

Valpovački vlastelini Prandau–Normann

VALPOVO LANDOWNERS
PRANDAU - NORMANN

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The Prandau– Normann Library

The library of the Valpovo Estate can be safely designated as one of the most extensive and valuable private libraries in this area.

The famous pedagogue and ethno-musicologist Franjo Kuhač wrote about the valuable library at the Valpovo castle in his travel notes titled *Valpovo i njegovi gospodari* (Valpovo and Its Lords), published in several parts in *Vijenac*¹ back in 1876. *The ground level of the city contains the estate owner's offices and the archives, and the upper floor houses the library. This library used to be very significant, because it contained many titles from the historical Corvinus Library.* Kuhač was carried away by the story told by Baron Gustav Hilleprand von Prandau about Matthias Corvinus's library, which was allegedly brought to Valpovo by the Pasha of Buda. What could the Pasha of Buda be doing in a small kadiluk of Valpovo and why would Matthias's books be right here, and preserved until 1801, when a fire consumed both the books and the archival materials?² Kuhač mentioned that the library was organised and listed by a grammar school teacher Pavišić several years before his arrival.³

It is certain that the library existed at the time Kuhač arrived to Valpovo. We do not know if it had 6000 volumes, as he states, but it is interesting that Kuhač wrote the following when he was describing the education of Count Josip Prandau *...in the library of the Valpovo City, in the 6th compartment, I found a Latin manuscript titled: Institutiones juris publici universalis inutum illustrissimi Liberi Baronis Josephi a Brandau.*⁴ This was the first indication by Kuhač about the treasure of books hidden in Valpovo. There is no doubt that the lords of the castle and the Estate carried over some of its library treasure to their new home in Slavonia, enriched and complemented through many generations, with the skills of true bibliophiles, of wide interests and knowledge.⁵

We assume that the systematic collection of the library material was started by Baron Gustav Hilleprand von Prandau, after the reconsolidation of the Valpovo Estate following the death of his brother Karl. Namely, both brothers were raised in Valpovo with their mother, and they were very inclined toward art, particularly music. Considering they completed their secondary education in Osijek, the assumption is that they acquired primary education in their own home, from private tutors. Literature

was obtained intensively during that period, which can be seen from the archival documents of the Valpovo Estate.

Unfortunately, no one from the Hilleprand von Prandau family labelled their books with a call number or a bookplate, so there is no way to safely determine which books were taken from the treasury of Gustav and Karl Hilleprand von Prandau. We assume that there had to be an inventory list or at least a list of books from that period. Unfortunately, we could not find it in the museum material or in the inspected archival materials. Marija Malbaša also wrote about the Prandau-Normann library. *In 1946, through the activities of "Komza", two more valuable libraries were recovered and delivered to the museum, from the Našice and Valpovo castles. The library from Našice is not large, i.e. only a relatively small number of books was recovered, while the Valpovo library contains 5000 volumes. There is an old catalogue for this library, but a considerable number of books is missing. The books have temporarily been placed in shelves and distributed according to professions, so we can use them now, before they are included in the new catalogue. This library is aristocratic in character, due to a large number of nobility almanacs and calendars, histories of noble and ruling houses, heraldry books, as well as hunting literature and books on breeding noble horses. We can discern the cosmopolitan orientation of our Slavonian aristocracy from French, English, and German literary, art, and entertainment magazines (Revue des deux mondes, London News, Velhagen u. Klasings Monatshefte, Moderne Kunst). The older part of the library was collected by its founder, Count Prandau, who was an avid bibliophile and who collected a considerable number of old books bound in parchment or leather.*⁶ The oldest books are from the 16th century, we encountered no incunabula. The newer part of the library contains many German, French, and English magazines published before 1914, as well as many publications with beautiful reproductions of works of art and older fiction in German. All of this again demonstrates the spirit of the owner and it is the reflection of his social circle.

In her list of the professional museum library collections, Vesna Burić⁷ wrote about complete collections that have arrived at the museum over time, so they were usually preserved, processed, and stored as such. She

¹ Kuhač, F. Valpovo i njegovi gospodari, Vienac, 1876, no. 12 – 15. It was published in the same year as a separate publication, by Dionička tiskara in Zagreb.

² Mažuran, I. Valpovo : sedam stoljeća znakovite prošlosti. Valpovo : Poglavarstvo grada Valpova : Matica hrvatska, Ogranak ; Osijek : Grafika, 2004, p. 88.

³ Kuhač, F. Valpovo i njegovi gospodari. Zagreb : Dionička tiskara, 1876, p. 24–25. We did not find this last name in the documents regarding grammar schools in Osijek, Maybe Kuhač wrote down a wrong name.

⁴ Kuhač, F. mentioned work, 1876, p. 11.

⁵ Vinaj, M. Obiteljka knjižnica Prandau-Normann – spomenička muzejska baština. Osječki zbornik 30(2011), Osijek, p. 268.

⁶ Malbaša, M. Biblioteka osječkog muzeja. Vijesti Društva muzejsko-konzervatorskih radnika Narodne Republike Hrvatske 20(1953), br. 2, Zagreb, p. 27–28.

⁷ Head of the Library of the Museum of Slavonia until 2002.

noted that the *Museum Library* was created as a museum collection, from the mentioned donation⁸ from 1877 and after that many times through the mentioned donations, deposits, inheritances, and purchases of complete collections...⁹ According to its available professional reference resources, the Library is a large special library, and according to the museum collections, it is a significant cultural and historical memorial.¹⁰

The role of the museum library is twofold, as described by Vesna Burić, it is a reference professional library, unique by its professional literature resources, mostly acquired through inter-library exchange, and its collections have cultural, historical and museum value, especially the memorial collections, like the Prandau-Normann Library. Therefore, a museum librarian can rightfully bear the title of a keeper of museum library collections.

Today, the Prandau-Normann Library is situated in the VIII bastion of the Osijek baroque Tvrda. It is one of the memorial collections of the Library Department of the Museum of Slavonia. The collection is placed on shelves, under the conditions suitable for the storage of such a valuable collection. Most of the material has been restored, particularly the oldest items from the 16th century. Along with the existing catalogues partly made by our colleagues Pinetrović, Malbaša, and Burić, the non-inventory material has been listed and now all the resources of the Prandau-Normann library is being prepared for entry into the common electronic database of the Museum of Slavonia. It contains the total of 8450 items. Along with the library material, the Museum also keeps the rich music collection of the Hillebrand von Prandau family. We already mentioned the musical education of Karl and Gustav Prandau and their interest in music. Franjo Kuhač was the first to talk about this collection in the already mentioned paper *Valpovo i njegovi gospodari*, published in *Vienc* in 1876, in which he excitedly writes about the rich musical collection of the Valpovo Estate. This collection has been delivered to the Osijek museum, along with the estate library.

The music collection was a constituent part of the *Library of the Count Rudolf Ehrenfels*, and it contains the same bilingual label of the Library, inventory number, and the location, i.e. the call number, as the library material.

Analysis of the Prandau-Normann Library Resources According to the Inventory and Catalogues

The book inventory of the Prandau-Normann Library – *Inventar I.* – is one of the three hard-cover, hand-written books which have arrived to the Museum, along with the remaining material from the Valpovo Estate. The first inventory book has a significantly higher number of pages than the other two, which contain hand-written and cartographic material stored at the Historical Department of the Museum of Slavonia.

The inventory book was made at, as written in the right margin of every page, *Buchdruckerei Carl Laubner – Esseg-Oberstadt*¹¹. The column titles were written in two languages, as well as the name of the library itself *Bibliothek Grafen Rudolf Normann von Ehrenfels in Valpo / Knjižnica grofa Rudolfa Normanna Ehrenfelskog u Valpovu (Count Rudolf Norman Ehrenfels's Library in Valpovo)*.

Lauf. Nr. / Tekući broj (Entry Number); Der Werkes / Djela (Works): Autor / Spisatelj (Author); Titel / Naslov (Title); Anzahl / Broj (Number): der Bande / sveska (Volume); der Hefte / Sveščica (Small Volume); Anmerkung / Primjetba (Note). The front pastedown has the signature of the owner *Rudolf Normann*.

It is wondrous to hold this valuable book in one's hands, and in the words of Aleksandar Stipčević on the inventories of private libraries which we consider to be one of the most important sources for the history of books in the Middle Ages and the Renaissance,¹² we can extend the time determination. Considering that we fully agree that *publishing those would provide valuable information, not only on the books that the owners would buy and read, but also on the intellectual and culturological interests in the area (city) where the owner lived*.¹³

The value of the inventory written about by Professor Stipčević is extraordinary considering that the collections from the period are mostly lost. The collections of the Prandau-Normann Library are mostly preserved, and the preserved library inventories us with the opportunity to conduct numerous analyses of the material, in the context of time, content, and language. By comparing it with the existing condition, we can determine which material is missing and determine the probable circumstances under which it was lost.

The Inventory Book itself is just as interesting from the museology point of view, and we will mention the professional catalogue as well later.

Its primary role as a *list of material* is lost today because we have lists and catalogue records of the Prandau-Normann Library as part of our museum documents. The inventory became a part of the historical story about the Prandau-Normann Library, about the changing manuscripts, torn-out pages, crossed-out inscriptions, and the two final inscriptions, entered, without a doubt, by Julijana Normann.

The second, detailed reading of the Inventory did not reveal its authors, who surely were trained librarians who entered their inscriptions according to the rules of their profession, according to the relevant fields, and by adding notes, if there were any. The total number of entered titles of bibliographical units is 3900, and they include 8630 copies. The oldest book in the Inventory is from 1522 and the newest is from 1910. It is interesting that the newer books were not entered into the Inventory.

Along with the inventories, the hand written professional catalogue also arrived to the museum, more accurately there were 12 bound hand written

catalogues: *Varia; Militaria; Politik, Jurisprudenz; Oekonomie, Forstwesen; Medizin; Geographie, Geschichte; Sprachwissenschaft; Mathematik, Physik, Geometrie; Philosophie; Theologie, Naturgeschichte; Beletristik*.

Each card had a provided space for a catalogue entry and the information is entered on the right side: *In-Nr.: – Inventory Number; Bände – Volume Number; Platz: – Place*.

The catalogue entry contains the information on responsibility, i.e. last and first name of the author and the main actual title or the first word of the title, if the publication has no author or if it is written by more than three authors. The Inventory Number tracks the number of the book entry in the Inventory, place, i.e. the call number, the label consisting of a Roman numeral designating the cabinet, a capital letter designating the shelf within the cabinet, and the Arabic numeral designating the place of the book within the row. This, so called fixed, call number would not allow for subsequent changes of the distribution. However, we can find frequent changes in the catalogue, just in this part of the entry. There is enough space on the left side to allow for binding of the catalogue cards using a thin strip of cloth.

A partly preserved professional catalogue reveals a wide and varied interests of the members of the family. The title *Varia* truly provides the list of *various* editions, mostly manuals, address books, and genealogies, which we would consider as secondary publications today. *Military* – military skills, history of warfare, depictions of large battles, weapons manuals, and officer calendars and manuals. *Politics and Legal Science* contains the titles of significant laws and regulations. There is an exceptionally large number of editions from the area of medicine. These are medical manuals, medical textbooks, pharmaceutical and homeopathic manuals, there are also some bibliophilic editions from the area of history of medicine. Historical science and geography are represented by numerous and very valuable editions, including encyclopaedic manuals, heraldic lists, memoirs of noted statesmen, textbooks, and exhibition catalogues. A wide private education included various language textbooks, grammar books, and instructions for learning languages, as well as physics and mathematics textbooks. Logic, philosophical discussions, history of philosophical thought, basics of philosophy, morality, critical history of philosophy, the relationship between philosophy and religion, metaphysics, and aesthetics are represented in publications contained in the topic of *Philosophy*. Rich theological literature – history of religions, interpretation of the Holy Scripture, various editions of the Bible – is also represented in the former family library. Science literature contains botanical dictionaries and plant lexicons.

Along with the most represented editions of works of fiction, the series of works by classical authors should be mentioned specifically, but also a large number of popular editions at the time. There was also an interest in Croatian books.

The analysis of the Inventory has shown us that there could have been another one or two catalogues – theatre science and poetry – considering that the material from these areas is not included in the Inventory. We also examined the hand written catalogue, but as it mainly includes periodicals, mostly dramatic works, we did not find them there.

When we analyse the catalogues, or the specific areas according to which the material is distributed, we can find many inconsistencies. Specific titles have not been entered properly, and of course there are works that can be placed in several areas according to their content.

It is also reasonable to assume that not all titles entered into the inventory have been entered into the catalogue.

According to the place, i.e. the call number, we could partly reconstruct the distribution of material according to library cabinets. Along with the library material, cardboard labels of cabinet numbers from I to XXV have been delivered to the Museum.

According to the call number elements in the catalogue, we can assume that cabinet I mostly held theology; cabinet II held philosophy, politics, and law, along with the less frequently mentioned cabinets III and IV; cabinet V held linguistics; we did not find VI as a part of a book designation and we assume that it contained archival materials or manuscripts; cabinet VII held mathematics, physics, and geometry; cabinet VIII held the Prandau-Normann musical collection; cabinet IX held medicine, military literature; cabinet X held *varia*; cabinets XI, XII, XIII, XVII, XVIII, and XIX held fiction; cabinets XIV, XV, XVI held history and geography; the catalogue entries for cabinet XX regularly list Croatian books, regardless of their relevant profession.

Fiction is most represented, followed by history and geography, medicine, various, theology, linguistics, philosophy, politics and law, economics and forestry, military literature, science, mathematics, physics, and geometry. The vast majority of books are in German, followed by books in French, Latin, Italian, Croatian, English, Hungarian, Spanish, and Slovenian. The time period covered by the periodicals is from the 16th to the 20th century. The most numerous editions are from the 18th century, then the 19th century, 17th, 20th, and the 16th century.

The greatest number of books was printed in Vienna, followed by Leipzig, Paris and Zagreb, then Venice, Amsterdam, Berlin, Stuttgart, Frankfurt, London, Nuremberg, The Hague, Halle, Brussels, Pest, Hamburg, Köln, Basel, Dresden, Jena, Osijek....

In the 16th and 17th century editions, the names of cities have been Latinised.

However, we must ask –how large was the collection of the Valpovo Estate library actually?

Books were acquired even after the last entry into the inventory book in 1910. It can therefore be assumed that some of the material was not labelled by the family library and never reached the Museum.

Julijana von Normann-Ehrenfels's Library

During 2005, as part of the revision of the collections conducted for the purpose of reopening of the Valpovo Regional Museum, several dozen copies of library materials from the library of Count Rudolf von Normann-Ehrenfels were found, they were recognisable by the inventory card on the inside of the front cover, some of the periodicals belonging to the once existing Reading Room, which are interesting because they still contained labels with the information on when they were borrowed, and several hundred books with barely visible labels, written in pencil (combination of a number and a lower case letter). A part of this collection had a signature of the *owner – Julijana Normann*.

8 She is referring to the founding collection by Franjo Sedlaković, which, among the weapons, numismatic materials, archaeological and historical items, contained many books.

9 Burić, V. *Muzeološka koncepcija i struktura knjižnice Muzeja Slavonije u Osijeku* : magistrski rad. Zagreb : Sveučilište, Centar za studij bibliotekarstva, dokumentacije i informacijskih znanosti, 1980., p. 343.

10 Ibid., p. 344.

11 The print shop owned by Carl (Dragutin) Laubner operated at Kapucinska ulica in Osijek, from 1882 to 1916. Laubner, who was highly regarded in the city, sent some of his work to the General National Exhibition in Budapest. Himself. He made a catalogue for his print shop titled *Schriftproben von Carl Laubners Buchdruckerei Esseg-Oberstadt* in 1892 and thanks to it he was recognised beyond just Slavonia. He is best known as the editor and printer of the famous Osijek daily periodical *Slavonske Presse* which had been issued since 1885. He was an esteemed member of many administrative boards and societies, and he was elected as the president of the Chamber of Commerce and Trades and Crafts. Some of the more important titles printed at this print shop were *Hrvatska enciklopedija* by Ivan Zoch and Josip Mencin from 1887, the calendar *Essegger Bote* from 1892 to 1915, and the magazine *Hrvatsko pčelo*. (Malbaša, M. *Povijest tiskarstva u Slavoniji*. Zagreb : Hrvatsko bibliotekarsko društvo, 1978., p. 45–46.)

12 Stipčević, A. *Inventari knjižnica kao izvori za povijest knjige s posebnim osvrtom na inventar Nikole Pavlova Gundulića iz 1469. godine*. Libellarium 1(2008), no. 1., p. 1.

13 Ibid.

We were considerably surprised by the fact that another part of the library legacy of the von Normann-Ehrenfels family was discovered in the castle, after more than six decades – it could not or would not find its place together with the serious books – the Count's library, it was considerably softer, lighter, and its copies would be brought to the garden and read in the park, its volumes would travel to the summer estate, left in the salons of the court, its pages would be underlined and its margins filled with notes.

It includes 600 copies of well-preserved books and several magazines, mostly printed in the second half of the 19th and the first decades of the 20th century.

Most periodicals are in German, followed by English and French editions, and a significant number of issues in Croatian. Some of the books bear Julijana's signature, along with the year and occasion when the book was obtained, an *ex libris*¹⁴ of sorts, corresponding to Rudolf's¹⁵, but it was primarily useful, so we can track the acquisition of literature from 1890, when she got married, all the way to 1944. After that, the times were no longer suitable for books. It can be assumed that the unsigned books, mostly the earlier editions, arrived as a part of a once existing collection she kept as a girl.

We can assume that there was an inventory list for this library¹⁶, maybe even a catalogue, but what we found is a sort of a call number – a pencil written combination of a number and a lower case letter (e.g. 15a; 183c, ...26g) located at the bottom of the title page, at the bottom of the introductory pages, and on the covers. It is most likely a so called formal call number, according to the location in the shelves, i.e. cabinets.¹⁷

It is a collection that was of no interest to the researchers into the history of Valpovo, neither by content nor by its bibliography. Dozens of novels with colourful covers from the end of the 19th or the early 20th century, fashion magazines, dictionaries, cookbooks, and manuals on the upbringing of youth have been sitting in the dark corners of the Valpovo castle just like many other undiscovered treasures.

Social and family commitments were surely taking up most of Countess Julijana von Normann-Ehrenfels's time, but her cultural heritage and her reading habits, with the library catalogues available at the time and the evident book production, allowed her to gather an interesting collection that can be rightfully called a *female treasury*.

Some of the library collections could be described by the mentioned characteristics of a female library, abundant with emotion, light and easily forgettable tales, trivial literature acquired through bookseller's catalogues, but other parts of the collections speak of a literature connoisseur and an educated person with wide interests.¹⁸

The collection, as well as its owner, can therefore be observed as an educated woman who spoke several world languages, read classical literature, studied history and art, religion and philosophy, read guides through major European cities, acquired language manuals, as a mother who collected manuals on the upbringing and health of children and young people, read *Grimm's Fairy Tales*, *Heidi*, *Jules Verne*, and *Bambi* to her children, as a housekeeper who found information on successfully running a household in housekeeping manuals and cookbooks, and as a romantic who enjoyed romance stories, maybe even trying to create one herself.

Among the editions by Croatian authors, the following stand out: Historical discussions by Šime Ljubić, *Hasanaginica* by Milan Ogrizović dedicated to Count Rudolf I., *Spomenici hrvatske krajine, Historija hrvatskoga pravopisa latinskijem slovima, Spomenica o desetom rođjenju Nj. Kraljevskeg Visočanstva Prestolonaslednika Petra, Vitropir* by Adalbert Kuzmanović, and *Djela Dominka Zlatarića*. These books must have been gifts to the Count and Countess at the numerous social events they attended.

About ten dictionaries, mostly bilingual, German-English, German-French, and German-Italian, various editions, from pocket dictionaries to the ones with grammar overviews, as well as textbooks, which were also used for private tutoring.¹⁹

Works of classical literature: *Victor Hugo, Ernest Hemingway, Alexandre Dumas, Walter Scott, Marcel Proust, Moliere, Honore de Balzac, Conan Doyle, Jules Verne, Henryk Sienkiewicz, Lev Nikolajevič Tolstoj*, in German, English, and French from various publishers, along with notes on the margins, inserted pages with copied sentences, are proof of coming back and reading serious literature.

Many manuals on the upbringing of young people, advice to young people and parents, basics of psychology and pedagogy, lists of schools that should be attended, appropriate responses to questions asked by young people, ways of protecting one's family, interest in homeopathy... numerous underlined sentences again.²⁰

There is a large number of books on religion, interpretations of the sections of the Holy Scripture, history of religion, or considerations of contemporary religion. Several preserved prayer books with numerous *devotionals* (holy pictures) and notes on the covers reveal an intimate world of a mother and a wife, especially moving when she is speaking about the death of her son.²¹

Manuals on improving the household, serving, cookbooks for various cuisines and occasions.²²

It is interesting that there is a large number of female authors in the

collection that we can call *female authors*, which is prevalent in the treasury of Countess von Normann-Ehrenfels. Could this be caused by the historic women's rights movement active in Europe at the time, the increasing number of women at universities, frequent demands for voting rights?²³ Was the choice of female authors in the Countess von Normann-Ehrenfels's library a coincidence? Similar to the stories of those novels, the lives of the authors were just as inspirational, their active humanitarian work during the war, their engagement in the social life of their communities, encouragement of cultural events.

Is it not true that Julijana von Normann-Ehrenfels brought the spirit of famous, progressive, liberated women to Valpovo? Her social activities, similar to those by the heroines of her own literary treasury, brought the sorely needed hints of progress to the community in which she lived. Unfortunately, the Countess's life story also resembles a novel... When she was left alone, after the death of her husband, son-in-law, daughter, destitute, with her past taken from her and her future uncertain, her life was wasting away in traces of memories.

Musealisation of the Prandau-Normann Library

The history of the Prandau-Normann library is the history of the collection, the text on its pages does not exclude the context of its binding, inscriptions on the margins, and the artistic binding. That is why the library functions as a museum collection. All of its dimensions – material, content, and context – are fully equal and contribute to its museological wealth. This wealth can specifically be used in creating some of the forms of communication in a museum, specifically when preparing an exhibition.

Its museological features offer numerous interpretations and provide the options for conscious and research oriented declaration of the value of an object at any point during its existence. Museum reality is just the place where the primary values of the object at the time it was created and the secondary values that speak of its duration, use, rises, and falls are combined.²⁴

We found 66 titles from the 16th century in the Prandau-Normann library. It is interesting that the Inventory also does not hold records on all the titles, considering there is a large number of adligates. The valuable material from the 16th century was surely created through several generations of collectors which, as we can assume, reaches back to the time of Karl and Gustav Hilleprand von Prandau. This valuable collection of the oldest printed material in the library holds some extremely interesting copies printed in Italy, Germany, France,

Switzerland, and Spain.

Comedies of Publius Terentius printed in Aldus Manutius the Younger's print shop²⁵ in Venice (cat. no. 158, MSO) is the only edition from the most famous printing family owned by the Library. The recognisable printer's symbol of an anchor and a dolphin, cursive script²⁶, small format, parchment binding, *Aldina has the size and form that the hand simply "loves"*.²⁷ Venice was the city that experienced the astounding development of the printing industry by becoming the first city to feel all the benefits of the printing press and the first to experience the revolution in the history of human communication.²⁸ From the first print shop in 1469 to the end of the 15th century, more than 150 print shops manufactured over 4000 books – more than any other city in Europe.

Classical Antiquity authors that should also be mentioned include the Greek historian Polybius and his *History of Rome* (cat. no. 159, MSO), parts of which, translated by Domenico Lodovico, were published by the famous Venetian printer Gabriele Giolito de Ferrari. He started using xylographic initials illustrated with mythological characters, scenes, and animals. The title page features his printer's symbol, the bird phoenix, with the motto *semperreadem; vivo morte refectamea*²⁹.

Virgil's books: *Bucolics, Georgics*, and the *Aeneid* (cat. no. 169, MSO) were published by Domenico Farri, by printing a woodcut illustration at the beginning of each book. The printer's symbol of this Venetian printer is the griffin³⁰.

Aristotle's *Rhetoric* with the comments (cat. no. 168, MSO) in the translation by the poet Annibale Caro has been printed in Venice at the printing shop owned by Damian Zenaro, with a symbol of a flaming salamander in a rich cartouche, with the motto *Virtuti sic cedit invidia*. Aside from the works of classical authors, among the books printed in Venice, we would like to point out the book by the poet Laura Terracina, born in Naples in 1519, who is known for her Petrarch-like poetry. Her books of poems have been many editions, and the book *Discorso sopra il principio di tutti i canti dell' Orlando Furioso dell' Ariosto* (cat. no. 170, MSO) is a form of a dialogue with the famous Italian Renaissance poet Ariosto.³¹ Terracina incorporated the first stanzas – octaves – from each of the 46 poems from Ariosto's epic into her own verses. The edition is richly illustrated with woodcuts, the author's portrait, and some very nice initials.

There are several Pietro Bembo (1470 – 1547) editions in the Prandau-Normann library. Classically educated poet, advocate of the national language, an erudite scholar, he had a significant influence on the Petrarch style poets in Croatia. *Gli Asolanti* (cat. no. 160, MSO) – edition

14 Bookplates, stamps, and seals are the most genuine and reliable witnesses of the existence of public and private libraries. (Bratulic, Josip. Hrvatski ex libris. Zagreb : Ex libris, 2007, p. 5.)

15 Most of Count Rudolf von Normann-Ehrenfels's library has a hand written bookplate on the cover – *Rudolf Normann*.

16 Stipčević, A. mentioned work, 2008, p. 1–8.

17 Vinaj, M. Knjižnica Julijane Normann – ogled o ženskoj knjižnoj zbirci. *Osječki zbornik* 29(2011), p. 329.

18 Rich women who lived in the cities and nobelwomen would read books from all over the world as they chose... The books that were read were forbidden or deemed unsuitable, all in the original language or translated to another European language... (Stipčević, A. *Od glagoljskog prvotiska* (1483) do hrvatskoga narodnog preporoda (1835). Zagreb : Školska knjiga, 2005, p. 189.)

19 Women from wealthy families, who completed their education abroad or learned a foreign language from foreign private teachers, would read books imported from abroad and there were no language barriers for them. (Ibid., p. 188.)

20 *Der Jugendgarten : ein Jahrbuch für junge Mädel*. Stuttgart : Union Deutsche Verlagsgesellschaft, 1940.; *Urmdt, P. Marchen für Kinder*. Stuttgart, s. a.; Günther, F. A. *Die Krankheiten der Kinder*, 1878.; *Gernhardt, A. Handbuch der Homöopathie*. Leipzig, 1938.

21 *Prohaszka, O. Betrachtungen über das Evangelium...* München, 1911.; *Die Evangelien, Lektionen und episteln auf alle Sonn und Festtage bes katholischen Kirchenjahres...* Wien, 1855.; *Die Katholische Welt*. 51. Jahrgang, Januar 1939.

22 *Arban, O. Österreichisches Kriegs-Kochbuch*. Wien, 1915.; *Wagner, C. Der gedeckte Tisch oder die Kunst die Sarvietten*. Berlin, s. a.; *Koche gut-koche schnell*. Wien, s. a.; *Gaeta-Hahne, M. Die gute italienische Küche*, Wien, s. a.

23 Gross, M. *Suvremena historiografija : korijeni, postignuća, traganja*. Zagreb : Novi Liber : Zavod za hrvatsku povijest Filozofskog fakulteta Sveučilišta, 1996, p. 343–349.

24 *Marović, I. Muzejska izložba – muzeološki izazov*. *Informatica museologica* 34(2005), no. 3 – 4, p. 14.

25 The most significant name, not only among the contemporary Venetian printers, but the name that left a significant mark in the late 15th and early 16th century printing is Aldus Manutius (1449 – 1515). He was particularly focused on publishing classical Greek writers, by choosing texts, selecting associates, and paying particular attention to the technical formation of the book. He published the famous Greek language grammar by Constantine Lascaris, Aristotle's editions, works by Thucydides, Horace, but also the works by Latin authors: Virgil, Juvenal, Horace. He would often gather humanists in his house and discussed the titles he will publish in his print shop with them, as well as the validity of individual manuscripts. In his Latin editions, he used a new elegant cursive typeface which was quickly accepted by other printers. It is important to mention that Aldus Manutius started publishing the books by classical writers in a new octavo format, replacing the previous standard, the large folio format. By doing so, he brought books closer to the reader, because they were less expensive and easier to handle. He made it possible for the book to be moved out of a room, to be carried on one's person, made its content more approachable without the burden of a large format. The easily recognisable printer's symbol – anchor with a dolphin – with the motto *Festino lente*, actually guaranteed quickness and safety of content and formal quality. (Krešić, V. *Aldo Manuzio i aldine u Knjižnici Arheološkog muzeja u Splitu*. *Glasnik društva bibliotekara Split* 6(1999), Split, p. 45–58.)

26 The letters were formed by Francesco da Bologna from the Griffi family, by mimicking the official handwriting style of contemporary courts.

27 *Krešić, V. Mentioned work*, p. 46.

28 *Ibid.*, p. 49.

29 *Always the same; I live recovered through my death*. (Vacaro, E. *Le marche dei tipografi ed editori italiani del secolo XVI* : nella Biblioteca Angelica di Roma. Firenze : Leo S. Olschi editore, 1983, p. 283.)

30 Mythological animal from classical antiquity – lion with the head of an eagle, wings, and claws.

31 *Borzelli, A. Laura Terracina, poetessa napoletana del Cinquecento*. Naples, 1924.

in two volumes, published in the print shop *Imperatore, Bartolomeo & Imperatore, Francesco*, which was active in Venice from 1543 to 1556, with the printer's symbol of a military commander covering almost half of the title page. In the book, Bembo interprets the ideal of platonic love in Italian, while in the adligate, in the collection *Rime*, he speaks in Latin verses. The library also holds the book of Pietro Bembo's letters – *Delle leteredi m. Pietro Bembo* (cat. no. 166, MSO), in two volumes. The works of Giovanni Boccaccio (1331 – 1375), Petrarch's contemporary, a humanist, have often been printed during the 16th century. The library holds the edition of *Geneologia de gli del qvindeci libri* printed in Venice in 1547, where the author interprets classical mythology, its symbolism and moral meaning. The following titles from the collection contain romance poetry dedicated to the ideal, unrealised love *Fiammetta – Lamorosa Fiammetta* – printed at the printing shop owned by Domenico Farrio in 1589, and the adligate *Laberinto damore* was printed by Giovanni Battista Bonfadino in 1586. His printer's symbol is a scene from paradise – Adam and Eve with the apple – with the motto *De hoc stipite omnes* (cat. no. 175, MSO).

A work of a chess grandmaster, the winner of one of the first chess tournaments held in Madrid in the 16th century, with numerous illustrations of pieces and chess positions, is a biographical book by the Spanish bishop and chess aficionado Ruy Lopez de Segura – *Il givoco de gli scacchi* (cat. no. 172, MSO) – printed at Cornelio Arrivabene's print shop in Venice, who used his cousin Andrea Arrivabene's symbol and the motto *Pria che le labbra bagnerai la fronte*.

Poetry by Horace with the comments by Giovanni Fabrini were printed in Venice, by Melchior Sessa (cat. no. 174, MSO), whose printer's symbol is a cat with a mouse in its mouth. It is interesting to mention that paper from a previously printed Hebrew text was used to reinforce the spine of this book. These reinforcements with older texts, often even manuscripts, are most commonly discovered during restoration.

In his printing shop in Basel, Johann Froben (1460 – 1527) published a critical translation of the *New Testament* (cat. no. 177, MSO) by his friend and like-minded individual Erasmus of Rotterdam (Lat. Erasmus Desiderius). This edition of the *New Testament*³² features a painted and coloured title page. Froben hired Hans Holbein the Younger to illuminate the texts, which are exceptionally beautiful in this book. It is interesting that the covers of this book from the library of the Prandau-Normann family have two bookplates: from the Keller family and the Melechamps family.

The front pastedown of the Erasmus's translation of the *New Testament* has a bookplate with the inscription: EX BIBLIOTHECA / Caroli. L. B. de Keller. CCH. on a coat of arms with a decorative frame and crown, held by two lions and a key.³³

The back pastedown contains a bookplate with a coat of arms in a decorative, oval frame. The text above the coat of arms reads: *Qui illam legavit mihi*³⁴, and the motto: *Ruit hora*³⁵ is underneath. The following is written under the motto: *Joseph. Du Beyne de Malechamps / S. C. R. M.*

32 The first edition was published in 1516, the second in 1519, the third in 1522, the fourth in 1527, and the fifth in 1535.

33 Radčić, M. O grbovima i vlasnicima knjiga 16. stoljeća u Knjižnici Muzeja Slavonije (Fugger u Muzeju Slavonije). *Osječki zbornik* 30(2011), p. 124.

34 *What the other left for me. The new owner was probably referring to his (family?) predecessor!?*

35 *Time demolishes.*

36 Stipčević, A. *Povijest knjige*. Zagreb : Matica hrvatska, 2006, p. 522.

Consul. Aul. act. Etoffic. Status. (a copper etched coat of arms depicted with *heraldic colour markings*).

The anatomical atlas *De humani corporis fabrica* (cat. no. 179, MSO) by Andreas Vesalius, born in Brussels, a professor at the Medical School in Padua, is a revolutionary book in the area of human anatomy. This precise atlas with numerous drawings of the human body set the scientific basis for anatomy. The final volume *Epitome*, a collection of separate pages with only a little text, was intended for students who would use it, so this part of the atlas is incomplete. Along with its scientific value, the added illustrations make the book extremely valuable.

Another book on the topic of medicine printed at Froben's print shop is the book by Felix Platter *De corporis hvmanis trvctvra...* (cat. no. 184, MSO) who was a Swiss psychiatrist, famous for his classification of psychiatric diseases. The book consists of three parts with numerous drawings. The covers are also interesting, because the oval seal holds the allegorical depiction of Justice and the back cover holds the allegorical depiction of Faith.

The humanist Veit Amerbach (1503 – 1557), who had wide interests in the areas of law, philosophy, oriental languages, and was a firm supporter of Luther's ideas for a while, published numerous comments of the works by Cicero and Horace – *Expositiones Partionvm Oratoriarum...*(cat. no. 182, MSO) It is bound in leather with blind print details, with the images of the Saviour and the Evangelists.

Most of the books from the 16th century in the Prandau-Normann Library were printed in Germany, in the following cities: Augsburg, Frankfurt, Köln, Heidelberg, Leipzig, Nurnberg, Strasbourg, and Wittenberg.

In late 15th century Germany, a new binding technique appeared – decorating leather bindings using a small embossing wheel. The bookbinder would press and roll a wheel with various engraved illustrations on moist leather and this would create a series of motifs. The central part would be decorated by imprinting a plate with a motif, usually biblical. During the Reformation, the most common images imprinted were the portraits of Luther and his followers. A very famous and respected bookbinder at the time was Jakob Kraus³⁶ from Augsburg. Rich owners, who wanted to display books in their libraries, would order richly decorated bindings, which were, more so than a cultural and intellectual necessity, a proof of wealth and prestige.

The works of classical authors were published regularly: Vergil, Plutarch, Herodotus, Aesop, and Cicero.

The works by Vergil mentioned before – *Bucolics, Georgics*, and the *Aeneid* (cat. no. 187, MSO) were printed in the print shop owned by Andreas Wechelus in Frankfurt, with an interesting printer's symbol depicting hands reaching down from the clouds and holding a staff around which two snakes are coiled. Pegasus is flying over the staff.

The book is bound in parchment and the front cover features the bookbinder's coat of arms: *Anthoni Fugger 1586*, while the other side of the cover has a bookplate, printed on a small piece of paper (5.3 x 4.5 cm) using the copper-plate printing technique, also in an oval shape with a

coat of arms and the text: *Zacharias Geizkofler de Gailenbach in Hannscho im et Mos. Eques Anrarc. A. 1605*.

The owner of the second bookplate on the same copy is *Zacharius Geizkofler* de Gailenbach in Hannscho (und Haunsheim, 1560 – 1617), who lived in Augsburg and had the important duty of the Chief Treasurer of the Holy Roman Empire (Reichspfennigmeister), adviser of the Emperor Rudolf II, and he also wrote professional opinions on the financial policy of the Empire. He was an imperial knight, baron, and the main supplier of the imperial military in Hungary from 1597 to 1603. We should also mention the famous Plutarch's work *Vitae Parallelae*, in which he compared the biographies of famous Greeks and Romans. Shakespeare used these descriptions in his plays³⁷. The book in three volumes was also preserved in a different binding. Both editions are bound in leather and decorated in the blind print technique. The central fields of the front and back cover are different considering the characters and motifs, the first one shows God the Father and the Holy Trinity, while the second one depicts the coat of arms of the dukes of Saxony. Each of these also have an inscription, which we attempted to convey fully in the catalogue description.³⁸

Latin Mythology by a group of authors: Albricus Philosophus, Julius Firmicus, Maternus, Fabius Placiades, Gaius Julius Hyginus, is interesting because of the allegorical front page made in the woodcut technique and the beautiful initials. It was printed in Heidelberg in 1599 (cat. no. 188, MSO).

One of the most beautiful bindings of the 16th Century Collection is the one on the description of the military campaigns of the Spanish king Emmanuel by Jeronimo Osorio – *Hieronymi Osorii Lysitiani, episcopi...* (cat. no. 191, MSO) – printed in the print shop owned by Arnold Birkmann, whose symbol – a hen in a medallion – is on the cover page. The binding is coated in brown leather, in the centre of the cover there is a gold printed medallion in the oriental style. On the edge – miniatures on a golden background. The miniatures form a biblical motif and a coat of arms.

Adoration of the Magi is above the coat of arms and the Birth of Christ is below. The top edge depicts the Evangelists, Mark with a lion and John with an eagle, the bottom edge depicts Luke with a bull and Matthew with an angel. The background of the drawing in gold, and the characters and scenes are bordered with a golden dotted line. The colours are alive and the motifs, even though they are very small, are decently painted (Description of the four-field coat of arms: The first and the fourth field feature a rearing horse, in the upper, black half the horse part is silver (grey-blue colour, in the lower silver half (colour of paper?) it is black, in the second and third in the red (grey-blue colour) there is a crowned lion, two crowned helmets; the right one with the green peacock feathers, the left one with a crowned silver (grey-

37 Enciklopedija Leksikografskog zavoda. Sv. 6, Zagreb : Leksikografski zavod FNRJ, 1962, p. 92.

38 I would like to thank dr. sc. Dražen Kušen from the State Archives in Osijek for his help with reading the text on the covers.

39 Radčić, M. mentioned work, p. 127.

40 Hand written inscription (ex libris) on the title page: *Monasteri Campilliensis catalogo inscrip. 637*, which indicated a Cistercian monastery in Lilienfeld (Austria) and its rich library, unfortunately it did not reveal the origin of the coat of arms.

However, research in the monastery library confirmed that the book is entered into their catalogue in 1637. It has also been found in the manuscript catalogue from 1725. According to the opinion by the experts from the Stiftsarchiv in Lilienfeld, abbot Hieronymus Eberswald (†1575 – †1640) owned this book, which explains the hand written letters at the top of the title page, Fr(ater) H(ieronymus) E(Berswald)! The book probably went missing in 1789, when the monastery was closed for a short time (Joseph II).

41 *Cimelia Croatica : iz zbirke Ive Dubravčiča*. Zagreb : Hrvatski povijesni muzej, 2005, p. 54.

42 *Bibliotheca Rinckiana : suu splex librorum... quos per omnia scientiarum genera collegit... Eucharius Gottlieb Rinck... cum praefatione Adami Friderici Glafey... accedit indeks locupletissimus.* – Adamus Fridericus Glafey. – Lipsiae : Fritsch, 1747.

blue colour) lion; mantle: on the right black-silver (colour of paper?), on the left red-silver (blue colour). Due to the damage and the diminutive size, the colours are not completely reliable.

*According to the shape of the shield and the helmets, the coat of arms can be roughly dated to the 15th or the 16th century (Germany, Austria – ?) and it is a joined coat of arms (Allianzwappen) of two noble families.*³⁹ These types of decorations were particularly popular during the 18th and the 19th century and they were sometimes done by the famous artists of the period. Under the slogan *pretty but petty*, these miniaturists were truly creating a work of art by decorating a book in this manner. A book decorated like this can genuinely be called a museum piece.⁴⁰ Matthias Flacius Illyricus / Matija Vlačić Ilirik (1520 – 1575), an associate of Martin Luther, who he met in Wittenberg where he taught Greek and Hebrew languages, placed himself at the head of the ideological struggle against the Pope and the Emperor. He wrote many books and discussions, and the work *Catalogvs testium ueritatis / Katalog svjedoka istine* (cat. no. 194, MSO) became one of the foundations of the Protestant theological and historical sciences.⁴¹ The parchment binding faintly features a gold printed coat of arms and the title page features hand written notes which state what other catalogues published by known libraries also include this title. So, among others, it mentioned the famous Bibliotheca Rinckiana, the founder and owner of which was *Eucharius Gottlieb Rinck* (Rinck, Rinckius, Rinkius, 1670 – 1745), a famous German lawyer, *heraldist*, and numismatist (who owned a large collection of coats of arms and money)⁴². The most famous work by Boccaccio is definitely the collection of novellas *Il Decamerone* (cat. no. 196, MSO). A copy in the sextodecimo format with the author's portrait and drawings was printed in the print shop owned by Guillaume Rouille, whose printer's symbol is an eagle on a globe and two entwined snakes, and the motto *In virtute et fortvna*. The inside of the front cover of the small parchment bound book has an attached bookplate with an inscription on the ribbon. The book is small probably so that it could be hidden quickly and read in secret, because Boccaccio's *Il Decamerone* was on the prohibited books list. (*Indeks Librorum Prohibitorium*).

A beautiful leather binding with a blind print decoration and the image of Justice in the central field of the front cover is the work of a German lawyer Melchior Kling, one of the most significant individuals of the German legal science in the 16th century. *In quatuor instvtionvm ivrs principis Ivstiniani*, printed by Bartholomeo Vincentinum. The printer's symbol is a hand emerging from a cloud and holding twigs. There is a snake coiled around the hand and the Eye of God is above. The only copy of a book from the 16th century printed in Spain is the famous and often translated epic poem by Luis de Camoes *Los Lvsidas* (cat. no. 202, MSO). The book in the tradition of Homer's narrative style

describes the travels and discoveries made by the Portuguese in the 15th and the 16th century.

The library also holds the work by the famous Italian historian and satirist, an energetic writer of biographies of powerful men in Europe, and a tough critic of the Catholic Church, whose works were often included in the famous list of prohibited books in many editions. Gregorio Leti (1630 –1701), in his book *Vita Dell'Invittissimo Imperadore Carlo V. Austriaco*, describes the life of the Austrian Emperor in several volumes. In line with the topic, the leather binding, on the front and back cover, there is a gold printed royal coat of arms.

The leaders of the Catholic Church are a frequent topic of Leti's work. He printed the *Conclavi de' pontefici romani quali si sono potuti trovare fin a questo giorno* (cat. no. 204, MSO) in Cologne in 1691, and this copy also reveals its previous owner by the bookplate with the family coat of arms. It is a noble family found in the list of the coats of arms of the Upper Austrian nobility, *Oedt zu Götzensdorf*.

The information on the owner has been found in the hand written text below the printed family coat of arms⁴³. Only a few years later, we found a bookplate from the same family library on another book by Leti, *Raguagli storici e politici delle virtù e massime necessarie alla conservazione degli stati, con infiniti esempi, & osservazioni*, but the owner information is printed⁴⁴.

The signature of Rudolf von Normann-Ehrenfels on the encyclopaedic book by Adam Friedrich Kirsch *Abundantissimum Cornu Coptiae Linguae Latinae et Germanicae Selectum* (cat. no. 205, MSO), on the back of the front cover, is interesting. The hand written information on the previous owner has been crossed out and the new owner signed his name as *Rudolphus Josephus Normann*. We should also mention the leather binding with floral motifs in blind print.

The hand written bookplate is interesting, namely, it is made in highly illegible handwriting with the years 1838 and 1839. There is a wax seal under this bookplate, partly damaged, and some very illegible handwriting is under the seal.

We would like to mention the artistic conversations *L'Art de plaire dans la conversation* (cat. no. 207, MSO), by Pierre Ortigue de Vaumorière, because of the graphical representation on the cover, signed by Simon Thomassin (1654 – 1733), a well-known engraver in Paris.

Has the bookplate by the previous owner from the book *Der christliche Welt-Weise beweinen die Thorheit der neu-entdecktenNarnn-Welt* by Albert Joseph Loncin (cat. no. 208, MSO) been deliberately torn off? We found traces of a previously existing bookplate on the back of the front cover.

We often found crossed out names of previous owners in books, or, like in the case of the book *Q. Horatius Flaccus : cum erudito Laevini Torrentii commentario, nunc primum in lucem edito item Petri Nannii Alcmariani in artem poeticam*, a carefully cut-out piece which probably had the signature of a previous owner.

The front cover of the manual on eating habits, a sort of a healthy food

manual by the French physician Jean Bruyerin Champier (1491 – 1547) *De Re Cibaria Libri XII Omnium Ciborum genera, omnium gentium moribus,& usu probata complectentes*, contains a previously mentioned supralibros by the Fugger family.

We did not find many signatures by bookplate authors, but in the botanical manual of medicinal plants by Johann Dietrich Leopold (1702 – 1736) *Deliciae Sylvestres Florae Ulmensis, Oder: Verzeichnuß deren Gewächsen, welche um deß H. Röm. Reychs Freye Stadt Ulmin Aeckern, Wiesen, Felsen, Wäldern, Wassern [et]c. ...* (cat. no. 210, MSO), there is a bookplate from the previous owner on the back of the front cover, which contains a coat of arms and the inscription *EX BIBLIOTH. IO HENR. BURCHARD*; the signature of the author of the bookplate Gerard Jean Baptist Scotin, Pariz 1715. Above the bookplate, there is a hand written marking *No 964 Burckh?*, which we assume represents a call number or an inventory number of a library.

In the back of Seneca's works printed in Venice in 1682 (cat. no. 211, MSO), there is a bookplate with the family coat of arms of the Mannagetta von Lerchen family. The information on the Italian family was found in the coats of arms of Lower Austria, but the important information is that in their will, they designated a house in Vienna to be used as a library for the education of young people.⁴⁵

The famous *Epistolae obscurorum virorum* by Crotus Rubeanus (cat. no. 212, MSO) and several German humanists from 1619 is a collection of satirical texts in Latin which make fun of the Catholic dogmas and the way of life led by priests. However, the book is also interesting because of the portraits it contains – ten satirical portraits and a serious one of Erasmus of Rotterdam. The book is also interesting as an example of multiple owners who left their mark on it. On the back of the covers we discovered the previously mentioned coat of arms of the Keller family, while the opposite side holds the information of the owner Theophilus Ferdinand Scholk, but we were unfortunately unable to find any information on him.

Another work by Erasmus, *Les Colloques d'Erasmus : ouvrage très interessant par ladiversité des sujets, par l'enjoûment, &pour l'utilité morale....* from 1720 (cat. no. 213, MSO), is richly illustrated by copper-plate etching, but our copy is interesting because of the leather binding with a supralibros on the front cover – the coat of arms of the Hallberg family. It is a coat of arms with two smaller coats of arms: One of the Knight Hallberg zu Broich and another one, which we assume belonged to his wife.⁴⁶

On the preliminary page of the work by the French Jesuit, essayist Dominique Bouhours (1628 – 1702), *Remarques nouvelles sur la langue françoise* (cat. no. 215, MSO), there is a title of another work by the mentioned author and the year and place where it was published *La Maniere de bien penser dans les ouvrages d'esprit. 12. Paris 1705*. The title can be used as a motto, a possible dedication, or just a reminder about the other work by the esteemed author.

The German-Latin dictionary printed in 1721 in Cologne (cat. no. 216,

MSO) has a bookplate of the noble family de Hauer on the back of the front cover. The inscription under the family coat of arms reads *Franciscus Valerius nobilis de Hauer S. R. I. R. H. E. A. E.*⁴⁷ The top of the front cover of the leather binding holds the imprinted initials of the owner FVDH and the top of the title page has the note *Ex Libris Francisci Valery De Hauer 2. vol. 4 R 30 X*, which also has the information on the location of the book, probably in the family library.

Out of the many editions of the Bible in the Prandau-Normann Library, two are interesting as museum pieces:

The Bible Sacra vulgata editionis, Sixti V. & Clementis VIII. Pontif. max. Auctoritate recognita.

Versiculus distincta: Una cum selectis annotatibus ex Optimis quibusque Catholicis Interpretibus... printed in Venice in 1763 and *The Holy Bible* printed in London in 1647.

A decorative edition of the book *La Dauphine Marie-Antoinette* (cat. no. 217, MSO), published in Paris in 1896, leather bound, decorated with a gold printed royal coat of arms, has been printed in a limited edition of 1000 copies on special paper. We found the 866th copy from this edition in the Prandau-Normann Library.

We will conclude this museum story about books from the Prandau-Normann Estate with a copy that confirms without a doubt that Rudolf von Norman-Ehrenfels incorporated the library owned by the ancestors of his wife, mainly Barons Gustav and Karl Hillebrand von Prandau, in his consolidation and professional organisation of the library.

It is a speech held by the first rabbi in Osijek, Samuel Spitzer (1839 – 1892), at the foundation stone laying ceremony for the construction of the Jewish temple in Gornji grad in Osijek. The printed and bound speech was dedicated to *Sr. Hochgeboren dem Herrn Gust Hillprand freiherrn von Prandau* (cat. no. 218, MSO).

The only copy of the Zagreb calendar *Kalendarium Zagrebiense* from 1808⁴⁸ (cat. no. 220, MSO) preserved in the Prandau-Normann Library, contains numerous notes made by Baron Gustav Hillebrand von Prandau on the free pages of the calendar. This is why this inconspicuous small book with soft covers and faded letters became a part of the journal of Baron Hillebrand von Prandau, a part of his personal story, permanently preserved in this museum piece.

The chosen pieces are a part of the rich treasury of the Prandau-Normann Library. Each of the mentioned books hides its own story, interesting and appealing from the museum perspective, each of them provides context for a specific period, speaks about its owner and its illustrator. The discovered bookplates allow us to follow the journey of the book, so we can talk about a sort of *library archaeology*, within which there are layers to the meaning of a book – a museum piece. Its text becomes less important, but not when it is a part of the artistic story, engraved and printed in wonderful copper-plate etching.

Who were the people who read and collected them, who left the traces of their existence in the painted family symbols? We can follow their

stories in the course of heraldic research, acquisition of nobility, family relationships, and participation in historical battles. Also, who were the treasurers of nobility's libraries, who were the record keepers, researchers, cataloguers? We are not sure, even for the Prandau-Normann Library. Notes on the margins, hand written bookplates, erasing the names of previous owners, traces left by the readers and owners, all of this opens up more possibilities for expanding our knowledge.

Bindings, the true vestments of books, provided freedom for their owners in the choice of leather, cardboard, or parchment covers, with decorations in blind print, coats of arms, biblical motifs, along with famous Latin sayings and titles of books.

We can find labels on the spines of books, in bright colours, with parts of titles or names of authors. These are the traces of private, monastery, or university libraries that once existed.

Images on the edges of books discover a completely new artistic dimension of the book, it becomes a medium, a base for the realisation of original artwork.

Libraries have always been collections, especially libraries owned by nobility, including the one owned by the Valpovo nobility, they were collections of valuables, valuable because of their professional and scientific content, as well as for their artistic contributions.

These are the reasons why Rudolf von Normann-Ehrenfels was a treasurer, a creator of an extraordinary collection, a collection a part of which he inherited and which is the founding, origin collection of the entire library, the library he called *Library of the Count Rudolf Normann Ehrenfels*. We firmly believe that he was well aware of the collection criteria during the creation of this collection, the value of the items he obtained with the passion of a true bibliophile, and we believe he also exchanged books and received some books as gifts. While he was creating the library, he was also creating a treasury, and he was deeply aware of the cultural and historical value it will have, and he planned to leave it as his legacy to his descendants.

This is exactly what Dr Josip Bösendorfer recognised when he saw the library of the Valpovo Estate and he did not allow history to make a grave mistake in this case.

43 Johannes Albertus Josephus L. B. Ab Òeb Can. Cath. S. Demettry De Veteri Syrmio Abbas 1694.

44 JOANNES CHRISTOPHORUS HENRICUS Liber Baro AbOedt ICM Cameranus Actualis 1702.

45 J. Siebmacher's großes und allgemeines Wappenbuch. Nürnberg 1856ff (Reprogr: Nachdr: Neustadt/Aisch 1970), p. 286.

46 They are from the duchy of Jülich and their noble status was granted to them by Ferdinand II (1619-1937), Die Wappen des bayerischen Adels : J Siebmacher Wappenbuch Band 22, (Reprogr: Nachdr: Neustadt/Aisch 1970), p. 38.

47 Franciscus Valerius de Hauer was a councillor of the Baden County and an emissary to the court in Vienna.

48 The calendar was being published from 1745 to 1808.