



Above Fig. 1. Netherlandish binding (185 × 230 × 65 mm)
Opposite Fig. 2. Title-print, engraved by Jan Baptist Zangrius



[Album Amicorum]

Album amicorum habitibus mulierum omniu[m] nationu[m] Europæ, tum tabulis ac scutis vacuis in æs incisus adornatum, ut uisque et sÿmbola et insignia sua gentilitia in ijs depingi commode curare possit

Louvain: Jan Baptist Zangrius, 1601

OBLONG QUARTO (174 × 219 mm), (73) ff., comprising engraved title (transcribed above), three leaves of engraved text: *Ad lectorem amicum de amicorum albo decasticon* (subscribed F.S.L.), *Aliud ad lectorem* (subscribed G. Cousin) with *Ad eundem liber* (unsigned), *Au lecteur* with *Le livre au lecteur*, *quatrain* and *Sixain* (all unsigned); and 69 plates, of which 33 are feminine costumes (circa 125/150 × 124/151 mm), 35 frames, cartouches, or designs for coats of arms, and 1 tail-piece (male figure attired in oriental dress, lettered *finis*).

INTERLEAVED by the binder (93 ff.), various forms of French amatory verse entered on 30 folios by two contemporary hands.



Fig. 3. (Left) *Puis qu'en duel et tourment* ('Le Testament d'Amour'), final stanzas, written by Hand B; (Right) 'Nobilis Hispanica', engraved by Jan Baptist Zangrius

PROVENANCE early shelfmarks on front endpaper *H.1.26 and [H.] 17.30* — Joseph Paelinck (1781-1839) — Ferdinand Heussner, 'Catalogue des livres, manuscrits et estampes ayant formé le cabinet de feu M. Joseph Paelinck, Artiste-peintre, chevalier de l'Ordre de Léopold. Deuxieme partie. Livres et manuscrits', Brussels, 26-28 November 1860, p.119 lot 648, sold for Fr. 80 to — Auguste Danlos (Danlos jeune), Marchand d'estampes, Paris — catalogue description of an unidentified Belgian bookseller, loosely inserted — Maurice Burrus (1882-1959), his exlibris and acquisition label dated 1938 — sale by Christie's, 'Maurice Burrus (1882-1959): la Bibliothèque d'un homme de goût. Première partie', Paris, 15 December 2015, lot 2

In fine state of preservation.

BOUND in contemporary brown calf, decorated in gilt, a foliate border roll on each cover encloses a frame and cornerpieces, a *semé* of Greek crosses, and oval centre ornament of Cupid shooting an arrow at a heart lettered 'Venus'; the back is divided into compartments by four raised bands; page edges gilt.

ARARE SUITE OF ENGRAVINGS of female costume accompanied by blank escutcheons with elaborate crests and mantling, intended for blazoning as coats of arms. The title specifies that it was meant to serve as an 'album amicorum': new acquaintances and friends of the owner were to choose a print, and fill in the template with their coat of arms; *sententiae* could also be added to the image, as well as a signature and date. Publishers had been producing illustrated books which could be used as 'alba amicorum' since the 1570s. As the form evolved, engravings of emblems, costumes, and scenes of particular towns or provinces were provided, to allow contributors to embellish their entries without going to the expense of commissioning illustrations from professional scribes. The market for such 'ready-made' *alba* depended largely on male university students, intent on preserving the memories of persons encountered and places visited during their *peregrinatio academica*. The vogue for these publications proved short-lived, dying out before the middle of the seventeenth century.¹

¹ John L. Nevinson, 'Illustrations of costume in the Alba Amicorum' in *Archaeologia*, second series, 106 (1979), pp.167-176 (p.175, note 5).

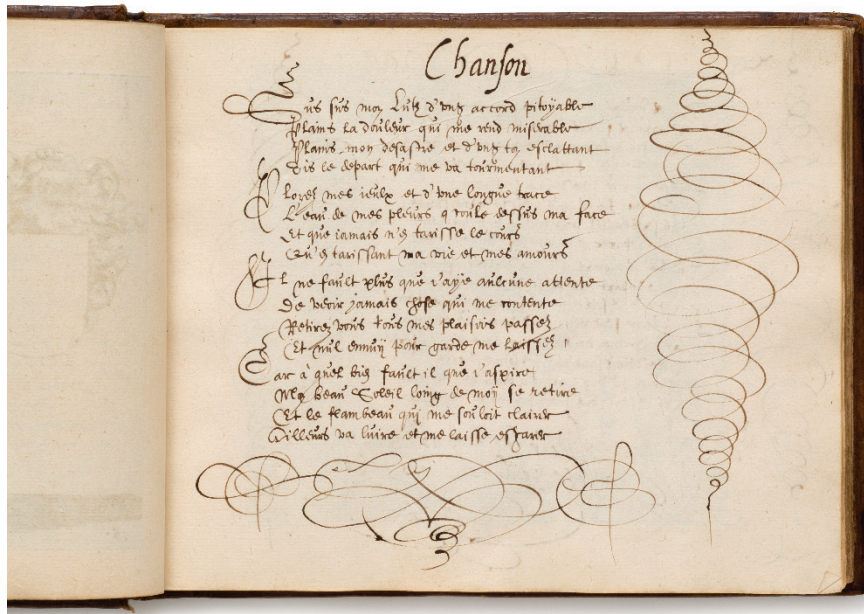


Fig. 4. *Sus, sus, mon Lut, d'un accord pitoyable* (stanzas 1-4), written by Hand B

The engraver of the costumes found inspiration in Jean-Jacques Boissard's costume book of 1581, copying (in reverse) selected figures of women from that compendium of the typical dress of men and women of all ranks of society and of all nations and cities.² The series presents young girls, brides, ladies, and widows in the native dress of Brabant (5), France (3), Lorraine (1), Spain (2), Venice (4), Rome (2), Pisa (1), Bologna (2), Florence (2), Bohemia (2), Swabia (2), Switzerland (1), Greece (4), and England (1). The blank armorial shields mostly depend from woodcuts by Jost Amman published by Sigmund Feyerabend in the 1580s, mediated through engravings by the De Brys, in particular their *Emblemata nobilitati et vulgo scitu digna... Stam vnd Wapenbuchlein* (1592).³

² Jean Jacques Boissard, *Habitus variarum orbis gentium: Habitz de nations estrea[n]ges: Trachten mancherley Völker des Erdsckreyss* ([Mechlin?]: Caspar Rutz 1581-1588). One of the 61 plates is signed by Julius Goltzius, but the set appears to have been engraved by several hands.

³ Theodor de Bry, *Emblemata nobilitati et vulgo scitu digna: singulis historijs symbola adscripta & elegantes versus historiam explicant* (Frankfurt am Main 1592); [images](#). Ilse O'Dell, 'Jost Amman and the "Album Amicorum": Drawings after prints in autograph albums' in *Print Quarterly* 9 (1992),

The *Album amicorum habitibus mulierum* was first published in 1599 and reissued thereafter with the date in the address either corrected in the matrice (1601) or scraped from the paper and corrected by pen (1602, 1605, 1606). The printmaker-publisher Zangrius (de Sanger, de Zangre, Zangre) had commenced his activities in Louvain around 1595; his last dated book appeared there in 1605.⁴

Judging by the handful of surviving copies, most purchasers used the book as an album amicorum (see PROVISIONAL CENSUS). Our copy is atypical in containing none of the autographed pages that make up other *alba*. It was adapted for a different purpose: the prints were interleaved, and French lyric verse entered instead on the blank pages.

The binding features an emblem of Cupid on both covers, and it seems certain that the copy was a tool of courtship, presented by a lover to his lady. Regrettably, the courting couple have concealed their identities in a monogram and in subscriptions beneath the songs: nothing is known of the book's provenance before its acquisition by the Belgian painter Joseph Paelinck (1781-1839).

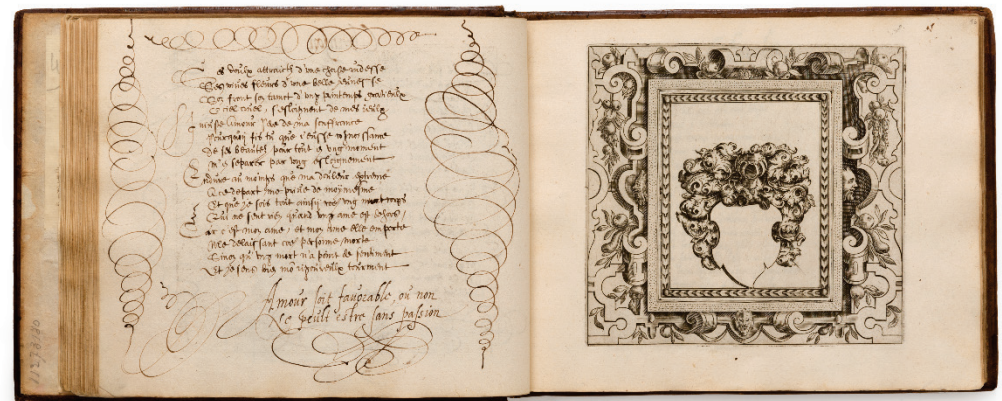


Fig. 5. *Sus, sus, mon Lut, d'un accord pitoyable* (stanzas 5-8), written by Hand B.

Subscribed: *Amour soit fauorable, ou non | ne peult estre sans passion*

pp.31-36; Madeleine Lavoye, 'A propos des album amicorum des de Bry' in *Bulletin de la Société des bibliophiles liégeois* 16 (1942), pp.65-76.

⁴ Short-title Catalogue, Netherlands ([STCN](#)). Frans S.J. Claes, 'De Leuvense drukkersfamilie de Zangere (16de-18de eeuw)' in *De Gulden Passer* 70 (1992), pp.117-128. Zangrius was renowned for his interest in heraldry: F.J. van Ertro, 'The heraldic chart of Brabant by Zangrius for the year 1600' in *De Nederlandsche Leeuw* 71 (1964), cols. 211-217.



Fig. 6. (Left) *Quictons ce facheux point d'honneur*, stanzas 4-6, written by Hand B
(Right) 'Nobilis virgo Brabantica', engraved by Jan Baptist Zangrius

CHANSONS

The binder has interleaved the book with ninety-three folios of blank paper. Songs are written on thirty folios (52 pages);⁵ on another five folios is a list of coats of arms borne by the nobility of Brabant;⁶ the rest of the interleaves remain blank. The contributions of two hands can be identified. One wrote in three scripts: an extremely neat non-cursive italic, used for the first five songs, in which the first letter of the first line is reserved for a decorative capital (not inserted), shifting to a cursive, and finally to a rapid italic for the final two pieces (here designated hand A). The other hand also wrote in various scripts: a Gothic-derived secretary, a cursive, and (once) italic (hand B). The principal hand (B) wrote seventeen songs, including the 'Testament d'Amour' (*Puis qu'en dueil et tourment*) and some songs of bawdy nature; it could be masculine. The other hand (A) wrote twelve songs, predominantly in italic, the script commonly used by women, and indicative of high social status and education. A third hand (C) perhaps entered the last song in the volume, and a fourth listed the coats of arms.

⁵ Blanks, ff.1-4. Entries on f.5r+v, 6r, 7r+v, 8r+v, 9r, 10r+v, 11r+v, 12r+v, 13r+v, 14r, 15r+v, 16r, 17r, 18r+v, 19r, 20r+v, 21r, 22r+v, 23r. Blank f.24. Entries on f.25r+v, 26r+v, 27r+v, 28r+v, 29r+v, 30r+v, 31r+v, 32r+v, 33r. Blanks, ff.39-52. Entries on f.53r+v, 54r+v. Blanks, ff.55-93. The blank verso of plate [13] is inscribed (entry continues on interleaf opposite, f.17 recto).

⁶ 'Blasonnement des armes de quelques familles' (ff.34-38 rectos; all versos blank), written by a later owner, citing Joseph van den Leene, *Le theatre de la noblesse du Brabant* (Liège 1705).

⁷ In 1612, two vulgarly evocative words are replaced by totally neutral words, and the two crudest verses suppressed altogether, leaving twenty-four verses arranged in four sextains of six syllables; see *Pierre Guédron: Les airs de cour*, edited by Georgie Durosoir (Versailles 2009), p.lxxiii.

The songs are mostly headed 'Chanson' or 'Chanson Nouvelle', with one designated 'Courante' and another 'La Pauanilla' (Pavane), musical forms associated with dance. The majority are *airs de cour*. This repertory was then circulating in anthologies of poetry published without music – although intended for singing – and in anthologies of airs intabulated for voice and lute. There are often substantial differences between the lyrics in the album and contemporary printed sources, suggesting that the texts may not have been copied, but entered from memory of orally performed versions. The first piece in the album, *Dieu vous garde bergerette*, is an example: the text is an early version of the air,⁷ supplemented by an additional (seventh) sextain, for which we find no printed source.⁸ Likewise, the air *Si c'est pour mon pucelage | que vous me faites l'amour* ('If it is for my virginity that you want to make love', written by hand A) is not the dialogue text set by Jean-Baptiste Besard and Pierre Guédron, but another version, as yet unidentified.⁹

No poets (or composers) are named, although attributions to Charles Tessier, Pierre Cerveau, and Pierre Guédron can be derived from concordant musical sources and collections of poetry. Several songs have to date eluded identification.

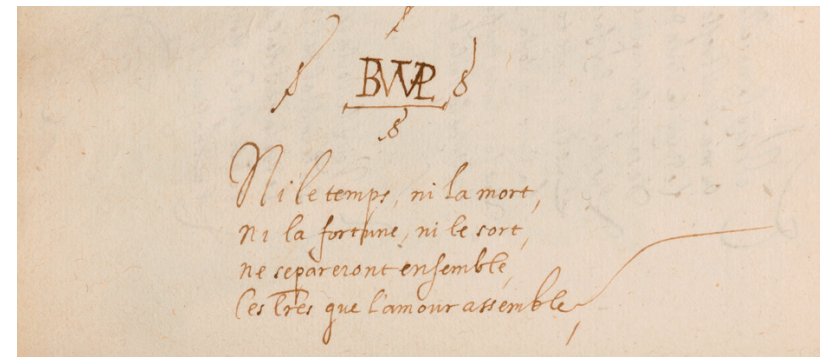


Fig. 7. Subscription to *Le voicj la nacelle d'Amour*, written by Hand A.
The monogram may combine the initials of her name; the adjacent symbol ('s fermé', or fermesse) is a sign for fidelity in love.

⁸ Acceptez moy la belle | ne mallez refusant | de mon Amour fidelle | Je vous faiz un present | que je n'offre a personne | mais a vous Je le donne | finis. This stanza is not printed in *Airs de cour mis en musique à 4 & 5 parties de plusieurs auteurs* (Paris: Adrian Le Roy & Widow of Robert Ballard, 1597), nor in *La Fleur des chansons amoureuses où sont compris tous les airs de cour* (Rouen: A. de Launay, 1600).

⁹ The song is presented as five quatrains of verse of seven syllables, plus a repeated refrain of seven syllables. The other stanzas commence 'Vous avez la Coeur volaige', 'Laissez la tous ses faitises', 'Dessonbs la blanche Jacqueline', 'Helas je meurs ma cruelle'; see further, footnote 17.

♦ [D]ieu vous garde bergerette | Et a vous mouttons aussy¹⁰ ♦ [B]aissons nou[s] pastorelle | tout aussy doucement¹¹ ♦ [N]e vous offencez mad[am]e | puis qu'on meurt en vous aymant¹² ♦ <...> l'aurore quitoit le sommeil | et faisoit esclorre les rais du soleil | flore qui esuelle ce sent tant <...> | sa bouche vermeille par un baisse¹³ ♦ [Vot]re humeur a lamour rebelle | forge d'un curieux dessein | a tout heure quelque dedein | pour nous maintenir en querelle | [refrain] Je n'en seray jamais

pourtant | moins amoureux ny moins constant¹⁴ ♦ Quictons ce facheux point d'honneur | Margot je meurs par trop attendre¹⁵ ♦ Cruelle de partie | Malheureux jour¹⁶ ♦ Si c'est pour mon pucelage | Que vous me faictes l'Amour | Je le promis l'autre jour | A ung garçon de Villaige | [refrain] Gallant vous perdes voz pas | Gallant vous ne l'aures pas¹⁷ ♦ Aux logettes de ces bois | Loge une pucelle¹⁸ ♦ Si je puis une fois | desangager mon ame¹⁹ ♦ Le voicy la nacelle d'Amour | ou ma Maistresse arriue²⁰ ♦

¹⁰ Seven stanzas of six lines each (f.5 recto & verso: hand A). SOURCES *Airs de cour mis en musique à 4 & 5 parties de plusieurs auteurs* (Paris: Adrian Le Roy & Widow of Robert Ballard, 1597), [*Pierre Guédron: Les airs de cour, édition de Georgie Durosoir* (Versailles 2009), p.lxxiii and pp.191-193]; Pierre Cerveau, *Airs mis en musique à 4 parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1599) [Laurent Guillo, *Pierre I Ballard et Robert III Ballard: imprimeurs du roy pour la musique, 1599-1673* (Sprimont 2003), II, pp.22-23 no. 38]; *La Fleur des chansons amoureuses où sont comprins tous les airs de cour* (Rouen: A. de Launay, 1600) [reprinted Brussels: Mertins, 1866, pp.109-110, quatrains 1-5, [text](#)]; *Non le trésor ny le trias ne le cabinet mois la beauté mais plus la fleur ou l'eslite de toutes les chansons amoureuses* (Rouen A. de Launay, 1602), p.155; *Trésor des chansons amoureuses. Recueillis des plus excellents airs de cour. Premier livre* (Rouen: Thibaud Rinsar, 1606), p.84; Pierre Guédron, *Second livre d'airs de cour, a quatre & cinq parties* (Paris: Pierre Ballard, 1612) [Guillo, *op. cit.*, II, pp.107-108 no. 31]. Catalogue de la Chanson Française à la Renaissance ([entry](#)). Catalogue de l'air de cour en France ([entry](#), 4 sizains d'hexasyllabes).

¹¹ Four stanzas of six lines each (f.6 recto; verso blank: hand A). SOURCES Charles Tessier, *Le premier livre de chansons et airs de court* (London: Thomas Este, 1597), [no. 7]; Pierre Cerveau, *Airs mis en musique à quatre parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1599) [Guillo, *op. cit.*, II, pp.22-23 no. 39]; Charles Tessier, *Airs et villanelles fran. ital. espa. suice. et turcq. mises en musique à 3. 4. & 5. parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1604), [Guillo, *op. cit.*, II, pp.45-46 no. 27]; Frank Dobbins, 'Les airs de Charles Tessier' in *Poésie, musique et société: l'air de cour en France au XVIIIe siècle*, edited by Georgie Durosoir (Sprimont 2006), p.149; Charles Tessier, *Œuvres complètes*, edited by Frank Dobbins (Turnhout 2006), pp.xliii, 16. Catalogue de la Chanson Française à la Renaissance ([entry](#)). Catalogue de l'air de cour en France ([entry](#), 4 sizains).

¹² Six stanzas of four lines each (f.7 recto: hand A). SOURCES Pierre Cerveau, *Airs mis en musique à 4 parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1599) [Guillo, *op. cit.*, II, pp.22-23 no. 26]; *La Fleur des chansons amoureuses où sont comprins tous les airs de cour* (Rouen: A. de Launay, 1600) [reprinted Brussels: Mertins, 1866, pp.131-132, [text](#)]; *Non le trésor ny le trias ne le cabinet mois la beauté mais plus la fleur ou l'eslite de toutes les chansons amoureuses* (Rouen A. de Launay, 1602), p.182; Pierre Guédron, *Airs de cour, mis à quatre & a cinq parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1602) [Guillo, *op. cit.*, II, pp.38-39 no. 1]; Pierre Guédron, *Airs de cour, a quatre & cinq parties* (Paris: Pierre Ballard, 1608) [Guillo, *op. cit.*, II, pp.72-74 no. 6]; *Pierre Guédron: Les airs de cour, édition de Georgie Durosoir* (Versailles 2009), pp.427-428. Catalogue de l'air de cour en France ([entry](#), Texte source musicale A, 6 quatrains d'heptasyllabes).

¹³ Five stanzas of four lines each (f.7 verso: hand A). SOURCE unidentified.

¹⁴ Five stanzas of four lines each, with two-line refrain. Subscription: Qui se marie par Amours | A bonnes nuicts, <...> mauvais jours | Vive l'amour pourveu qu'on disne (f.8 recto & verso; f.9 recto f.9 verso blank: hand A). SOURCE unidentified.

¹⁵ Six stanzas of four lines each, with two-line refrain (f.10 recto & verso: hand B; **Fig. 6**). SOURCES Pierre Cerveau, *Airs mis en musique à quatre parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1599) [Guillo, *op. cit.*, II, pp.22-23 no. 28]; *La Fleur des chansons amoureuses où sont comprins tous les airs de cour* (Rouen: A. de Launay, 1600) [reprinted Brussels: Mertins, 1866, pp.131-132, [text](#)]; Pierre Bonnet, *Airs et villanelles mises en Musique à 4 & 5 parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1600) [Guillo, *op. cit.*, II, pp.26-27 no. 20].

¹⁶ Seven stanzas of four lines each (f.11 recto; heading: *Chanson Nouvelle*: hand A). SOURCES Pierre Guédron, *Airs de cour mis à quatre & a cinq parties* (Paris: Robert Ballard & Pierre Ballard, 1602), Guillo, *op. cit.*, II, pp.38-39 no. 27]; Jean-Baptiste Besard, *Thesaurus harmonicus divini Laurencini romani* (Cologne: Gerhardt Greunbruch, 1603), f.75r (six quatrains only, [text](#)); *Trésor des chansons amoureuses. Recueillis des plus excellents airs de cour. Premier livre* (Rouen: Thibaud Rinsar, 1606), p.13 ('Air nouveau'); Pierre Guédron, *Airs de cour, a quatre & cinq parties* (Pierre Ballard, 1608) [Guillo, *op. cit.*, II, pp.72-74 no. 29]; *Pierre Guédron: Les airs de cour, édition de Georgie Durosoir* (Versailles 2009), pp.163-164. Catalogue de l'air de cour en France ([entry](#), Texte source musicale A, 7 quatrains).

¹⁷ Five stanzas of four lines each, two-line refrain (f.11 verso; heading: *Aultre*: hand A). COMPARE Pierre Guédron, *Airs de cour mis à quatre & a cinq parties* (Paris: Robert Ballard & Pierre Ballard, 1602), Guillo, *op. cit.*, II, pp.38-39 no. 21]; Jean-Baptiste Besard, *Thesaurus harmonicus divini Laurencini romani* (Cologne: Gerhardt Greunbruch, 1603), f.68r ('Vous n'y perdes que voz pas | galland vous ne'aures pas' and following four quatrains dissimilar, [text](#)); *Trésor des chansons amoureuses. Recueillis des plus excellents airs de cour. Premier livre* (Rouen: Thibaud Rinsar, 1606); *Airs de cour comprenant le trésor des trésors* (Poitiers: Pierre Brosart, 1607); *L'Esélite des Chansons plus belles et amoureuses de nostre temps* (Paris: Fleury Bourriquant, [n.d.; c. 1606-1617]), pp.13-15 ([text](#)); Pierre Guédron, *Airs de cour, a quatre & cinq parties* (Pierre Ballard, 1608) [Guillo, *op. cit.*, II, pp.72-74 no. 23]; *Pierre Guédron: Les airs de cour, édition de Georgie Durosoir* (Versailles 2009), pp.603-605 (refrain: 'Vous n'y perdes que voz pas | galland vous ne'aures pas' and following four quatrains dissimilar). Catalogue de l'air de cour en France ([entry](#)).

¹⁸ Four stanzas of six lines each, with four-line refrain (f.12 recto; heading: *Chanson Nouvelle*: hand A). SOURCES Jean-Baptiste Besard, *Thesaurus harmonicus divini Laurencini romani* (Cologne: Gerhardt Greunbruch, 1603), f.82v ([tablature](#) only); *Airs de Cour comprenant le trésor des trésors, la fleur des fleurs et esélite des chansons amoureuses* (Poitiers: P. Brassart, 1607), pp.22-23 ([text](#)); Etienne Bellone, *Chansons folastres et prologues tant superlifiques que drolatiques des comédiens françois, revus et augmentés de nouveau* (Rouen: Chez Jean Petit, 1612) [reprinted, ed. by Paul Lacroix, Brussels 1864, pp.96-97; [text](#)]. Catalogue de l'air de cour en France ([entry](#)).

¹⁹ Five stanzas of four lines each, with two-line refrain (f.12 verso; heading: *Chanson*: hand A). SOURCES Jean-Baptiste Besard, *Thesaurus harmonicus divini Laurencini romani* (Cologne: Gerhardt Greunbruch, 1603), f.74v ([text](#), four quatrains, different refrain). Catalogue de l'air de cour en France ([entry](#), four quatrains, different refrain).

²⁰ Five stanzas of four lines each, with five-line refrain. Subscription: Ni le temps, ni la mort | ni la fortune, ni le sort | ne separeront ensemble | <...> que l'amour assemble (f.13 recto & verso; heading: *Canzone*: hand A; **Figs. 7-8**). SOURCES Pierre Guédron, *Airs de cour mis à quatre & a cinq parties* (Paris: Widow of Robert Ballard & Pierre Ballard, 1602) [Guillo, *op. cit.*, II, pp.38-39 no. 19]; Jean-Baptiste Besard, *Thesaurus harmonicus divini Laurencini romani* (Cologne: Gerhardt Greunbruch, 1603), f.73v ([text](#), as 'A voila la nacelle d'amour ou ma maistresse arriue', first three quatrains only); *Pierre Guédron: Les airs de cour, édition de Georgie Durosoir* (Versailles 2009), pp.603-605. Catalogue de l'air de cour en France ([entry](#), four quatrains only, last two different).

En trauersant ces champaiges | comme chasseur | Je trouvi deux belles compaignes | toutes deux
soeurs²¹ ♦ <...> mignione et bayse moy | Moy doulx Ami Je <...> seray²² ♦ J'endure ung fa[cheux
ennui | Qui me taint du colour²³ ♦ Fortune helas pourquoy / rend tu tant languoureux | ung cœur
quy apart foy / Est triste et doloireux²⁴ ♦ Allons mes amourettes | Allons aux bois jouer la la | et
dessus ces herbettes | de nous amour jouir la la | Allons au bois allons m[']amour | Allons y donc au
point du jour²⁵ ♦ Amye veuse tu scavoir comme | Je vis estant amoureux | Je pense qu'il ny a homme
| vivant plus que moy heureux amoureux²⁶ ♦ No seroi ne dire le mal et martire | que endure a tort |
O damme amoureuse belle et gratieuse | donne moy confort²⁷ ♦ <...> sous loeil de ma maitresse |

²¹ Five stanzas of four lines each, with four-line refrain (f.14 recto; heading: *Chanson*; verso blank: hand B). Compare Catalogue de l'air de cour en France ([entry](#)): anonymous text, music by Louis de Moy, *Airs de cour à trois parties* (Emden: H. Kallenbach, 1632), pp.18-19; Catalogue de l'air de cour en France ([entry](#), six quatrains): anonymous text, unidentified composer; *Recueil des plus beaux airs accompagnés de chansons à danser, chansons folâtres, et Bacchanales, autrement dites Vaudeville, non encore imprimés* (Caen: Jacques Mangeant, 1615), f.17v-19; Etienne Bellone, *Chansons folastres et prologues tant superlifiques que drolatiques des comédiens françois, revus et augmentés de nouveau* (Rouen: Chez Jean Petit, 1612) [reprinted, ed. by Paul Lacroix, Brussels 1864, pp.103-104; [text](#), five quatrains].

²² Eight couplets with refrain (f.15 recto & verso: hand B). SOURCE unidentified.

²³ Five stanzas of four lines each, with two-line refrain (f.16 recto; verso blank: hand B). SOURCES *Airs de court mis en musique à quatre et cinq parties* (Paris: Adrian Le Roy & Widow of Robert Ballard, 1596), f.2 [François-Pierre Goy, 'L'air de cour et le répertoire soliste des instruments à cordes pincées au temps d'Henri IV et Louis XIII' in *Poésie, musique et société: l'air de cour en France au XVIIe siècle*, edited by Georgie Durosoir (Sprimont 2006), p.279]; *Airs de Cour comprenant le trésor des trésors, la fleur des fleurs et eslite de chansons amoureuses, extraites des oeuvres non encor cy devant mises en lumière des plus fameux et renommez poètes de ce siècle* (Poitiers 1607), pp.322-323 ([text](#)).

²⁴ Written in eight stanzas of four lines each (f.17 recto; commences on verso of engraving opposite: hand B), the last eight lines not in the SOURCES *Chorearum molliorum collectanea, recueil de danseries* (Antwerp: Pierre Phalèse & Jean Bellère, 1583), f.21v (tablature); Emanuel Adriaenssen, *Pratum musicum longe amoenissimum cuius spatiosissimo, eoque iudundissimo ambitu* (Antwerp: Pierre Phalèse, 1584), f.87 (tablature); Etienne de Walcourt, *Recueil et eslite de plusieurs belles chansons joyeuses, honnestes et amoureuses, partie non encore veües, et autres, colligées des plus excellents poetes françois* (Antwerp: Jan van Waesberge, 1576), fol.220r ([text](#), ending: Croyez moy, car pour vray | L'amour ne finera. Fin).

²⁵ Nine stanzas of four lines each, with two-line refrain (f.18 recto & verso, f.19 recto; f.19 verso blank: hand B; **Fig. 10**). SOURCES *La fleur de toutes les plus belles chansons qui se chantent maintenant en France: tout nouvellement faites et recueillies* (Paris: s.n., 1614), pp.378-382 ('Chanson nouvelle sur un chant nouveau', [text](#): Allons mes amourettes | Allons nous resiouir, la la | et dessus ces herbettes | de nos amours iouir, la la | Allons au bois, allons m'amour | Allons y donc au point du jour. Compare Catalogue de l'air de cour en France ([entry](#)), different text: Allons mes amourette | Allons nous réjouïr | Et sur la freche herbe | De nos amours jouïr | Allons au bois m'amour | Allons y donc au point du jour, set by Jacques Le Fèvre, *Meslanges de musique* (Paris: Pierre Ballard, 1613) [Guillo, *op. cit.*, II, pp.119-121 no. 10].

²⁶ Twelve stanzas of four lines each (f.20 recto & verso: hand B). Compare 'Lantin, veux-tu scavoir comme' (28 quatrains) by Claude de Pontoux, in *La chanson française du XVe au XXe siècle: avec un appendice musical* (Paris 1910), pp.69-72 ([text](#)).

quy me donne tant de plaisir²⁸ ♦ Fils de Venus l'amoureuse deesse | donne secours a ma grande
tristesse²⁹ ♦ Je souffre passion | D'ung amour forte | Mais mon affection | Me reconforte³⁰ ♦ Sus,
sus, mon Lut, d'un accord pitoyable³¹ ♦ Il est vray, je le confesse | Je suis amoureux³² ♦ Amour qui
de nous est <...> | A faict qui je suis Seruiteur³³ ♦ <...> et il maintenant | <...> de moy
contenement³⁴ ♦ Puis qu'en dueil et tourment / Je meurs par trop aÿmer | Je fais mon testament /
Dolent triste et amer | Je pris a mes amis / Qu'a la fin de mes jours | Mon poure cœur foit mis / Au
grand temple d'amours³⁵ ♦ No seroy-se dire, le mal et martyre | Que j[e] endure a tort | O Dame

²⁷ Eight stanzas of four lines each (f.21 recto; heading: *Chanson*; f.21 verso blank: hand B). SOURCE unidentified. A similar version of this is written later in the album (f.31 recto and verso, also in hand B); see below, footnote 36).

²⁸ Six stanzas of four lines each (f.22 recto & verso: hand B). SOURCE unidentified.

²⁹ Eight stanzas of six lines each (f.23 recto; verso blank: hand B). SOURCES Jehan Chardavoine, *Le recueil des plus belles et excellentes chansons en forme de voix de ville: tirées de divers auteurs et poètes françois, tant anciens que modernes. Ausquelles a esté nouvellement adapté la musique de leur chant commun* (Paris: Claude Micard, 1576), f.126v ([text](#)); André Verchaly, 'Le Recueil authentique des chansons de Jehan Chardavoine' in *Revue de musicologie* 49-50 (1963), p.207. Catalogue de la Chanson Française à la Renaissance ([entry](#)).

³⁰ Twenty-one stanzas of four lines each. Subscription: *Amour constant merite contentement* (f.25 recto & verso; heading: *Chanson*: hand A). SOURCES in numerous anthologies, with varying text: *Déploration de Venus sur la mort du bel Adonis. Avec plusieurs chansons nouvelles* (Lyon: Jean de Tournes, 1548), p.131; *Second livre contenant xxvi chansons nouvelles à quatre parties en deux volumes, composées de plusieurs auteurs* (Paris: N. Du Chemin, 1549), fol.xxii; Etienne de Walcourt, *Recueil et eslite de plusieurs belles chansons joyeuses, honnestes et amoureuses, partie non encore veües, et autres, colligées des plus excellents poetes françois* (Antwerp: Jan van Waesberge, 1576), ff.4v-7v ([text](#)). Compare Maire Egan-Buffet, *Les Chansons de Claude Goudimel: Analyses modales et stylistiques* (Ottawa 1992), pp.306-309, 640.

³¹ Eight stanzas of four lines each. Subscription: *Amour soit fauorable, ou non | ne peult estre sans passion* (f.26 recto and verso: hand B; **Figs. 4-5**). SOURCES text by Philippe Desportes, *Les premières œuvres* (Paris: Robert Estienne, 1573), f.19 ([text](#)); set by Didier Le Blanc (fl. 1579-1584). Catalogue de la Chanson Française à la Renaissance ([entry](#)).

³² Five stanzas of eight lines each. Subscription: *C'est ung vray paradis quand deux* [pictogram of two hearts] *sont unis* (f.27 recto and verso; heading: *Chanson*: hand A). SOURCES *Airs de cour mis en musique à 4 & 5 parties de plusieurs auteurs* (Paris: Adrian Le Roy & Widow of Robert Ballard, 1597), ff.9v-10; Gabriel Bataille, *Airs de différents auteurs, mis en tablature de luth...Troisiesme livre* (Paris: Pierre Ballard, 1611), f.49v-50r ([text](#)) [Guillo, *op. cit.*, II, pp.98-100 no. 49]; *La fleur de toutes les plus belles chansons qui se chantent maintenant en France: tout nouvellement faites et recueillies* (Paris: s.n., 1614), pp.47-48 ([text](#)). Catalogue de l'air de cour en France ([entry](#)).

³³ Five stanzas of ten lines each (f.28 recto and verso; heading: *Courante*: hand B). SOURCE unidentified.

³⁴ Five stanzas of eight lines each (f.29 recto and verso; heading: *La Pauanilla* [Pavane]. Subscribed: *Attente tourmente*: hand B; **Fig. 9**). SOURCE unidentified.

³⁵ Sixteen stanzas of four lines each (f.30 recto and verso; heading: *Le Testament d'Amour*: hand B; **Fig. 3**). SOURCES Etienne de Walcourt, *Recueil et eslite de plusieurs belles chansons joyeuses, honnestes et amoureuses, partie non encore veües, et autres, colligées des plus excellents poetes françois* (Antwerp: Jan van Waesberge, 1576), ff.7v-10r ([text](#)); *La tromperie faicte à un marchand par son apprenty, lequel coucha avec sa femme, qui auoit peur de nuict, & de ce qui en aduint. Avec le*

amoureuse, belle et gratuite | Donnes moy confort³⁶ ♦ J'ay me constamment et <...> sans partie | <...> fermament la plus accomplie³⁷ ♦ Adieu beauté si cherment et si rare | Puis que le ciel pour un temps nous³⁸ ♦ Se fu d[']ung gentilhomme soucy pour sa maistresse | me promettant sa foy tousieurs m'aimer sans cesse³⁹

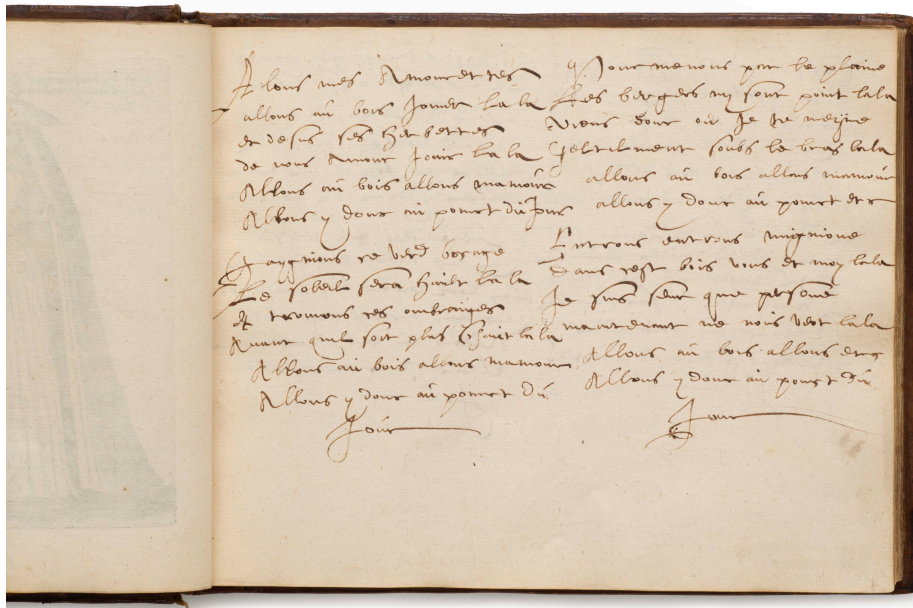


Fig. 10. *Allons mes amourettes*, written by Hand B

testament du martyr amoureux (Paris: François Du Chesne, [n.d.; c. 1597?]) [Alain Mercier, *Le tombeau de la mélancolie: littérature et facétie sous Louis XIII; avec une bibliographie critique des éditions facétieuses parues de 1610 à 1643* (Paris 2005), p.1404]; *Variétés historiques et littéraires: recueil de pièces volantes rares et curieuses en prose et en vers*, edited by Edouard Fournier (Paris 1855), II, pp.349-351([text](#)).

³⁶ Eight stanzas of four lines each (f.31 recto and verso; heading: *Chanson*: hand B). SOURCE unidentified. A version of this is preserved in Paris, Bibliothèque nationale de France, Ms Rothschild 411, f.15r ([notice](#)).

LIST OF PRINTS

- Engraved title, blank shield at top, in centre rectangle lettered:
Album Amicorum | Habitibus myliorum omiv[m] nationv[m] europæ, | tv[m] tabvlis ac scvltis vacvis in | æs incisiss adornatvm, | Vt quisque et sýmbola et insignia sua gentilitia | in ijs depingi commodè curare possit . | Lovanii | Apud Ioannem Baptistam Zangrium . Anno 1601 .
Plate 143 × 172 mm. Unrecorded state, date changed from 1599 to 1601. Compare Hollstein 4 (**Fig. 2**)
- Ad lectorem amicvm de amicorum | Albo decastron (ten lines, subscribed *F. S. L.*)
Plate 120 × 155 mm. Not described by Hollstein.
- Alivd ad lectorem . | ... (twelve lines, subscribed *G. Cousin*) | Ad evndem liber (two lines)
Plate 140 × 138 mm. Not described by Hollstein.
- Av lectevr . | ... (fourteen lines) | Le livre av lectevr, | Qvatriain . | ... (four lines) | Sixain . | ... (six lines)
Plate 143 × 125 mm. Not described by Hollstein.
- Square ornamental frame with mascarons
Plate 141 × 148 mm. Hollstein 43
Printed inside ■ Peacock carrying blank escutcheon on breast, feathers adorned with blank shields.
Plate 98 × 80 mm. Hollstein 58
- Lady from Southern Netherlands, lettered:
Nobilis Brabantica | . a . (escutcheon with blank shield, left)
Plate 147 × 145 mm. Hollstein 6
- Escutcheon (blank shield) between two columns (two blank shields on each column)
Plate 140 × 148 mm. Hollstein 60
- Young lady from Southern Netherlands, lettered
Nobilis Virgo Brabantica | . b . (escutcheon with blank shield, right)
Plate 137 × 148 mm. Hollstein 7 (**Fig. 6**)
- Square ornamental frame
Plate 145 × 142 mm. Hollstein 47
Printed inside ■ Escutcheon with blank shield, single helmet with bar grill visor
Plate 104 × 86 mm. Hollstein 59(?)

³⁷ Six couplets, with one-line refrain (f.32 recto; heading: *Chanson*; f.32 verso blank: hand B). SOURCE unidentified.

³⁸ Two incompleted stanzas (f.33 recto; verso blank: hand B). SOURCES Benige de Bacilly, *Recueil des plus beaux vers qui ont este mis en chant* (Paris: Charles de Sercy, 1661) [no. 34; Guillo, *op. cit.*, II, p.785]; Laurent Guillo, *Les recueils de vers en chant, 1661-1680: dépouillement des dix-huit sources connues*, Versailles, 2004 ([link](#)).

³⁹ Fifteen stanzas of four lines each. Subscription: *Ansi vai la moncle* (f.53 recto & verso, f.54 recto & verso: hand C). SOURCE unidentified.

- Woman from Southern Netherlands, lettered:
Cuius Brabantica | ornatus . (escutcheon with blank shield, right)
Plate 135 × 138 mm. Compare Hollstein 8 (lettered . c . bottom centre)
- Frame with scrollwork and two putti (centre empty)
Plate 136 × 132 mm. Hollstein 48
- Young woman from Southern Netherlands, lettered:
Mercatoris Bra: | bantici filia . | . d . (escutcheon with blank shield, left)
Plate 140 × 151 mm. Hollstein 9
- Square ornamental frame with mascarons (centre empty)
Plate 141 × 148 mm. Hollstein 43
- Woman from Southern Netherlands, lettered:
Cuius Brabanticae ornate.q[ue] | in publicum procedentis | . e . (escutcheon with blank shield, right)
Plate 143 × 131 mm. Hollstein 10
- Escutcheon (blank shield) with two tulips and two carnations
Plate 149 × 140 mm. Hollstein 62
- Lady from France, lettered:
Nobilis Gallica | . f . (escutcheon with blank shield, left)
Plate 131 x148 mm. Hollstein 11
- Canopy with curtain held by putti, unveiling a blank lozenge
Plate 130 × 140 mm. Hollstein 63
- Parisian woman, lettered:
Domicella Parisiensis . | g (escutcheon with blank shield, right)
Plate 138 × 142 mm. Hollstein 12
- Canopy with curtain held by putti, unveiling a blank lozenge
Plate 130 × 140 mm. Hollstein 63
- Parisian woman, lettered:
Mulier | Parisiensis . | . g . (escutcheon with blank shield, left)
Plate 142 × 132 mm. Hollstein 13
- Square ornamental frame with mascarons
Plate 141 × 148 mm. Hollstein 43
Printed inside ■ Escutcheon with blank shield within a square border
Plate 97 × 78 mm. Hollstein 56
- Woman from Lorraine, lettered:
Lotharinga | . h . (wreath enclosing blank lozenge, left)
Plate 140 × 142 mm. Hollstein 14
- Ornamental frame with scrollwork and mascarons (centre empty)
Plate 142 × 135 mm. Hollstein 46II
- Lady from Spain, lettered:
Nobilis Hispanica . | Kk (escutcheon with blank shield, left)
Plate 152 × 131 mm. Hollstein 33 (Fig. 3)
- Square ornamental frame with scroll work and fruit
Plate 138 × 145 mm. Hollstein 45
Printed inside ■ Escutcheon with blank shield, in square border with balls in spandrels
Plate 97 × 81 mm. Hollstein 52 and Hollstein 45 (within present frame)
- Woman from Spain, lettered:
Matrona Hispanica | . Ll . (escutcheon with blank shield, left)
Plate 145 × 132 mm. Hollstein 34
- Canopy with curtain held by putti, unveiling a blank lozenge
Plate 130 × 140 mm. Hollstein 63
- Venetian woman, lettered:
Matrona Veneta | . i . (escutcheon with blank shield, right)
Plate 132 × 135 mm. Hollstein 15
- Square frame with strapwork ornament, bunches of fruit, and two female winged busts
Plate 149 × 147 mm. Compare Hollstein 42I (enclosing different escutcheon)
Printed inside ■ Escutcheon with blank shield, closed helmet, four rivets on collar
Plate 105 × 89 mm. Not described by Hollstein
- Young Venetian woman, lettered:
Virgo Veneta . (escutcheon with blank shield, left)
Plate 130 × 135 mm. Hollstein 16I (before lettering of plate, bottom left, . k .)
- Square ornamental frame with scroll work and fruit (centre empty)
Plate 138 × 145 mm. Hollstein 45
- Venetian lady, lettered:
Nobilis Veneta | . m . (escutcheon with blank shield, left)
Plate 142 × 134 mm. Hollstein 18
- Angel supporting a blank shield
Plate 136 × 133 mm. Hollstein 66
- Venetian woman, lettered:
Noua Nupta Veneta (escutcheon with blank shield, right)
Plate 136 × 134 mm. Hollstein 17
- Escutcheon with blank shield, in corners blank shields
Plate 142 × 135 mm. Hollstein 64

- Roman woman, lettered:
Matrona Romana (escutcheon with blank shield, right)
Plate 137 × 141 mm. Hollstein 39
- Escutcheon with blank shield
Plate 135 × 122 mm. Hollstein 65
- Roman woman, lettered:
Noua nupta Romana (escutcheon with blank shield, left)
Plate 134 × 135 mm. Hollstein 38
- Roundel in square frame with blank shields in corners, enclosing escutcheon with blank shield
Plate 133 × 143 mm. Hollstein 49II
- Lady from Pisa, lettered:
Nobilis femina | Pisana . | . r . (escutcheon with blank shield, left)
Plate 138 × 148 mm. Hollstein 20
- Canopy with curtain held by putti, unveiling a blank lozenge
Plate 130 × 140 mm. Hollstein 63
- Young lady from Bologna, lettered:
Virgo nobilis Bononiensis | . p . (escutcheon with blank shield, left)
Plate 135 × 143 mm. Hollstein 19
- Ornamental frame with scrollwork and mascarons, enclosing escutcheon with two helmets and blank shield
Plate 142 × 135 mm. Hollstein 46I
- Young lady from Bologna, lettered:
Noua nupta Bononiensis | . q . (escutcheon with blank shield, left)
Plate 134 × 134 mm. Hollstein 21
- Ornamental frame with scrollwork and mascarons, enclosing escutcheon with two helmets and blank shield
Plate 142 × 135 mm. Hollstein 46I
- Young woman from Florence, lettered:
Virgo Florentina. (escutcheon with blank shield, right)
Plate 140 × 141 mm. Hollstein 40
- Square ornamental frame, borders of flowers, pierced heart, blank cartouche (centre empty)
Plate 150 × 147 mm. Not described by Hollstein
- Lady from Florence, lettered:
Nobilis Florentina | . s . (escutcheon with blank shield, left)
Plate 127 × 125 mm. Hollstein 22
- Frame with scrollwork and two putti (centre empty)
Plate 136 × 132 mm. Hollstein 48
- Woman from Bohemia, lettered:
Matrona Bohemica (escutcheon with blank shield, left)
Plate 130 × 145 mm. Hollstein 31
- Roundel in square frame with blank shields in corners, enclosing escutcheon with blank shield
Plate 133 × 143 mm. Hollstein 49II
- Young woman from Bohemia, lettered:
Virgo Bohemica . | . Dd . (escutcheon with blank shield, right)
Plate 138 × 145 mm. Hollstein 29
- Escutcheon with blank shield
Plate 135 × 122 mm. Hollstein 65
- Lady from Swabia, lettered:
Nobilis Femina Sueuica | . z . (escutcheon with blank shield, right)
Plate 140 × 155 mm. Hollstein 27
- Square ornamental frame (centre empty)
Plate 145 × 142 mm. Hollstein 47
- Young woman from Swabia, lettered:
Virgo Sueuica . | Ee (escutcheon with blank shield, right)
Plate 138 × 145 mm. Hollstein 30
- Square frame with strapwork ornament, bunches of fruit, and two female winged busts
Plate 149 × 147 mm. Hollstein 42I
- Swiss Woman, lettered:
Femina Heluetica . | Gg (escutcheon with blank shield, left)
Plate 137 × 145 mm. Hollstein 32
- Square ornamental frame, borders of flowers, pierced heart, blank cartouche (centre empty)
Plate 150 × 147 mm. Not described by Hollstein (**Fig. 11**)
Printed inside ■ Escutcheon with two helmets, blank shield
Plate 97 × 80 mm. Not described by Hollstein
- Greek woman from Perea, lettered:
Greca femina Perana | x . (empty cartouche, left)
Plate 132 × 145 mm. Hollstein 24
- Escutcheon (blank shield) between two columns (two blank shields on each column)
Plate 140 × 148 mm. Hollstein 60



Fig. 11. This frame and escutcheon are not described in Hollstein

■ Greek woman from Thessalonica, lettered:
Noua nupta Thessa- | Ionicensis . | . u . C
Plate 138 × 143 mm. Hollstein 23

■ Escutcheon with blank shield, in corners blank shields
Plate 142 × 135 mm. Hollstein 64

■ Greek woman from Chios, lettered:
Graeca Insulae Chio . | y (escutcheon with blank shield, right)
Plate 140 × 150 mm. Hollstein 25

■ Canopy with curtain held by putti, unveiling a blank lozenge
Plate 130 × 140 mm. Hollstein 63

■ Young Greek woman from Paros, lettered:
Virgo Insulae Paro | z (empty cartouche, left)
Plate 133 × 145 mm. Hollstein 26

■ Angel supporting a blank shield
Plate 136 × 133 mm. Hollstein 66

■ Woman from Greece, lettered:
Graeca tempore aestatis | Aa (escutcheon with blank shield, right)
Plate 138 × 130 mm. Hollstein 28

■ Escutcheon with blank shield, to each side a border containing five birds
Plate 138 × 138 mm. Hollstein 61

■ English woman, lettered
Matrona Angli- | ca | Mm (escutcheon with blank shield, left)
Plate 145 × 133 mm. Hollstein 35

■ Square ornamental frame
Plate 145 × 142 mm. Hollstein 47
Printed inside ■ Standing lady holding a shield, in her left hand a heraldic helmet
Plate 101 × 74 mm. Hollstein 55

■ Standing man in Oriental dress, lettered:
finis (escutcheon with blank shield, left)
Plate 127 × 150 mm. Hollstein 41

■ Ornamental frame with scrollwork and mascarons, enclosing escutcheon with two helmets and blank shield
Plate 142 × 135 mm. Hollstein 461

PROVISIONAL CENSUS OF COPIES

‘Only four copies of this exceptional *album amicorum*’ were known in 2001 to the editors of Hollstein, who report that the ‘composition of each volume is different’ and ‘it is likely that clients were free to decide the order or composition of the sets to be bound, as a kind of keepsake’.⁴⁰ Two editions are described in Hollstein, dated 1599 and 1602 respectively, the former from a copy in Brussels composed of sixty-four plates, the latter from a copy in London which contains extraneous portraits.⁴¹ Our edition dated 1601 is not recorded in Hollstein, although a copy has been in Glasgow University Library since 1958 (ex-Stirling Maxwell collection), and others have passed through auction sale rooms.

⁴⁰ Jeroen de Scheemaker, *Hollstein's Dutch & Flemish Etchings, Engravings and Woodcuts 1450-1700. Volume LVIII, I. Wyngaerden to Anthony van Zylvelt*, edited by D. De Hoop Scheffer (Rotterdam 2001), p.7.

⁴¹ Albert VII, Archduke of Austria (1559-1621), Governor General of the Hapsburg Netherlands; his wife, Isabella Clara Eugenia (1566-1633); and the Flemish humanist Justus Lipsius (1547-1606). Two plates have publication lines (*Io. Baptist Zangrius excud. Louanij; Io. Baptist Zangrius fe.*); each is dated 1601.

1599

- Brussels, Bibliothèque royale de Belgique, S. IV 88741 à 88804⁴² • London, British Library, C.28.b.15⁴³ • Paris, Bibliothèque interuniversitaire Sainte-Geneviève, 4 W 70 INV 188 RES⁴⁴ • Vienna, Kunstgewerbe Museum, K.I.33⁴⁵ • Unlocated (sale catalogue De Bremmaecker, 1845)⁴⁶ • Unlocated (sale catalogue Raifé, 1863)⁴⁷

1601

- Glasgow, University Library, Sp Coll S.M. 14⁴⁸ • Unlocated (sale catalogue van Campenhout, 1830)⁴⁹ • Unlocated (sale catalogue Lang, 1843)⁵⁰ • Unlocated (stock catalogue Thomas Thorpe, 1849)⁵¹ • Unlocated (sale catalogue, 1872)⁵² • Unlocated (sale catalogue Hibbert, 1902)⁵³

⁴² ‘Album de 64 pll. comportant des écus vierges ornés de manteaux, des costumes de femme et des encadrements’ (Library [OPAC](#)).

⁴³ An imperfect copy, comprising 55 leaves: title (1599), three folios of engraved text, eight costume plates (Hollstein, *op. cit.*, nos. 16II, 39, 22, 24, 25, 26, 30, 34), and 43 frames and shields (many repeated). Inscribed ‘Si datur Album Amicorum | Quare non daretur Nigrum Inimicorum’. Library acquisition stamp dated 4 April [19]14. The plate of ‘Virgo Veneta’ is reproduced by Bronwen Wilson, ‘Social Networking: the “album amicorum” and Early Modern Public-Making’ in *Beyond the Public Sphere: Opinions, publics, spaces in Early Modern Europe*, edited by Massimo Rospocher (Bologna 2012), p.205-223 fig. 7.

⁴⁴ ‘Quelques ff. portent des notes mss. et ont été coloriés. Ouvr. ayant appartenu à Stephanie van Newenhoff, “vocatus Ley”. Rel. en veau de la fin du XVIe s. à ses initiales’ (Library [OPAC](#)).

⁴⁵ Located by *Index Aureliensis: catalogus librorum sedecimo saeculo impressorum* (Baden-Baden 1965), *102.831; *Illustrirter Katalog der Ornamentstichsammlung des K. K. ... Österreichisches Museum für Angewandte Kunst* (Vienna 1871), p.178.

⁴⁶ Ferdinand Verhulst, ‘Catalogue des livres de la bibliothèque de feu Monsieur De Bremmaecker, provenant en grande partie de celle Monsieur Ch. van Hulthem’, Ghent, 27 October 1845, p.85 lot 1000 (‘in-4. obl. dem. rel. Exempl. V[an] H[ulthem]. Suite de 28 gravures, dont plusieurs sont coloriées, on y trouve aussi un grand nombre d’écussons en couleurs’; [entry](#)).

⁴⁷ Edwin Tross, ‘Catalogue des livres imprimés et manuscrits de la bibliothèque de feu M. Raifé’, Paris, 15-19 December 1863, p.10 lot 88 (‘Pet. In-4 obl. fig. cart. tr. dor.’; [entry](#)).

⁴⁸ Library [OPAC](#). [Image](#). Provenance: Sir William Stirling Maxwell (1818-1878). ‘Bound in red goatskin by Leighton, Brewer St., with stamp 40 on the upper and stamp 41 on the lower cover in blind’ (British armorial bindings [database](#)).

⁴⁹ Berthot, ‘Catalogue d’une très-belle et riche collection de livres rares et curieux, anciens et modernes, ouvrages de luxe et collections de gravures, provenant de la bibliothèque de feu H.-J. Campenhout’, Brussels, 21 June-7 July 1830, p.295 no. 4291 (‘in-4°, obl., v.b.’).

⁵⁰ R.H. Evans, ‘Catalogue of the curious and valuable Library of Charles Porcher Lang’, London, 3 November 1843, p.9 lot 193 (‘in vellum’).

⁵¹ ‘Choice, rare and valuable books, selected from the extensive and unrivalled stock of Thomas Thorpe, 13, Henrietta Street, Covent Garden’, advertisement place in *The Athenaeum*, no. 1134 (21 July 1849), p.730 (‘fine copy’, no further details; [entry](#)). Probably the Lang copy, sold by Evans in 1843.

⁵² Frans-Jan Olivier, ‘Catalogue d’une grande et belle vente de livres’, Brussels, 8-13 April 1872, p.41 lot 366 (‘in-4°, obl., en vélin... Cet album ayant appartenu à Anth. Van Achelen. seigneur brabançon du XVIIe siècle, est rempli d’inscriptions et de blasons peints en couleurs.’).

⁵³ Sotheby, Wilkinson & Hodge, ‘Catalogue of the valuable library of the late Lt.-Col. Edward George Hibbert’, London, 9-12 April 1902, lot 15 (‘engraved throughout on 72 ll. (including title) ... crushed

‘1602’

- Louvain, Universiteitsbibliotheek, Prentenkabinet, PA82⁵⁴

1605

- Buffalo, NY, Buffalo & Erie County Public Library, RBR ILLUS. A55⁵⁵ • London, British Museum, Department of Prints & Drawings, 2AA*, a.27.1-78⁵⁶ • Oxford, Bodleian Library, Douce C 485⁵⁷ • Paris, École nationale supérieure des beaux-arts, Masson 1365⁵⁸ • Paris, Bibliothèque nationale de France, Réserve OB-8-4⁵⁹ • Unlocated (sale catalogue Armand Bertin, 1854)⁶⁰ • Unlocated (sale catalogue Pichon, 1897)⁶¹ • Unlocated (stock catalogue Martinus Nijhoff, 1929)⁶²

red morocco extra, full gilt floreate back, line sides, with centre floreate ornaments, inside dentelles, g.e. by Cape⁶; [entry](#)). The copy sold to Quaritch for £24 and reappeared in the auction saleroom of R.W.P. De Vries, Amsterdam, 15 January 1918, lot 632, where it realised *fl.* 300 (*Jahrbuch der Bücherpreise*, 13-14, 1922, p.5).

⁵⁴ *Lipsius en Leuven: catalogus van de tentoonstelling in de Centrale Bibliotheek te Leuven, 18 september-17 oktober 1997*, Supplementa humanistica Lovaniensia, 13. (Louvain 1997), p.351 (‘Lovanii, Apud Baptistam Zangrium, 1602’; [entry](#)). Possibly a misreading of ‘1605’, based on Georg K. Nagler, *Neues allgemeines Künstler-Lexicon, Zwei und zwanzigster band* (Munich 1852), p.218.

⁵⁵ Library [OPAC](#).

⁵⁶ ‘Volume bound in gilt-tooled vellum with decorative cut designs; album amicorum containing 78 etchings (ornament and costume prints) and blank sheets, preceded by a title-page and 3 pages of engraved text’. Provenance: Hans Sloane (Collection [catalogue](#)). *Librorum Impressorum qui in Museo Britannico Adservantur Catalogus* (London 1813), I, p.7. Formerly shelfmark 169.a.21.

⁵⁷ Library [OPAC](#). *Catalogue of the printed books and manuscripts bequeathed by Francis Douce, Esq.* (Oxford 1840), p.302 ([entry](#)).

⁵⁸ Provenance: Jean Masson (1856-1933), donated 1925. Library [OPAC](#).

⁵⁹ Title dated 1601, changed to 1605 in pen. ‘Présence de textes manuscrits postérieurs sur les feuillets, de la main d’un ancien possesseur du volume, François de Dongelberghe. - La reliure du volume Réserve OB-8-4 est à ses armes’ (Library [OPAC](#)); [images](#). Among the entries is the chanson ‘Cruelle departie | Malheureux jour’ ([entry](#)).

⁶⁰ Jacques Techener, ‘Catalogue des livres, estampes et dessins composant la bibliothèque et le cabinet de feu M. Armand Bertin’, Paris, 4-20 May 1854, p.26 lot 195 (in-4 obl. veau antique’; [entry](#)). The copy entered the Techener stock; cf. *Description bibliographique des livres choisis en tous genres composant la librairie J. Techener* (Paris 1855), I, p.146 item 1843 (190 fr.; [entry](#)).

⁶¹ Maurice Delestre, ‘Bibliothèque de feu M. le baron Jérôme Pichon, première partie. Livres rares et précieux, manuscrits et imprimés’, Paris, 3-14 May 1897, p.118 lot 372: ‘cart. toile... Cet album contient un titre, et 36 planches de costumes féminins, très finement gravés sur cuivre, avec un écusson ornementé sur chacune de ces planches; celui de la 9^e renferme les armes de la famille de Beringhen, peintes avec soin en or et en couleurs’.

⁶² Martinus Nijhoff, *A Small selection of valuable old and modern books and sets from the stock of Martinus Nijhoff Bookseller* [catalogue 546] (The Hague 1929), pp.45-46 item 99 (‘Av. Titre gravé et 75 feuillets gravés en taille-douce. 4to-obl. vél... Ex. interfolié de papier blanc du temps, dont 8 ff. ont des poèmes en ms. du 18^e siècle et orné de quelques dessins à l’aquarelle. En outre une main peu habile a dessiné des armoiries quelques écussons’). Probably the copy previously offered in Nijhoff Catalogue 488 (1922); cf. *Rivista delle biblioteche e degli archivi* 1 (1923), p.87.

- Unlocated (sale catalogue Berg, 1922)⁶³ • Unlocated (sale catalogue Becker, 1954; reoffered in Paris, 1988)⁶⁴

'1606'

- Huldenberg, Collection Frédéric de Limburg-Stirum⁶⁵ • Unlocated (sale catalogue Révoil, 1853)⁶⁶ • Unlocated (sale catalogue Arnold, 1929)⁶⁷ • Unlocated⁶⁸

Uncertain edition

- Cambridge, MA, Harvard University, Houghton Library, Typ 630.01.132⁶⁹ • Unlocated (sale Frederic Engel-Gros, 1921-1923)⁷⁰

REFERENCES Ernest Vinet, *Bibliographie méthodique et raisonnée des beaux-arts* (Paris 1874-1877), p.266 no. 2096 (1601 edition, as '32 pl. de costumes', [entry](#)); René Colas, *Bibliographie générale du costume et de la mode* (Paris 1933), cols. 17-18 no. 56 (1605 edition); Hilaire and Meyer Hiler, *Bibliography of costume; a dictionary catalog of about eight thousand books and periodicals*, edited by Adah V. Morris (New York 1967), pp.13, 294

⁶³ Martin Breslauer & Emil Hirsch, 'Bibliothek Baron Berg: Inkunabeln, Holzschnittwerke des XVI. Jahrhunderts, Reformationsliteratur, deutsche Literatur, Kupferwerke, Vermischtes aus der Geistes- und Kulturgeschichte', Munich, 6-7 February 1922, lot 463 ('Pgtbd. d. Zt.': [entry](#)).

⁶⁴ Nicolas Rauch S.A., 'Modes et costumes, de la bibliothèque Louis Becker', Catalogue de vente, nouv. sér., no. 9, Geneva, 30 November 1954, lot 283 (in a binding by Simier). Ader-Picard-Tajan, 'Beaux livres anciens et modernes', Pierre Meaudre expert, Paris, 23 September 1988, lot: (Rel. ep., demi-ch. havane, dos orné. In-4 oblong. 85 ff. non chiffrés contenant un titre gravé sur cuivre dans un encadrement, une pl. avec les armoiries de l'archiduc d'Autriche une page de dédicace gravée, portraits, une pièce de vers en latin gravée, un avis au lecteur et un quatrain en français; 41 pl. de femmes costumées, 1 pl. répétée 3 fois, et 25 pl. d'armoiries'. Catalogued as the Armand Bertin copy, in a binding by Simier. Realised FF 65000.

⁶⁵ Cf. *Homo ludens, der spielende Mensch: Internationale Beiträge des Institutes für Spielforschung und Spielpädagogik an der Hochschule 'Mozarteum' Salzburg* 6 (1996), p.51.

⁶⁶ Edwin Tross, 'Livres à figures de feu M. Pierre Révoil, peintre d'histoire, élève de David. Directeur de l'école de peinture de Lyon, peintre de la duchesse d'Angoulême', Paris 1853, item 1, price 60 fr. ('in-4° obl., fig. en taille douce, v. ant. tr. dor.': [entry](#)).

⁶⁷ *A Catalogue of the Library formed by Edward Arnold* (Dorking 1921), P.2 no. 10 (as 'Lovanni, 1608', calf binding, no plate count; [entry](#)). Sotheby & Co., 'Catalogue of the valuable library... formed by the late Edward Arnold', London, 6-8 May 1929, lot 5: as '1606' and '76 engraved plates of portraits, costumes, and escutcheons, eleven of these are filled in with painted or drawn coats-of-arms, the remainder blank, blind stamped calf', sold to Rimell £5 10s.

⁶⁸ Edition dated '1606' cited by Hermann Weiss, *Kostümkunde: Handbuch der Geschichte der Tracht und des Geräthes vom 14 Jahrhundert bis auf die Gegenwart. Zweite Abtheilung* (Stuttgart 1872), p.526.

⁶⁹ 'Imperfect: wanting the title leaf; leaves [92] and [95] are imperfect. Bound in late 18th-century floral-decorated boards with letterpress label on front cover, edges sprinkled red... The 100 leaves in the Houghton Library copy include several duplicate images' (Library [OPAC](#)).

⁷⁰ Copy cited by Colas, *op. cit.*, col. 18.