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BROTHER BAUDOUIIN FACHE, *Oraisons devotes sur chasque image de la Vie de la Vierge Marie, et de la Vie, et Passion, et Resurrection de Nostre Sauveur* (Devout Prayers on Each Image of the Life of the Virgin Mary, and on the Life, Passion, and Resurrection of Our Savior)

**In French, illustrated manuscript on paper,
Northern France, 1607 (dated)**

**One drawing and one historiated initial, 88 engravings by Adriaen Collaert (c. 1560-1618),
and 5 hand-colored and gilded engravings**

ii + 233 + iii folios on paper (unidentified, partial watermark, mark in a circle), modern foliation in pencil, top outer recto, 1-234, second flyleaf foliated as f. 1, complete (based on text and illustration, collation impracticable due to paper and binding), no catchwords or signatures, unruled, fifteen to twenty-two long lines (justification 90 x 65 mm.), written in a seventeenth-century cursive hand in black ink, rubrics in red, two-lines red initials at the beginning of each subsection, one 6-line historiated initial drawn in pen and ink (f. 12v), one colored drawing (verso of the first flyleaf), EIGHTY-EIGHT ENGRAVINGS pasted on rectos with reverse blank, and FIVE HAND-PAINTED ENGRAVINGS with colors and gold (ff. 1v, 8, 9, 12, 233), occasional dampstaining, light bleeding of ink throughout, otherwise in very good condition. CONTEMPORARY BINDING (likely original) of brown calf, spine with four raised bands, gold tooled compartments with fleurons and flowers, marbled endleaves, spine repaired, erased label on the lower right corner of the back cover, corners bumped, otherwise in good condition. Dimensions 145 x 95 mm.

A unique hybrid manuscript conceived, written, and illustrated by Baudouin Fache, a brother of the Augustinian Abbey of Hénin-Liétard, as a gift to his sister Elizabeth Fache, a nun. With its moving dedication from brother to sister, the little volume emerges as an intimate and compelling record of a nun's life in Early Modern France. Weaving seamlessly together text and illustration, the manuscript includes text consisting of prayers on the Virgin's life to teach chastity, on Christ's life to learn about poverty, and on his Passion to understand obedience. These prayers are based in part on the illustrations, engravings from three series published by Adriaen Collaert in Antwerp around 1600,

PROVENANCE

1. This dated, located, and signed manuscript was copied by Brother Baudouin Fache in Hénin, present-day Hénin-Beaumont in Northern France as a gift for his sister, Sister Elizabeth Fache. The title page marks the completion of the work in 1607. The manuscript begins with a prayer to St. Augustine, in which the author asserts that he had embraced his rule (f. 2, "selon les statuts de votre regle, que nous avons professés"). This suggests that Baudouin Fache was likely a brother or canon of the Augustinian Abbey of Hénin-Liétard, established in the twelfth century. Although the abbey was sold and dismantled at the French Revolution in 1791, recent and extensive archeological research has shed light on its significance (see Online Resources).

Although the existence of a female community in Hénin-Liétard is not documented, the dedication of the volume to "Sister Elizabeth Fache" confirms that Baudouin's sister was indeed a nun. With the gift of this manuscript, Baudouin intended to support his sister in upholding her vows, through which she had consecrated her soul and body to God. In so doing, she could experience the spiritual joy and comfort of monastic life (f. 6v, "Et aurez par ce moiien une ferme perseverance en l'observation de vos voeux par lesquels vous avez consacré à Dieu vostre ame et vostre corps, desireuse de gouster et savourer les spirituelles delices et consolations qui se trouvent en la vie monastique si elle est deument observee").

2. Unidentified German collection, based on a mention "Handschrift [1607]" written in a twentieth-century hand in pencil on the back of the first flyleaf, alongside an unidentified shelfmark with the number "41."

TEXT

[first flyleaf; Title page], "Oraisons devotes sur chasque image de la Vie de la Vierge Marie et de la vie, et Passion, et Resurrection de Nostre Sauveur, 1607";

f. 2-2v, [Suffrage of St. Augustine], incipit, "Seigneur debonnaire ...";

ff. 3-8, [Dedication to Elizabeth Fache], *A ma sœur sœur Elizabeth Fache salut,* incipit, "C'est donc chose bien cogneus par experience ...";

ff. 8v-11v, [Suffrage of St. Elizabeth of Hungary], incipit "Que vous estes belle ...";

f. 12v-55v, [Prayers on the Life of the Virgin Mary; Prayer on the Life of the Virgin Mary], *Oraison I sur la vie de la Vierge Marie,* incipit, "O Vierge très heureuse qui de toute éternité..." [ff. 12v-14]; Prayer on the first image (ff. 14v-15); Prayer on the second image [ff. 15v-17]; Prayer on the third image [f. 17v]; Prayer on the fourth image [ff. 19v-21]; Prayer on the fifth image [ff. 21v-23v]; Prayer on the same image [ff. 23v-24]; antiphon, incipit, "Nous courons à vostre refuge sainte mère de Dieu" [f. 24]; Prayer on the sixth image [ff. 24v-26]; Prayer on the seventh image [ff. 26v-28]; Prayer on the eighth image [ff. 28v-30]; Prayer on the ninth image [ff. 30v-32v]; Prayer on the same image [f. 33]; Prayer on the tenth image [ff. 33v-35]; Prayer on the eleventh image [ff. 35v-37]; Prayer on the twelfth image [ff. 37v-39]; Prayer on the thirteenth image [ff. 39v-41v]; Prayer on the same image [ff. 41v-42]; Prayer on the fourteenth image [ff. 42v-44]; Prayer on the fifteenth image [ff. 44v-46]; Prayer on the sixteenth image [ff. 46v-48]; Prayer on the seventeenth image [ff. 48v-50]; Prayer on the same image [ff. 50v-51]; Prayer on the eighteenth image [ff. 51v-53]; Prayer on the nineteenth image [ff. 53v-55v];

ff. 55v-136, [Prayers on the Life of Christ; Prayer on the name of Jesus], *Oraison du nom de Jesus,* incipit, "O bon Jesus, O doux Jesus, O très desbonnaire Jésus ..." [ff. 55v-57]; Prayer on the first image [ff. 57v-59v]; Prayer on the same image [ff. 59v-60]; Prayer on the second image [ff. 60v-62v]; Prayer on the third image [ff. 62v-64]; Prayer on the fourth image [ff. 64v-66]; verse, incipit, "J'ay invoqué Dieu en ma tribulation, et il m'a devancé ..." [f. 66]; Prayer on the fifth image [f. 66v]; Prayers on the same image [f. 68, 68v-69]; Prayer on the sixth image [ff. 69v-71]; Prayer on the seventh image [ff. 71v-73]; verse, incipit, "O Seigneur Dieu, ne me corrigez point par courroux" [f. 73]; Prayer on the eighth image [ff. 73v-75]; Prayer on the ninth image

[ff. 75v-78]; Prayer on the tenth image [ff. 78v-80]; verse, incipit, "Dieu est ma lumiere et mon salut" [f. 80]; Prayer on the eleventh image [ff. 80v-82]; Prayer on the twelfth image [ff. 82v-84]; Prayer on the thirteenth image [ff. 84v-86]; Prayer on the same image [ff. 86-87]; verse, incipit, "J'ay demandé une chose à Dieu, je la requerray" [f. 87]; Prayer on the fourteenth image [ff. 87v-89]; Prayer on the fifteenth image [ff. 89v-91]; Prayer on the sixteenth image [ff. 91v-93]; Prayer on the seventeenth image [ff. 93v-95]; Prayer on the same image [ff. 95-96]; Prayer on the eighteenth image [ff. 96v-98]; Prayer on the nineteenth image [ff. 98v-100]; verse, incipit, "Seigneur, j'ay esté desvoylé comme la brebis perdue ..." [f. 100]; Prayer on the twentieth image [ff. 100v-102]; Prayer on the twenty-first image [ff. 102-104]; Prayer on the same image [ff. 104-105]; Prayer on the twenty-second image [ff. 105v-107]; Prayer on the twenty-third image [ff. 107v-109]; Prayer on the twenty-fourth image [ff. 109v-111]; Prayer on the twenty-fifth image [ff. 111v-113]; Prayer on the same image [ff. 113-114]; verse, incipit, "Seigneur, n'ayez point connessances des pechez de ma jeunesse ..." [f. 114]; Prayer on the twenty-sixth image [ff. 114v-116]; Prayer on the twenty-seventh image [ff. 116v-118]; verse, incipit, "O Eternel, ecoutez ma priere, et prestez l'oreille à ma supplication" [f. 118]; Prayer on the twenty-eighth image [ff. 118v-120]; Prayer on the twenty-ninth image [ff. 120v-122]; Prayer on the same image [ff. 122-123]; Prayer on the thirtieth image [ff. 123v-125]; Prayer on the same image [f. 125]; Prayer on the thirty-first image [ff. 125v-127]; verse, incipit, "O seigneur n'entrez point en jugement avec vostre serviteur..." [f. 127]; Prayer on the thirty-second image [ff. 127v-129]; Prayer on the thirty-third image [ff. 129v-131]; Prayer on the same image [ff. 131v-132]; Prayer on the thirty-fourth image [ff. 132v-134]; Prayer on the thirty-fifth image [ff. 134v-136]; verse, incipit, "Seigneur Dieu, ayez souvenance de David ..." [f. 136];

ff. 136v-208v, [Prayers on the Passion and Resurrection; Prayer on the Passion], *Oraison sur la Passion*, incipit "O Seigneur Jesus Christ, qui pour la redemption du monde..." [ff. 136v-138]; Prayer on the second image [ff. 138v-141]; Prayer on the third image [ff. 141v-143]; Prayer on the fourth image [ff. 143v-145]; Prayer on the fifth image [ff. 145v-147]; Prayer on the sixth image [ff. 147v-149]; Prayer on the same image [ff. 149v-150]; Prayer on the seventh image [ff. 150v-152]; Prayer on the eighth image [ff. 152v-154]; Prayer on the ninth image [ff. 154v-156]; Prayer on the tenth image [ff. 156v-158]; Prayer on the same image [ff. 158v-159]; Prayer on the eleventh image [ff. 159v-161]; Prayer on the twelfth image [ff. 161v-163]; Prayer on the thirteenth image [ff. 163v-165]; Prayer on the fourteenth image [ff. 165v-167]; Prayers on the same image [ff. 167v-168]; Prayer on the fifteenth image [ff. 168v-170]; Prayer on the sixteenth image [ff. 170v-172]; Prayer on the seventeenth image [ff. 172v-174]; Prayer on the eighteenth image [ff. 174v-176]; Prayer on the same image [ff. 176v-177]; Prayer on the nineteenth image [ff. 177v-179]; Prayer on the twentieth image [ff. 179v-181]; Prayer on the twenty-first image [ff. 181v-183]; Prayer on the twenty-second image [ff. 183v-185]; Prayer on the same image [ff. 185v-186]; Prayer on the twenty-third image [ff. 186v-188]; Prayer on the twenty-fourth image [ff. 188v-190]; Prayer on the twenty-fifth image [ff. 190v-192]; Prayer on the twenty-sixth image [ff. 192v-194]; Prayer on the same image [ff. 194v-195]; Prayer on the twenty-seventh image [ff. 195-197]; Prayer on the twenty-eighth image [ff. 197v-199]; Prayer on the twenty-ninth image [ff. 199v-201]; Prayer on the twenty-second image [ff. 201v-203]; Prayer on the same image [ff. 203v-204]; Prayer on the twenty-third image [ff. 204v-206]; Prayer on the twenty-fourth image [ff. 206v-208v];

ff. 208v-232v, [Prayers], *S'ensuivent aucunes devotes oraisons, ...*; Prayer for the morning [ff. 209-210v]; Prayer for the evening [ff. 210v-212]; Prayer for one's father and mother [ff. 212-213];

Prayer for the deceased [ff. 213v-215]; Prayer to say before confession [ff. 215-216]; Prayer to say during confession [ff. 216v-217]; Prayer to say after confession [ff. 217v-219]; Prayer to say before communion [ff. 219-220]; Prayer to say during communion [ff. 220v-221v]; Prayer to say receiving the Eucharist [ff. 221v-222]; First prayer after the Eucharist [ff. 222-223]; Second prayer after the Eucharist [ff. 223-224v]; Third prayer after the Eucharist [ff. 224v-226]; Prayers for the Sick [ff. 226-228]; Prayer for the Dying [ff. 229-230v]; Prayer for the Saints [ff. 230v-232], concluding, *La Fin couronne l'œuvre*.

This devotional treatise opens with suffrages of Augustine and St. Elizabeth, accompanied with a lengthy dedication to Sister Elizabeth Fache. In his dedication, Baudouin Fache articulates the intentions of this gift (ff. 3-8). According to him, reason is the most effective way to practice prayer. Drawing upon St. John Damascenus' consideration of prayer as the elevation of one's soul within God, Fache argues that it is through reason that one can pray well with one's soul. Rather than describing the various forms and methods of prayer in detail, he claims that this volume should serve as a guide. Accordingly, the book is divided into three main sections. The first is dedicated to the life of the Virgin and intends to impart lessons on chastity; the second focuses on the life of Christ and aims to convey principles of simplicity; while the third describes his Passion in order to illuminate the virtue of obedience. The manuscript concludes with a series of prayers tailored for every aspect of a Catholic's daily life.

Although their content is quite conventional, most of the prayers contained within these sections are usually rubricated after and partly inspired by the engraving pasted on the facing right page, with a blank reverse. Consider, for instance, the prayer rubricated *Oraison sur la 30 image* [Prayer on the 30th image] on f. 123v. It is paired with an engraving of the Healing of the Man Born Blind (John 9) on f. 124, itself numbered as the thirtieth plate of Adriaen Collaert's series *Vita Iesu Salvatoris*. The prayer begins with Baudouin Fache entreating the Lord, imploring that, just as He illuminated the eyes of the man born blind, He shall also enlighten the eyes of his soul in turn, so he would not stumble into darkness, and shall never fall asleep (f. 123v, "Seigneur qui avez illumine les yeux de l'aveugle né, illuminez je vous prie les yeux de mon ame, à ce que je ne trebuche pas en tenebres, et que je ne m'endorme jamais"). Such precise correlations between text and image would certainly deserve further study.

In the dedication, Baudouin Fache states that these images and prayers are to serve as models to help Elizabeth restrain her emotions, reject worldly distractions, and willingly submit to the will of her superiors. As he concludes his dedication, the author hopes that his sister will share with him the benefit of her prayers after using this booklet, a heartfelt gesture he describes as the most beautiful expression of affection she could ever desire from her brother (f. 7v, "laquelle vous donne et consacre une affection aussi belle et entiere que vous pourres jamais desirer de vostre frère").

ILLUSTRATION

[verso of the first flyleaf], Memento Mori, with skull over three bones, and a daisy, drawn and colored, possibly by Baudouin Fache;

f. 1v, St Augustine hesitating between the blood of Christ and milk of the Virgin Mary, hand-colored engraving, 108 x 65 mm., signed "Theodor Gale excud.";

f. 8, Memento Mori, with a skeleton, inscribed "Qu'admire-tu, Que regarde-tu," and "J'estois tel que tu es, Tu sera tel que je suis," cut-out and hand-colored engraving;

f. 9, St. Elizabeth of Hungary, hand-colored, unsigned;

f. 12, Monogram of Christ, hand-colored, unsigned;

f. 12v, 6-lines initial O, with a crowned heart, drawn in pen and ink, possibly by Baudouin Fache;

[Series of the Life of the Virgin, pasted engravings by Adriaen Collaert, c. 70 x 90 mm., with a floral border and a two-lines biblical excerpt, numbered in the lower corner, blank reverses]:

f. 13, The Refusal of Joachim's Offer at the Temple [1];

f. 16, The Annunciation to Joachim [2];

f. 18, The Meeting at the Golden Gate [3];

f. 20, The Nativity of the Virgin [4];

f. 22, The Presentation of the Virgin [5];

f. 25, The Marriage of the Virgin [6];

f. 27, The Annunciation [7];

f. 29, The Visitation [8];

f. 31, The Nativity [9];

f. 34, The Circumcision of Christ [10];

f. 36, The Adoration of the Magi [11];

f. 38, The Presentation in the Temple [12];

f. 40, The Flight into Egypt [13];

f. 43, The Dispute with the Doctors [14];

f. 45, The Marriage at Cana [15];

f. 47, Christ on the Cross [16];

f. 49, The Death of the Virgin [17];

f. 52, The Assumption of the Virgin [18];

f. 54, The Coronation of the Virgin [19];

[Series of the Life of Christ, pasted engravings by Adrian Collaert, c. 65 x 90 mm., trimmed to the border, with a one-line biblical excerpt and reference, numbered in the lower corner, blank reverses]:

f. 56, Title print, "*Vita Iesu Salvatoris, variis iconibus ab Adriano Collart expressa*";

f. 58, Annunciation [1];

f. 61, Visitation [2];

f. 63, Nativity [3];

f. 65, Circumcision [4];

f. 67, Adoration of the Magi [5];

f. 69, Presentation of Christ to the Temple, held by Joseph, [6];

f. 72, Flight into Egypt [7];

f. 74, Massacre of the Innocents [8];

f. 76, Christ among the Doctors in the Temple [9];

f. 78, Baptism of Christ by St. John the Baptist [10];

f. 81, Temptation of Christ [11];

f. 83, Wedding at Cana [12];

f. 85, Cleansing of the Temple [13];

f. 88, Jesus teaching Nicodemus (John 3) [14];

f. 90, Jesus and the Samaritan Woman (John 4) [15];

f. 92, Miraculous Draught of Fish (Luke 5) [16];

f. 94, Healing of the Mother of St. Peter's Wife (Luke 4) [17];

f. 97, Storm on the Sea (Matthew 8) [18];

f. 99, Exorcism of the Gerasene demoniacs (Matthew 8) [19];

- f. 101, Healing of the Paralytic at Capernaum (Matthew 9, Mark 22, Luke 5) [20];
- f. 103, Healing of the Bleeding Woman (Matthew 9) [21];
- f. 105, Healing of the Paralytic at Bethesda (John 5) [22];
- f. 108, Sermon on the Mount (Matthew 5) [23];
- f. 110, Anointing of Jesus (Luke 7) [24];
- f. 112, Feeding of the 5,000 (Mark 6, John 6) [25];
- f. 115, Healing of the Many that were Sick, Blind, Mute or Maimed (Matthew 15) [26];
- f. 117, Transfiguration [27];
- f. 119, Cleansing of Ten Lepers (Luke 17) [28];
- f. 121, Christ and the Woman Taken in Adultery (John 8) [29];
- f. 124, Healing of the Man Born Blind (John 9) [30];
- f. 126, Blessing of the Little Children (Matthew 19, Mark 10, Luke 18) [31];
- f. 128, Resurrection of Lazarus [32];
- f. 130, Entry into Jerusalem [33];
- f. 133, Jesus Weeps over Jerusalem (Luke 19) [34];
- f. 135, The Widow's Mite (Luke 21) [35];

[Series of the Passion of Christ, pasted engravings by Adriaen Collaert, c. 65 x 90 mm., trimmed to the border, with a one-line biblical excerpt and reference, numbered in the lower corner, blank reverses]:

- f. 137, Title print with the Arma Christi, "Passion et Resurrectio Domini Iesu Christi. Edita et extusa ab Adr. Collaert" [the first image of the series, Christ announcing his Suffering and Speaking of the Last Days, was replaced with the title print, then follow the second image];
- f. 139, The Last Supper [2];
- f. 142, Washing of Feet [3];
- f. 144, Agony in the Garden [4];

- f. 146, Arrest of Christ [5];
- f. 148, Christ before the Sanhedrin [6];
- f. 151, Mocking of Christ [7];
- f. 153, Christ before Pilate [8];
- f. 155, Christ before Herod [9];
- f. 157, Christ returned to Pilate [10];
- f. 160, Flagellation of Christ [11];
- f. 162, Crowning of Thorns [12];
- f. 164, Ecce Homo [13];
- f. 166, Pilate washes his hands [14];
- f. 169, Carrying of the Cross [15];
- f. 171, Christ being undressed [16];
- f. 173, Christ nailed to the cross [17];
- f. 175, Crucifixion [18];
- f. 178, Christ on the Cross [19];
- f. 180, Descent from the Cross [20];
- f. 182, Lamentation [21];
- f. 184, Entombment [22];
- f. 187, Christ in the Limbo [23];
- f. 189, Resurrection [24];

[Series of the Appearances of the Resurrected Christ, pasted engravings after Adriaen Collaert, c. 65.x 90 mm., trimmed to the border, with a one-line biblical excerpt and reference, numbered in the lower corner, blank reverses]:

- f. 191, The Holy Women at the Empty Tomb (Mark 16) [numbered in pencil, 1];
- f. 193, Christ appearing to Mary Magdalene (John 20) [2];

- f. 196, Christ at Emmaus (Luke 24) [3];
- f. 198, Christ appearing to the Apostles (John 20) [4];
- f. 200, Christ appearing at the Sea of Tiberias (John 21) [5];
- f. 202, The Ascension of Christ (Luke 24) [6];
- f. 205, The Descent of the Holy Ghost (Apostles 2) [7];
- f. 207, The Last Judgment [8];
- f. 233, Holy Family, hand-colored, 75 x 100 mm., "Adrian Collaert excud.";
- f. 234, St. Bruno, 76 x 110 mm., "Hieronymus Wierix fecit et excud."

The first section is illustrated with Adriaen Collaert's series *Virginis Mariae Vita*, dedicated to Fernão Ximenes de Aragão (d. 1600), archdeacon of Braga (Diels and Leesberg, 2005, III, pp. 60-67, no 528-547). It includes a title plate, which does not appear here, and a complete set of nineteen numbered plates within floral borders (c. 70 x 90 mm.). The second section features Collaert's series *Vita Iesu Salvatoris*, comprising a title page and thirty-five numbered plates (c. 65 x 90 mm.; Diels and Leesberg, 2005, I, pp. 118-130, no 106-141). This series partly derives from *Vita, Passio, et Resurrectio Iesu Christi*, designed by Marteen de Vos and published by Collaert shortly after 1598. Its distinctive small format also characterizes Collaert's series *Passio et resurrectio D.N. Iesu Christi*, which illustrates the third section of the present manuscript (c. 65 x 90 mm.; Diels and Leesberg, 2005, I, pp. 131-140, no 142-165). This nearly complete set, with a title-page and twenty-three numbered plates, of which one does not appear here, was engraved, published, and designed by Collaert, with figures and landscapes greatly inspired by Marteen de Vos' models. The third section follows with a further group of eight unnumbered plates of the same small format, also designed after Collaert, which are known as the *Appearances of the Resurrected Christ* (c. 65 x 88 mm.); Diels and Leesberg, 2005, I, pp. 141-143, no 166-173).

Born in Antwerp around 1560, Adriaen Collaert was a draughtsman, engraver, and print publisher (Diels and Leesberg, 2005, I, pp. LV-LXVII). He was the son of the painter and engraver Hans Collaert and registered as a master of the Guild of St. Luke in Antwerp in 1580. Collaert is known for a great number of series devoted to religious or allegorical themes, beginning with the *Seven Planets* after Marteen de Vos in 1581. His success is well-documented and demonstrated by his election as dean of the Guild of St. Luke in 1597-1598. He passed away in Antwerp in 1618.

The publication of these pocket-sized series, often adapting models invented by Marteen de Vos into a smaller format, likely enabled Adriaen Collaert to target a less affluent group of buyers. Baudouin Fache would have been among them, as he probably acquired these different sets around 1600, in order to conceive and complete this devotional booklet in 1607. It is not surprising that a brother of Hénin-Liétard Abbey would purchase prints by Adriaen Collaert, considering that members of Augustinian convents were often his clients. For instance,

Augustinian brothers in Brussels, Antwerp, Ghent, and Lille are known to have commissioned prints from Collaert, typically depicting a patron saint associated with a dedication to an ecclesial dignitary (Diels and Leesberg, 2005, I, p. LXIV). By the early sixteenth century, Adriaen Collaert had become known as an active supporter of the Counter-Reformation's artistic endeavors, both in the Spanish and Northern Netherlands. Living in Hénin-Liétard, Baudouin Fache might have acquired these series of engravings from an itinerant merchant.

Several illustrations also appear in the introductory and concluding sections of the manuscript. Both the hand-colored Memento Mori on the reverse of the first flyleaf and the historiated initial drawn in pen and ink with a heart at the beginning of the first section were probably added by the author himself. The same theme recurs at the end of the dedication with a cut-out, hand-colored engraving of a skeleton serving as a further Memento Mori. The first prayer to St. Augustine is introduced with a hand-colored engraving that depicts his hesitation in adoring either Christ or the Virgin Mary. It is signed by Theodoor Galle (1571-1633), who registered as a master of the Antwerp Guild of St. Luke in 1595 (Sellink and Leesberg, 2001). Two further hand-colored engravings, depicting St Elizabeth and the monogram of Christ, are unsigned, but were likely published in the same context. The manuscript finishes with a hand-colored engraving of the Holy Family due to Adriaen Collaert, followed by a refined engraving of St. Bruno in the second state published by Hieronymus Wierix, only a few years before his canonization in 1623 (Van Ruyven-Zeman, 2004, p. 224, no 1370). Hieronymus Wierix, a master of the Antwerp Guild of St. Luke since 1573, is known for his excellent technique and keen eye for detail, as demonstrate the crucified Christ on Bruno's palm tree. Intimate and moving, this unique manuscript, associating prayers and antiphons with an impressive series of engravings, thus sheds light on the spiritual upbringing of a young Catholic nun, living in the Spanish Netherlands during the Counter Reformation.

Manuscripts illustrated by woodcuts or engravings are a particularly interesting example of a hybrid book (a term used today for many of the mixed-media volumes produced in the age of printing, including volumes that combine hand-written and printed texts, printed volumes with illuminations or other decoration done by hand, or manuscripts with hand-written text illustrated with printed images) (Erlar, 1992; Hindman and Farquhar, 1977; Hindman, 2009; Schmidt, 2003; Rudy, 2015 and 2019). This is an exceptionally fine example, designed from the outset to seamlessly combine manuscript text and printed images.

LITERATURE

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ONLINE RESOURCES

Virtual exhibition on and reconstitution of the Augustinian Abbey of Henin-Liétard, present-day Hénin-Beaumont, Northern France

<https://abbaye-henin-beaumont.arkeos.fr/intro.html>

TM 1234