FRANCIS DOUCE AND POPULAR FRENCH LITERATURE

By GILES BARBER

Sir Thomas Bodley's view of the sort of books not suitable for his library has often been illustrated by quotations from his letters, where he talks of 'riffe raffe books... almanackes, plaiers, & proclamations' and 'baggage books... and the infinite number, that are daily printed, of very unworthy matters and handling'. To be fair to the founder, one should go on to consider the interesting exception he makes when he says: 'Happely some plaiers may be worth the keeping: but hardly one in ffortie. For it is not alike in English plays, and others of other nations: because they are most esteemed, for learning the languages & many of them compiled, by men of great fame, for wisdom & learning, which is seldom or never seen among us'. Perhaps this can be the present context, be taken as some sort of endorsement of the possible value of foreign material of this nature. In contrast John Rush, Bodley's second Librarian has been praised for having the perspicacity to include exactly such 'riffe raffe' material in his selection of items taken from Richard Burton's collections. For the unique copies thus acquired of Loves garland, the Description of the king and queen of the fairies, Robin Hood and a Book of morrie riddles, all of which would doubtless have come under Sir Thomas's interdict, we are now grateful. The subject of the present article is of a similar nature. It proposes to look first at the history of the study of French chap book literature and then to consider the examples to be found in the Douce collection and elsewhere at Oxford.

One of the earliest English testimonies to the interest and importance of this class of literature, is to be found in James Orchard Halliwell's 1849 booklet entitled A catalogue of chapbooks, garlands and popular histories. A passage in the brief introduction puts the case well: 'These are the household books of the people; the Volksbcher, as the Germans call them, and they are not unworthy the attention of the literary antiquarian, not only as valuable illustrations of manners and customs, but frequently as essential links in the history of romance'. His had been occasional French collectors of such material from the eighteenth century, among whom the Comtesse de Verdure (died 1804) was one of the first. Gabriel Martin's catalogue of her library,
produced the year before her death, records many cheap novels, texts such as the *Huon de Bordeaux* printed at Rouen in 1620, on which she worked and which later influenced Lenglet Dufresnoy to include them in his *Recueil des romans historiques*, 1747. Madame de Pompadour also gave copies of the *Danse macabre* and of *Galien restauré* morocco bindings graced with her arms, although the nature of her interest in the texts is not clear.

The Revolution brought the people to the fore in France; an interest in slang developed; in literature Eugène Sue's *Mystères de Paris* (1842–44), as later Victor Hugo's *Les Misérables* (1862), mark a focusing of attention on the lower classes, something which was to escalate after the revolution of 1848 and to be a major concern of the Realists, were they painters such as Courbet or writers such as Zola. An official commission of enquiry on language, history and the arts in France recognised, in 1853, the need to record folksongs, and in the following year Charles Nisard published his *Histoire des livres populaires ou de la littérature de colportage depuis le XVie siècle*. Champfleury, a close friend of Courbet, was in many ways more interested in the visual side of the subject but his fundamental contribution, the *Histoire de l'imagerie populaire* (1869) did much to promote interest in this field generally. In the later nineteenth century local historians took up the study of minor provincial publications and chapbooks with the result that outstanding collections were built up.

More recently academic attention was drawn to this field by the publication in 1964 of Robert Mandrou's *De la culture populaire au XVIIe et XVIIIe siècles, la Bibliothèque bleue de Troyes* which attempted, by analysing the publications emanating from this leading centre, to reconstitute the popular culture of the Ancien Régime. It should be explained that many French chapbooks were originally issued in blue paper covers and that those from Troyes in particular tend to go under the appellation 'Bibliothèque bleue'. In Mandrou's view these texts were to be seen as being radically separated from the learned or literary production of the day and to be destined for a popular public whose taste they reflected. The distinctness of this popular market seemed to draw support from the fact that it was supplied by a series of specialised provincial printers and publishers centred on Troyes, Caen, Rouen, Limoges, Montpellier, etc., these booksellers being forced into this local market by the dominance of more literary trade by their Parisian colleagues. Another point of difference was that the distribution of this material was done by
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The view that there was a literature specifically based on a separate popular culture was thought to be supported by contemporary evidence, the most telling of which was Valentin Jamerey-Duval's autobiographical account of how, as a peasant boy, he learnt to read. Jamerey-Duval, born in the Yonne in 1695, had an extraordinary career, becoming librarian to the Grand Duke of Tuscany, and a frequenter of Paris, Vienna, Rome and Florence. He is said to have started his remarkable memoirs at the behest of the future Empress, Maria Theresa. At the age of fifteen and while wandering around northern France, he persuaded some palow-shepherds to teach him to read so in books. He went on to devour the contents of every other book in the village, mentioning the wonderful deeds of Richard sans Peur, of Robert le Diable, Valentin et Osmond and the Quatre fils Aymon, all of which he terms 'pernicious fictions' and 'gallows fictions infecting the mind of the people'. The same view was taken at the time of the Revolution by the abbé Grégoire who viewed this popular literature as nothing better than the childish tales of the Bibliothèque bleue, or pamphlets and of witches'. Robert Machembled in *Société et mentalités dans la France moderne* (1950) sees the whole alphabetisation movement as part of a deliberate Counter-Reformation programme of Christianisation and of moral surveillance, part of which is the 'culture livreuse' promoted by the Bibliothèque bleue de Troyes. He stresses that the main areas of both alphabetisation and of distribution are the same, that is, above the St Breue-Geneva line. He records that forty-five colporteurs are listed in 1612 and 120 in 1712, adding that the growing trade in popular, and mainly religious, imagery further assisted this movement by preparing the way for printed texts in that it produced images and words together. He quotes Mandrou's analysis of the Bibliothèque bleue as containing sixty 25%, daily life material social life/games 11% (making 29% all implying a certain sugar view of life), evasion literature (contes) 15%, mythology and fantasy 9%, love, death and criminality 6% and unclassified 15%.

Following the work of Mandrou and that of Geneviève Bollemme, and recent scholars such as Henri-Jean Martin and Roger Chartier, as part of a wider approach to publishing history, have questioned this cultural divide. The publication of Alfred Morin's *Impressive catalogue of Troyes editions, loosely termed the 'Bibliothèque bleue*', allowed...
a certain corpus of such cheaper market material to be identified and
this process has been taken further by the establishment of a database
for cataloging such publications produced anywhere in France. Those
involved are keen to open up their approach for study on a European
basis. It should be added, in this brief historical sketch, that a number
of learned antiquarian booksellers, notably the late Georges Heilbrun
and Gerard Oberlé, have also done much to draw the attention to this
field. The work of Anne Sauvy and that of Lise Andries has centred
on the trade of the provincial booksellers concerned and on the
 evolution of the nature of the material they handled. From all this one
begins to see the production of cheap reading material in France, and
not necessarily in just the provinces but also in Paris itself, as divided
into markets of different levels which pass material from one to another
at different times.

Thus the traditional expression ‘Bibliothèque bleue’ is really a
convenient phrase to describe a level of production where orthography,
type, typography, paper and binding are all of the cheapest. The type
is worn and irregular, the illustration is always by woodcut block (and
not by engraving) and is often of some antiquity. Many of the woodcut
blocks have long iconographic histories. All these aspects, printing,
illustration, the production of coloured paper, publishing and booksell-
ing, were in the hands of the same provincial families, people who
provided their local communities, and indeed the surrounding area,
with reading matter, stationery, wallpaper and cheap iconography, the
last a wide and important field in Catholic countries. The paper-based
‘imagerie populaire’ pictures of saints or of certain literary themes has
also become a field of active research in France and have, it is
suggested, affinities with decorated tile painting in Italy and more
especially in Spain. Furthermore, all these have many themes in common
with the ‘Bibliothèque bleue’ and together with it come into full
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What can now be shown about these cheap booklets is that they
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Thus we find abridged versions of the religious classics of the Coulomme
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the Confrérie François, all entering the 'Bibliothèque bleue' market
just as their royal privilege expires, that is, as they come out of the
copyright of the day. It is important to note that in the same way some
of the older tales are never published in versions based on oral tradition
but are always adaptions of older printed texts. Most of the works in
question have been altered for a different reading public: they have
been abbreviated, sentences have been simplified, extraneous material
has been cut out, recapitulatory chapter headings have been added, and
much reliance has been placed on traditional and well-known illustra-
tions.

In general then one can suggest a revision of the traditional view that
the 'Bibliothèque bleue' was a kind of literature arising from the people
and the countryside in opposition to one emanating from a civilized,
urban culture. It seems likely that in the sixteenth and seventeenth
centuries customers for this kind of publication were city dwellers, as
then close links between the provincial printers and certain Parisian
booksellers attest. The urban population had by then mastered the art
of reading the printed edict and advertisement (even though the pro-
mulgation of such texts was also made by the town crier for some time
to come) and could proceed to other reading matter of the kind
described. During the eighteenth century the market moved, under the
impulse of the schooling programmes of the Catholic reformers, to
become a more provincial and rural one, and, at the same time, to reach
a far larger audience. The cultural awakening which took the
'Bibliothèque bleue' into the peasant world started in the north and
north-east of France and then moved south of the Loire as printers in
these areas took up this trade. The series did not change radically in
content but rather kept to the traditional stock, although certain unsuccess-
sful items were gradually dropped. By the mid-nineteenth century
the spread both of new transport systems and of the newspaper press
had radically altered the situation and this traditional type of
publication then assumed a different direction and a different type of
material.
the Bodleian pre-1920 catalogue was not, in pre-automation days, an easy task but the existence of the 1840 catalogue of the Douce Collection enabled one to draw up a first list of some sixty items with a likely Troyes provenance. These results were rewarding and as many items were bound up several to a volume, other titles emerged. Further material has been added to the list from the Taylorian, where a combined chronological and place-name catalogue assisted the process of identification.

Dibdin recounts in the course of his *Bibliographical antiquarian and picturesque tour in France and Germany*, a trip made in 1818, that while in Normandy he visited various booksellers and scholars—among whom some enquired after Francis Douce. The booksellers produced innumerable and other items of high bibliophile interest but Dibdin also, doubtless like Douce, looked at their productions at the other end of the scale. As he recorded:

But the printer who does the most business—or rather whose business lies in the lower department of the art, in bringing forth what are called *chap books*—is LACRENÉ-L’ABBÉY—imprimeur-libraire et marchand de papiers. The very title imports a sort of Dan Newberry’s repository . . . I called at the old shop, and supplied myself with a dingy copy of the *Catalogue de la Bibliothèque Bleue*—from which catalogue however I could purchase but little; as the greater part of the old books, several of the *Caxtonian stamp*, had taken their departures. It was from this catalogue that I learned the precise character of the works destined for common reading; and from hence inferred, what I stated to you a little time ago, that *Romances, Roundels*, and chivalrous stories, are yet read with pleasure by the good people of France. It is, in short, from this lower, or lowest species of literature—if it must be so designated—that we gather the real or mental character, of the ordinary classes of society. I do assure you that some of these *chap* publications are singularly droll and curious. Even the very rudiments of learning, or the mere alphabet-book, meets the eye in a very imposing manner. Love, Marriage, and Confession, are fertile themes in these little farthing *chap* books. Yonder sits a fille de chambre, after her work is done. She is intent upon some little manual, taken from the *Bibliothèque Bleue*. Approach her, and ask her for a sight of it. She smiles, and readily shows you *Catéchisme à l’usage des Grandes Filles pour être mariées: ensemble la manière d’attirer les Amans*. At first glance of it, you suppose that this is entirely, from beginning to end, a wild and probably somewhat indecent manual of instruction. By no means; for read the Litanies and Prayer with which it concludes and [which] exhibit a strange mixture of the simple and the serious.
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This lively and evocative passage by a friend of Douce has been quoted precisely because Douce himself possessed this particular work: in his case an edition published at Beauvais by Diot. Dibdin illustrates then exactly how Douce must have reacted, his interest in almost anything printed, in popular reading matter, in romances—as well of course as in the great earlier editions of late medieval literature. Douce himself had first visited France in 1784 at the age of twenty-seven. He paid a second visit seven years later in 1791 and, like many Englishmen, another soon after Waterloo, going in 1817 to Calais, Abbeville, Amiens and Paris. In this particular context it should be observed that his copy of the Troyes Grande Danse Macabre, of which the standard Troyes bibliographer Morin had seen no copy, is annotated as having been purchased in Paris in 1817, the only item so inscribed. A number of books probably printed after 1800 come from Rouen and Beauvais and one is tempted to assume that they too were acquired during this last trip but since one or two others have English prices in them one cannot be sure of this as he may have bought them in England.

A word should be said about the physical form of Douce’s acquisitions. This varies, a dozen or so being in quarto format and ranging in date from the early sixteenth century right up to 1770. Most are however, really octavos, in a technical sense, even if of a very duodecimo appearance, while some are true duodecimos, being gathered in eights and fours, a method common in the Low Countries. Signing methods will be referred to again later. In length, too, these items vary considerably, running from twelve pages to over two hundred. The usual format is however 12, 24, 36 or 48 pages. It is noticeable that the text nearly always fills the space available for it, that there are relatively few ornaments other than straight illustrations of the text, and no advertising or similar matter apart from the royal Permission and Approbation, even these being absent fairly frequently. The theory mentioned earlier, that these texts were adapted and tailored for this market, seems to find corroborative evidence in the economy with which these booklets are put together. Douce’s specimens are for the most part bound up together and the majority were probably so united in France. Some volumes are labelled 'franch facies' and, as is common with many other anonymous items in the Douce collection, a major run of these collectaneaous volumes is unmarked with double letters (e.g. Douce 8R, etc.) and then a run-number. There is, for example, a run of eight volumes under the stamp Douce PP 151 to 158, while another with a spine label saying...
‘Bibliothèque bleue’, has a made-up pen-facsimile titlepage bearing the inscription ‘Bibliothèque bleue ou Romans de Chevalerie’, a clear indication of Douce’s conception of the material.\textsuperscript{10} None of the items held institutionally in Oxford appears to be in its original paper covers since they all bear some form of binding. This is perhaps the moment to say something more about the very title ‘Bibliothèque bleue’. This appellation, coming from the habit of wrapping at least smaller publications in a preliminary protective covering of rough blue paper (a material then regularly used to hold the solid sugar loaves of the day), appears to have been in use for works of a popular nature at the beginning of the eighteenth century. Lise Andries, in one of the latest books on the subject, quotes the inventory made at the death of the widow Oudot in 1722 as containing the phrase ‘livres récréatifs, appelés communément Bibliothèque bleue’ and assumes from this both that there was a formal series in the modern sense and that the binding differentiated its contents from other publications. Although the contemporary phrase ‘contes bleues’ may seem to support this, one should remember that the expression ‘un bluet’ was a common one for any type of pamphlet and that the said blue paper was the general and common wrapping for all sorts of publications almost up to 1800, marbled or otherwise roughly colour-decorated paper ‘maculature’ (printer’s waste) being only an alternative. What can perhaps be inferred is that the material put out for this cheap, popular market rarely received any other form of binding at the hands of its original purchasers and that this fact was commonly recognised by the use of this nickname.

Another characteristic of these publications is that although they usually bear a full and proper imprint, this rarely includes a date. This has therefore to be established by referring to the ‘Approbation’ (the certificate of the royal censor; essential for publication) and the ‘Permission’ (the royal grant of copyright and registration of this) which is usually to be found at the end of any Ancien Régime legitimate (and, indeed, sometimes illegitimate) publication. The major printers for the popular market seem to have kept themselves roughly covered where official sanction is concerned and from time to time, perhaps every ten years, to have renewed this. Thus, the Garnier family can be seen to have recorded permissions given to them; indeed, a dozen or so key texts use a block permission given for a series of titles in 1728, 1738, and even extending to 1758. This seems to me to be of great interest, partly because it allows one to see what were considered

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Three works in the Douce Collection, L'Arrivée du brave Toulousain, the Fameuse harangue faite en l'assemblée générale de Messieurs les Senezeurs, and the Magnifique et Superbe manifeste fait par Messieurs les Senezeurs, all appear at first to be separate publications having their own title-pages and so on, but their collations, taken together with the evidence of their Permission, show that they were, in gathering, successively, being thus signatures A, B and C. Clearly these works, all of a similar nature, were viewed as part of one continuous production unit.

The same sort of technique was applied to the most extensive publication of the category, the Grande Bible des Noëls nouveaux, this being a collection of some ninety-two Christmas carols. The origins and contents of the Grande Bible have been described by Morin and copies of the sixteen-page booklets can be fairly easily identified by using the tables he provides in his bibliography. What is unusual and interesting, however, is the way in which it items, which by title and by imprint appear to be very similar, do in fact contain different texts. The Garniers, responsible for the main run of the Grande Bible, printed their version in four booklets, each of four gatherings of sixteen pages, each with its own title-page and signed in blocks, A to D, E to H, I to M, N to Q (or, just occasionally, A to D again). The carols are the same in each letter block but Morin identifies over a hundred different issues, all of which can occur in varying combinations, of which he lists the most common. It is therefore possible to establish that a private copy of the Grande Bible, bound up in the late nineteenth century and containing only three parts, consists of Morin numbers 405, 380 and 373 (signatures E–H, I–M, N–Q) and that the first four gatherings lacking in this copy are usually supplied, in this combination, by M (being signatures F–H) and S (signatures A–D). The complexity is such, however, that it is impossible to tell exactly what is being offered for sale.

The Garnier family has been mentioned fairly frequently and it may therefore be in order to take a brief look at which printers were involved in this trade. In overall terms, printing of this sort starts around 1700 with Nicolas I. Oudot, one branch of this family moving...
Bodleian Library Record

to Paris in the 1660s but the others, variously named either Nicholas or Jean, staying in business in Troyes until the mid-eighteenth century. At this juncture they were taken over by the Garniers, who had started to operate around 1680 and survived, under the name Baudot, until the end of the nineteenth century. There are therefore complexities in sorting out either imprints or Permissions since the legal seem to pass from one member of the family to another. In the Douce collection one finds numerous imprints bearing the names of Garnier, Garnier Jean, Garnier le jeune, Garnier J. A., Garnier P., not to mention the widows of these various gentlemen or even just 'la Veuve Garnier'. The same applies to the Oudots and is generally also the case for the families in the other provincial centres. If Douce's seventeenth and eighteenth century chapbooks came mainly from Troyes, the same was not true of those he picked up in the early nineteenth century. Many of these were the same texts and not very different in typography from those published fifty years before, but the publishers were different and their statements about their trade were more explicit and clearer as to what their role in the local community was. Thus Deveric fils at Abbeville is, in 1817, 'Imprimeur du Roi, Libraire et editeur de la Feuille d'annonces'; this reflecting the Ancien Régime control of the trades of printer and bookseller and the widespread development of the provincial press from the 1770s on. At Montpellier, Jean Martin was 'Imprimeur de Brochures' and found at the 'enseigne du papier bleu'. At Beauvais Lucien-Comte Diot was 'Imprimeur-libraire et Papetier' and added to this that 'On trouve chez le même libraire, un assortiment complet de Bibliothèque Bleue, d'Almanachs et d'Images de sa Fabrique, et autres'. Diot was, in fact, only a bookseller in a minor way, being in reality far more important as a producer of woodcuts. The new and important catalogue of French popular imagery (vol. 1, 1990) by Nicole Garnier has a wealth of documentation on Diot and on the whole world of similar tradesmen who supplied the entire range of stationery, literature and prints to provincial France for a hundred and fifty years from 1700. Whether chap books, broadsheet songs or illustrative prints of a crude style, these were the cultural objects which adorned many French houses in those days. Almanacs, accounts of local saints and others to whose shrines pilgrimages were made, traditional stories from the Pyramus and Thisbe of classical times through Geneviève de Brabant and Jean de Calais on to more modern heroes and heroines such as Paul and Virginia, were the staple of this closely-knit trade which was served by much the same dealers.

In her subject cover of the arts and which dim shows some astrology, on, also in this market with 'romantique', thirty perc. This accounts virtually not the factually Religious im- pénant (1736) Marguerite St Patrick, There are, of course shab main interal.

Social life Histoire nous, à l'usage des earlier. A feu du Paris cont of standard soap, match reading one

for the o
to Paris in the 1660s but the others, variously named either Nicholas or Jean, staying in business in Troyes until the mid-eighteenth century. At this juncture they were taken over by the Garniers, who had started to operate around 1680 and survived, under the name Baudot, until the end of the nineteenth century. There are therefore complexities in sorting out either imprints or Permissions since the legal rights seem to pass from one member of the family to another. In the Douce collection one finds numerous imprints bearing the names of Garnier, Garnier Jean, Garnier le jeune, Garnier J. A., Garnier P., not to mention the widows of these various gentlemen or even just 'la Veuve Garnier'. The same applies to the Oudots and is generally also the case for the families in the other provincial centres. If Douce's seventeenth and eighteenth century chapbooks came mainly from Troyes, the same was not true of those he picked up in the early nineteenth century. Many of these were the same texts and not very different in typography from those published fifty years before, but the publishers were different and their statements about their trade were more explicit and clearer as to what their role in the local community was. Thus Deveric fils at Abbeville is, in 1817, 'Imprimeur du Roi, Libraire et éditeur de la Feuille d'annonces'; this reflecting the Ancien Régime control of the trades of printer and bookseller and the widespread development of the provincial press from the 1770s on. At Montpellier, Jean Martin was 'Imprimeur de Brochures' and found at the 'ensigne du papier bleu'. At Beauvais Lucien-Côme Diot was 'Imprimeur-libraire et Papetier' and added to this that 'On trouve chez le même libraire, un assortiment complet de Bibliothèque Bleue, d'Almanachs et d'Images de la Fabrique, et autres'. Diot was, in fact, only a bookseller in a minor way, being in reality far more important as a producer of woodcuts. The new and important catalogue of French popular imagery (vol. 1, 1900) by Nicole Garnier has a wealth of documentation on Diot and on the whole world of similar tradesmen who supplied the entire range of stationery, literature and prints to provincial France for a hundred and fifty years from 1700. Whether chap books, broadsheet songs or illustrative prints of a crude style, these were the cultural objects which adorned many French houses in those days. Almanachs, accounts of local saints and others to whose shrines pilgrimages were made, traditional stories from the Pyramids and Thibet of classical themes through Geneviève de Brabant and Jean de Calais on to more modern heroes and heroines such as Paul and Virginia, were the staple of a closely-knit trade which was served by much the same dealers.

Popular French Literature

In her book on the Bibliothèque Bleue, Lisa Andries looks at the subject content of the books. She concludes that history, science and the arts are not well represented but that religion, the coverage of which diminishes in the high culture market of the eighteenth century, shows some improvement at the more popular levels. Works on astrology, facetiae and song books, subjects of learned interest earlier on, also increase in popularity. From 1720 fewer new titles come onto this market and more reliance is placed on the traditional best-sellers with 'romans de chevalerie' in the lead, these accounting for some thirty percent of the market in the eighteenth century and more later. This accords fairly well with Francis Douce's holdings. There are virtually no items of straight science or history, the closest we get to the factual being the Grand calendrier et compost des bergiers of 1770. Religious items include Honoré Chaurend's Accusation correcte du vrai peint (1724), a Recueil de cantiques spirituelles, the Vie et l'âme de Ste Marguerite (a patroness of pregnant women) and lives of St Anthony, St Patrick, and that saint of long-standing popularity, Reine d'Alysse. There are, too, at least six copies of the Grande Bible des Noirs. Neither of course should one forget to add the Dance of Death, one of Douce's main interests.

Social life and songs figure more largely with the Cris de Paris, the Histoire nouvelle et divertissante du Bonhomme Misère, and the Catherisme à l'usage des grandes filles pour être marries, to which reference was made earlier. A few words about two of these will give the flavour: the Cris de Paris contains, of course, a list of street cries, a fascinating coverage of standard trades and objects: needles, rabbit skins, water, frogs, snails, soap, matches and cheese, to name but some. With reference to popular finding one can note the sale of ABCs:

Beau A.B.C. en perchevin,
Le Premier Livre des Docteurs,
Tandis que je suis en chemin
A qui en vendray-je un ou deux?

for the colporteur:

Pronostications nouvelles,
Beaux almanachs nouveaux,
Elles sont aussi bonnes & belles
Que ceux de Maitre Jean Tibaut,

and under 'Babioles' we find:

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Livres nouveaux,
Chansons, ballades & rondeaux,
Le passe-temps de michaud,
La force de Maumarie,
La pénitence des femmes,
Obstiné contre leurs maris.14

The cries are followed by estimates of the amount of food consumed every day in Paris (e.g. a thousand lambs), a ready reckoner allowing one to see how much a certain sum per day comes to per week, month or year, and a full list of the streets of Paris—evidently, all in all, a complete guide for the intending tourist.

We return for a moment to the Instructions pour les filles qui veulent se marier and take a peep inside the fille-de-chambre’s reading. This question and answer guide asks:

Quel est le Sacrement le plus nécessaire aux grandes Filles?
[Answer] C’est le Mariage.
– A quel âge doit-on marier les filles?
– Selon comme elles sont belles.
– Les plus belles, à quel âge faut-il les marier?
– C’est ordinairement a seize ou dix-huit ans.
– Pourquoi à cet âge?
– De peur qu’il n’arrive quelque inconvénient
t à leur honneur.
– Mais celles qui ne sont pas belles, à quel âge
faut-il done les marier?
– Aussi-tôt que les garçons les demandent,
pour ne pas perdre la bonne occasion.

There follow detailed courtship instructions including one which states that the girl must ask her parents’ leave to go out walking and must without fail be back at 9 p.m. in May, at 10 p.m. in June and July, at 9 p.m. in August and at 8.30 in September—no times being given for any other month!

To continue with this general overview of the subjects of these books: street songs, dialogues, and books with local dialect are also present. A few plays are to be found as well: La comédie des prouesses, Tristan l’Hermite’s Mariane (1718—some 72 years after its first appearance), d’Aubignac’s Sainte Catherine similarly, and Constantine’s Vie de Scaramouche. The old facetiae or joke books are well to the fore as one might expect with Douce: Les facétieuses rencontres de Verbois, described as ‘contes plaisans à faire passer le temps’, are typical, as are...
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Les plaisans paradoxes de Bruscambille, the Recueil général des coquets de l' görün, Les recourtes, fantasies et coup-à-l'âne facétieux du Baron Grateland, and that other international classic of the genre, La vie joyeuse et recreative de Tiel-Ulenspiegel.

The largest section by far is of course that containing chivalric romances. Here one goes from the heroic activities of Hector on to La conquête du grand Charlemagne, roy de France & d'Espagne, Avec les faits & gestes des douze Pairs de France & du grand Pierabas, & le combat fait par lui contre le petit Olivier qui le vainquit, through those other heroes of medieval times: Florent and Lyon, the children of the Emperor of Rome, Huen de Bordeaux, Jean de Calais, Jean de Paris, and those joint heroes and heroines, Pierre de Provence and the belle Maguelonne, the chevalier Paris et la belle Vienne, Clamadès et la belle Clermonde, not to forget Amis and Amille and the fairy Mélusine. These prose romances, adapted from tales, of the Charlemagne cycle, from chansons de geste, from twelfth-century verse romances and from fifteenth-century tales, represent a large body of traditional literature, derived from medieval court circles. Such romances are, in general, tales of adventures, of love and of difficulties overcome through faith, and stress the virtues of their heroes. They are first found in manuscript form in the early fifteenth century and reach print either just before or just after 1500, these being the sort of books Douce was keen to have. The stories reached the Bibliothèque bleue market in the early seventeenth century and, in one form or another, stayed there until the mid-nineteenth. However, following the rediscovery of the Perrault fairy tales around 1700 there was a slow revival of upper-class interest, first encouraged by Madame de Gometz and the Comtesse de Verrus, and later taken further by Jean Carthelon and the Comte de Tressan, each of whom produced revised, rewritten versions of these tales which, once again, attracted a higher social public. Indications of these changes are to be found in the typographic layout where the shift from the small, scruffily duodecimo aimed at the traditional lower class market gives way to a larger format with a smarter, more spaced and neo-classical, airy presentation clearly intended for a more intellectual audience: this is well exemplified by two texts in the Douce Collection, Pierre de Provence and the Quatre fils Aymon, by comparing editions produced in 1714 and 1717 with those published in the 1780s.

In some cases the process went a stage further, for in the nineteenth century the 'revised' version ousted the traditional one in the popular
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market! Neither does the story stop there for the whole system works in shock waves and spreads to other literatures. Thus the Taylorian possesses the Bibliothèque bleue copy of Huon de Bordeaux which belonged, first to William Morris, and then to Robert Steele who produced a revised version of Lord Berners' English translation in 1895. One could therefore almost complete the saga by linking it to some tales in English children’s literature in which it briefly had a place at least up to the First World War.15

Both material and form would have interested Douce. Those who saw the 1984 exhibition, The Douce Legacy, which commemorated the hundred and fiftieth anniversary of Francis Douce’s death, will remember the richness of the collection then on display. The catalogue had sections on antiquities, prints and drawings, bindings, the Apocalypse, liturgical manuscripts, the great French romances, incunables, printed liturgies, Aesop, Folly, the Dance of Death, ballads, playing cards and ephemera. The collection is so incredibly rich in both English and French culture that some facets of it could not be included in the exhibition; one of these is Douce’s holdings from the Bibliothèque bleue. This, then, is part of the reason for this article and checklist. Douce the collector of the best medieval manuscripts was also the omnivorous acquirer of popular chapbooks and joke collections. He was a collector well ahead of his time and one for whom there were certainly not two cultures, an upper class one and a distinct, lower class, one. One shaded off into the other and, it could be said, eventually merged with it again. Dibdin talked of the ‘real or mental character of the ordinary classes’—a phrase which is an anticipation by a hundred years of what recent French historians now call the ‘histoire des mentalités’. Douce, outstanding among the collectors of his day was undoubtedly a pioneer, to whom later generations remain deeply indebted both for his historical perspicacity and for his generous benefaction as a result of which these examples of French popular literature have survived and are available for consultation today.

I am, once again, most grateful to the late Professor Vivienne Mylne for her encouragement and help during the preparation of this article, a first version of which was given as a lunch-time lecture to the Friends of the Bodleian in 1991.

1 Letters of Sir Thomas Bodley to Thomas James, ed G. W. Wheeler (1922), 221.

3 V. de Pron. de L. V. de Pron.
5 Troyes et les Grands Œuvres de la Gascogne.
6 N. H. A. de Montalban, Montalban, p. 42.
7 B. de Montalban, Montalban, p. 42.
8 L. P. Douce, Francis Douce’s Library, p. 18.
9 T. Germany, p. 18.
10 D. D. Douce, Francis Douce’s Library, p. 18.
11 A. de Montalban, Montalban, p. 42.
12 See P. Taillefer et al., Pierre Mounet, le général par lettres, p. 42.
13 J. A. de Montalban, Montalban, p. 42.
14 A. de Montalban, Montalban, p. 42.
15 J. A. de Montalban, Montalban, p. 42.
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1 Letters of Sir Thomas Boleyn to Thomas Jane, ed G. W. Wheeler (1924), p. 221.
Items which correspond exactly with Morin’s description are prefaced by his number, variants by the nearest number followed by a + sign. Fuller details are given for the latter. Items with the imprint ‘A Troyes et se vend à Paris’, a phrase indicating that the book was actually published in Paris but in connection with a Troyes edition, have been included, following Morin’s lead, as have a few works which lack a formal Troyes imprint but contain a Troyes ‘permission’.

ACCUSATION/CORRECTE/DU VRAI PENITANT, /Ou l’on enseigne la manière qu’il faut éviter, & celle qu’il faut suivre en déclarant ses péchés / au Sacrement de Confession. / Par le R. P. CHAUREND, Missionnaire Jesuite. / [Block]/ A TROYES. / Chez GARNIER le jeune, Imprimeur-Libraire/ rue du Temple. / [rule]/ Avec Permission.
12° A8 B4 C1 D2 36 pp. Permission 1724
By Honoré Chaurend

Arlequin empereur dans la lune. Comedie. Par Monsieur D***.
A Troyes, chez J. A. Garnier
12° (Permission 1735) Imperfect 72 pp., ends sig. F3
Play 1684 by Nolant de Patouville, playcd St Laurent Fair 1707, picture by Watteau (?or Gillot)

L'Arrivée du brave Toulousain et le devoir des braves compagnons de la petite maniecle.
8° 16 pp. (Sig A. Sec nos 282, 706) Permission 1731
Contains the compliments of a shoemaker to his mistress, all in terms of the trade.

Les Chansons des pèlerins de S. Jacques.
No place, no date.
Small 12°, A–C8 48 pp. Permission Troyes 1718
Includes route for pilgrims and a list of relics

La Civilité honneste pour l'instruction des enfans.
A Troyes, chez la Veuve Garnier, Imprimeur-Libraire, rue du Temple. [with Nouveau traité d’orthographic]
8° 80 pp.
Identical with Morin 127 but no Permission 1736 on pp.79/80.
Items which correspond exactly with Morin's description are prefixed by his number, variants by the nearest number followed by a + sign. Fuller details are given for the latter. Items with the imprint 'A Troyes et se vend à Paris', a phrase indicating that the book was actually published in Paris but in connection with a Troyes edition, have been included, following Morin's lead, as have a few works which lack a formal Troyes imprint but contain a Troyes 'permission'.

11+ ACCUSATION/CORRECTE/DU VRAI PENTIANT.//On l'a enseigné la manière qu'il faut éviter, & celle qu'il faut suivre en déclamant ses pêchés/au Sacrement de Confession.//Par le R. P. CHAUREND Missionnaire Jesuite/^[Block]/A TROYES,//Chez GARNIER le jeune, Imprimeur-Libraire/ rue du Temple/[Rule]/
 Avec Permission.  
12° A* B* C* D* 46 pp. Permission 1724  
By Honoré Chaurend  
Douce I 26 (8)

30 Arlequin empever dans la Jane. Comedie. Par Monsieur D***.  
A Troyes, chez J. A. Garnier.  
12° (Permission 1730) Imperfect 72 pp., ends sig. F3  
Play 1684 by Nolint de Fatouville, played St. Laurent Fair 1707, picture by Watteau (for Gilleot)  
Douce C 68 (4)

32 L'Arrivée du brave Toulouse et le devoir des brave compagnons de la petite maine.  
8° 16 pp. (Sig A. See nos 282, 206) Permission 1731  
Contains the compliments of a shoemaker to his mistress, all in tersus of the trade.  
Douce C 460 (5)

107 Les Chansons des pêcheurs de S. Jacques.  
No place, no date.  
Small 12°, A-C* 48 pp. Permission Troyes 1718  
Includes route for pilgrims and a list of relics  
Douce I 26 (6)

127+ La Civilité honnête pour l'instruction des enfans.  
A Troyes, chez la Veuve Garnier, Imprimeur-Libraire, rue du Temple. [with Nouveau traité d'orthographie]  
8° 80 pp.  
Identical with Morin 127 but no Permission 1736 on pp:39/36.  
Yet E 4 L

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150 La comédie des proverbes ... Cinquième édition.  
A Troyes et se vend à Paris, chez la Veuve Nicolas Oudot, rue de la vieille Bouclerie. M.DC.XV  
8° 97 pp. [attributed to Adrien de Montue]  
Douce D 98 (4)

164+ LA CONQUESTE/DY GRANDE/CHARLEMAGNE/ ROY DE FRANCE, &/d'Espagne/.Avec les faits & gestes des douze pairs de France, & du grand Fierceribres, & le combat fait par le comte de Troyes avec le petit Olivier qui le vainquit. Et des trois frères qui firent les neuf épées dont/Flambrus en avoit troiis pour combattre contre ses ennemis, comme verrez ci-après.^[Block]/A TROYES,/Chez JACQUES OUDOT, Imprimeur & Març./Chand Libraire, rue du Temple.  
8° A-N* 164 pp Permission 1738  
[attributed to Jean Reignon]  
Douce R 317 (1)

167 Conquestes du grand Charlemagne, roi de France.  
A TROYES, Chez JEAN-ANT. GARNIER, Imprimeur-Libraire, rue du Temple.  
8° Sig. A-L* 175 pp. Permission 1738  
Douce C 460 (1)

190+ LES CRIS/ DE PARIS/QVE L'ON CRIE/TOWNELLEMENT PAR LES/rue de la Sablière/AVEC LA CHANSON DESDITS CRIS/Plus un brevet/trais de la dépine... peut dépenner, Ensemble les Eglises, Chapelles & Rues; H[otels] de la Ville, &/tournemont: fleur de lis/A TROYES,/ Chez Nicolas OUDOT, rue Nostre-Dame, au Chappeon d'Or couronne/1663  
12° A-B* 70 pp.  
[attributed to Anne Tranquet]  
Douce P 757

499 L'Escale de Salerne en ren burlesques.  
A Troyes, & se vendent, A Paris, Chez le Veuve NICOLAS OUDOT, rat vieille Bouclerie, près le Pont-Saint Michel.  
12° 48 pp. Permission 1714  
By Louis Martin  
Douce PP 152 (3)

499+ L'ESCOLE/DE/SALERNE/En Vers Burlesques/[block of flower bowl]/A Troyes, & se vendent,A Paris, Chez la Veuve NICOLAS OUDOT, rat/vieille Bouclerie, près le Pont Saint Michel./[rule]/
 Avec Permission Royale.  
[different setting from 499 with different ornaments]  
12° A-D* 44 pp. No Permission  
Douce PP 152 (5)
271+ LES/FACECIEVES/RENCONTRES DE/VERBOQUET,/POVR RESIOVIR/les Mélancoliques./Contes plaisans pour faire passer le temps./[ornament]/A TROYES,/Chez Nicoles Oudot, demeurant /en la rue Nostre-Dame.
Douce G 319 (2)

278 Les faits et prouesses du puissant et preux Hector A Troyes, chez Nicoles Oudot, ... M.VI.C.XXIII
8° 96 pp.
Douce R 494 (4)

282 Fameuse harangue faite en l’assemblée générale de Messieurs, messieurs les savetiers, sur le mont de la Savato le lundi d’après la saint Martin par Monsieur Maître Jérôme Piefrelin, dit Cul de Bré.
no place, no date.
8° Sig. B 8 16 pp. (See no 32) Approbation 1732
Douce C 460 (6)

283 Les fantasies de Bruscambille ... faits par le Sieur des Lauriers
A Troyes, chez Nicoles Oudot
See also 897
Douce B 188 (2)

/[block of two knights fighting]/A TROYES,/Chez Nicoles Oudot, demeurant/en la rue nostre Dame, au/ Chappon d’Or.
8° A–I 6 Unpaginated Woodcut on 18
Douce F 363

320 Le grand calendrier et compost des bergers
A TROYES, Chez JEAN-A. GARNIER.
4° 144 pp.
But p. 40 the calendar starts at 1770 (Morin 1791)
Douce BB 419

326+ LA/GRANDE BIBLE/DE NOELS/TANT ANCIENS QUE
NOUVEAUX./Ou tous les Mystères de la Naissance & de l’Enfant
/de JESUS-Christ sont expliqués./[block: Nativity]/A TROYES,
Chez P. Garnier, Imprimeur-Libraire,/rue du Temple. [/rule]/A
Permission.
8° A–D 64 pp. Permission 1736
Douce R 317 (4)

351+ LA/GRANDE BIBLE/DES NOELS,/ TANT VIEUX QUE
NOUVEAUX./Composez à la louange de Dieu & [then as Morn]
351/A TROYES,/Chez la Veuve de JACQUES OUDOT.

LES/FACIEIEVES/RENCONTRES DE/VERBOQUET./POVR RESIOVIR/les Mélancoliques./Contes plaisants pour faire passer le temps./(ornament)/A TROYES,/Chez Nicolas Oudot, desmesurant/en le rue Nostrie-Dame.
13° A-D 46 pp.
Douce G 319 (4)

Les faits et processus du puissant et peuple Hector A Troyes, chez Nicolas Oudot, . . . M.V.I.C.XIII
8° 96 pp.
Douce R 494 (4)

8° A-D 64 pp. Permission 1738
Taylorian: Finch S 253 (1)

Les fantaisies de Bruscanthille . . . fai par le Sieur des Lauriers A Troyes, chez Nicolas Oudot
See also 897+ Douce B 188 (2)

Le grand calendrier et compas des bergers A TROYES, Chez JEAN-A. GARNIER.
4° 144 pp.
Dox p. 40 the calendar starts at 1720 (Morin 1791)
Douce BB 419

LA/GRANDE BIBLE/DES NOELS., TANT VIEUX QU’NOUVEAUX./Composées à la louange de Dieu & /[then as More]
8° A-D 64 pp. Permission 1736
Douce R 397 (9)

LA/GRANDE BIBLE/DES NOELS., TANT ANCIENS QUE
NOUVEAUX./On tous les Mystères de la Naisance & de l’Enfant /de JESUS-Christ sont expliqués./[block: Nativity]/A TROYES,
Chez P. Garnier, Imprimeur-Libraire./rue du Temple.//[rule]///Avec Permission.
8° A-D 64 pp. Permission 1736
Taylorian: Finch S 253 (3)

8° A-D 64 pp. Different setting, e.g. p.3 has 21 vignettes between two rows of 14.
Taylorian: Finch S 253 (3)

LA/GRANDE BIBLE/RENOUVE/OU/NOELS/NOUVEAUX./[block: Annunciation] A Troyes,
Chez P. Garnier, Imprimeur-Libraire./rue du Temple.//[rule]///Avec Permission.
8° E-F 32 ff. No Permission. Different setting
Taylorian: Finch S 253 (2)
Bodleian Library Record

8° E-H6 64 pp.
Morin 405 is recorded with many uncorrected and corrected errors in various copies. The two Oxford copies differ from each other and from described copies.
Douce SS 246 (2)
Taylorian: Finch S 254

424+ [Grande Bible des Noels nouveaux]
[No titepage. A second part of volume: paginated 65–127]
8° E-H5 Approbation Avril 1732
Douce H 124 (2)

429+ [red] La grant Danse macabre/des homes & des femmes/[red]
hystoriée & augmentée de/beaux ditz en Latin . . . [red] Imprimée
à Troyes par Nicolas le rouge demourant en/[red] la grant rue a
lenseigne de Venise. Auprés la belle croix.
4° A–K7 [?1510]
Douce acquired this by an exchange with Count Macarthy
Douce MM 698

434+ LA GRANDE DANSE/MACABRE/DES HOMMES ET DES
FEMMES;/Historiée & renouvellée de vieux Gaulois, en language le
plus/poli de notre temps./AVEC/Le debat de Corps & de l'Ame./La
Complainte de l'Ame damnée./[rest as 434] . . . /Chez JEAN-
ANTOINE GARNIER, Imprimeur-Libraire, rue du Temple./[rule]/AVEC PREMISSION.
4° A2 B2 C–K4 L2 76 pp. Permission 1727. As well as the error on
the titepage recorded by Morin (cam for com) those he mentions by
pp 31 & 32 have also been corrected here.
Douce MM 672
Douce MM 673

435 LA GRANDE DANSE/MACABRE/DES HOMMES ET DES
FEMMES;/Historiée & renouvellée de vieux Gaulois, en language le
plus/poli de notre temps./AVEC/Le debat de Corps & de l'Ame;/La
Complainte de l'Ame damnée./L'Exhortation de bien vivre & de bien
mourir./La Vie du mauvais Ante Christ./Les quinze signes du
Jugement./[block]/A TROYES,/Chez PIERRE GARNIER, Imprimeur & Libraire, rue du Temple./[rule]/AVEC PERMISSION.
4° A–I4 K2 Unpaginated. Permission 1728
Morin had seen no copy. Douce’s copy bought at Paris 1817
Douce MM 665

436
8° E-4° 64 pp.
Morin 495 est recorded with many uncorrected and corrected errors in various copies. The two Oxford copies differ from each other and from described copies.
Douce SS 246 (2)
Taylorian: Finech S 254

[Grand Bible des Noels nouveaux]
[No titlepage. A second part of volume: paginated 65-127]
8° E-4° Approbation Avril 1732
Douce H 124 (4)

[red] La grant Danse macabre des homes & des femmes/[red] historiaire & augmentee dc/bauds dix en Latin ... [red] Imprime a Troyes par Nicolas le rouge demeurant en/[red] la grant rue a leseigne de Venise. Aupres la belle croix.
4° A-K 1° (1730)
Douce acquired this by an exchange with Count Macarthy
Douce MM 668

LA GRANDE DANSE/MACABRE/DES HOMMES ET DES FEMMES,/ Histoirerie & renouvelle de vech Gaudon, en langage le plus/plus de notre temps./AVEC/L'debat de Corps & de l'Ame./La C[es]/implante de l'Ame d'année./Trat 4° (1732) ... /Chez JEAN-ANTOINE GARNIER, Imprimeur-Libraire, rue du Temple./[rule]/AVEC PERMISSION.
4° A B C-K 1° 76 pp. Permission 1728. As well as the error on the titlepage recorded by Morin (cam for com) those he mentions 63 pp 31 & 32 have also been corrected here.
Douce MM 972
Douce MM 672

LA GRANDE DANSE/MACABRE/DES HOMMES ET DES FEMMES,/ Histoirerie & renouvelle de vech Gaudon, en langage le plus/plus de notre temps./AVEC/L'debat de Corps & de l'Ame./La Complainte de l'Ame damnée./L'Echortation de bien vivre & de mourir./La Vie du nouveau Ante Christ./Les quinze signes/du jugement./[block]/A TROYES,/Chez PIERRE GARNIER, Imprimeur-Libraire, rue du Temple./[rule]/AVEC PERMISSION.
4° A-B K 1° Unpaginated. Permission 1728
Morin had seen no copy. Douce's copy bought at Paris 1873.
Douce MM 493

HISTOIRE DE HUON DE BORDEAUX/PAIR DE FRANCE,
ET/Duc de Guinée./CONENANT SES FAITS ET ACTES
/Herociques, compris en deux Livres. Avent beaux & divertissants, que de long-temps est les. /Revu & corrigé de nouveau. /[block]/A TROYES,/Chez JACQUES OUDOT, Imprimeur & Libraire, Rue du Temple./[rule]/AVEC APPROBATION ET PERMISSION.
4° A B-B 144 pp. Permission 1705. For the second part see 697+ below.
This book has a 'Linc' shelfmark but must be a later addition since Bishop Barkow's books came to Bodley in 1691.
B.10.20 Linc.(1)

HISTOIRE DE HUON DE BORDEAUX/PAIR DE FRANCE,
DUC DE GUIENNE./CONENANT ses Faits & Actions Heroi-
ques, mis en deux Livres aussi beaux & divertissants que jamais les ait
lu./Revu & corrigé de nouveau. /[block] de l'ouvrage)/A TROYES,
/ Chez, PIERRE GARNIER, Imprimeur-Libraire rue du Temple. /[rule]/AVEC PERMISSION.
Vet Fr II B 156

HISTOIRE DE HUON DE BORDEAUX/PAIR DE FRANCE,
DUC DE GUIENNE./CONENTANT ses Faits & Actions Heroi-
ques, mis en deux Livres aussi beaux & divertissants que jamais les ait
lu./Revu & corrigé de nouveau. /[block]/A TROYES,/Chez
PIERRE GARNIER Imprimeur-Libraire, Rue du Temple./[rule]/
Avec Permission.
4° A-Q 128 pp. Permission 31 Mai 1726
Douce R 539 (2)

Histoire de Jean de Calais
A Troyes, chez Garnier le jeune
8° A-C 47 pp. Permission 1738
Sometimes attributed to Madame de Gomez
Douce C 460 (10)

Histoire de Jean de Paris, roi de France
A Troyes, chez Garnier le jeune
8° 49 pp permission 1728
Douce C 460 (9)

L'HISTOIRE DE JEAN DE PARIS/ROY DE FRANCE./ Lequel
après que son Père est mort le Roy d'Espagne en soul Royaume par sa
propre force & subtilité, épousa la fille du Roy d'Espagne, laquelle

417
Bodleian Library Record

amina en France/[block signed FAVVEAV]/A TROYES,/Chez JACQUES FEBVRE, Imprimeur & Marchand/Libraire, demeurant en la grande Rue.
8° A–D 64 pp.
Douce R 317 (4)

517+
HISTOIRE/DE LA VIE,/GRANDES VOLERIES,/ET SUB-TILITES/DE GUILLER1/ET DE SES COMPAGNONS, /Et de leur fin lamentable & ma–/[then as 517]
12° A 24 pp. Permission 1728
Douce PP 151 (2)

526
L’Histoire de Mélusine, Nouvellement imprimée.
A Troyes, chez Jacques Oudot, 1699
4° A–R 136 pp
[Attributed to Jean d’Arras]
Douce N 263

529
Histoire de Mélusine, Nouvellement imprimée & corrigée.
A Troyes, chez Pierre Garnier.
Douce R 539 (3)

539
L’Histoire de Pierre de Provenee et de la belle Maguelonne.
A Troyes, & se vend a Paris, chez Antoine de Raffe, Imprimeur & Marchand Libraire, rue du petit Pont, à l’Image Sainct Antoine.
8° 32 ff.
Attributed to Bernard de Priviez, 13th century.
Douce R 317 (5)

545
Histoire de Pierre de Provenee et de la belle Maguelonne.
A Troyes, chez Garnier le jeune.
8° 46 pp. Permission 1738
Douce 460 (2)

553bis+
HISTOIRE/DE RICHARD/SANS PEUR, DVC DE/ Normandie,
lequel fus fils/de Robert le Diable./Lequel par sa prudence fut Roi
 d’Angleterre, & ffs des belles conquestes & vaillances./[block]/A Troyes
et se vendent/A PARIS,/Chez ANTOINE DE RAFFLE, Imprimeur et/Libraire, demeurant Rue du petit Pont,/au Chaudron.
8° A–D 8
Douce R 317 (6)

569
Historie des aventures heureuses & malheureuses de Fortuna,
avec sa bourse et son chapeau.
A Troyes, chez Jean Garnier.
8° II 154 pp. Permission at start 1728, at end 1705.
Douce R 680

418
517+ HISTOIRE/DE LA VIE,/GRANDES VOLERIES,/ET SUBTILITÉS/DE GUILLERET/ET DE SES COMPAGNONS./Et de leur fin lamentable & mauvaise. (1664?)
1680 A-D 64 pp. Permission 1728
Douce R 317 (4)

526 L'Histoire de Mélanse, Nouvellement imprimée. A Troyes, chez Jacques Oudot, 1669
[Attributed to Jean d'Arras]
Douce N 263

Douce R 539 (1)

8° 22 fl.
Attributed to Bernard de Privé.
Douce R 317 (5)

545 Histoire de Pierre de Provence et de la belle Maguelonne. A Troyes, chez Garnier le jeune.
8° 46 pp. Permission 1728
Douce R 460 (1)

553bis+ HISTOIRE/DE RICHARD/SANS PEUR, DVC DE/ NORMANDIE, lequel fus fils/ de Robert le Diable./Lequel par sa prudence fui Roy d'Angleterre, & ses filles et folles conquêtes & vaillances./[block]/A Troyes/et se vendent/A PARIS, Chez ANTOINE DE RAFFLE, Imprimeur et Libraire, demeurant Rue du petit Pont, au Chaudron.
8° A-D
Douce R 317 (7)

569 Histoire des aventures heureuses et malheureuses de Fortunatus, avec sa bourse et son chapelet.
A Troyes, chez Jean Garnier.
8° 15° A-R 154 pp. Permission at start 1728, at end 1794.
Douce R 317 (9)

418

Popular French Literature

583+ HISTOIRE/DES NOBLES/PROUSESS/ET VAILLANCES/DE/GALLEN/RESTAURE./FILS DU NOBLE OLYRIS LE MARQUIS, ET DE LA BALE FANTASIE, fille du Roi Hagen, Empereur de Constantinople./A Troyes, Chez JACQUES OUDOT, Imprimeur & Marchand Libraire, rue du Temple &[block]/AVEC PERMISSION.
4° A-PO Q 124 pp. Details as Morin 583
Douce R 339 (4)

603+ L'HISTOIRE/DE NOBLE ET/VAILLANT CHEVALIER/Paris, & de la belle Vienne, fille du D'Uphein de Vemnoys./. . . . A Troyes, Chez Nicolas Oudot, Maistre Imprimeur, de-/meurant en la rue notre Dame, au Chappou d'Or Couronné.
8° A-P G+ Unpaginated
Douce R 494 (1)

604 L'Histoire du noble et vaillant roy Alexandre le Grand. A Troyes, chez Nicolas Oudot, M. DC.XXII
8° 64 fl.
Douce R 494 (5)

609 HISTOIRE NOUVELLE/ET DIVERTISSANTE. DU BON HOMME/MISERE/DANS LAQUELLE ON VERRA/ce que c'est que la Misère, ou elle a pris son origine, comme elle a trompé la Mort, & quand elle s'ira dans le monde. Par le Sieur DE LA RIVIERE/et Advenus/DE A TROYES,/Chez P. GARNIER, Imprimeur & Libraire, rue du Temple &[block]/AVEC PERMISSION.
12° A-B1 Unpaginated by Grosley 7 avril 1728 [unseen by Morin]
Douce R 293

609bis+ HISTOIRE/PLAISANTE/ET RECREATIVE/DV/NOBEL ET EXCELLENT/Chevalier Clamodes, & de la belle Clermont: ensemble leurs/etreanges aventures/[block]/A TROYES/Chez NICOLAS OUDOT, Imprimeur de-/meurant en la rue notre Dame, au Chappou d'Or.
8° A-C D Unpaginated.
Douce R 365

618 L'Histoire des deux nobles et tres-vailleux chevaliers, nommee Millia et Amys.
A Troyes, chez Nicolas Oudot, MVICXXXI
4° 293 pp. colophon 1633
Douce M 697

15* INSTRUCTION/A L'USAGE/DES GRANDES FILLES. Pour être Marisées./[then as 645 until]/Sur l'imprime A TROYES./
12° A-D 12 pp. Undated approval signed Passart
Douce MM 308 (1)
Bodleian Library Record

697+ LIVRE SECONDE/DE HUON/DE/BORDEAUX/PAIR DE FRANCE, ET/duc de Guise,/CONTENANT CES FAICTS ET ACTES/heroïques, en deux livres. Autant récréatif/discour que de long-temps ayte été leu./Revue & corrigé de nouveau./[block]/A TROYES,/Chez JACQUES OUDOT, demeurant rue du Temple./M.DCC. VII.
4° A–R 4 Permission 1705
See notes to 465+

B 19.20 Linc. (2)

706 Le magnifique et superliqueoentieux festin, fait à Messieurs, Messeigneurs, les Venerables Savetiers Carreleurs & Repaireurs de la Chaussure humaine. Par le Sieur Maximilien Belle-Alène.
8° Sig. C 8 (See no 32) 16 pp. Permission 1731
Douce C 460 (7)

732 Mariane, tragédie. Par Tristan L’Hermite.
A Troyes, chez la Veuve de Jacques Oudot, M. DCC.XVIII
12° 71 pp.
Taylorian: Vet.Fr.II B 1394

795+ NOELS/OU CANTIOUES/NOUVEAUX./Composés par P. B. NARD Parisien./then as Morin 795]/A TROYES,/ Chez la Veuve de JACQUES OUDOT, & JEAN/ OUDOT Fils, Imprimeur-libraire, rue/du Temple. 1728./[rule] AVEC PERMISSION.
8° A–G 112 pp. Approbation 1723
Douce H 124 (3)

844+ [Within type border]/OGER LE DANNOIS/DVC DE DANNEMARCHE/QVI FUT VN DES DOYZE PERS/DE FRANCE, LEQVEL AVEC/LE SECOVRS ET AYDE DU ROY/CHAR–/emagne, qui chassa les Payens hors de Ro–me, & remis le Pape en son siège, & fut/long temps en Faerie, puis revint/commencez lire cy après/XXVI. Fueil./[block]/A Troyes chez Nicolas Oudot, demeurant en la/Rue nostre Dame au Chapon d’Or
4° sig. A 2 M 4
Douce A 290

A Troyes, chez Nicolas Oudot, . . . 1612
8° 82 ff.
Douce R 494 (3)

897+ LES/PLAISANTS/PARADOXES DE BRUSCAM/BILLET/ ET AUTRES DISCOURS COMIQUES./Le tout nouvellement tiré de l’Escarcelle/de ses beles Imaginations./[block]/A TROYES,/Chez

420
LIVRE SECONDE/DE/HUDON/DE/BORDEAUX/PAIR/DE/FRANCE/ET/Duc/Guillaume/CONTENANT/DES/FAÇONS/ET/ACTES/Héroïques, en deux livres. Autant récréatif/que/de/temps/que/le/temps-a/été/levé./Revue/et/corrige/par/noyau. /[block]/A TROYES, /Chez JACQUES OUDOT, demeurant rue du Temple./ M.DCC. VII.
4° A-R Permission 1709
See notes to 465+ B. 19.20 Linct. (2)

606 Le magnifique et superlubiquintent festin, faite à Messieurs les Venerables Savetiers Carleleurs et Repartiteurs de la Chausserie humaine. Par le Sieur Maximilien Belle-Alèine.
8° Sig. C (See no 32) 16 pp. Permission 1731
Douce C 460 (7)

723 Mariane, tragédie. Par Tristan L'Hermitte.
A Troyes, chez la Veue de Jacques Oudot, M. DCC.XVIII
12° 71 pp.
Taylorian: Vet. Pr. II B 1304

795 NOELS/OU CANTOQUES/NOUVEAUX/, Composé par P. BILNARD Parisien. /Then du Morin 793/A TROYES, /Chez la Veue de JACQUES OUDOT, & JEAN OUDOT Fils, Imprimeur Libraire, rue du Temple, 1728. /VIVAT AVGVSTVS
8° A-G 112 pp. Approbation 1723
Douce H 124 (5)

844 [Within type border]/OGER LE DANOIS/DE/FRANCE, LEVOL VEC/LE SECOVR ET AYDE/ROY CHARME/que, qui chausse les Payens hors de Ro-/me, /et resta le Pape en son siege, et fut long temps en Fauteur, puis revint comme pourveu de pe chapeau du XXXVII. Fucil. /[block]/A Troyes est/é/Nicolas Oudot, demeurant en la Rue no 45 Dame au Chapon d'Or. /4° sig. A-A 2M
Douce A 299

897 La plaisante et triomphante histoire des hauts et chevalereux faits d'armes, du très-puissant & très-victorieux Prince Méladis.
Nouvellement revu & corrigé.
A Troyes, chez Nicolas Oudot, ... 1612
8° 8t ff.
Douce R 494

897+ LES/PLAISANTS/PARODEXES/DE/BRUSCAM/BILÉE/autres discours comiques./.Le tout nouvellement thus/ l'Escarcelle/des ses beaux Imaginations./[block]/A TROYES, /Chez JACQUES OUDOT, demeurant rue du Temple, M.DCC.XXII
8° Sig. A-B/C 36 pp. See also 283

930 LES/PROMENADES/DE/LAQUINGUETTE//Avantures, /Histoires Galantes/DIALOGUE/I[block]/A TROYES, /Chez la Veue de JEAN OUDOT, Imprimeur Libraire, rue du Temple 1745 /VIVE AVGUSTVS
12° A-B C-D 34 pp. Permission 8 Juillet 1728
Missing from Morin's location at Troyes
Douce MM 308 (2)

980+ RECEVIEL/GENERAL/DES/QAUVETS/DE/LACOCHEE//.[8 lines]../A TROYES, /Chez Pierre Plot, demeurant en la rue/Perdane.
8° A-M Unpaginated [1-162]
[With The anti-caquet de l'acouchée, n.pl., 1622]
[Signature de Claude Rob. Jardel]
By Tabarin = Antoine Girard (See G. Mongredien, Bulletin du Bibliophile, 1928, pp. 358-59)
Douce A 143 (1)

980++ RECEVIEL/GENERAL/DES/QAUVETS/DE/LACOCHEE./Le tout discours & gauchet, par Dames, Dise/et autres./Mas par ordre en huit Apresdivce, ou elles en fent leurs/assemblees, par son Secrétair qui a le tout/auy & escrit./[block]/A TROYES, /Chez NICOLAS OUDOT, demeurant en la rue/du Temple, au Saint Esprit.
8° A 41
[with The Anti-caquet de l'acouchée, n.pl., 1622]
Douce A 74

988+ LES/RECONTRES/FANTAISIES/ET/COQ-A-L'ASNE/FaCETIEUX/DE/BRON GrATELARD./Tenant sa classe ordinaire au bout du Pont-neuf./Avec ses guirlandes admirables, contes/joyeux, & facres nouvelles./[block]/A TROYES, /Chez PIERRE GARNIER, Imprimeur & Libraire, rue du Temple./VIVE AVGUSTVS
12° A-B C-D 81 Permission 17 Oct 1736
Douce G 319 (1)

988 Les rencontres fantastiques et coqs-a-l'asne facetieux du Baron Gratelard.
A Troyes, chez Garnier.
12° A-B C-D 36 pp. Permission 1738
Douce PP 154 (4)