

Juv005. Juvenal and Persius, with the titles of Guarinus Veronensis

[Paris], [Crantz, Friburger and Gering]

[August–September 1472?]

Title page: none.

Colophon: none.

Collation: Royal 4° by half sheets, and chancery 2°: [1–5¹⁰ 6–7¹²], 74 leaves (ff. 62 and 74 blank), unnumbered.

Contents: f. 1^r ‘Decimi Iunii Iuuenalis Satyra& liber primuf. | Materiã & caufam fatyra& hac inſpice prima. | [3]EMPER ego auditor tm̃? nunq̃ ne reponã! | Vexatus totiens rauci theſeide codri? |’; on f. 61^v ‘Tanq̃ hoïe! & uētri indulſit nō om̃e legumen; | Decimi Iunii Iuuenalis Aquinatis | Satyrarum liber finit Fœliciter; | Erhardus, D. I. Iuuenal̃ cultori. F optat; | Ecce parens fatyr&, princeps eliconis & auctor! | In prauos mittens tela feuera notæ ; |’; f. 62 blank. F. 63^r ‘Auli perſii flacci in fatyra& librum prolo|gus conſtans metro iambico trimetro. |’; on f. 73^v ‘A. P. F. Satyra& liber finit fœliciter. | Erhardi Tetractichon ad germanos | librarios ingenuos. | Ecce tibi princeps fatyro& codice paruo | Perſius arte noua impreffus & ingenue. | Fœlices igit̃ alemannos! arte magiftra | Qui ſtudia ornantes, fertis in aftra gradum;’; f. 74 blank.

[*Variant:* Omission of the ‘Tetrastichon’ (final five lines of f. 73^v).

Typography: 115R; no Greek; one-, two-, and three-line spaces left for initials; 32 (also 31) lines; 183 × 100 mm; no catchwords or signatures; no running titles.

Paper: Royal (62 × 41 cm), and chancery (41 × 31 cm): largest recorded page size 29 × 19.5cm: 27 × 19.5 cm (BL), 23.5 × 16 cm (Bodleian), 29 × 17.5 (Magdalen), 27.3 × 19 cm (Rylands).
13.5 edition sheets (13.5 royal and 10 chancery).

First Parisian edition of Juvenal

Printed on a one-pull press

The press of Crantz, Friburger and Gering, the first to be established in Paris, was to all intents a private press and this Juvenal is not significant in the statistics of the commercial production of the French presses of the fifteenth century, the next edition not appearing until the Lyon edition of [1488] (Juv036). The press was established in rooms belonging to the Sorbonne by Guillaume Fichet who was currently the college’s librarian and who was the financier of the venture. The editorial direction of the press was at first in the hands of Johann Heynlin who was Rector of the University in 1469 and had been Prior in 1470. The printers were invited from Basel to come to Paris to operate the press. By mid-1472 when this edition was produced, the press had left its premises in the Sorbonne and had moved to the rue Saint Jacques, at the sign of the Sun (Veyrin-Forrer, 1987, p. 182).

Claudin states that the printing of the Juvenal and Persius was preceded by the preparation of a manuscript copy of Juvenal with a commentary, dedicated to Pierre Doriolle, Chancellor of France, with a miniature showing the Chancellor receiving the copy of the manuscript. This is followed by a dedicatory poem with the acrostich ‘Pierre Doriolle Chancelier de France’.¹ Doriolle was appointed Chancellor on 26 June 1472. Claudin

¹ Claudin, 1898, p. 25, reporting that the manuscript was then in a private library in England. It appears that the manuscript was owned at one time by Claudin. A description of the manuscript can be found in the Chrisite’s sale catalogue (London, 16 July 2014, [Yates, Thompson and Bright: A Family of Bibliophiles, lot 19](#)); the

suggests (1898, p. 26) that the MS will have taken 6 or 8 weeks to produce and that the printed edition came after that, perhaps in August or September 1472. Further, Erhard Windsberg, named in the title of the verses of ff. 61^v and 73^v, took over from Johann Heylin de Lapide as editor to the press in mid-1472 (Claudin, 1898, p. 23). The commentary in the manuscript is probably by him (Claudin, 1898, p. 26). The type 115R in its final state also dates from this period.

The Juvenal ends with the same distich which appeared at the end of the manuscript (Claudin, 1898, p. 26):

ERHARDUS D.J. JUVENALIS CULTORI F[ELICITATEM] OPTAT.

Ecce parens Satyrarum princeps Eliconis et auctor

In pravos mittens tela severa notae

The Persius (which is not found in the manuscript recorded by Claudin) ends ‘with another poetical piece composed by Erhard, to extol, much in the same way as in the edition of Phalaris, Brutus and Crates, the new invention of printing and those who exercised it’ (Claudin, 1898, p. 26).

The pages are ruled in red in some copies, a feature of this press. Also present are the unusual punctuation marks (virgula, comma, colon, periodus) introduced by Guillaume Fichet, which are really part of a gothic writing system and range oddly with the roman type (see J. Veyrin-Forrer, p. 173; Catach, 1968, pp. 74–76).

The Satires have the titles composed by Guarinus Veronensis; Satires XV and XVI are transposed, as in one of the minor textual traditions. The start of the Persius is the beginning of a new gathering but, in spite of the absence of signature evidence, it appears that the two texts were issued together.

The format of the volume is unusual. Signatures 1–4, the outer fold of signature 5, and signature 7 have horizontal chainlines, and were probably printed as quarto half-sheets on royal paper; signature 6 and the inner four bifolia of signature 5 have vertical chainlines and appear to be folio sheets printed on unwatermarked chancery paper. Signature 7 (Persius) has horizontal chainlines and also appears to be printed on quarto half sheets. This suggests that the Persius, printed on the same paper stock as the first four gatherings of the Juvenal, was set before the Juvenal and that this paper stock ran out after the completion of the outer half sheet of gathering 5. If the Persius was printed before the Juvenal, this might suggest that it had been intended to be issued separately. The signature patterns of the royal half sheets are given below based on the copy in the Rylands Library. The absence of watermarks in gathering 2 in particular confirms that this section of the book was printed on quarto half sheets.

- 1: oooxx||xxooohorizontal chainlines
- 2: oooooo||ooooo
- 3: xxxxx||xxxox
- 4: xxxo||xxxo
- 5: xvvvv||vvvvxvertical chainlines on inner 4 leaves with no watermark
- 6: vvvvvv||vvvvv-vertical chainlines, no watermark
- 7: xxoox||xoox- horizontal chainlines

source for this information is [the Schoenberg Database of Manuscripts](#). The manuscript was presumably sold by Anatole Claudin to Henry Yates Thompson (1837–1928).