigne| de la corne de cerf. (BN A)] | [N.B. the "d" in "Oluido", line 12, and in "du", line 15, is an inverted "p".]


I-XCIII [mis-numbering VI as V, XXVII as XXVI, LXVIII as LXIX.]
Contents: ã1R: title; ã1V: privilege: brief extract only; ã2R: "au Seigneur des Essars", by Mathurin Beheu; "au lecteur", by Mathurin Beheu; ã2V: Greek verses by Angelus Lascaris (see Vaganay, Amadis en français, p.24); ã3R: table; ã4: blank; A1R: text begins; Q4V: colophon

Typography: 42 lines (F3R) 242(258) by 137; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 12, 14 of title and in some headings; ii) Greek on ã2V.

Initials: Set 1: CDEIQS; T (init 17); P (init 18)

Woodcuts and frames:
A1R:Vag27 sp1 hp12 tp11 I1V:Vag84 sp2/3/4 hp11 tp12
B1R:Vag27 sp1 hp12 tp11 I6R:Vag85 sp1 hp12 tp11
B5V:Vag77 sp1 hp12 tp11 K6R:Vag29 sp2/3/4 hp11 tp12
C6R:Vag14 sp1 hp12 tp11 L6R:Vag9 sp1 hp12 tp11
D3V:Vag79 sp1 hp12 tp11 M4V:Vag13 sp1 hp12 tp11
E3V:Vag4 sp1 hp12 tp11 N2:Vag3 sp1 hp12 tp11
F5V:Vag34 sp1 hp12 tp11 O2V:Vag13 sp1 hp12 tp11
G5V:Vag1 sp1 hp12 tp11 Q1R:Vag27 sp1 hp12 tp11
H3R:Vag35 sp1 hp12 tp11

Locations: BN: Ré5294 (BN A); BN: Ré5106 (BN B); Bordeaux: B336; Munich: Po hisp 4 (Munich A); Munich: Po hisp 4a (Munich B)
AMADIS: Le tiers livre de Amadis de Gaule, Paris, D. Janot for J. Longis and V. Sertenas, "1542" (achevé "1 December 1541") Edition III B

LE TIERS LIVRE de Amadis de Gaule, contenant les guerres & diverses choses qui furent en la grand Bretaigne, & en leurs environs, A l'occasion du mauvais conseil que reçut le Roy Lifuard de Gandandel & Brocadan, Contre Amadis & les siens, dont depuis maintz bons chevaliers d'une part & d'autre, finirent cruellement leurs jours. [Acuerdo Olvido.][mark=Renouard 480; mottoes set vertically, left: Patere aut abstine. ; right: Nul ne f'y frotte.] Avec privilège du Roy. 1542. Nouvellement imprimé à Paris par Denys Janot imprimeur & libraire, demourant en la rue neufue noftrre Dame, à l'enneigne Sainct Iehan Bap[tiste], contre Sainte Geneuiefue des Ardans. [Variants: line 13: woodcut=Vag8 sp1; lines 16-18: On les vend au Palais en la galerie par ou on va à la Chancellerie, en la boutique de Iehan Longis libraire. (Beaux-Arts; Cambridge, Trinity College; Oxford, Bodleian); line 13: woodcut=Vag8 sp1; lines 16-18: On les vend au Palais en la galerie par ou on va à la Chancellerie, en la boutique de Vincent Sertenas, & en la rue neufue noftrre Dame à l'enneigne de la corne de Cerf. (Sorbonne; Angers; Copenhagen; New York, Columbia University)]


Contents: ā1R: title; ā1V: privilege; brief extract only; ā2R: "au Seigneur des Essars" by Mathurin Beheu; "au lecteur" by Mathurin Beheu; ā2V: Greek verses by Angelus Lascaris (see Vaganay, Amadis en français, p. 24); ā3R: table; ā4: blank; ā1R: text begins; ā4V: colophon

Typography: 42 lines (P3R) 240(255) by 144; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 12, 14 of title and in some headings; ii) Greek on ā2V.

Initials: Set 1: CDEISV; T (init 17); P (init 18)

Woodcuts and frames:

Locations: Beaux-Arts: Masson 354; Sorbonne: Rra 125; Angers: BL 2732; Lyon: 107713 (lacks gathering ā); Cambridge, Trinity College; Cincinnati: RA.q. Fiction; Copenhagen: 18-261; London, BM: 12403.h.14(3); New York, Columbia University: B86 Am1.JM21.Q; Oxford, Bodleian: Douce L492
ARCANDAM: De veritatibus et praedictionibus astrologiae, Paris, D. Janot for J. Foucher and V. Gaultherot, 1542

See no. 131

*Colophon:* Fin des Sept livres du Philocope de messire Jehan Boccace Florentin, nouvellement imprimé à Paris par Denys Janot Imprimeur & Libraire, le xxiii jour de Fevrier mil v. xlii.

*Formula:* $a^6A-2F^6$ [$4(-a12)$ signed] 180 leaves, ff [I-II]

III-VI $2I$-CLXXIII [S4 signed Riii; misnumbering XXI as XXIII, XLVII as XLI, XLVIII as XLIII, LXIII as LXII, LXXVII as LXXII, CIII as CIII, CXVII as CXVIII, CXLIII as CXLIII, CXLIII as CXL, CLXXII as CLXXII; mis-printing XIX as XIXIII, LUIII as LUIII] [Variants: XXIII as XIII (BN; Le Mans; Oxford, Bodleian); CXIII as CI (BN); CXLV as CLXV (Le Mans; Brussels; Oxford, Bodleian); CLXIII as CLXLIII (BN; Arsenal; Le Mans; Brussels; London, BM; Oxford, Bodleian; Vienna)]
Contents:
a1R: title; a1V: privilege: granted to J. André for 4 years, dated 23 January 1541 o.s.; a2R: poem to Raymond Sac, signed "plus que moins" (i.e. Gilles Corrozet); latin poem by Raymond Sac to Adrien Sevin [Variant: not present in Le Mans; Brussels; Oxford, Bodleian]; a2V: "aux lecteurs" by Nicolas de Herberay [Variant: preceded by Latin poem (as above, a2R) but headed as being Raymond Sac to Gilles Corrozet (Le Mans; Brussels; Oxford, Bodleian)]; "aux lecteurs" signed "Ne pys ne mieulx" (i.e. Saint-Romard); a3R: dedication: Sevin to Claude de Rohan; a5V: blank; a1R: text begins; FF6V: "le translateur pour conclusion"; colophon.

Typography: 42 lines (E1R) 238(253) by 137(156); text in roman, 115mm for 20 lines (typeface 18) used throughout except i) petit-canon roman (typeface 12) in lines 1-4, 10 of title and in headings; ii) italic roman caps., 58mm for 10 lines (typeface 19) in lines 11-13 of title (Janot state), some preliminary matter and in sidenotes.

Initials: Set 1: CES; A (init 5); E (init 14).

Woodcuts and frames:
B2V:Vag85 sp1 hp11 tp12
B3V:Vag123 sp2/4 hp12 tp11
B4V:Vag34 sp2/4 hp10 tp9
B5R:Vag3 sp2/4 hp12 tp11
C1R:Vag79 sp1 hp13 tp13
D4R:Vag343 sp2/4 hp9 tp14
D5R:Vag31 sp1 hp14 tp9
E1V:Vag343 sp2/4 hp9 tp15
ECR:Vag5 sp1 hp15 tp16
F3V:Vag13 sp3 hp11 tp12
G3V:Vag34 sp3 hp16 tp17
I2R:Vag29 sp2/3/4 hp10 tp9
I6R:Vag9 sp1 hp11 tp12
K1V:Vag85 sp3 hp11 tp13
K3R:Vag34 sp4 hp15 tp17
L2R:Vag343 sp3 hp11 tp13
Woodcuts and frames, cont.

Locations: BN: Rés Y2 202 (lacks a2); Arsenal: Fol BL 950 Rés;
Beaux-Arts: Masson 359 (not seen); Grenoble (not seen);
Le Mans: BL 3409 (lacks L23Z2345); Nantes, Dobrée (not seen);
Toulouse (not seen); Brussels: VI/49.350/B/LP;
Copenhagen (not seen); Harvard: Typ 515.42.223F; London,
BM: 86.1.13; Oxford, Bodleian: Douce B. subt. 87 (lacks
EE2.5 replaced by another EE1.6); Vienna: 51.R.9;
Washington, Folger: PQ1410.C6.v2 Cage (partly made up of
sheets of a later issue bearing Estienne Grouleau's
imprint, but retaining 1542 as the date on the reset title);
Williamstown; Yale: Hc75.13.H

Note: Renouard, Imprimeurs et libraires..., Vol.1, no.155
dates this 1543 n.s., but study of the breakages to the
woodcuts indicates that the achevé must be in the new
style.

*Recueil de DIVERSES HISTOIRES TOUCHANT LES SITUATIONS* de toutes régions & pays contenuz es trois parties du monde, avec les parti-culieres moeurs, loix, & cae-remonies de toutes na-tions & peuples y habités. Nouvellemétra duct de latin en François. [1542]. On les vend a Paris en la rue neuf-ue noftrre dame a lymage faisnt Iehan. par Denys Ianot. [Variants: On les vend a Paris en la grant fal-le du palais au second pillier par Ar-noul langelier. (Munich); On les vend a Paris en la grant fal-le du palais au premier pillier par Charlies langelier. (BN A)]

Formula: 8°: a-z8 & a-8 [54(-a1) signed 264 leaves, ff [18] 1-244[245-246][mis-numbering 12 as 11, 203 as 103, 216 as 226][Variants: c1 signed c, h4 signed iii; misnumbering 230 as 232 (BM)]

Contents: a1R: title; a1V: blank; a2R: dedication; (translator) to Charles V; a2V: tables; b5: prologue; c3R: text begins; f5V: "brief ve instruction"; f6: colophon; f7R-f8: blank

Typography: 31 lines (m2R) 123(131) by 63(79); text in roman, 80mm for 20 lines, used throughout except: a petit-canon roman in line 1 of title.

Initials: 20 initials

Locations: BN; G 9123 (=BN A); BN: G 13395 (BN B, not seen); London, BM: 566.b.46; Munich: Geo.U.278.
BRIEF recueil de toutes les sortes de jeux, Paris, D. Janot, 1542 (see note)

"Brief recueil|| de tovtes les sor|| tes de ieuex qu'auoient|| les anciens Graecz & Ro|| mains, Et comment ilz|| vsoient d'iceulx.|| 1542.|| Avee pruilege.|| De l'imprimerie de Denys Janot, imprimeur et libraire, demourant à Paris." - La Roche Lacarelle, Pichon, Renouard

Formula: "In 16 de 4Off. non chiffrés" - La Roche Lacarelle, Pichon

Contents: no information

Typography: "lettres rondes" - Pichon

Initials: no information

Woodcuts: no information

Locations: no information

Note: See La Roche Lacarelle Catalogue, p.42, no.106 and Pichon Catalogue, Part I, p.199, no. 694, from which all the details given above are drawn. Renouard (NS, no 186) suggests some of the line endings marked in the title.

(roman) *Oratio de legitimae, veraeque medicin et praestantia et arte*, ET ARTE, LABORIBVS QVE IN EA [(italic, roman caps.) perdifcenda. neceffari fubeundis, & reprimendis fpediatrorum erroribus imposfuris, deque|uenenofa, ac perniciofa ueratri natura, ad|Aurelianos ciues, Authore Guillelmo|Christiano, medico, Aureliano.|[mark=Renouard 480: mottoes set vertically, left: Nul ne f'y frotte. ; right: Patere aut abstine.]|(roman) Cum Privilegio. |PARISIIS.|Ex officina Dionijfii Ianotii tyypographi.|1542.

Formula: ⁴°: A-G⁴ [§³(-A¹] 28 leaves, un-numbered

Contents: A¹R: title; A¹V: blank; A²R: dedication: Christien to Pierre Berruyer and Jean Escoreolus, dated 15 October 1539; A³R: text begins; G³R: "Christophorus Landrinus Aurelius candido lectori S.D." dated "5 nonas Novembris" (?=1 November) 1539; G⁴R: Janot mark=Renouard 480; G⁴V: blank.

Typography: 28 lines (A⁴R) 161(173) by 104(121); text in italic, roman caps., 116mm for 20 lines (typeface 19) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 18) in lines 2-3, 10-13 of title, in running titles and some headings; iii) roman, 17mm approx. for ⁴ lines (typeface 23) in sidenotes; iv) some greek in text.

Initials: Set 1: S

Locations: BN: ⁴° bustling 18; Vienna: 74.F.71
DORÉ, Pierre: Dyalogue instructoire des chrétiens, Paris, D. Janot, 1542

(roman)Dyalogue| (bastard)Instructoire des Chreftiens, en la
Foy, Elesperance, et Amour| en Dieu.| (roman)Iufts viuit ex fide.|
Abacuc. 2. | (bastard) Compoife par frere Pierre| Dore Docteur en|
Theologie. | (roman) 1542 | (bastard) Imprime nouuellement a Paris|
par Denys Janot: demourant en| la rue neufue noftre Dame a
lenfei=|gne faict Jehan Baptifte, pres faí=|cte Geneuiefue
des ardens.

Formula: 16° in 8's: A-Y 8 [§4(-A1) signed] 176 leaves, un-
numbered [X, Y signed x, y]

Contents: A1 R: title; A1 V: woodcut; A2 R: text begins; V6 R:
"la passion de Jesus selon les quatre Evangelistes"

Typography: 22 lines (A3 R) 91(95) by 55; text in bastard gothic,
85mm for 20 lines (typeface 21) used throughout, except
i) roman, same size (typeface 23) in latin quotations in
text; ii) petit-canon roman (typeface 12) in line 1 of title.

Initials: Set 1: D

Woodcuts:
A1 V: M10

Locations: BN: Rés D13571
Les Fables

Du Tresancien Eso.

Pe Phrigien Premièrement ecrites en Grec, & depuis mises en Rithme Françoise.

Avec privilège du Roy.

1542

A Paris en l'imprimerie de Denis la roc demourat en la rue neuue notre Dame, à l'écligna saint Ieh-s baptism.

[in a compartment=Renouard 483](roman)Les Fables|DV TRESANCIEN
ESO-|PE PHRIGIEN PREMIERE-|ment escriptes en Graec, &|depuis
mifes en Rithme|Françoise.|(italic, roman caps.)Auec
privilege du Roy.|(roman)1542.|A paris en l'imprimerie de
Denis Is-|not demourât en la rue neufue noftre|Dame, à
l'êfeigne fainct Iehã baptifte.

Formula: 8°: A4-B-N84 [G4(-A404)signed] 104 leaves, un-
numbered [G4 signed Ciii]

Contents: A1R: title; A1V: privilege: letters patent to an
un-named person, dated 4 August 1542; A2R: dedication:
G. Corrozet (?)translator) to Henri, duc de Bretagne;
A4V: text begins; 04V: [in a compartment=A] Janot mark=
Renouard 480

Typography: no fixed number of lines per page; text in roman,
84mm for 20 lines, used throughout, except i) petit-canon
roman (typeface 12) in line 1 of title and in some headings;
ii) italic, roman caps. (typeface 19) in line 7 of title,
in titles of woodcuts and in mottoes of mark on 04V.

Compartments: (references are to Renouard's numbering)
A1R:483 CDE56V:484 K56V:484
A4V:485 CDE78V:485 K78V:486
B12V:484 F-I12V:483 LMN12V:483
B34V:483 F-I34V:486 LMN34V:485
B56V:486 F-I56V:485 LMN56V:484
B78V:485 F-I78V:484 LMN78V:486
CDE12V:486 K12V:483 012V:484
CDE34V:483 K34V:485 03V:485

Woodcuts:
A4V:E1 B3V:E4 B6V:E7 C1V:E10 C4V:E13
Woodcuts: (cont)

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Locations: BN: Rés Yb 1003; Arsenal: 8°BL 16771 (lacks L8N1.8 O1-4); Harvard: Typ. 515.42.123; Munich: A.gr.b.186 (lacks N7); Wolfenbüttel: Lg 76.1

Note: Compartment 486 was damaged during the printing of this edition. Cf. Janot's edition of 1544.
FICIN, Marsile: La definition et perfection d'amour, Paris, D. Janot for G. Corrozet, 1542

See no. 145
FICIN, Marsile: Le premier/second livre de la vie saine/de la vie longue, Paris, D. Janot, 1542 (after 17 March)

[In black and red](roman) Le premier li-ure de Marsile Ficin, de|la vie saine, Traduit de|latin en Francoys par|maître Jehā beau=fi̇zl, Advocat ou|chefetle de|Paris.|Plaisir faict viure.|Avec privilege. |(roman) 1541|

Formula: 8°: a8A-E8F1+2a82A-2F82G1+ [$4(, i1FkGG3k) signed]
112 leaves, ff [i-viii]ix-lii [8]2i-lii[iii][aään signed a2]
[Variant: misnumbering xiii as xiii (Montpellier)]

Contents: a1R: title; a1V: privilege; granted to Janot for 3 years, dated 17 March 1541 o.s.; a2V: blank; a3R: dedication: Beaufilz to Matthieu Chartier (fils); a4V: prologue; a7V: table; A1R: text begins; a11V: title: "de la vie longue"; aään: privilege; same setting of type as on a1V; aään: blank; aäänR: dedication: Beaufilz to Louis Laserre; aään: prologue; aään: table; aään: blank; aään: text begins: "de la vie longue"; GG3V: Janot mark= Renouard 480; GG4: blank.

Typography: 27 lines (C2R) 112(122) by 61(76); text in bastard gothic, 85mm for 20 lines (typeface 21) used throughout, except i) petit-canon roman (typeface 12) in line 1 of both titles and in some headings; ii) roman, 57mm for 10 lines (typeface 18) in privileges and Latin chapter headings; iii) roman (?typeface 8) for some quotations in text; iv) bastard gothic, 24mm for 5 lines (typeface 9) in lines 2-10 of both titles; v) bastard gothic (typeface 22) in lines 12-15 of both titles and in sidenotes.

Initials: Set 1: CDILMNOPQS; Set 2: O4S; C (init 1); S (init 2)

Locations: BN: 8° Tc17 15 (lacks a2.7A8GG4; BN A); BN: Rothschild (Picot 3375; BN B); Arsenal: 8° S9540 (lacks GG1.4); Ste Gen: 8° T536 Inv2160Rés; Montpellier, Bibliothèque municipale: C289 Rés; Chicago, Newberry Library: Wing.ZP.539J263 (lacks GG1.4)
FUCHS, Leonhart: *De securis totius humani corporis*, Paris, [De Janot] for V. Gaultherot, 1542 and 1543

DE SANANDIS TO-|TIVS HVIANI CORPORS E-|IVSDEM IVE PARTIVM TAM
INTER|mis quam externis malis libros quinque, accu-rata
diligentia confcripti, & nunc pri-mum in lucem editi,
Leonharto|Fuchsio medico autore.|Obiter etiam in nuncupatoria
epistola impu-dentijimum plagium Gualtheri Riffi|
Argentoracenfis detegitur.|Acceffi quoque rerum & verborum
index|locupletijimum.|PARISIIS.|Apud VIVANTIUM GAVLTHROT,
in|via Iacobaeae sub interfignio diei|Martini.|1542. [Variant: 1543. (London, BM)]

Formula: 16° in 8's: a-z 8 A-I 8 [$4(-a1) signed] 264 leaves, ff [1-8] 9-264 [misnumbering 64 as 94]

Contents: a1R: title; a1V: dedication: Fuchs to Joannes
Gudinus, dated 1 August 1542; a7R: index; b1R: text begins
(Hippocrates, "De medicamentis purgatoris libellus",
ed. Junius Paulocrassus intercalated in Book 4); 18V: "finis"

Typography: 28 lines (b2R) 91(97) by 53(65); text in roman,
64mm for 20 lines (typeface 17) used throughout, except
1) roman caps. (typeface 18) in line 1 of title; 11)
some greek in text.

Initials: Set 1: DQ

Locations: Arsenal: 8°S 9161; London, BM: 546.a.9 (lacks &4.5)
FUCHS, Remacclus: *Historia omnium aquarum*, Paris, D. Janot for J. Foucher and V. Gaultherot, 1542 (after 12 March) (see note)

(roman) *Historia omnium aquarum*, QVE IN COM- MVNI HODIE PRACTICANTVM (italic, roman caps.) sunt usu, uires, & recta eas distil·landi ratio, Libellus plane au·reus, nunc in commu·nem utilitatem euulgatus, |Per Remaclum F. Lymburgen.| ACCESSIT PRETEREA CON·DITORVM (VT VOCANT) ET SPECIE·rū, Aromaticorū, quorum usu frequētior apud pharmacopolas, Tractatus, cibus, quibus est |Medicina cordi, nō minus utilis quà necessarius.| (roman) Cum Privilegio. |PARISII. |EX OFFICINA DIONYSII IANOTII ANNO 1542 [Variant: (italic, roman caps.) Apud Ioannem foucherium, & Vivantium Gualtherot. Anno 1542. (Arsenal; Faculté de Médecine; Ste Gen; Edinburgh, University; London, BM)]

Formula: $\text{8}^\circ$: $A-D^8E^4$ [$§4$(-$A1E4$)signēa] 36 leaves, un-numbered

Contents: $A_1^R$: title; $A_1^V$: dedication: Fuchs to Louis Lasserre, dated 12 March 1542; $A_4^R$: "de modo et arte distillandi aquis ex herbis" by G. Manardo; $A_5^V$: text begins; $D_3^R$: dedication: Fuchs to Godefidus M., dated 9 March 1542; $D_4^V$: "Conservarum (quas hodie condita appellant) historia et jures"; $E_2^R$: "de aquis partibus approp."

Typography: 22 lines ($A_2^R$) 127(139) by 75; text in italic, roman caps., 116mm for 20 lines (typeface 19) used throughout, except 1) petit-canon roman (typeface 12) in lines 1 and 15 of title and in some headings; 11) roman caps. (typeface 18) in some headings.

Initials: Set 1: EP

Locations: BN: 8$^\circ$Te $147199$ (BN A); BN: 8$^\circ$Te $151371$ (BN B); Arsenal: 8$^\circ$S12233; Faculté de Médecine: 71795; Faculté de Pharmacie: 24898; Chaumont (not seen); Rouen: I2094;
Locations: (cont) Bethesda: WZ.240.F993h.1542; Carlisle (not seen); Edinburgh, University: G23.87; London, BM: 1033.d.1; Oxford, Magdalen College: Arch.C.II.1.3

Note: This edition might be dated 1543 n.s., but the 1542 dating is preferred on the grounds that Fuchs appears to have been in Paris in March 1542: see e.g. the dedication of Bernard de Gordon's *Lilium medicinae* of 1542, which is dated March 1542, as is Fuch's dedication on Oo5⁷ of that work. The BN and Ste Gen copies of the present work, on A1⁷, wrongly refer to the Church of St Martin at Tours as the Cathedral; this error is corrected in all other copies examined.

See no. 149


See no. 150

[in a compartment=Renouard 483]B. Gordonii[QVIVM ÀÈGRITVDI-]
num à vertice ad calcem, opus praec[a]rif. quod Lilium.
medicinae appellatur; nunc denuo ab omnibus mendis, qui-
bus ãcatebat, repurgatum, & septé par-[ticulis distributum,
vit quarta indica-[bit pagina.] Cum privilegio ûenatus.|

PARISIIS|Excudebat Dionyfius Ianotius Typo-[graphus, Menf
Aprili, Anno|1542 [Variants: Apud Ioannem Foucherium, in
vico|D. Iacobi, Menfe Aprili, Anno]|...(Bethesda; London,
Wellcome; Philadelphia, College of Physicians); Apud
Viuantium Gualtherot, in vico|D. Iacobi, Menfe Aprili,
Anno|...(Avignon; Lincoln Cathedral; London, Royal Society
of Medicine; Munich; Vienna); Apud Poncetum le preux, in vico|
D. Iacobi, Menfe Aprili, Anno|...(Marseille; Geneva)

Formula: $^8_o: \Pi_a^2 \Pi_a^4 a-2 \Pi_a^8 q^2$ \[\$4(-\Pi_a^1 \Pi_a^4) \text{signed}\] 496 leaves, 4 ff \[6\]-488\[489-490\][Hh4 signed Hhiiii; misnumbering 407
as 397]\[Variants: g3 signed Giii (Arsenal; Avignon; Blois;
Geneva; Madrid; New York, Academy of Medicine; Philadelphia,
College of Physicians; Zurich); g4 un-signed, 50 un-numbered
(Zurich); 52 un-numbered (Geneva; New York, Academy of
Medicine); 56 un-numbered (Zurich); 170 as 107 (London,
Wellcome; New York, Academy of Medicine)]

Contents: $\Pi_a^1 R$: title; $\Pi_a^1 V$: privilege granted to P. Le Preux,
dated 10 March 1541 o.s.; $\Pi_a^2 R$: "typographus candido
lectoris salutem"(dated 1542); $\Pi_a^2 V$: contents; $\Pi_a^1 R$: index;
a2\[R$: preface (dated July 1305); a3\[R$: text begins; Oo5\[R$: 
"finis totius praxis D. Bernardi Gordonii quae lilium
medicinae appellatur"; Oo5\[V$: dedication: R. Fuchs to
Gilbert Fuchs, dated 7 March 1542; "pharmacorum omnium
quae in communi sunt practicantium usu, tabulæ decem";
qq2\[V$: Janot mark=Renouard 480 [Variant : Foucher mark=
Renouard 326 (London, Wellcome; Philadelphia, College of
Physicians)]
Typography: 40 lines (a₄) 128(135) by 68(84); text in roman, 64mm for 20 lines (typeface 17) used throughout except i) petit-canon roman (typeface 12) in line 1 of title, and in most headings; ii) roman, 84mm for 20 lines (typeface 23) in lines 2-8, 11-12 of title, text of a₂, 00₃₋₆; iii) italic roman caps., 116mm for 20 lines (typeface 19) in text of privilege and in some headings. Type ornament 1.

Initials: Set 1: EFHINQ; Set 2: T.

Locations: Arsenal: 8°S 8963; Avignon: S 1892; Blois; Marseille: 61165 (lacks L78, 01, all after 006, a² bound round a⁴); Bethesda: W9240.B518.1542 (lacks all after Nn8); Geneva: Nf 70; Lincoln Cathedral: K.7.17 (πa² bound round ππa⁴); London, Royal Society of Medicine: L6.a.2; London, Wellcome: 800; Madrid: R/19879 (πa² bound round ππa⁴); Mons (not seen); Munich: Path 494; New York, Academy of Medicine: RB (lacks qq²); Philadelphia, College of Physicians: Lewis Library C136; Vienna: 69.K.44; Zurich: Drs 1047 (πa² bound round ππa⁴)
HABERT, François: La controverse de Venus et de Pallas, Paris, D. Janot, 1542

"La controverse de Venus & de Pallas appellans du royal berger Paris, juge délégué par Jupiter, au moyen de l'adjudication de la pomme d'or à Venus, par laquelle est entendu le conflit de vice & de vertu. Impr. à Paris... par Denys Ianot 1542."

Colophon: no information

Formula: "8°" - Du Verdier

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Du Verdier, Bibliothèque..., 1585, p.402; 1772, vol.III, p.656, from which all the details given above are drawn. It seems likely that this work would have been published in the same general style as the four extant Habert publications of 1542.
HABERT, François: Le livre des visions fantastiques, Paris, D. Janot for P. Roffet, 1542 (after 1542)

(roman) Le livre des visions fantastiques. Avec privilege.

(italic, roman caps.) A Paris en l'imprimerie de Denys Ia- [not.] 1542. [Variant: (italic, roman caps.)] Imprimé à Paris pour Ponce Roffet, dict le Faulcheur, libraire demeurant au Palais fur les seconf degrez, du costé de la grand falle. 1542.

(BN A; BN B; Chantilly)

Formula: 8° in 4's: a-f⁴ [§3(-a1)signed] 24 leaves, un-numbered

Contents: a¹: title; a¹: privilege: granted to P. Roffet for 2 years, dated 2 August 1542; a²: text begins; a²: "epigrammes"; f⁴: "Finis".

Typography: 18 lines (a³) 104(116) by 68; text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1, 2 and 4 of title; ii) roman (typeface 18) in line 3 of title.

Initials: Set 1: P

Locations: BN: Rés Ye 4355 (BN A); BN: Rés Ye 1597 (BN B); BN: Rothschild (Picot 644; BN C); Chantilly (Delisle 889)

"La maniere de trouver la pierre Philosophale autrement que les anciens Philosophes. Avec le Credo de l'Eglise Catholique. ensemble cinq Ballades Evangeliques. [impr. à Paris...par Denis Janot 1542."

**Colophon:** no information

**Formula:** "8°" - Du Verdier

**Contents:** no information

**Typography:** no information

**Initials:** no information

**Woodcuts:** no information

**Locations:** no information

**Note:** See Du Verdier, *Bibliothèque...*, 1585, p.402; 1772, Vol.III, p.656, from which all the details given above are drawn. It seems likely that this work would have been published in the same general style as the four extant Habert publications of 1542.
HABERT, François: Le philosophe parfaict; Paris, D. Janot for P. Roffet, 1542 (after 2 July) (see note)

(roman)Le Philosophe parfaict. / Avec privilege. / (italic, roman caps.)Imprimé à Paris pour Ponce Roffet, / dict le Faulcheur, libraire demourant au Palais pour les seconed degrez, du costé de la grand salle. / 1542.

Formula: 8° in 4's: a-f⁴ [§3(-a1) signed] 24 leaves, un-numbered

Contents: a¹⁰: title; a¹: privilege: granted to P. Roffet for 2 years dated 2 July 1541 (?misprint for 1542; see note); dedication: Habert to François de Bourbon; a³: dedication: Habert to Andrienne de Touteville; a⁴: text begins; f⁴: "fin".

Typography: 18 lines (b5R) 103(115) by 67; text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3 of title; ii) roman caps. and small caps. (typeface 18) in headings and running titles.

Initials: Set 1: PQ

Woodcuts:
- a⁴R: C96
- d¹V: C103
- f¹R: C75
- b²R: C74
- e³R: C52
- c¹V: H⁴
- e⁴R: G⁹

Locations: BN: Rés Ye 1598; BN: Rothschild (Picot 645); Chantilly: Delisle 890; Harvard: *FC5.d1136.542p

Note: The dating of the privilege in 1541 seems unlikely, since an unusually long period would have ensued between the granting of the privilege and publication. It seems probable that this privilege was in fact granted at about the same time as the other privileges granted to Roffet for works by Habert in June-August 1542.
HABERT, François: *Le premier livre des visions d'Oger le dannoye*, Paris, D. Janot for P. Roffet, 1542 (after 11 July)

(roman)*Le premier livre DES VISIONS D'OGER LE DANOYSE* (italic, roman caps.)*royaume de Faire.(roman)*Avec privilege.* (italic, roman caps.)*Imprimé à Paris pour Ponce Roffet,*
dict le Faulcheur, libraire demourant au Palais fur les second degréz, du coste de la grand falle. 1542.

*Formula*: 8° in 4's: a-m⁴ [83(-a1) signed] 48 leaves, un-numbered

*Contents*: a¹R: title; a¹V: privilege; granted to P. Roffet for 2 years, dated 11 July 1542; a²R: dedication: Habert to Andrienne de Touteville; a²V: text begins; m⁴V: Roffet mark=Renouard 1012.

*Typography*: 18 lines (a³R) 102(115) by 67; text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 5 of title; ii) roman caps. and small caps. (typeface 18) in headings and running titles.

*Initials*: Set 1: PQS

*Locations*: BN: Rés Ye 1596; Chantilly: Delisle 888


[Variant: (italic, roman caps.) Imprimé à Paris pour Ponce Roffet, dict le Faulcheur, libraire demourant au Palais sur les second degré, du coste de la grand falle. |1542. (BN C; Chantilly, Harvard)]

Formula: 8° in 4's: a-d ⁴ [$3(-a1)$ signed] 16 leaves, un-numbered

Contents:

- a¹: title
- a¹: privilege: granted to P. Roffet for 2 years, dated 28 June 1542
- a²: text begins
- d⁴: Janot mark=Renouard 480 [Variant: Roffet mark=Renouard 1012 (BN C, Chantilly, Harvard)]

Typography: 18 lines (a³R) 103(115) by 67; text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3 of title; ii) roman caps. and small caps. (typeface 18) in headings and running titles

Initials: Set 1: V

Woodcuts:

- a²: C108

Locations:

- BN: Rés Ye 1599 (BN A); BN: Rothschild (Picot 2866, BN B); BN: Rothschild (Picot 645, BN C); Chantilly: Delisle 891; Harvard: *FC5.R1136.542p.
JEAN DE BRIE: Le vray regime et gouvernemen t des bergers et begeres, Paris, D. Janot, 1542


Contents: A₁ᴿ: title; A₁𝑉: blank; A₂ᴿ: preface: work dated 1369; A₃ᴿ: prologues; A₅ᴿ: table; A₇ᴿ: text begins; K₈ᴿ: "le simple berger Jehan de Brie"; K₈𝑉: "Fin"

Typography: 21 lines (B₁ᴿ) 87(97) by 56; text in bastard gothic, 85mm for 20 lines (typeface 21) used throughout, except petit-canon roman (typeface 12) in line 1 of title.

Initials: Set 1: S

Woodcuts:
A₄ᴿ: Br1 E₄ᴿ: C92 H₂ᴿ: C102
C₁ᴿ: O18 E₇ᴿ: Pe15 H₈𝑉: Pe33
D₄𝑉: E28 G₁ᴿ: Pe3
D₅ᴿ: K16 G₅𝑉: Pe8

Locations: Arsenal: 8°577814 RéS; Beaux-Arts: Masson 287
LA BORDERIE, Bertrand de: L'amie de court, Paris, D. Janot for G. Corrozet and V. Sertenas, 1542 (after 9 March)

(roman)l'Amie de court|INVENTEE PAR LE|SEIGNEVR DE BOR-|DERIE.|[woodcut]|(italic, roman caps.)On les vend à Paris
en la rue neufue no-|ître dame, es ·boutiques de Denys Ianot|
& Vincent Sertenas libraires.|Auec Privilege, pour deux ans.|1542. [Variant: (italic, roman caps.)On les uend en la grand
falle du Palais,|en la boutique de Gilles Corrozet li-|
braire. (BN B)]

Formula: 8° in 4's; a-h 4 [33(-a1)signed] 32 leaves, un-numbered
[c2 signed eij]

Contents: a1R: title; a1V: privilege: granted to Corrozet for
2 years, dated 9 March 1541 o.s.; a2R: text begins; h2V:
"epistre a ung amy"; h3V: "enigme"; h4V: [Janot mark=Renouard 480 [Variant: Corrozet mark=Renouard 206 (BN B)]

Typography: 18 lines (a3R) 103(115) by 67; text in italic,
roman caps., 58mm for 10 lines (typeface 19) used through-
out, except i) petit-canon roman (typeface 12) in line 1
of title; ii) roman caps. and small caps. (typeface 18)
in lines 2-4 of title and in some headings.

Initials: Set 1: DI

Woodcuts: a1R: LaB1

Locations: BN: Rép pYe 468 (BN A); BN: Rothschild (Picot 2873;
BN B)
LA ROCHE, Nicolas de: De morbis mulierum curandis, Paris, D. Janot for J. Foucher and V. Gaultherot, 1542 (after 23 June)


(Bethesda B; London, Wellcome A; Yale); Venundantur apud Vivantium Gaultherot sub interfignio S. Marinini in via Iacoba. (London, BM; London, Wellcome B)]

Formula: 16° in 8's: A' e 8 a-z 2 a-2 b 4 $84(-A1^bb4a2) signed$ 220 leaves, ff $[16][1-2]3-204$ [h 4 signed iii; bb2 signed biiii; mis-numbering 152 as 15, 201 as 291; misprinting 150 as 180]

Contents: A1 R: title; A1 V: privilege: granted to Janot for 2 years, dated 23 June 1542; A2 R: dedication: La Roche to Catherine d'Amboise, dated 26 January 1542; A4 R: 'Nicolaus Rocheus lectori benevolo. S.'; a1 R: index (a 4: blank); a2: blank; a3 R: text begins; bb4 V: Janot mark=Renouard 480

Typography: 21 lines (f 4 R) 87(94) by 50(62); text in roman, 84 mm for 20 lines (typeface 23) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) some Greek in text; iii) italic, roman caps. (typeface 19) in mottoes of mark on bb 4 V.

Initials: Set 1: EIQ

Locations: Amiens: P 91; Grenoble (not seen); Le Mans: Sc & Arts 2580; Bethesda: WZ24.0 La 326. 1542 (Bethesda A); Bethesda: WZ24.0 La 326. 1542a (Bethesda B); Cambridge, University Library (not seen); Hartford, Trinity College (not seen); London, BM: 1175.a.3; London, Wellcome: 6940 (Wellcome A); London, Wellcome: 5506 (Wellcome B); Yale: Medical School; York Minster: II.Q.33.
MEIGRET, Louis: Traité touchant le commun usage de l'escriture
françoise, Paris, D. Janot for J. Longis and V. Sertenas,
1542 (after 11 October)

TRAITE TOUV-chant le commun vfa-[GE DE L'ESCRITVRE|FRANCOISE,
FAICT PAR LOYS|Meigret Lyonnois, au quel eft|debattu des
faultes & abus en|la vraye & ancienne puif-|fance des letres.| 
Auec privilège de|la court.|1542.|On les vend au Palais en
la gallerie par ou on va à la|Chancellerie, es bouticques de
Iehan Longis, & Vin-|cent Sertenas libraires: Et en la rue
neufue noftri da-|me, par Denis Ianot, Imprimeur & Libraire.


Contents: A1[^R]: title; A1[^V]: privilege granted to Sertenas for
4 years, dated 11 October 1542; A2[^R]: "proesme de l'auteur";
A3[^R]: text begins; G4[^V]: end.

Typography: 31 lines (A4[^R]) 177(182) by 107(126); text in roman,
114mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in lines 1-2, 9-10 of
title and in some headings; ii) roman, 20mm for 5 lines
(typeface 8) in sidenotes.

Initials: C (init 1); P (init 18)

Locations: BN: Rés X 910; Ste Gen: X 8°325 Inv 166 Rés;
Manchester (not seen)
POLYBE: Les cinq premiers livres des histoires, Paris,
D. Janot for G. Du Pré, 1542

LES CINQ PREMIERS livres des histoires eftcriptes par
Polybe Megalopolitain traduzt en Franois par Loys Maigret,
Lyonnaise. [mark=Renouard 480; mottos set vertically, italic
roman caps., left: Patere aut abstine.; right: Nul ne f'y
frotte.] Avec privilege du Roy. [1542] On les vend à Paris, en
la rue neuve noftre Dame, à l'eneigne saict JEHAN Baptifte,
pres saicnt GENEVIEVE des Ardens, par Denys Ianot, Imprimeur,
& Libraire. [Variants: line 7: mark=Renouard 262; lines 10-
12: On les vend en la grand falle du Palais, au premier
pilier en la boutique de Galiot du pre Librai-re iure en
Luniverfite de Paris. (Mazarine; Ste Gen; Copenhagen)[N.B.:
line 8: the "d" in "du" is an inverted "p".]

Colophon: Fin du cinquiesme livre des histoires de Polibyus,
nouvellement imprime a Paris, par Denys Janot Imprimeur
& Libraire. Demourant en la rue neuve noftre Dame à
l'eneigne saict Jehan Baptiste, pres saicnt Genevieve
des Ardens.

[s4(-a1G4HHh4)signed] 204 leaves, ff [18] i-xxxix[xl]
2i-xxx 3i-xlvi 4[iii-xxxii 5i-xxxvii[xxxviii]] [BBbb4
signed BBaaiii; mis-numbering 4vi as v; misprinting xviii
as xviii]

Contents: a1: title; a5: privilege; granted to Janot for
6 years, dated 7 July 1540; a2: "a la noblesse de France"
by Meigret; a5: table; 06: blank; A1: text begins (each
book begins with each new signature series; 04 and EE
blank); FFFf8: colophon; FFFf8: Janot mark=Renouard
480 [Variant: Du Pré mark=Renouard 262 (Mazarine; Ste Gen;
Copenhagen).]
Typography: 40 lines (A3) 230(244) by 134(153); text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-6, 8 of title and in some headings; ii) italic, roman caps. (typeface 19) in sidenotes and in mottoes by Janot marks

Initials: Set 1: CDEHLMNOPQSX; P (init 18)

Woodcuts and frames:
Aa1R: Vag34
Ee5R: Vag14 sp1 hp12 tp11
BBBB1R: Vag27 sp4(left) sp2(right)
FFFFf6V: Vag27 sp4 hp12 tp9

Locations: Beaux-Arts: Masson 358; Mazarine: 5597; Ste Gen: fol 118² Inv 150 Rés (à6 bound between à1 and à2); Auxerre: C1471 in fol; Copenhagen: 16,40; Harvard: Gp 95.197*; Munich: 2° A gr b 944
RENCONTRES à tous propos, Paris, D. Janot, 1542

"Rencontres à tous propos, par proverbes et huitcains
françois tant anciens que modernes." - Brunet

Colophon: "...nouvellement imprimé à Paris par Denys Janot
libraire et imprimeur demourant en la rue neuve nostre
Dame pres Saincte Genevieve des Ardens."

Formula: "in-16 obl." - Brunet; "in-12 oblong" - La Vallière

Contents: 2 books - see Brunet

Typography: "lettres rondes" - Brunet

Initials: no information

Woodcuts: "pages encadrées et fig. sur bois" - Brunet

Locations: no information

Note: See Brunet, IV, 1231, and La Vallière Catalogue, Part 1, Vol.2, p.684, no. 4311, from which all the details given above are drawn. Both these sources refer only to a copy bearing the date 1554 on the title, with the imprint of Etienne Groulleau, Janot's successor. However, Brunet noted that the second book bore the date 1542 and that Janot's imprint was in the colophon, and assumed that Groulleau re-issued Janot's sheets. The work is also mentioned in Janot's own catalogue. Renouard's manuscript (under Groulleau, no. 125) adds no new information.

[In a compartment = Renouard 483] Le debat des DEUX GENTILZ hommes Espagnolz, fur le faict D'a-mour: l'ung nommé Vafquiran, regrette l'amye, que mort luy a tollue apres l'auoir espouffée: & l'autre nommé Flamyen vouldroit mourir pour la fièvre, à la charge d'en ioyr par espouffe ou aultrement. 1541. On les véd au palays, en la galerie par ou on va à la chancellerie, es boutiques de Iehan Longis & Vincent certenas libraires.

Colophon: Imprimé à Paris par Denys Janot, pour Jehan Longis & Vincent Certenas.

Formula: 8°: A-K [8(-a1) signed] 88 leaves, ff [B]1-80

Contents: a1: title; a1: blank; a2: privilege: granted to Janot for 2 years, dated 8 January 1541 o.s.; a2: text begins; K6: "ballade de l'amant parfaict, à sa dame"; K7: "ballade"; K8: colophon; K8: Janot mark = Renouard 480

Typography: 27 lines (D?) 110(118) by 66; text in roman, 81mm for 20 lines (typeface 8) used throughout, except petit-canon roman (typeface 12) in line 1 of title.

Initials: Set 1: DEFHSV

Woodcuts:

Locations: Beaux Arts: Masson 282 (lacks A1D123678G157I1K8); Versailles: Goujet 37; London, BM: 1070.i.6
TERENCE: Première comédie...intitulé l'Andrie, Paris, [D. Janot] for A. Roffet, 1542 (after 12 February)

Première COMEDIE DE TERENCE, INTITULE L'ANDRIE, Nouuellement traduict de Latin|en François, en faueur des bôs|efpritz, étudieux des anti|ques recreations. |1542. Avec privilege.

On les vend à Paris, en la rue|neufue noftre Dame, à l'enfei|gnne du Faulcheur, deux fainte|Geneuiefue des ardens, par|Andry roffet.

Formula: 16° in 8's: a e o a-k $L$ [s—{al}slgned] 101+ leaves, un-numbered [k signed] 104 leaves, k signed KJ

Contents: a1R: title; a1V: privilege: granted to Charles Estienne (translator) for 3 years, dated 12 February 1541 o.s.; a2R: "epistre du translateur au lecteur"; a1R: "les personnaiges"; a2R: "argument et subject de la comedie"; a3R: date of first performance; a3V: prologue; a5R: text begins; k8R: Roffet mark=Renouard 1008; k8V: blank.

Typography: 21 lines (a3R) 88(94) by 53; text in roman, 84mm for 20 lines (typeface 23) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 18) in line 9 of title and in some headings; iii) roman, 32mm for 10 lines (typeface 17) in privilege. Type ornament 26.

Initials: Set 1: FS

Woodcuts:

Locations: BN: Rés pYc 1757; London, BN: C97.a.19
AMADIS: Le quatrièmes livre de Amadis de Gaule, Paris,
D. Janot for V. Sertenas, 1543 (achevé 10 February) Edition IV A

(roman) LE QVATRIESME | Livre de Amadis de Gaule, au-| quel on
peult veoir quelle if-| fue eut la guerre entreprife par le
Roy Lif'art contre | Amadis. Et les mariages & alliances qui
def-| puis en aduindrent, au contente-| ment de maintz amoureulx,
& plus de celles qu'ilz aymoient. | Acuerdo Oluido. | [mark=
Renouard 480; mottoes set vertically, italic, roman caps.,
left: Patere aut abstine. ; right: Nul ne f'y frotte.]
Auec Privilege du Roy. | [1543.] | A PARIS, | (italic, roman caps.)

De L'imprimerie de DENIS JANOT Imprimeur& Libraire.

[Variants: line 9: woodcut=Vag135; lines 13-14: (roman) On
les vend au Palays en la gallerie par ou on va à la
chancellerie, | en la boutique de Vincent Sertenas, libraire.
(Sorbonne)]

Colophon: Fin du quatrièmes livre de Amadis de Gaule, fait
par le seigneur des Essars. N. de Herberay. Et nouvellement
imprimé à Paris, laquelle impression fut achevée le
dixiesme jour de Febvrier. Mil cinq cens quarante & trois.

Formula: $\Pi_A^6 A_Q^G R^L V^4$ [$\Pi_A^{ARSTV4}$signed] 118 leaves, ff [6]
I-CXI[CXII][mis-numbering LX as LXXII, CX as CIX; mis-
printing CXI as cxi][Variants: T3 unsigned (Lyon); CI as
XCVIII (Sorbonne); CVII as CI (Lyon)]

Contents: $\Pi_A^R$: title; $\Pi_A^V$: privilege; brief extract only;
$\Pi_A^R$: "au Roy" [Variant: "sur le subject des quatre
premiers livres d'Amadis de Gaule" addressed to Anne de
Montmorency (BN)]; $\Pi_A^V$: poem by Louis des Masures;
"douzain"; $\Pi_A^R$: "un amy du seigneur des Essars sur le
subject des Quatre livres d'Amadis de Gaule"; poem, signed
with device: "Sic aliquando lusit inter suas tristicias
Triss."
$\Pi_A^V$: "sur le quatrièmes livre d'Amadis" by
Jean de Conches; "epigramme" by Jean de Conches; $\Pi_A^R$:
"au seigneur des Essars" by Michel Le Clerc; latin poem;
Contents: (cont.) ΠA4\(^V\): two Latin poems; ΠA5\(^R\): table; ΠA6\(^V\): blank; ΠA1\(^R\): text begins; ΠV3\(^V\): colophon; "sur la devise d'Acuero Olvido" by Herberay; ΠV4\(^R\): epigram, signed "A Vng te humilie."; ΠV4\(^V\): blank.

Typography: 42 lines (D2\(^R\)) 241(156) by 137; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 8, 10 of title and in some headings; ii) italic, roman caps. (typeface 19) in lines 13-14 of title and in preliminaries

Initials: Set 1: FNPQV; D (init 9)

Woodcuts and Frames:
A2\(^R\): left DuCI; right Sag18; hp & tp = sp7; sp1 hp12 tp11
[Variant:(replacing both frames) sp8 hp3 tp8 (BN)]
A3\(^V\): Vag117
A4\(^R\): Vag431
B2\(^V\): Vag85 sp1 hp11 tp17
B6\(^R\): Vag13 sp2 hp12 tp12
C4\(^R\): Vag2 sp4 hp11 tp17
D6\(^R\): Vag85 sp4 hp11 tp17
E2\(^V\): Vag27 sp(left 3, right 2) hp12 tp12
F2\(^R\): Vag27 sp4 hp11 tp17
F3\(^V\): Vag123 sp(left 3, right 2) hp12 tp12
F6\(^V\): Vag27 sp(left 3, right 2) hp12 tp12
G5\(^V\): Vag35 sp(left 3, right 2) hp12 tp12
H1\(^V\): Vag6 sp4 hp11 tp17
K1\(^R\): Vag34 sp1 hp11 tp10
K2\(^V\): Vag14 sp2 hp9 tp11
K4\(^R\): Vag14 sp(left 3, right 2) hp12 tp12
L4\(^R\): Vag35 sp2 hp9 tp11
L5\(^V\): Vag35 sp1 hp11 tp10
M2\(^V\): Vag27 sp2 hp9 tp11
N2\(^V\): Vag135 sp1 hp11 tp10
N5\(^V\): Vag28 sp2/3/4 hp14 tp11
O2\(^R\): Vag135 sp1 hp11 tp10
O4\(^V\): Vag136 sp3 hp9 tp12
P3\(^R\): Vag9 sp1 hp11 tp10
Q1\(^V\): Vag27 sp3 hp9 tp12
S4\(^V\): Vag27 sp3 hp9 tp12
T2\(^V\): Vag13 sp3 hp9 tp12
Locations: BN: Rés Y²95; Sorbonne: Rra: 125; Lyon: 107713;
London: BM: 12403.h.14(4)

Note: See Chapter Three, p.88 and 90 for reasons for dating this edition in 1543 rather than 1544

(roman)LE QUATREIESME LIVRE DE AMADIS DE GAULE, AU-JEUL ON PEULTE VOEUR QUELLE IF-IFUE EUT LA GUERRE ENTREPRISE PAR LE ROY LIFUART CONTRE AMADIS. ET LES MARIAGES & ALIANCES QUI DEPUIS EN ADUINDRENT, AU CONTENTEMENT DE MAINTZ AMoureUX, & PLUS DE CELLES QU'ILZ AYMOIENT. [Acuerdo Oluido.] [mark=Renouard 480; mottoes set vertically, left: Patere, aut abstine.; right: Nul ne l'y frotte.] [Auecq' Privilege du Roy. 1543] A PARIS. [italic, roman caps.] De l'Imprimerie de Denys Ianot, Libraire & Imprimeur. [Variants: line 10: woodcut=Vag31; line 14: (italic, roman caps.) On les vend au Palais en la gallerie par où on va à la chancellerie, en la boutique de Jean Longis libraire. (Aberystwyth; Cambridge, Trinity College; Wolfsbütte)] line 10: woodcut=Vag135; line 14: (italic, roman caps.) On les vend au Palais en la gallerie par où on va à la chancellerie, en la boutique de Vincent Sertenas libraire. (Boston; Munich)]

Colophon: Fin du quatreiesme livre d'Amadis de Gaule, fait par le seigneur des Essars N. de Herberay. Et nouvellement imprime à Paris, laquelle impression fut achevée le dixiesme jour de Fevrier, Mil cincents quarante & trois.

Formula: Fol: ã6-A-4R-V4 [S4(-ã14ARSTV4)signed] 118 leaves, ff [ã]-CXI[CXII][Variant: XXX misprinted XX& (Bonn)]

Contents: ã1R: title; ã1V: privilege: brief extract only; ã2R: "au Roy"; ã2V: poem by Louis des Masures; "douzain"; ã3R: "un am du seigneur des Essars, sur le subject des quatre livres d'Amadis de Gaule"; poem, signed with device: "Sic aliquando lusit inter suas tristicia. Triss."); ã3V: "sur le quatreiesme livre d'Amadis" by Jean de Conches; "epigramme" by Jean de Conches; ã4R: "au seigneur des
Contents: (cont.) "Essars" by Michel Le Clerc; Latin poem; a4v: two Latin poems; a5r: table; a6v: blank; A1r: text begins; V3r: colophon; "sur la devise d'Accuerdo Olvido" by Herberay; V4r: epigram, signed "A un t'humilie".

Typography: 42 lines (D2r) 241(254) by 137; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 9, 11 of title, and in some headings; ii) italic, roman caps., (typeface 19) in line 14 of title and in preliminaries.

Initiales: Set 1: FIMQ; Set 4:ACDEGILMNQPV; S (init 2)

Woodcuts and Frames:
A1r:Vag27 sp1 hp16 tp9
A3v:Vag117
A4r:Vag431
B2v:Vag85 sp4 hp15 tp11
B6v:Vag13 sp4 hp15 tp11
C4r:Vag92 sp1 hp16 tp9
D6r:Vag85 sp1 hp16 tp9
E2r:Vag27 sp4 hp15 tp11
F2r:Vag27 sp4 hp15 tp11
F3v:Vag123 sp3 hp11 tp16
F6v:Vag27 sp1 hp16 tp9
G5v:Vag35 sp2 hp10 tp13
H1r:Vag6 sp4 hp15 tp11
K1r:Vag34 sp4 hp15 tp11
K2v:Vag79 sp2 hp14 tp17
K4r:Vag14 sp4 hp11 tp16
L4r:Vag13 sp3 hp12 tp15
L5v:Vag35 sp4 hp11 tp16
M2r:Vag27 sp2 hp13 tp14
N2v:Vag13 sp1 hp12 tp15
N5v:Vag28 sp2/3/4 hp10 tp10
O2r:Vag135 sp4 hp9 tp9
O4v:Vag136 sp1 hp15 tp11
Woodcuts and Frames: (cont.)

\[ P^R_9: \text{Vag9 sp2 hp11 tp16} \]
\[ Q^V_1: \text{Vag27 sp1 hp15 tp11} \]
\[ S^V_4: \text{Vag27 sp1 hp15 tp11} \]
\[ T^V_2: \text{Vag13 sp2 hp11 tp16} \]

Locations: Angers: BL 2732 (lacks ā1); Lyon: 157929 Rés (lacks A4B3.4; ā56 bound before ā3.4); Aberystwyth; Bonn: Fd 347/119; Boston: **D.190.8; Cambridge, Trinity College; Cincinnati: RA.q. Fiction; London, BM: 634.1.20(4); Munich: Po hisp. 6; New York, Public Library: KB+1543; Wolfenbüttel: 8.2.Ethica.Fol.; Zurich: R88 (ā56 bound before ā3.4)
BEROALDO, Filippo, l'ancien; De la foélité humaine, Paris, D. Janot for J. Longis and V. Sertenas, 1543 (achevé 12 June)


[Variant: add: On les vend au Palais, en la gallerie par où on va à la chancellerie, es boutiques de Iehan Longis & Vincent Sertenas libraires. (Arsenal)]

Formula: 8°: A-G8 [34(-A1) signed] 56 leaves, ff [1]2-17 XVIII 19 XX 21 XXII 23 XXIII-LVI [A4 signed Aiiii; mis-numbering XXX as XL]

Contents: A1R: title; A1V: privilège: letters patent granted to Janot, dated 12 April 1543: 5 years from achevé; achevé 12 June 1543; A2R: "au lecteur" by Calvy de La Fontaine; A3V: "au detracteur"; A4R: text begins; G8R: "definition de foélité"; G8V: Janot mark=Renouard 480.

Typography: 27 lines (A8R) 114(123) by 56(80); text in roman, 84mm for 20 lines (typeface 23) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman, 57mm for 10 lines (typeface 18) in lines 2-12 of title and for mottoes by mark on G8V; iii) italic, roman caps. (typeface 19) in headings; iv) roman, 10mm approx. for 3 lines (?typeface 17) in sidenotes.

Initials: Set 1: I; C (init 1)

Woodcuts:
A2R: C2 B1V: DS18 C1V: F2 D1R: Be4 F1R: C108
A4R: H35 B2V: C91 C2V: G13 D5V: Be5 F2R: Be8
A5R: H14 B4R: C46 C4R: C96 D6V: Be6 F5: Be9
A6R: M3 B6R: 048 C7R: Be2 E7V: Be7 F8R: Be10
A7R: 022 B7V: Be1 C8R: Be3 E7V: 052 F8V: C101

Locations: BN: Rés R2009; Arsenal: 8° S2740; Yale: Kn42.543B
CATON: Le mirouer du regime et gouvernement du corps et de l'ame, Paris, D. Janot, 1543


Formula: 16° in 8's: A-Q8 [$4(-A1)signed] 128 leaves, un-numbered

Contents: A1R: title; A1V: prologue; A2V: text begins (latin text in sections, each followed by translation and commentary in French); Q4R: "les dictz des sages"; Q8V:

Janot mark=Renouard 480

Typography: 29 lines (A3R) 93(96) by 55; text mainly in bastard gothic, 64mm for 20 (typeface 22), latin part of text in roman, same size (typeface 17); these two founts used throughout, except 1) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, roman caps. (typeface 19) in mottoes of mark on Q8V.

Initials: Set 1: BCDEHOS

Woodcuts:

A2V:C2 B8V:Cu16 E1R:Cat6 G2V:Cat8 I3V:015
A4R:Sag6 C5R:Cat4 E2V:Cat7 G4R:H41 I4V:Pe7
A6R:Cat1 C7R:DS11 E7R:Cu12 G5R:H15 K3R:Cat10
A7R:021 D1R:G8 E8V:Cu20 G5V:D17 K4R:DS7
A8R:Cu5 D2R:Cu8 F3R:R28 G6V:Cu9 K5V:01
B1R:Cat2 D4R:P7 F4R:C5 H1R:C74 K8R:Cat11
B2V:054 D5V:Cat5 F5V:Cu11 H2V:Cat9 L3V:Cat12
B5R:Cat3 D6R:Bo6 F6V:DS13 H3V:G15 L6R:C7
B6R:G2 D7R:G9 F8R:DS4 H4R:028 L7V:023
B7R:Cu17 D8R:Cu6 G1V:Pe34 H6V:D5 M6R:D22
Woodcuts: cont.

N2: Cat13  05R: Pe6  P2R: Pe10  P4V: G6  Q1V: K7
N4R: Cat14  06V: H20  P2V: Pe18  P7V: Cat15  Q2R: P16
03R: Cu18

Locations: Ste Gen: R 8°685 Rés Inv 2727

Note: Cf. Janot’s edition of 1539.
Le Tableau de

CEBES DE THEBES, ANCIEN PHILOSOPHE,
& disciple de Socrates: Auquel est
peinte de ses couleurs, la vraie
image de la vie humaine, & quelle
voie l'homme doit elire, pour
pervenir à l'art &
parfaite science.
Premièrement escript en Grec, & maint-
tenant expose en Ryme Français.

Avec Privilege du Roy
pour cinq ans,
1543.
A PARIS.
On les vend en la grand salle du Palais
en la boutique de Gilles Corrozet.
CEBES: Le tableau, Paris, D. Janot for G. Corrozet, 1543
(achevé 26 July) Edition A

(roman)Le Tableau de|CEBES DE THEBES, ANCIEN PHILOSOPHE,|
(italic, roman caps.)& disciple de Socrate: Auquel est|peint ce
de ses couleurs, la uraye|image de la vie humaine, & quelle|
uyye l'homme doit elire, pour|peruemir a uertu &|perfaicte
science.|Premiereméf escript en Grec, & main|tenant exposé
en Ryme Francoysé.|Avec Privilege du Roy|pour cinq ans,|
1543.|A PARIS.|De L'imprimerie de Denys Janot imprim|meur
Du Roy en langue Francoysé. [Variant: On les vend en la
grand falle du Palais|en la boutique de Gilles Corrozet.
(BN B; Harvard; London, BM)]

Colophon: Fin du Tableau de Cebes de Thebes, de la Volupté
vaincue, & des Emblemes. Imprimé nouvellement à Paris par
Denys Jonot (sic) imprimeur du Roy en langue françoise.
1s43. (sic)

Formula: 8°: A-H8 [84(-A124B3E4+A5) signed] 64 leaves, ff [I]
II-LVI LXII-LXIX [=64] [A5 signed Aiiii][Variant: C3
signed Diij (BN B; Cambridge, Emmanuel College)]

Contents: A1R: title; A1V: privilege: letters patent to Janot,
dated 12 April 1543; 5 years from achevé; achevé 26 July
1543; A2R: "aux viateurs et pelerins de ce monde" by
Gilles Corrozet; A4R: text begins; E8V: "la volupté vaincue"
[by Corrozet]; G1R: "emblemes" [by Corrozet]; H8V:
colophon; Janot mark=Renouard 480 [Variant: Corrozet mark=
Renouard 206 (BNA; Ste Gen; Chantilly; Harvard; London, BM)]

Typography: 18 lines (ClR) 103(117) by 66; text in italic,
roman caps., 58mm for 10 lines (typeface 19) used through-
out except i) petit-canon roman (typeface 12) in line 1
of title and line 1 of A2R; ii) roman, 42mm for 10 lines
(typeface 23) in privilege and in some headings; iii)
roman (typeface 18) in head-lines and in some headings.
**Initials:** Set 1: ILNV; S (init 2)

**Woodcuts and compartments:** (the references following cut numbers are to the "Cebes" set of compartments)

- **A4**\(^{V}\): Ce1
- **D7**\(^{V}\): Ce11 (1/2/3)
- **G5**\(^{R}\): E32 (5)
- **B1**\(^{V}\): Ce2 (1/2/3)
- **E4**\(^{R}\): C52 (7/8/9)
- **H1**\(^{R}\): H21 (5)
- **B3**\(^{R}\): Ce3 (4/5/6)
- **E8**\(^{V}\): O28 (4/5/6)
- **H2**\(^{R}\): O59 (5)
- **B4**\(^{V}\): Ce4 (7/8/9)
- **G1**\(^{R}\): H4 (5)
- **H3**\(^{R}\): O53 (8)
- **B6**\(^{V}\): Ce5 (10/11/12)
- **G2**\(^{R}\): E70 (11)
- **H4**\(^{R}\): Ce14 (8)
- **C1**\(^{R}\): Ce6 (7/8/9)
- **G3**\(^{R}\): D314 (8)
- **H5**\(^{R}\): H14 (2)
- **C3**\(^{V}\): Ce7 (1/2/3)
- **G4**\(^{R}\): O21 (2)
- **H6**\(^{R}\): E74 (2)
- **C6**\(^{R}\): Ce8 (10/11/12)
- **G5**\(^{R}\): Ce12 (2)
- **H7**\(^{R}\): G4 (11)
- **C8**\(^{R}\): Ce9 (7/8/9)
- **G6**\(^{R}\): C70 (8)
- **H8**\(^{R}\): C92 (11)
- **D3**\(^{V}\): Ce10 (7/8/9)
- **G7**\(^{R}\): Ce13 (11)

**Locations:** BN: Rés R 2008 (BN A); BN: Rothschild (Picot 133; BN B); Ste Gen: 801133 Inv 2563 Rés (lacks A145B45C18 D7G45); Chantilly: Delisle 391; Cambridge, Emmanuel College: 335.6.83; Harvard: Typ.515.43.267; London, BM: 232.k.14
CEBES: Le tableau, Paris, D. Janot for G. Corrozet, 1543
(achevé "26 July") (see note) Edition B.

(rroman)Le tableau de C-e-BES DE THEBES, ANCIEN|PHILOSOPHE
ET DISCIPLE DE|(italic, roman caps.)Socrates: Auquel est
paintye de ses cou|leurs, la uraye ymaige de la uie humaine,
& quelle uoye l'homme doitb elire, pour|paruenir à Vertu, &
perfaicte science.|Premierement ecript en Graec, & main|
tenant expose en Rythme Francoyse.|Auec privilege du Roy|
pour cinq ans.|1543.|A PARIS.|On les uend en la grand falle
du Palais, en|la boutique de Gilles Corrozet.

Colophon: Fin du Tableau de Cebes de Thebes, de la Volupté
vauncue, & des Emblemes. Imprimé nouvellement à Paris,
par Denys Janot, Imprimeur du Roy en langue Francoyse.
1543.

Formula: 8°: A-G8H6 [34(-A14BCDE2)signed] 62 leaves, un-
numbered ...

Contents: A1R: title; A1V: privilege: letters patent to Janot,
dated 12 April 1543; 5 years from achevé; achevé: 26 July
1543 (see note); A2R: "aux viateurs & pelerins de ce monde"
by Gilles Corrozet; A2V: text begins; E6V: "la volupté
vaucue" [by Corrozet]; F6V: "emblemes" [by Corrozet]; H6V:
colophon; Corrozet mark=Renouard 206

Typography: 18 lines (A3R) 103(114) by 73; text in italic,
roman caps, 57mm for 10 lines (typeface 19) used through-
out except i) petit-canon roman (typeface 12) in line 1
of title, line 2 of A2R and line 1 of F6V; ii) italic,
roman caps., 43mm for 10 lines (typeface 26) in privilege;
iii) roman (typeface 18) in some headings.

Initials: Set 1: LNV; S (init 2)
Woodcuts and compartments: (the references following cut numbers are to the "Cebes" set of compartments)

A4\(R\):Ce1
A8\(V\):Ce2 (1/2/3)
E2\(R\):Ce3 (4/5/6)
B3\(V\):Ce4 (7/8/9)
B5\(V\):Ce5 (10/11/12)
C2\(V\):Ce8 (10/11/12)
D2\(R\):Ce10 (10/11/12)

[Variants: B8\(R\):Ce10 (Oxford, Bodleian); H3\(R\):H14 (8), H4\(R\):Pe2 (11) (Beaux Arts)(see note)]

Locations: Beaux-Arts: Masson 293; Aix: C3133; Montpellier, Bibliothèque municipale: Réès C324; Oxford, Bodleian: Douce C 57; Philadelphia, University of Pennsylvania: Rare Book Coll. 50-2323.

Note: The achevé of this edition is false: the evidence of typography, notably the use of typeface 26, indicates that the work probably dates from as late as 1544, while a breakage to Cebes compartment 9 shows that this was printed after Edition A. The six-leaf gathering H is odd there do not appear to be blanks for the two final leaves of an eight-leaf gathering, so that it seems that the final forme was printed with the two middle leaves blank. The variant cut on B8\(R\) probably involves no more than an error made when the cuts were being placed in the forme - Ce6 is the correct cut for that position (cf. Edition A).
CORROZET, Gilles: Hecatomgraphie, Paris, D. Janot, 1543
Edition A

[in a compartment=Renouard 483](roman)Hecatom-GRAPHIE.

(italic, roman caps.)C'est à dire les descriptiōs de cet figures & hyftoires, contenans plufieurs appophtegmes pro-
uerbes, Sentences & dictz tant des Anciens que des modernes.
Le tout reueu par son authur. (roman)Auec Privilege. [A Paris
chez Denys Ieanot Imprimeur & Libraire. 1543.

Colophon: Fin de Hecatomgraphie contenant cent Emblemes,
Nouvellement Imprimé par Denys Janot Libraire, demourant
à Paris en la rue neufve nostre Dame à l'enseigne saïnt
Jehan Baptifte contre saïntce Genevieve des Ardens.

Formula: 8°: A^2_B-N^8-O^4 [$1+(-A1kOk)signed] 104 leaves, un-
numbered [K signed ξ]

Contents: A^1_R: title; A^1_V: privilege; granted to Janot for
3 years, dated 25 May 1540; A^2_V: "aux bons espritz et
amateurs des lettres" by Corrozet; A^4_R: "huictain";
A^4_V: emblems begin; O^4_V: colophon

Typography: no fixed number of lines per page; most versos
set in frames (see below); measure on rectos 70mm; text in
roman, 84mm for 20 lines (typeface 23) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) italic, roman caps., 29mm
for 5 lines in lines 3-8 of title; iii) roman caps
(typeface 18) in line 2 of title and in some headings

Initials: Set 1: CDFHILPSV; C (init 1); S (init 6)

Frames:

A^4_V: sp4 hp3 tp3

B^12_V: sp3 hp1 tp1

B^34_V: sp2 hp2 tp2

B^56_V: sp1 hp4 tp4

B^78_V: sp4 hp3 tp3

E^12_V: sp2 hp2 tp2

E-N^34_V: sp3 hp1 tp1

E-N^56_V: sp1 hp4 tp4

E-N^78_V: sp4 hp3 tp3

0^1_V: sp3 hp1 tp1

0^2_V: sp2 hp2 tp2

0^3_V: sp4 hp3 tp3
Woodcuts:

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<th>F8</th>
<th>I4</th>
<th>L8</th>
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Locations: BN: Rothschild (Picot 640; gathering A from Edition B); Harvard: Typ. 515.43.299 (lacks N2 and O4, replaced by photographic copies from the 1541 edition); Munich: Rar 1686 (gatherings A and O bound together); Oxford, Bodleian: Douce C23; San Marino: 120910 (A2.3, C1.8, D1.8, E4.5, F2.7, F8, G1, H1.8, N2.7, N3.6, O4 from Edition B); Vienna: C.P.2.B75.
C'est à dire les descriptions de cent figures & histoires, contenant plusieurs appophtegmes, proverbes, sentences & dictz tant des anciens, que des modernes. Le tout renou par son autheur.

A Paris chez Denys Ianot Imprimeur & Libraire.
CORROZET, Gilles: Hecatongraphie, Paris, D. Janot, 1543
Edition B

[in a compartment=Renouard 483](italic, leaning caps.)GRAPHIE.|C'eft à dire les defcriptions de cent|figures & hyftoires, contenants|plufieurs appopthegmes, prouer-|bes, fentences & dictz tant des|anciens, que des modernes. Le tout|reueu par fon autheur.|(roman)Auecq'

Colophon: Fin de Hecatongraphie contenant cent Emblemes,
Nouvellmente Imprimé par Denys Janot Libraire, demourant
à Paris en la rue Neufve nostre Dame à l'enseigne Saint
Jean Baptiste, contre Sainte Genevieve des Ardents.

Formula: 8°: A'B-NO4k [34(-A1404)signed] 104 leaves, un-
numbered

Contents: A1R: title; A1V: privilege: granted to Janot for 3
years, dated 25 May 1540; A2V: "aux bons espritz et
amateurs des letre', by Corrozet; A4R: "huicstain"; A4V:
emblems begin; O4V: colophon

Typography: no fixed number of lines per page; most versos
set in frames (see below); measure on rectos 83mm; text in
roman, 86mm for 20 lines (typeface 27) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) italic, leaning caps.,
24mm for 5 lines (typeface 28) in lines 2-8 of title; iii)
italic, roman caps. (typeface 9) in verses under woodcuts;
iv) roman (typeface 20) in titles of woodcuts.

Initiales: Set 1: CDEFGHILOPQV; C (init 1); S (init 2); S (init 6)

Frames:
A4V: sp3 hp3 tp3
B1V: sp2 hp1 tp1
B2V: sp3 hp1 tp1
B3V: sp2 hp2 tp2
B4V: sp3 hp2 tp2
B56V: sp1 hp4 tp4
B78V: sp4 hp3 tp3


Ocre n'est pas toujours requise,
Aulmoins force de corps humain:
Subtilité est plus exquise,
Car souvent fait plus que la main.

L'entendement est plus subtil
A penser quelque chose faire,
Que n'est la main à le parfaire.
Et l'orcita plus aisément
De quelque danger & tourment,
Par engin & subtilité,
Que le corps peinant & dormant,
Par la force & stabilité.

Et ou la force cesserá,
Et qu'elle quittera les armes:
Subtilité alors ferá
Ses effets, & prudente armes.
Si nous avons membres peu formés,
A nostre engin ayons recours,
Qui nous fera quelque secours,
Pour affaillir, ou pour defendre:
Comme on peut du Serpent entendre,
Qui met au bas un Elephant,
Et par son engin veut pretendre
Et tier dedans luy triomphant.
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<td>I3 ( V ): sp4 hp2 tp2</td>
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<td>C-G34 ( V ): sp3 hp2 tp2</td>
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<td>I56 ( V ): sp1 hp4 tp4</td>
</tr>
<tr>
<td>C-G78 ( V ): sp4 hp3 tp3</td>
<td>I7 ( V ): sp3 hp3 tp3</td>
</tr>
<tr>
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<td>I8 ( V ): sp4 hp3 tp3</td>
</tr>
<tr>
<td>H3 ( V ): sp3 hp4 tp4</td>
<td>K-N12 ( V ): sp2 hp1 tp1</td>
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La DOCTRINE des chrestiens, Paris, D. Janot, 1543

(roman)La doctrine|(bastard)des Chreftiens extraicte du
Vieil & Noueau teftament.|[Les dix parolles ou commandemens|
de Dieu.|Loraifon Dominicalle: aultrement dicte|la Patenoftre.|La falutation angelique: que on dit Ave|Maria.|Le fymbole ÿs
apoftres appelle le Credo:|ou font cõtenus les xii. articles
de la foy.|Les commandemens de noftre mere Saïcte Efglife.|Les fept Sacremens.|Les fept pechez mortelz.|Les fept
oeuures de Mifericorde.|Plufieurs aultres vertuz et enseignemēs|
M.CCCCI.XLJJJ.|Auec privilege du Roy.|De Limprimerie de Denys
Janot: impriméur du Roy en langue Francoife.

Formula: 16°in 8's: A-D² [§4(-A1D4)signed] 32 leaves, un-
numbered

Contents: A¹R: title; A¹V: privilege: granted to Janot, no
duration or date mentioned; A²R: text begins

Typography: 18 lines (A⁴R) 88(93) by 53(65); text in bastard
gothic, 54mm for 10 lines (typeface 24) used throughout,
except i) petit-canon roman (typeface 12) in line 1 of
title and in some headings; ii) bastard gothic, 32mm for
10 lines (typeface 22) in lines 4-18, 20-21 of title,
in sidenotes, and in a few sections of the text.

Woodcuts:

B³V:Doc1 C²V:Doc7 C⁸R:Doc13 D²V:Doc16 D⁴V:Doc22
B⁴R:Doc2 C³R:Doc8 C⁹V:Ca1 D³R:Doc17 D⁴V:Doc23
B⁵R:Doc3 C³V:Doc9 D¹R:M10 D³R:Doc18 D⁴V:Doc24
C¹R:Doc5 C⁵R:Doc11 D²R:Doc14 D³V:Doc20 D⁵V:Doc26
D⁷V:Doc27

Locations: Chantilly: Delisle 660
FRANÇOIS Ier: Edict sur les articles faits par la faculté de
Theologie, Paris, D. Janot for P. Roffet, 1543 (after)
1 August)

(bastard) Edict du Roy fur les articles faits par la faculté
de Theologie de l'université de Paris, concernant notre Foy
& Religion Chrétiennes, & forme de prêcher. Autre edict
touchant la jurifdiction des Prelats & inquisiteurs de la
Foy, aliené des personnes layes & ecclésiastiques,
chargees ou accusées de herezie. [M.D.XLJJ.] Avec privilege
de la court. [Imprime par Limprimeur du Roy pour Ponce Roffet:
libraire tenant fa boutique au fecoëd pilier de la grand]
falle du Palais a Paris.

Formula: 16° in 8's: A-C8D4 [B4(-AC1D4) signed] 28 leaves, un-
numbered

Contents: A1R; title; A1V: blank; A2R: privilege, granted by
Parlement to E. and P. Roffet, dated 31 July 1543 (see note);
A3R: text begins (edict dated 23 July 1543, registered in
Parlement, 31 July; read in streets of Paris, 1 August);
B2V: text of Sorbonne's "articles" begins (dated 10 March
1542 o.s.); C7V: "edict touchant la jurifdiction des
prelatz..." (edict dated 23 July 1543, registered in
Parlement 30 July); D4V: Roffet mark=Renouard 1012.

Typography: 21 lines (D1R) 87(91) by 55; text mainly in
bastard gothic, 85mm for 20 lines (typeface 21) except
for latin quotations in roman, same size (typeface 22);
bastard gothic (typeface 23) in lines 6-9 of title.

Initials: Set 1: FLQS; C (init 1)

Woodcuts:
B3R: Th1  B5V: Th2  B7R: Th4  C1R: Th5
B4V: G9  B6V: Th3  B8V: Sag6  C1V: Th6

Locations: Beaux-Arts: Masson 288

Note: for the text of this privilege, and of the royal privilege
of 25 March 1543, see: FRANÇOIS Ier: Edict sur les articles, ad


Formula: 8° in 4's: A-D4 [%4(-A1) signed] 16 leaves, un-numbered [N.B.: D4 missing in only copy located, and here inferred]

Contents: A1R: title; A1V: privilege: letters patent to Janot dated 12 April 1543; 5 years from achevé; achevé: 14 August 1543; A2R: text begins (edict dated November 1542, registered in Parlement 31 July 1543); D1V: "édict sur les tabellions" (dated 16 July 1543, registered in Parlement, 31 July 1543; D4: ?blank.

Typography: 20 lines (A5R) 116(122) by 73; text in roman, 58mm for 10 lines (typeface 25) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman (typeface 18) in lines 2-7 of title; iii) roman (typeface 23) in lines 8-12 of title, and on A1V.

Initials: Set 1: I; F (init 22)

Locations: Ste Gen: F 8° 884 Inv 4159 pièce 9 (Rés) (lacks D4)

Note: It is possible, since the type used in the text of the edict is not used elsewhere in Janot’s production, that the text was set up by another printer for Janot.
FUCHS, Leonhart: De sanandis totius humani corporis, Paris, [D. Janot] for V. Gaultier, 1543

See no. 171


See no. 217
Recueil de vraye poesie francoyse, Paris, D. Janot for J. Longis and V. Sertenas, 1543 (achevé 26 May)


Formula: 8°: A-G8 [$Ii.(-A1)signed 3 56 leaves, ff [1]2-56 [A4 signed Aiiiii; F4 signed Fiiiii; misnumbering 41 as 4, 48 as 47] [N.B. gatherings E and G are missing in the only copy located (G being replaced by gathering G of the 1544 Janot edition, q.v.); they are here inferred as being correctly signed and numbered]

Contents: A1R: title; A1V: privilege: letters patent to Janot, dated 12 April 1543; 5 years from achevé; achevé 26 May 1543; A2R: text begins.

Typography: 25 lines (B4R) 105(144) by 65; text in roman, 84mm for 20 lines (typeface 23) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman, 29mm for 2 lines (typeface 18) in lines 2-8 of title; iii) italic, roman caps (typeface 19) in chapter headings.

Initials: Set 1: HIOV

Woodcuts:

A2R: H35 B2R: Cu5 B7V: Cu12 C4R: C52
A8R: H4 B3R: D9 C1R: P4 C4V: H21
B1R: M3 B6V: D8 C2R: C96 D8R: D11

Locations: Munich: Po. gall. 1848 (lacks gatherings E and G)

Note: See Lachèvre, Recueil..., pp. 56-57 for information concerning the authorship of poems in this collection.

LE PREMIER Li-|ure de Amadis de Gaule, qui|TRAITCE DE MAINTES 
ADVENTV-|res d'Armes & d'Amours, qu'eurent plui|ieurs Cheua-| 
liers & Dames, tant du royaume de la grand|Bre|taigne, que 
d'autres pays. Traduct|nouuellement d'Efpagnol en Fran-| 
çois par le Seigneur des|Effars, Nicolas de|Herberay.| 
Acuerdo Olvido.|[mark=Renouard 480; mottoes set vertically, 
left: Patere aut abstine. ; right: Nul ne f'y frotte.]|Auec 
privilege du Roy.|1544.|De l'imprimerie de Denys Ianot, 
Imprimeur du Roy en langue Fran-çoyse, & Libraire juré de 
l'Université de Paris. [Variants: line 12: mark=Renouard 680; 
lines 15-16: On les vend au Palais en la galerie par ou on 
va à la Chancellerie, en la|boutique de lehan Longis. 
(Cambridge, Trinity College); line 12: woodcut=Vag 5; lines 
15-16: On les vend au Palais en la galerie par ou on va à 
la Chancellerie, en la|boutique de Vincent Sertenas. (Angers; 
Copenhagen)]

Colophon: Fin du premier livre d'Amadis de Gaule, nouvelement 
imprimé à Paris, par Denis Janot Imprimeur du Roy en 
langue Françoysse, & Libraire juré en l'Université de Paris. 
Acuerdo Olvido.

Formula: Fol: ^6A-2B^6 [4(-a1)signedl 156 leaves, ff I-CNII CXLII CXLV-CL-I150][mis-numbering XII as VII, 
XXIX as XXXI, XXXIX as XXVIII, CV as CIII, ^CVI as CV]

Contents: a^R: title; a^V: privilege: letters patent to 
Herberay, dated 2 July 1540, for 6 years; a^2^R: "aux 
lecteurs" by Michel Le Clerc; a^2^V: "au seigneur des Essars", 
by Mellin de Saint Gellais; "aux lecteurs" by Antoine 
Macault; a^3^R: prologue du translateur: dedication to Charles, 
duc d'Orléans; a^4^R: prologue de l'auteur espagnol; a^5^V: 
table; A^R: text begins; B^6^V: colophon.
Typography: 42 lines (G6\textsuperscript{R}) 239(255) by 145; text in roman, 115mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1-2, 11, 13 of title and in some headings

Initials: Set 1: DEGLQ; Set 4: ABCDEILNQV; S (init 2); T (init 17); P (init 18)

Woodcuts and frames:

\begin{verbatim}
A1\textsuperscript{R}:Vag1 sp4  & I3\textsuperscript{V}:Vag8 sp2 hp14 tp9  
A4\textsuperscript{R}:Vag2 sp2  & K3\textsuperscript{R}:Vag9 sp2  
D1\textsuperscript{V}:Vag3 sp4  & N2\textsuperscript{R}:Vag10 sp4  
E1\textsuperscript{V}:Vag4 sp2  & P1\textsuperscript{V}:Vag9 sp2  
F4\textsuperscript{V}:Vag5 sp4  & Q1\textsuperscript{R}:Vag12 sp4  
G1\textsuperscript{V}:Vag6 sp2  & V3\textsuperscript{R}:Vag13 sp2 hp14 tp9  
H4\textsuperscript{R}:Vag3 sp4  & V6\textsuperscript{V}:Vag14 sp2  
\end{verbatim}

Locations: BN: Rés Y\textsuperscript{2}92 (substitute title: see note; with sheets from edition I A, and from a 1548 edition); Sorbonne: Rra 125 (lacks ā1.6, B1; B6 bound in place of B1); Angers: BL2732; Bordeaux: B335 (lacks ā1.6, ā2.5, A3.4); Lyon: 107713 (lacks ā12Y6; Lyon A); Lyon: 157929 Rés (Lyon B); Cambridge, Trinity College; Copenhagen: 18-261; Cincinnati: RA.q. Fiction (substitute title; lacks ā12); New York, Public Library: \textit{*}KB 1540 (substitute title; lacks ā12; a foreign sheet at V2.5)

Note: The BN, Cincinnati and New York copies all have a title leaf added, dated 1540, but on which the typography clearly dates from considerably later.
AMADIS: Le ciniesme livre de Amadis de Gaule, Paris, D. Janot for J. Longis, 1544 (achevé 6 May) - Edition V A


Acuerdo Oluido. [mark=Renouard 480; mottoes set vertically, left: Patere aut abftine.; right: Nul ne  f'y frotte.]]Auec privilde du Roy. 1544. ([italic, roman caps.)De l'imprimerie de Denys Janot imprimeur du Roy en langue Francoyse, & libraire iure de l'Univerfité de Paris. [Variants line 9: mark= Renouard 681; line 10: ...privilege...; lines 12-14: (italic, roman caps.)On les vend à Paris au palais en la gallerie pres la chancellerie, en la boutique de Iehan Longis libraire. (Sorbonne)]


Formula: Fol: a⁶-A⁶-T⁶-V⁴ [§4(-a1V4)signed] 124 leaves, ff [6] I-CXVII[CXVIII][misumbering LXXVI as LXVII][Variants: LXXXIX as XC (London, BM); XCIX as XClII (Lyon)]

Contents: a1R: title; a1V: privilege; Letters patent to Herberay for 6 years, dated 7 December 1543; a2R: dedication: Herberay to François Ier; a2V: "envoy sur les livres d'Amadis" by Claude de Marle; "au lecteur, huitain" signed "A un te humilie"; a3R: "aux lecteurs d'Amadis"; a3V: "aux lecteurs" by Mathurin Beheu; "au lecteur, Dixain"; a4R: table; a6V: woodcut; A1R: text begins; V3V: colophon; V4R: blank; V4V: [in a compartment=A] Janot mark= Renouard 480
Typography: 42 lines (B3R) 240(253) by 140; text in roman; .115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 8, 10 of title and in some headings; ii) italic, roman caps., 58mm for 10 lines (typeface 19) in lines 12-14 of title and in preliminaries.

Initials: Set 1: DELV; Set 3: M; Set 4: ACEFHLMPQSV; A (init 3); A (init 4); C (init 13); E (init 14); T (init 17); L (init 23)

Woodcuts and Frames:

Locations: Sorbonne: RRA 125 (lacks V4); Lyon: 107713 (lacks a1.6, L5); London, BM: 12403.h.14(5)

(roman)LE CINQIESME LI-|ure de Amadis de Gaule, conte-|nant partie des faitz cheuale|-|reux d'Esplandian son filz, & aultres: mis en Françoys|par le Seigneur des Effars Nicolas de Herbe-|ray, commiffaire ordinaire de l'ar-|tillerie du Roy.|Acuerdo Oluido.|[mark=Renouard 480; mottoes, set vert-ically, left: Patere aut abstone. ; right: Nul ne f'y frotte.]|Auecq' privilège du Roy. |1544. |(italic, roman caps.)De l'imprimerie de Denys IANOT, Imprimeur du Roy en langue Fran-|çoyse & libraire Iuré de l'vnuierfité de Paris. [Variants: line 9: woodcut=Vag1; lines 12-13: (italic, roman caps.)On les vend à Paris au palais, en la Gallerie par ou on va à la| Chancellerie, en la bouticque de Jean Longis libraire. (Cambridge, Trinity College; Wolfenbütel); line 9: woodcut=Vag2; lines 12-13: (italic, roman caps.)On les vend à Paris au palais, en la Gallerie par ou on va à la|Chancellerie, en la bouticque de Vincent Sertenas:libraire. (Angers; Chantilly; Lyon; Boston; Munich); line 10: ...Auecq,... (Angers; Chantilly; Lyon; Cambridge, Trinity College; Munich))


Formula: Fol: {6}A-{6}V 4 [§4(-ã1V4)signed] 124 leaves, ff [6]
I-CXVII[CXVIII][E2 signed Fii; mis-numbering XCV as XCII]

Contents: ã1 R: title; ã1 V: privilege: letters patent to Herberay for 6 years, dated 7 December 1543; ã2 R: dedication: Herberay to François Ier; ã2 V: "envoy sur les
Contents: (cont.) livres d'Amadis" by Claude de Marle; "au lecteur, huictain", signed "A un t'humilie"; a3R: "au lecteurs d'Amadis"; a3V: "au lecteurs" by Mathurin Behu; "au lecteur, dixain"; a4R: table; a6V: woodcut; A1R: text begins; V3: colophon; V4R: blank; V4: [in a compartment=A] Janot mark=Renouard 480 [Variants: woodcut=Vag 84; "Jean Longid" (Munich; Wolfenbüttel); woodcut=Vag 28; "Vincent Sertenas" (Angers; Chantilly; Lyon; Boston; Cambridge, Trinity College)]

Typography: 42 lines (B3R) 241(255) by 143; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1-3, 8, 10 of title and in some headings; ii) italic, roman caps, 58mm for 10 lines (typeface 19) in lines 12-13 of title, and in preliminaries

Initials: Set 1: LV; Set 4: ACDEFLMPQSTV; T (init 17)

Woodcuts and Frames:

\[
\begin{align*}
\text{\textit{\textsuperscript{a6}}V:} & \quad \text{Vag172} \\
\text{\textit{\textsuperscript{A6}}R:} & \quad \text{Vag9 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{C1}}:} & \quad \text{Vag13 sp4 hp14 tp17} \\
\text{\textit{\textsuperscript{C5}}V:} & \quad \text{Vag2 sp1 hp12 tp9} \\
\text{\textit{\textsuperscript{D1}}R:} & \quad \text{Vag9 sp1 hp12 tp9} \\
\text{\textit{\textsuperscript{D5}}V:} & \quad \text{Vag31 sp4 hp14 tp17} \\
\text{\textit{\textsuperscript{E1}}R:} & \quad \text{Vag27 sp2} \\
\text{\textit{\textsuperscript{E4}}R:} & \quad \text{Vag9 sp4 hp14 tp17} \\
\text{\textit{\textsuperscript{F2}}:} & \quad \text{Vag181} \\
\text{\textit{\textsuperscript{F3}}R:} & \quad \text{Vag27 sp1 hp12 tp11} \\
\text{\textit{\textsuperscript{G4}}R:} & \quad \text{Vag85 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{H4}}R:} & \quad \text{Vag123 sp3} \\
\text{\textit{\textsuperscript{H6}}R:} & \quad \text{Vag85 sp1 hp12 tp11} \\
\text{\textit{\textsuperscript{I3}}V:} & \quad \text{Vag13 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{I4}}V:} & \quad \text{Vag14 sp2 hp10 tp10} \\
\text{\textit{\textsuperscript{K2}}V:} & \quad \text{Vag13 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{K4}}V:} & \quad \text{Vag27 sp3 hp9 tp10} \\
\text{\textit{\textsuperscript{L1}}R:} & \quad \text{Vag14 sp2 hp10 tp10} \\
\text{\textit{\textsuperscript{L3}}R:} & \quad \text{Vag27 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{L5}}V:} & \quad \text{Vag172} \\
\text{\textit{\textsuperscript{L9}}V:} & \quad \text{Vag172} \\
\text{\textit{\textsuperscript{M2}}R:} & \quad \text{Vag27 sp2 hp10 tp10} \\
\text{\textit{\textsuperscript{N2}}R:} & \quad \text{Vag79 sp1 hp12 tp11} \\
\text{\textit{\textsuperscript{N3}}V:} & \quad \text{Vag27 sp2 hp10 tp10} \\
\text{\textit{\textsuperscript{O1}}R:} & \quad \text{Vag13 sp1 hp14 tp13} \\
\text{\textit{\textsuperscript{O4}}R:} & \quad \text{Vag79 sp3 hp11 tp16} \\
\text{\textit{\textsuperscript{O6}}R:} & \quad \text{Vag14 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{P2}}R:} & \quad \text{Vag135 sp3 hp11 tp16} \\
\text{\textit{\textsuperscript{Q5}}R:} & \quad \text{Vag123 sp2 hp10 tp10} \\
\text{\textit{\textsuperscript{R3}}R:} & \quad \text{Vag136 sp1 hp14 tp13} \\
\text{\textit{\textsuperscript{R5}}V:} & \quad \text{Vag9 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{S1}}V:} & \quad \text{Vag14 sp3 hp11 tp16} \\
\text{\textit{\textsuperscript{S3}}R:} & \quad \text{Vag27 sp2 hp10 tp10} \\
\text{\textit{\textsuperscript{S5}}R:} & \quad \text{Vag79 sp4 hp16 tp9} \\
\text{\textit{\textsuperscript{T2}}R:} & \quad \text{Vag14 sp1 hp14 tp13} \\
\text{\textit{\textsuperscript{V4}}V:} & \quad \text{Vag84 (Longis state)} \\
\text{\textit{\textsuperscript{V5}}V:} & \quad \text{tp10 (New York, Public Library; Oxford, Bodleian)}
\end{align*}
\]

[Variant: \textit{\textsuperscript{R5}}V: tp10 (New York, Public Library; Oxford, Bodleian)]
Locations: Mazarine: 351; Angers: B2732 (lacks V4); Chantilly: Delisle 68; Lyon 157929 Rés; Bonn: Ed 342/119; Boston: **D.190.8; Cambridge, Trinity College; Munich: Po hisp. 6; New York, Public Library: KB+1543; Oxford, Bodleian: Douce L493; Wolfenbüttel: 8.2.Ethica Fol.
AUGUSTIN, Saint: De spirito et litera, Paris, D. Janot, 1544

[in a frame: sp9 hp17 tp18](roman)DIVI AVRELII AVGUSTINI DE SPIJ(italic, roman caps.)ritu & Litera, liber vnus.[(roman)Accedit Epiftola ad Sixtum prefbyterum, instruens illum adversus Pelagianorum argumenta.](woodcut piece a)(roman)1544.]

PARISIIS.(italic, roman caps.)Ex officina Dyonifii Ianotij| typographi Regij. [N.B.: line 3: the "v" in "vnus" is roman]

Formula: 16° in 8's: a-q 8 4 s 2 [4(-a1r4s2)signed] 134 leaves, ff [i]iii-viii 9-16 xvii-xcv[32][g2 signed ij g]

Contents: a1R: title; a1V: blank; a2R: text begins; m2V:
"elenchus capitum libri de Spiritu et litera"; n3V:
"epistola adversus Pelagianorum argumenta": text begins;

Typography: 20 lines (a4R) 85(95) by 49(61); text in italic, roman caps., 43mm for 10 lines (typeface 26) used throughout, except i) roman (typeface 18) in lines 1-2, 8 of title and in some headings; ii) italic, roman caps. (typeface 19) in line 3 of title; iii) roman (typeface 17) in sidenotes. Type ornament 28.

Initials: Set 1: D

Locations: Roanne
Scanderbeg. Commentaire d’aucunes choses des Turcs et du
and V. Sertenas, 1544 or 1545 (achevé 2 January)

Scanderbeg, Commentaire d’aucunes choses des Turcs, & du
seigneur George Scanderbeg, Prince d’Epire, & d’Albanie,
Conte=|nat la vie, & les victoires par luy obtenues, avec|
l’aye du treffchant Dieu, & les inestimables for|ces &
vertus d’elluy, dignes de memoire.|Traduict de Toscan, en
Français, Par Guillaume Gaulteron de Cenquoins, secretaire
de M. de|Montluc Confeiller du Roy & fon Ambaffe=|deur,
aupres de la Seigneurie de Venize.|QVI VOIT S‘ESBAT.|1544.

[De l'imprimerie de Denys Ianot imprimeur|du Roy en langue
Françoys, & libraire iuré de|l'Université de Paris,|M|Avec
privilege du Roy pour cinq ans.|On les vend à Paris en la
Galerie du Palais|pres la Chancellerie par Ian Longis.

[Variant: On les vend à Paris en la Galerie du Palais]
pres la Chancellerie par Vincent Sertenas. (BN A; Besançon)

[N.B.: line 1: "S" in 'Scanderbeg" is inverted]

Formula: 8°: A-L8 M4 [$4(-A1M4) signed] 92 leaves, un-numbered
[Variants: E4 signed Eiii (BN A; BN B; Mazarine; Besançon);
G1 signed D (BN A; Mazarine); G3 unsigned (Mazarine)]

Contents: A1R: title; A1V: privilege: letters patent to
Janot, dated 12 April 1543: 5 years from achevé; achevé
2 January 1544 (see note); A2R: dedication; Gaulteron
to François Ier; A3V: prologue addressed to Federico
Gonzaga, duke of Mantua (dated 1 June 1539); A5R: text
begins; L8R: date of translation: Rome, October 1542;
L8V: table; M4V: errata

Typography: 28 lines (A4R) 114(117) by 67; text in roman, 82mm
for 20 lines, used throughout except i) a petit-canon
roman in line 1 of title; ii) italic, roman caps. (type-
face 26) in privilege, (but not in achevé).
Note: This appears to be a combination of three works concerning Turkish matters: Andrea Cambini's *Della origine de' Turchi* (first edition: Florence 1529), Paolo Giovio's *Commentario delle cose de Turchi* (first edition: Rome, 1532), Marinus Barletius' *De vita et moribus ac rebus praecipue adversus Turcos gestis G. Castrioti* (first edition: Rome, s.d.; another edition: Strasbourg, 1537). The composite work would have seem to have appeared first in Venice: *Commentarii delle cose de' Turchi de Paulo Giovio et Andrea Gambini (sic) con gli fatti et la vita di Scanderbeg*, Aldus, 1541, and this would seem to be the work translated by Gaulteron, perhaps while part of the French embassy in Venice.

Only the privilege of this work shows any sign of having been printed in Janot's materials. This may be explained by the fact that the edition may well be dated in the old style, which would mean that it dated from shortly after Janot's death, having been given to another printer to print for him.
[CHAMPIER, Symphorien] Le fondement et origine des titres de noblesse, Paris, D. Janot, 1544


Formula: 16° in 8's: A-H8 [§4(-A1H2) signed] 64 leaves, unnumbered.

Contents: A1R: title; A1V: blank; A2R: text begins; G4R: "petit dialogue de noblesse"; H6V: "au lecteur"; H8V: "Fin".

Typography: 18 lines (A3R) 77(81) by 50; text in italic, roman caps., 43mm for 10 lines (typeface 26) used throughout, except figs. of typeface 18 in line 9 of title. Type ornaments 28, 29.

Initials: Set 1: BDEHILNQ; C (init 1)

Locations: BN: G 17438

Note: Cf. Janot's edition of 1535
DU CLERC, Jacques: Colloque familier du vray, pudic et syncere amour, Paris, D. Janot, 1544


Formula: 16° in 8's: Aa-Bb8 A-T8 [$4(-AaA1+P56) signed] 168 leaves, ff [16] premier ii-cl[clii][E1 four signed Eiiii; P5,6 signed Piii, Piiii]

Contents: Aa1R: title; Aa1V: blank; Aa2R: dedication: Du Clerc to Charles, duc d'Orléans; Aa6: "prologue du translateur"; Bb2V: "au lecteur" by Du Clerc; Bb3R: table; Bb6R: "Jacobus Duclerius Compendiensis Lectori, S."; Bb7R: "eiusdem, ad lectorem carmen"; Bb7V-Bb8V: blank; A1R: text begins; T6V: colophon; T7R: "dixain" by J. B.; T7V: "aultre dixain"; T8R: Janot mark=Renouard 481; T8V: blank

Typography: 20 lines (A2R) 86(94) by 49(62); text in roman, 43mm for 10 lines (typeface 27) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) italic, roman caps. (typeface 26) in lines 14-17 of title and at some places in text; iii) roman (typeface 17) in sidenotes. Type ornament 30.

Initials: Set 1: CM
Woodcuts:

\[
\begin{align*}
A1_R^R & : T1 & A1_R^R & : Sag17 & A8_R^R & : Sag2 & A8_R^R & : DuC5 \\
A1_R^R & : Bo4 & A1_R^R & : DuC2 & A8_R^R & : Sag8 \\
A1_R^R & : DuC1 & A8_R^R & : DuC3 & A8_R^R & : DuC4
\end{align*}
\]

Locations: BN: Rothschild (Picot 3325); Beaux-Arts: Masson 291 (lacks Bb8; gatherings E and N misbound)
Brief discours.

AV VRAY, DV PORTE-
ment es affaires de Piedmont: par
trèshaut, tresillustre, & magnani-
me prince, Le Comte d'Anghyen,
gouerneur dudit Piedmont,
Et Lieutenant general pour
le Roy en Italie, pour
l'année Mil cinq-
cents quaren-
tre quatre

Aute privilège du Roy,

1544.

* De l'imprimerie de Denys Ianolet, imprimeur
du Roy en langue Françoys, et libraire iure
de l'Université de Paris.
ENGHEN, François de Bourbon, comte de: Brief discours au vray du portement es affaires de Piedmont, Paris, D. Janot, 1544 (achevé 14 October)


Formula: 8° in 4's: A-F\(^{4}\) [§3(-A1F23) signed] 24 lines, un-numbered [N.B.: F4 missing in only copy located, and here inferred]

Contents: A\(^{1}\): title; A\(^{1}\): privilege: letters patent to Janot, dated 12 April 1543; 5 years from achevé; achevé: 14 October 1544; A\(^{2}\): preface; A\(^{3}\): text begins; F\(^{2}\): [in a compartment=C] device of ?comte d'Enghien: "La me gist le cœur"; F\(^{3}\): colophon; F\(^{5}\): Janot mark=Renouard 480; F4: ?blank.

Typography: 22 lines (B\(^{2}\)) 125(129) by 66(82); text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) italic, roman caps., 43mm for 10 lines (typeface 26) in lines 14-16 of title, and in privilege. Type ornaments 29, 31-32.

Initials: Set 1: IL

Woodcuts:
A\(^{2}\): Vag 34

Locations: BN: Rés 8°Lb30 100 (lacks F4)
ESOPE de Phrygie: Les fables, Paris, D. Janot, 1544

[in a compartment=Renouard 485] (roman) Les Fables | DV TRESANCIEN


Formula: 8°: A 4 B-N 80k [ (roman) signed] 104 leaves, un-numbered

Contents: A1 R: title; A1 V: privilege; letters patent to an un-named person, dated 4 August 1542; A2 R: dedication: G. Corrozet (?translator) to Henri, duc de Bretagne; A4 V: text begins; 04: [in a compartment=Renouard 485] Janot mark=Renouard 480

Typography: no fixed number of lines per page; text in roman, 86mm for 20 lines (typeface 27) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, roman caps. (typeface 26) in line 7 of title and for titles and morals of cuts; iii) italic, roman caps. (typeface 19) in privilege; iv) roman, 7mm for 2 lines, in lines 8-11 of title.

Compartments: (references are to Renouard's numbering)

A1 R: 485
A4 V: 486
B-C, E-N12 V: 484
B-C, E-N34 V: 486
B-C, E-N56 V: 483
B-C, E-N78 V: 485
D1 V: 486
D25 V: 484
D4 V: 486
D5 V: 485
D67 V: 483
D8 V: 485
O1 V: 485
O23 V: 484
O4 V: 483
### Woodcuts:

<table>
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<th>A4</th>
<th>B1</th>
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</tbody>
</table>

### Locations:

- BN: Rothschild (Picot 639); Arsenal: 8°BL 16772 Rés;

### Note:

FRANÇOIS Ier: Edict touchant la juridiction des prevotz des mareschaulx, Paris, [D. Janot] for V. Sertenas, 1544 (after 30 June)


Formula: 8° in 4's: A4B2 [fully signed (-A1)] 6 leaves, un-numbered

Contents: A1R: title; A1V: privilege: letters patent to Janot, dated 12 April 1543; 5 years from an un-specified date; A2R: text begins (registration by "grand conseil" dated 30 June 1544); B2V: blank

Typography: 26 lines (A3R) 126(131) by 76; text in bastard gothic, 96mm for 20 lines (typeface 9) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii) bastard gothic (?typeface 5) in line 16 of title; iii) italic, roman caps., 43mm for 10 lines (typeface 26) in privilege. Type ornament 26.

Initials: Set 1: I; F (init 24)

Locations: BN: Rés F1927
FRANÇOIS Ier: Ordonnances du Roy sur le fait de ses finances,
Paris, D. Janot for J. Longis, 1544 (achevè 31 January)

Ordonnances du ROY NOSTRE SIRE SVR le fait de ses finances,
publiées en la chambre des comptes le xix. de Janvier, Mil
V. cens quarante troyes. Avec privilège du Roy pour cinq ans.
1544. De l'imprimerie de Denis Janot, Imprimeur du Roy
en langue Francoïse, pour Iehan Longis libraire. On les
vend au Palais en la Galerie par où on va à la Chancellerie,
en la boutique de Iehan Longis. [Variant: line 5: Mil.]
(Archives Nationales; Princeton)

Formula: 8° in 4's: a-b4 [$3(-a1)signed] 8 leaves, un-numbered

Contents: a1R: title; a1V: privilege: letters patent to
Janot, dated 12 April 1543; 5 years from achevé; achevè:
31 January 1543 o.s.; a2R: text begins (Ordonnance dated
17 January 1544; registration in "chambre des comptes"
dated 19 January 1544); b4V: blank.

Typography: 25 lines (b1R) 115(117) by 72; text in roman,
92mm for 20 lines (see note) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title; ii)
roman, 29mm for 2 lines (typeface 18) in lines 2-11 of
title; iii) roman, 84mm for 20 lines (typeface 23) in
privilege. Type ornament 33.

Initials: F (init 22)

Locations: Ste Gen (?lost); Archives Nationales: AD+24;

Note: It seems possible that part of this edition, if not
all was not printed by Janot. The text type is found
no-where else in his production, and could well be that
used by Adam Saulnier, who also operated from the rue
neufue nostre dame.
(achevé August)

(roman) *Plantarum Omnium Qvarvm Hodie Apvd Pharam*,
vfus est magis frequens, Nomenclaturae iuxta Graecorum,
Latinorum, Gallo, Ital. I Hifpa. & Germa. denten-
remac. Fuchs à Lymborch iam nouiter collectae,
(italic, roman caps.) Cum priuilegio. (roman) 1544. PARISIIS.
(italic, roman caps. Ex officina Dyonifi Janoti Typographi Regij.

Colophon: Parisiis. Excudebat Dyonisius Janotius Typographus
Regius. 1544. Mense Augusto.

Formula: 16° in 8's: A-D8E2 [$k(-AIE2) signed] 34 leaves, un-
numbered

Contents: A1'R: title; A1'V: dedication: Fuchs to Gulielmus M.;
A2'V: text begins; E2'V: colophon; Janot mark = Renouard 481.

Typography: 21 lines (A4'R) 90(94) by 49; text in roman, 86mm
for 20 lines (typeface 27) used throughout except i)
petit-canon roman (typeface 12) in line 1 of title and in
some headings; ii) italic, roman caps., same size as text
(typeface 26) in lines 10, 13-14 of title and in some
places in text. Type ornament 28.

Locations: Arsenal: 8° S8017; Ste Gen: T 8° 1378 Inv3893;
Bethesda: WZ 240.F993p.1544 (Bethesda A); Bethesda:
WZ 240.G673f.1572 (Bethesda B); Bethesda: WZ 240.H667a.1555
(Bethesda C); London, BM: 1037.a.2(2) (lacks gathering C,
replaced by a second gathering B)

Note: Cf. Janot's edition of 1541

See no. 151
ISOCRÁTE: La maniere de bien et heureusement instituer & composer sa vie, Paris, D. Janot for J. Longis, 1544


Colophon: Fin de ce livre, imprimé nouvellement à Paris par Denys Janot Imprimeur du Roy en langue Francoysse & libraire juré en l'Université.

Formula: 16° in 8's: A-D^8 [§4(-A1) signed] 32 leaves, un-numbered

Contents: A^1^R: title; A^1^V: privilege: letters patent to Janot dated 12 April 1543; 5 years from achevé (no achevé date given); A^2^V: "aux lecteurs" by C. de La Fontaine; A^4^R: text begins; D^8^V: colophon.

Typography: 18 lines (A^6^R) 77(82) by 50; text in italic, roman caps., 43mm for 10 lines (typeface 26) used throughout, except i) italic, roman caps., 29mm for 5 lines (typeface 19) in privilege and on A^2^V-A^3^V; ii) roman (typeface 20) in cropped sidenotes on C^8^V only. Type ornament 29.

Initials: Set 1: IN

Locations: Besançon: 223,450
[for G. Du Pré], 1544 (achevé 31 January)(see note)


Formula: Fol: à70A-88A 12A-3D8 [E5(-ā1R4+ā6)signed] 374 leaves, ff. [10] I-CXLVIII 2I-CCXVI [E5 signed v., Cc4 signed Ciii, Kk signed K1z; misnumbering V as VIII, VII as VI, XII as XV, CXXX as CXXXVI, 2XV as XVI, 2XXXVIII as XXXVI, 2XXCI as XCIII, 2CXXVI as CXVI, 2CXLII as CXLII, 2CLXXXIII as CLXXXII, 2CCI as CXCIX; mis-printing CX as XCX]
Contents: a1R: title; a1V: privilege: letters patent to Janot, quoted in full, dated 12 April 1543; a2R: privilege granted to P. Le Preux for 3 years, dated 27 September 1542; a2V: tables; a10V: "aux lecteurs"; A1R: text begins; Aa1R: "ordonnances du Roy François"; Ddd8R: colophon; Ddd8V: [in a compartment=]Janot mark=Renouard 480

Typography: 46 lines (E3R) 264(276) by 151; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 17 of title and in some headings; ii) roman, 21mm for 5 lines (typeface 23) in lines 13-15 of title, in the few side-notes and in some sub-headings; iii) italic, roman caps., 116mm for 20 lines (typeface 19) in lines 19-21 of title, on a10V, and in some places in the text. Type ornament 32.

Initials: Set 1: BDFLNV; Set 3: ILM; Set 4: CL; A (init 3); A (init 5); S (init 6); O (init 8); C (init 13); E (init 14); P (init 18); C (init 23); F (init 24); L (init 25)

Locations: BN: F2013 (lacks Ddd8); Aurillac (partial xerox only examined); Le Puy (not seen)

Note: The dating of this edition depends on whether the achevé is in old or new style. If it is in old style, then the work dates from after Janot's death, but since the colophon expressly states "imprimées par Denys Janot" it seems likely to have been dated in new style. This is not inconsistent with the fact that the latest "ordonnance" mentioned appears to be one dated 31 December 1543. Catach, L'orthographe française..., p.346 names the compiler as Antoine Burier. The work was first printed in 1542 by Etienne Caveiller for Poncet Le Preux and the Angelier brothers, hence the fact that a privilege was granted to Le Preux as early as October 1542. It is not possible to say whether Le Preux was also involved in this edition.
MACHIAVELLI, Niccolò: Le premier livre des discours, Paris, D. Janot for J. Longis and V. Sertenas, 1544 (achevé 12 April)(see note)


Colophon: Fin du premier livre des discours de Macchiavelli.
Imprimé par Denys Janot imprimeur du Roy en langue Francoýse, & libraire juri de l'Université de Paris. Et fut achevé d'imprimer le douziesme jour d'April, mil v. c. xliii.

Formula: Fol: A-K6-L54 [34(-aLM4)signed] 74 leaves, ff [6] I-LXV[LXVI-LXVIII] [misnumbering LIII as LIII, LXV as LXI]

Contents: a1 R title; a1 V privilege: letters patent to Janot, dated 12 April 1543 (quoted in full): 5 years from achevé; a2 V dedication: [Jacques Gohory (translator)] to Gabriel Le Veneur; a4 R: "au lecteur"; a4 V dedication: Machiavelli to Zanobi Buondelmonti and Cosimo Rucellai; a5 V: "au mesme seigneur" (i.e. Gabriel Le Veneur?); "au traducteur" by Nicolas de Herberay; a6 blank; a1 R text begins; M1 R: colophon; M1 V: table; M4 R: [in a compartment= A] Janot mark=Renouard 480; M4 V: blank

Typography: 38 lines (B1R) 218(230) by 132; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 8 of
Typography: (cont)
and in some headings; ii) italic, roman caps., 58mm for.
10 lines (typeface 19) in lines 10-12 of title and on
ś5'; iii) italic, roman caps. (typeface 26) in apertures
of woodcut on ś1R; iv) some Greek in centre aperture of
woodcut on ś1R. Type ornament 25.

Initials: Set 4: ACDEPHILMNOPQSV; C (init 13); T (init 17)

Woodcuts:
ś1R: Ma1
ś1V: Ma2

Locations: BN: Rés *E41 (misbound); Chantilly: Delisle 1148
(MS dedication from the translator); Verdun (Xerox of ś1R
and Mś1 only checked); Munich: Pol.ś.49 (lacks ś6)

Note: This must be dated in new style, even though Easter
1544 fell on 13 April, because there could be no 12 April
1544 c.s., Easter 1545 having fallen on 5 April.

(roman)Epistre envoyée|PAR CLEMENT MAROT|(italic, roman caps.)
à Monfieur Danguyen, Lieutenant|pour le Roy de là les|Montz.| (roman)LA MORT N'Y MORD.|1544.|(italic, roman caps.)On les
uend au Palais en la Gallerie par|ou l'on ua en la
Chancellerie, par|Nicolas l'Heritier.

Formula: 8° in 4's: A4 [A23] 4 leaves, un-numbered

Contents: A1R: title; A1V: blank; A2R: text begins; A4V:
blank.

Typography: 16 lines (A3R) 91(97) by 68; text in italic, roman
caps., 58mm for 10 lines (typeface 19) used throughout
except i) petit-canon roman (typeface 12) in line 1 of
title; ii) roman caps. and figures (typeface 18) in lines
2, 6-7 of title.

Initials: Set 1: V

Locations: BN: Résp Ye1577
MAROT, Clement: Les œuvres, Paris, D. Janot, 1544 (to avoid confusion the parts of this work are dealt with separately, except for typography, initials and woodcuts)


Formula: 16°in 8’s: a²b₉c—n—o₄ [s₄(-a₁)signed] 112 leaves, ff [f₁]-108[F₁ signed F; K₁-3 signed k₁, kii, kiii; K₄ signed kiii; misnumbering 20 as 10]| N.B. 51 cropped in only copy located

Contents: a₁[R]: title; a₁[V]: "a son livre" by Marot; a₂[R]: "C. Marot a ceulx qui par cy devant ont imprimé ses œuvres" (dated 31 July 1543); a₃[V]: "ad lectorem" by N. Bourbon; a₄[V]: text begins: "adolescence clementine" (a₄[R]: "in clementis adolescentium" by N. Berauld; a₄[V]: "C. Marot à un grand nombre de freres"; a₅[V]: "la premiere eglogue des Buccoliques de Virgile"; A₂[R]: "le temple de Cupido"; C₁[R]: "le jugement de Minos"; D₁[R]: "les tristes vers de Philosophes Beroalde"; D₅[R]: "oraison contemplative devant le Crucifix"; D₈[V]: "epistres"; G₅[R]: "complaintes"; G₈[V]: "epitaphes"; H₄[V]: "ballades"; I₇[V]: "chant royal de la conception"; I₈[V]: "rondeaux"; M₇[V]: "chansons").

II: La Suite de|L’ADOLESCEENCE|CLEMENTINE.|Dont le contenu f’enfuyt.|

La complainte sur Robertet.|L’eglogue de la mort de Madame,|
Les Elegies,|Les Epistres,|Les chans divers,|Le cymetiere,|


Formula: 16° in 8's: Aaa-Eee 8 [84(-Aaa1) signed] 40 leaves, ff [1] 2-40

Contents: Aaa1 R: title; Aaa1 V: text begins

IV: Les premiers et secondes Livres de la Metamorphose d'Ovide.


Formula: 16° in 8's: Aaaa-iii 8 [84(-Aaaa1) signed] 72 leaves, ff [1] 2-69 80-82 [iii1 signed iii] 80-82

Contents: Aaaa1 R: title; Aaaa1 V: dedication: Marot to François Ier; Aaaa3 R: text begins.

Formula: 16° in 8's: AB-CD8 [D4 signed] 16 leaves, un-numbered
[AB2 signed Abii][N.B.: CD8 missing in only copy located and here inferred]

Contents: AB1R: title, followed by beginning of text; CD3R: "les estraines de Marot"; CD8: ?blank
Typography: 26 lines (A3) 88(94) by 57; text in roman,

68mm for 20 lines (typeface 29) used throughout, except
i) petit-canon roman (typeface 12) in first line of all
titles except part VI; ii) italic, roman caps., 43mm for
10 lines (typeface 26) on Aa2; iii) roman (typeface 18)
on F8 of part V. Type ornaments: 30, 31, 32.

Woodcuts:

\[
\begin{array}{cccccccc}
\text{a5} & \text{M16} & \text{H4} & \text{D10} & \text{2G4} & \text{H27} & \text{4A8} & \text{H38} & \text{4E2} \\
\text{A2} & \text{H35} & \text{I7} & \text{Ca1} & \text{2G5} & \text{P4} & \text{4B1} & \text{H23} & \text{4E6} \\
\text{C1} & \text{H14} & \text{M7} & \text{P2} & \text{2M7} & \text{C107} & \text{4B4} & \text{R8} & \text{4F4} \\
\text{D1} & \text{Doc18} & \text{N7} & \text{M21} & \text{2P1} & \text{R24} & \text{4B6} & \text{V09} & \text{4G7} \\
\text{D5} & \text{Doc19} & \text{2A3} & \text{C6} & \text{2G7} & \text{Doc24} & \text{4C3} & \text{R010} & \text{4H1} \\
\text{D8} & \text{Cu5} & \text{2A6} & \text{M22} & \text{2G8} & \text{Doc13} & \text{4G7} & \text{R011} & \text{4H3} \\
\text{G5} & \text{H4} & \text{2B1} & \text{M23} & \text{4A3} & \text{H03} & \text{4C8} & \text{H21} & \text{4H6} \\
\text{G8} & \text{D11} & \text{2B6} & \text{Cat9} & \text{4A6} & \text{H018} & \text{4D5} & \text{R15} \\
\end{array}
\]

Locations: Beaux-Arts: Masson 292

[in black and red][in a compartment=Renouard 545][init]
(woodcut lettering) Le premier volume de la mer des histoires,
(letterpress, textura) Auquel & le second enfuyvaìt (bastard)
Eft contenu tant du vieil testament que du nouveau toutes les histoires, Actes et Faictz dignes de memoire, puis la
creation du Monde iufques en lan Mil cinq cens, xliii, felon la cotte & datte des ans, |Ainfi qu'il eft briefement narre es|
Prohefmes du prefent Volume.[**][in the lower part of a frame: 61 by 160 enclosing 27 by 93]** On les vend a Paris en la rue neufue noftre Dame a lenfeigne fainct Jehan baptifte pres fain=|cte Geneuiefue des ardens.[see note][Variants: On les vend a Paris en la rue f&act Jacques|a lenfeigne de la fleur de la fleur de Lys dor, par Jehan fou=|cher libraire iure de Luniuerfte.' (London, BM C); On les vend a Paris en la rue faïct Jacques|a lenfeigne du Pellican deuant fainct Yues, par| Ambroïse girault libraire de Luniuerfte. (London, BM A);
On les vend a Paris au premier pillier en la|grand falle du Palais deuant la chappelle ou len|chante la meffe de meffeigneurs les Presidens par|Charles l'Angelier. (BN); On les vend a Paris en la rue faïct Jacques|a lenfeigne du Loup deuant les Mathurins, par|Poncet le preux libraire iure de Luniuerfte. (Le Mans)]

Colophon: Fin du second et dernier volume de la fleur et mer des histoires, acheve de imprimer en la ville de Paris par Nicolas couteau imprimeur Lan mil cinq cens xliii. le xii° iour de janvier.
217 cont.

Formulas 4 \cdot a^{-8} A - 2V^6 2a^{-4} a - 2m^6 [\pm 4(\pm 14\text{VAA}A^4 2a^1r4)\text{signed}]

484 leaves, ff [ZIi-CiiCiii-Cxli[CxliiCxlili][CXIII][CXIII][CCxxxxiii][CCxxxxiv][CCix][CCx][misnumbering] 1lxxxvi as lxxvi, 2xcv as xciii, 2cxx as C1xxxvii, 2Cxxxv as Cxxxvi, 2Cxxv as Cxxvii, 2Cxv as Cxvii; misprinting 2Cxxvii as Cxvii] [Variants: misnumbering 2Cxiv as Cvi, 2Cxliii as Cxvii (Le Mans); misprinting lxxxvi as lxxvxi, 2Cxlvi as Cxvii (BN)].

Contents: 1R: title; 3R: blank; 2R: "aux humbles lecteurs"; 1R: prologue; A1Ra: table: Vol. 1; A8: blank; A1R: text begins; A1R: [in a compartment=Renouard 545] title: Vol. 2
[lower part of frame as title] [Variant: no lower part of frame (all except BN)]; 2aVa: preface: Vol. 2; 2arRa: table: Vol. 2; 2a: woodcut; 2a: woodcut; A1R: text begins: Vol. 2; 16V: colophon: Fin du second et dernier volume de la fleur et mer des histoires, acheve de imprimer en la ville de Paris par Nicolas couteau imprimeur Le viii. jour de Janvier mil cinq cens. xliii. (Le Mans) [see note]; mm1R: "autres additions nouvelles" 1536-1544; mm5R: colophon; privilege: granted to Couteau for 3 years, no date mentioned; mm5: Janot mark. (see note) [Variants: Girault mark=Renouard 369 (BM A, BM B); blank (BN; Le Mans; BM C)]

Typography: 54 lines (A2R) 261(277) by 138(177 over rule in inner margin and sidenotes); text in bastard gothic, 97mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 3 of title and in some headings; ii) roman figures for dates in inner margins; iii) bastard gothic, 21mm for 5 lines in sidenotes

Initials: extensive use of sidenotes from Couteau's stock

Woodcuts: numerous gothic cuts

Locations: BN: Rés G455 (lacks mm6); Le Mans: Histoire 766 (lacks O2.5 replaced by another Q2.5); London, BM: 1309.1.6 (BM A; titles and colophons only examined); London, BM: 1309.1.7 (BM B; titles and colophons only examined; see note); London, BM: 9005.8.17 (BM C; titles and colophons only examined)
OSIANDER, Andreas, senior: Harmoniae evangelicae, Paris, D. Janot for G. Du Pré, 1544

Harmoniae evangelicae libri quatuor, in quibus evangelistae historia ex quatuor Euangelistis ita in vnum est contexta, vt nullius verbum nullum omittum, nihil alienum immittum, nullius ordine turbatus, nihil non suo loco positum omnia veroleteratis & notis ita distincta sunt, vt quid cuiusque Evangelistae pro prium, quid cum quibus commune sit primo itatim aspectu deprehendere queas.

Title: "Canon ad harmonium Evangelicum recte intelligendam".

Contents: T1: title; T2: preface; T3: "Canon ad harmonium Evangelicum recte intelligendam"; A1: text begins; V8: woodcut.

Typography: 29 lines (14R) 1 21 2 (132) by 65(84); text in roman, 84mm for 20 lines (typeface 23) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 18) in lines 17-18, 20 of title; iii) italic, roman caps. (typeface 19) in head-title on A1; iv) roman (typeface 20) in sidenotes; v) gothic superior letters and signs in text and sidenotes. Type ornaments 25, 26.
**Initials:** Set 1: CFIQ; Set 2: E²F²

**Woodcuts:**

<table>
<thead>
<tr>
<th>Initial</th>
<th>Location</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A₁⁺:⁰₈₁</td>
<td>C₆⁺:₀₅</td>
<td>K₁⁺:₀₃₃</td>
<td>O₂⁺:₀₄₉</td>
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<tr>
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<td>O₄⁺:₀₅₀</td>
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<td>D₄⁺:₀₆₁₇</td>
<td>K₄⁺:₀₃₅</td>
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<td>L₂⁺:₀₃₆</td>
<td>O₆⁺:₀₅₂</td>
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<tr>
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<td>L₃⁺:₀₃₇</td>
<td>O₇⁺:₀₅₃</td>
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<td>L₃⁺:₀₃₈</td>
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<td>L₆⁺:₀₄₀</td>
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<td>L₇⁺:₀₄₀</td>
<td>P₃⁺:₀₇₁</td>
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<td>Q₁⁺:₀₇₈</td>
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<td>G₅⁺:₀₆₂</td>
<td>M₈⁺:₀₄₂</td>
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<td>H₂⁺:₀₆₂</td>
<td>N₄⁺:₀₄₂</td>
<td>R₈⁺:₀₇₁</td>
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<td>H₈⁺:₀₆₂</td>
<td>N₆⁺:₀₄₂</td>
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<tr>
<td>C₅⁺:₀₉₁₄</td>
<td>I₂⁺:₀₆₂</td>
<td>N₇⁺:₀₄₂</td>
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<td>I₃⁺:₀₆₂</td>
<td>O₂⁺:₀₄₂</td>
<td>S₆⁺:₀₇₄</td>
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</table>

**Locations:**

- **BN:** Réa A6500 (BN A); BN: A22627 (BN B); Beaux-Arts: Masson 290 (lacks 2.3, C1, T4, P5; Beaux-Arts A); Beaux-Arts: Masson 289 (Beaux-Arts B); Bibliothèque de la Société du protestantisme français: 10620; Bologna, University (not seen); Brussels: FS.IX.49; Cambridge, University Library: Td54.37.
Note: The addition of gathering mm between 8 and 12 January 1543/4, mentioning new material concerning the years 1536-1544, suggests that the colophon on mm⁵ is dated in the old style, especially as the colophon on 116⁵ in the Le Mans copy carries 1544. No copy of the Janot state has been located and all the details of it given here are drawn from the Catalogue de livres anciens et modernes rares et précieux [of Pierre Louys], 1930, pp.87-88, no.211; in this instance, the description in the catalogue is sufficiently detailed to allow the exact form of the title in Janot's state to be established with near certainty. This edition appears to have been re-issued in about 1550 by Madeleine Boursette, ostensibly with new material covering the period 1544-1550, although this is lacking in BM B, which carries the following variant title:

[in black and red][in a compartment=Renouard 545][init]
(woodcut lettering)e premier volume|de la mer des histoires,|
(letterpress, textura)Auquel & le seconf enfuyuât|(bastard)
Eft contenu tant du vieil teftament que de nouuean toutes les
Hystoires, Actes, & Faictz dignes de memoire, puis la
creation du|môde iufques en lan Mil cinq cens. 1. felô la
cotte & datte des|ans. Ensemble les choses faictes & aduenues
en Frâce de=|puis lan mil.ccccc xlili. iufques en cefte
prenente annee.|Ainfi quil eft briefuement narre es|Praefemes
du preſent|Volume.|[in the lower part of a frame: 61 by 160
enclosing 27 by 93][On les vend a Paris en la rue fainct
Jaques|a lenfeigne de Lelephant, par Magdaleine bourse=|te,
vefue de Francoys Regnauld.
PLINE l'ancien: Translation des septiesme & huytiesme livres,
Paris, D. Janot, 1544 (achevé 25 March)

(roman)Translation|(italic, roman caps.)de langue Latinê en
Françoy-[fe, des septieffe, & huy-tieffe liures de Caius]
Plinius Secûdus, fai-cte par Loys Meigret, Lyonnois.
Auec priviileige du Roy|pour cinq ans.|(roman)De l'imprimerie
de Denys Ianot impri-|meur du Roy en langue Françoysfe, libraire-
re iure en l'Uniuerfité de Paris. [N.B.: line 1: the "ff" is
a modified "ff" ligature; line 6: the "i" in "Mei" is roman]

Colophon: Et furent achevées d'imprimer, le vingt cinquiesme
jour de Mars, l'an mil cinq cens quarento trois avant
Pasques.

Formula: 8°: a3 A-R8 2a4 [§4(-a1)signed] 148 leaves, ff [8]
I-CXXXV|CXXXVI[±] [H2 signed Hiij; K signed Κ][N.B.:
2a probably intended to be bound after a.]

Contents: a1R: title; a1V: letters patent to Janot on
appointment as Imprimeur du Roy, daté 12 April 1543 -
quoted in full; a3R: "aux lecturers" by Meigret; a1R:
text begins; a7V: colophon; a8R: errata; a8V: Janot mark=
Renouard 481; aa7R: table; aa4V: "finis".

Typography: 25 lines (G2R) 105(115) by 61(80); text in roman,
84mm for 20 lines (typeface 23) used throughout; except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) italic, roman caps., 29mm for 5
lines (typeface 19) in lines 2-9 of title and in chapter
headings; iii) roman, 13mm for 5 lines (typeface 20) in
sidenotes; iv) roman (typeface 18) in subtitles on A1R and
I2R; v) some greek in text.

Initials: Set 1: CDFILMOQSV; C (init 1); S (init 2); O (init 8)

Locations: Vienna: *44.M.45
Recueil de vraye poesie françoyse, Paris, D. Janot for J. Longis and V. Sertenas, 1544 (achevé 10 December)

(roman)Recueil de vraye|Poefie Françoys, prinfe de plu-|fieurs Poetes, les plus excellentz|de ce regne.|Auec privilège du Roy|pour cinq ans.|1544.|(italic, leaning caps.)


Contents: A1R: title; A1V: privilege: letters patent to Janot, dated 12 April 1543; 5 years from achevé; achevé 10 December 1544; A2R: text begins.

Typography: 23 lines (B1R) 112(122) by 68; text in italic, leaning caps, 97mm for 20 lines (typeface 28) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman (typeface 18) in line 2 of title and in head notes; iii) roman (typeface 23) in lines 3-6 of title; iv) italic, roman caps., 43mm for 10 lines (typeface 26) in privilege.

Initials: Set 1: HIOPV

Woodcuts:

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<th>A2R</th>
<th>A8V</th>
<th>B4V</th>
<th>C2V</th>
<th>C6V</th>
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<td>R1</td>
<td>C78</td>
<td>D24</td>
<td>Cu5</td>
<td>H9</td>
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<td>C54</td>
<td>B2R</td>
<td>B8R</td>
<td>C4R</td>
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<td>M3</td>
<td>D8</td>
<td>C96</td>
<td>E2R</td>
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<tr>
<td>A7V</td>
<td>C55</td>
<td>B3R</td>
<td>C1R</td>
<td>C6R</td>
</tr>
<tr>
<td>C5</td>
<td>H35</td>
<td>Cu12</td>
<td>C52</td>
<td></td>
</tr>
</tbody>
</table>


Note: See Lachèvre, Recueil..., pp.56-57 for information concerning the authorship of poems in this collection.
SAGON, François de: Apologye en defense pour le Roy, Paris, D. Janot, 1544 (achevé 9 May)

(roman)Apologye, EN DEFENSE pour le Roy, fondée sur texte d'euangile, contre ses ennemys & caluniateurs, par François de Sagon. (italic, roman caps.) Avec privilege du Roy. 1544

De l'imprimerie de Denys Ianot, imprimeur du Roy en langue Françoyse, & libraire iuré de l'Université de Paris.

Formula: ° in 4's: A- E2 [fully signed (-e1)] 24 leaves, un-numbered


Typography: 25 lines (B2R) 108(112) by 65 (85); text in italic, roman caps., 86mm for 20 lines (typeface 26) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman, 23mm for 4 lines (typeface 18) in lines 2-6, 8 of title; iii) italic, roman caps. (typeface 19) in headings; iv) roman, 17mm for 5 lines (typeface 29) in sidenotes. Type ornaments: 28, 29.

Initials: Set 1: INOV

Woodcuts:
A3R: Os 39

Locations: BN: Rs R2010; BN: Rs Ye 1448; Mazarine: 47253
SAGON, François de: La complainte de troys gentilz hommes Françoys, Paris, D. Janot, 1544 (achevé 23 May)


Formula: 8° in 4's: A-L⁴ [fully signed(-A1L4)] 44 leaves, un-numbered.

Contents: A¹R: title; A¹V: privilege: letters patent to Janot, dated 12 April 1543; 5 years from achevé; achevé 23 May 1544; A²R: text begins; L⁴: Janot mark=Renouard 480.

Typography: 25 lines (A³R) 108(112) by 65; text in italic, roman caps., 86mm for 20 lines (typeface 26) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title; ii) roman (typeface 18) in lines 2-6, 8 of title and in mottoes on L⁴; iii) italic, roman caps. (typeface 19) in headings. Type ornaments 28, 29.

Initials: Set 1: CIOV


Note: The three "gentilz hommes" of the title are the Seigneur d'Acyer, Monsieur de Chemens and the Seigneur de Barbezieux. The text is completed by occasional verses to various other people.

"Discours de la vie et mort accidentelle de noble homme Guy Morin. Paris, Dénys Janot, 1544" - Brunet

Colophon: no information

Formula: "in-8." - Brunet.

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: see Brunet, V, 30 from which all the details given here are drawn.
[BARLETIUS, Marinus; CAMBINI, Andrea; GIOVIO, Paolo]: Scanderbeg. Commentaire d’aucunes choses des Turcs et du seigneur George Scanderbeg, Paris, [D. Janot] for J. Longis and V. Sertenas, 1545 (achevé 2 January)

See no. 204

(roman)Le pröptu-|(italic, roman caps.)|AIRE DES CONCILES|de l'Eglife catholique, aucu les Scif=|mes la difference
d'iceulx. Faict|Par Iean le Maire de Belges|elegant
Hyftoriographe.|Traicté fingulier &|exquis.|1545.|De
l'Imprimerie de Denys Ianot: pour|Galiot du Pré, libraire
iuré de l'Vni=Iuerfité de Paris. [N.B.: line 10: the "D" in
"Denys" is from a roman fount, probably typeface 23]

Formula: 16°in 8's: A-P\[\$4(-A1)signed\] 120 leaves, ff [1]
2-115[116-120][K signed \(\times\) (K4 signed kiii); N3 signed
Niiii]

Contents: A1\(^R\): title; A1\(^V\): blank; A2\(^R\): dedication: J. Lemaire
to Louis XII; A3\(^R\): prologue; A8\(^R\): "aultre prologue"; B1\(^V\):
text begins; M7\(^V\): "l'hystoire moderne du prince Syach
Ysmail"; O6\(^R\): "le sauf-conduit du Souldan aux subjects du
roy treschrestien"; P4\(^R\): table; P8\(^R\): blank

Typography: 27 lines (A4\(^R\)) 90(96) by 53; text in roman, 68mm
for 20 lines (typeface 29) used throughout, except i)
petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) italic, roman caps. (typeface 26)
in lines 2-8, 10-12 of title and in some headings; iii)
roman, 85mm for 20 lines (typeface 23) in table. Type
ornaments 30, 31, 32.

Initials: Set 1: CDEHILNRV; Set 2: ACCDD\(^2\)E\(^2\)GHILM\(^2\)Q\(^4\)RS\(^2\)TV\(^2\);
S (init 2)

Woodcuts:
A2\(^R\):L1

Locations: Chantilly: Delisle 1089bis; Munich: Conc.C.45
VIVÈS, Juan Luis: L'institution de la femme chrестienne, Paris, [D. Janot] for G. Du Pré, 1545


Formula: 16° in 8's: a-y 8 [§4(-a1)signed] 176 leaves, ff [1] 2-175[176]

Contents: a1⁻¹: title; a1⁻²: "ad lectorem carmen", by S. Romygleus; a2⁻¹: "ad lectorem" by B. de Changy; "epigramma" to J. de Changy by B. de Changy; a2⁻²: "ad defensionem interpretis Sapphicon" by P. Pesseliere; a3⁻¹: "epigramma" to P. Grenerius by D. Bremaandus; a3⁻²: "dixain" to B. de Changy by P. Pesseliere; a4⁻¹: table; a5⁻¹: "a Marguerite ma fille" by P. de Changy; a6⁻¹: preface; b1⁻¹: text begins; y5⁻¹: "epistre" to Madame de Villesablon (=? M. de Changy); y7⁻¹: "aux lecteurs, huictain"; y8⁻¹: blank

Typography: 27 lines (b4⁻¹) 90(97) by 54; text in roman, 68mm for 20 lines (typeface 29) used throughout except i) petit-canon roman (typeface 12) in line 1 of title; ii) italic, leaning caps. (typeface 28) in lines 4-6 of title; iii) italic, roman caps. (typeface 26) in lines 12-14 of title, chapter headings and y7⁻¹; iv) roman (typeface 18) in some headings. Type ornaments 28, 31.

Initials: Set 1: CDEFGILMQ; Set 2: ACC²DD²E²FILM²V²

Locations: London, BM: 08416.de.15

(textura) Labuze en court, [woodcut: letter press in top left corner (bastard)] vii. [woodcut]


Typography: 39 lines (A2�) 159(162) by 93; text in bastard gothic, 81mm for 20 lines, used throughout, except textura (L 9mm high) in line 1 of title.

Initials: 19 initials from Lotrian's stock, including Set 3: EV

Woodcuts: 7 gothic cuts

Locations: Berne (not seen; description based on complete microfilm)

Note: This work has been attributed to Renée d'Anjou, Jean de Hauteseille and Charles de Rochefort. See, inter al., National Union Catalogue NA0033292-4, and Woledge, p.14.
AGRIPPA, Henricus Cornelius: De la noblesse et pre-excellence du sexe foemenin, Paris, D. Janot, s.d. Edition A


Formula: 8°: A-G8 [$4(-A1)signedl 56 leaves, un-numbered [A3 signed Giil]

Contents: A1R: title; A1V: blank; A2R: dedication: Agrippa to M. Transilvanus, dated 16 April 1529; A5V: blank; A5R: dedication: Agrippa to Marguerite Auguste; A8V: head-title; B1R: text begins; G8V: "finis"

Typography: All printed pages incorporate a border of type ornaments 9, 14; 21 lines, 86(89)(100 over border) by 56(68 over border); text in roman, 81mm for 20 lines (typeface 8) used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 9, 14.

Initials: Set 1: LN; Set 2: I

Locations: BN: Rés pR511 (BN A); BN: Rés pR858 (BN B)

De la No-BLESSE & PREEXCELLENCE DV SEXE FOEMENIN, fait & compoïé par noble che-valier, & Docteur en deux[droictz
Meffire Henry Cor-neille Agrippa, Confeil-lier Judiciaire
du tref-puifat empereur|Charles cin-|quiefme,|A l'honneur
de la tres redoubtée Dame|Madame Marguerite Augufte,
Prince|D'auftriche & de Bourgogne, tranflaté|de Latin
en Francoys.|On les vend à Paris, par Denys Ianot|demourant
en la rue Neufue noftre Da-me à l'enfeigne Saint Iehan
Baptifte,|pres Saincte Geneuiefue des Ardens.

Formula: 8°: A-G8 [§4(-A1)signed] 56 leaves, un-numbered

Contents: A1R: title; A1V: blank; A2R: dedication: Agrippa to
M. Transilvanus; A5V: blank; A6R: dedication: Agrippa to
Marguerite Auguste; A8V: head title; B1R: text begins;
G8V: "finis".

Typography: 21 lines (A4R) 85(89) by 55; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except petit-
canon roman (typeface 12) in line 1 of title.

Initials: Set 1: LN; Set 2: I


[in black and red](roman)LES PARA|boles de Maître Alain
estudiant|en l'université de Paris auf quelles|font compris
plusieurs bons en=|seignemé|s prouffitables a vng|chascú
lequel Alain confé=|dit les heretiq|s q estoit|a Romme qui
foutes|noient vne erreur cœ=|tre la trefacree vniô|de la
faincte tri=|nité de para=|dis Nou=|uelle=|môt|Imprimees a
Paris.|\[Variant: On les vend au premier pilier de|la grand falle du
palays en la bout|ique de Denys Ianot, \[Variant: On les vend
au Palays en la gal|erie par ou on va a la Chanceller|rie
en la boutique de Iehā Lōgis (Beaux-Arts)]

Colophon: Cy finist les paraboles maistre Alain, nouvellement
Imprimez par Denys Janot pour Pierre Sergent et Jean
Longis demourant a Paris.

Formula: 8°: A4B-R8 \($3(-A1 signed)\) 132 leaves, un-numbered
[N2 signed Lii]

Contents: A1R: title; A1V: introductory poem; A2V: "le prol-
ologue du commentateur"; B1R: text begins...

Typography: 28 lines (B1R) 95(97) by 55; text in rotunda,
68mm for 20 lines (typeface 30) used throughout, except
i) roman caps. (typeface 2) in line 1 of title; ii)
roman, 40mm for 10 lines (typeface 1) in lines 2-19 of
title.

Initials: Set 1: AELMNPV; Set 2: ABCC2DE2FIII2LMM2N2O4PP2
RS2V2
Woodcuts:

- \( B\text{I}^V: AL\text{I} \)
- \( B\text{I}^R: AL\text{L} \)
- \( C\text{I}^V: AL\text{13} \)
- \( E\text{I}^R: AL\text{19} \)
- \( H\text{I}^R: AL\text{25} \)
- \( B\text{I}^V: AL\text{2} \)
- \( B\text{I}^V: AL\text{8} \)
- \( C\text{I}^V: AL\text{14} \)
- \( E\text{I}^R: AL\text{20} \)
- \( K\text{I}^V: AL\text{26} \)
- \( B\text{I}^R: AL\text{3} \)
- \( B\text{I}^V: AL\text{9} \)
- \( C\text{I}^V: AL\text{15} \)
- \( F\text{I}^R: AL\text{21} \)
- \( K\text{I}^R: AL\text{27} \)
- \( B\text{I}^R: AL\text{4} \)
- \( C\text{I}^V: AL\text{10} \)
- \( D\text{I}^R: AL\text{16} \)
- \( G\text{I}^V: AL\text{22} \)
- \( M\text{I}^V: AL\text{28} \)
- \( B\text{I}^V: AL\text{5} \)
- \( C\text{I}^R: AL\text{11} \)
- \( D\text{I}^V: AL\text{17} \)
- \( H\text{I}^V: AL\text{23} \)
- \( M\text{I}^V: AL\text{29} \)
- \( B\text{I}^V: AL\text{6} \)
- \( C\text{I}^V: AL\text{12} \)
- \( D\text{I}^R: AL\text{18} \)
- \( H\text{I}^R: AL\text{24} \)
- \( P\text{I}^V: AL\text{30} \)

Locations: BN: Rés Ye1251 (lacks gathering A); Beaux-Arts: Masson 268 (lacks G3); London, BM: C97.a.23

**Title missing in only copy located**

**Formula:** (inferential) 16° in 8's: A-K8 [84(-A1B4)signed]

80 leaves, un-numbered. [N.B. all before B2 missing in only copy examined]

**Contents:** D6*: "Hecatomphile" ends; D7R: "prologue du disciple de l'archipote Francoys sur le livre intitule, Les fleurs de poesie francoyse" followed by text; I1R: "blasons"; K8V: blank

**Typography:** 26 lines (C1R) 84(86) by 57; text in roman, 65mm for 20 lines (typeface 10) used throughout what survives in only copy located, except roman (typeface 8) in first lines of headings

**Initials:** Set 1: ACFILPQV

**Woodcuts:**

B3R:P17 C6R:Cu12 E3R:Cu13 H1R:P8 I5R:Alb4
B4R:P17 C8R:P5 E5R:P7 H3V:Cu5 I6V:Alb5
B7R:P14 D5V:P15 F2R:D26 H6R:C5 K3V:Alb7
B8V:P1 D7R:B1 F6R:P3 I7R:Alb1 K4V:Alb8
C4R:Cu10 E1V:Cu17 G7V:C6 I4R:Alb3

**Locations:** Oxford, Bodleian: Douce P36* (lacks all before B2)

**Note:** The Bodleian copy is probably from the same edition as that dated 1536, and cited in Tchemerzine, Vol.VI, p.205, and in Lachèvre, *Bibliographie*, p.40, from the La Roche Lacarelle catalogue. See Lachèvre for details of authorship. If the Bodleian copy is from this 1536 edition, then it represents a very early use of some of the cuts, although this is not reflected in their numbering because of the uncertainty of dating.
ALEXIS, Guillaume: Le grant blason des faulces amours, Paris, [J. Le Messier?] for D. Janot, s.d.


Colophon: Cy finiat le grant blason des faulces amours Imprime nouvellement a Paris pour Denys janot libraire demourant en la rue neufue nostro dame a lenseigne sainct Jehan baptiste pres saincte geneviefue des ardans.

Formula: 8°: A-C8D4 [$s(-A1D4)signed] 28 leaves, un-numbered

Contents: A1R: title; A1V: text begins; D4V: colophon

Typography: 26 lines (A3$) 103(107) by 68; text in bastard gothic, 79mm for 20 lines, used throughout, except textura (f 9mm high) in lines 1-2 of title

Initials: 2 initials, ? from Le Messier's stock

Woodcuts: 1 gothic cut

Locations: Wolfenbüttel: Lm 37
AMBOISE, Michel d': Les epistres veneriennes, Paris, A. Lotrian and D. Janot, s.d. (after 22 October 1532)


(rotunda) [On les vend a Paris en la Rue neufue nostre da] me a lenseigne de Lescu de France: Et au premier pil[lier de la grant Salle du Palays en la boutique de] Denis Janot.

Colophon: Cy finent toutes les oeuures de Leclauze fortune par luy reveues & corrigees. Imprimees nouvellement a Paris par Alain Lotrian, et Denis Janot (Imprimeurs et libraires) Demourans en la rue neufue nostre Dame a Lenseigne de Lescu de France.

Formula: 8°: $A^4_A-T^8$ [§4(- A14) signed] 156 leaves, ff $[4]$ [iii-clii [misnumbering xxxix as xxix, liii as li; misprinting xciii as lxxix, cxxix as clixx].

Contents: A1$^R$: title; A1$^V$: blank; A2$^R$: table; A3$^V$: prologue: dated 22 October 1532; A4$^R$: "a Michel d'Amboyse" by G. Corrozet; A4$^V$: "responce a Gilles Corrozet" by M. d'Amboise; A1$^R$: text begin; H1$^R$: "propos fantastiques"; M3$^R$: "complaintes"; S4$^R$: "rondeaulx at ballades"; T8$^V$: colophon.

Typography: 35 lines (A3$^R$) 117(124) by 71; text in rotunda, 67mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in main headings; ii) textura, 57mm for 10 lines 2-13 of title.
Initials: 25 initials

Locations: BN: Rés Ye 1622; Aix: C2850; Vienna: *38.Aa.22

Note: Cf. Janot's editions of 1534 and 1536
AMBOISE, Michel d’: La penthaire de l’esclave fortuné,
Paris, A. Lotrian and D. Janot, s.d. (after 22-February 1531 n.s.)

La Penthaire de l’esclave fortuné, ou font contenues plusieurs lettres & fantasies composées nouuellement en latin (roman) 1530 [2 woodcuts, side by side]

Nouuellement imprimées à Paris, par Alain Lotrian, et Denis Janot, et se vendent en la rue neuve nostre dame à l'enseigne de l'escu de France. Avec privilège.

Formula: 8°: A²B-I. K⁴ [§3(-HK3) signed] 80 leaves, un-numbered

Contents: A¹: title; A¹V: privilege: granted to Lotrian and Janot, dated 22 February 1530 o.s.; A²V: dedication: M. d'Amboise to Catherine d'Amboise; A³V: table; B¹: text begins; K⁴: colophon

Typography: 31 lines (B²) 124(127) by 74(86); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-2 of title and in some headings; ii) textura, 11.5mm approx. for 2 lines, in lines 3-5 of title and in some headings

Initials: 21 initials

Woodcuts: 15 woodcuts, including several Aeneid scenes

Locations: Arsenal: 8°BL 8750 Rés (lacks gathering B, G4.5, I4); Versailles: Goujet 35 (lacks I8 and all following); London, BM: 1078.e.1
ARISTOTE: L'histoire de lestat et du gouvernement des roys et des princes, Paris, A. Lotrian and D. Janot, s.d.

Colophon: Cy finist le livre du gouvernement des roys et princes appelle le secret des secretz, lequel fist Aristote au roy Alexandre. Imprime nouvellement a Paris par Alain Lotrian et Denis Janot imprimeurs et libraires. Demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Contents: A1R: title; A1V: woodcut; A2R: table; A3R: text begins; F6R: colophon; F6V: Lotrian mark=Renouard 1079

Typography: 39 lines (B1R) 154(157) by 86; text in bastard gothic, 79mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 11mm for 2 lines, in lines 4-6, 8-9 of title and in some headings

Initials: 38 initials, including Set 3: ACEFINS; S (init 1); D (init 9)

Woodcuts: 3 gothic cuts

Locations: BN: Rés pR 255
ARISTOTE: Les oeconomiques, Paris, D. Janot, s.d. (see note)

LES OECO|NOMICQVES DE|Aristote translatees nouvelle|mét du
latin en francoys, par Sibert Louisebroch|Licécie es loix: de|
mourant en la|noble ville|de|Couloungne.|Imprime nouuellement
a pa=r|ris en la rue nefue no|stre da=|me a lenfeigne Saint
Iehan|Baptifte pres Saincte Gene=|uiefue des ardens.

Formula: 8°: A-E [4 leaves, un-numbered
mis-signing D1 as Bi, D3 as Biili, E2 as Fii, E4 as Fiiili,
F3 as Fii]

Contents: A1[R]: title; A1[V]: blank; A2[R]: dedication: s.
Louvenborch to J. Rinck, dated 28 April 1532; B1[V]: text
begins; E7[V]: poems to J. Rinck; F4[R]: Janot mark=Renouard
478; F4[V]: blank

Typography: 16 lines (A3[R]) 94(99) by 57; text in roman, 59mm
for 10 lines (typeface 4) used throughout, except i)
roman caps. (typeface 2) in line 1 of title; ii) roman-
(typeface 1) in some signatures

Initials: Set 1: ACDHIL

g-F1532/1

Note: This book probably dates from the first half of 1535:
it carries the "Saint Jean Baptiste" address, but Mark 478
is undamaged, indicating that the book must have been
printed before 5 July.
ARISTOTE (pseud.): Le secret des secretz, Paris, A. Lotrian
and D. Janot, s.d.

Title missing in only copy located

Colophon: Cy fine le secret des secretz de Aristote nouvelles-
ment Imprimé a Paris par Alain loctrian et Denis janot
demourans en la rue neuve nostre dame a lenseigne de
lescu de France.

Formula: 8°: A 8 [A234 signed] 8 leaves, un-numbered [N.B.
A1 missing in only copy located and here inferred as
unsigned]

Contents: A1: Missing in only copy located; A2R: text begins;
A8R: colophon; A8V: blank

Typography: 26 lines (A2R) 103(106) by 69; text in bastard
gothic, 79mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-3 of colophon; ii)
bastard gothic, 14mm for 3 lines in lines 4-7 of colophon.

Initials: 1 initial

Locations: BN: Rés R 2669 (lacks A1)
ARNAUD DE VILLENEUVE: Regime de sante, Paris, A. Lotrian and D. Janot, s.d.

Colophon: Cy finist le remede contre la peste ung traicte des urines le remede contre la grosse verolle Imprime a paris par Alain lotrian et Denis janot Demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 4°: A8-G8-H4-P4-Q4(Q2+Q3'.1) [33(-A1+AG4)signed] 74 leaves, un-numbered

Contents: A1R: title; A1V: text begins (text in Latin, commentary in French); Q1Y: "remede tresutile..."; Q6V: colophon; Lotrian mark=Renouard 1079.

Typography: 40 lines (A3R) 158(163) by 92; text in bastard gothic, 79mm for 20 lines, used throughout, except i) textura.(E 9mm high) in line 1 of title; ii) textura, 57mm for 10 lines, in lines 2-12 of title and in some headings.

Initials: 12 initials from Lotrian's stock

Locations: BN: Rés 4°Tc10.22; Ste Gen: T4°158 Inv400 (lacks A8, Q1.6)
ARNAUD DE VILLENEUVE and GIRARD DE SOLO: Le tresor des povres, Paris, A. Lotrian and D. Janot, s.d.


[woodcut]

Colophon: Cy finit ce present livre intitule le Tresor des povres. Nouvellement imprime a Paris Par Alain Lotrian & Denis Janot. Demourans en la rue neufve nostre Dame a lenseigne de lescu de France.

Formula: 4°: a-b-c-g-z-4 4 4 4 8 8 8 8 8 8 8 8 8 8 [§3(-a1+afF4)signed] 136 leaves, ff [8] i-xxiii ii-xxxviii xxxii-xxxviii cxxv-cxxviii [=128][C3 signed Cii; misnumbering liii as liiii, lxiii as lix, ciii as xcix, cv as cv, cxxv as cxxvii]

Contents: aVa: title; a1: table; a3: introduction; a6: text begins; r4: "traitte des medecines" by Girard de Solo, ed. J. Piscis; C3: short medical essays; F8: colophon; F8: Janot mark=Renouard 476 [Variant: Lotrian mark=Renouard 1079 (BN; Uppsala)]

Typography: 2 cols; 39 lines (a4); 155(163) by 105 (measure=51mm); text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 28mm for 5 lines, in lines 4-9 of title and in some headings

Initials: 67 initials, including: Set 3: AR; S (init 2); S (init 6); D (init 9)

Woodcuts: 2 gothic cuts

Locations: BN: Rés 4° Tc17 25; Ste Gen: T 4° 241 2 Inv 592 Rés (inner sheet of gathering F bound before outer sheet); Uppsala: 7337 (not seen; xeroxes of title, colophon and mark examined)
L'AFT et science de bien vivre et de bien mourir, Paris, · ·  
A. Lotrian and D. Janot, s.d.

[In black and red](textura)S^4[init]Entuyt le liure[titule] 
lart et scie|ence de biê viure|Et de bien Mourir Imprime 
nouulement, [woodcut] [bastard]On les vend a Paris en la 
rue neuve nostre dame a lescu de Frâce. xxx.

Colophon: Cy fine ce present livre intitule Lart et science 
de bien Vivre et bien mourir Imprime a paris par Alain 
Lotrian et Denis Janot. Demourans en la rue neuve nostre 
Dame a lenseigne de lescu de France.

Formula: 4°: a8-b8-c8-d8-e8-f8-g8-h8-i8-k8-m8-n8-o8-p8-q8-r8-s8-t8-u8-v8-w8-x8-y8-z8  
[F2: 'F3']1  

Contents: a1^R: title; a1^V: preface; a2^Ra: text begins; F5^V: 
colophon; F6^R: woodcut; F6^V: woodcut

Typography: 2 cols, 39 lines (a3^R) 153(156) by 109 (measure 
=52mm); text in bastard gothic, 78mm for 20 lines, used 
throughout except i) textura (f 9mm high) in lines 1-5 
of title and in some headings; ii) textura, 17mm for 3 
lines, in lines 2-5 of colophon, and in some headings.

Initials: 22 initials, including S (init 2)

Woodcuts: numerous gothic cuts, mainly of religious scenes

Locations: Brussels: V 2106^2
ARTUS: Sensuit le preux chevalier Artus de Bretaigne, Paris, A. Lotrian and D. Janot, s.d.

In black and red (textura) Enfuit le preux chevalier Art de Bretaigne & traité de merveilleux faitz. Imprime Nouuellement a Paris en la rue neuve nostre Dame a lenseigne de lescu de France xxxvj. [woodcut]

Colophon: Cy finist le livre du vaillant chevalier Artus filz du duc de Bretaigne. Imprime nouvellement a Paris par Alain Lotrian et Denis Janot Imprimeurs et Libraires demourans en la rue neuve nostre dame A lenseigne de lescu de France.

Formula: "4⁰: a b-d-e f-i K l-o' p q-u x y-z & A-B-C-D-G-H K-M", 170 leaves" - from Renouard

Contents: no information, except: Lotrian mark=Renouard 1079 on same page as colophon

Typography: 2 cols; 40 lines; 159 by 106 (no overall vertical dimension measured); text in bastard gothic, 80mm for 20 lines; 2 texturas are used on the title: i) textura (f 9mm high) in lines 1-3, 8; ii) textura, 11.5mm for 2 lines, in lines 4-7

Initials: 1 initial noted on title

Woodcuts: 1 gothic cut noted on title

Locations: Nantes, Dobrée: 552 (not seen; xeroxes of title, colophon and final page of text examined)

Note: The details of the formula are derived from Renouard's manuscript, no. 244 (i.e. no. 115 under Lotrian)
AYMON: Le livre des quatre filz Aymon, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)Enfuyt le liure des quatre filz Aymon duc de dorône: cefl'affaouir Regnault, alard, guichard, et richard Avec leur cousin maugis Contenant xxviii. chapitres. Dont la table fentuit xxxii. [woodcut]

Colophon: Cy finist lhystoyre du preux et vaillant chevalier Regnault de montauban. Nouvellement imprime a Paris par Alain Lotrian et Denis ianot marchans et Libraires demourans en la rue neufue nostre Dame a lenseigne de lescu de France.

Formula: 4°: A 8 B 8 C 8 – F 8 G 8 H 8 – N 8 O 8 – S 8 T 8 V 8 – Z 8 A 2B 2D 2E 2F 2H 4 2I 4 (II2+ 'II3').1 [3(-A1+B4G47N4T47AAE4)signed] 154 leaves, un-numbered [G7 signed Giii, T7 signed Tiij, Y,E signed y,z]


Typography: 40 lines (A2) 159(162) by 99; text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 29mm for 5 lines, in lines 4-6 of title and in some headings.

Initials: 29 initials from Lotrian's stock, including Set 3: ELS

Woodcuts: 7 gothic cuts

Locations: BN: Rés Y²617
BEDA, Noël and VARNET, Thomas: La petite Dyablerie, Paris, A. Lotrian and D. Janot, s.d.

(textura) L² A petite Dyablerie. Aultrement apelée Lefglife des mauvais, dōt lucifer est le Chef. Et les membres font les joueurs iniques et Pecheurs reprouuez. [woodcut]

Colophon: Ce present traicte ont fait imprimer a Paris deux venerables docteurs en theologie, Maistre thomas varnet, curé de saint nycolas des champs Et maistre Noel beda, principal du college de montaigu. Imprime par Alain Loctrian et Délys Janot, demourant en la rue neufve nostre dame a Lenseigne de lescu de France.

Formula: 8°: A-F₈ [$₃(-A₁)signed) 48 leaves, un-numbered

Contents: A₁ R: title; A₁ V: text begins; F₈ R: colophon; F₈ V: blank

Typography: 28 lines (A₃ R) 112(115) by 74; text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (A 9mm high) in line 1 of title; ii) textura, 23mm for 4 lines in lines 2-6 of title.

Initials: 5 initials, including Set 3: L

Woodcuts: 6 gothic cuts

Locations: BN: Rothschild (Picot 2542)
BIBLE. Psaumes: Liber psalmorum, Hymni qui...in ecclesia
dei per totum annum leguntur, Paris, D. Janot, s.d.

[in black and red]Liber Psalmorum, Hymni qui...in ecclesia
dei per totum annum leguntur, Paris, D. Janot, s.d.

PARISIIS. Ex Officina Dyonisii. [Janotii].

Formula: 16° in 8's: a-s A-K8 [a4(-a12) signed] 224 leaves,
ff [1]2-140[141-144]2[1]2-79[80]14 signed Liii; mis-
numbering 48 as 49, 140 as 124, 257 as 41, 259 as 43, 261
as 45, 263 as 47; mis-printing 101 as 101 [N.B.: D1 and
G8 missing in only copy examined and here inferred.]

Contents: a1R: title; a1V: blank; a2R: prologue by Saint
Jerome; a3R: text begins: Psalms; s5R: "index psalterii
David"; s8R: "canticorum index"; s8V: Janot mark=Renouard
481; A1R: "sequuntur hymni qui in vespervis matutinis, atque
aliis horis canoniciis in ecclesia dei per totum annum
leguntur"; K6R: "index hymni"; K8V: "finis".

Typography: 26 lines (a3R) 82(95) by 45; text in roman,
64mm for 20 lines (typeface 17) used throughout, except
petit-canon roman in line 1 of title.

Initals: Set 1: BN

Locations: London, BM: 218.a.18 (lacks D1 and G8)

Note: This book makes an unusually extensive use of red ink
throughout the volume.

"Le conflit de l'heure & malheur par dialogue. [impr. à Paris par Denys Janot." - Du Verdier

**Colophon:** no information

**Formula:** no information

**Contents:** no information

**Typography:** no information

**Initials:** no information

**Woodcuts:** no information

**Locations:** no information

**Note:** See Du Verdier, 1585, p.656; 1773, vol. IV, p.556, from which all the information given here is drawn.
BOUCHET, Jean: Epitaphe morale, Paris, D. Janot, s.d.

"Epitaphe morale: la premiere Epistre envoyee par Monseigneur de Cran au chevalier sans reproche, Monseigneur Loys de Trémoille son nepveu, quant il fut envoyé jeune en la Court du Roy Loys onzième, (suivie de plusieurs autres Lettres du Seigneur de la Tremoille & à lui écrites; toutes en vers:)
Denys Janot, (Paris, sans année,)" - Lelong

Colophon: no information

Formula: "in-16" - Lelong

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Lelong, Bibliothèque historique, Vol.III, p.164, no.31757, from which all the information given here is drawn (the entry was in fact added in the new edition by Ferret de Fontette). Cf. Bouchet's Elegantes epistres, Janot, 1536, with which this work is presumably linked.
BOUGAIN, Michel: Le jardin spirituel de l'ame devote, Paris, A. Lotrian and D. Janot, s.d.

Colophon: Cy fine la table de ce present livre, intitule le jardin spirituel de l'ame devote. Compose par devote et religieuse personne, frere Michel Bougain, de I'ordre des Chartreux, du couvent de Paris. Nouvellement imprime a Paris par Alain lotrian et Denis janot Imprimeurs et libraires demourans en la rue neufve nostre dame a Lenseigne de lescu de France.

Formula: 8°: A-E8^4 [§3(-A1)signed] 44 leaves, un-numbered

Contents: A1R: title; A1V: dedication; Bougain to the comtesse de Dampmartin; A2V: text begins; F1V: "chanson"; F3R: "invective de bien vivre"; F3V: table; F4V: colophon

Typography: 27 lines (A3R) 107(110) by 65(75); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (79mm high) in line 1 of title and line 1 of colophon; ii) textura, 22mm for 2 lines in line 2 of title and in colophon; iii) some roman figures in sidenotes

Initials: 13 initials

Woodcuts: 2 gothic cuts

Locations: Seville: 15.2.2
BOUNAY, Guy, and LE CUEUR, Jean: La cronique et heroique hystoire de...Mabrian, Paris, D. Janot, s.d.

"La Cronique et heroique hystoire du preux et vaillant chevalier Mabrian, roy de Hierusalem. Paris, Dennis Jannot (sic), sans date." - Brunet

Colophon: no information

Formula: "in-4" - Brunet; "pet in-4" - Bulletin du Bibliophile

Contents: no information

Typography: "goth." - Brunet, Bulletin du Bibliophile

Initials: no information

Woodcuts: "fig. en bois" - Brunet

Locations: no information

Note: See Woledge, Bibliographie..., p109, on the authorship of this work; see Brunet III, 1265 and Bulletin du Bibliophile (Apr. 1834), p5, no.120, from which all the details given above are drawn. This could be connected with the editions of Bounay and Le Cueur's Reste des faictz et gestes des quatre filz Aymon, s.d., q.v.
BOUNAY, Guy, and LE CUEUR, Jean: La reste des faitz & gestes des quatre filz Aymon...semblablement la chronicque et hystoire de Mabrian Roy de Jerusalem, Paris, [P. Le Noir for] D. Janot, s.d. Edition A

[in black and red](textura)S3[init]Enfuit lhistoire guliere et fort re=|creative contenat|la reste des faitz & geftes des quatre filz Ay|=|mon, Regnault, Allard, Guichard, et le petit|Richard. Et de leur cousin le subtil Maugis( | lequel fut pape de Romme) Semblablement|La chronic et hystoire du cheualeureux preux|et redoubte prince Mabrian Roy de Jerufa=|lem et de inde la maiour filz & yuon roy de ie=| rufalem xxxvi.[(woodcut]

Colophon: ...Nouvellement Imprime a Paris par Denis Janot: demourant en la rue de Marchepallu a lenseigne de la Corne de cerf Devant la rue neufve nostre Dame.

Formula: 4°: m a-k'1 m-2 h g A'B'C-M N2* N3.4) [13(-131BN4) signed] 162 leaves, ff [4] premier ii-lxvii lxvii-lxxxii lxxxii-lxxxix xci-Cxxiii Cxxiii-Cliii[Clv][=158] [misenumbering xix as xxxi, xxx as xxxii, xxxi as xxix, xxxii as xxxiiii, xlvi as xliii, lxiii as lxiii, lxvii as lxii, lxviii as lxiii, lxxxi as lxxvi, Ci as C, Cxxii as Cxxii, Cxxiii as Cxlix, Clii as Cxlv, Cxli as Cxlii, Cliii as Cliv; mis-printing xvii as xvel, xxxiiii as xxiiei, livi as vii, lxxv as xxvi, Cxix as Cxiiy]

Contents: 1 R: title; 1 V: table; 4 V: repeat imprint (as in colophon); a1 R: text begins; 6 R: colophon; 6 V: Janot mark=Renouard 476

Typography: 2 cols; 38 lines (a2 R) 146(154) by 105 (measure=.51mm); text in bastard gothic, 77mm for 20 lines, used throughout, except i) textura (7 9mm high) in lines 1-3 of title; ii) textura, 29mm for 5 lines, in lines 4-11 of title; iii) bastard gothic, approx. 5mm for 1 line, in repeat imprint on 4 V.
**Initials:** 29 initials, many from Le Noir's stock

**Woodcuts:** 9 gothic cuts

**Locations:** Oxford, Bodleian: Douce V 167

**Note:** See Woledge, *Bibliographie...*, p.109 on the authorship of this work.
BOUNAY, Guy and LE CUEUR, Jean: *La reste des faictz et gestes des quatre filz Aymon...semblablement la cronicque et hystoire de Mabrian Roy de Jerusalem*, Paris, A. Lotrian and D. Janot, s.d. Edition B

Title and first gathering missing in only copy located, replaced by first gathering of Edition A.

Colophon: *Cy finist la cronicque et hystoire excellente du preux et vaillant chevalier Mabrian roy de hierusalem et de inde la major filz du noble roy de Hierusalem yvon lequel fut filz de Regnault de montauban. En laquelle est comprins la mort et martire des preux chevaliers Alard Guichard et Richard, et de leur cousin Maugist lequel fut pape de Romme, ensemble la prouesse de gracien filz bastard dudit Mabrian et de la belle Gracienne face, avec les faictz chevalereux du preux et hardy chevalier Regnault filz dudit Mabrian et de son espouse la royne Gloriande. Nouvellement Imprime a Paris par Alain Lotrian et Denys Janot imprimeurs et Libraires demourans en la rue neufve nostre dame a lenseigne de leescu de france.*

Formula: $4^{\circ}$: $[\text{P}^4]_a-k^1\text{m-}z^4\text{A}^8\text{B}^4\text{C-M}^4\text{N}^4(\text{N}2+\text{N}3.4)$ \[\$3(+\text{BN4})

signed] 162 leaves, ff \[4\] i-xxviii xxxi-xxxiii xxxiii-clvii[clviii][misnumbering xxxii as xxxiii, xlvi as xliii, xlviii as xliii, lv as lvi, cxi as cx, clvii as clv][NB: first gathering (replaced from Edition A) and N6 missing from only copy located, and here inferred]

Contents: [first gathering from Edition A, q.v.]; a$^1_R$: text begins; N$^V_b$: colophon; N6: missing in only copy located

Typography: 2 cols; 39 lines (a$^2_R$); 156(163) by 103(measure=50mm); text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of colophon.

Initials: 31 initials, including Set 3: ALOQ

Woodcuts: 9 gothic cuts

Locations: BN: Rés Y$^2$585 (lacks first gathering, replaced from edition A, and N6)

[in black and red](textura)L2[init]E grant nauffraige|Des folz qui font en la nef dinfipience|naugéans en la mer de ce monde. Liure de|grant effect: profit: vertile: valeur: honneur|et morale vertu: A linstructiô de toutes gês|Lequel liure est aorne de grant nombre de figures pour mieulx montrer la folie du mûde.|[in two columns; left](bastard)"Hommes mortels qui defirez sçauoir|Comment en peult en ce mûde bien viure|Et mal laiffer: aprochez venez veoir|Pour vifiter ce prefent ioieux liure|A tous eftatz bonne doctrine il liure|[right-hand column]Notât les maux & vices des mondains|Venez y tous: et ne faictes dedains|De ce liure nomme le grant nauffraige|Si vo9 voulez vo9 en trouurez maîtz|Au lieu qui est mis desoubz ceste paige|<|[full width of page][woodcut](rotunda)Con les vend a paris en la rue neufue noftredame a lenseigne faict|Jehan Baptifte pres faicte|Geneuiefue des ardât|Denys Janot.

Formula: 4°: A-MhN4(N2+ 'N3'.1) [fully signed (-A123N456)]
54 leaves, un-numbered

Contents: A1R: title; A1V: woodcut; A2R: "aux lecteurs"; A2V: woodcut; A3R: woodcut; A3V: text begins; N6: Janot mark=

Renouard 476

Typography: no full type pages; text in rotunda, 82mm for 20 lines (typeface 31) used throughout, except i) textura (E 9mm high; typeface 6) in line 1 of title; ii) textura, 25mm for 5 lines (typeface 11) in lines 2-7 of title; iii) bastard gothic, 14mm for 4 lines (typeface 7) in lines 8-12 of title (i.e. the section in 2 columns)

Initials: Set 1: L; C (init 1)
Woodcuts: Approximately 100 gothic cuts, mainly 115 by 85mm approx., all incorporating characters wearing fools' caps.


[in black and red](roman) Le grand nauffraige des (bastard) folz qui font en la nef dinspîce nauigeans en la mer de ce mode. [in two columns; left] Liure de grand effect, profit, utilité, valeur, honneur, morale vertu: A l'instruction de toutes gênes: Lequel liure est aorne de grand nombre de figures, pour mieulxmontrer la follie du monde. [in two columns; left] Hommes mortelz qui desirez scoauoir Comment on peult en ce monde bien viure, Et mal laisser, approchez venez voir Pour visiter ce present fooyeu liure A tous estatz bonne doctrine il liure [right-hand column] Notant les maux et vices des mondains Venez y tous - & ne faictes defdaings De ce liure nomme le grand naufrage Si vous voulez vous en trouuez maintz Au lieu qui est myss defoubz ceste paige. [full width of the page] [woodcut] On les vend a Paris en la rue neuve nostre dame, a lenseigne saint Jehan baptiste, pres sainte Geneuiefue des ardens, par IDenys Janot.

Formula: 4°: A-MN4-N(N2+1N3').1] [fully signed (-A123N456)]
54 leaves, un-numbered

Contents: A1 title; A1V woodcut; A2R "aux lecteurs"; A2V woodcut; A3R woodcut; A3V text begins; N6: Janot mark= Renouard 476

Typography: no full type pages; text in bastard gothic (typeface 9) used throughout, except i) another bastard gothic face, same size, in text from gathering K onwards (see note); ii) petit-canon roman (typeface 12) in line 1 of title; iii) bastard gothic, 13mm for 4 lines (typeface 22) in lines 6-10 of title (i.e. the section in 2 columns); iv) roman, 81mm for 20 lines (typeface 8) on A2R. Type ornament 1.
Initials: Set 1: C

Woodcuts: 106 gothic cuts, mainly 115 by 85mm approx., all incorporating characters in fools' caps

Locations: BN: Rés Ye 826; Arsenal: 4° BL 2147 Rés

Note: The use of the unidentified bastard gothic face from gathering K onwards might suggest that part of the edition was printed for Janot, or that he was using up sheets from another edition.

[in black and red](textura)S3[init]Enfuyt la grand nef|des folz du Monde|en laquelle chacu homme faige prend plaisir de lire les paffaiges des hy|stoires dicelle morallemé et briévement expôses|trouuera et conoïtra plœurs manières de folz|et aut|ii pourra dicerner entre bien et mal, et yng
oeuvre excellent pour mener lhomme enuy|et de salut. xxix.|[mark=Renouard 477] On les vend a paris deuant lhostel
dieu a len|eigne de la corne de cerf. [Variant: line 11 ff.: [woodcut]| On les vend a paris en la rue sainct Jaques|a len|eigne de la Rose blanche couronnee. (BN)].


Formula: 4°: A 42 b c-n o p-z 4 2-A-D 4 2 5 8 $4(-A134p3+oE5)signed] 124 leaves, ff [i]ii-lviii[lviii]lix-cxxiiii [miserumbering xvi as xv, xxix as xxviii, xxxi as xxx, liii as liii]

Contents: A1R: title; A1Va: table; A2V: "prologue du translateur" (i.e. the translator from Latin to French); A3R: prologue by Jacques Locher; A4R: "l'argument"; b1R: text begins; E8V: colophon

Typography: no fixed number of lines per page; c4R has 43 lines (165(174) by 102; text in bastard gothic, 76mm for 20 lines.
Typography: (cont.): used throughout, except i) textura
(19mm high) in lines 1-3 of title; ii) textura, 24mm for
4 lines, in lines 4-10, 12-13 of title.

Initials: 38 initials

Woodcuts: 59 gothic cuts

Locations: BN: Rés Th 59

Note: Renouard, MS, no.217, gives details of a copy with
Janot's imprint on the title and Le Noir's imprint in the
colophon, which appeared in the Veinant Sale (1855), no.
642, the Loviot collection, and the Moura Sale (1923), no.
179. I have not been able to trace the first two of these
catalogues.

See BARLETIUS, Marinus no. 204
CATON: Le grand Chaton en francoys, Paris, for A. Lotrian and D. Janot, s.d. Edition A

(textura) Le grand Chaton en francoys, Qui parle de plusieurs belles exemples morales et fort joyeuses pour refloÿr les personnes. xi [woodcut]

Colophon: Cy finist ce present livre qui est intitule le grand Chaton en francoys. Nouvellement imprime a Paris pour Alain Lotrian & Denis Janot libraires demourans en la Rue neuve nostre Dame a lenseigne de lescu de France

Formula: 4°: A B C D E K L (L2+L3'.1) [S3(-A1+AD4) signed] 54 leaves, un-numbered

Contents: A1R: title; A1V: prologue; table; A4R: text begins (sections of latin text each followed by commentary in French); L5V: colophon; L6R: woodcut; L6V: woodcut.

Typography: 39 lines (C2R) 154(157) by 97; text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (1 9mm high) in lines 1-3 of title and in some headings; ii) textura, approx 6mm for 1 line, in lines 4-5 of title; iii) bastard gothic, 24mm for 5 lines in latin sections of text.

Initials: 3 initials

Woodcuts: 4 gothic cuts

Locations: Munich: 4 A.lat.a35

(textura)S³[init][Enfuit le grant Chaton en francois, Qui parle de plusieurs belles exemples morales et fort joyeuses pour refouyr les perfonnes. xij.][woodcut]

Colophon: Cy finist ce present livre intitule le grand Chaton en francois. Nouvellement imprime a Paris par Alain lotrian et Denis janot imprimeurs demourans en la rue neuve nostre Dame a lenseigne de lescu de France.

Formula: 4°: A₈B₈-L₄(M2+M3'.1) [S3(-A1+A4)signed] 54 leaves, un-numbered

Contents: A₁R: title; A₁V: prologue; table; A₄R: text begins (sections of latin text each followed by commentary in French); M₅V: colophon; M₆R: woodcut; M₆V: Janot mark=

Renouard 476.

Typography: 39 lines (C₂R) 154(157) by 97; text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 5.5mm approx. for 1 line, in lines 4-5 of title; iii) bastard gothic, 24mm for 5 lines in latin sections of text.

Initials: 5 initials from Lotrian's stock

Woodcuts: 1 gothic cut

Locations: Cleveland Public Library: John G. White Collection, W 381.97-C291.
CHANPIER, Symphorien: Les gestes, ensemble la vie du preux chevalier Bayard, Paris, [D. Janot], s.d.


Contents: A²: title; A¹: contents; A²: dedication: Champier to Laurent des Allemans, dated 15 September 1525; A³: "epistre" to capitaine Bayard; B¹: dedication: Champier to Mellin de Saint Gelais; B¹: text begins; P¹: "louenge panegyrique du noble Bayard" by Antoine Champier; P²: "conclusion"; P³: table.

Typography: all pages set in a border of type ornaments:
usually 4, 5, 8, 9; 37 lines (B¹) 153 (162 over border)
by 92 (101 over border); text in bastard gothic, 82mm for 20 lines (typeface 5) used throughout, except i) textura (f 9mm high; typeface 6) in line 1-2 of title and in some headings; ii) textura, 29mm for 5 lines in lines 3-10 of title. Type ornaments 4, 5, 8, 9, 12, 13.

Initials: Set 1: ADELOPQV; Set 2: ABDD₂LP₂RTV₂; Set 3: ABILNOS; A (init 3); S (init 6); D (init 9); L (init 26)

Woodcuts: 4 gothic cuts

Locations: BN: Res 8° Ln² 1198A (BN A); BN: Rothschild (Picot 1505; BN B); Chantilly: Delisle 402.

La complaincte de Mars sur la venue de l'empereur en France.

Au treshault, trespuiifiant, trefvertueux, et tref-christia

Roy FRANCOYS, premier de ce nom, Claude Chappuys fon

treshumble et tresobeiffant Libraire, et varlet de chambre ordinaire.

Avec privilege on les vent a PARIS, en la rue neufve Notre-dame, deuant sainte Geneuiefs des Ardens, à l'enfeigne du Faulcheur. [Variant: delete lines 4-7 (BN B)]


Contents: A¹R: title; A¹V: privilege: granted to A. Roffet for an un-specified period, dated 8 January 1539 o.s. [Variant: add lines 4-7 of title (as deleted) (BN B)]; A²R: text begins

Typography: 24 lines (B²R) 137(141) by 92; text in roman, 115mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1 and 8 of title

Initials: Set 1: E; S (init 6)

Locations: BN: Rés Ye 3707 (BN A); BN: Rés Ye 3706 (BN B)

La complaincte de MARS SVR LA VENUE DE L'EMPEREUR EN FRANCE.

Auec privilège. On les vend à PARIS, en la rue neuve Notre dame, deuant faincte Geneuiefve des Ardens, à l'enfeigne du Faulcheur.

**Formula:** 8° in 4's: A-C⁴ [3(−A1)signed] 12 leaves, un-numbered

**Contents:** A¹: title; A¹V: privilege: granted to A. Roffet for an un-specified period, dated 8 January 1539 o.s.; A²R: text begins

**Typography:** 24 lines (A³R) 138(142) by 92; text in roman, 115mm for 20 lines (typeface 18) used throughout, except petit-canon roman (typeface 12) in lines 1 and 4 of title

**Initials:** Set 1: AEF; S (init 6)

**Locations:** Sorbonne: Rés XVI 1229; Lille: 41577


Formula: 16° in 8's: A-E8 [$4(-A1) signed] 40 leaves, un-numbered [N.B. D4.5 missing in only copy located, and here inferred]

Contents: A1R: title; A1V: blank; A2R: text begins; E8V: "Deo gratias"

Typography: 25 lines (A4R) 81(84) by 58; text in roman, 65mm for 20 lines (typeface 10) used throughout, except i) roman caps. (typeface 2) in line 1 of title; ii) bastard gothic, 24mm for 5 lines (typeface 9) in lines 2-7 of title.

Initials: Set 1: HM

Woodcuts:

| A1R:P4 | B3V:Cu5 | B6V:DS10 | C5R:P11 | E1V:Cu20 |
| A2R:B1 | B4V:Cu12 | B8V:Cu17 | D3V:Ch3 | E2R:DS5 |
| A4V:Ch1 | B6R:Ch2 | C4R:Pe27 | D8V:Ch4 |

Locations: BN: Rés Ye 2963 (lacks D4.5)

See no. 91 (Les œuvres 4)

CICERON: Le songe de Scipio, Paris, D. Janot, s.d.

See no. 91 (Les œuvres 5)
CLERIENDE: Histoire romaine de la belle Cleriende, Paris, A. Lotrian and D. Janot, s.d.

"Histoire romaine de la belle Cleriende, laquelle sauva la vie à son ami Reginus le Romain, en habit de charbonnier; avec la piteuse mort de Cicero, nouvellement translatee de latin en francoys. Paris, Alain Lotrian & Denys Janot."
- La Vallière, Brunet.

Colophon: "Cy finist l'hystoire de Cleriadus et de Reginus, Imprimee nouvellement par Alain Lotrian et Denis Janot demourans a Paris en la rue nostre dame a lenseigne de lescu de France." - Brunet

Formula: "in 8" - La Valliere; "pet. in-8. de 16ff. non chifffr." - Brunet

Contents: no information

Typography: "goth." - La Vallière, Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See La Vallière, Catalogue, Part 1, Vol.II, p.320, no.2984, and Brunet, III,209, from which all the details given above are drawn. (Panzer's entry, Vol VIII, p.216, no.2792, appears to be drawn directly from La Vallière.)

[in a compartment=Renouard 480]Le tiers & quatrièms livres de Lucius Moderatus Columella, tou|chant le labour, traduictz| de langue latine en françoys|te par Loys Megret. Avec privilege. On les vend à Paris en la rue neufue|nostre dame à L'enfagne fainct Iehan|baptifte, par Denis Ianot.

Formula: 8°: A-FQ [A4(-A1Q4)signed] 124 leaves, un-numbered

Contents: A1R: title; A1V: blank; A2R: privilege: granted to Janot for 3 years, dated 22 September 1540; A3R: prologue: by Megret; A4V: blank; A5R: text begins; Q4V: Janot mark=Renouard 480

Typography: 22 lines (G2R) 126(130) by 67(77); text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 8) in 2idnotes

Initials: Set 1: CEILMOPS

Woodcuts:
G3V: Col1
Q2V: Col2

Locations: London, BM: C40.b.24

**DEPLORATION|SVR LE TRESPAS DE TRESNOBLE|Princeffe madame Magdaleine de|France Royne Defcoce.|[woodcut]|Au Palais|
Par Gilles Corrozet, & Iehan Andre|Libraires.|Auec Priuliege.

Formula: 8°: a⁴ [a² signed] 4 leaves, un-numbered

**Contents**: a¹⁰: title; a¹⁵: privilege: granted to Corrozet for 1 year dated 3 October 1537; Epitaph to Madeleine de France by Etienne Dolet; a²⁰: text begins; a⁴²: epitaph to Madeleine de France, by Corrozet.

**Typography**: 28 lines (a³⁰) 126' by 76; text in roman, 90mm for 20 lines (see note), used throughout, except roman caps. (typeface 2) in line 1 of title and line 1 of head title on a²⁰. Type ornament 1.

**Woodcuts**: a¹⁰:C6

**Locations**: BN: Rés Ye 1639

**Note**: The attribution to Janot is made on the evidence of the woodcut on a¹⁰, and the use of typeface 2. The type used in the text does not seem to have belonged to Janot. See Renouard, *Imprimeurs et libraires...*, Vol. 1, p. 15, no. 100.
CORROZET, Gilles: Hecatographie, Paris, D. Janot, s.d.

"L'Hecatographie, c'est-à-dire les Declarations de plusieurs apophtegmes...Paris, Denis Janot" - Brunet

Colophon: no information

Formula: "in-8. de 52ff. non chiffrés" - Brunet

Contents: "privilege daté de 1540" - Brunet

Typography: no information

Initials: no information

Woodcuts: "sans figures" - Brunet

Locations: no information

Note: See Brunet II, 299, from which all the details given above are drawn. Brunet differentiates this from the un-illustrated edition printed by the so-called "Icarus" printer.
CRENNE, Helisene de: Les angoysses douloureuse, Paris,
D. Janot, s.d. (after 11 September 1538) Edition A

[in a compartment=Renouard 485]Les angoyf-|SES DOVLOVREVSES|
QVI PROCEDENT|D'AMOYRS:|Contenant tryes parties, Compoxefes|
par Dame Helifenne: Laquelle exhor|te toutes personnes à ne
fuyure|folle Amour.|Auec Fruilige.|On les vend a Paris en la
Rue neuue No-|etre dame à Lenseigne Sainct Iehan|Baptiste
contre Saincte Gene|ufue des Ardens par|Denys Ianot.
[see note]

Colophon: (at end of part 1) Cy finist la premiere partie des
Angoysses D'amours: Nouvellement Imprimées à Paris par
Denys Janot, Libraire & Imprimeur, Demourant en la Rue
neuve nostre Dame a lenseigne Sainct Jehan Baptiste
contre Saincte Geneviefve des Ardens.

Formula: 8°: A-8° 2A-L8° 3A-G8°. [84(-A12° A3° A1K42° M43° H4)
signed] 228 leaves, un-numbered [K, 2° signed Κ; 2° M3
signed ΛIi] (see note)

Contents: A° title; A°: privilege; A°: "epistre dedlicative"
A°: text begins; K3: colophon; Janot mark=Renouard 481; K4:
blank; 2° A°: [in a compartment=Renouard 484] title: part 2;
2° A°: blank; 2° A°: introduction; 2° A°: text begins: part 2;
2° M3: colophon; Janot mark=Renouard 481; 2° M4: blank;
3° A°: [in a compartment=Renouard 486] title: part 3; 3° A°:
blank; 3° A°: text begins: part 3; 3° F8: [in a compartment=A]"ample et accomodée narration"; 3° A°: [in a compartment=A]Janot mark=Renouard 480; 3° H4: ?blank

Typography: 29 lines (D°) 118(121) by 70; text in roman, 81mm
for 20 lines (typeface 8) used throughout, except
petit-canon roman (typeface 12) in line 1 of A°, 2° A°,
2° A°, 3° A°, 3° F8 and in some headings. Type ornament 3

Initials: Set 1: ACDEGHILNQRSTV; Set 2: AE; Set 3: AILNOP;
A (init 3); A (init 5); E (init 14); P (init 15)
Woodcuts:

<table>
<thead>
<tr>
<th>Woodcut</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>A2_R:H1</td>
<td>B8:V:P8</td>
</tr>
<tr>
<td>A2_R:H2</td>
<td>D1_R:P18</td>
</tr>
<tr>
<td>A2_R:H3</td>
<td>D5:V:H6</td>
</tr>
<tr>
<td>A2:V:H4</td>
<td>D8:V:H7</td>
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<td>A3_R:C3</td>
<td>E3:V:H8</td>
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<td>A5:V:01</td>
<td>F3:V:Cu5</td>
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<td>F5:V:Cu3</td>
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<td>B1_V:P16</td>
<td>F8_R:H9</td>
</tr>
<tr>
<td>B4_V:Cu12</td>
<td>H5_R:H10</td>
</tr>
<tr>
<td>B6_R:P4</td>
<td>K2_V:Cu19</td>
</tr>
</tbody>
</table>

Locations: Beaux-Arts: Masson 270 (lacks A146B357C56783D33Hk); London, BM: C58.cc.21 (part 3 only - see Edition B)

Note: The dating of this edition is made on the evidence of the privilege of Edition B which is assumed to have covered this edition also. The formula assumes the missing leaves of the Beaux-Arts copy to have been regularly signed. No clear evidence exists concerning the chronology of the two editions. The title of this edition is transcribed from Tchemerzine's photograph now in the BN.

[in a compartment=Renouard 485]Les angoysses DOULOREUSES

QVI PROCEDENT|D'AMORS:[Contenanz troys parties, Composées]


Colophon: (at end of part 1) Cy finist la premiere partie des Angoisses D'amours: Nouvellement Imprimées à Paris par Denys Janot, Libraire & Imprimeur, Demourant en la Rue neuve nostre Dame à l'enseigne Saint Jehan Baptiste contre Sainte Genevieve des Ardens.

Formula: 8°: A-I8K42A-2L82M43A-3G83H4 [$4(-A1K44AA1MM3AAA1HHH4) signed] 228 leaves, un-numbered


Typography: 29 lines (D3R) 118(121) by 70; text in roman, 81mm for 20 lines (typeface 8) used throughout, except petit-canon roman (typeface 12) line 1 of A1R, AA1R, AAA1R, FFF8R and in some headings.

Initiales: Set 1: ACDEGHILMNOPQRV; A (init 5)
Woodcuts:

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<thead>
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<th>A2^R: H1</th>
<th>C6^R: P3</th>
<th>BB8^R: H27</th>
<th>GG5^V: H21</th>
<th>BBB7^V: P8</th>
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<tbody>
<tr>
<td>A2^R: H4</td>
<td>D1^R: P18</td>
<td>CC1^R: H14</td>
<td>HH4^V: H38</td>
<td>CCC4^V: G1</td>
</tr>
<tr>
<td>A3^R: H6</td>
<td>D5^V: H6</td>
<td>CC2^V: H15</td>
<td>II1^R: H23</td>
<td>DDD3^R: H31</td>
</tr>
<tr>
<td>A5^R: H7</td>
<td>D8^V: H7</td>
<td>CC3^R: H16</td>
<td>II2^V: H24</td>
<td>DDD4^R: H32</td>
</tr>
<tr>
<td>B1^R: P16</td>
<td>F5^V: Cu3</td>
<td>DD4^R: H18</td>
<td>LL2^V: H28</td>
<td>EEE3^V: H22</td>
</tr>
<tr>
<td>B2^R: H5</td>
<td>F8^R: H33</td>
<td>DD5^R: Cu18</td>
<td>LL5^R: H29</td>
<td>FFF7^R: H34</td>
</tr>
<tr>
<td>B4^R: Cu12</td>
<td>K2^R: Cu19</td>
<td>DD7^V: H19</td>
<td>LL6^V: Cu14</td>
<td>FFF8^V: H35</td>
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<tr>
<td>B6^R: P4</td>
<td>AA4^V: M3</td>
<td>FF3^R: G4</td>
<td>MM1^V: P5</td>
<td>GGG3^R: H40</td>
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<td>B8^V: P8</td>
<td>AA6^R: H11</td>
<td>FF4^V: G8</td>
<td>MM3^R: M6</td>
<td>GGG6^R: H41</td>
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<tr>
<td>C5^R: Cu5</td>
<td>BB5^R: H12</td>
<td>GG3^R: H20</td>
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<td></td>
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</tbody>
</table>

Locations: BN: Rés p2 2013 (lacks K4, MM4, GGG8 and gathering HHH; HHH replaced by a gathering from another edition); Besançon: 243.917 (lacks K4, MM4); London, BM: G 10108 (lacks MM4, HHH3; BM A); London, BM: C58.cc.21 (Parts 1 and 2 only (part 3 from Edition A, q.v.); lacks H4; EK 3).

Note: See note after description of Edition A.
CRENNE, Hélisenne de: *Les épistres familières et invectives*, Paris, D. Janot, s.d. (after 18 October 1539)


*Typography:* 22 lines (A4R) 126(130) by 72; text in roman, 115mm for 20 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in lines 1 and 5 of title and in some headings; ii) roman, 16mm for 5 lines (typeface 15) in lines 7-10 of title, and in summaries at head of each letter.

*Initials:* Set 1: CDILS; S (init. 2)

*Woodcuts:*

A3V: Cu5

*Locations:* BN: Rés 22258; Arsenal: 8°BL 19349 (lacks all before C6); Nazarine: 23040 Rés (lacks L1); Chantilly: Delisle 569.

[PHILOLOGUE D'HON-|U]neur, fait & prezenté par Claude|de Cuzzi a l'excellence de tref-|haultz, trefpuiffantz & magna-|nimes Princes & Seigneurs|Monseigneur Charles de|Bourbon, Duc de|Vendôme, & Monseigneur Loys par|diiine prouidence
Cardinal de Bourbon,|Archeuefque de Sens, Euefque de Laon|
& Abbé de fainct Denys.|FAVSTVS.|Quem releuat virtus multo
fudata labore|Nobilior paulis ille duobus erit.|Dieu.pour
espoir.|CVM PRIVILEGIO.|On les vend en la Rue neufue Noftre|
Dame a L'enfeigne Sainte lehan Baptifte|pres Saincte
Geneuiefue des Ardans. [Variant: On les vend en la grand
falle du Palays|au premier pillier en la boutique de|Charles
Langelier. (BN)]

Formula: 16°in 8's: A-M8 [84(-A1)signed] 96 leaves, ff [8]
i-lxxxviii

Contents: A1R: title; A1V: privilege: granted to Cuzzi for 3
years, dated 15 November 1537; A2R: poem to Archbishop
Louis de Bourbon; A2V: dedication to Louis de Bourbon by
Cuzzi; A3V: epigram to Louis de Bourbon; A4R: "dizain"
(acrostic on name Bourbon); A4V: poem to duc de Vendôme;
A5R: dedication to duc de Vendôme by Cuzzi; A7R: "rondeau"
to duc de Vendôme; A7V: "aux lecteurs" by Cuzzi; A8R:
"dizain" to Cuzzi by M.C.D.D.; A8V: "au lecteur" by Gilles
Corrozet; B1R: text begins; M6R: dedication to Marie de
Bourbon, by Cuzzi.

Typography: 21 lines (B1R) 85(93) by 56; text in roman, 81mm
for 20 lines (typeface 8) used throughout. Type ornament 20.

Initiale: Set 1: ABCDEILMPQTV; C (init 1); S (init 2)
**Woodcuts:**

| A2^R:Cu1 | D1^R:Cu6 | F3^R:Cu12 | I8^R:P7 | L6^V:P16 |
| A4^V:Cu2 | D4^R:P14 | H1^V:P5  | K5^R:Cu17 | L7^V:P10 |
| B4^R:Cu3 | E1^R:Cu7 | H4^R:Cu13 | K6^R:Cu18 | M1^R:P9  |
| B5^V:Cu4 | E4^R:Cu8 | H6^V:Cu14 | K7^V:C3  | M2^V:P4  |
| B6^V:P18 | E5^R:Cu9 | I2^V:Cu15 | K8^V:Cu19 | M3^V:P15 |
| C1^R:Cu5 | E7^R:Cu10| I5^R:C2  | L3^R:Cu20 | M4^V:P3  |
| C5^R:P3  | E8^R:Cu11| I6^R:Cu16| L5^V:Cu21|

**Locations:** BN: Rés Ye 3440 (lacks M678); Chantilly: Delisle 583
Le DÉBAT des deux seurs disputant d'amours, Paris, for D. Janot s.d.

Le débat des deux Seurs disputant d'amours. (bastard)

On les vend à Paris en la rue neufve nostre dame a l'enseigne faict Jehan baptiste pres sainte

Genevieve des Ardans.

Colophon: Cy finist le débat de deux seurs disputant d'amours tresutille & prouffitable pour instruire jeunes filles a marier: Imprime nouvellement a Paris pour Denis Janot libraire demourant en la rue neufve nostre dame a l'enseigne sainte Jehan baptiste pres sainte Genevieve des ardans.

Formula: 8°: A-B8Ck [S4(-A1C4)sighed] 20 leaves, un-numbered

Contents: A1R: title; A1V: text begins; C4R: colophon; C4V: woodcut

Typography: 26 lines (A2R) 105(108) by approx. 69; text in bastard gothic, 80mm for 20 lines, used throughout, except textura (f 9mm high) in lines 1-3 of title.

Initials: 1 initial

Woodcuts: 2 gothic cuts

Locations: Chantilly: Delisle 606
DENIS LE CHARTREUX: Le mirouer d'or de l'ame pecheresse, Paris, A. Lotrian and D. Janot, s.d.

"Le Mirouer dor de l'ame pecheresse, nouvellement imprime a Paris" - Renouard.

Colophon: 'Cy finist le mirouer de l'ame pecheresse imprime nouvellement a Paris par A. Lotrian et Denis Janot.' - Renouard.

Formula: "In 4°" - Renouard

Contents: no information

Typography: "goth." - Renouard

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Renouard (MS, no.263; i.e. no.155 under Lotrian) from which all the details given above are drawn. Renouard quotes the "Catal. libr. Baillieu (1888)" which I have not been able to trace.
Le DISCIPLE de Pantagruel, Paris, D. Janot, s.d.

Le disciple de PANTAGRUEL. [woodcut]


Formula: 16° in 8's: A-F$^8$ [$k(-AIBk) signed] 48 leaves, un-numbered.

Contents: A$^R$: title; A$^V$: "repeat title": "le voyage et navigation que fist Panurge disciple de Pantagruel"; A$^R$: prologue; A$^V$: text begins; F$^R$: colophon; F$^V$: blank.

Typography: 27 lines (B$^R$). 83(89) by 58; text in roman, 62mm for 20 lines (typeface 15) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and line 1 of repeat title; ii) roman, 20+mm for 5 lines (typeface 8) in line 2 of title and in lines 2-9 of repeat title.

Initials: Set 1: IOQ

Woodcuts:

A$^R$:Pan1 B$^V$:Bo2 B$^R$:09 D$^R$:M8 E$^R$:Cu18
A$^R$:C2 B$^R$:H32 B$^V$:J3 D$^V$:G8 E$^V$:Pan2
A$^R$:Cu16 B$^V$:F2 C$^R$:DS16 D$^V$:C61 F$^V$:D20
A$^V$:G11 B$^V$:C34 C$^V$:D10 E$^R$:H5 F$^V$:H20
A$^V$:M17 B$^V$:C67 D$^V$:042 E$^V$:015

Locations: BN: Rés Y$^2$ 2136
DOOLIN: *La fleur des batailles Doolin de Mayence*, Paris, A. Lotrian and D. Janot, s.d. (see note)

"Sensuyl la fleur des batailles, Doolin de Mayence contenant les prouesses faites sur le roy de Dannemarc par Charlemagne et Guerin de Montglave. Paris, Alain Lotrian et Denis Janot, sans date..."

Colophon: no information

Formula: "in 4...de 78ff..., sign. A-Q" - Brunet (see note)

Contents: no information

Typography: "goth...à 2 col" - Brunet

Initials: no information

Woodcuts: "fig. en bois" - Brunet

Locations: no information

Note: see Brunet, II, 816, from which all the information given above is drawn. See also Solar catalogue, 1860, p.306, no.1855. If the information about signatures is correct, then several gatherings must use more than one sheet.
DU MONTVERD, Raoul: Les fleurs et secretz de medecine, Paris, A. Lotrian and D. Janot, s.d. (after 29 January 1532)

[in black and red][in a four piece frame: approx. 115 by 81 enclosing 95 by 67](textura)[Senfuyt les]( bastard) fleurs et secretz de medecine lequel traite de plusieurs remedes receptes et conf
eruatoires pour le corps humain contre toutes maladies comme de peste, fieures, enflures, katerres, grauel=|les: et plusieurs autres. Copile par ma
tre Raoul du mont vert, Puis traduit|de latin en Francoys.
Lequel liure ypo|cras enuoya a Jalius: lequel estoit ma|
lade de plusieurs maladies: tât exterieur|res que interieures. Imprime nouvelle|ment a Paris en la rue neufue noitre|dame
alenfeigne de lefcu de France.|(textura)Cū priulegio,
(bastard)REGJS.

Colophon: Cy finist ung petit traicte nomme les fleurs et secretz de Medecine jadis compile & compose par messire Raoul du mont vert. Nouvellement Imprime a Paris par Alain lotrian & Denis janot Imprimeurs et libraires Demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 8°: A 8\text{a}B-M 8 \{\text{[A4(-A1\text{a}34 signed]}\} 100 leaves, ff [12]
i-lxxx 2lxxx-lxxxvii [mis-numbering xxvi as xxvii, lvi as lvii][NB: E1.8 missing in only copy located, and here inferred]

Contents: A1\text{R}: title; A1\text{V}: privilege: granted to Lotrian and Janot for 3 years, dated 29 January 1531 o.s.; A2\text{V}: table; B1\text{R}: text begins; K7\text{R}: "la petite astrologie des bergiers"; L5\text{R}: "le traicte des comettes"; M3\text{V}: "des magnitudes et grandeur des cieulx et du soleil"; M8\text{R}: colophon; M8\text{V}: Lotrian mark=Renouard 1079

Typography: 23 lines (C1\text{R}) 108(117) by 75; text in bastard gothic, 94mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some heading; ii) textura, 6mm approx. for 1 line, on A4\text{V}. 
**Initials:** 13 initials, including Set 3: F; A (init 3); C (init 13)

**Woodcuts:** 14 gothic cuts, including a set of circular cuts of signs of the zodiac

**Locations:** Glasgow: Ak-g. 17 (lacks E1-8)

**Note:** This edition is sometimes confused with that printed by Lotrian alone in 1538 (Renouard MS, no. 76bis, i.e. no. 76bis under Lotrian.)
DU SAIX, Antoine: *Petitz fatras d'ung apprentie*, Paris, s.d. (after 19 May 1536)


Formula: 8°: A-E 8 [§4(-A1)signed] 40 leaves, un-numbered

Contents: A1R: title; A1V: text begins; E8V: Janot mark=

Renouard 480

Typography: 27 lines (A2R) 110(113) by 70; text in roman, 81mm for 20 lines (typeface 8) used throughout, except petit-canon roman (typeface 12) in line 1 of title and in some headings

Initials: Set 1: 0

Locations: BN: RéS pYe 2188; London, BM: C97.a.17; New York, Public Library: Spencer Collection (lacks E5)

Note: One of the poems in this collection is dated 19 May 1536.
DU SAIX, Antoine: La touche naïve, Paris, [D. Janot], s.d.

In a compartment=La touche naïve, pour esfrouuer/Lamy, & le Flateur. Inuenée par Plutarque, taille|ée par Erasme, & mife a lu|e François, par noble hő|me frere Antoine du Saix, commèdeur de Bourg. Avec lart, de foy aider, & par bon moyen faire son proffict de|ses ennemys. [QVOY QVIL ADVIENNE]

Formula: 8°: A-H8 [34(-A1)signed] 64 leaves, un-numbered

Contents: A1R: title; A1V: blank; A2R: dedication; Du Saix to François Ier; A7R: text begins; G4R: "ad lectorem", by Du Saix; G4V: blank; G9R: "traicte singulier de l'utilité qu'on peut tirer des ennemys", by Plutarch, trans. into Latin by Erasmus and into French by Du Saix.

Typography: 27 lines (B1R) 110(113) by 69; text in roman, 81mm for 20 lines (typeface 8) used throughout except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman, 62mm for 20 lines (typeface 15) in line 12 of title and in dedication; iii) roman, 22mm for 2 lines (typeface 13) in lines 4-11 of title; iv) roman (typeface 14) in lines 2-3 of title.

Initials: Set 1: ADILOPQT

Woodcuts: A6V: C49

Locations: Harvard: *FC5.D9404.537d
ESOPE de Phrygie: Esopet en francoys, Paris, A. Lotrian and D. Janot, s.d.

(textura)E²[init]Sopet en francoys, |Auec les Fables de|Avian de Alphœce, et de Poge florestin. xvj|[woodcut]

Colophon: Cy finissent les de fables de Esope, Avian, Alphonse, Et aulcunes joyeuses de Poge florentin. Imprime a Paris par Alain lotrian et Denys janot, Imprimeurs et libraires, demourans en la rue neuve nostre dame a lenseigne de lescu de France.

Formula: 4°: A-C⁴D⁸E-N⁴[O-P⁴]Q⁴(Q2+[2]) [§3(=A1D2+D4)signed] [72 leaves], un-numbered [N.B.: In the only copy examined gatherings 0-P are missing as is an insert to gathering Q. 0 and P are inferred as 4 leaf gatherings, and the insert to Q as one of two leaves]

Contents: A¹\(\text{R}\): title; A¹\(\text{V}\): woodcut; A²\(\text{R}\): text begins; [Q²\(\text{R}\)]: colophon; [Q²\(\text{V}\)]: Lotrian mark=Renouard 1079

Typography: 2 cols.; 39 lines (A³\(\text{R}\)) 155(158) by 106 (measure =51mm); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (f 9mm high) in lines 1-2 of title and in some headings; ii) textura (1 approx. 4mm high) in line 3 of title.

Initials: 29 initials, including O (init 8), D (init 9)

Woodcuts: 70 gothic cuts

Locations: Munich: 4°: A. gr b 52 (lacks gatherings 0-P, and inserted leaves in gathering Q)
La FLEUR de devotion, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S[init]Enfuyt le plogue[de ce
pret liure ]= [titre la fleur y de](bastard)uction. Adresse
de cœur ardant a cœur contemplatif Et a toutes creatures
raisonnables aymans dieu Auquel font contenus les abîmes
et incomprehensibles douleurs et martyre spirituel du
fi{z de dieu avec lhyftoire bien au long de fa trem{douleureufa
paf}tion laquelle il a fouffert en ce monde pour noftre
redemption Avec {plusieurs aultres bonnes doctrines qui
viennent a pro|pos comme fera declare cy apres dieu
aydant.}|[3 woodcuts]On les vend a Paris en la rue neufue
noftre dame|a lenseigne de lefcu de France.

Colophon: Cy finist le livre intitul{e la Fleur de devotion.
Extract de plusieurs beaux livres comme dict est cy
devant. Corrige par ung venerable scientificque et ancien
Docteur en theologie des universitez de Paris. Imprime
nouvellement a Paris par Alain lotrian et Denys janot
imprimeurs et libraires demourans en la rue neufve nostre
Dame a lenseigne de Lescu de France.

Formula: 4°: A-C^8D^8E-O^8PQ-X^4 2A-2C^4 [3-A1+DP4)signed]
104 leaves, un-numbered.

Contents: A1^[R]: title; A1^[V]: prologue; B1^[V]: text begins; CC3^[V]:
colophon; CC4^[R]: woodcut; CC4^[V]: Lotrian mark=Renouard 1079.

Typography: 32 lines (A2^[R]) 153(158) by 105; text in bastard
gothic, 96mm for 20 lines, used throughout, except i)
textura (f. 9mm high) in lines 1-3 of title, and in some
headings; ii) textura, 28mm for 5 lines, in lines 2-9
of colophon.

Initials: 13 initials from Lotrian's stock
Woodcuts: 21 gothic cuts, largely of religious scenes.

Locations: BN: Rés D 80035 (gather and E bound in each other's places)

[in black and red (textura)] Enfuyuent les fleurs des histoires de la terre dorént Compilées par frère Haycon feuigneur du Cort: Et cousin german du roy Dar=|menie par le commandement du pa=|pe. Et font diuisees en v. parties. La première partie contient la situation des royaumes dorént.

La ii. parle des feigneurs qui en Orient ont regne depuis lincarnati de nostre feigneur La .iii. partie par=|

le des tartarïs La .iii. parle des farrazins et des turçz depuis le pe|mier iusques aux ïews qui ont conque|ste


Formula: 4°: A-C²D²E²F²(R2+R3.4) [S4(-A14K4) signed]

74 leaves, ff [4]i-lxx [F4 signed Giii; misnumbering xix as xviii]

Contents: A1²R: title; A1²V: prologue; A2²Va: table; A4²V: woodcut; B1²R: text begins; R6²Rb: colophon; R6²V: Janot mark=Renouard 4??

Typography: 2 cols; 40 lines (C1²R); 153(162) by 94 (measure=45mm); text in bastard gothic, 77mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of title; ii) textura, 59mm for 10 lines, in lines 4-23 of title.

Initials: 28 initials from Le Noir's stock

Woodcuts: 8 gothic cuts

Locations: BN: Rés 4°O²r18(lacks gathering R); Oxford, Bodleia Douce HH226

Note: The attribution to Le Noir's press is made on the evidence of the initials.

[In black and red](textura)L[init]Es fleurs des hy=stoyres de la terre|Dorient, Copil=lees par frere Raycon feigneur du corc et cou|fin germain du roy Darmenie par le cō|mmandement du pape Et font duiifées|en cinq parties. La premiere partie|contient la situation des roya=|mes Dorient. La seconde parle|des feigneurs qen orient ont|regne depuis lincarnation|de nř feigneur. La ter=ce partie parle des tar|tarins:
La quarte p|le des farrazins|et des turcz depuis le p|mier|iuftes aux prefens qont conque|fes, rhodes, hongrie, et derniernēt|affailly Aufftriche. La v. parle de So|phy roy de Perfe, et du prince Tamburlan|On les vend a Paris en la rue neufue|noitre dame a lēfeigne de lefcu de Frāce.

Formula: 4°: A-C4D8E-Q4'R4(R2+R3-1) [(3(-A1+D4)signed] 74 leaves, un-numbered [R2 signed Dii]

Contents: A1: title; A1V: prologue; A2V: table; A4V: woodcut
B1R: text begins; R6R: colophon; R6V: Janot mark=Renouard 47

Typography: 2 cols; 39 lines (D1R) 155(159) by 100 (measure= 48mm); text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 22mm for 4 lines, in lines 4-22 of title and in some headings.

Initials: 36 initials, including Set 3: ACFLMPQS; A (init 3)

Woodcuts: 12 gothic cuts

Locations: BN: Rés J 1473 (lacks gatherings A-C); London, BM: G 6733
FRANÇOIS Ier: Edict sur les articles faictz par la faculté de Theologie, Paris, D. Janot for E. Roffet, s.d. (after 31 July 1543)

(roman)EDICT DV ROY SVR LES|articles faictz par la faculté de Theologie de l'uniuerfite de Paris concer{nans nofte Foy & Religion chre|lstienne & forme de prescher.|Aultre edict touchant la Iuridiction des prelats|& inquifiteurs de la Foy: à l'encôtre des person|nes layes & eclefiaftiques chargées ou|acuées de heresie.|[mark=Renouard 10111]

(italic, roman caps.)Auec privilege du Roy, & de La Court.|

(roman)On les vend à Paris, sur le pont fainct Michel, à |
l'enfeigne de la Rosa blâche, par Estienne Roffet.

Formula: 80 in 4's: A4 [A2 signed] 4 leaves, un-numbered


Typography: 18 lines (A2R) 103(106) by 71; text in roman, 58mm for 10 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 1 of A4; ii) italic, roman caps., 58mm for 10 lines (typeface 19) in line 11 of title, and on A4-A4V; iii) roman, 74mm for 2 lines, in lines 6-9, 12-13 of title.

Initials: Set 1: L

Locations: Ste Gen: F 8°884 Inv4159 Pièce 10 Rés

Note: This contains the privileges from king and parlement for the edicts printed by Janot for the Roffets in 1543, q.v.
FRANÇOIS Ier: Les nouvelles ordonnances, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S\[init\]Enfuyuent les nouvellees Or\=
donées faictes|par le Roy noftre fire Francoys premier de|
ne nô fur le faict des eaues, foreftz, Chaffes\[Gabelles,\]
Tailles, Guerres, Et autres bo|nes ordonnances. Nouellement
publie=Ies en la court de Parlement. xiij.|[mark=Renouard 1079]

Colophon: Fin des ordonnances & status Royaulx du Roy Francoys
a present (sic) Touchant les eaues & foretz, des guerres,
hostelliers des facultez du Legat, mises, redigees par
tiltres et rubriches, avec plusieurs aultres ordonnances
nouvellement reveues et corrigees outre les precedentes.
Imprimees nouvellement a Paris par Alain lotrian Et Denis
janot Imprimeurs et libraires Demourans en la rue neufve
nostre dame a lenseigne de lescu de France.

Formula: 4°: a-bc8d-k1l8mk(m2+lm3 .1) \[s3(-a1+c14)signed\]
58 leaves, ff [i]ii-lviii

Contents: a1R: title; a1V: contents: text begins with
"ordonnances sur le faict des eaues et forestz", dated 1517;
e2R: "autres ordonnances sur le faict des eaues et forestz",
dated 7 February 1517; g1R: table; g2R: "ordonnances sur le
fait des tailles, aides et gabelles", dated 10 July 1517;
k1R: table; k3V: "ordonnances sur les gens de guerre"; 18V:
"ordonnances royaulx, sur labreviation des proces", dated
29 November 1519; m2: "ordonnances royaulx touchant les
hostellespies et denrees quilz vendent", datèd 10 December
1519; m4 : la reception & modification des facultez de
monseigneur le legat", dated 15 May 1519; m6V: colophon

Typography: 37 lines (b2R) 148(156) by 82(104); text in bastard
gothic, 80mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-3 of title and in some
headings; ii) textura, 23mm for 4 lines in lines 4-8 of
title

Initials: 6 initials ffrom Lotrian's stock

Locations: BN: Rés F 913
FRANCOIS Ier: L'ordonnance des joustes, Paris, A. Lotrian and D. Janot, s.d. (after 7 December 1530 and before 2 February 1531 n.s.)

(textura)L²[init]Ordonnânce des Jouffes envoyes|(bastard)es en Parlement par le Roy noftrre fire Et publiees|sur la pierre de marbre au Palays a Paris Le cinquieme jour de Decembre: Mil cinq cens trente.|[mark=Renouard 1079]|(textura)Cum privilegio, [Variant: ...preuilegio, (BN; Troyes)]

Colophon: Et sont Imprimees par Alain Lotrian & Denis Janot, Imprimeurs & libraires Demourans en la rue neufve nostre Dame a lenseigne de lescu de France. Et se vendent audit lieu: et a la gallerie du Palays, Pres lhuys de la chancellerie.

Formula: ⁴°: A²b² [A²b1 signed] 6 leaves, un-numbered

Contents: A¹R: title; A¹V: "extraict des registres de Parlement" i.e. privilege granted to "Bourgongne Roy d’Armes", dated 7 December 1530; A²R: text begins (date of jousting concerned given as 2 February 1531 n.s.); b²R: colophon; b²V: Janot mark=Renouard 476

Typography: no single page completely set in a single fount; two founts are used: i) textura (f 9mm high) in lines 1-2, 7 of title and in first line of each section of the text; ii) bastard gothic, 97mm for 20 lines, in all other parts.

Initials: 4 initials, including Set 3: L

Locations: BN: Rés ⁴⁰Lb²04; Mazarine: 35889(5); Troyes: R 1314
GALIEN rethore Noble et puissant chevalier, Paris, A. Lotrian and D. Janot, s.d.

"Galien rethore Noble & puissant chevalier Filz du conte Oliier de vienne per de France..." - d'Essling

Colophon: "Cy fine le romant de Galien Rethore...Imprime a Paris Alain lotrian, et Denis janot..." - d'Essling

Formula: "in-4...xxv cah. sign. a-&..." - Brunet

Contents: no information

Typography: "goth." - Brunet

Initials: no information

Woodcuts: "fig. sur bois" - Brunet

Locations: no information

Note: See Brunet, II, 1460, and the d'Essling catalogue, 1845, p.48, no.222, from which all the details given here are drawn.
GALIEN, Claude: Perioche des sept premiers livres de la méthode therapeutique, Paris, D. Janot, s.d. (after 19 February 1541 n.s.)

[in a compartment=Renouard 486]Perioche des sept premiers livres de la|Méthode therapeutique de|Galien: Traduicte par Mai-|ftr Guillaume Creftian,|Medecin, Docteur, lifant à|Orleans.|AGATHOS LISTIS.|AVEC PRIVILEGE. |On les vend à Paris par Denys Ianot, demou-|rant en la rue neufue noftre Dame, à l'en-|feigne faintct Iehan Baptiftes, pres faintce Ge-|neuiefue des Ardens. [Variant: line 5: ...Griftian,...
(Nîmes; London, BM)]

Formula: 8°: A-08 [$4(-A1)signed] 112 leaves, ff [1]2-107 [108-112][Ksigned Æ (K4 signed kiii); misnumbering 35 as 36, 85 as 87][Variant: 04 signed Aiili (Bethesda; New York, Academy of Medicine)]

Contents: A1R: title; A1V: privilege: granted to Janot for 3 years, dated 19 February 1540 o.s.; A2V: text begins; 04R: table; 07V: errata; 08V: Janot mark=Renouard 481.

Typography: 29 lines (E3R) 113(121) by 63(80); text in roman, 82mm for 20 lines (typeface 8) used throughout, except i) petit-canон roman (typeface 12) in line 1 of title and in some headings; ii) roman, 57mm for 10 lines (typeface 18) in privilege and chapter headings; iii) roman, 16mm for 5 lines (typeface 17) in lines 8-13 of title and in sidenotes.

Initials: Set 1: EGLNORS; C (init 1); S (init 2)

GANAY, Jean de: Devote exposition sur le cinquantiesme pseaume
Paris, D. Janot [for J. Longis], s.d. (after 17 February 1533)

[in black and red](roman)Le liure conte|(bastard)nant devote
exposition fur le cinquantiesme Pseaume du Royal Prophete
David commenceat|Miferere mei Deus: avec aucunes contemplations
extraictes de la sainte ecriptrure & des ditz &

On les véd a Paris en la rue neuf|ue nof|tre Dame: par Denys
Janot|demourant a lenfeigne saint Jehan|Baptifte: pres
saict Geneuiefue|des ardens

Colophon: Nouvellement imprime a paris par Denys Janot
Libraire & Imprimeur

Formula: 8°: A-L⁸ [S⁴(-A1⁴)signed] 88 leaves, un-numbered

Contents: A¹⁰: title; A²⁰: introduction; A⁵⁰: text begins;
L⁷: licence to print from Sorbonne, dated June 1532;
L⁸⁰: privilege: granted to Jean Longis for 2 years, dated
17 February 1532 o.s.

Typography: 24 lines (D⁵); 117(122) by 65(78); text in
bastard gothic, 98mm for 20 lines (typeface 9) used
throughout, except i) petit-canon roman (typeface 12) in
line 1 of title and line 1 of A⁸; ii) roman, 20mm for 5
lines (typeface 8) in sidenotes. Type ornament 1.

Initials: Set 1: CEIOSRV; S (init 2); O (init 8)

Woodcuts: 4 cuts, including M1⁰ on A⁴

Locations: Arsenal: 8°T 873

Colophon: Cy fine les cronicques et vaillances du trespuissant et redoubte roy Gargantua Avecques les merveilles de Merlin Nouvellement Imprimees a Paris par Alain Lotrian et Denis Janot demourans en la rue neufue nostre dame a leenseigne de lescu de France.


Contents: A1R: title; A1V: table; A3V: prologue; A4R: text begins; D4V: colophon

Typography: 22 lines (B2R) 103(112) by 71; text in bastard gothic, 94mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of title and in some headings; ii) some roman figures in the table

Initials: 16 initials

Woodcuts: 1 gothic cut, of David and Goliath

Locations: Montpellier, University (Faculté de droit): 45766

See BARLETIUS, Marinus no.204


See ARNAUD DE VILLENEUVE no.238
Le GRANT coutumier de France, Paris, A. Lotrian and D. Janot, s.d.


Colophon: Imprime a Paris par Alain lotrian et Denys janot| Demourans en la rue neufve nostre dame A lenseigne de lescu de france.


Contents: a1\$ title; a1\$ Va: table; a1\$ text begins; BB5\$ colophon; BB6\$: woodcut; BB6\$: woodcut

Typography: 39 lines (a1\$); 153(161) by 95(112); text in bastard gothic, 78mm for 20 lines, used throughout, except i) textura (79mm high) in line 1-4 of title and in some headings; ii) textura, 57mm for 10 lines, in lines 5-18 of title.

Initials: 17 initials including Set 3: A.
Woodcuts: 5 cuts, including a diagram and another cut pierced for letterpress to show "l'arbre de consanguinité".

Locations: London, BM: 707.a.28

Note: This work is by Jacques d'Ableiges: cf. Jamot's edition of 1537 under that name. Owing to late identification this undated edition has been filed by title.

[in black and red][lines 1-9 in a border of type ornaments]


Colophon:...Imprime Nouvellement a Paris par Alain Lotrian Et Denis Janot Imprimeurs et Libraires. Demourans en la rue neufve Nostre Dame a Lenseigne de Lescu de France.

Formula: 4°: 2a8 2b-2c4 2d4(dd2+’dd3’.1) a-z4 4A-P h8 G H-L H N-O k4 P4(P2+’P3’.1) [$3(-aa1+aaGM4)signed] 188 leaves, ff [22] i-cxlix clx-clxxvi [=166]

Contents: a1R: title; a1V: tables; dd6V: 4 woodcuts; a1Ra: text begin; P6R: colophon; P6V: Janot mark=Renouard 476

Typography: 2 cols; 40 lines (a2R) 158(166) by 114 (measure =55mm); text in bastard gothic, 79mm for 20 lines, used throughout, except i) textura (1 9mm high) in lines 1-3 of title and in some headings; ii) textura, 22mm for 4 lines 4-9 of title.

Initials: 87 initials, including Set 3: ABCEFHLMNORS

Woodcuts: cuts appear in 304 places, with some repeats

Locations: BN: 4°Te142.22D (some damaged leaves); London, BM: 447.a.1 (BM A); London, BM: 546.h.11 (BM B)
Edition B

[in black and red][type ornaments 4, 5, 8, 9, 10, 11, 12, 13, 16 down right-hand side and across bottom](textura)L3[init]E
grant Herbier|en francoys: Co=|tenat les qualitez|(bastard)
vertus: proprietez des herbes, arbres, gomes, Semences,|
Huylles, et pierres precieuses, extract de plusieurs traititez|
de Medecine. Comme de Auicenne: Rafis: Constantin: J=
faac: Plataire: et hypocras. Selon le commun vfaige. Impri=
me nouuellement a Paris. xlviii. [2 woodcuts] On les vend
a Paris en la rue neufue noftre Dame a|lenseigne de fainct
Jehan baptistte, pres faincte Geneuief|ue des ardans pour
Denis janot.

Colophon: Imprime Nouvellement a Paris, par Denis janot
Imprimeur et Libraire. Demourant en la rue neufve Nostre
Dame a lenseigne sainct Jehan baptiste pres saincte
Geneviefve des Ardans.

Formula: 4°: 2a8b-2c42d6a-z4&4A-F4G8H-04P6 [no details of
signature available] 184 leaves, ff [22] i-cxlvi clxi-
clxxvi [mis-numbering clxi as cxli, clxix as lxix, clxx
as lxx][N.B. no information available on the signing of
the inserts in gatherings dd and p.].

Contents: no information, except: P6⁵: Janot mark=Renouard 476

Typography: "2 cols, 41 lines" - Hunt, Fairfax Murray

Initials: one initial reproduced in Hunt

Woodcuts: two cuts reproduced in Hunt

Locations: no information
Note: All information on this edition drawn from Hunt Botanical collection catalogue, no. 35, and Fairfax Murray catalogue, no. 226; these two catalogues almost certainly refer to the same copy. At first sight, and but for the wording of the colophon, this would appear to have been printed for Janot by Alain Lotrian.

(textura)S³[init]Ensuit la Refurre|ction de nostre Sei|gneur ieufu|chirt par|per|sonnages. Comment il fap|parut a les apo|ftres et a plusieurs aultres, et comment il mon|ta es cieulx le iour de fon affention. Nouelle=|mêt imprimee a Paris. xi.c.|[woodcut; 2 side pieces]

Colophon: Cy finq le mistere de la Resurrection de nostre seigneur Jesuchrist par personnages: Nouvellement imprime a Paris par Alain loctrian et Denys janot demourans en la rue neufve Nostre dame a lenseigne de lescu de France.

Formula: 4°: A²B-D⁴E²F-L⁴ [§3(-A1+AE4)signed] 52 leaves, ff [i]ii-lllili [misprinting xxvii as xxviii]

Contents: A¹R: title; A¹V: text begins; L³V: colophon; L⁴R: table; L⁴V: Lotrian mark=Renouard 1079

Typography: 2 cols; 39 lines (G³R) 155(165) by 110 (measure=54mm); text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 11.5mm for 2 lines, in lines 4-7 of title and in some headings

Initials: 1 initial, Set 3: S

Woodcuts: 2 gothic cuts

Locations: London, BM: 241.1.15 (lacks L1.4); Vienna: 47.1i.3

Title missing in only copy located

**Colophon:** Cy fine le mistere de la resurrection de nostre seigneur Jesuchrist par personnages: Nouvellement imprime a Paris par Alain lotrian et Denys janot demourans en la rue neufve nostre dame a lenseigne de lescu de France.

**Formula:** only a small fragment survives of the only copy located: I3-4 K1-4 L1-3 ["$3 signed"] ff xliii-li [xliii misnumbered xxxviii]

**Contents:** I3Ra: first surviving line: De deflyer et defnouer; L3V: colophon.

**Typography:** 2 cols; 39 lines (L2R) 154(162) by 115 (measure=54mm); text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of colophon; ii) textura, 21mm for 3 lines, in lines 2-5 of colophon [N.B. L3R set in 3 columns]

**Initials:** none in the fragment examined

**Woodcut:** 1 gothic cut survives in the fragment examined

**Locations:** BN: Rés Yf 16 (see note)

**Note:** The BN fragment is pasted into larger sheets to match those of the incomplete copy of **Le mistere de la conception et nativite de la glorieuse vierge Marie avecques Le mariage dicelle, La Nativite, Passion, Ressurection et Assencion de nostre saulveur & reedempteur Jesuchrist, Paris, G. de Marnef and M. Le Noir, s.d.**, whose text it completes.

[In a frame of type ornaments 9, 14] LE PASSE\(\text{\textsuperscript{M}}\)TEMPS ET SONGE DU\(\text{\textsuperscript{T}}\)RISTE. En ce traicte plaisant & delectable\(\text{\textsuperscript{E}}\)st contenu fans menfonge ne fable\(\text{\textsuperscript{Le}}\)mal, l'abbuz & traualf fans honneur\(\text{\textsuperscript{D}}\)ung pourre amant trop hault entrepreneur\(\text{\textsuperscript{Qui}}\) à esté vray loyal pourfuyuant\(\text{\textsuperscript{Les}}\)bien d'amours dix ans en fon vivant\(\text{\textsuperscript{Mais}}\)onc n'en eut demye once ne liure\(\text{\textsuperscript{Comme}}\) verras par ceftuy le fien liure\(\text{\textsuperscript{Qu'il}}\) à nommé foit mauplaifant ou mixte\(\text{\textsuperscript{Le}}\)paffetemps & fonge du Trifte. Ilz fe vendent à Paris en la rue neufue noftrre Dame à l'enneigne sainct Nycolas.

Colophon: Cy fine ce present Livre nouvellement Imprimé à Paris par Denys Ianot, pour Jehan Longis, tenant sa boutique au Palays en la gallerie, par ou on va en la Chancellerie.

Formula: \(8^\circ: A-L^8\) \([4(-A1)\text{signed}]\) 88 leaves, un-numbered \([K\text{ signed with gothic K}]\)

Contents: A\(1^R:\) title; A\(1^V:\) blank; A\(2^R:\) text begins; L\(7^R:\) colophon; L\(7^V:\) Janot mark=Renouard 476 [Variant: Sergent mark=Renouard 1026 (BN A)]; L\(8:\) blank

Typography: all printed pages, except L\(7^V\), incorporate a border of type ornaments 9 and 14; 25 lines \(A3^R\) 102(110) (122 over frame) by 67(79 over frame); text in roman, 81mm for 20 lines (typeface 8) used throughout except roman caps. (typeface 2) in line 1 of title. Type ornaments 1, 2, 9, 14.

Initials: Set 1: ACELMPQV; Set 2: AD\(2^L\)LO\(4^L\)Q\(3^S\)SS\(2^V^2\); C (init 1)

Locations: BN: Rés Ye 2993 (lacks L8; BN A); BN: Rothschild (Picot 2850; A7 and I7 bound in each other's places; BN B); London, BM: 241.d.39


Formula: 4° [a-e f-o g-h i-j k-l m-p q-t v x-z & A.B.E.F.G.K.L.M.P]

[iii as iii, Cvi as Ci, cliii as cxlvii, ccviii as cvii]

[N.B.: gatherings i-k and II1.8 missing in only copy located and here inferred]

Contents: a1R: title; a1Va: table; a8V: 2 woodcuts; a1Ra: text begins; II7V: colophon; II8: missing in only copy located (blank)

Typography: 2 cols; 40 lines (b3R) 158(166) by 114 (measure =54mm); text in bastard gothic, 79mm for 20 lines, used throughout except i) textura (E 9mm high) in lines 1-4 of title and in some headings; ii) bastard gothic, 24.5mm for 5 lines, in lines 5-7, 9-11 of title and in some headings

Initials: 30 initials including Set 1: S; Set 3: Q
Woodcuts: 10 gothic cuts

Locations: London, BM: 1073.i.8 (lacks gatherings i-k and leaves II 1.8)

Note: Most of the materials used in this edition do not appear to have belonged to Janot, although he is named as the printer. Some of the initials used appear to have belonged to Lotrian.
JANOT, Denis: Table des livres, Paris, D. Jannot, s.d.

Table des liures DE DENYS JANOT, IM-|primeur du Roy en langue| Françoys.|...

Formula: 8° in 4's: A^4 [fully signed] 4 leaves, un-numbered

Contents: A^1^R: title; text begins.

Typography: 24 lines (A^2^R) 136(140) by 770; text in roman, 57mm for 10' lines (typeface 18) used throughout, except petit-canon roman in line 1 of title, and on final page.

Locations: Copenhagen: 184-381
JEAN D'ARRAS: Melusine, Paris, A. Lotrian and D. Janot, s.d.
Edition A

Title missing in only copy located

Colophon: (mutilated in only copy located, but probably read thus): Cy finist Lhystoire de Melusine, nouvellement imprimee a Paris par Alain Lotrian. Et Denis Jhannot Imprimeurs et libraires. Demourans en la rue neuve nostre dame A lenseigne de lescu de France.

Formula: 4°: A-C4D4(D2+2)E4(E2+E3.4)F-L4M8N-04P8Q-S4T4
(T2+T3'.1) [§3(-A1+EMP4)signed] 96 leaves, un-numbered
[N.B.: A1 and T1 missing in only copy located, and here inferred (A1 inferred to be un-signed)]

Contents: A1: (missing in only copy located); A2Ra: text continues; T6R: colophon; Lotrian mark=Renouard 1079; T6V: woodcut

Typography: 2 cols; 40 lines (B2R) 159(162) by 101 (measure=48 mm); text in bastard gothic, 80 mm for 20 lines, used throughout except i) textura (f 9 mm high) in line 1 of colophon; ii) textura, 23 mm for 4 lines 2-6 of colophon

Initials: 23 initials, including S (init 6); 0 (init 8)

Woodcuts: 9 gothic cuts

Locations: BN: pY21470 (T6 bound in the place of A1)
Edition B

(textura)M[init]Elufine nouvellement|Imprimee a Paris,|(bastard)
xx.c|[woodcut]

Colophon: Cy finist lhystoire de Melusine Nouvellement
imprimee a Paris, par Alain lotrian et Denys janot
Imprimeurs & libraires, Demourans en la rue neufve nostre
dame a lenseigne de lescu de France

Formula: 4°: A8B_DfE8F_LfM8N_T1fV1f(V2+!V3'.1) [$3(-A1+AEM4)
signed] 94 leaves un-numbered [G3 signed Giili]

Contents: A1R: title; A1Va: text begins; V6R: colophon;
V6V: Janot mark=Renouard 476

Typography: 2 cols; 40 lines (A4R) 158(161) by 99 (measure
=48mm); text in bastard gothic, 79mm for 20 lines, used
throughout, except i) textura (f 9mm high) in lines 1-2
of title and in line 1 of colophon; ii) textura, 23mm
for 4 lines in lines 2-6 of colophon

Initials: 34 initials, including Set 3: OS

Woodcuts: 11 gothic cuts

Locations: London, BM: C97.bb.30
Le JEU des princes et damoiselles, Paris, D. Janot, s.d.

[in black and red] Sensvit Ivx Partis des efchez: Compoez nouvellement Pour recrer tous nobles cœurs & pour euiter oyfiuite a ceulx qui ont vouluëte: dirir & affection de le fcauir & apprendre & est appelle ce Liure le ieu des princes & damoiselles Nou=uellement im=prime a Paris

[woodcut] On les vend en la rue neufue nostre dame a
lenfeigne fainct Jehan baptifte pres faicte Ge|neuiefue des ardens.


Contents: [A1R]: title; [A1V]: illustration of chessboard;
 [A2R]: text begins; C4V: Janot mark=Renouard 479

Typography: no full type pages; all pages except [A1R] and C4V incorporate diagrams of a chessboard, made up from short rules and letterpress. Accompanying texts mainly in roman, 29+mm for 5 lines (typeface 4), used throughout except i) roman caps. (typeface 2) in line 1 of title, and in first lines of all texts; ii) roman, 16mm for 4 lines (typeface 1) on C1R and C3V. Type ornament 1.

Woodcuts: 1 cut, on title, representing chessboard

Locations: Lille: 41578; London, BM: C97.a.25
KEMPIS, Thomas a: Le livre salutaire de l'imitation de Nostre Seigneur Jesuchrist, Paris, D. Janot, s.d.

"Sensuit le liure salutaire de Limitation de Nostre seigneur Jesuchrist et du parfaict contempnemement de ce miserable monde, translatee de latin en francois. Paris, Denis Janot (sans date)" - Brunet

Colophon: no information

Formula: "in-4."..."lxxv ff. chiffr. et 3ff. de table" - Brunet

Contents: no information

Typography: "2 col" - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, III, 419, from which all the details given above are drawn.
LA LUCE, Bertrand de: *Nouvelle deffence pour les Francoys*, Paris, D. Janot, s.d. (after 26 October 1537).


*Formula:* 8°: A-F 8G 4 [§4(-A1G4) signed] 52 leaves, un-numbered

*Contents:* A1  R: title; A2  R: privilege: granted to La Luce for 4 years, dated 4 August 1537; A4  R: dedication: "au predit gentilhomme" (see line 6 of title), dated 26 October 1537; A7  V: "epigram" by "Philiatros" (i.e. Jean Canape); B1  R: text begin; G3  R: "au lecteur"; G3  V: dedication: to Jean Le Breton; G4  V: Janot mark=Renouard 481.

*Typography:* 23 lines (B2  R) 112(117) by 67(79); text in bastard gothic, 98mm for 20 lines (typeface 9) used throughout, except i) petit-canon roman (typeface 12) in lines 1, 12-13 of title, line 2 of A2  R and final line of G4  V; ii) roman, 81mm for 20 lines (typeface 8) in poem on A7  V-A8  R and in sidenotes; iii) some Greek.

*Initials:* Set 1: C; C (init.1); S (init 6)

*Locations:* BN: Rés 8° Lib 30 74 (BN A); BN: Rothschild (Picot 2673)(BN B); Arsenal: 8° S10103; Aix (not seen); London, BM: 805.a.1 (BM A); London, BM: 778.b.4(2) (lacks A1; BM B)
LA MARCHE, Olivier de: Le chevalier delibere-comprenant la mort du duc de Bourgongne, Paris, ?for D. Janot; s.d.

(textura)L2 E chevalier delibere|C??prenant la mort|Du duc de Bourgongne.|(bastard)Qu trefpaffa deuant Nancy en Lorraine.|[woodcut]

Colophon: Cy finist le livre intitule le chevalier delibere Imp- Prime nouvellement a Paris par Denys Jãnot libraire.demourant a la Rue marchepalu a lenseigne de la corne de Cerf, devant la rue neufve nostre dame.

Formula: 4°: a b-d4 [$3(-a1+a4)signed] 20 leaves, un-numbered

Contents: a1R: title; a1Va: text begins; d3Vb: colophon; d4R: woodcut; d4V: Janot mark=Renouard 476

Typography: 2 cols; 37 lines (a2R) 147(151) by 105(measure 51mm); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (l 9mm high) in lines 1-3 of title; ii) bastard gothic (l approx. 5mm high) in line 4 of title.

Initials: 1 initial

Woodcut: 1 gothic cut

Locations: Chantilly: Delisle 1053

[in a compartment=Renouard 485]Le Theatre|DES BONS EN|gins, auquel font con|tenus cent Emble|mes.|Avec privilege. On les vend à Paris en la rue neufue no|tre Dame à L'enseigne saint Iehan Baptifte, pres|saincte Geneuiefue des Ardens:

Colophon: Imprimé à Paris par Denis Janot libraire & Imprimeur, demourant en la rue neufve nostre Dame à l'enseigne saint Jehan Baptiste pres saincte Geneuiefue des Ardens.

Formula: 8°: A-N80 [$k(_A10Ll)signed] 108 leaves, unnumbered [Variants: D1 signed Cii, D3 signed Ciili (Chantilly; London, BM)

Contents: A1R: title; A1V: privilege: granted to Janot for 3 years dated 31 January 1539 o.s.; A2V: frame; A3R: dedication: La Perriere to Marguerite de Navarre; A5V: Janot mark=Renouard 481 [variant: blank (Chantilly)]; A6R: "huictain": P. du Cedre to La Perriere; A6V: emblems begin; O3V: "l'auteur en concluant" to Marguerite de Navarre; O4R: "au lecteur"; O4V: colophon

Typography: most pages set in frames (see below); text in roman, 57mm for 10 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (?)typeface 17) in lines 7-9 of title.

Initials: S (init 2)

Frames:

- A2V: sp3 hp2 tp2
- A3R: sp5 hp5 tp5
- A5V: sp3 hp1 tp1
- A6R: sp6 hp6 tp6
- A6V: sp2 hp1 tp1
- A7R: sp7 hp7 tp7
- A7V: sp4 hp3 tp3
- A8R: sp7 hp7 tp7
- A8V: sp4 hp3 tp3
- B1R: sp5 hp5 tp5
- B1V: sp2 hp1 tp1
- B2R: sp5 hp5 tp5
Frames: cont.

B2V: sp2 hp1 tp1  C-N3V: sp2 hp1 tp1
B3R: sp8 hp8 tp8  C-N4R: sp5 hp5 tp5
B3V: sp3 hp2 tp2  C-N4V: sp2 hp1 tp1
B4R: sp8 hp8 tp8  C-N5R: sp6 hp6 tp6
B4V: sp3 hp2 tp2  C-N5V: sp1 hp4 tp4
B5R: sp7 hp7 tp7  C-N6R: sp6 hp6 tp6
B5V: sp4 hp3 tp3  C-N6V: sp1 hp4 tp4
B6R: sp7 hp7 tp7  C-N7R: sp7 hp7 tp7
B6V: sp4 hp3 tp3  C-N7V: sp4 hp3 tp3
B7R: sp6 hp6 tp6  C-N8R: sp7 hp7 tp7
B7V: sp1 hp4 tp4  C-N8V: sp4 hp3 tp3
B8R: sp6 hp6 tp6  01R: sp8 hp8 tp8
B8V: sp1 hp4 tp4  01V: sp3 hp2 tp2
C-N1R: sp8 hp8 tp8  02R: sp5 hp5 tp5
C-N1V: sp3 hp2 tp2  02V: sp2 hp1 tp1
C-N2R: sp8 hp8 tp8  03R: sp6 hp6 tp6
C-N2V: sp3 hp2 tp2  04R: sp7 hp7 tp7
C-N3R: sp5 hp5 tp5  04V: sp4 hp3 tp3

[Variant: no frame on A5V (Condé)]

Woodcuts: LaP1-100 (including LaP99¹) on versos between A6V and 02V inclusive

Locations: BN: Rés Z 2556; Ste Gen: W 8°39 Inv45; Besançon: 246771 (lacks B7F6H45M1368N202); Chantilly: Delisle 1058; Montpellier, Bibliothèque municipale: V5578; Chicago, Newberry Library: Wing.ZP.539.J2625; London, BM: C29.d.4; Oxford, Bodleian: Douce P 210

Note: the state of the frames indicates that this edition was printed before the 1540 edition of Corrozet's Hecatomographie, q.v. (i.e. before 22 June 1540).


Colophon: Imprimé à Paris par Denis Janot libraire & Imprimeur, demourant en la rue neufve nostre Dame à l'enceigne sainct Jehan Baptifte, pres saincte Geneviefue des ardens.

Formula: 8°: A-N 8° 4 [%4(-A104)signed] 108 leaves, un-numbered [E2 signed Ei]

Contents: A1R: title; A1V: privilege: granted to Janot for 3 years, dated 31 January 1539 o.s.; A2V: frame; A3R: dedication: La Perriere to Marguerite de Navarre; A5V: frame; A6R: "huytain": P. du Cedre to La Perriere; A6V: emblems begin; 03V:"l'au treur en concluant" to Marguerite de Navarre; 04R: "au lecteur"; 04V: colophon

Typography: most pages set in frames (see below); text in roman, 57mm for 10 lines (typeface 18) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (?typeface 17) in lines 7-9 of title

Initials: Set 1: S

Frames:
A2V:sp2 hp1 tp1
A3R:sp8 hp8 tp8
A5V:sp3 hp2 tp2
A6R:sp8 hp8 tp8
A6V:sp3 hp2 tp2
A7R:sp6 hp6 tp6
A7V:sp1 hp4 tp4
A8R:sp6 hp6 tp6
A8V:sp1 hp4 tp4
B-N1R:sp5 hp5 tp5
B-N1V:sp2 hp1 tp1
B-N2R:sp5 hp5 tp5
B-N2V:sp2 hp1 tp1
B-N3R:sp8 hp8 tp8
B-N3V:sp3 hp2 tp2
B-N4R:sp8 hp8 tp8
Frames: cont.

- B-N4V: sp3 hp2 tp2
- B-N5R: sp7 hp7 tp7
- B-N5V: sp4 hp3 tp3
- B-N6R: sp7 hp7 tp7
- B-N6V: sp4 hp3 tp3
- B-N7R: sp6 hp6 tp6
- B-N7V: sp1 hp4 tp4
- B-N8R: sp6 hp6 tp6
- B-N8V: sp1 hp4 tp4

Woodcuts: LaP1-100 (including LaP99) on versos between A6V and O2V inclusive.

Locations: Bibliothèque historique de la Ville de Paris:
943.466 Ré (lacks C2M8N2-70234); Versailles: Goujet 65;
Göttingen: 8° Poet Gall. I7027 (not seen, partial Xerox examined. Lacks A1)

Note: the state of the frames indicates that this was printed after Edition A.

[in a compartment=Renouard 485](roman)Le Theatre DES BONS EN-gins, auquel font contenz cent Em-blesmes moraulx.

Composé par Guillaume de la Perriere Tolosain, Et nouuellement par ice-luy limé, reuue & corrigé. (italic, roman caps.)

Auec privilege. (roman)De l'Imprimerie de Denys Ianot

Imprimeur & libraire.

Colophon: Imprimé à Paris par Denys Janot Imprimeur & libraire, demourant en la rue neuve nostre Dame, à l'enseigne saint Jehan Baptiste pres saintcte Genevieve des Ardens.

Formula: 8°: A-N 804 [§4(-A1034)signed] 108 leaves, un-numbered

Contents: A1R: title; A1V: privilege: granted to Janot for 3 years, dated 31 January 1539 o.s.; A2V: frame; A3R: dedication: La Perriere to Marguerite de Navarre; A5V: frame; A6R: "huytain": P. du Cedre to La Perriere; A6V: emblems begin; 02: device: "delivre moy seigneur des calumnies des hommes"; 03R: colophon; 03V: Janot mark=Renouard 480; 04: blank

Typography: most pages set in frames (see below); text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit canon roman (typeface 12) in line 1 of title and in some headings; ii) roman caps. (typeface 18) in line 2 of title; iii) roman (typeface 23) in lines 3-9, 11-12 of title

Initials: Set 1: S

Frames:

A2V: sp2 hp1 tp1
A3R: sp8 hp8 tp8
A5V: sp3 hp2 tp2
A6R: sp8 hp8 tp8
A6V: sp4 hp3 tp3

A7R: sp6 hp6 tp6
A7V: sp1 hp4 tp4
A8R: sp5 hp5 tp5
A8V: sp1 hp4 tp4
Frames: cont.

B-K1: sp5 hp5 tp5 & 1: sp2 hp1 tp1
M-N2: sp5 hp5 tp5
2: sp2 hp1 tp1
3: sp8 hp8 tp8
3: sp3 hp2 tp2
4: sp8 hp8 tp8
4: sp3 hp2 tp2
5: sp7 hp7 tp7
5: sp4 hp3 tp3
6: sp7 hp7 tp7
6: sp4 hp3 tp3
7: sp6 hp6 tp6
7: sp1 hp4 tp4
8: sp6 hp6 tp6
8: sp1 hp4 tp4
L1: sp8 hp8 tp8
L1: sp3 hp2 tp2
L2: sp8 hp8 tp8

Woodcuts: LaP1-100 (excluding LaP99) on versos between A6^v and 01^v inclusive


Note: the use of typeface 23 would seem to indicate that this edition dates from 1542 or later.
Le Théâtre des Bons Engins, auquel sont contenus des Emblemes moraux. Composé par Guillaume de la Perrière Tolosain. Et nouvellement par leca ...

Luy limé, recue, & corrigé.

Aucq' privilege de l'imprimerie de Deux Tans, imprimeur, & libraire.


Colophon: Imprimé à Paris par Denys Ianot, Imprimeur & libraire, demeurant en la rue neuve nostre Dame, à l'enseigne saint Jean Baptiste près saintce Geuvevieve (sic) des Ardents.

Formula: 8°: A-N° [84(-A1034) signed] 108 leaves, un-numbered

Contents: A¹: title; A¹: privilege: granted to Janot for 3 years, dated 31 January 1539 o.s.; A²: frame; A³: dedication: La Perrière to Marguerite de Navarre; A³: frame; A⁶: "huitain": P. du Céare to La Perrière; A⁶: emblems begin; O²: device: "delivre moy, seigneur, des calumnies des hommes."; O³: colophon; O³: Janot mark=Renouard 480; O⁴: blank [N.B.: poem XLII numbered XLIII in Beaux-Arts only]

Typography: most pages set in frames (see below); text in italic, roman caps., 58mm for 10 lines (typeface 19) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) italic, roman caps., 22mm for 5 lines (typeface 26) in lines 2-8 of title; iii) roman (typeface 18) in line 9 of title; iv) roman (typeface 17) in lines 10-11 of title.

Initials: S (init 2)

Frames:
A²:sp3 hp2 tp2 A⁶:sp5 hp5 tp5
A³:sp5 hp5 tp5 A⁶:sp1 hp4 tp4
A⁵:sp1 hp4 tp4 A⁷:sp7 hp7 tp7
Frames: cont.

B-G: sp5 hp5 tp5
& 1: sp2 hp1 tp1
I-N2: sp5 hp5 tp5
2: sp2 hp1 tp1
3: sp8 hp8 tp8
3: sp3 hp2 tp2
4: sp8 hp8 tp8
4: sp3 hp2 tp2
5: sp7 hp7 tp7
5: sp4 hp3 tp3
6: sp7 hp7 tp7
6: sp4 hp3 tp3
7: sp6 hp6 tp6
7: sp1 hp4 tp4
8: sp6 hp6 tp6
8: sp1 hp4 tp4
H1: sp8 hp8 tp8
H1: sp2 hp1 tp1
H2: sp5 hp5 tp5
H2: sp3 hp2 tp2
H3: sp5 hp5 tp5
H3: sp3 hp2 tp2
H4: sp8 hp8 tp8
H4: sp2 hp1 tp1
H5: sp6 hp6 tp6
H5: sp4 hp3 tp3
H6: sp7 hp7 tp7
H6: sp1 hp4 tp4
H7: sp7 hp7 tp7
H7: sp1 hp4 tp4
H8: sp6 hp6 tp6
H8: sp4 hp3 tp3
O1: sp5 hp5 tp5
O1: sp2 hp1 tp1
O2: sp8 hp8 tp8
O2: sp7 hp7 tp7
O3: sp3 hp2 tp2
O3: sp4 hp3 tp3

Woodcuts: LaP1-100 (excluding LaP99) on versos between A6 and O1.

Locations: Beaux-Arts: Masson 274; Bordeaux: B9853 Rés;
Bordeaux: B9854 (lacks A1-8, B1-8, C457, D1, I4, L1, N8, O4); Chicago, Newberry Library: Case.W.1025.286; Glasgow: SM 686; New York, Columbia University: B842L313.X.1539 (lacks O4)

Note: the use of typeface 26 indicates that this edition dates from 1544.
LAURENT, Saint: La vie de monseigneur saint Laurens par personnages, Paris, A. Lotrian and D. Janot, s.d.

(textura) Enfuyt la vie de monseigneur saint Laurens par personnages. Avec le martire de saint ypolite.
Nouuellement Imprimee a Paris. (bastard)xvi. [woodcut]

Colophon: Cy finist le mistere de Monseigneur saint Laurens.

Formula: 4°: A-Q'R'(R2+R3'.1) [$3(-A1)signed] 70 leaves, un-numbered

Contents: A1R: title; A1V: list of characters; A2R: text begins; R6R: colophon; R6V: Janot mark=Renouard 476

Typography: 2 cols, 40 lines (A3R) 160(163) by 106 (measure 51mm); text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (f9mm high) in lines 1-3 of title and in some headings; ii) textura, approx. 11mm for 2 lines, in lines 4-5 of title and in some headings

Initials: 1 initial

Woodcuts: 1 gothic cut

Locations: BN: Rés Yf 122
LE CUEUR, Jean: *La cronique et heroiqe hystoire de...*
Mabrian, Paris, D. Janot, s.d.

See BOUNAY, Guy no. 247

LE CUEUR, Jean: *La reste des faictz & gestes des quatre filz Aymon...seemblablement la cronique et hystoire de Mabrian Roy de Jerusalem, Paris, [P. Le Noir for] D. Janot, s.d. (and A. Lotrian and D. Janot, s.d.)*

See BOUNAY, Guy nos. 248, 249

(textura) Larbre de (bastard)Consanguínité (woodcut diagram, containing letterpress: (bastard)Francoys, Clarette, Pierre, Gaultier Marguerite, Perrin, Nicolas, Robert, Cornille, Jehanne Nicaise, Anthoine, Hutin, Mathieu, Jacques, Lucette, Raulin, Marie, Huchon, Martin, Symon.)

Colophon: Cy fine Larbre de Consanguiníte Imprimée nouvelle-ment a Paris par Denys Ianot libraire Demourant en la Rue de marché pallu a Lenseigne de la corne de cerf devant la rue neuve nostre Dame.

Formula: 8°: A-D₈ [§₄(-A₁)signed] 32 leaves, un-numbered

Colophon: A₁ᵇ: title; A₁ᵥ: introduction; A₂ᵇ: text begins; D₈ᵇ: colophon; D₈ᵥ: Janot mark=Renouard 476

Typography: 27 lines (A₂ᵇ) 108(112) by 73; text in bastard gothic, 80mm for 20 lines, used throughout, except textura (f 9mm high) in line 1 of title and in some headings

Initials: 2 initials

Woodcuts: 1 woodcut diagram

Locations: BN: Réé E9952
LEMAIRE DE BELGES, Jean: Le temple d'honneur et de vertus, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)E temple dho
neur & de vertus: auquel font contenus les chans des bons & vertueux bergiers[suppoftz de Pan dieu filueftrre, pareillement des bergieres subiectes a Aurora: laquelle amene le iour en nature. Compose p Jehan le maire disciple de Molinet.


Colophon: Cy finiat le Temple dhonneur et de vertus ou sont contenus les chans vertueux des bons bergiers et bergieres de Pan Dieu silvestre et de Aurora. Compose par Jehan le maire disciple de Molinet. Imprime a Paris par Alain lotrian: et Denys janot.

Formula: 8°: A-G8 [3(-A1)signed] 56 leaves, un-numbered

Contents: A1R: title; A1V: woodcut; A2R: dedication: Lemaire to Anne de France; A4V: "a son amy le Maire" by G. Cretin; A6R: dedication: Lemaire to Louis de Luxembourg; A8R: text begins; G8V: colophon; Janot mark=Renouard 477

Typography: 22 lines (F1R) 103(108) by 72; text in bastard gothic, 94mm for 20 lines, used throughout except textura (E 10mm high) in line 1 of title.

Initials: 31 initials, including Set 3: CEIP

Woodcuts: 20 woodcuts

Locations: London, BM: C39.b.14
LESCAGNE, Tristan de: *Diputation entre l'homme et raison*, Paris, D. Janot for P. Sergent, s.d.

*DISPUTATION| ENTRE L'HOMME ET |(bastard) Raison. Compose
nou=|uellement a lon=|neur de la Glorieuse Vierge Marie|Mere
de Dieu.|* (roman) 
*|Querelos|a Hominis cum Ratione disputationi|
*Quod Maria est Mater Dei & hominis|De Conceptione singulari
Virginis Marie|Ioseph iuuenis erat quando accepti Mariam in|
coniugem & non 'tenex.|Ioseph nulla vmquam ductus fuit
zelotipa de|Virgine, feu nunqua de illa sinistre est
fupicatus.|Cur Maria viro de tribu sua nupserit.|Maria
eft Flos campi.|Maria lux est mundi.|Oratio hominis ad
Mariam|Contra damnatatam Lutheranorum sectam.|Ou les vend a
Paris en la Rue neufue Noftre|Dame a l'oiseign Saint Iehan
Baptifte pres|Sainte Geneuefue des Ardans|Par Denys Ianot
libraire [Variant: Ou les vend a Paris en la Rue neufue Noftre]|
Dame a l'oiseigne Saint Nicolas (London, BM B)]

Formula: 8°: A-G \^[34(-A1)signed] 56 leaves, ff [i-iii] 
v-xlvi[xlvi]lxx[xi]xxv [misnumbering vi as v; viii as vii]

Contents: A1\^R: title; A1\^V: woodcut; A2\^R: preface; A2\^V: "ad
Virginem Matrem"; A3\^R: dedication: Lescagne to Cardinal
Louis de Bourbon; A5\^R: text begins; G5\^V: Janot mark=
Renouard 476 [Variant: Sergent mark=Renouard 1026
(Mazarine B; London, BM A; London, BM B)]

Typography: 26 lines (B1\^R) 106(115) by 61(73); text: in roman,
81mm for 20 lines (typeface 8) used throughout, except
i) roman caps. (typeface 2) in line 1 of title; ii)
bastard gothic, 15.5mm for 3 lines (not typeface 24; see
note); iii) roman (typeface 10) in lines 19-22 of title

Initials: Set 1: CDGHILMQ; Set 3: IM; C (init 1); S (init 2)
Woodcuts:

\[
\begin{array}{llll}
A_1^V : \text{Las2} & C_1^V : \text{Las3} & F_8^R : \text{Las6} \\
A_2^R : B_1 & C_6^V : \text{Las4} & G_2^V : \text{Las7} \\
A_4^V : M10 & E_4^R : \text{Las5} & G_8^R : \text{Cu1} \\
\end{array}
\]

[Variant: G_8^R: no woodcut (Oxford, Bodleian)]

Locations: Mazarine: 24310 (Mazarine A); Mazarine: 42904 (Mazarine B); Chantilly: Delisle 1099; London, BM: C107.a.11 (London, BM A); London, BM: C37.b.52 (London, BM B); Oxford, Bodleian: Douce MM192

Note: the bastard gothic type used in lines 3-6 of title does not appear to be used elsewhere in Janot's production.


Colophon: Cy finist le livre de la Louenge de Mariage et recueil des histoires des bonnes, vertueuses et illustres femmes, compoee par Maistre Pierre de lesnauderie lors Scribe des Privilleges de Luniversite de Caen. Imprime nouvellement a Paris par Alain Lotrian et Denis Janot Imprimeurs et Libraires Demourans en la Rue neufve Nostre dame a lenseigne de Lescu de France.

Contents: A1^R: title; A1^V: table; B1^R: text begins; V4^V: colophon

Typography: 32 lines (B2^R) 154(164) by 104; text in bastard gothic, 96mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, 23mm for 4 lines, in lines 2-6 of title

Initials: 45 initials, including Set 3: ACILMNO; S (init 2); S (init 6); O (init 8); D (init 9)

Locations: Arsenal: 4^ScA 599; Oxford, Bodleian: Douce L194
Le LIVRE de saigesse, Paris, A. Lotrian and D. Janot, s.d.
Edition A

[In black and red in a frame of type ornaments 1, 2, 4, 5, 8, 9, 11, 12, 16] (textura) Le livre de Sai|geffe Suyuant les auctoritez des anciës Philosophes Di|stinguant et parlant des vi|ces, et vertus dont lon|peult eftre prise ou def=|prise. Enfêble la ma|niere de toufois|bien et faigemët|parler a tou=|tes gens de|quelque e=|stat quilz|soient|(rotunda)

On les vêd a Paris en la rue neufue noftr|Dame a lenfeigne de lescu de France.

Colophon: Cy finist le livre de saigesse, selon les dictz des anciens philosophes, nouvellement imprime a Paris, par Alain Lotrian, et Denis Janot Demourans en la rue neufve noftr dame a lescu de France.

Formula: 8°: a-e8f8g8 [g4(-a1f34)signed] 52 leaves, ff [i]

Contents: a1R: title; a1V: woodcut; a2R: prologue; a3V: text begins; g8R: colophon; g8V: woodcut

Typography: 29 lines (b5R); 95(103) by 63(74); text in rotunda, 65mm for 20 lines, used throughout except i) textura (1 9mm high) in line 1 of title; ii) textura, 57mm for 10 lines, in lines 2-14 of title and in some headings. Type ornaments 1, 2, 4, 5, 8, 9, 11, 12, 16.

Initials: 36 initials, including Set 3: D; S (init 2);
D (init 9)

Woodcuts: 22 gothic cuts

Locations: Seville: 14.2.1

Note: Abnormally for books in the Colombine Library, there is no note of the date and place of purchase.
Le LIVRE de saigesse, Paris, A. Lotrian and P. Janot, s.d.
Edition B.

[in black and red][in a frame of type ornaments 1, 2, 4, 5, 8, 9, 11, 16](textura)Le liure de Sai|geffe. Suyuant les auctoritez|des ancïs Philosophes Di|ftinguant et parlant des|vices et vertus dont lon|peult estre prïse ou def=
prïse. Efïble la ma|niere & toufiours|bien et faigemêt|
parler a tou=|tes gens de|quelque e=|stât quïlz|foyent.| (rotunda)On les vend a Paris en la rue neufue noftre&Dame
a lenfêigne de lesçu de France.

Colophon: Cy finist le livre de Saigesse, selon les dictz des
anciens philosophes, nouvellement imprîme a Paris, par
Alain Lotrian, et Denis Janot Demourans en la rue neufve
nostre dame a lesçu de France.

Formula: 8°: a-e8fg [$k(_a1f1.) signed] 52 leaves, ff [i]
ii-lvi [NB: d8 missing in only copy located and here inferred]

Contents: a1R: title; a1V: woodcut; a2R: prologue; a3V:
text begins; g8R: colophon; g8V: woodcut

Typography: 29 lines (b3R); 95(103) by 64(77); text in
rotunda, 66mm for 20 lines, used throughout, except i)
textura (1 9mm high) in line 1 of title; ii) textura, 57mm
for 10 lines, in lines 2-14 of title and in some headings.
Type ornaments 1, 2, 4, 5, 8, 9, 11, 16.

Initials: 36 initials, including Set 3: AI; S (init 2);
A (init 5); D (init 9)

Woodcuts: 21 gothic cuts

Locations: Arsenal: 8°S 2474 (lacks d8)
LIVRE du tresor et des secretz de medecine, Paris, A. Lotrian and D. Janot, s.d.

No information on title; head title reads: "Livre du tresor et des secretz de medecine" - Renouard

Colophon: Cy finist ung petit traicte nomme les fleurs et secretz de Medecine Nouvellement Imprime a Paris par Alain lotrian et Denis janot Imprimeurs et libraires Demourans en la rue neufve Nostre dame a lenseigne de Lescu de france. - Renouard

Formula: "In.8°, LXXXVIII ff. ch. signé A-M. (Mq. les feuillet de table et le titre et plusieurs ff. dans le texte)" - Renouard

Contents: no information except: B²¹: text begins; M⁶: colophon; M⁶: mark

Typography: no information

Initials: no information

Woodcuts: no information

Locations: a copy passed through the hands of Monsieur Ferret, binder, of Dijon

Note: See Renouard, MS, no.269bis (i.e. no.207 under Lotrian), from which all the details given above are drawn. The entry was added by Mm. Veyrin Forrer. This would appear very probably to be another undated edition of the work by Du Montverd, q.v.
MARGUERITE, Sainte: La vie ma dame saincte Marguerite, Paris, A. Lotrian and D. Janot, s.d.

(textura)La vie ma da-(bastard)me saincte Marguerite vierge et marti=re. Avec fon oraifon. [woodcut]

Colophon: Cy finist la vie saincte Marguerite Imprimee a Paris par Alain Lotrian et Denis Janot: demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 8°: A8B4 [$4(-A1B4)signed] 12 leaves, un-numbered

Contents: A1R: title; A1V: text begins; B3V: Latin prayers; B4R: colophon; B4V: woodcut.

Typography: 24 lines (A2R) 96(99) by 59 approx; text in bastard gothic, 80mm for 20 lines, used throughout, except textura (L 9mm high) in line 1 of title.

Initials: 2 initials

Woodcuts: 2 gothic cuts

Locations: Chantilly: Delisle 1178
MARIE, Sainte Vierge: Les miracles de Nostre Dame, Paris: A. Lotrian and D. Janot, s.d.

(textura)Es miracles de Nostre Dame Nouvellement imprimez a Paris [woodcut; two woodcut side-pieces on right]

Colophon: Cy finissent les miracles de nostre dame Imprimez nouvellement a Paris par Alain Lotrian et Denys ianot Demourans en la rue neufve nostre Dame a lenseigne de lescu de France.

Formula: \[4°: \ A^B-K^4L^4(L_2+L_3) \ $3(-A1+A4)\text{signed}\]

50 leaves un-numbered

Contents: A1\(^R\): title; A1\(^V\): prologue; A2\(^R\): text begins; L4\(^R\): colophon; Lotrian mark=Renouard 685

Typography: 2 cols; 40 lines (B2\(^R\)) 159(162) by 100 (measure =48mm); text in bastard gothic, 79mm for 20 lines, used throughout, except textura (E 9mm high) in title and in some headings

Initials: 29 initials, including Set 3: S

Woodcuts: 11 gothic cuts

Locations: Oxford, Bodleian: Douce MM 599
MARIE, Sainte Vierge: Le mistere de la conception, nativite, mariage et annonciation de la benoiste vierge Marie, Paris, A. Lotrian and D. Janot, s.d.

(textura)L2[init3E miftere de la concep|tion Natiuite Mariage.
Et annoncia|tion de la benoi|fte vierge marie. Avec la
nati|uite de Jefuchrist et fon enfance. Contenant plu|ieurs
belles matieres: dont les noms font en la|table de ce
pre|sent liure Jmprime nouvellemet|a Paris. xxc.|[woodcut;
2 woodcut sidepieces]

Colophon: Cy finiat le mistere de la conception nativite
mariage et annonciation de la benoiste vierge Marie. Avec
la nativite de Jesuchrist, et son enfance. Contenant
plusieurs belles matieres Imprime nouvellement a Paris
par Alain lotnian et Denis janot. Demourans en la rue
neufve nostre Dame a lenseigne de Lescu de France.

Formula: 4°: A8B-D4E8F-H4I-K-M8N8O-Q'R4(R2+R3'+1)S-T4
[83(-A1+AEIN4)signed] 94 leaves, ff [ii]-xciii[xciiii]
[misnumbering ix as lxxxii]

Contents: A1R: title; A1V: woodcut; A2Ra: text begins; T3V: table; T4Rb: colophon; T4V: Janot mark=Renouard 476

Typography: 2 cols; 40 lines (D3R) 162(170) by 111 (measure=54mm); text in bastard gothic, 81mm for 20 lines, used throughout except i) textura (E 9mm high) in lines 1-2 of title and in some headings; ii) textura, 29mm for 5 lines, in lines 3-7 of title; iii) bastard gothic, 24mm for 5 lines, in lines 3-8 of colophon.

Initials: 1 initial

Woodcuts: 4 gothic cuts

Locations: London, BM: 241.1.16

(textura)\$^{2}[^{init}]Enfuyuët les ex|positiôs des euใ[gilles. Avec les cinq festes noftre Dame. Et la dedicaffe de leglife et fermons des|Confesseurs, et des vierges. Translatez|de latin en Francoys. xij.|[woodcut; woodcut piece on right]

Formula: (modified from Fairfax-Murray) 4°: $A^{8}B^{4}E^{4}F^{8}G^{4}$
[no details of signature available] 56 leaves, un-numbered

Contents: no information, except M\textsuperscript{4}: Janot mark=Renouard 476

Typography: "40 lines, gothic" - Fairfax-Murray

Initials: 1 initial reproduced - Fairfax-Murray

Woodcuts: 6 woodcuts - Fairfax-Murray

Locations: no information

Note: See the Fairfax-Murray catalogue of early French books from which all the details given above are drawn. The initial reproduced with the title is found in several books jointly produced by Janot and Lotrian, while the woodcut piece on the title is also found in their edition of Lesnauderie's Louenge de mariage, s.d.
MICHEL, Jean: Le mistere de la passion de nostre seigneur Jesuchrist, Paris, A. Lotriani and D. Janot, s.d.

[in black and red](textura)S [init] Enfuit le mistere de
la Paffion de nostre seigneur Jesuchrist|nouvellement corrigee
Auec les adicions faictes|par trefeloquet et scientificque
docteur M. Jeham|michel Lequel mistere fut ioue a Angiers
moult|triumpphantemêt et dernieremêt a Paris lv.c.|Paffio
domini noftri iefu christi.|[woodcut; mottoes, set vertically:
left: O vos os q traflitis p via ; right: Attendite Et
videte, &c,]

Colophon: A lhonneur de dieu & de la glorieuse vierge Marie
Et a ledification de tous bons crestiens et chrestiennes
a este-imprime ce present livre nomme la passion de
nostre seigneur Jesuchrist par personnage. Nouvellement
imprimee a Paris par Alain lotrian et Denys janot Imp-
primeurs et libraires Demourans en la rue neufve nostre
Dame a lenseigne de lescu de France.

Formula: 4° : a-b-4 d-e-4 f-i-4 k-4 l-t v-x-z & ? A-D-4 E-F-4 N-O-4 P-X-2 A-4
28 20-21 4 2 K (KK24'-KK34'.1) [§3(-a1+asvEOBB4)signed] 254
leaves, ff [iliii-ccliiii[ccliiii]] [FF3 signed FFiiii; mis-
numbering lxiii as lxxxi, lxxxii as lxxxii; misprinting
xc as lxc][Variants: T signed V; cx un-numbered (London, 
BM)]

Contents: a1R: title; a1V: woodcut; a2Ra: text begins; KK5Va:
table; KK6V: Lotrian mark=Renouard 1079

Typography: 2 cols; 40 lines (a3R) 161(170) by 111 (measure=
54mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (1 9mm high) in lines 1-3 of
title; ii) textura, 11.5mm for 2 lines, in lines 4-8 of
title

Initiales: 1 initial - Set 3: S

Woodcuts: 9 gothic cuts

Locations: London, BM: 241.1.17; Vienna: 47.Ji.3
MILLES ET AMYS: L'hystoire des nobles et vaillantz chevaliers nommez Milles et Amys, Paris, A. Lotrian and D. Janot, s.d.

"[titre rouge et noir, dans une bordure grav. sur bois.]
L'Hystoire des nobles et vaillantz chevaliers nommez Milles et Amys lesquelz en leur vivant furent plais de grandes prouesses. On les vend a Paris en la rue Neufue Nostre Dame a leseigne de l'Escu de France. XXXIII c." [N.B. this title is deduced from Brunet and the Solar catalogue.]

Colophon: "Cy finist le livre de Milles et Amys nouvellement imprime a paris par Alain lotrian et Denys janot Imprimeurs et libraires..." - Brunet

Formula: "pet. in-4...de 140ff. non chiffres, sign. a-H, seconde signat., chaque cahier par 4, excepté le dernier qui est de 8." - Brunet (see note)

Contents: no information.

Typography: "goth." - Brunet

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Brunet, III, 1720 and the Solar sale catalogue, 1860, p.309, no.1867. The number of gatherings (34) shown in the title, indicates that three further gatherings beside those indicated by Brunet must have been present, probably between the two alphabetical sequences.
Le Miroir et exemples moraux des enfans ingrats, Paris, A. Lotrian and D. Janot, s.d.

(textura) Le miroir et exemples moraux des enfans ingrats. Pour les enfants ingrats, ses peres et meres les deftruyfent. Pour les augmenter, q en la fin les desconnoissent. viij.c.[4 woodcuts]

Colophon: Cy finist le mistere du crapault nouvellement imprime a Paris par Alain lotrian, et Denis janot imprimeurs et libraires. Demourans en la rue neufve Nostre dame a lenseigne de Lescu de France.

Formula: 4^o: A8 B-H4 [F3(-A1+A4) signed] 36 leaves, un-numbered

Contents: A1^R: title; A1^Va: introduction; A2^Ra: text begins; H4^Rb: colophon; H4^V: Janot mark=Renouard 476

Typography: 2 cols; 39 lines (A2^R) 153(156) by 108 (measure =52mm); text in bastard gothic, 78mm for 20 lines, used throughout except i) textura (1 9mm high) in line 1 of title; ii) textura, approx 11mm for 2 lines, in lines 2-4 of title.

Initials: 2 initials from Lotrian's stock

Woodcuts: 12 gothic cuts, all approx. 60 by 45mm

Locations: BN: Res Yf 1587
OGIER le Dannoys duc de Dannemarche, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S3[init]Enfuyt Ogier Le Dannoys
Duc de Dannemarche. Qui fut lúg des douze pers de france lequel
avec le feu cours et ayde du Roy Charlemaigne chaffa les|
payens hors de Rôme et remift le pape en fô fie|ge. et long
temps en faerie Puis reuint comme|vo9 pourrez lire cy après en
ce ã£t liure. xxxvij[woodcut]

Colophon: Cy finiat le rommant intitule Ogier le dannoys.
Nouvellement imprime a paris par Alain lotrian et Denis
janot demourans en la rue neufve nostre dame a lenseigne
de lescu de france.

Formula: 4°: a4(a2+‘a3’1)b-c'd' e'f'g'n' o'p'q'&'4' A-M4

[83(-a1+dfo4)signed] 162 leaves, un-numbered [o3 signed
niii, K1 signed Fi]

Contents: a1R: title; a1V: woodcut; a2Ra: text begins; M4Rb:
coffophon; M4V: Lotrian mark=Renouard 1079

Typography: 2 cols; 39 lines (a2R) 156(159) by 104 (measure=
50mm); text in bastard gothic, 80mm for 20 lines, used
throughout, except i) textura (f 9mm high) in line 1-3
of title; ii) textura, 23mm for 4 lines, in lines 4-8
of title.

Initials: 50 initials from Lotrian's stock

Woodcuts: 31 gothic cuts

Locations: BN: Rév Y2601; Chicago, Newberry Library: Wing.2F.539.L91; Copenhagen: 7716 (lacks d4.5)
OVIDE: De l'art d'aymer, Paris, D. Janot, s.d.


Colophon: no information

Formula: "in-16. (132ff.)" - Graesse

Contents: This edition may have included the "discours fait a l'honneur de l'amour chaste pudique au mepris de l'im-pudique" - see Graesse

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Graesse, Trésor..., Vol. V, p.87, from which all the details given above are drawn, except for the beginning of the title, which is transcribed from the edition of Etienne Groulleau, Janot's successor, dated 1556.


Formula: 16° in 8'S: A-K8L4 [§4(-A134L4) signed] 84 leaves, un-numbered

Contents: A1R: title; A1V: text begins; H6V: blank; H7R: "le testament Maistre Pierre Pathelin"

Typography: 19 lines (A2R) 78(81) by approx. 56; text in roman, 40mm for 10 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in line 1 of H7R; ii) bastard gothic (?typeface 9) in lines 2-9 of title; iii) roman (typeface 17) in lines 10-12 of title.

Initials: Set 1: Q

Woodcuts:
A1V:H8 C4V:D29 F1V:Path2 I3R:P11
A5R:DS3 D7V:Cat11 F6V:Ha2 K1R:Path4
A7V:Ha1 E7V:Path1 H7R:Path3

Locations: Chantilly: Delisle 1417

Le Viat de salut, Ou quel est comprins l'explication du simulacre, des dix commandements de la Loy, de la Patenoftre & Aue Maria, Liure treffable pour vng chacun chrétien. Composé par rue-red père en dieu Guillaume Paru, evesque de Senlis, & confesseur du Roy nostre sire. On les vend a paris en la rue neufue nostre dame a l'enfeigne saint Iehan Baptifte pres faninct Geneuiefye des jardens

Colophon: Cy fine, ce present livre, Intitule le Viat de salut. Imprime nouvellement a Paris, par Denis Janot, pour Pierre sergent & Jehan longis Libraires.

Formula: 16° in 8's: A-H8\*4 [A4(-A1E4) signed] 68 leaves, un-numbered

Contents: A1\*R: title; A1\*V: blank; A2\*R: prologue; A3\*V: text begins; I4\*R: colophon; I4\*V: blank

Typography: 22 lines (B2\*R) 89(92) by 50; text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) roman (typeface 4) in line 1 of title and in some headings; ii) roman (typeface 1?) for some contractions in the text.

Initials: Set 1: ACDEILQ; Set 2: FI; C (init 1)

Locations: Ste Gen: D 8° 3335° Inv 3707 Rés
"Cy commêce vne petite instruction et maniere de vivre pour vne femme seculiere, comment elle doit conduire en pensees, paroles, et oeuures tout au long du jour pour tous les iours de sa vie pour plaire a nostre seigneur Jesu Crist et amasser richesce celestes au proufet et salut de son ame. On les vent a Paris en la rue Neufue nostre Dame a lenseigne de lefcu de France." - Renouard

Colophon: no information

Formula: "In-16, 32ffnc." - Renouard

Contents: no information, except: "marque de Denis Janot, au v° du dernier f." - Renouard

Typography: "goth." - Renouard

Initials: no information

Woodcuts: no information

Locations: no information

Note: See Renouard, MS, no.256, from which all the details given above are drawn.


[Variants: lines 5-6: replace with: AVEC PRIVILEGE DV ROY. (Arsenal A); lines 7-9: On les vend a Paris en la grand falle du Palais au premier & seconf piliers es boutic-ques des angeliers. (Arsenal A); ...ques des Angeliers. (Arsenal B; Chantilly; Versailles; New York, Public Library; Oxford, Bodleian)]

Formula: 8°: A-08 P4 [84(-A1KN3034P4) signed] 116 leaves, ff 1-107[108] N4 signed Niii; mis-numbering 43 as 46, 47 as 40, 51 as 44, 53 as 46, 55 as 48]

Contents: A1R: title; A1V: privilege: granted to C. L' Angeloier for 3 years, dated 3 February 1538 o.s.; A2V: dedication: J. Meynier (translator) to Anne de Montmorency; A7V: alternative imprint: Avec pruile-ige du Roy. On les vend a Paris en la grand falle du Palais au premier & seconf piliers es boutic-ques des angeliers. [Variants: as ideal copy title (Chantilly; Versailles; Oxford; Bodleian)]; as ideal copy title, except "Avec...|...Roy" below "On...|...|...imprimeur." (Arsenal A; Arsenal B; New York, Public Library); A8R: blank; A8V: text begins (see note below on Arsenal A); P2R: "Les visions de Petrarque" trans. C. Marot; P4R: Janot mark=Renouard 481 [Variant: L' Angeloier mark= Renouard 544 (Arsenal A; Arsenal B; Chantilly; Versailles; New York, Public Library; Oxford, Bodleian)]; P4V: blank

Typography: 26 lines; 106(114) by 64; text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in lines 1, 5-6 of title and in some headings; ii) roman, 64mm for 20 lines (typeface 17) in text of privilege; iii) roman (?typeface 18) in final line of privilege on A2R.
**Initials:** Set 1: F

**Woodcuts:** (cuts on A8^V, F4^V, G7^R, K3^R, N3^R, O3^R in compartment B)

<table>
<thead>
<tr>
<th>Initials</th>
<th>Page Locations</th>
</tr>
</thead>
<tbody>
<tr>
<td>A8^V:Pe1</td>
<td>G5^R:G4</td>
</tr>
<tr>
<td>B1^R:H35</td>
<td>G6^R:Pe41</td>
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<td>B1^R:F3</td>
<td>E3^R:H9</td>
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<td>B5^R:G1</td>
<td>G7^R:Pe20</td>
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<tr>
<td>B5^R:O48</td>
<td>G7^V:H4</td>
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<tr>
<td>B6^R:F1</td>
<td>K7^V:G7</td>
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<td>B6^V:046</td>
<td>F4^R:Pe4</td>
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<td>B6^C91</td>
<td>G7^R:Pe20</td>
</tr>
<tr>
<td>B7^R:O42</td>
<td>E3R:H9</td>
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<tr>
<td>B7^H41</td>
<td>G6^R:Pe40</td>
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<td>B7^D10</td>
<td>F6^R:Cu5</td>
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<td>C1^R:G24</td>
<td>H6^R:Pe40</td>
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<tr>
<td>C1^H14</td>
<td>F6^V:H32</td>
</tr>
<tr>
<td>C2^R:F2</td>
<td>E3R:Cu5</td>
</tr>
<tr>
<td>C4^R:027</td>
<td>F5^V:H32</td>
</tr>
</tbody>
</table>

**Locations:** Arsenal: 8°BL 6458 (see note; Arsenal A); Arsenal: 8°BL 6457 Rés (Arsenal B); Arsenal: 8°BL 6459 (lacks A2-7; Arsenal C); Chantilly: Delisle 1449; Lille (not seen); Versailles: Goujet 181 (lacks D8); London, BM: C97.aa.13; New York, Public Library: Spencer Collection; Oxford, Bodleian: Montague 418 (04.5 bound between P2.3); Washington, Congress: Rosenwald Collection, no.651 (not seen)

**Note:** Arsenal A is remarkable in that both forms of its gathering A show variants from the other Angelier copies. E.g. the variants noted on the title and A7^V, and the lack of the heading "Le triumphant Damour." on A8^V, which is present in all other copies examined.
PLATON: L'Axiochus...du contemppiment de la mort, [Paris, D. Janot], s.d. (see note)

(italic, roman caps.)L'AXIOCHVS|de Platon, du con-temppiment de|la Mort.

Formula: 16° in 8's: A-c8 [S4(-A1) signed] 24 leaves, un-numbered

Contents: A1R: title; A1V: blank; A2R: text begins; C5R: "bonne renommée parlant des trois vies desquelles vivent les vertueux".

Typography: 18 lines (A4R); 77(82) by 50; text in italic, roman caps., 43mm for 10 lines (typeface 26) used throughout, except italic, roman caps., (typeface 19) on title.

Initials: Set 1: EI

Locations: Besançon 223,450.

Note: Typographical style and materials alone link this edition with Janot. The edition is very similar in appearance to Isocrate, La maniere..., Janot, 1544, q.v., with which the only copy located of this work is bound.
PLATON: Du contempnemement de la mort, Paris, D. Janot, s.d.

L'axiochus de Platon|du contempnemement de la mort en form=|me de dyalogue, & font les intro-|ditz Socrates Clinias &|Axiochus. |\[mark=Renouard 478]\]|Imprime nouuellemet a Paris|par Denys|Janot Imprimeur & libraire demourant en|la rue|neufue noftredame.

Colophon: Cy fine le livre de Platon du contempnemement de la mort Nouvellement traduyt de latin en francoys & imprimé à Paris par Denys Janot imprimeur demourant à Paris en la rue neufue nostre dame à l'enseigne Sainct Jehan Baptiste pres saincte Genevieve des ardans.

Formula: 8° in 4's: A-C 4 \([3(-A1)signe]12 leaves, un-numbered

Contents: A1 R: title; A1 V: text begins; C4 R: colophon; C4 V: blank

Typography: 24 lines (A2 R) 99(102) by 60; text in roman, 81mm for 20 lines (typeface 8) used throughout except roman caps. (typeface 2) in line 1 of title. Type ornament 1.

Initials: Set 1: E

Locations: BN: Rés pR162

Note: The breakages to the mark on the title indicate that this edition is to be dated mid-1535 or later. The use of typeface 2 suggests that it was printed before the end of 1537.

Colophon: "Cy finist Le rōmant de Richart sans paour duc de Normandie, nouvellement Imprime a Paris pour Denis Janot libraire, demourant en la Rue de Marchepalut vis a vis de la Rue neufve nostre dame a Lenseigne de la corne de Cerf." - Harisse

Formula: "4°...de 20ff.n.c.; signat a-e" - Harisse

Contents: "Au dernier f., marque d'imprimeur" - Harisse

Typography: "gothique"

Initials: no information

Woodcuts: cut on title - Harisse

Locations: Seville: lost (sold in Pichon sale, 1897)

Note: See Harrisse, Excerpta..., p.164, no.209, from which all the details given above are drawn. Harrisse gives Columbus' MS ex libris: "Este libro costo .9. dineros en mompeller a .14. de julio de .1535. y el ducado vale .564. dineros."
RICHARD SANS PEUR: Le rommant de Richard sans peur, Paris, A. Lotrian & D. Janot, s.d.

[In black and red][textura]§[init]Enfuit le ronmant de Ri=|chart sans paour duc de normādie, leqf fut filz de|Robert le dyable & fut p|fa prudence roy Dangle|terre lequel fift plusieurs nobles cōquestes &|vaillāces Imprime nouvellement a Paris.][woodcut]

Colophon: Cy fine le rommant de Richard sans paour duc de: Normandie. Nouvellement imprime a Paris par Alain lotrian et Denis janot Imprimeurs et libraires, demourans en la rue neufve nostre dame a lenseigne de lescu de France.

Formula: 4°: A-C4D8E4 [§3(-A1+D4)signed] 24 leaves, unnumbered

Contents: A1³: title; A1⁴: prologue; A2⁴: text begins; E4⁵: note to reader, by Gilles Corrozet ("translator"); colophon

Typography: 34 lines (C1⁴) 162(167) by 101; text in bastard gothic, 95mm for 20 lines, used throughout, except i) textura (f. 9mm high) in lines 1-2 of title and in some headings; ii) textura, 23mm for 4 lines in lines 3-8 of title.

Initials: 20 initials, including Set 3: H

Woodcuts: 1 gothic cut.

Locations: Arsenal: 4°BL 4303 (Rés)
ROBERT LE DIABLE: La terrible et merveilleuse vie de Robert le diable, Paris, [?for] D. Janot, s.d. (see note)

(textura) \textit{La terrible et merveilleuse vie de Robert le diable}.

(bastard) Le Dyable .iii.iC. [woodcut]

Colophon: Cy fine la vie de Robert le diable Imprimee nouvellement a Paris par Denys janot libraire Demourant en la Rue de Marchepallu, devant la rue neufve nostre dame A lensaigne, de la Corne de cerf.

Formula: 4º: \textit{A} 8–D 4 [$3(-A1+A4)$signed] 20 leaves, unnumbered.

Contents: A1 \textsuperscript{R} title; A1 Va: text begins; D4 \textsuperscript{R}: colophon; D4 V: Janot mark=Renouard 476

Typography: 2 cols, 39 lines (A2 \textsuperscript{R}); 155(158) by 99 (measure =48mm); text in bastard gothic, 79mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-2 of title, and in some headings; ii) bastard gothic, approx. 9.5mm for 2 lines, in line 3 of title, and in colophon.

Initials: 10 initials

Woodcuts: 1 gothic cut

Locations: Arsenal: 4º B.L. 4305 Rés

Note: despite the wording of the colophon, it would seem that this edition was printed for, rather than by Janot. See Chapter 1.

[In a compartment=Renouard 484] LES OEUVRES DE|Hugues Salel, valet de chambre|ordinaire du Roy, |primees par|commandement dudit Seigneur.|Auec privilège pour fix ans.|Imprime à Paris pour Eftiene Roffet, dit le faulcheur, relieur du Roy, & libraire en cefte ville de|Paris, demourant fur le Pont .S.|Michel à Lanfeigne de la Roze|blanche. [Variant: line 9: Paris de, mourant... (Mazarine)]


**Contents:** a$^R$: title; a$^V$: privilege; a$^2$: epigram: Michael Nardinus to Salel; "huitain": M. de Saint Gelais to Salel; a$^2$: "sur les poëtes francoys mort devant eux" by C. Marot to Salel; dedication: Salel to François Ier; a$^3$: epigrams; a$^4$: text begins; h$^R$: "aux lecteurs" by J. de Conches; h$^V$: blank

**Typography:** 27 lines (b$^R$) 125(134) by 79; text in roman, 92mm for 20 lines, used throughout.

**Initials:** 1 initial

**Locations:** BN: Rés Ye1666 (BN A); BN: Rothschild (Picot 633; BN B); Arsenal: 8$^O$BL 8759 Rés; Mazarine: 21796; Chantilly: Delisle 1746; Versailles: Goujet 68; London, BM: C38.b.30; Vienna: BE.6.T.8

**Note:** The only evidence to connect this edition with Janot is the use of compartment 484. Cf. the edition of Cicero's *Partitiones oratoriae* of 1540.
Le SALVE regina en francoys, Paris, A. Lotrian and D. Janot, s.d.

(textura) Le salue regina|en francoyg faict a la louenge de| la vierge Marie| [woodcut - 3 woodcut pieces, 4 type ornaments]

Colophon: Cy finist le salve regina en Francoys. Nouvellement imprime a paris par Alain Loctrian et Denys Janot. Demourans en la rue neufve nostre Dame a lenseigne de lescu de france.

Formula: 8°: 8 [A1-3 signed] 8 leaves, un-numbered

Contents:A1R: title; A1V: text begins; A8V: colophon

Typography: 21 lines (A2R) 102(105) by 73; text in bastard gothic, 97mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of title, and in some headings; ii) textura, 28mm for 5 lines, in lines 2-3 of title and in colophon

Initials: 1 initial

Woodcuts: 1 gothic cut

Locations: Seville: 15.2.17

Note: The Seville copy bears Columbus' note: "Este libro costo i dinero en leon por agosto de 1535 y el ducado vale 570 dineros."
SAN PEDRO, Diego de Fernandez de: *L'amant mal traicté de samye*, Paris, D. Janot for V. Sertenas, s.d. (after 29 November 1539)

[in a compartment=Renouard 485]L'amant mal|TRAICTE DE SA|mye.|

Acuerdo Oluido.|Avec privilege.|Imprimé à Paris par Denys
Tanot Libraire|& Imprimeru, demourait en la rue neufue no-
ftre Dame, à L'enfeigne Saint Iehan Baptite,|pres Sainte
Geneuiefue des Ardens. [Variant: On les vend au Pallais en
la gallerie par ou on va à la Chancellerie, en la boutique
de Vincent Sertenas. (Beaux Arts)]

Formula: 8°:  a A-H I-K2 [S4(-a1) signed] 78 leaves, un-numbered

Contents: a1R: title; a1V: privilege; granted to Sertenas for
2 years, dated 29 November 1539; a2V: "aux dames de la
court"; a3V: prologue; A1R: text begins; K2V: dedication:
Nicolas de Herberay (translator) to M. de Saint-Gelais;
"le cheval en liberté dit...": couplet.

Typography: 22 lines (a3R) 127(131) by 73; text in roman,
115mm for 20 lines (typeface 18) used throughout, except
i) petit-canon roman (typeface 12) in line 1 of title and
in some headings; ii) roman, 16mm for 5 lines (typeface 17)
in lines 6-9 of title and in poems on K2V.

Initials: Set 1: ABCDILNOPQS; Set 3: I; C (init 1); S (init 2)

Woodcuts:

| a4V : c2 | D1R : H38 | E4V : P18 | F5R : 021 | G5V : P8 |
| A1R : D14 | D4R : 01 | B6V : P3 | F8R : H35 | H2R : H26 |
| A6V : H33 | D5R : Cu3 | E8V : 048 | G1V : M3 | I2R : D8 |
| B4V : D13 | D7V : C5 | F2R : P4 |

Locations: Beaux Arts: Masson 272; Chantilly: Delisle 1765

Note: Cf. Janot's edition of 1541.
SENEQUE: Notz dorez, Paris, A. Lotrian and D. Janot, s.d.

[In black and red][In a frame of woodcut pieces: 114 by 70 enclosing 94 by 58mm](textura) Senecque des motz Dorez, des quatre vertus Cardinalles, de latin translate en francoys, reeue et corrige nouvellement cultre les peredetes impref fions. On les véd a Paris en la rue neufue nostre Dam a lefcu de France.


Formula: 8°: a-o8 [$4(-.al)signed] 112 leaves, ff [i-ii]iii [iii]v-cxii [i1 signed hi; misnumbering v as iii, cx as cii][Variants: lx as lxii, lxiii as lxiii (London, BM); lxxi as lxx (BN)]

Contents: a1R: title; a1V: dedication; Seyssel to Charles VIII; a4R: prologue; a5R: text begins; o6V: table; o8R: "diton notable" &c.; o8V: colophon

Typography: 31 lines (e5R) 100(108) by 63(75); text in rotunda, 64mm for 20 lines, used throughout, except i) textura (q 9mm high) in line 1 of title; ii) textura, 23mm for 4 lines, in lines 2-15 of title and in some headings

Initials: 63 initials, including Set 3: EFQR; S (init 2); 0 (init 8)

Woodcuts: 41 gothic cuts

Locations: BN: Rés R 2673; London, BM: C97.a.15
SENEQUE: La premiere tragedie...laquelle est nommee Hercules furens, Paris, D. Janot for J. Longis and P. Sergent, s.d.

"Cy commence la premiere tragedie du Censeur, poete, philosophe, et Orateur moral Seneque, laquelle est nommee Hercules furens"
- Soleinne


Formula: "in-8 de 56ff. sign. A-Giii..." - Soleinne

Contents: no information

Typography: no information

Initials: no information

Woodcuts: no information

Locations: no information

Note: See the Bibliothèque dramatique de Monsieur de Soleinne, Vol. I, p.23, no.151, from which all the details given above are drawn; this entry further states: "Cette édition, sans titre, est différente de celle de 1534, avec titre au nom de Longis seul." Assuming this 1534 edition to be Janot's, q.v., with a variant title, the similarity between the two would seem to be very close.


Colophon: no information

Formula: 8° - Méon

Contents: no information

Typography: no information

Initiales: no information

Woodcuts: no information

Note: See the Méon catalogue, p.459, no.3727, from which all the details given here are drawn. Renouard, MS, no.235, implies the involvement of Galiot Du Pré.
SPAGNUOLI, Battista: Les bucoliques, Paris, A. Lotrian and D. Janot, s.d. (after 10 March 1531)

[in black and red](textura) Les Bucoliques de Frere Baptiste Man=|tuan. Nouvellement traduictes de Latin en Rime Francoyse par|Michel Damboyfe aultremet|dict Lefclaue fortunay Ef=|cuyer seigneur de Cheuill|lon. Lefquelles font diuifees en
dix E=|glogues, et nou=|uellement Jm=|primees a|Parais.|Dabit Deus.|[C]um privilegio.|(bastard)On les vend a Paris en
da rue neufue noftre dame|a lenfeigne de lefcu de France. Con en la
gallerie du|Palays pres la porte de la chancellerie.

Colophon: Cy fine les Bucolicques de frere Baptiste Mantuan
Nouvellement translatee de Latin en Rime francoyse Et sont
Imprimees a Paris par Alain Lotrian et Denis Janot
Demourans en la Rue neufve Dame a Lenseigne de lescu de
France.

Formula: $4^0: \Pi^hA^2B-R^hS^h$(S2+83'1) [83(-A2)signed] 76 leaves,
   ff [6]-lxx

Contents: $\Pi^1$: title; $\Pi^1$: privilege: granted to Lotrian and
   Janot for 1 year, dated 10 March 1530 o.s.; $\Pi^2$: dedication:
   M. d'Amboise to Georges de Crequy; $\Pi^3$: table; A1$^R$: 
   dedication: M. d'Amboise to Robert de la Marche; B$^1$: text
   begins; S6$^V$: colophon

Typography: 40 lines (B$^2$) 158(167) by 65(103); text in bastard
gothic, 80mm for 20 lines, used throughout, except i)
textura (f 9mm high) in lines 1-2, 15 of title and in some
headings; ii) textura, 57mm for 10 lines, in lines 3-14 of
title and in some headings; iii) rotunda, 78mm for 20
lines, in sidenotes; iv) bastard gothic, 96mm for 20 lines,
in privilege.

Initials: 6 initials

Woodcuts: 3 gothic cuts

Locations: BN: Rés mYc 699
SUSO, Henri. L’orloge de sapience, Paris, A. Lotrian and D. Janot, s.d.

[in black and red][in a frame of type ornaments, including 4, 5, 6, 7, 9, 13, 16](textura)\textit{S\textup{e}fuyt lor\textit{l}orloge de Sapience en laquel\textit{le} est contenu deux liures\textit{Le} premier fait mentio\textit{l} de la mort et paffio\textit{d}e\textit{no}ftr\textit{e} feigneur iefu\textit{cr}ift & de plusieurs belles doctrines\textit{que Sapience enfeigne a fô\textit{di}fciple Et le secon\textit{d}\textit{liure enfeigne com\textit{m}ent vng bon chrefti\textit{é}\textit{fe} doit gouuerner en ce\textit{m}ôde pour acquerier le roy\textit{aulme de Paradis. Et pa\textit{r}e}illem\textit{êt} des peines dêfer

Colophon: Cy finist lorloge de Sapience Nouvellement imprimee a Paris par Denis Janot. Marchant libraire demourant en la rue neuve nostre Dame a lensigne de lescu de France. [Variant: ...imprimee a Paris par Alain Lotrian] (BN)]

Formula: 8°: A\textasciitilde{4}B-Z\textasciitilde{8} [\textasciitilde{4}(\textasciitilde{-}A\textasciitilde{34})signed] 188 leaves, ff [4] i-clxxxiii[clxxxiii][A2 signed Aiii; misnumbering cxiii as cxvii, cxviii as cxvii, cxxiii as cxxii]

Contents: A\textasciitilde{1}\textasciitilde{R}: title; A\textasciitilde{1}\textasciitilde{V}: blank; A\textasciitilde{2}\textasciitilde{R}: table; A\textasciitilde{3}\textasciitilde{V}: prologue; B\textasciitilde{1}\textasciitilde{R}: text begins; &\textasciitilde{8}\textasciitilde{R}: colophon; &\textasciitilde{8}\textasciitilde{V}: Janot mark=
Renouard 476 [Variant: Lotrian mark=Renouard 685 (BN)]

Typography: 32 lines (D\textasciitilde{4}\textasciitilde{R}) 103(112) by 68; text in rotunda, 64mm for 20 lines, used throughout, except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, 57mm for 10 lines, in lines 2-17; iii) bastard gothic, approx. 9mm for 2 lines, in lines 2-4 of A\textasciitilde{2}\textasciitilde{R}.

Initials: 22 initials

Woodcuts: 26 gothic cuts

Locations: BN: Rés D52882; London, BM: 1412.a.24
SYDRACH: Fontaine de toutes sciences, Paris, A. Lotrian and D. Janot, s.d.

[in black and red](textura)S³[init]Jdrach le grāt phi|\nlofophe Fontaine|de toutes fciences|Contenant Mil quatre vingtz et quatre deman|des. Et les solutions dicelles:
Comme il appert|en la Table séquente. Imprime nouvellement|a Paris. xxxvij. c|[woodcut] On les vend a paris en la rue neufue no|stre dame a lenseigne de lescu de France.

Colophon: Cy finist le livre de Sydrach gran|t philosophe et prophette Lequel livre est la fontaine de toutes sciences. Nouvellement imprime a Paris, par Alain lotrian et Denys janot Imprimeurs et libraires demourans en la rue neufve nostre dame a lenseigne de lescu de France.

E-I[4] [3(-aa1+bD4)signed] 162 leaves, un-numbered

Contents: aa¹: title; aa²: woodcut; aa³: prologue; aa³: table; a°: text begins; I4: colophon; I4: Janot mark=
Renouard 476 [Variant: Lotrian mark=Renouard 1079 (BN; Ste Gen; Oxford, Bodleian)]

Typography: 2 cols; 41 lines (i1); 163(166) by 109 (measure= 52mm); text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-3 of title and in some headings; ii) textura, 17mm for 3 lines, in lines 4-7, 9-10 of title.

Initials: 67 initials, including S (init 2)

Woodcuts: 3 gothic cuts

Locations: BN: Rés mY²121 (lacks all before a2, m1.4, gathering r, z1, F4); Ste Gen: 4°Z455² Inv353 Rés; London, BM; 715.c.3 (lacks all before a1, f2.3, gathering m, gathering y); Oxford, Bodleian: 4°S75 Art Seld
TAILLEVENT: Le livre de Taillevant grand cuisinier du Roy de France, Paris, A. Lotrian and D. Janot, s.d.

(textura) Le liure de taillevant grand cuifinier du Roy de France. [woodcut] (bastard) On les vent a Paris en la rue neuve noître Dame a lenseigne de lefcu de France.

Colophon: Cy fine le livre de cuisine nomme Taillevent nouvellement imprime a Paris par Alain lotrian et Denis janot demourans en la rue neuve nostre Dame a lenseigne de lescu de France.


Contents: A1$^R$: title; A1$^V$: text begins; D8$^R$: colophon; D8$^V$: Janot mark=Renouard 477

Typography: 27 lines (A2$^R$) 107(111) by 69; text in bastard gothic, 80mm for 20 lines, used throughout, except i) textura (f 9mm high) in lines 1-2 of title and in some headings; ii) textura (f 5mm high) in line 3 of title.

Woodcuts: 1 gothic cut

Locations: Arsenal: 8° S 9790 Rés
Le TRAICTE des urines, Paris, A. Lotrian and D. Janot, s.d.; Edition A.

[in black and red][in a frame of 4 woodcut pieces, 116 by 77 enclosing 96 by 58](textura)E trai| cte de leurs couleurs, et ce quel| les| peu| en signifier, par lesquelles vri| nes on peut congnoy| tre facile=| ment toutes les maladies qui peu| ent etre au corps de l'homme & de| la femme, et dou ilz procedent Ap| prouue par plu| sieurs medecins cœ| me, Aucicne, Rafis, Jfaac, ypos=| cras, et Gilles. Et plu| sieurs aul=| tres afiez expers en lard de mede=| cine."[On les vend a paris en la| rue neufue no| tre dame a lœ=| feigne de lescu de France.

Colophon: Cy finist le trai| cte des Urines Nouvellement imprime a Paris par Alain Lotrian et Denis Janot. Imprimeurs et Libraires Demourans en la rue neufve nostre Dame a lenseigne de lescu de France.

Formula: 8°: A–G₈H₄ [|3(-A₁H₃)signed] 60 leaves, ff [i]
ii–lviii[lix–lx]

Contents: A₁: title; A₄: text begins; H₂: colophon; H₃: table; H₄: "Fin".

Typography: 22 lines (A₂) 107(116) by 71; text in bastard gothic, 97mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, approx. 6mm for 1 line, on final two lines of H₄.

Initials: 16 initials, including Set 3: N:

Locations: Arsenal: 8° S10502; Bethesda: WZ.240.T766.1501
(gathering A from another edition, s.d., for J. Saint Denis or P. Sergent)
Le TRAICTE des urines, Paris, A. Lotrian and D. Janot, s.d.

Edition B

[in black and red][in a frame of 4 woodcut pieces, 113 by approx. 80 enclosing 92 by 59] [textura] (bastard) des urines, lequel traicté de leurs couleurs, & ce quelles peullent signifier par quelles urines on peut congnoistre facilement toutes les maladies quelles peullent etre au corps de l'homme et de la femme, et dou ilz procedet.

approuve par plusieurs medecins comme, Avicenne, Rafis, yfaac, y=|pocras, et Gilles. Et plusieurs au tres affez experts en lart de Me dectine. [On les vend a Paris en la rue neufue noitre dame a lenseigne de| lescu de France.

Colophon: Cy finist le traict de des Urines Nouvellement imprime a Paris par Alain Lotrian et Denis Janot Imprimeurs et Libraires Demouras en la rue neufue nostre Dame a lenseigne de lescu de France.

Formula: 8°: A-G8Hk [S3(-A1H23) signed] 60 leaves, ff [il] ii-lviill[liv-lx][misnumbering xxvii as xxvi]


Typography: 22 lines (A21) 106(116) by 72; text in bastard gothic, 97mm for 20 lines, used throughout except i) textura (f 9mm high) in line 1 of title and in some headings; ii) textura, approx. 5.5mm for 1 line, in 2 final lines of H4.

Initials: 15 initials, including Set 3: N

Locations: Ecole supérieure de pharmacie: 22626

[in black and red](textura) Les trois cens cinquante Rondeaux Singuliers et a tous propos Nouuellement imprimez Paris. {[woodcut - 3 woodcut pieces, 2 type ornaments]}

(bastard) On les vent a Paris en la rue neufue Nostre dame a lenseigne de lescu de France

Colophon: Imprime nouvellement a Paris par Alain Loctrian et Denys Janot Imprimeurs et libraires demourans en la rue neufue Nostre dame a lenseigne de lescu de France.

Formula: 8°: A-0⁸ [§4(-AIK4) signed] 112 leaves, ff[i]-cvi [i foliated on verso; misnumbering lxiii as lxiii, ciii as cii]

Contents: A¹¹R: title; A¹¹V: index of first lines; A⁷V: text begins; 0⁸V: colophon

Typography: 25 lines (B¹R) 100(109) by 6k; text in bastard gothic, 80mm for 20 lines, used throughout except i) textura (L10mm high) in line 1 of title; ii) textura, 12mm for 2 lines, in lines 2-4 of title.

Initials: 3 initials

Woodcuts: 1 gothic cut

Locations: Arsenal: 8°BL 11645 Rés (F2.7 bound round F1.8)

Note: on the authorship of these poems, see Lachèvre, Recueils..., pp.16-18

textura] Les trois cēs|cinquante Rondeaulx Siguli|iers & a
to9 propos Nouvellement imprimez à Paris. ][woodcut −
sidepieces][ (bastard) ](On les vēd a Paris en la rue neuf)
u e nēre dame a leseigne de lescu de France. [N.B.: both black
and red are used on this title, but no information is
available on which colour is used where]

Colophon: Imprime nouvellement a Paris par Alain Lotrian et
Denis Janot Imprimeurs et libraires demourant en la rue
neufve nostre dame a lenseigne de lescu de France.

Formula: "Pet. in-8 goth. de (6)ff., 106 ff" - Tchemerzine

Contents: no information

Typography: no information

Initials: no information

Woodcuts: "Titre rouge et noir, orné d'une vignette" -
Tchemerzine

Locations: no information

Note: See Tchemerzine, Vol.6, p.141, from which all the
details given here have been drawn.
VALLA, Lorenzo della Valle, dit il: Les menus propos, Paris, A. Lotrian and D. Janot, s.d.

["Les menus propos fabuleux de Laurent Valle, enuoyez a son singulier amy Arnoult de Fouelle..."] "impr. à Paris, par Alain Lotrian et Denis Janot, sans date." - Brunet

Colophon: no information

Formula: "in-16" - Brunet

Contents: no information

Typography: "goth." - Brunet

Initials: no information

Woodcuts: "fig" - Brunet

Locations: no information

Note: See Brunet, V, 1057 from which all the details given above are drawn. Brunet suggests that there may be a confusion with the 1542 edition in which Lotrian participated. The title given here is transcribed from Brunet's reference to this 1542 edition.
VARNET, Thomas: *La petite Dyableri*, Paris, A. Lotrian and D. Janot, s.d.

See BEDA, Noël no. 242

Les simula-chres & faces hyftoriées de la Mort. [woodcut]

On les vend a Paris en la rue neufue Noftredame en la boutiqve de Denys Janot Libraire.

Formula: 16° in 8's: A-M8 [34(-A1) signed] 96 leaves, un-numbered [B3 signed Ai; K signed K]

Contents: A1R: title; A1V: blank; A2R: dedication: Vauzelles to J. de Touszele; A2V: blank; B1R: introduction; B8: blank; C1R: text begins; E5V: "figures de la mort moralement descriptes..."; G8R: "les diverses mors des bons et des mauvais..."; I3V: "description des sepulchres des justes"; I5R: "memorables authoritez & sentences des Philosophes & orateurs payens pour confermer les vivans à non craindre la Mort"; K7V: "de la nécessité de la mort..."; L5R: "peu de gens osent dire aux malades la vérité..."; M5R: "instruction chrestienne pour soy disposer a bien vivre..."; M8V: Janot mark=Renouard 481.

Typography: 20 lines (A?R) 81(84) by 65; text in roman, 81mm for 20 lines (typeface 8) used throughout, except i) petit-canon roman (typeface 12) in line 1 of title and in some headings; ii) roman (typeface 18) in lines 2-3 of title and in some headings; iii) roman, 62mm for 20 lines (typeface 15) in latin quotations on C1R-E5R; iv) roman (?typeface 16) in lines 5-6 of title. Type ornaments 17-22.

Initials: Set 1: CEILNOPQ; S (init 2)

Woodcuts:

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<td>S19</td>
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<tr>
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</table>
Woodcuts: cont.

| D5^R: S21 | D6^V: S24 | D8^R: S27 | E2^V: S30 | E4^R: S33 |
| D5^V: S22 | D7^R: S25 | D8^V: S28 | E3^R: S31 | E4^V: S34 |
| D6^R: S23 | D7^V: S26 | E2^R: S29 | E3^V: S32 | E5^R: S35 |

Locations: Beaux Arts: Masson 278

[woodcut] (bastard) On les vend a Paris en la rue neufue noftre Dame a lensei|=| gne fainct Jehan baptifte par Denis ianot.

Colophon: Cy finist le livre intitule le nouveau Monde & navigations de Almeric de vespuce: des navigations faic!e par le roy de Portugal es pays des mores et autres regions & divers pays. Imprime nouvellement a Paris.

Formula: $\Pi^a_4 a^{-4} e^8 f^{-4} [3(-\Pi^a_1 + e)]$ signed] 92 leaves, ff [4] i-lxxxviii

Contents: $\Pi^a_1$: title; $\Pi^a_1$: table; $a^1$: text begins; $x^4$: colophon.

Typography: 39 lines (b1$^R$) 152(161) by 98; text in bastard gothic, 78mm for 20 lines, used throughout, except i) .textura (f 9mm high) in lines 1-2 of title; ii) textura, 22mm for 4 lines in lines 3-9 of title.

Initials: 35 initials, several from Lotrian's stock

Woodcuts: 1 woodcut

Locations: New York, Public Library: *KB.153-(lacks $\Pi^a_1$);
San Marino: 13984.


Colophon: no information

Formula: "Pet. in-8 de 56 ff...signés Ααα-Гgg" - Tchemerzine

Contents: no information, except: last leaf blank - Tchemerzine

Typography: no information

Initials: no information

Woodcuts: no information

Locations: BN: Rés Ye 1474 - Tchemerzine (not seen)

Note: See Tchemerzine, Bibliographie, vol.10, p.479, from which all the details given above are drawn. Tchemerzine apparently knew of copies bearing imprints of Janot, Gilles, and Macé as well as Longis. I have not been able to check his reference to the Schwob catalogue.
Le VIOLIER des hystoires rommaines, Paris, R. Le Noir for D. Janot, s.d.

[in black and red - not differentiated on facsimile] (textura)


Nouuellement|translatee de latin en Francoys. XXXij. |[mark= Renouard 476]|(bastard)\[On les vend a Paris en la rue de Marchepalu par Denys|ianot, a la corne de cerf, deuât la rue neufue noizre dame.

Colophon: Cy finist le Violier des hystoires Rommaines moralisee...Imprime a Paris par Philippe le Noir-Libraire, et lung bes [sic] deux relieurs de livres jurez de luniversite de Paris demourant m [sic] la grant rue saizct Jaques a lenseigne de la roze blanche couronnee.


Contents: no information

Typography: "38 lines, gothic" - Fairfax-Murray

Initials: 1 initial noted on facsimile of title

Woodcuts: "38 woodcuts" - Fairfax-Murray

Locations: no information

Note: See Fairfax-Murray catalogue, no. 194, from which all the details given above are drawn. This edition would appear to have close similarities with that printed by Le Noir for Janot in 1529 q.v.
VIRGILE: Les quatre premiers livres des Enéides, Paris, D. Janot, s.d. (after 8 March 1542)

LES QUATRE PREMIERS LIVRES DES ENÉIDES DUTREFLEGGAT
poete Virgile, Tra-ductz de Latin en profe FrA-coyfe,
par ma dame Helisenne,|A LA TRADUCTION DESQVELZ Y A PLVRA-
LITE DE PROPOS, QVI PAR MANIERE DE PHRASE Y|font adioufz:
ce que beaucoup fert à l’elucidation &|decoration desdictz
Liures, digerez à trefillu-|fatre & trefauaufte Prince
François premier de ce nom inuictifime Roy|de France.|De
Crenne.|[mark=Renouard 480; mottoes set vertically, italic,
roman caps., left: Patere aut abstine.; right: Nul ne f’y
frotte.|]|Avec Privilege.||On les vend à Paris, en la Rue
neufue noftr Dame à l’enseig|gnant Jehan Baptifte,
pres fainct|GENEVIEVE des Ardens, par|Denys Ieanot.

Colophon: Fin de la traduction du quatriemes livre des
Enéides de Virgule, nouvellement imprime a Paris, par
Denis Janot Imprimeur & Libraire, Demourant en la rue neufe
moistre Dame à l’enseigne sainct Jehan Baptizte, pres
sainct Geneviefye des Ardens. De Crenne.

i-cii [misnumbering lxx as lvii]

Contents: 4-1: title; 4-1: privilege: granted to Janot for
3 years, dated 8 March 1541 o.s.; 4-2: dedication:
Helisenne de Crenne to François Ier; 4-4: blank; 4-1: "la
vie du poete Virgile"; 4-2: text begins; 6-5: colophon;
Janot mark=Renouard 480

Typography: 40 lines (B4-); 229(243) by 134(163); text in
roman, 115mm for 20 lines (typeface 18) used throughout,
except i) petit-canon roman (typeface 12) in lines 1-3, 13, 15
of title; ii) roman, 42mm for 10 lines (typeface 23) in
sidenotes; iii) italic, roman caps. (typeface 19) in mottoes
of marks on title and on 6-5.
Woodcuts: 30 cuts mainly of Vergilian scenes

Locations: Arsenal: Fol BL 613 Rés; Geneva: Hd 91 (lacks ʿ2-4)
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ii) Index of printers and booksellers

The second part of the index includes the names of printers and booksellers also involved in editions printed by or for Janot. The name-forms used are derived from Renouard's Répertoire. (Gilles Corrozet's name appears in both parts of the index - it seemed best to divide the references to his joint activity as a writer and as a bookseller.)

In both parts of the index references are to the number of the entry or entries concerned in the bibliography.
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APPENDIX I

EDITIONS ATTRIBUTED TO DENIS JANOT

Here are listed in chronological order, with undated works appearing at the end, books which have been attributed to Denis Janot, but for which there appears to be no conclusive evidence that he was involved in their production or sale. Also included are mistaken references to his work, usually given false dates, and in these cases reference is made to the appropriate entry in the Bibliography.

COQUILLART, Guillaume: Les œuvres, Paris, P. Le Ber for [D. Janot], A. Lotrian and P. Sergent, 1533

See Freeman, "Les éditions anciennes de Coquillart", nos. 14-15. This edition (Freeman does not list different states of a single edition together) could have concerned Janot, since he was operating from the "Escu de France" in 1533, although he is not specifically named.
LEFEBVRE, Jean: _Le respit de la mort_, Paris, [D. Janot for P. Sergent], 1533

Renouard, MS, no.23, mentions this work, but does not describe it, either under Janot or Sergent. Brunet, III, 922 describes an edition from the "Escu de France" of 1533, which could have involved Janot who was still operating from that address at that date.

VILLON, François: _Les œuvres_, Paris, A. Lotrian and D. Janot, 1533

See Harisse, _Excerpta..._, p.XLV, where he suggests that this edition may have appeared in the names of both Lotrian and Janot separately from the "Escu de France". However Renouard's manuscript makes no mention of the edition under Janot's name.

DU SAIX, Antoine: _Petitz fatras d'un apprentif_, Paris, D. Janot, 1536

See the Guyot de Villeneuve catalogue of 1900, vol.1, no. 283. The edition concerned is almost certainly Janot's undated edition (no.272), despite discrepancies of transcription, since the Guyot de Villeneuve entry goes on to mention compartment A ("le titre est placé dans un encadrement...Cet encadrement se retrouve à la fin du vol. intitulé: _Les fables du très ancien Esope phrigien_, Denys Janot, 1542"), although the compartment has nothing to do with Tory, who is named as its designer, Tory having died some five years before its first appearance. The date 1536 is probably arrived at from the latest dated poem in the text: "De feu messire Benoist Fabri", beginning on D7V, and dated 19 May 1536. The edition referred to by Renouard (MS, no.52) was probably printed by Vidoues, and is unconnected with the edition just discussed.

This edition, printed for P. Sergent, and available in the Bibliothèque nationale (Rés Ye 1546), appears to have no connection with Janot, despite Renouard's inclusion of it in his Manuscript (no.68).

PREVOST, Antoine: Les regretz d'amours, Paris, A. Lotrian [and D. Janot], 1538

Renouard, MS, no.95, suggests that Janot was involved in this edition, although he is not named therein, while the date is rather late for collaboration between Lotrian and Janot.

SEYSSEL, Claude de: La grand monarchie de France, Paris, D. Janot, 1540

Renouard, MS, no.133, implies the existence of an edition dated 1540. However the whole question is confused by the fact that in the Janot edition (no.160) dated 1541 on the main title, the title of the Loy salique on O1R is dated 1540. The explanation seems clear enough (see the note following the description). It seems more than possible that the so-called 1540 edition is in fact the same: Brunet, for example, refers to the edition: "Denys Janot, pour Galliot du Pré, 1540 et 1541". Given the confusion it seems likely that only one edition is involved, although the existence of a separate 1540 edition cannot be entirely ruled out.

Omont (025) refers to an edition dated 1542, but there seems to be no trace of it elsewhere. Cf. Janot's undated edition (no.260)

Sensuyvent plusieurs CHANSONS nouvelles, Paris, [D. Janot], s.d.

Renouard, MS, no.243 bis ascribes this edition to Janot. The BN copy (Rés Ye 1377) shows no definite evidence to support this attribution.

CHARPENTIER, Adrien: Les merveilles du monde selon le temps qui court, Paris, [A. Lotrian and D. Janot], s.d.

Renouard, MS, no.260, attributes this edition to Janot: the materials used suggest only that he might have produced it jointly with Lotrian - the copy in the Bibliothèque nationale (Rés Ye 1372) has no imprint, colophon or mark.

COQUILLART, Guillaume: Les droitz nouveaux avec le debat des dames et des armes..., Paris, A. Lotrian [and D. Janot], s.d.

This edition is included in Renouard's list of Janot's editions (MS, no.221bis), but Freeman, Les éditions anciennes..., no.8, mentions only Lotrian as the printer of the BN copy (Rés Ye 226)
INNOCENT III, Pape: Le passe temps de tout homme et de toute femme, Paris, D. Janot, s.d.

The British Museum Short-title Catalogue attributes this edition to Janot (p.236) but the shelf-mark given (241.d.39) corresponds to Habert's Passetemps et songe du triste (no.290). The general catalogue at the British Museum sheds no further light on the problem.


Renouard, MS, no.243, lists an edition of Villon's works, quoting Brunet, V, 1249, who had seen a reference to an edition printed by "Denis Lelong", and had assumed that this was a misprint for Janot.
APPENDIX II

1) TABLE DES LIVRES DE DENYS JANOT

The full list of Janot's catalogue of books for sale (no. 292) is here transcribed, each entry being preceded by the reference number given by Omont in his article of 1898, and followed, when possible, by the reference number to the Bibliography.
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| 0126 | Polibe en Françoys. (184) |
| 0127 | Practica Fufchii. (171) |
| 0128 | Plantarum omnium. (148, 211) |
| 0129 | Précationes Biblicæ. (112) |
| 0130 | Practica Gordonii. (173) |
| 0131 | Pline. Les vi. & viii. liures. (219) |
| 0132 | Perceforest. v. Volumes. |
| 0133 | Platine de la vie des papes. |
| 0134 | Polidore Virgile. |
| 0135 | Patricius de Republica. |
| 0136 | Punition d'amour. (146) |
|     | **Q.** |
| 0137 | Quinte Curfe. |
|     | **R.** |
| 0138 | Recueil de dierfes histoires. (165) |
| 0139 | Rencontre à tous propos. ii Vollu. (185) |
| 0140 | Recueil des histoires de Troye. (11) |
| 0141 | Regimen sanitatis. (119) |
0142 Rétorique de Fabry. (10, 30, 102)
0143 Régime de viure. (237)

S.
0144 Stile des Greffiers. (53)
0145 Songe d'Helifenne. (116, 142)
0146 Simulachres de la Mort. (343)
0147 Singularitez de Pline.
0148 Seneque des motz dorez. (159, 331)
0149 Satyres de Iuuenal.
0150 Saluife en Francoys. (58, 107)

T.
0151 Temple de vertu. (179)
0152 Tapifferie de l'Eglife.
0153 Tableau de Cebes. (192, 193)
0154 Treze elegances d'amour. (136)
0155 Triumphe Petrarque, en profe. (84, 106)
0156 Triumphe Petrarque, en Rithme. (322)
0157 Theatre des bons engins. (299, 300, 301, 302)
0158 Triftan de Lyonnois. (18)

V.
0159 Vita honefta.
0160 Viat de falut. (321)
0161 Vifions fantaffiques. (175)
0162 Vifions d'Oger le Dannoys. (178)
0163 Vincent hisforial.

Denys Ianot.
2) **LIST OF WORKS, APPARENTLY NOT PRINTED BY DENIS JANOT, FROM HIS "TABLE"**

Here are listed, when possible with brief descriptions, works which appear in Janot's list, and which, although he did not print them, he could have offered for sale. In some cases gaps left by Omont have been filled, and in other cases different suggestions are made concerning the exact edition likely to have appeared in Janot's stock. Seven of the entries in Janot's list, for which no editions have been traced, are dealt with separately at the end.
C11: Arrefta Amorum

The most likely edition to be found in Janot's stock would appear to be:

[*Arefta amo-IRVMJCum erudita Benedicti Curtii|Symphoriani explanatione.|Accefsit huic editioni locupletifsimus rerum|ac vocabulorum Index.|[mark=Renouard 544]|Veneunt Parifiis|sub prima columna Palatii Regii,|é regione facelli Praefidum,|per|Carolum Langelier.|1544*

8°: A₂2B₂⁴ [฿₄(-A₁E₃₄)signed] 220 leaves, ff [1-6]7-211 [212-220][mis-numbering 167 as 157, 210 as 110]

BN: Rés Y²3221

C12: Actes des Apoftres

This entry might be a reference to Le cry et proclamtion publique pour jouer le mistere des Actes des Apoftres, printed by Janot in 1541 (no. 147) but it seems more likely that the reference is to the mystere itself, rather than to an ephemeral work:

*[in black and red](textura)* Le Premier volume du|{(bastard)} triumphant Mystere des Actes des Apoftres translaté fidelement|a la verite Historiale, escripte par faint Luc a Theophile. Et|illuiftre des legendes autenticques et vies de Saintz re=|ceuës par leglife, tout ordonne par perfonnages.|dernierement ioue a Bourges, imprimé|[lines 7-13 flanked by two woodcut pieces]|me nouuellement a Paris, mil|cinq cens quarante.|[Alabat mark=Silvestre 271; L'Angelier mark=Renouard 544]|

(textura)*Auec priuilege|du Roy.|(bastard)M.D.xl.|On les vend en la grant falle du palais par Arnoul et Char=|les les angeliers freres, tenans leurs boutiques aux pre|=mier et deuxiefme pilliers, deuant la chappelle de Meffieurs les Prefidens
Two parts: i°: $a^4(b^2+\alpha^3.4)e^4a^4b^-2\& 2a^4(aa2+*aa3.4)$

[$4(-\alpha4\alpha3\beta3\beta4)$ signed] 208 leaves, ff [10] i-cxvii
[cxcvii][\alpha3 signed \alphaii; misnumbering vii as ix, ix as xi,
lxvi as lxv, lxxxi as lxxx, cxxxii as cxxx, cxxxiii as cxxxii]

[8] i-ccxi[ccxii] [kkk2 signed kkkii; misnumbering xxv as
xxvi, xxvii as xxix, lxxxvi as lxxxii, Cxvi as xv,
Cxcii as CC, Cxci as Cii, CCvii as CCvi, ccxliii as
ccxliii]

BN: Rés Yf 111-112 (lacks rrr1)

016: Blasons anatomiques

Some "blasons anatomiques" were published in Janot's edition of Alberti's Hecatompheile, s.d. (no.230). However, it seems more likely that this later edition is that referred to in Janot's catalogue. The details given here are from Tchemerzine, Bibliographie..., vol.VI, p.215

"Sensuient|LES BLASONS A-|anatomiques du corps feme|nin,
ensemble les contreblafons de|nouveau compofez, & additionez,
aus|les figures, le tout mis par ordre: compofez par
plusieurs poetes con|empo-|ains. Avec la table defdictz Bla-|fons & contreblafons. Im-|primez en cefte|Année.|[in a
compartment]Pour Charles Lan-|gelier. 1543.

"In-16 de 86ff. et 2ff. pour la table"

018: Baftiment de receptes.

In the absence of an edition printed by Janot, the most likely edition to be found in his stock would appear to be:

B$^3$[init]Aftiment des receptes, con=|tenant trois petites
parties|des receptaires. [La premiere, traiecte de diuerfes ver=|
tus & proprietez des choses. | La seconde est, de diverses
fortes do=|deurs & compositions dicelles. | La tierce, comprend
aucuns secretz| medicinaux, propres a conferuer la|fante. |
Plusieurs choses ont este adiouftees|oultre les precedantes
impressions, | declarations daucus motz que cef. | Imprime
par Jacques Bouchet a|Poictiers le xvii iour Dapuril. | 1544.

8°: A-8  [§4(-A1FGHIJ3)signed] 72 leaves, ff [i][j]-lxi[lxii-
lxxii][B2 signed Biij; I2 signed Iiij; lxi numbered in
 bastard gothic]

BN: Rés 8° pT73

O2Q: Croniques d'Argenton

In the absence of any edition of Janot's of the Chroniques
of Philippe de Commines, there are two works which seem the
most likely to have been in Janot's catalogue:

i) Cronique & HISTOIRE. FAICTE ET COM-|POSEE PAR FEV
MESSIRE PHILIPPE|de Comoines Cheualier seigneur Dargenton|
contenat les choses aduenues. Durat le re|igne du Roy Loys
vntieme têt en Frœ-|ce, Bourgogne, Flandres, Arthois,
Angleterre que Espaigne, & lieux|circonuoifins, Nouuellement|
reueue et corrigee Avec pl|ieurs notables mis au|marge. |Imprime en|Aout mil cinque|cês quarate|Trois. |MDLXIII|On les
vend a Paris en la rue neufue no|ltre dame a lenseigne
fainct Nicollas Par|Pierre fergent.

8°: a-y8 A-N8  [$4(-a1)signed] 280 leaves, ff[8]i-xxxii 2 xxxii-
lix 2 lix-cxxvi 2 cxxvi-ccv ccv-ccxii cxxiii-cclxvii
[cclxix][=272][mis-signing g3 as iiii, k1,2 as Ki, Kii,
l4 as liiiij, o2 as oif, q4 as uiiij, x2 as vii, M4 as
Miii, N4 as Niij; numerous misnumbered leaves]
Cronicques | DV ROY CHARLES HUYTIES—ME DE CE NOM QUE
DIEV ABSOVLE—LE CÔTENAT LA VERITE DES FAICTZ & GEFTES DIGNES
DE MEOIRE DU FEIGNEUR QU FEIST EN FÓ VOYAGE DE NAPLES,
& DE LA CONGI TE DU ROYALME DE NAPLES & PAYS ADIACENS ET
DE ŠON TRIUPHAT & VICTORIEUX RETOUR EN FÓ ROYALME DE
FRANCE & MIS P ESCHRITT EN FORME DE MEMOIRES MEFFIRE
PHELIPPES DE COMINES CHEVALIER FEIGNEUR DARGETON & CHAMBELLAN
ORDINAIRE DU DIT FEIGNEUR AVEC LATALABLE RECOLLECTUE
ANNOTATIOES ET COTATIONS DU CONTENU. AUDIT LIVRE LESQUELLES
AU PAR-AUANT AUOIENT ESSE. ON LES VEND A PARIS EN LA RUE SAINTCLAUDE PAR JEAN-QUES REGNAULT. [N.B.: THE DATE ON THE TITLE
IS EVIDENTLY MISPRINTED — THE COLOPHON READS 1543]

B.N.: RÉS 8° L'16 A 6

023: Comedie des abusëz.

No edition printed by Janot has been located; an edition
was printed by François Juste of Lyon in 1543 (Brunet, III,
454) which Janot might have had in stock; the work was later
printed by Janot's successor Grouleau:

(roman) LES ABVSEZ, [(ITALIC, LEANING CAPS.) COMEDIE FAITE A']

LA MODE DES ANCIENS COMIQUES, PREMIÈREMENT COMPOŠE EN LAN-
GUE TUSCANE, PAR LES PROFESSEURS DE L'ACADE-MIE SENOIFE,
& NOMMÉE INTRONATI, DEPUYS TRA-DUITE EN FRANÇOYS PAR CHARLES
EFTIENNE, & NOUVELLEMENT RÉEUVÉ & CORRIGÉE. [A PARIS.]

PAR EFTIENNE GROUVEAU, DEMOURANT EN LA RUE NEUVE NOTRE
O36: Constantin Caeser de l'agriculture.

The most likely edition to have appeared in Janot's stock would seem to be that printed by his in-laws, the Marnef brothers, in Poitiers:

[in a four piece frame: 267 by 168 enclosing 198 by 98]


Fol: A'B-Q6'R4 [$4(-A1+A5)signed] 102 leaves, ff [8]i-xciiii [misercounting lxxxiii as lxxiiii]

BN: Réé S291

O48: Dyon Hyftorian Graec.

No edition printed by Janot has been located. This very fine edition could have been in his stock:

[DION Historien Grec, des|faitzt & geftes infignees des Ro-| MAINS, REDVICTZ PAR ANNALLES ET|Confultz, commençant au

Fol: à 4 2 & a 8 Aa-Ll 8 Mm 10 "$\$5(-\sim135^2a4Kk+Mm\$signed) 290 leaves, ff [8] I-CCLXXXI[CCLXXXII][mis-signing 2 a1 as aii; mis-numbering LVI as XLVI, LXXII as LXXVII, XCI as LXXXIII, CXXVIII as CXXI, CLXVIII as CLXXV, CLXXV as CLXXIX, CCLXI as CCLIX; "misprinting" CCLXXVII as CCLXXVii]"

BN: Rés J815

049: Dyodore Cicien.

In the absence of any edition printed by Janot, the most likely one to have been in his stock would appear to be this:

meffieurs les présidens, par Arnoul & Charles les Angeliers, frères.

8°: 2a8b4_A-V8a-e $[4(-aa1bb4)signed] 186 leaves, ff [12]
   1-160 [14][K1 signed Ki; S1 signed Pi; misnumbering 7 as 9, 64 as 67]

BN: Rés J2024

056: Entretenement de Vie.

No edition of this work printed by Janot has been located. Omont suggests the 1530 Paris edition, but a more probable edition to be found in Janot's stock around 1544 would be the following:

(roman)Le sommaire|(bastard)et entretenement de Vie, tres
singulier de|toute Medecine & Cirurgie. Specialemêt|côte
 toutes Maladies furuenâtes quo=|tidiënement au corps humain.
Composé|et approuë par maistre Jehan Goeurot|docteur en
Medecine, & Medecin du Tref=|chreftien Roy de France Francoys,
Pre=mier de ce nom.|Jtem vng Regime singulier côte la
Peste|ÇJtem le traiçte ou Regime de Sante,ÇComposé recentement
par maistre Pierre|de Tuxiganes, Docteur & monarche de|
Medecine.|ÇJtem vne Table pour plus facillemêt|trouver le
contenu dudit Sommaire.|On les vend à Poictiers devant|les
Cordeliers par Jacques|Bouchet Imprimeur. [N.B. Brunet, II,
1646, ascribes this to about 1544]

8°: A-K8L4 $[3(-A1E3+BCFG4)signed] 84 leaves, ff:[ii]ii-lxxx
   [lxxxi-lxxxiiii]

BN: Rés 8° Te1726A
058: Expofition des fept Psalmes.

Omont suggests that this refers to Aretino's work printed by Janot in 1541 (no. 132), but it might also refer to the following work by Pierre Gringore.

ENSIVT VNE PARA-|PHRASE ET DEVOTE EXPO-|fition fur les fept trefprecienx & nota-|bles Psaulmes du Royal prophete|Dauid, non fants cause dictz penitentielz,|car deuotement recites & premedités,|reduyant le penitent de Ieftat de peche|a leftat de grace & vertu. Mis en rithme|francoyse par Pierre Gringoyre dict|vaudemont Herault darmes de treshault|& vertueux prince monfeigneur le Duc|de Loraine, par le commandement de|haulte princesse madame Renee de|Bourbon ducheffe de Loraine.1541|On les vêt au Palais a Paris au premier|pillier de la grant falle deuant la cha|pelle de meffeigneurs les Prefidês, en|la boutique de Charles Langelier.


BN: Rés Ye6804

063: Forme de plaider.

In the absence of an edition printed by Janot, the most likely edition to be found in Janot's stock would appear to be the following, recorded by Du Verdier, 1584 ed., p. 1773 ed., vol.IV, p.356, under Jean Bouchet:

"La forme & ordre de plaidoirie en toutes les courts royales & subalternes de ce royaume regies par coustumes, styles & ordonnances royaux. [impr. à Paris 8°. par Arnoul & Charles les Angelier 1542"
068: Fleur des commandemens.

The most likely edition to have appeared in Janot's stock would seem to be the 1539 edition, see Brunet II, 1288:

"La fleur des commandemens de Dieu, auëc plusieurs exemples & autorités, extraites tāt des saïctes escriptures que d'autres docteurs et bons anciens peres."

"in fol"

(Brunet mentions the 1539 edition printed by Nicolas Couteau; the title given here is Brunet's transcription of the 1525 Paris edition of Philippe Le Noir.)

073: Heures en Françoyss paraphrasées.

The edition in Janot's stock could well have been the following:

[In black and red] (italic, roman caps.) Paraphrase fur les [roman] Heures de noftre Dame, fcelon l'ufaige de Rome:

tradui-|ctes de Latin en Francoys, par frere Gilles|Cailleau.

Auec aultres choses concernans|la forme de uiitre des

Chreftiens, en tous|eßtat¾ |[mark=Silvestre153; motto, sides and top: SINE SANGVINIS|EFFVSIONE,|NON FIT REMISSIO.]|

N.D.XLIII.|(italic, roman caps.) On les vend à Poictiers à l'enfeigne|du Pelican,|Auec Privilege du Roy, pour troys ans.

8°: A⁸ (A⁴*A⁵.6)B-² ²A ²B ⁸(-BB*.5) [$4(-A1) signed] 200 leaves,

ff [52]i-cxlvij[cxlvij]

Ste Gen: BB 8° 1493 Inv 1651 Rés
In the absence of an edition printed by Janot, the most likely edition of this work to be found in his stock would appear to be that bearing the imprint of his in-laws, the Marnef brothers:

(L'histoire del)(italic, roman caps.)Theodorite euefque de Cyropolis, [ville de Medie.](roman)En laquelle font contenues les choses dignes de|memoire aduenues en la primitiue Eglife, tant|du regne de l'Empereur Conftantin le grand,|comme de fes succeffeurs.|(italic, roman caps.)

Traduicte du Grec en Francoys, par D.M. Mathée.|[mark= Silvestre 153; motto, sides and top: SINE SANGUINIS] EFFUSIONE,|NON FIT REMISSIO.|(roman)Auuec priuilege du Roy.|(italic, roman caps.)On les vend a Poictiers a l'enfeigne|du Pelican. 1544

8°: a-e a-z A-D E 4 [g4(-ã多媒体4多媒体3多媒体4) signed] 232 leaves, ff [12] i-ccxx [k4 signed Lxiiij; misprinting cxii as xcxij]

BN: H 7740

This would seem to be a reference to a work published by Janot's widow in 1545, and perhaps therefore planned by Janot before his death:

(Les institutes|DE PRATICQVE,|EN MATIERE CIVILE,|& Criminele, tant principales que|d'appel: briefuemt extractes|en Francoys, des quatre livres de|Jean Imbert.|(italic, leaning caps.)Aufti vn noueueu & profítatbl ex-|tract, de plusieurs articles des or-|donnances Royaulx.| Auecq' priuilege de la Court.|1545.|A PARIS.|(roman)De
1'Imprimerie de Jeanne de Marnef, vefue de feu Denys Ianot, demourant en la rue Neufue noftre Dame, à l'енfigné fainct Jean Baptifte, contre faincte Geneuiefue des Ardents.

8°: A-MN₄ [§4(-A1N34)signed] 100 leaves, un-numbered

BN: Rés F 2027 (2)

096: Legendes dorées
The most likely edition to be found in Janot's stock would appear to be that printed by Nicolas Couteau in 1540:

[in black and red][in a compartment=Renouard 384](textura)
La Legède| (bastard)Doree & vie des Sainctz et Sainctes, qui Jefuchrift aymerent de|pelses non fainctes, Translatée| de Latin en Fracois, Mise par ordre en enfuyant le Kalendrier. Avec la Legende des nouveauix Sainctz additionnez:
Comme lon|pourra veoir par la Table, Mise cy apres. Et Nouellement Imprimee|a Paris. On les véd a Paris au clos Bru|neau a lenfigné de la corne de Cerf.

Two parts: Fol: 416 A-X²2A-2R²28⁴- [§4(-XIII)signed] 236 leaves, ff [4]i-CCxxii [misnumbering xxxvii as xxxvi, lv as xliv, lxv as lxiv, xc as lxxxiii, Cxvii as Cxvi, Cxiii as Cxciii; misprinting Cxlii as Cxili]
Fol: 6A-2K⁶ [§4(-1)signed] 200 leaves, ff [6] i-Ccxi [Y1 signed Z; AA4 signed AA; misnumbering Cliv as Clv, Clv as Clx, Clix as Clv, Clxvii as Cl, Clxviii as Clxvii; misprinting Clvi as Cxlix][N.B.: 1 here missing and here inferred as unsigned.]

London, BM: 204.e.13
0108: Meuruin.

The edition in Janot's stock was almost certainly the following, which used some of his materials, although it was printed by Etienne Caveiller for Jongis and Sergent:


8°: 8a-z8 A-H8 [3(-1c2) signed] 264 leaves, ff [8]i-cclv [cclvi] misnumbering xliii as xxvi, lxxvi as lxxv, ciii as xciili, cvi as xcvi, cxi as cx, cxxii as cxiii, cxxxii as ccxxxiii; misprinting xii as iix, ciii as ciii]

London, BM: 244.b.2

0109: Mefpris de la Court; 08: Amye de Court; 097: L'amie de Court; 0121: Parfaicte Amye.

These works, one of which is also known in editions printed by Janot (no. 181), are all found in the following, which could have been in his stock:

(roman) Le Mef-|PRIS DE LA COVRT,|AVEC LA VIE.RVSTIC-|(italic, roman caps.)que. Nouuellement traduit De|=fpagnol en Francoys.

Lamye de court|La parfaicte amye|La contreamy|Landrozyne de Platon|Lexperience de lamye de court,|contre la contreamye.

On le vend a la grand falle du Palais,|en la boutique de Galiot du pre,|1544.
BN: Rés pR 398 (lacks 4H8)

O110: Nouum Testamentum.

The following edition, among other possibilities, seems the most likely to have figured in Janot's stock:

Nouum testa-mentum, haud poeniten-tem facrorum Doctorum| fcholijs, Ioannis Benedicti Theologi Parifièis,|cura concinnatis, non in=utiliter illuftratum.|PARISIIS.|Apud Simonem Colinaeum,|& Galeotum à Prato.|1543| Cum privilegio.

8°: [Aa-gg]-[Hh] [40-40] leaves, ff [20]
1-1831842[1]2-140[141-148][x4 signed Kiii]; mis-numbering 249 as 45, 277 as 65, 279 as 36, 2125 as 225

BN: Rés A 6361

O112: Oeuvres de maiftre Frâcoys Villon.

This might be a reference to the edition in which Janot was involved (no.345), but another possibility is this edition, dated in the BN catalogue in the years 1542-4:

Les Oeuvres| DE FRANCOYS VIL-|lon de PARIS, reueues & remifes en leur entier par|Clement Marot|Valet de châbre|du ROY.|
Trop de Villons pour dece-|uoir.

GGg, G2 signed GGii, G3 signed GG; misnumbering xii as xvii, xvi as xxi, xxxii as xxx, xxxviii as xxxv, xl as xi, xlviii as lxxvii, liii as xv, lv as li; misprinting xli as xi, xlvii as xil.

BN: Rés Ye 1304

O113: Oeuvres d'Helisenne.

This probably refers to the various works of Helisenne de Crenne printed by Janot (nos.116, 142, 263, 264, 265, 347), or possibly to the following collective edition:

Les oeuures|DE MA DAME HELI-Fenne qu'elle a puis nagueres reconnuees & mises en leur entier.|Ceft acaouier les angoisse dou-loureus qui pcedet d'amours.|Les Epistres familiieres &|inuestiues.|Le fonge de ladicte dame, le tout|mieux que par cy deuant redigees|au vray, & imprimees nouvellemet|par le commandement de ladicte|Dame.|De Crenne|On les vend a Paris en la grade fail|le du pallais au premier pillier, de-uant la chapelle de meffieurs les prefidens, par Charles langelier.|1543.

16° in 8's: A-8 a-b 8 [s4(-A14ag1) signed] 530 leaves, un-numbered [Y2-4 signed yii-iiii, c1 signed c, k2-4 signed with gothic k]

BN: Rés Z 2745


No edition of Virgil printed by Janot under the title "Oeuvres" has been located; an edition appeared in 1540, shared by Jean Andre, Galiot Du Pre, Arnoul L'Angelier,
Maurice de la Porte, Jean Longis, Oudin Petit and Pierre Vidoue (Renouard, Inimpeurs..., vol. 1, pp. 66-67, no. 141) and this could be the edition referred to; Renouard's MS, no. 319 under Janot, mentions an edition of Janot's widow: "Les oeuvres de Virgile translatees de latin en vers francoys. Paris, veuve Denys Janot, 1548. In-fol., goth., fig. - Edition partagée avec Jean Longis, d'après Brunet, V, 1300, et le catal. de la vente M[éoni], (1803) n° 1360, qui met seulement: Denis Janot."

0121: Parfaicte Amye.
see under 0109

0124: Prouerbja Salomonis.
In the absence of an edition printed by Janot, the most likely edition to be found in his stock would appear to be:

LIBRI SALOMO-NIS. PROVERBIA. ECCLESIASTES. CANTICVM.
CANTICORVM. Liber sapientiae. Ecclesiasticus. PARISIIS,
Apud Mauriciun de Porta. 1543

16° in 8°: a-r [§4(-a1) signed] 136 leaves, ff [1]-136
[misnumbering 11 as 15, 79 as 97, 98 as 89, 104 as 304,
106 as 110, 110 as 112, 112 as 114, 119 as 191, 135 as
155]

BN: Z 16564

0132: Perceforest. v. Volumes.
There seems to be no reference to any edition of the Perceforest in five volumes, but this edition in six volumes might have appeared in Janot's stock; copies were still to
be found in Du Prés's stock at his death in 1561 - see Parent, Les métiers du livre..., p.241:

[in black and red][in a frame, incorporating Renouard 263]
(textura)\textit{A Treselegante (bastard)Delicieufe Melliflue et treqplaifante Hystoires du tresnu=ble, Victorieux et excellentiffime roy Perceforest, Roy de la grand Bretaigne, fundateur du Franc palais et du temple du souuuerain dieu. En laquelle le lec|teur pourra veoir la fource & decoation de tou=te Cheualerie, Culture de vraye Nobleffe, Proueuffes & conquêtes infinies, acqûies des le temps du conquerant Alexandre le grant, & de Julius cefar|au par a=uant la natu=uite de noftre fauv=eur Jeu|schrift Auecðs plus|fieurs Propheties, Com=p tes Damans et leurs diuer|fes fortunes.]

(On le vend a Paris pres le Palais a le|figne de la Gallee, et au premier pillier de la grant falle dudit Palais en la|boutique de Galliot du pre Libraire iure de Luni|versite.)

In six parts: Fol: $^6_{A-Z}$, $^6_{A-Z}$, $^6_{A-Z}$, $^6_{A-Z}$, $^6_{A-Z}$ ($^4_{A-Z}$) signed] 166 leaves, ff [6]i-xlix livi-ix lv-Clix[Clx][Y,Z signed y,z; numerous misnumbered leaves]

Fol: $^4_{A-d}$, $^6_{E-Z}$, $^4_{A-d}$, $^6_{E-Z}$, $^4_{A-d}$, $^6_{E-Z}$ ($^4_{A-Z}$) signed] 158 leaves, ff [4]premier ii-liiiii lxi-lxvi lxiv-Cliii [Cliiiii][R1 signed Si; Y,Z signed y,z; Y4 signed yiiiiii; numerous misnumbered leaves]

Fol: $^2_{A-Z}$, $^6_{A-Z}$, $^6_{A-Z}$, $^6_{A-Z}$ ($^4_{A-Z}$) signed] 162 leaves, ff [2] premier ii-Clix[Clx][Y,Z signed y,z; misnumbering xii as ix, xxxiii as xxxiii, xliii as xlv, lvii as lvi, lxxxv as lxxxvii, Cxxii as Cxxiii, Cxlv as Cl]

Fol: $^2_{A-Z}$, $^6_{A-Z}$, $^6_{A-Z}$ ($^4_{A-Z}$) signed] 152 leaves, ff [2] premier ii-lxxxix C-Clix[Clx][A3 signed AAiii; Y,Z signed y,z; misnumbering xxxvii as xxxvi, xlix as xlii, lxxvi as lxxiii, lxxv as lxxxvii]
Les Vies faitz ET GESTES DES SAINCTZ PERES PAPES


8°: 2a-2b 8c2a-2N8c20$^4(-aa1c2) signed$ 492 leaves, ff [18]

BN: H8959
0134: Polidore Virgile.

The most likely edition to be found in Janot's stock would seem to be:

Polidore Vergi-|LE HYSTORIOGRA=|PHE NOVVELLEMENT|traduict de Latin en Frâ|coys, declairant les|nueteurs des cho|s qui ont|eftre.|1544|On les vend au Palais, en la gal|erie, par|ou on va à la chancell|er|ie, es boutiques de|Iehan Longis, & Vincent Sertenas, & en la|rue neufue no|fte dame, à léfeigne de la cor|ne de Cerf.

8°: a 4b 8 8 D 8 R 8 S 4 [$4(=a1S34)signed] 136 leaves, ff [4]i-1xxii lxxv-cxx|iii[cxx|iiii][=132][K3 signed Ci|ii, R2 signed R|is; misnumbering xx|iii as xxii, xl|v as xl|v, xl|vi as xl|vij, xl|vii as xl|vij, lii|ii as xl|viiii, cxx as cxv, cxxv as cxv]

BN: G29945 (lacks S1.4, which are here inferred)

0135: Patricius de Republica.

No edition by Janot of this work has been traced, and there seem to have been no Latin editions after that of Galgot Du Pré in 1534. The most likely edition to have been in Janot's stock would therefore seem to be:

2°|Le liure de Po|LICE HVMAINE, CON-|tenant brieue description de plurieurs cho|s di-|gnes de memoire: fi comme du gouuernement d'vn Roy|aume, & de toute admi|nistration de la Republique, ou|font assem|lées par vn recueil fuccinct, maintes belles fen-|tences d'Historiens & Philo|phes, & diuers propos &|faictz d'hommes prudens. qui eft vn oeuvre veritablement| beau, noble & excellët, fort neceffaire à toutes gës qui font en cefte mortelle vie, & qui defirët paruenir à fin eureufe.| Lequel a eftë extraict des grandz & amples volumes de|
François Patrice, natif de Senes en Italie, Euefque de Ca-
iete: par maiftre Gilles d’Aurigny, adivocat en la court de|
par maiftre Iehan le Blond, curé de Branuille: & dedié à|
hault & puiffant feigneur Mefiere Claude d’Annebault|
Admiral & Marefchal de France, & lieutenant gene-|ral au|
gouennement du pays de Norman-die, foubz monfeigneur le|
Daulphin.| [in a compartment: 35 by 56 enclosing 15 by 27]|
Aueo priui-|lege.|1544.| [below compartment]| On les vend à|
Paris par Charles l’Angelié, tenât fa bou|tique au premier|
pillier du Palais, deuant la chapelle de|Mefieurs les|
Prefidès: & en la rue de la vieille drapperie,|pres faincte|
Croix, au logis dudict l’Angelié.|

8°: *8 A-o [§4(-*1)signed] 120 leaves, ff [§][12-101][102-
112]|

BN: *E.3029

0137: Quinte Curfe.
The most likely edition to appear in Janot’s stock would|
seem to be:

[in black and red][in a compartment=Renouard 546]QUINTE|
CURSE| HISTORIOGRAPHE| ANCIEN ET MOVLT|renomme. Cötenant les|
belli-|queux faictz darmes, condui-|ctes & aftuces de guerre|
du preux & victorieux roy Ale-|xandre le grät Träflate de la-|
tin en Fräcoys, & puis nague-|res reueu & söcorde avec Plu-|
tarque, Juf|tin & aultres au-|cteurs. Nouvelle|t imprime|a|
Paris.| On les vêt en la grant falle|du Palais au pmier|
Pillier par| Charles Lägelier. 1540.

BN: 8° J 9828

0147: Singularitez de Pline.

While this might refer to Janot's edition of the seventh and eighth books of Pliny (see no.219 and 0131) it seems more likely that the edition referred to here is:


8°: a-i 8 [$4(-a13) signed] 72 leaves, ff [i]ii-lxxi[lxxii] [misnumbering xlvi as xliii, lvii as lix].

BN: S 9650 (lacks h6)

0149: Satyres de Juuenal.

The edition in question here would appear to be the following, which uses one of his woodcuts (C2), although it does not seem to have printed by hin:

Quatre faty|RES DE IVVENAL TRANS=latees de Latin en Francoys, par Michel|d'Amboyfe ef cuer, feigneur de Cheuil=|lon. C'est
affauoir la viii. x. xi. & xiii.[woodcut]Auec privilege.

On les vend A paris en la rue nefue noftru|Dame a lenfeigne
de la corne de Cerf, & au|Palais en la gallerie, Par ou on
va a la chanellerie en la boutique de Vincent fertenas.

1544

8°: [A]B C D-K L [§4(-C4F234G4K234L234)signed] 80 leaves, un-numbered

BN: Rés pYc 845

O152: Tapifferie de l'Egishe.

This appears to be a reference to a work planned by Janot: his successor, Etienne Groulleau subsequently produced an edition using woodcuts from the set of religious scenes used by Janot late in his career:

(roman)La Tapiffe<rie>|DE L'EGLISE CHRESTIEN<NE>| (italic, roman caps.) & catholique: en laquelle font depaintes l<a>Natiuité, Vie, Pafion, Mort, & Refurr<e>tion de noftr<e>Sauueur & Redempteu<r>IESVS CHRIST.|Auec vn huitain foubz chacune hyftoire,|pour l'intelligence|d'icelle.|A PARIS.|De l'imprimerie d'Estienne Groulleau, de|mourant en la rue Neuue noftru Dame|à l'enfeigne saint Ian Batiste.

16°in 8's: A-N8 [§4(-A1)signed] 104 leaves, un-numbered

BN: Rés A 7636 (one leaf of A missing, badly cropped)
0159: Vita honefta.

The most likely edition to be found in Janot's stock would appear to be:

\[
\text{Vita Hone}-\text{STA SIVE VIRTUTIS|QUOMODO QUISQUE VIVE-|re debeat, omni aestate omni tem-|lore, & quolibet loco,|erga Deum \&}\]

\[
\text{homen.|AVTURE HERMAN. SCHO-|TEN. HESSO.|Cui nouiffim\"e}
\]

\[
\text{adiecinus Institutio|nem Christiani hominis, per Adria|num Barlæů Aphorismis digef\t|Omnia mult\'e quàm antehac}
\]

\[
\text{emendatora.|PARISII|Apud Ioannem Ruellium.|1543.}
\]

16° in \text{8's}: A-H \[\$4(-A1)\text{signed}\] 64 leaves, ff [1]2-17[18] 19-29[30]31-63[64][F3 signed Eii; misnumbering 40 as 24, 52 as 58]

BN: D 87581 (2)

0163: Vincent hisitorial.

Despite its early date, the following edition would seem to be the only one which could have figured in Janot's stock:

[in black and red][in a frame, incorporating Renouard 263]

\[(textura)\text{L2[init]}\text{E premier Volu-}|me de Vincent Miroir| hyftorial.|(bastard)Nouellem\'et imprime a Paris.|\text{mid-}11\text{1.V.C.XXXi.}
\]

In five parts: Fol: \[8A-26a-\text{p} 68 \[\$4(-\text{A-5q5)}\text{signed}\] 244 leaves, ff [8]i-Cxxxvi [J1 signed D, Y, Z signed y, z]

Fol: \[A-\text{2x-2x} 62a-2x 62y \[\$4(\text{y-4\text{y5)}}\text{signed}\] 264 leaves, ff [8] i-ccxlvi ccli-cclx [Q3 signed Ppiii; vv3 signed viiiii]

Fol: \[36A-3x 63a-3x 6 \[\$4(-\text{A4)}\text{signed}\] 252 leaves, ff [6] i-Clxxiii Clxxiii-ccxliii[ccxliii]
Works listed in Janot's 'Table des livres...' for which no edition has been traced

03: Adolefcence de Cupido.
   No Paris edition has been traced: Omont suggests Juste's 1536 Lyon edition.

022: Cent confiderations d'amour.
   Omont has no suggestions.

034: Cent & cinq rondeaux.
   No Paris edition has been traced: Omont suggests a 1542 Lyon edition, probably printed by Mousnier.

065: Formulae præcationum Euangelicae.
   Omont has no suggestions.

083: Ieu de l'adventyre.
   No edition immediately suggests itself. Omont noted: Jeu de l'adventure et Devis facétieux des hommes et des femmes, s.l.n.d., in 16. Brunet, III, 531 says "imprimé à Paris et à Lyon par plufieurs fois."

0101: Miroir de la redemption.
   Omont has no suggestions.

0120: Patrons de Lingerie.
   Omont suggests a Lyon edition of 1525 (?), but any number of books of sewing patterns were available at the time.