

MS. GALL. QUART. 26

Binding:

Half-binding: brown leather and marbled paper; simple ornaments on the spine. The manuscript slightly predates the binding.

History:

On the front endpaper there is an ex-libris presenting the library with the students, with the inscription at the top: *DULCES ANTE OMNIA MUSAE*; and another inscription at the bottom: *DEUS NOBIS HAEC OTIA PECIT*; with an indication of the owner: *C. S. IORDANI, ET AMICORUM*. It was Charles-Etienne Jordan, born in Berlin on 27th August 1700, in a French family, deceased in Berlin on 24th May 1745, a Protestant minister, man of letters, scholar, friend of Frederick II. Königlische Bibliothek in Berlin acquired many of his manuscripts. The manuscript had been made in a longer than usual interval of time: first there had been copies of letters made after 1739; then the pages with the commentary on the letters, added in the period of 1741-1744 by an anonymous author who at the same time was the first owner of the manuscript; and finally, the commentary written by Charles-Etienne Jordan, included in 1744 and/or 1745. The first commentator worked on loose pages, which were later attached to the copies of letters and collectively bound; therefore, the binding was certainly made for this manuscript. The manuscript was made in Germany and it might be assumed that it was made in Berlin.

Content:

The manuscript contains the second volume (the first volume is in the gall. quart. 25 manuscript) of copies of letters from various persons, addressed to Mathurin Veissière de La Croze, a Parisian Benedictine, born in Nantes in 1661, deceased in Berlin 1739, who had to leave his monastery because of his freethinking. Copies of these letters included in this manuscript are not organized in chronological order, but they were arranged according to the names of the senders, and usually in alphabetical order. The collection does not seem to have been published in print. Perhaps the original letters, the copies of which are included in the

manuscript, still exist. The arrangement of the letters in the collection itself is certainly unique. With reference to this manuscript cf. Lemm, p. 16.