

COLLECTING THE CONFESSIONS:

Selections from the
William M. Klimon Collection of
St. Augustine's Confessions

*"Quid autem meorum opusculorum frequentius
et delectabilius innotescere potuit quam
libri Confessionum meorum?"*

*"For which of my little books was more
widely or enjoyably read than
my Confessions?"*

—St. Augustine, *De dono perseverantiae*, c. 20

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The Jeanne M. Godschalx Gallery

St. Norbert College • De Pere, Wisconsin

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INTRODUCTION

As a longtime student and collector of the literature of Catholic conversion, it is natural that I should have been attracted to St. Augustine's *Confessions*. It is, apart from the New Testament, of course, the *Urtext* of that particular genre. I've known the book for as long as I can remember, but my bibliographic interest in the work was limited until the fall of 1990, when I participated in a reading seminar on the *Confessions* with the classicist Danuta Shanzer at Cornell University. She introduced her students to the standard modern edition of the *Confessions* by Martin Skutella (Leipzig, 1934; reprinted Stuttgart, 1969 and 1981), and to the vast scholarly literature that has commented on the *Confessions*. Coincident with that seminar was the publication of a new English translation of the *Confessions* by the noted English patristics scholar Henry Chadwick (Oxford, 1991) (see no. 9 below). The fact that a fresh translation of such an established work, venerable even in its many English translations, was possible interested me greatly, and from that point on I kept my eyes open to watch for other translations.

In more recent years, as my collection of editions of the *Confessions* grew, I became increasingly intrigued by the translation tradition but at the same time frustrated by the seeming disinterest of the scholarly community—no one else seemed as interested as I was. Perhaps it is simply the richness of St. Augustine. Scholars have so much to work with in the text itself that there seems little time left over to discuss the translation and transmission of that text. Several recent works of commentary seem to bear this out. Nowhere, for example, in John M. Quinn's *A Companion to the Confessions of St. Augustine* (New York, 2002), Kim Paffenroth and Robert Peter Kennedy's *A Reader's Companion to Augustine's Confessions* (Louisville, Ky., 2003), or the relevant sections of Allan D. Fitzgerald's *Augustine Through the Ages: An Encyclopedia* (Grand Rapids, Mich., 1999) is there any substantive discussion of the translation tradition. Recourse to Richard James Severson's *The Confessions of Saint Augustine: An Annotated Bibliography of Modern Criticism, 1888-1995* (Westport, Conn., 1996) shows that this is not a recent trend.

Which is not to say that this tradition has always and everywhere been ignored. Carl T. C. Schönemann's "Notitia Litteraria in Vita, Scriptis et Editionibus Operum S. Augustini," from the second volume of his *Bibliotheca historico-litteraria Patrum Latinorum* (Leipzig, 1792-94), was a pioneering discussion of the editions and translations of all of Augustine's works. Benjamin Warfield brought Schönemann up to date with regard to the *Confessions* in a 1903 article for the *American Journal of Theology*. Much more recently has come the magisterial work of Willigis Eckermann, O.S.A., and the Augustinus-Institut of Würzburg, particularly their *Reperto-*

rium Annotatum Operum et Translationum S. Augustini: Lateinische Editionem und Deutsche Übersetzungen (1750-1920) (Würzburg, 1992), which is the first part of a proposed trilogy in which they have set out to explore the "Augustinusrezeption" in 19th-century Germany. Unfortunately, I fear, Eckermann's work has received far too little notice.

Why is any of this important? Because the work of bibliographers and book historians during the last several decades has helped clarify the notion that our understanding of texts cannot be divorced from the questions of editions and translations, or even from the physical elements of the books themselves. If we want to understand Augustine, and particularly if we want to understand his effect on Christian thought and culture for the last millennium and a half, we have to investigate not just the texts in isolation, but how and what people actually read. And to do that, we've got to have access to the various editions and translations—but first someone has to collect them.

Thus, it is my fond hope that this exhibition and the gift of the William M. Klimon Collection of St. Augustine's *Confessions* to the newly inaugurated Center for Norbertine Studies at St. Norbert College will serve as a spur to, and a resource for, new scholarly work on how we know what we know about the work and the legacy of the sainted bishop of Hippo. And I find it particularly appropriate that these resources come to the Center for Norbertine Studies because St. Augustine has always been a great patron of the Praemonstratensian Order and we trust that his spirit of Christian inquiry, of faith seeking understanding, will always be integral to the work of St. Norbert College.

What follows is an annotated catalog of the editions of St. Augustine's *Confessions* on display in the Jeanne M. Godschalx Gallery at St. Norbert College, in De Pere, Wis., from October 9-20, 2006. The catalog is divided into three sections—English translations, other language editions, and fine press and other editions—and the selections are arranged chronologically within each section under the name of the translator or other important person associated with that edition. Neither time nor resources permitted me to take an analytical bibliographical approach in the following descriptions, but it is hoped that sufficient information has been gathered and presented here to make this a resource for such future work.

WILLIAM M. KLIMON
HERNDON, VIRGINIA
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ENGLISH TRANSLATIONS

1. WILLIAM WATTS (c. 1590-1649)

Saint Augustines confessions translated: and with some marginall notes illustrated. Wherein, diuers antiquities are explainned, and the marginall notes of a former Popish translation, answered. By William Watts, rector of St. Albanes, Woodstreete London: Printed by Iohn Norton, for Iohn Partridge: and are to be sold at the signe of the Sunne in Pauls Church-yard, 1631.

DESCRIPTION: 16^o: Engraved title, letterpress title, pp. [10], 1-1012, [6 pp. table of contents, 1 p. errata]. Gold-stamped brown calf binding, with marbled endpapers.

William Wats, or, more commonly, Watts, was an Anglican clergyman and theological writer, who served as a fellow at Cambridge, a royal chaplain and a parochial vicar. His 1631 translation of St. Augustine's *Confessions* was his first published work and was, he claimed, "the hardest taske that ever I yet undertooke." He undertook the work in part to answer the first translation of the *Confessions* into English, published in 1620 by Sir Tobie Matthew, a Catholic convert and later secret Jesuit priest. The standard English Protestant edition until Pusey's revision in 1838, Watts' translation remains in print even today as the English version in the Loeb Classical Library's bilingual edition of the *Confessions*.

REFERENCES: STC, 912; Elligott.

2. ABRAHAM WOODHEAD (1608-1678)

*S. Augustine's confessions with the continuation of his life to the end thereof, extracted out of Possidius, and the father's own unquestioned works. Translated into English. [Three lines from St. Augustine's *De dono perseverantiae* and citation.] Printed in the year 1679.*

DESCRIPTION: 8^o: Title, pp. [1], 1-287, [5], 281-501, [20 pp. table of contents, 8 pp. "A Hymne," 1 p. errata]. Gold-stamped brown calf binding, with red spine label.

Woodhead was an Oxford scholar, Anglican clergyman, and Catholic convert and controversialist. He reports that his conversion was bound up with his reading of the lives of the saints and the works of St. Augustine. It is not surprising, then, that he undertook a new translation of the *Confessions*, first published in 1660. The edition on display, from two decades later, and also published anonymously, includes the first 10 books of the *Confessions* and selections from St. Possidius' life of St. Augustine.

It is interesting to note that three of the four earliest English versions of the *Confessions*, those three done by Catholics, were all done by converts: Matthew, Woodhead and Challoner (see no. 3 below).

REFERENCES: Wing, A4207; Clancy, 47; Slusser, (12) 2nd ed.; Gillow, 5:591-93; Bertram.

3. RICHARD CHALLONER (1691-1781)

St. Augustine's confessions, or, Praises of God. In ten books. Newly translated into English from the original Latin. [Three lines from St. Augustine's De dono perseverantiae and citation.] Printed for T. Meighan, in Drury Lane. M. DCC. XXXIX. [i.e., 1739].

DESCRIPTION: 12^o: Title with publisher's device, pp. [1], 1-390, [17 pp. table of contents, 1 p. advertisements]. Fully bound in plain brown calf, with five raised bands.

Challoner, one of the great figures of English Catholicism, served as bishop, and later vicar apostolic of the London district, for 40 years. That unflinching service, during the Penal Times, would have been enough to ensure his greatness, but he was also a literary genius, translator of Scripture, composer of prayer books, and theological controversialist, who "supplied, in fact, almost the entire range of necessary or useful religious literature for his Catholic fellow-countrymen." That included this new edition of St. Augustine's *Confessions*, in light of the scarcity and difficulty of the earlier Matthew and Woodhead editions. Bp. Challoner's translation went through many later editions, many published in Dublin.

REFERENCES: Blom, 127; Gillow, 1:447-57; Burton, 1:371-72, 2:33, 328.

4. ALEXANDER MACKENZIE (1730-1800)

Morality, extracted from the confessions of Saint Austin. Translated from the French of Monsieur l'Abbé Grou, by Alexander Clinton. Vol. I. London: Printed by J.P. Cogblan, No. 37, Duke-street, Gorsevenor-square, and sold by Messrs. Booker, Bond-street, Keating, Warwick-street, Lewis, Russel-street, and Robinsons, Paternoster Row. M,DCC, XCI [i.e., 1791].

DESCRIPTION: 8^o: [2 prelims.], half-title, advertisements, title, pp. xvi, 1-420, [1 p. errata]. Half-bound in dark brown leather and finely pebbled brown cloth, with red spine label.

Mackenzie was a Scot who entered the English novitiate of the Society of Jesus under the alias Alexander Clinton, under which he also published all his works. He was a long-time collaborator with the French Jesuit Jean-Nicolas Grou (1731-1803), of whose work this is a translation. *Morality Extracted* comprises a series of extended reflections on moral theology grouped under excerpts from the *Confessions*. Despite Mackenzie's close relationship with Bp. Challoner, he did not use Challoner's version of the *Confessions* for this work. It thus constitutes a new, though partial, English translation.

REFERENCES: Blom, 1358; Gillow, 3:388-89; Sommervogel, 2:1242-43 (no. 5).

5. EDWARD BOUVERIE PUSEY (1800-1882)

The confessions of S. Augustine. Revised from a former translation, by the Rev. E.B. Pusey, D.D. with illustrations from S. Augustine himself. Oxford, John Henry Parker, J.G. and F. Rivington, London. MDCCCXXXVIII [i.e., 1838].

DESCRIPTION: 8^o: Series title, dedication, half-title, title, pp. [i]-xxxvi, 1-363, [1 p. corrigenda, 4 pp. prospectus for the "Library of [the] Fathers," 9 pp. list of subscribers, 2 pp. advertisements]. Bound in blue, finely pebbled publisher's cloth with gold-stamped spine.

Pusey was an Anglican priest, regius professor of Hebrew at Oxford, and leader of the Oxford Movement in the Church of England. He undertook a revision of Watts' translation (in fact, as he notes, his work is a "retranslation") of the *Confessions* as the premiere volume of the "Library of the Fathers," a collection of translations of patristic works, which became one of the most important projects of the Oxford Movement. It was, in fact, the idea of Pusey's collaborator, John Henry Newman, then an Oxford scholar and later the Catholic convert, theologian and cardinal, to launch the Library of the Fathers with St. Augustine's *Confessions*, and one wonders how well he knew of the importance of the book to English Catholics and its history of having been translated by his predecessor converts.

Pusey's translation of the *Confessions* has gone through dozens of editions and has probably never been long, if ever, out of print. It is the text used for the popular Everyman's Library and Modern Library editions and has appeared in "Catholic" editions without an imprimatur, but with prefaces by scholars like Harold C. Gardiner, S.J., and Fulton J. Sheen.

REFERENCES: Liddon, 1:409-44; Cobb; Neavill, 416.

6. ELIZABETH PALMER PEABODY (1804-1894)

The confessions of St. Augustine. Boston: E.P. Peabody, 13 West Street. 1843.

DESCRIPTION: In 6s: Title, [iii]-[ix], 10-285. Bound in brown, finely ribbed publisher's cloth with printed paper spine label.

Peabody, one of the most prominent literary women of 19th-century America, was an early member of the Transcendentalist Club and friends with Hawthorne, Emerson and Thoreau. She operated a bookstore, which became a center for the Transcendentalists, and a publishing venture, which, in 1843, produced an edition of the *Confessions* based largely on Pusey's translation, but also incorporating elements from an older, unnamed edition (perhaps Challoner's). Praised by Emerson (who thought it merely a reprint of Pusey) and still incorrectly thought to be the first American edition (the first American edition, an otherwise unknown version, was produced by the Baltimore publisher Fielding Lucas, Jr. in 1834), it is undoubtedly the first undertaken by a woman.

REFERENCES: Ronda, p. 206; Marshall, p. 427; Shuman, 17:182-83, Tommey, 205.

7. WILLIAM GREENOUGH THAYER SHEDD (1820-1894)

The confessions of Augustine. Edited, with an Introduction, by William G. T. Shedd. [Three lines from St. Augustine's *Epistola* 231 and citation.] Boston: Draper and Halliday. Nos. 58 and 60 Cornhill. 1867.

DESCRIPTION: [1 prelim.], title, pp. [iii]-xxxvi, [1]-417, [3 pp. of advertisements, 1 blank]. Bound in brown, vertically ribbed, embossed cloth.

Following Pusey's English translation, a series of new translations by Protestant scholars followed, including J.C. Pilkington's version, first published in 1876 as part of a new translation of the collected works of St. Augustine, edited by Marcus Dods for the Edinburgh publisher T. & T. Clark, and Charles Biggs' 1898 version for Methuen's "Library of Devotion." While those editions were popular in England, the edition of William G.T. Shedd, first published in Andover in 1860, went through at least six editions at Andover, Boston and New York through the 1880s (the copy included here is from the 1867 Boston edition). Shedd was a conservative and cultured Presbyterian pastor and seminary professor who ended a long teaching career at Union Seminary in New York. He was renowned for his work in systematic theology, but earlier in his career he also edited a seven-volume edition of Samuel Taylor Coleridge. Using both Elizabeth Peabody's 1843 version and the original Latin text (perhaps Pusey's Latin

edition published in 1838, the same year as his English translation), Sheed produced the American edition of the *Confessions* for the latter half of the 19th century.

REFERENCES: Warfield, pp. 513-14; Handy, 19:766-67; Strout, pp. 153-62.

8. FRANCIS JOSEPH SHEED (1897-1981)

The confessions of St. Augustine. Translated by F.J. Sheed. New York: Sheed & Ward [c. 1943].

DESCRIPTION: Title, section title, v-xxii, [1]-354. Bound in green cloth with red-stamped titles on the spine; brown and white printed paper dust jacket. Thirteenth printing (October, 1949), inscribed: "With every good wish, your, Frank Sheed."

Whereas the late 19th century had seen a proliferation of Protestant translations of the *Confessions*, the mid-20th century saw a burst of new Catholic versions, among them Dom Roger Huddleston's revision of Sir Tobie Matthew's translation (1923), Vernon J. Bourke's version for the Catholic University of America Press' "Fathers of the Church" series (1953), John K. Ryan's translation for Doubleday (1960), and R.S. Pine-Coffin's translation for Penguin (1961). Notable among them was the work of the Anglo-Australian apologist and publisher Frank Sheed. Sheed was largely responsible, through his publishing house, Sheed & Ward, for bringing continental theology to book-buying, English-speaking Catholics before the Second Vatican Council, and so it seems appropriate that he would also bring a new version of the *Confessions* to that same group. Sheed had set out to republish Pusey's translation, but had so disliked it that he produced his own translation in six weeks, dictating it to a series of typists in the course of a lecture tour (the first edition was actually the paperback version, followed two months later by a corrected hardcover edition). Nonetheless, his rather "musical" version has found favor with some scholars, like Peter Brown of Princeton, who has helped keep it in print.

REFERENCES: Sheed, pp. 126-29; Brown, p. 487; Hastings.

9. HENRY CHADWICK (1920-)

St. Augustine Confessions. Translated with an introduction and notes by Henry Chadwick. Oxford University Press, 1991.

DESCRIPTION: [1 prelim.], half-title, title, v-xxx, [1]-311, [4 blanks]. Bound in navy cloth with gold-stamped titles and the Oxford University Press crest on the spine; blue, white and gold printed paper dust jacket illustrated with a reproduction of a manuscript illumination of St. Augustine.

With the close of the 20th century, another cycle had come and brought with it another round of new translations of the *Confessions*. One might say that these new versions are less confessional and more scholarly. They include Maria Boulding's inaugural volume (1997) for the Augustinian Heritage Institute's *The Works of Saint Augustine: A Translation for the 21st Century*, Carolinne White's selections illustrated with reproductions of illuminations from manuscripts in the British Library (2001), and Garry Wills' new version for Viking Penguin (separate volumes, 2001-04; single volume, 2006). Most important among these is the work of the British patristics scholar Henry Chadwick. Having served as regius professor of divinity at both Oxford and Cambridge, he spent a career immersed in early Christian thought, with a special concentration on Augustine. At the end of such a career, and without reference to the translations that preceded his, he produced a translation that "[b]etter than any other," as Peter Brown has concluded, "has caught the precise flavour of Augustine as a philosophical writer steeped in an austerely Platonic world-view that is notoriously hard to catch in modern words."

REFERENCES: Brown, p. 487; Better, pp. 20-21.

OTHER LANGUAGE EDITIONS

10. HENRICUS SOMMALIUS (1534-1619)

D. Aurelii Augustini Hipponensis episcopi, libri tredecim confessionum. Ad tria M. S. exemplaria emendati. Opera ac studio R. P. Henrici Sommalii e Societate Iesv. [Publisher's device.] Dvaci, Typis Baltazaris Belleri, sub Circino aureo. Anno M. DC. VIII [i.e., 1608].

DESCRIPTION: 12^o: Title, pp. 3-512, [26 pp. subject matter "Index," 1 p. censor's statement]. Ornamentally tooled light brown calf binding, with four raised bands and clasp-and-catch fasteners.

Sommalius, a Walloon and early member of the Society of Jesus (accepted by St. Ignatius himself), spent his career as an educator and founder of Jesuit colleges. He produced editions of several devotional works including the *Imitation of Christ* and a selection of meditations of St. Augustine. His edition of the *Confessions* became one of the most popular of the 17th and 18th centuries. The copy presented here is from the second edition printed at Douai in 1608—the first edition was also produced at Douai the previous year. The publisher's device (an "IHS," the Sacred Monogram, borne by cherubs) has been excised from this copy, but can be viewed on another copy from the collection from 1622.

REFERENCES: Schönemann, PL 47:135-37; Sommervogel, 7:1375-82 (no. 5); Warfield, pp. 506-07; Eckermann, pp. 79-80.

11. ROBERT ARNAULD D'ANILLY (1588-1674)

Les confessions de S. Augustin. Traduites en François, par Monsieur Arnaud d'Andilly. Cinqviesme edition. [Publisher's device.] A Paris, Chez Pierre le Petit, Imprimeur & Libraire ordinaire du Roy, rue Saint Iacques, à la Croix d'Or. M. DC. LIII [i.e., 1653]. Avec Priuilege & Approbation.

DESCRIPTION: 4^o: Half-title, engraving, title, [8 pp. advice to the reader, 3 pp. approbation of the doctors; 3 pp. royal license], pp. 1-600, [16 pp. table of contents]. Brown calf binding, with gold-stamped borders on the covers and in the compartments (with title) formed by four raised bands on the spine.

Arnauld, scion of the famous French Jansenist family, after renouncing the role of courtier, in 1643, retired to Port-Royal, where he combined the roles of *solitaire* and *litterateur*. In 1649, he published his translation of the *Confessions*, which quickly went through several editions—the copy here is from the fifth edition of 1653—and remains in print today. It is a neat reflection of French intellectual life during the years in question to see

Arnauld's translation in competition with two other French versions of the *Confessions* that also went through many editions in the 17th and 18th centuries—that of the Jesuit René Ceriziers (first published also in 1649) and that of the French academician Philippe Goibaud-Dubois (first published in 1686). These were preceded only by the first French translation of Hernequinius in 1609.

REFERENCES: Descotes, pp. 73-74; Schönemann, PL 47:139-40; Warfield, pp. 508-10.

12. GIUSEPPE PIATTI (fl. 1765)

Delle confessioni di santo Aurelio Agostino vescovo di Bona libri tredici, Da copiosi commentarj illustrati, e dalle censure degli avversarj distesi, volgarizzati, e con nuove aggiunte dilucidati dall'abate D. Giuseppe dottor Piatti. Tomo primo. [Publisher's device.] In Venezia, MDCCLXXIII [i.e., 1773]. Presso Pietro Savioni. Sopra il Ponte de' Baretteri all' Insegna della Nave. Con licenza de' superiori, e privilegio.

DESCRIPTION: 8^o: Half-title, title, pp. v-xl, [1]-384. Quarter bound in vellum with paste paper-covered boards.

Piatti published a massive 12-volume history of the popes and councils in 1765-68. His edition of the *Confessions* is not well attested, but it seems to have followed closely a preceding Venetian edition, that of Giangiuseppe da S. Anna, a Discalced Carmelite scholar, who published an identically titled translation in 1760—indeed, the license to Piatti's version confuses the two and refers to Giangiuseppe da S. Anna as the author of the 1773 edition. Giangiuseppe da S. Anna's version is generally reckoned to be the third Italian translation, after those of Vincenzo Buondi (1564) and Giulio Mazzini (1595).

REFERENCES: Schönemann, PL 47:138; Warfield, p. 508.

13. FRIDERICUS VON JESU (1721-1788)

Des beiligen Kirchenlehrers Aurelius Augustinus Bischofes zu Hippon, Bekenntnisse in dreyzehn Büchern. Aus dem Lateinischen übersetzt von P. Fridericus von Jesu, barfüssigen Carmeliten der baierischen Provinz. [Publisher's device.] Mit Erlaubniss der Obern. Augsburg, bey Matthäus Riegers sel. Söhnen. 1783.

DESCRIPTION: 8^o: Frontispiece, title, pp. [III]-XIV, [1]-602, [4 pp. blank]. Mottled, light brown leather binding, with library's paper spine label.

Fridericus von Jesu was a German Discalced Carmelite, a theologian and official within his order—he ended his career as praeses of the Bavarian province—who published works in moral theology and hagiography. As Benjamin Warfield pointed out, "Although ... a German version of the *Confessions* existed in the 14th century, Germany was late in providing itself with the printed *Confessions* in its own tongue." Fridericus von Jesu produced only the second German version of the *Confessions* to be printed (two editions of a previous anonymous translation were published in 1673 and 1760 respectively). German scholars have since made up for lost time and one may count at least 30 German translations, in innumerable editions, since 1783.

REFERENCES: Warfield, pp. 510-11; Eckermann, pp. 326-27.

14. PAUL PHILLIP LEVERTOFF (1875-1954)

The Confessions of St Augustine. Translated into Hebrew by Paul Levertoff. Author of "Israel's Religion and Destiny," "The Life of Jesus Christ," "The Life of St. Paul," "The Propbets," etc. London. Luzac & Co., 46, Great Russell Street, (Opposite the British Museum). 1908. I. Narodiczky, Printer, 48, Mile End Road, E.

DESCRIPTION: Hebrew title, English title, [I]-III, [1]-126. Bound in paper wrappers, printed with the Hebrew title page on one cover and the English title page on the other, with English title printed on the spine.

Levertoff was a Russian Jewish convert to Christianity. As a young man, he became a missionary and writer and was eventually ordained for the Church of England. He was a pioneer of the idea of a Hebrew Christian church and composed a liturgy for it. He also became a renowned translator from the Hebrew, particularly of the kabbalistic *Zohar*. His translation of the *Confessions* into Hebrew, *Vidurei Augustinus ha-Kadosh*, has the distinction of being the first major work by a Latin father of the Church translated into Hebrew.

REFERENCES: Quiñónez, p. 25.

15. JOSEP MARIA LLOVERA I TOMÀS (1874-1949)

Confessions de San Agustí, versió del Dr. Josep M.^a Llovera, Pvre., Canonge de la Seu de Barcelona. Edició del XV^e centenari. Lluís Gill, Editor, Corsega, 415, Barcelona, 1931.

DESCRIPTION: 4^o: [4 prelims.], half-title, limitation page (copy 127 of 212 on fine laid paper, signed by Llovera), frontispiece, title, [v]-[lxiv], 1-562, [1 p. errata, 1 p. prayer, 2 pp. blank]. Fully bound in black marbled contemporary Valencian calf, signed by "La Hormiga de Oro," with raised bands and spine gilt into six compartments.

Llovera was a priest and sociologist, a canon and seminary professor in Barcelona, and a promoter of Christian Democracy and first president of the Societat Catalana de Filosofia. He was also a well-known translator of the classics, including Homer and Aristotle, and Horace and Cicero, into Catalan. In honor of the 1500th anniversary of the death of St. Augustine in 430, Llovera undertook this first translation of the *Confessions* into Catalan, which was printed and subsequently bound in an appropriately fine style.

REFERENCES: SCF.

16. MARIA EFIMOVNA SERGEENKO (1891-1987)

Avrelii Avgustin, Ispoved'. Moskva. Kanon + Ol "Reabilitatsiia," 2003.

DESCRIPTION: Series title, title, pp. 5-462, [1 p. table of contents, 1 p. colophon]. Bound in red leatherette with gold-stamped borders and titles on upper cover and spine.

The first Russian translation of the *Confessions*, by Agapit Skvorcov, was published in 1787, likely the first Latin patristic work to be translated into Russian. A translation of the *Confessions* was also included among the eight volumes of the collected works of Augustine published by the Ecclesiastical Academy of Kiev (1879-1907). A new translation was published in 1914, just before the Bolshevik Revolution that would suppress religious publishing for nearly a century. But after the fall of the Soviet Union in 1991, three new versions of the *Confessions* appeared—those by A.A. Stoliarov (1991), Vadim L'vovich Rabinovich (1992) and Maria Efimovna Sergeenko (1992). Sergeenko, an Orthodox laywoman, was a classicist, author of works on Pompeii, and translator into Russian of classics like the *Annals* of Tacitus. Her version of the *Confessions* appears to be proving popular—the copy here is from a recent 2003 edition, which also contains extensive scholarly commentary, tables and notes.

REFERENCES: Kern, p. 57; Nichols, 1:121-23; Trofimov, pp. 104-24.

FINE PRESS AND OTHER EDITIONS

17. PAUL WOODROFFE AND CLEMENCE & LAURENCE HOUSMAN (1900)

The confessions of S. Augustine in ten books. Philadelphia, J.B. Lippincott Compy. MDCCCC [i.e., 1900].

DESCRIPTION: 4^o: [5 prelims.], limitation page (copy 22 of 150), half-title, frontispiece, title, [vii]-[xxvi], [1]-346, [colophon, 4 pp. blank]. Bound in publisher's limp vellum with original white cardboard slipcase.

Despite its long standing as a classic, its inclusion in every list of important works of Western literature, and the multitude of available editions and translations, the *Confessions* never received the private press "treatment," finding no place in the canon of beautifully, privately printed works by William Morris at his Kelmscott Press, or of any of his imitators. It did, however, attract the attention of one of the great book artists of the end of the 19th century, a period during which, Robin Greer has noted, "[f]or the first time since William Blake, artists took control of all aspects of their books, not by producing limited editions on private presses, but working with commercial printers." In 1900, the great book illustrator Laurence Housman, working with his sister, Clemence, the engraver, his admirer the artist Paul Woodroffe, and his frequent publisher Kegan Paul, produced likely the most important edition of the *Confessions* from the point of view of the book arts. Its title page was designed by Housman, its illustrations are by Woodroffe, and all were engraved in wood by Clemence. The book was printed on Arnold and Foster's unbleached handmade paper, with the chapter headings printed in red. Kegan Paul of London printed a limited edition of 400 copies, while the Philadelphia publisher Lippincott published an edition of 150, of which this copy is number 22. (The collection also contains a copy from the Kegan Paul edition, finely bound in the style of the Danish master binder Anker Kyster.)

REFERENCES: Greer, p. 249; Engen, pp. 96, 154, 157; Cockin; Crawford.

18. SEELEY & CO. LIMITED (1909)

The confessions of S. Augustine. [Three lines from St. Augustine's Epis. ad Darium].
MDCCCCIX [i.e., 1909], London: Seeley & Co. Limited, New York: E.P. Dutton & Co.

DESCRIPTION: 8^o: [2 prelims.], half-title, and frontispiece, title, and table of contents in plate, publisher's note, quotations from St. Augustine in plate, [1]-[334]. Fully bound in white diagonal ribbed cloth, the upper board and spine feature colored-paper medallion onlays of St. Augustine, bordered in gilt. Spine has title stamped in gold. Top edge gilt with silk ribbon marker.

A rather "sumptuous" production for a trade edition, and printed on laid paper, this Seely & Co. edition was perhaps inspired by the Woodroffe-Housman edition (see no. 17 above). Besides its binding, it features "miniatures and illuminated borders adapted by Miss E.A. Ibbs from manuscripts in the British Museum and Bibliothèque Nationale at Paris." The same year saw another illustrated edition of the *Confessions* published by Chatto & Windus, with illustrations by Maxwell Armfield and an introduction by the poet and Catholic convert Alice Meynell.

19. LIMITED EDITION CLUB (1962)

The confessions of St Augustine in the translation of J. G. Pilkington with an introduction by George N. Shuster and illustrated with paintings by Edy Legrand. Printed for the members of The Limited Edition Club by W. S. Cowell Ltd in Ipswich, 1962.

DESCRIPTION: [1 prelim.], half-title, title, v-xxx, section title, 1-296, limitation page (copy 873 of 1500, signed by Legrand). Quarter bound in black leather and tan cloth with gold-stamped black leather label on upper board and gold-stamped spine label; plain glassine jacket and slipcase covered in red paper with a black paper spine label.

The Limited Editions Club (LEC) was founded in 1929 by George Macy. It published illustrated books on fine paper and in limited editions for subscribers. The LEC edition of the *Confessions* is distinguished by the 20 plates and illustrated end papers by noted French book illustrator Edouard Léon Louis Edy-Legrand (1892-1970) and for its use of the translation by J.G. Pilkington (1876).

REFERENCES: LEC, Series 30, No. 335.



20. LOUIS ANDRIESSEN (1939-)

HPS 1254, Louis Andriessen, *De Tijd (Time)*, for female choir and large ensemble, text from St. Augustine's 'Confessions,' Boosey & Hawkes Music Publishers in London, New York, Bonn, Sydney and Tokyo [1995].

DESCRIPTION: Title, [1 p. of text from chapter 11 of the *Confessions*, 1 p. "Instrumentation"], pp. [1]-43 [1 p. of advertisements]. Bound in printed paper wrappers.

Andriessen has been called one of Europe's most eminent contemporary composers and certainly the most influential Dutch composer of his generation. He has combined American-inspired minimalism and an interest in jazz with reflection on philosophical themes including politics, time, velocity, matter and mortality in five works for large ensemble—*De Staat* (1976), *De Tijd* (1981), *De Snelheid* (1983), *De Materie* (1985-88) and *Trilogy of the Last Day* (1996-97). *De Tijd*, an exploration of the nature of time, takes its text from the 11th chapter of the 11th book of the *Confessions*. It thus combines the only musical setting of a text from the *Confessions* with a focus on one of the more neglected books of St. Augustine's work. Composed in 1980-81 and first performed in 1981, the work has been performed and recorded many times since. The copy included here is from the first English edition of the score (1995).

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