



LINES OF INQUIRY

ANCIEN RÉGIME BOOK ILLUSTRATION FROM
THE DEPARTMENT OF PRINTING & GRAPHIC ARTS
HOUGHTON LIBRARY, HARVARD UNIVERSITY

Louis Roupert M^{re} C

LINES OF INQUIRY

ANCIEN RÉGIME BOOK ILLUSTRATION FROM
THE DEPARTMENT OF PRINTING & GRAPHIC ARTS

This exhibition explores book illustration in seventeenth- and eighteenth-century France. The scope and quality of the Houghton collection in this area attest to the serious interest of Philip Hofer (1898–1984, Class of '21), founder of the Department of Printing and Graphic Arts. When Hofer began building the collection, remarkably few people took seriously any European art of this period, a fact that helps account for the polemical tone of his *Baroque Book Illustration* (1951). In the opening paragraph Hofer makes the perceptive observation that there is more to so-called baroque art than its name suggests:

[O]ne wonders if baroque art might not now be more appreciated if it had been conveniently subdivided instead of being left a vast, nebulous, stylistic cloak to cover uneasily very divergent art tendencies. Considered as a whole, the baroque style is varied and baffling.

Half a century later it is scarcely necessary to defend the art of this period as a legitimate field of inquiry, yet Hofer's reflections are still worth considering. While his warnings about the dangers of blanket terms remain relevant, his hope for a continually-refined taxonomy of 'baroque' styles seems excessively optimistic from an end-of-the-millennium perspective. The opening section of the present exhibition explores the limitations of Baroque as an exclusive period label; sometimes the striking simplicity of *ancien régime* illustration

seems to merit the designation Early Modern. The relative utility of these terms will depend on what one is looking for within a mixture of styles that is indeed varied and baffling.

The sixty books on display are organized into eleven categories in as many exhibition cases. Although the divisions are not definitive, the illustrations in a given category always share a common role (instruction in the military arts, scientific demonstration, aid to devotion, etc.). This thematic organization tends to dramatize the stylistic variety that so impressed Hofer; and by examining the dates within a given case one can observe the changing fortunes of a genre over time; for instance the tradition of emblem books is more vigorous in the seventeenth century, whereas the heyday of narrative illustration is the mid-eighteenth century.

In keeping with Hofer's proselytizing spirit, this exhibition also strives to make a general point about the virtues of illustration. The books on display are presented as object lessons in visual thinking from a culture where images were still central to cogitation and communication. In our own society we are constantly bombarded with images, yet thinking is most readily associated with words; we often assume that images simply bypass our analytic faculties in the form of therapy (art), or else undermine them in the form of propaganda (advertising). Vision was not such an exclusively emotional matter for the

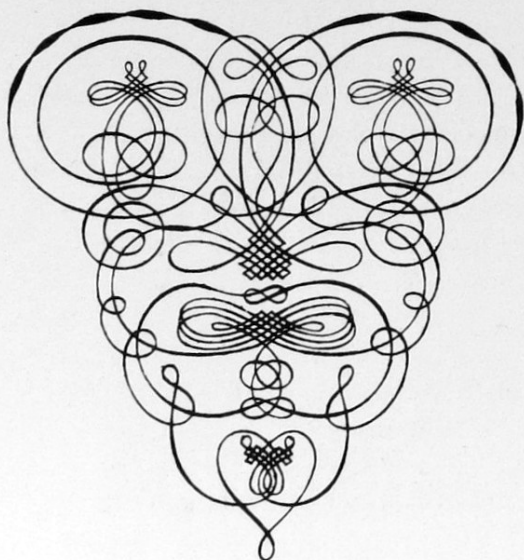
ON THE COVER

Frontispiece to a book of designs by the goldsmith Louis Roupert, showing a portrait of the author by Louis Cossin after Pierre Rabon, 1668.

CASE I

BAROQUE OR EARLY MODERN?

men and women of the *ancien régime*, who placed considerable faith in the expository power of images. Especially in a semi-literate society, where actions and things speak louder than words, the inherent materiality of images makes them effective conduits for all kinds of complex and abstract ideas. When considering the cognitive potential of book illustrations, we should keep in mind that they are rarely just supplements to, or substitutes for, verbal language; a picture is always overdetermined in peculiar ways, conjuring up complex chains of signification that go beyond words. The illustrations on display are eloquent testimony to the breadth and power of imagery in *ancien régime* society, where it went without saying that many ideas are best expressed visually.



LEFT
Cul-de-Lampe from
*Heures présentées à
 Madame la Dauphine*,
 ca. 1740

These military and horsemanship manuals raise the issue of how to characterize French illustration of the seventeenth and eighteenth centuries. European art of this period is often simply called baroque, a term apparently derived from the Portuguese word *barroco* ('misshapen pearl'). When the critics Diderot and Winckelmann began to speak of "baroque art" in the 1750s, the term expressed their contempt for what they saw as a bizarre and excessive style. The word has since developed more neutral or even positive connotations (unabashed grandeur, high-flown elegance, full-bloodedness) which many historians view as essential characteristics of the period. But any such essentialist interpretation necessarily excludes an important part of the visual record, as we can see from the range of styles in these five books. Some illustrations are gratuitously ornamental in style (revealing a baroque spirit that should also appeal to postmodernists), while others exhibit an austere design that can be viewed as a harbinger of modernism.

Desmartins
*L'expérience de l'architecture militaire;
 ou l'on apprendra à fonds la méthode
 de faire travailler dans les places*
 Paris: Maurice Villery, 1685
 Bequeathed by Philip Hofer, Class of '21

Salomon de La Broue
Le cavalier françois
 Paris: Abel l'Angelier, 1602
 Bequeathed by Philip Hofer, Class of '21

Alain Manesson Mallet, ca. 1630–ca. 1706
Les travaux de Mars, ou L'art de la guerre
 Paris: Denys Thierry, 1685 (vol. 1 of 2)
 Bequeathed by Philip Hofer, Class of '21

Antoine de Pluvinet, 1555–1620
*L'instruction du roy en l'exercice
 de monter a cheval*
 Paris: Au depens de Crispin de Pas
 le vieux a Vtrecht, 1625
 Bequeathed by Philip Hofer, Class of '21

*Fortification régulière selon
 le Maréchal de Vauban*
 Original manuscript on paper,
 France, ca. 1700
 Bequeathed by Philip Hofer, Class of '21

CASE 2

VISUAL PRACTICE AND THEORY

There was a lively interest in visual technologies in seventeenth- and eighteenth-century France. Books became a crucial medium for the artist or theorist (often one and the same person) to disseminate ideas about vision. These ideas reveal a clear continuum between practice and theory: it was not uncommon for a treatise to concern itself with aesthetics and optics in addition to the elementary details of artistic materials and techniques. Practice and theory clearly converged in the study of perspective. In the mid-seventeenth century, French perspective treatises were plentiful and often aggressively partisan. One of the most active proponents of a perspective system was Abraham Bosse, who taught the subject for thirteen years at the Royal Academy of Painting and Sculpture. In 1661 he was expelled for promoting the system of Girard Desargues over that of Jacques Le Bicheur, crony of the powerful painter Charles Le Brun. This incident shows that the theory (or politics) of vision was a serious matter. The increasing interest in the sciences of optics, surveying and fortification design signals a widespread interest in all manner of applied geometry.

Abraham Bosse, 1602–1676
Les pratiques par figures des choses dites cy devant ainsy quelles ont esté desseignées et expliquées dans l'Academie Royale de la P. et S.; [with this is bound] Traité des pratiques geometrales et perspectiues enseignées dans l'Academie royale de la peinture et sculpture
Paris: Chez l'auteur, 1665
Purchased with the income of the Department of Printing and Graphic Arts

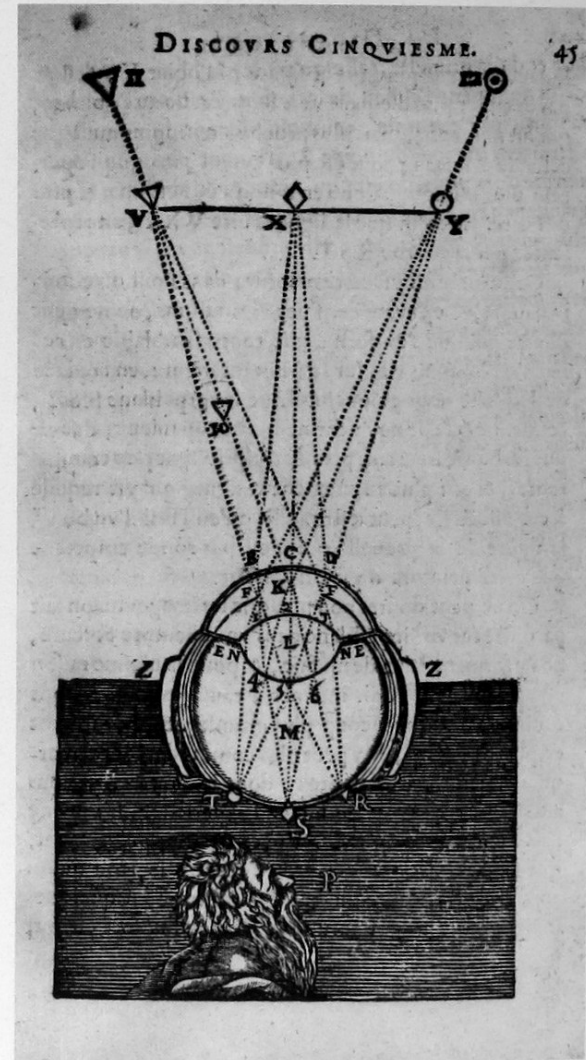
Jean Boulenger, d. 1636
La geometrie ou, Mesure des lignes droittes esloignées, par le quarre geometrique
Paris: Jehan Moreau, 1643
Purchased with the income of the fund bequeathed by Peter Paul Francis Degrand

René Descartes, 1596–1650
Discours de la methode pour bien conduire sa raison, & chercher la verité dans les sciences, plus la Dioptrique, et les Meteores
Paris: Henry le Gras, 1658
Presented by David Pingree Wheatland, Class of '22

André Félibien, 1619–1695
Des principes de l'architecture, de la sculpture, de la peinture, et des autres arts qui en dependent. Avec vn dictionnaire des termes propres à chacun de ces arts
Paris: Jean-Baptiste Coignard, 1676
Bequeathed by Philip Hofer, Class of '21

Jacques Gautier d'Agoty, 1717–1785
Observations sur l'histoire naturelle, sur la physique et sur la peinture
Paris: Delaguette, 1752 (vol. 1 of 3)
Purchased with the income of the fund bequeathed by Peter Paul Francis Degrand

Jean-Michel Papillon, 1698–1776
Traité historique et pratique de la gravure en bois
Paris: Pierre-Guillaume Simon, 1766
(vol. 2 of 2)
Presented by Philip Hofer, Class of '21



CASE 3

MODELS OF INGENUITY

Medieval and Renaissance artists' workshops traditionally contained collections of miscellaneous drawings known as model books or pattern books, which served as important raw materials for artists. These visual repositories would remain in artists' workshops, where they were often treated as closely-guarded secrets. The advent of the printing press in the fifteenth century was the beginning of the end for traditional model books: why emulate a handful of half-secret compositions and motifs when you have easy access to an enormous variety of high-quality printed images? At the same time, entrepreneurial printmakers carved out a specialized market for a new kind of model book. The ornament books seen here are typical of the new genre insofar as they provide copious variations on a restricted theme. The survival rate of these books is often very poor: evidently model books were destroyed through constant use, or discarded when fashions changed.

LEFT
Cross-section of an eye in
Réne Descartes, *Discours de
la methode*, 1658

Armand Desmarests
*Livre de toutes sortes de chiffres
par alphabets redoublés*
Paris: Florentin Lambert, 1664
Presented by Susan D. Bliss

Alexandre Francine, d. 1648
*Livre d'architecture contenant plusieurs
portiques de différentes inventions sur
les cinq ordres de colonnes*
Paris: Melchior Tavernier, 1631
Bequeathed by Philip Hofer, Class of '21

Jean Le Pautre, 1618–1682
*Grotesques et moresques à la modernes
[bound with assorted ornamental prints
by Le Pautre]*
Paris, ca. 1665
Purchased with the income of the fund
bequeathed by Peter Paul Francis Degrand

Louis Luce, d. 1774
*Essai d'une nouvelle typographie,
ornée de vignettes, fleurons, trophées,
filets, cadres & cartels*
Paris: J. Barbou, 1771
Presented by Philip Hofer, Class of '21

Balthasar Moncornet, ca. 1600–1668
*Livre nouveau de toutes sortes d'ouvrages
d'orfèvreries, recueillies des meilleurs
ouvriers de ce temps...*
Paris: B. Moncornet, 1665
Purchased with the income of the Department
of Printing and Graphic Arts

Federico di Vinciolo, fl. 1587–1599
*Les singuliers et nouveaux portraits, du seigneur
Federic de Vinciolo venitien, pour toutes sortes
d'ouvrages de lingerie*
Paris: Jean Le Clerc, 1612
Presented by Philip Hofer, Class of '21

CASE 4

CONCEPTS MADE CONCRETE

The longstanding traditions of heraldic and emblematic illustration continued to be a vital part of French culture for much of the seventeenth century. Heraldry is a complex visual language that can encapsulate an individual or collective identity in the form of a single, powerful image. The vocabulary and syntax of this language are revealed in the many printed compilations and explications of heraldic imagery. Emblem books reveal a related tradition with its own distinctive practices. An emblem is an open-ended image, coupled with a motto and explanation, conveying a general truth by means of a specific instance. Here the concreteness and the evocateness of illustrations result in effects that cannot be derived from text alone. On the one hand, images can help us to understand and remember abstract ideas. On the other hand, the semantic indeterminacy of any visual representation gives it a resonance that ultimately transcends verbalization. An illustration by a skilled artist like Albert Flamen can gloss the text in interesting ways, reinforcing or redirecting the emotive power of a verbal metaphor. By the eighteenth century, rationalism and empiricism had begun to erode the figurative way of thinking implicit in heraldry and emblematics.

CASE 5

SEEING SCIENCE

Louis Couvay, fl. 1648–1672
Methodvs nova et acvrata docendi, ac ediscendi primam Despauterij gra[m]matices partem, quae est de generibus
 [Paris?], 1648
 Purchased with income from the Philip Hofer Trust

Bernard Dupuy du Grez, 1640–1720
Traité sur la peinture pour en apprendre la théorie, & se perfectionner dans la pratique
 Toulouse: Chez la veuve de J. Pech & A. Pech, 1699
 Bequeathed by Philip Hofer, Class of '21

Albert Flamen, ca. 1620–ca. 1695
Devises et emblemes d'amour moralisez
 Paris: Olivier de Varennes, 1653
 Presented by Peter A. Wick

Louvan Géliot, d. 1641
Indice armorial ov Sommaire explication des mots vsitez au blason des armoiries
 Paris: Pierre Billaine, 1635
 Purchased with money received from the sale of duplicates

Gaspar Laugier
Ludovici Magni Galliarvm, et Navarrae Regis, invicti, triumphantis, et pacifici. Elvevbratio Anagrammatica-Historica. Symbolis illustrata
 Aix-en-Provence: Claude Marchy, 1679
 Bequeathed by Philip Hofer, Class of '21

Jacques Morin, sieur de la Masserie
Les armes & blasons des chevaliers de l'Ordre du Saint Esprit, crééz par Louys XIII Roy de France et de Navarre
 Paris: Pierre Firens, [1623]
 Presented by Philip Hofer, Class of '21

As inductive methods gained ground in the natural sciences during the seventeenth and eighteenth centuries, scientific illustrations became more refined and enlarged. Indeed, many pioneering books in fields such as botany and anatomy are large portfolios that can barely fit into a standard-size Houghton exhibition case. Yet even the relatively modest volumes seen here indicate the skill with which illustrators represented the shapes, textures, colors and mechanics of different life forms. Extensive and exacting volumes of botanical prints like Vallet's *Jardin du Roy* already existed by the early seventeenth century. Claude Perrault's publications of the late 1660s soon established comparably rigorous standards of observation in zoological illustration. Illustrators were continually faced with new challenges throughout the next century. Their solutions were sometimes ingenious, as with the color illustrations to Tarin's anatomy book and the depiction of invisible electrical forces in the volumes popularizing Nollet's experiments.

James Howell, ca. 1594–1666
Dendrologie, ov La forest de Dodonne
 Paris: Augustin Courbe, 1641
 Presented by Philip Hofer, Class of '21

Jean Antoine Nollet, 1700–1770
Essai sur l'électricité des corps
 Paris: Guerin, 1765
 Presented by David Pingree Wheatland, Class of '22

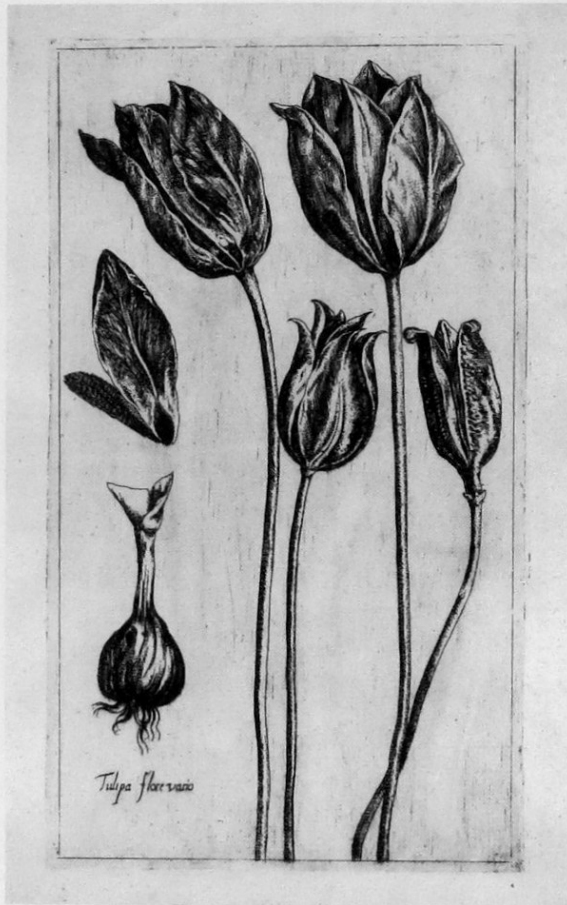
Claude Perrault, 1613–1688
Description anatomique d'un cameleon, d'un castor, d'un dromadaire, d'un ours, et d'une gazelle
 Paris: Frederic Leonard, 1669
 Presented by Robert M. Pirie, Class of '56, and Mrs. Pirie

Pierre Tarin, 1725–1761
Adversaria anatomica, de omnibus corporis humanis partium, tum descriptionibus, cum picturis
 Paris: Jean-François Moreau the elder, 1750
 Bequeathed by Philip Hofer, Class of '21

Pierre Vallet, ca. 1575–after 1657
Le iardin du roy tres chrestien Loys XIII roy de France et de Navare dedie a la royne mere...
 [Paris?], 1623
 Arnold Arboretum Library. Presented by Sarah C. Sears

CASE 6

ARCHITECTURE, ENGINEERING AND MANUFACTURE



ABOVE
Tulip in Pierre Vallet,
Le Jardin du Roy, 1623

By the beginning of our period, French architects had been engaged for generations in a fruitful dialogue with ancient Roman and modern Italian traditions. Pierre Le Muet's contribution to this exchange includes a handsome French edition of writings by the sixteenth-century Italian architect Palladio. The book appeared in 1647, the same year as the second edition of Le Muet's own *Manière de bien bastir*. Shortly after, Fréart de Chambray synthesized the writings of modern French and Italian authors in his enormously influential *Parallèle de l'architecture antique avec la moderne*. Fréart's book, which deals with the decorous use of the classical style, was largely a conservative effort to propagate good taste among *amateurs* and patrons. By contrast, technical publications might include radically new structures conceived along utilitarian lines. Perrault's Sèvres bridge, shown here in a compilation of "machines and inventions presented to the Royal Academy of Sciences," bears no trace of the classical language of architecture. Engineering and mechanical illustrations became increasingly frequent during the eighteenth century: Duhamel de Monceau's 1747 treatise on rope manufacture is an especially elegant example of what was by then a common type of publication.

Duhamel du Monceau, 1700–1782
Traité de la fabrique des manoeuvres pour les vaisseaux, ou L'art de la corderie perfectionné
Paris: Imprimerie Royale, 1747
Bequeathed by Philip Hofer, Class of '21

Roland Fréart, sieur de Chambray, 1606–1676
Parallèle de l'architecture antique avec la moderne
Original manuscript on paper, ca. 1650
Purchased with the income of the fund bequeathed by Peter Paul Francis Degrand

Jean Gaffin Gallon, 1706–1775
Machines et inventions approuvées par l'Academie royale des sciences, depuis son établissement jusqu'à present, avec leur description
Paris: G. Martin, J.-Baptiste Coignard fils and H.-L. Guerin, 1735 (vol. 1 of 7)
Presented by David Pingree Wheatland, Class of '22

Pierre Le Muet, 1591–1669
Traicté des cinq ordres d'architecture, dont se sont seruy les anciens. Traduit du Palladio, augmenté ... par le Sr. Le Muet
Paris: Pierre Mariette, 1647
Bequeathed by Mrs. Betty McAndrew, Radcliffe College '35–36

CASE 7

PRINTED PLACES

Beginning in the early seventeenth century there was an unprecedented proliferation of topographic and cartographic representations in France. Views and maps helped book users to attain a heightened awareness of their place in the physical world. While adventurous astronomers made a case for the heliocentric model of the planetary system, new developments in surveying and cartography ensured that the earth was increasingly within reach. Atlases came in many forms, ranging from sumptuous folios like Sanson's map of Italy down to the ingeniously portable city maps and route maps made for the burgeoning travel market. The new knowledge in these books enabled their owners to master space, whether the motivation was a thirst for conquest, geographical curiosity, or a simple need to get from A to B.

Traité de Sphere dans lequel on explique tout ce qui paroist du Mouvement des Astres, suivant les differens systemes ...

Original manuscript on paper,
France, ca. 1740
Bequeathed by Philip Hofer, Class of '21

Lattré, Jean
Atlas topographique des environs de Paris
Paris: Lattré, [1762?]
Presented by Philip Hofer, Class of '21

Jacques-Jean Pasquier, 1718–1785
and Louis Denis, fl. 1760
Plan topographique et raisonné de Paris
Paris: Pasquier, 1758
Purchased with the income of the
Department of Printing and Graphic Arts

Charles Perrault, 1628–1703 and
Isaac de Benserade, 1613–1691
Labyrinthe de Versailles
Paris: Imprimerie royale, 1679
Bequeathed by Philip Hofer, Class of '21

Nicolas Sanson, 1600–1667
Carte, et description de l'Italie
[Paris?]: Nicolas Sanson, 1648
Bequeathed by Philip Hofer, Class of '21



CASE 8

PRINTED FACES

Whereas painted portraits often served as substitutes for distant or departed loved ones, the portraits distributed in printed books were mainly devoted to promotion and instruction. Books often contained eulogizing images of dedicatees. It was also common for leading nobles and clerics to promote themselves by means of aggrandizing portraits, often containing allusions to great historical or mythical figures. Alternatively, they could engage in negative propaganda by means of equally learned caricatures of their adversaries. Then as today, printed portraits of authors could help to set the tone for a book while satisfying public curiosity about a person's appearance. French books of this period abound in historical portraits. Like other artists, printmakers produced series of men or women of exemplary fame, talent, and virtue. A series usually had a specific theme, such as Greek philosophers, Roman emperors, virtuous Roman women or French kings. The historical portraits seen here show a strikingly modern concern for accuracy, signaled both in the costumes and in the style of representation.

LEFT

Frontispiece to a book of designs
by the goldsmith Louis Roupert,
showing a portrait of the author by
Louis Cossin after Pierre Rabon, 1668.

FESTIVALS AND ENTERTAINMENTS

Henri d'Avicé

La pompeuse et magnifique ceremonie du sacre du roy Louis XIV, fait à Rheims le 7. Juin 1654

Paris: Edme Martin, 1655

Bequeathed by Philip Hofer, Class of '21

Jean-Jacques Barthélemy, 1716–1795

Voyage du jeune Anacharsis en Grèce, dans le milieu du quatrième siècle avant l'ère vulgaire

Paris: De Bure l'aîné, 1788 (vol. 1 of 4)

Presented by Ward M. Canaday, Class of '07, and Mrs. Canaday

Jacques de Bie, 1581–ca. 1650

Les vrais portraits des rois de France tirez de ce qui nous reste de leurs monuments, sceaux, medailles, et autres effigies, conservées dans les plus rares & plus curieux cabinets du royaume

Paris: Chez l'auteur et chez Pierre Rocolet, 1634

Bequeathed by Philip Hofer, Class of '21

Louise-Félicité Guyenement de Keralio
1758–1821, ed.

Collection des meilleurs ouvrages françois, composés par des femmes

Paris: Chez l'auteur ... [et] Lagrange, 1787
(vol. 2 of 14)

Purchased with the income of the bequest of Amy Lowell

Louis Roupert, fl. 1660–1680

Untitled book of jewelry designs
[Metz?], 1668

Purchased with the income of the Department of Printing and Graphic Arts

In *ancien régime* France it was common for rooms, gardens or entire cities to be transformed for purposes of festivals and entertainments. Whether the transformation was a one-time event, a repeat performance, or an annual ritual, it might be commemorated in an illustrated book. Such souvenir books ranged from modest *livrets*, distributed in theater performances, to elaborate volumes produced long after the event. Illustrations helped to preserve the memory and extend the audience of these often lavish spectacles, while explanatory texts enabled readers to unscramble the requisite symbolism. The speed and relatively small print runs characteristic of etching (as opposed to the more labor-intensive engraving or woodcut) made this medium especially well-suited to festival commemoration. Etching also permitted a freedom of touch that could capture the brilliance and ephemerality of festival costumes, machines, architecture and decoration.

Pierre Corneille, 1606–1684

Andromede, tragedie, representée avec les machines sur le Theatre Royal de Bourbon

Rouen: Lavrens Mavrry and

Charles de Sercy, 1651

Bequeathed by Philip Hofer, Class of '21

Gaspard Grégoire, 1751–1846

Explication des cérémonies de la Fête-Dieu d'Aix en Provence

Aix: Esprit David, 1777

Presented by Philip Hofer, Class of '21

Pierre d'Hozier, 1592–1660

Les noms, surnoms, qualitez, armes, et blasons des chevaliers et officiers de l'Ordre du S. Esprit

Paris: Melchior Tavernier, 1634

Bequeathed by Philip Hofer, Class of '21

Henry Humbert, fl. 1609–1627

Combat a la barriere, fait en cour de

Lorraine le 14 febvrier, en l'année presente 1627

Nancy: Sebastian Philippe, 1627

Presented by Philip Hofer, Class of '21

Michel Poisson, fl. 1770

Suite des exercices du fameux singe instruit par le Sr. Spinacuta, premier danseur de cordes, qui a eu l'honneur de danser devant le Roy de France et la famille royale aux menus plaisirs à Choisy [Paris?], 1766

Presented by Philip Hofer, Class of '21

André Valladier, 1565–1638

Labyrinthe royal de l'Hercole gavlois triomphant.

Sr le sviect des ... faits [de] Henri III. ...

Representé a l'entrée triomphante de la royne en la cité d'Auignon. Le 19. novembre. l'an M.DC ...

Avignon: Jaques Bramereau, [1601]

Presented by Philip Hofer, Class of '21

TELLING TALES

Today a narrative illustration is most likely to appear in children's literature, where it shows an exemplary moment in the story. The situation was very different in *ancien régime* France, when adult fiction was accompanied by images performing a wide range of functions. In the seventeenth century a book or a chapter would sometimes begin with a visual synopsis of the contents. Different episodes could be portrayed as an aggregate of discrete images or collapsed into a continuous scene. Eighteenth-century illustrations usually abandon this synthetic format in favor of a unified time and place. At this point the repertoire expands, as English-style novels and increasing numbers of fabulous tales (often social critiques made to elude censorship) take their place alongside the established ancient and Renaissance classics. By the mid-eighteenth century, prolific illustrators like Gravelot and Eisen are clearly less interested in summarizing the plot than in contriving a richly evocative atmosphere.

Lodovico Ariosto, 1474–1533
*Le divin Arioste ou Roland le forieux. Traduit
nouuellement en françois par F. de Rosset*
Paris: An. de Sommaville, 1644
Presented by Philip Hofer, Class of '21

Francois-Thomas-Marie de
Baculard d'Arnaud, 1718–1805
Fanni, ou La nouvelle Paméla, histoire anglaise
Paris: Chez l'Esclapart [et]
la veuve Duchesne, 1767
Presented by Ward M. Canaday, Class of '07,
and Mrs. Canaday

Philippe Desprez, fl. 1595
*Le theatre des animaux, avquel sovs plvsieurs
diverses fables & histoires, est representé
la plupart des actions de la vie humaine*
Paris: Jean Le Clerc, 1620
Purchased from the fund for Printing and
Graphic Arts, given by Philip Hofer, class of '21

Charles Pinot-Duclos, 1704–1772
Acajou et Zirphile, conte
Minutie [Paris], 1744
Bequeathed by Philip Hofer, Class of '21

Ovid, 43 B.C.–17 or 18 A.D.
*Les Metamorphoses d'Ovide traduites
en prose françoise*
Paris: Par les heritiers d' Abel L'Angelier, 1627
Purchased with the income of the
Department of Printing and Graphic Arts

Torquato Tasso, 1544–1595
La Gerusalemme liberata
Paris: Agostino Delalain, Pietro Durand,
Giovanni Claudio Molino, 1771 (vol. 2 of 2)
Presented by Ward M. Canaday, Class of '07,
and Mrs. Canaday

28 N'estre bragueur du bien d'autruy.



*Qu'est-ce que tu as, que tu n'ayes recceu? & si tu l'as recceu, pourquoy t'en
glorifies tu, comme si tu ne l'avois point recceu? 2. Corinth. 4. 7.*

Du Geay, qui se vestit des plumes du Paon.

VN Geay avoit troué des plumes esgarées
D'une troupe de Paons, à l'entour d'un buisson,
Dont il pensoit aussi tost à se donner leur nom,
Après avoir d'iceux ses plumes réparées.
Or les Paons qui voyoient sous leurs tresses dorées,
Que ce galland de Geay faisoit du compagnon,
Ils le chassent adonc, pour son mauvais renom,
Ayant vu chacun d'eux ses plumes retirées.
Ce pauvre ainsi plumé, estant de là chassé,
S'en vient entre les Geays, dont il est delaisé,
Et non plus que les Paons n'en tiennent aucun conte.
Donc qui tranche du braue, & qui se va fourrant
Au milieu des milors pour faire là du grand,
En tout lieu n'en aura que blafme & toute honte.

ABOVE

A jay dressed in peacock
feathers, in Philippe Desprez,
Le theatre des animaux, 1620

SEEING BEYOND

Throughout this period printed devotional books in France retained persistent links with the venerable manuscript tradition of the preceding centuries. This conservatism is remarkable given the fundamental differences between the two media: whereas manuscript illuminators could use a wide variety of colors and finishes in order to evoke an otherworldly beauty, early printmakers had to accomplish the same goal with far more limited means. Restricted to just one or two colors of ink, they concentrated on technical virtuosity and the sheer profusion of visual elements, from narrative and allegorical images to ornamental borders and flourishing typography. This decorative tradition was reinvigorated with the ornamental turn in the early eighteenth century.

One of the most common devotional aids was the Book of Hours. Generally a portable and private volume, it provides a series of prayers suitable for the canonical hours making up each day. A Book of Hours begins with a calendar and includes such elements as extracts from the divine offices, prayers to the Virgin, the Hours of the Virgin, penitential psalms and the Office for the Dead. Many of these particulars could also be printed separately. Other religious books include illustrated Bibles or compilations of Bible stories, and cheap pamphlets evoking the fear of God through terrifying reminders of mortality and the afterlife.

Officium beatae Mariae Virginis nuper reformatum & Pij V. Pont. Max. iussu editum

Paris: Eustache Foucault, 1602

Presented by Philip Hofer, Class of '21

Heures de Nostre Dame, a l'usage de Rome, mises en francois par M. René Benoist.

Avec les Pseaumes ... et plusieurs belles & devotes oraisons ...

Paris: Chez la vefue Claude de Monstr'oeil, 1619

Presented by Philip Hofer, Class of '21

Heures présentées à Madame la Dauphine

Paris: Theodore de Hansy, ca. 1740

Presented by Philip Hofer, Class of '21

Abrégé de la vie et passion de

Nostre Sauveur Iesus Christ ...

Paris: Chez la veufue Ioron, 1663

Bequeathed by Philip Hofer, Class of '21

Le miroir du pêcheur

Troyes: Chez la Fme Garnier, 1754

Presented by Mrs. E.D. Brandegee

Jacques Callot, 1592-1635

Les images de tous les saints et saintes de l'année, suivant le martyrologe romain

Paris: Israel Henriot, 1636

Bequeathed by Philip Hofer, Class of '21

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—G.L.

This exhibition was curated by Graham Larkin, Ph.D. candidate in the Department of History of Art and Architecture, Harvard University.