

# Fleur de Coin

STUDIES OFFERED TO FRANÇOIS DE CALLATAÿ  
BY HIS STUDENTS AND FRIENDS

*Fleur de Coin: Studies offered to François de Callataÿ*  
by his students and friends

edited by  
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# A BRIEF NOTE ON P. LOUIS JOBERT (1637–1719)

HADRIEN J. RAMBACH & JOHN N. LUPAIA, III

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FRANÇOIS DE CALLATAÿ, TO WHOM THIS VOLUME IS DEDICATED, RIGHTFULLY DESERVES AN HOMAGE.

His passion for numismatics is wide-ranging, but of special interest to us are his many and ground-breaking articles devoted to antiquarianism and the reception of antiquity. Some of them are devoted to specific themes, such as the interest for Seleucid coinage or royal Bosphoran

coins in pre-Revolutionary Europe, some are more anthropological (such as his observations on the high proportions of Jesuits and medical doctors amongst numismatists of the past),<sup>[1]</sup> and finally several are dedicated to individual figures such as Charles Patin, the count of Caylus, Jean-Jacques Barthélemy or the abbot Leblond. In the latter spirit, this notice hopes to serve as a brief introduction to the work of Louis Jobert, S.J. entitled *La Science des Médailles, pour l'instruction de ceux qui commencent à s'appliquer à la connoissance des médailles antiques & modernes*, that is 'The knowledge of medals, or, Instructions for those who apply themselves to the study of medals both ancient and modern,' which "served for nearly two centuries as a first rate reference work."<sup>[2]</sup>

In the words of Jean Babelon, "Louis Jobert's slim volume *La Science des médailles*, published in Paris in 1692, was very well received and became the collectors' *vademecum*."<sup>[3]</sup> One of the first 'reviews' of the book is to be found on a letter sent by Michel Begon in February 1693, when the book was deemed to be "well written."<sup>[4]</sup>

The Jesuit father Louis Jobert (Paris, 27 April 1637 – 30 October 1719) was ordained a Roman Catholic priest after studying with the religious order of the Jesuits from 5 September 1652 onwards (simultaneously as his friend Pierre Champion S.J.),<sup>[5]</sup> and was professor of humanities and rhetoric in Paris at the 'Collège de Clermont' from 1667 to 1671.<sup>[6]</sup> He also acted as preceptor to the grandchildren of Ernst Landgraf zu Hessen-Kassel (1623-1693): his correspondence with the prince is preserved in Cassel, and Jobert might be the author of the *Pourtraict ou description de la vie du Prince Ernest, landgrave de Hesse, de la Maison de Cassel resident à Rheinfeld, ainsi escrite à l'instance d'un de ses confidants et amis, qui est le R. P. L. J.* (Paris 1669).

Religiously active, he is attested to have preached the Advent and Lent in Aix in 1681-1682, the Advent in Vannes in 1685, and lent in Saint-Brieux in 1686. Then, from 1692 until 1712, he succeeded to Jean Crasset as chaplain of the Jesuits in

[1] Regarding Jesuits and numismatics, see the recent articles Awianowicz 2025 and Rambach 2025.

[2] Clain-Stefanelli 1965, 25.

[3] Babelon 2004, 107. More recently, the importance of Jobert's work can be deduced from the title of Missere Fontana 2014: "Ordinare le monete antiche nel XVII secolo I precetti de *La Science des Médailles* di Louis Jobert." Instead, a typical despite of certain academics for collectors is to be found in William & Woytek 2015, 105-106, note 27, in which the authors oppose Jobert's handbook for collectors to Eckhel's scholarly introduction to numismatics. Notwithstanding the century that separates those two works (the *Kurzgefaßte Anfangsgründe zur alten Numismatik* having been published in Vienna in 1787), it seems unfair not to recognize the scholarly value of Jobert's work. Jobert was working at a time when "les Sçavans commencent à devenir Médaillistes, & les Médaillistes à devenir Sçavans" (Spanheim 1683, préface).

[4] Letter sent by Michel Begon to Claude Nicaise, from Rochefort on 5 February 1693: "J'ai lu le livre du P. Jobert qui est bien écrit. J'ai impatience d'avoir celui de Mr Patin qui est un ouvrage à peu près de même nature" (Cailllemer 1885, 185).

[5] Sommervogel 1893, cols 803-807; Rayez 1974. Jobert's eulogy can be found in the *Hommes illustres de la Congrégation de la Vierge, Maison professe... à Paris*, Bibl. Mazarine, ms 3335, ff. 176-225.

[6] It remains uncertain whether he was related to Paul Jobert, "graveur de la monnaie de Montpellier (1696-1719), [qui] a fait son expérience à Lyon le 22 mars 1719 (*Archives du Rhône, B80*)" (Rondot 1904, 330).

Paris. He published religious works, such as *Pratiques de dévotion pour honorer (sic) la Sainte Vierge* (1670 and published again in 1896) and a *Notice sur la vie et les vertus du P. Jean Crasset* (published again in 1855). In association with Champion, Jobert wrote a 5-volume *Annus marianus* (the ‘Marian Year’ with daily reflections on the Virgin Mary) which he achieved in 1718 but which was never published and is now lost. He also translated and abridged Daniel Huet’s *Demonstratio evangelica* (Amsterdam 1680), but this manuscript too remained unpublished and was lost during the Revolution. Instead, a manuscript copy (corrected by himself?) of his “*La Vie du R. P. Pierre Champion*”, 205 folios, has been preserved in Chantilly. A letter from 8 February 1683 informs us of his disagreement with Antoine Arnauld and of Jobert’s criticism of jansenists. He also wrote several tragedies inspired by the Antique, such as *Andronicus martyr* (1667) and *Aurelius* (1668).

Afterwards he became an enthusiastic numismatist attending most of the weekly meetings held at the house of the duc d’Aumont,<sup>[7]</sup> among such illustrious connoisseurs as Spanheim,<sup>[8]</sup> Foy-Vaillant,<sup>[9]</sup> Galland<sup>[10]</sup> and Rainssant,<sup>[11]</sup> as well as fellow men of the Church such as the canon François Dron,<sup>[12]</sup> Jean Hardouin,<sup>[13]</sup> and François de La Chaise.<sup>[14]</sup> “Le Pere Jobert docte Antiquaire, dans son Histoire manuscrite d’Othon, Galba & Vitellius par les Medailles rapporte Presque toutes celles-ci & les explique par les Historiens. Son ouvrage fait pour l’Academie qui s’assembloit chez M. le Duc d’Aumont, en mil six cent soixante-onze, fut approuvé par les Antiquaires les plus distingués.”<sup>[15]</sup> Several years before his publication of *La Science des médailles*, he was already noticed as a promising scholar.<sup>[16]</sup> And, in a letter sent to Leibnitz,<sup>[17]</sup> Morell<sup>[18]</sup> expressed in 1701 his desire to present a copy of his book to Jobert.<sup>[19]</sup>

The context of Jobert’s writing is better understood thanks to Christian Dekesel’s im-

[7] Louis Marie Victor d’Aumont (1630-1704): on his numismatic salon, see Raskolnikoff 1992, 52-55.

[8] Ezechiel von Spanheim (1629-1710).

[9] Jean Foy-Vaillant (1632-1706).

[10] Antoine Galland (1646-1715).

[11] Pierre Rainssant (1640-1689).

[12] François Dron (†1702).

[13] Jean Hardouin S.J. (1646-1729).

[14] François d’Aix de La Chaise S.J. (1624-1709).

[15] Trévoux 1735, 1602. This manuscript seems to be lost.

[16] “Le P. Jobert à (sic) déjà des choses singulieres, & il pourra aller plus loin que le P. Sirmon” (Baudelot 1686, II, 683).

[17] Geoffroy-Guillaume v. Leibnitz (1646-1716).

[18] Andreas Morell (1646-1703).

[19] Letter sent from Arnstadt on 3 October 1701: “Je vous remercie très humblement d’avoir envoyé deux exemplaires de mon épître [Morell 1701] à Paris, et comme vous m’offrez si généreusement d’y envoyer encore d’autres, j’accepte votre bonté avec joie, gratitude et remerciement. Pour cet effet, j’enverrai demain encore vingt exemplaires à Mr Eckart, auquel vous pourrez ordonner de Berlin ce qu’il en doit faire. Je supplie de faire tenir un exemplaire à chacune des personnes suivantes. Un à Monsieur Toinard, rue Mazarine à Paris, un à Monsieur Dron chanoine de St Thomas du Louvre. Un au Révérend Père Jobert, jésuite dans la rue Saint-Antoine, un au Révérend Père Sarbouse à Ste Geneviève, un à Monsieur Baudelot de Dairval. Un à Monsieur Mayercron, ambassadeur de Danemark, un à Monsieur Keller fondeur du roi dans l’Arsenal. Avec cela il faudrait prier Mr Pinsson d’ajouter mes compliments et envoyer encore deux exemplaires pour Monsieur Béguon, Intendant du Roi à La Rochelle, et Monsieur Riguord, qui demeure avec lui. Pour le reste, faites en ce que vous voudrez, les faisant tenir à vos amis, et si vous en désirez davantage, je vous enverrai tant d’exemplaires qu’il vous plaira de me commander. J’envoie quatre autres paquets à Paris par S.A.S. Madame la Duchesse d’ici à Wolffenbüt-tel pour prier Monsieur le Marquis d’Usson de les envoyer à Paris; ces paquets sont pour le Révérend Père de La Chaise, Monsieur de Bonrepaux, que je connais particulièrement, et qui est, à ce qu’on me dit, proche parent dudit Marquis, Monsieur Foucault, Intendant à Caen, et Monsieur Oudinet, Garde du Cabinet des médailles du Roi. J’ai fait cela, parce que cela sont des personnes considérables, et dans le service du Roi, ainsi je ne crois pas que ce marquis le refuse, surtout au Père de la Chaise, auquel j’ai touché quelques particularités des sottises de Mr Vaillant avec un exemplaire pour icelui. Faites mes compliments à Mr Pinson, car je le connais, et je ferai réponse à Monsieur l’abbé Nicaise, quand vous serez de retour à Hannover” (Babin, et al. 2006, 497-500).

portant bibliographies,<sup>[20]</sup> and to the various symposia devoted to the history of numismatics.<sup>[21]</sup>

Considered by Jean-Baptiste Giard as an “alert” collector (“*averti*”), he indeed had a personal numismatic collection: he owned for example a false bronze with the obverse of a *dupondius* of Caligula (or Claudius) and the reverse of an *as* of Nemausus,<sup>[22]</sup> as well as “environ douze cent médailles grecques de petit et de moyen bronze.”<sup>[23]</sup> Several of his Roman provincial coins were signaled by Jean Foy-Vaillant.<sup>[24]</sup>

Ferdinando Bassoli wrote that “One can speak of the Jesuit priest Louis Jobert (1637-1719), the preacher and author of pleasing if not exemplary books and pamphlets, as a “*homo unius libri*”. His *Science des Médailles* was first published in Paris in 1693 (sic), with a large number of re-issues and translations into all the principal European languages up until 1779, reflecting the soundness and good sense of this elegant little volume and the interest taken in it. The advice Jobert gives to collectors of classical coins and medals is thorough and varied, and the recommended bibliography and museography are useful. For the first time emphasis is put on the concept and importance of the state of preservation of a coin, rather than just its rarity.”<sup>[25]</sup> The judgment “*homo unius libri*”<sup>[26]</sup> is slightly harsh, but it is true that besides this seminal work, he published just one other numismatic treatise, the very rare and not very significant *Lettre à Monsieur de Vallemont, sur la nouvelle explication qu’il a donnée à une Médaille d’or de l’Empereur Gallien, qui est au cabinet du Roy*.<sup>[27]</sup> Nevertheless, he also left a manuscript letter from 1700 sent to “mon très cher cousin” about a Merovingian coin from Uzès,<sup>[28]</sup> and he wrote a “Dissertation: si les médailles ont esté des monnoies ou non”<sup>[29]</sup> dated 8 February 1707. This subject is not really surprising. It is indeed the following of a centuries-old question which had especially divided Enea Vico (1523-1567) and Sebastiano Erizzo (1525-1585), about the use of ancient “medals.” In Vico 1555, the author had indeed written that the medals with head of the emperors had been used as coins, but Erizzo had disagreed in Erizzo 1559. The subject was not only still discussed for example by Louis Savot (c. 1579-1640), but even Poinset 1778 devoted the first four chapters of his *Nouvelles recherches sur la science des médailles* on arguing that ancient Roman medals were not coins but medallions instead made to commemorate the souvenir of some events, and that Roman coins were only struck from the reign of Alexander Severus (AD 208-235) onwards...!

[20] Dekesel 1997; Dekesel 2003; Dekesel 2009.

[21] For example, Albert & Cunz 1995; Berghaus 1995; Dekesel 2005. Of course, we must mention de Callatay’s unavoidable FINA project, to which we owe the various manuscript quotes used in this text.

[22] Ménard 1758, 164-165.

[23] Guillemain 2015, 292, quoting Jobert 1715, 253.

[24] Foy-Vaillant 1698, 79, 82, 95, 103, 117, 143, 151, 161, 167, 170, 188, 192, 197, 212, 219 (as noted by Guillemain 2015, 286).

[25] Bassoli 1985, 28; Bassoli 2001, 29-30.

[26] The phrase “*hominem unius libri timeo*”, i.e. ‘I fear the men of a single book’, has been attributed to Saint Thomas Aquinas, and to Augustine of Hippo, but there is no attested use of it before the early modern period, though Pliny wrote “*cave ab homine unius libri*” (cf. Fritsch 1983).

[27] Jobert 1698 (an in-8 of 28 pages). A first issue was published by Jacques Josse, while a second is by Florentin et Pierre Delaulne. Dekesel (ref. J12) lists only two copies of each. This text is part of a number of articles devoted to the gold coin with the legend GALLIENAE AVGVSTAE (cf. Veillon 1997, 375).

[28] Paris, Bibliothèque nationale de France, Cabinet des Médailles, Archives, inv. 2011/091/ACM01-15 (anciennement 1AMC1).

[29] Paris, Bibliothèque nationale de France, Cabinet des Médailles, Archives, inv. 2011/091/ACM01-35 (anciennement 1AMC35).

Already in the eighteenth century, Charles Rollin<sup>[30]</sup> had declared that everything worth knowing is in Jobert's book. Indeed, Jobert is one of the three early numismatographers who revolutionized the science of numismatics, according to Jean-Baptiste Giard, together with Spanheim<sup>[31]</sup> and Patin.<sup>[32]</sup> Giard notes that this book reflects some of the concerns of the scholarly world, and that is still worthwhile to consult this "excellent manual."<sup>[33]</sup> Giard's opinion of Jobert is so high that he refers to him as an authority when speaking of the controversy on the interpretation of the barbarous coin legends.<sup>[34]</sup> Touratsoglou and Tsourti<sup>[35]</sup> ranked Jobert among the five most important authors to have written the first critical numismatic treatises, together with Patin, Eckhel,<sup>[36]</sup> Pellerin<sup>[37]</sup> and Domenico Sestini.<sup>[38]</sup> Only the work of Pinkerton,<sup>[39]</sup> written a century later, superseded that of Jobert, being the heir and follower of other numismatic books of acclaim such as Savot's *Discours sur les medalles antiques* (Paris 1627).

It is interesting indeed to note that, before he started collecting coins, the famed Jamerey-Duval<sup>[40]</sup> was educated by means of Jobert's manual.<sup>[41]</sup> Moreover, the French chemist Lavoisier<sup>[42]</sup> owned a copy of Jobert's first edition in his library, while Montesquieu and Gibbon too referred to the 1739 edition (Fig. 1).<sup>[43]</sup> Quite remarkably, the important collector Charlotte Sophie van Aldenburg Bentinck (1715-1800) ascribed her taste for numismatics to Jobert.<sup>[44]</sup> In fact, we are re-

[30] "Pour avoir quelque idée de la science des médailles, il faudroit savoir quelle est leur origine, leur usage, comment on les divise en antiques & modernes, en Grecques & en Romaines; ce que l'on entend par médailles du haut ou du bas Empire, du grand ou du petit bronze; ce que c'est qu'une suite dans le langage des Antiquaires. Mais ce n'est pas ici le lieu d'expliquer toutes ces choses. Le Livre de la science des médailles du P. Jobert, Jésuite, contient ce que l'on doit savoir, quand on ne veut pas approfondir cette matière" (Rollin 1783, 514). In other terms, "ce Livre est le meilleur qui ait paru jusqu'ici, pour rendre l'étude de ces Monuments antiques plus facile, plus utile & plus agréable" (Trévoux 1740, 1187-1191).

[31] Ezechiel von Spanheim (1629-1710).

[32] Charles Patin (1633-1693).

[33] "Mais cette catégorie de chercheurs s'efface bientôt devant ceux qui vont bouleverser la science des médailles: E. Spanheim, Ch. Patin et L. Jobert. Spanheim eut deux rivaux, ou plutôt deux savants de moindre envergure parurent se partager un moment son succès : Patin et Jobert. [...] Le second publia un excellent manuel, *La science des médailles, que l'on consulte encore aujourd'hui avec profit*" (Giard 1980, 237).

[34] "Sans avoir l'originalité ni l'ampleur des Dissertations de Spanheim, cet ouvrage reflète pourtant bien certaines préoccupations du monde savant; on y relève, par exemple, l'intérêt du XVIIe siècle pour le déchiffrement des écritures anciennes - l'auteur serait tenté de voir des caractères gaulois dans les légendes informes des monnaies frappées au temps de l'usurpateur Postume et, surtout, de ses successeurs et qu'on appelle communément, de nos jours, des imitations locales" (Giard 1980, 237). "Au temps où le déchiffrement des écritures anciennes préoccupaient les érudits, où les imitations barbares (antiques) de Tétricus provoquaient toutes sortes de controverses, au point que Jobert lui-même inclinait à voir dans les légendes informes des caractères gaulois [2<sup>e</sup> édition, I, page 239] ..." (Giard 1974, 207).

[35] Touratsoglou & Tsourti 1996, 28.

[36] Joseph Eckhel (1737-1798).

[37] Joseph Pellerin (1684-1782).

[38] Domenico Sestini (1750-1832).

[39] John Pinkerton (1758-1826).

[40] Valentin Jamerey-Duval (1695-1775).

[41] "[Jamerey-Duval] examina d'abord des monnaies de fouilles, puis, instruit par la lecture de l'excellent manuel du Père L. Jobert sur *La science des médailles, il se constitua une collection de médailles* (Goulemot 1981, p. 361)" (Giard 1989, 388).

[42] Antoine-Laurent Lavoisier (1743-1794).

[43] Montesquieu 1748, II, 357; Gibbon 1789, 421 note 38 and 441 note 77.

[44] Letter sent to Louis-Robert de Saint-Victor, from Hamburg on 30 November 1788: "... Ma première jeunesse a été sujette à des vives amertumes. J'ay passé le meilleur tems de ma vie, de 20 ans jusqu'à 32 ou 33 ans, dans le fond d'assez belle terres, mais rongée de chagrins, m'éloignant volontiers de la société, que j'aimais naturellement. On me conseilla, de m'occuper de medailles antiques. J'y repugnois! On me donna sept ou huit Empereurs en bronze; on exigea seulement de moy, d'en completer, la douzaine. J'établis pour cela une petite correspondance à Hamburg. Je reussis; je m'accoquimai; j'en voulus davantage; je me donnai le père Jobert; Science de Medailles; le hazard me fit acquerir quelques douzaines de morceaux à une auction; parmi lesquelles je trouvai deux ou 3. vraiment belles Grecques. Elles me tournoient la tête ..." (preserved in Arnhem, Gelders Archief, Familienarchief van Aldenburg, Bentinck\_968\_0021-0026). On her, see Williams 2018.

minded of the fame of the book by the comment made in the *Journal de Trévoux*<sup>[45]</sup> where the editor refused to devote more than 5 columns, as he would only have done so “si ce Livre étoit moins connu”, ‘if the book was less famous’.

In fact, writes Daniele Foraboschi,<sup>[46]</sup> “Jobert’s treatise was especially attractive to coin collectors (the first chapter is entitled ‘On the Age of Medals and the Passage of Time which Increases their Rarity and Value’) and keepers of collections (the twelfth and final chapter deals with how to go about setting up a cabinet),” but it was also carefully read by scholars such as Van Loon (1683-1758) who had “of course read John Evelyn and Louis Jobert”.<sup>[47]</sup> The effect of this book was such that even before being translated in German it had convinced other scholars to study new fields of numismatics, such as Johann Peter von Ludewig (1668-1743).<sup>[48]</sup> Sometime later, Louis de Jaucourt (1704-1779) seems to have almost literally copied Jobert for the *Encyclopédie* in his article “Science des médailles.”<sup>[49]</sup> The huge success of the book has been noted for example by Cécile Morrisson,<sup>[50]</sup> and indeed we could list some sixteen editions in French (1692, 1693, 1695, 1715, 1717, 1739), Latin (1695), English (1697, 1715), Italian (1728, 1756), Dutch<sup>[51]</sup> (1728), German<sup>[52]</sup> (1718, 1738, 1778, 1977), and Spanish (1777). The list of all editions can be found hereafter, but it is interesting to note that the book had a real influence outside of France. It was translated into Latin as early as 1695, in order to be read by the European community of scholars and attain a wider circulation, following the suggestion of German biblical scholar Carpzov<sup>[53]</sup> and despite the protests of Jobert.<sup>[54]</sup> Two years after the Latin edition it was translated into English and is therefore contemporaneous with Evelyn’s *Numismata*,<sup>[55]</sup> which may have been inspired by it.<sup>[56]</sup> A German translation had been immediately planned by Morell,

[45] Trévoux 1740, 1191.

[46] Foraboschi 1990, 120.

[47] van der Meer 1990, 88.

[48] “Mindestens 27 seiner Schriften widmete er numismatische Problemen. Eine davon hatte eine besonders nachhaltige Bedeutung: Einleitung zu dem deutschen Münzwesen mittlerer Zeiten, Halle 1709, in der er bisher wenig geachteten Brakteatenkunde eine erst Grundlegung gab. Dieses Buch ist “in Nebenstunden” als Reaktion auf das in Europa sehr verbreitete Standardwerk zur Münzkunde des Franzosen Louis Jobert entstanden, in dem die antike Numismatik im Vordergrund der Betrachtung stand” (Zimmermann 1995, 156).

[49] As noted in Sarmant 2000, 72, about de Jaucourt 1765.

[50] “La science des médailles – titre du guide du P. L. Jobert, publié à Paris en 1692 et qui connut un grand succès – fait l’objet de publications nombreuses et variées” (Morrisson 1992, 16).

[51] Dutch numismatists created the market and demand for a Dutch translation of Jobert, since the Latin edition may not have been printed in sufficient supply or circulated as widely as intended. There were earlier Dutch coin books, like those published by Adriann Reelant (1676-1718), on ancient biblical coins, or by Gerard van Loon (1683-1758) to supplant the earlier work of Pierre Bizot (1630-1696) on Dutch medals, or the one on the medals of the Count and Countess of Holland by Kornelis van Alkemade. But these did not contain ancient coins or European medals, and were not to be used as a general handbook or manual like the work of Jobert.

[52] Jobert had an enormous impact on German collectors. Undoubtedly inspired by the enthusiasm spawned by Jobert, about twelve years after the first German edition appeared the German historian Johan David Köhler (1684-1755) at Nürnberg from about 1729/30 published a weekly newspaper for coin collectors: *Historische Münz=Belustigungen* (Historical Coin Pass Times) and had a name change about 1741 to *Köhlers Münz=Belustigungen*. This periodical was followed by *Wöchentliche brandenburgische Münzbelustigungen* in 1768 and had a name change to *Brandenburgische historische Münzbelustigungen* published by the theologian and numismatist librarian of the Schloßbibliothek, Johann Jakob Spieß (1730-1814) beginning in 1769.

[53] Johann Benedikt Carpzov II (1639-1699).

[54] As noted in Giard 1994, 392, Jobert had imitated Charles Patin who had chosen to publish his *Introduction à l’histoire par la connoissance des médailles* (Paris 1665) in French rather than Latin. Jobert then criticised the poor Latin translation, which he had asked not to be done: “je m’y suis trouvé étrangement défiguré, comme je le leur avois prédit. Je ne m’y suis reconnu que par mon nom” (Jobert 1739, I, XL).

[55] John Evelyn (1620-1706).

[56] Modesti 1997, 320, sees in Jobert’s book the inspiration for Evelyn 1697, which seems likely, but also – and rather surprisingly – for Bonanni 1699. According to Burnett 2020, 1277, it formed the basis for Jennings 1764.

as related by Leibniz, in October 1694,<sup>[57]</sup> but the first edition in German actually only appeared in 1718, and the 1778-1779 edition is more important, as it is due to the very important numismatist Rasche.<sup>[58]</sup> A first Italian edition was published in 1728, in the same year as the Dutch one: by then, Jobert's work had been published in six different languages and was circulating throughout Europe and eventually in the United States.<sup>[59]</sup>

Pinkerton<sup>[60]</sup> notes that "the edition of 1739 is doubtless the very best; but this we owe to the editor" Baron Bimard de La Bastie,<sup>[61]</sup> who had added his own notes and comments to the 1715 edition, at the end of each chapter, and indeed this is the most often quoted edition.<sup>[62]</sup> Contemporary correspondence gives us some chronological information about the reference edition of Jobert: Bimard's edition was published in 1739, but he was still working on it in September 1738.<sup>[63]</sup> It was not yet printed on 12 March 1739.<sup>[64]</sup> And on 17 June 1739, he reported to Jean-François Séguier that it was only just being printed.<sup>[65]</sup> Bimard remained

[57] Letter sent by Leibniz to Claude Nicaise, from Hannover on 1 October 1694: "Puisque vous demandez à Mons. Spanheim des nouvelles de Mons. Morel, je vous en donnerai par avance. Mons. Le comte de Schwarzbourg (vous savez que ces comtes vont presque du pair avec les princes de l'Empire), qui est un des plus curieux seigneurs de l'Allemagne et qui a amassé un cabinet très considérable, l'a attiré à lui, pour avoir le soin de ce cabinet. Il m'a écrit lui-même d'Arnstat, qui est le lieu de la résidence de ce seigneur, de sorte que si vous demandez quelque chose de lui, ou voulez lui mander quelque chose, vous n'avez qu'à me l'adresser. Il pense plus que jamais à son grand dessein de donner une collection des médailles antiques et il a plus de 25,000 ectypes. On m'a dit qu'il fera imprimer en Allemagne une traduction de la science des médailles du P. Jobert avec des remarques qui serviront à l'éclaircir" (Caillemer 1885, 43-44).

[58] Johann Christoph Rasche (1733-1805) is well known for having published Rasche 1785, but he also wrote Rasche 1777a; Rasche 1777b; Rasche 1778.

[59] Thomas Hollis (1720-1774) owned a copy of the English edition of 1697, and it is still in the Harvard Library.

[60] "The edition of 1739 is doubtless the very best; but this we owe to the editor (M. le Baron Bimard de la Bastie), and not to the author; and even of this edition the second volume is a mere farrago of useless lumber" (Pinkerton 1808, I, 7-8).

[61] Joseph Bimard de La Bastie (1703-1742).

[62] "Le Catalogue des auteurs qui se trouve à la fin du 2<sup>e</sup> volume et fait avec goût et exactitude, est de M. de Clèves, secrétaire du Roi" (Sommervogel 1893, col. 804).

[63] Letter from 2 September 1738 to Jean-François Séguier: "Je ne saurais assez vous remercier, mon cher Monsieur, de la peine que vous avez bien voulu prendre de me copier vous-même l'esquisse des critiques que le cardinal Noris voulait faire contre le P. Hardouin cela m'est venu le plus à propos du monde, parce que je me trouve engagé à donner une nouvelle édition de la Science des médailles du Père. Jobert et que dans les remarques que je prétends y ajouter je me trouve à tous les instants obligé de réfuter les explications de son confrère. J'ai même vu avec plaisir dans ce que vous m'avez envoyé que j'avais eu le bonheur de me rencontrer en beaucoup de choses avec le cardinal Noris avant que d'avoir vu ses observations. Je me suis informé si parmi les papiers de M. Vaillant on n'avait point trouvé quelque copie de l'ouvrage entier du cardinal, comme vous aviez soupçonné sur quelqu'une de ses lettres qu'il lui en avait envoyé copie, mais M. de Boze, qui avait vu tous ses papiers m'a assuré qu'il n'y en avait pas une panse d'A. et je crois à vue de pays qu'il ne lui avait envoyé que la paranesis [Noris 1709] qui fut imprimée en Hollande en 1709, sur la copie envoyée en France" (Nîmes, Bibliothèque municipale, Ms. 139, f° 220-221).

[64] Letter sent to Jacques Philippe d'Orville, preserved in Oxford, Bodleian Library, MS D'Orville 482 fols. 258-259.

[65] "La nouvelle édition de La Science des médailles, à laquelle j'ai ajouté mes remarques, s'imprime actuellement mais lentement, puisqu'il n'y en a encore que deux feuilles de tirées. J'y ai fait graver quelques-unes des médailles que M. Maffei s'était contenté de décrire, comme Livannus, Antoninus, la Pythoduris, le Cinstante d'or, l'Artavasde &c. J'ai donné aussi mes conjectures sur quelques têtes de rois inconnus, tels que Thontopatos, Bituis ΓΟΓΟ... et Λæantolus. Dès que l'ouvrage sera achevé d'imprimer je vous en enverrai un exemplaire pour vous et un pour M. Maffei" (Nîmes, Bibliothèque municipale, Ms. 139, f° 224-225).

modest,<sup>[66]</sup> but his additions to Jobert's text constituted a new book.<sup>[67]</sup>

Moreover, beginning with the 1715 edition,<sup>[68]</sup> this book is to be found with a celebrated copperplate frontispiece, by the German engraver Frans/Franz Ertinger (1640/48 – c. 1710).<sup>[69]</sup> This engraving is so spectacular that it is reproduced in an article by Giard as well as in a book edited by Penna and Touratsoglou; it was also chosen to illustrate the dust-jackets of the *Thesaurus Nummorum Romanorum et Byzantinorum* series (Vienna 1975 onwards). The engraving depicts two collectors seated in front of the coin-cabinet, scrutinizing coin specimens and one is using a hand-held magnifying glass. According to Thierry Sarmant,<sup>[70]</sup> this is the only French frontispiece to display a coin-cabinet and collectors.<sup>[71]</sup>

[66] Letter to Jean-François Séguier on 24 November 1739: "PS: Après ma lettre écrite, j'en ai enfin reçu une de M. le marquis Maffei qui me tire de peine sur le sort de ma précédente. ... Je lui écrirai avec la même confiance lorsque je pourrai faire partir d'ici par quelques commodités le livre de D. Martin que je lui enverrai avec deux exemplaires de la nouvelle édition de La Science des médailles du P. Jobert, dont j'ai rectifié le texte en quelques endroits et ajouté des remarques en d'autres. Il y en aura un exemplaire pour lui et un pour vous" (Nîmes, Bibliothèque municipale, Ms. 139, f° 226-227). The parcel containing Séguier's copy took some time to arrive: on 20 May 1740, Bimard wrote "... Si vous avez un libraire à Vérone qui soit le correspondant d'Argelati, faites demander à ce dernier un paquet qu'il lui a été envoyé dans un ballot de D. Martin Bouquet adressé à M. le marquis Maffei, dans lequel il y a un exemplaire de la nouvelle édition de la Science des médailles pour M. Maffei et un pour vous ..." (Nîmes, Bibliothèque municipale, Ms. 139, f° 230-231); and on 13 October 1740 he mentioned "... Si vous n'avez pas reçu La Science des médailles, c'est que le ballot qui la renferme n'a pu partir de Paris que le 20 ou le 22 août. Argelati n'osera nier d'en avoir reçu un exemplaire pour M. Maffei et un pour vous, car D. Bouquet certifiera qu'il les lui a envoyés" (Nîmes, Bibliothèque municipale, Ms. 139, f° 234-235). But on 2 May 1741, Séguier still hadn't received it, prompting Bimard to write: "... je m'étonne fort <...> que la Science des médailles ne soit pas encore parvenue jusqu'à vous. Si vous ne la recevez pas bientôt, j'enverrai à Nîmes un exemplaire qui me reste" (Bibliothèque municipale, Ms. 139, f° 238-239).

[67] As mentioned in ink in a copy recently sold at auction, "Cette édition de l'ouvrage du p. Jobert est due à Bimard de la Bastie qui par ses remarques très étendues en a fait en quelque sorte un ouvrage nouveau" (iNumis, sale of the libraries of R. Gailhouste and others, 31 October 2020, lot 110).

[68] Modesti 1997, 320, mistakenly attributed to Bimard the commission of Ertinger's frontispiece in 1739. And Pfisterer 2013, 33, illustrates the frontispiece from the Leipzig 1718 edition, but does not mention that the original edition of the book does not include the frontispiece.

[69] This artist, engraver to the French King, was active in Antwerp in 1677/78 but moved to Paris by 1685, is listed in Bénézit 1911, II, 228; Mariette 1853, II, 227; Michaud 1855, XII, 591 (Jobert's biography can be found in Michaud 1855, XXI, 89-90). One shall not confuse this Frans Ertinger (1640 – c. 1710) with the Franz Ferdinand Ertinger (b. 1669) whose travel-book was published posthumously: Ertinger 1907 (published by Erica Tietze-Conrat, 1883-1958). It may be that Jobert selected him after admiring his work in François Le Blanc's *Traité Historique des Monnaies de France* (Paris 1690), but Ertinger had already included two Roman coins in the title-page of Jacob Le Roy's *Notitia Marchionatus Sacri Romani Imperii* (Amsterdam 1678). He also engraved Claude du Molinet's *Cabinet de la Bibliothèque de Sainte Geneviève* (Paris 1692). He would later contribute to the *Médailles sur les principaux événements du Règne de Louis Le Grand* (Paris 1702). See Gandellini 1771, IX, 257-258; Gandellini 1808, I, 313; Thieme & Becker 1915, 15; Bénézit 1976, IV, 191.

[70] Verbal information given in early January 2006.

[71] This type of furniture (Fig. 2), "cabinets et armoires-médailleurs", still needs to be studied in details: numismatists regularly express an interest (see Sarmant 2003, 242-247, for example), and occasionally antique-furniture specialists (such as Watson 1943 and Pradère 1997), but no global scholarly overview has yet been written. Somehow, the most careful studies can be found in auction-catalogues, such as Sotheby's, "B. B. S. un hommage", Paris, 30 June 2016, lot 19, or Sotheby's, "Robert de Balkany", Paris, 20 September 2016, lot 42. One first step will be to study methodically the frontispieces (cf. Sarmant 2000 and Sarmant 2003, 325) and illustrations of numismatic books, and note all depictions of coin-cabinets. For example, one of the most ambitious compositions is probably the frontispiece of Beger 1685, though the plate illustrating Chevalier 1692 is little-less refined; a vignette illustrating the title page of Gröning 1700 and several of its reeditions is remarkable because it literally illustrates the book's title *Das Geöffnete Müntz-Cabinet*, i.e. 'the open coin-cabinet' (Fig. 3); one can

The fifty-four coin-tray drawers are pierced with circular spaces of different sizes, and arranged in three vertical sections each containing eighteen trays. According to the three trays displayed, the left side trays have fifteen spaces each (for gold coins), while the middle ones have twenty-four (for silver coins) and the right ones twenty (for bronze coins), in all accommodating a collection of 1,062 coins. When being viewed, the trays rest on the (probably wood) top of the attached console table with its intricately carved apron and grotesque mascarons in the center. This copperplate-engraving illustrates an elaborate, luxurious and capacious wooden coin cabinet or médaillier on a grand scale. This very late Louis XIV coin cabinet is a magnificent chest of drawers with eleven acroteria fitted on its top.<sup>[72]</sup> The inverted cavetto or concave curve shaped roof has four carvings on its front panel in bas-relief that match the artistry and subject matter of the two panels in each door. These curved-lines introduced into the design evidence the transition from Louis XIV to Louis XV style and place the coin cabinetry to a very fresh contemporary design in the 1715 edition. In the foreground of the frontispiece is an escutcheon framed with a floral motif with the title and flanked on either side by harpies.

One should obviously not construe the “*fec[it]*” in the signature as meaning that Ertinger designed the actual depicted cabinet. Nonetheless, it is probably true that no such cabinet ever existed, and that it is a simple invention of the artist, inspired by actual cabinets of the time. We would compare it with a Boulle armoire now kept in the Gulbenkian museum,<sup>[73]</sup> which bears similarity in the shape of the top of the cabinet. We would also compare it with the Joseph Pellerin (1684-1782) coin-cabinet<sup>[74]</sup> by André-Charles Boulle (1642-1732), whose doors are also built with four interior panels, even though these are ornamented with Chinese panels in lacquer instead of Ertinger’s to be showing the profile busts of a Roman

apparently find a small engraving above the address to the reader in Sallengre 1716 (*non vidi*) which displays a group of numismatists seated around a table, studying trays; the vignette illustrating the title-page of Vaillant 1743 depicts winged *putti* looking at coins and trays, in front of a coin-cabinet; etc. The coin-cabinet of Saxe-Gotha shown in Liebe 1730 is also a table-top cabinet only. Indeed, table cabinets, cheaper but also large-enough for a medium-sized collection, were obviously more common, and this is why most of those depicted in contemporary iconography are of modest sizes. The frontispiece of Multzen 1748 is quite interesting to compare to Jobert’s (Fig. 4). Coin-cabinets can also be found on paintings, such as the well-known *Allegory of Sight* by Jan Brueghel the Elder and Peter Paul Rubens, c. 1618 and the *Allegory of sight* (a.k.a. *Venus and Cupid in a picture gallery*) by Jan Brueghel the Younger, c. 1660. de Callatay recently published a remarkable oil on copper of 1650, ascribed to Hendrik Vander Borcht, on which the simplicity of the table-cabinet, as opposed to the refinement of the one depicted by Ertinger in Jobert’s frontispiece, reminds of the modern ones by Peter Nichols (de Callatay 2021).

[72] This is a chest of drawers, as opposed to a table-cabinet (much smaller and “moveable”), and to portable boxes such as the book-shaped one depicted on the well-known frontispiece of Goorle 1601, and reminds us of the collection of Laevinus Torrentius (1525-1595), which was studied in de Callatay 2013, as “huitième médaillier avait la forme d’un livre ... Vu son caractère portatif, et, étant donné qu’il était vide, il est probable que c’était celui dont Liévin Torrentius avait coutume de se servir chaque fois qu’il partait en voyage” (Tourneur 1914, 31516). Pierre de l’Estoile (1546-1611) kept his coins in an “estui de maroquin” maybe the same type of portable cabinet? On those, see Sarmant 1994, 11, note 17.

[73] Museu Gulbenkian, inv. 324B. Parisian armoire, c. 1700, 254 x 163 x 60 cm, oak and exotic woods, tortoiseshell, bronze, pewter and brass.

[74] Cabinet des Médailles, Bibliothèque nationale de France, c. 1715. 228 x 133 x 56 cm. Illustrated: BNF 1989, 18.

emperor. Regardless, none of these are table-cabinets like that of Ertinger's: these two Boulle cabinets are full-length, laying straight on the floor. And the few precious table-cabinets we know from this period are much smaller, such as the one of the Prince of Condé.<sup>[75]</sup> Consequently, all of this convinces us that the design of the coin cabinet appears to be imaginary and whimsical, a *capriccio*, rather than based on real examples of cabinets manufactured during the 17<sup>th</sup> and 18<sup>th</sup> centuries.

Being simply signed on the right bas-de-page "*F. Ertinger. fecit.*" and not both "*fec. et sculp.*", some have suggested that Ertinger<sup>[76]</sup> might just be the designer, and that it was actually engraved by someone else, the name of Charles Simoneau (1645-1728) being advanced; but we have no reasons to support such a claim. Moreover, the location of the signature attests to the fact that if another, anonymous, engraver was involved he had ample space to leave his name.

The frontispiece of the 1739 edition is very similar in many respects to the 1715 and 1717 editions, but there are equally many changes one can find in the details. The most obvious difference, of course, is the image being reversed in the later edition. However, upon careful observation the chairs are remarkably different as well as the intricately carved apron and grotesque mascarons in the center. The central tray now has circular holes to accommodate 32 coins, whereas the earlier one could only hold 24. This later coin cabinet therefore houses 1,206 coins compared to the earlier that could hold 1,062, perhaps suggesting the growing demand by collectors to attain greater accumulations. The two gentlemen are wearing different costumes indicative of changing trends in fashion in the intervening time with the earlier one depicting them with swords.

In conclusion we hope to have paid homage to Jobert who, if only for this,<sup>[77]</sup> should be remembered for being the first to have used the expression "*République des médailles.*"<sup>[78]</sup> And the number of times that he is mentioned in this essay, proves without a doubt how much the history of numismatics owes to François de Calataÿ.

[75] Cabinet des Médailles, Bibliothèque nationale de France., c. 1713. 24 x 16 x 20 cm. Bought from Christie's Monaco, 4 December 1993, Hubert de Givenchy's collection, lot 10.

[76] One does not know very much of Ertinger's work, but notably his authorship of the famed undated *Inventioni di varii Groteschi e ornamenti fatti in Anversa. Corn. Galle formis da F(rancis)co Ertinger* (1 title-page and 10 plates), his birth in Kolmar (Schwaben) in 1640, his later life in Antwerp (he was registered in the Sint-Lucas guild in 1678), and finally his work and practise in Paris from 1707 until c.1710. For our concerns, let's note that he signed as well a vignette and the double-plate in Gros de Boze 1705.

[77] As noted by Sarmant 1994, 185; Guillemain 2015, 288, erroneously believed the first occurrence to be a letter from Alexandre-Xavier Panel to Jean-François Séguier, dated 23 June 1729 (Nîmes, bibliothèque municipale, ms. 147, fol. 41).

[78] "Le second principe est avancé par Monsieur Patin, dont la seule autorité dans la République des Médailles, fait une opinion plus que probable" (Jobert 1692, 261).

## The various editions of Jobert:

*In French:*

***La Science des Medailles, pour l'instruction de ceux qui commencent à s'appliquer à la connoissance des Medailles Antiques & Modernes***, Paris (Lucas-David-Ricoeur) 1692.<sup>[79]</sup>

Anonymous.

1 volume in-12. 304, (24) pages.

Without frontispiece.

***La Science des Medailles, pour l'instruction de ceux qui commencent à s'appliquer à la connoissance des Medailles Antiques & Modernes***, Paris (Veuve Marbre Cramoisy) 1693.<sup>[80]</sup>

1 volume in-12. (6), 239 and (17) pages.

Without frontispiece.

***La Science des Medailles, pour l'instruction de ceux qui commencent à s'appliquer à la connoissance des Medailles Antiques & Modernes***, Amsterdam (George Gallet) 1693.<sup>[81]</sup>

1 volume in-12. (8), 239 and (17) pages.

With an anonymous frontispiece alluding to Hermes *Trismegistus*, depicting a scribe writing with patrons of the arts on his right, antique obelisks/pyramids in the background, and excavation of antiquities taking place in the foreground, with various medals suspended above.

***La Science des Medailles, pour l'instruction de ceux qui commencent à s'appliquer à la connoissance des Medailles Antiques & Modernes***, Paris (Antoine Dezallier) 1695.<sup>[82]</sup>

1 volume in-12. (8), 304 and (24) pages.

Without frontispiece.

***La science des médailles antiques et modernes, pour l'instruction des personnes qui s'appliquent à les connoître***, Paris (Jean Boudot) 1715.<sup>[83]</sup>

2 volumes in-12. (26), 264, (1), 265-452 and (28) pages & XI plates.

Signed frontispiece.

[79] Dekesel 2003, II, 1456, no. J6: 23 specimens listed.

[80] Dekesel 2003, II, 1458, no. J8: 5 specimens listed.

[81] Dekesel 2003, II, 1457, no. J7: 9 specimens listed.

[82] Dekesel 2003, II, 1459, no. J9: 13 specimens listed.

[83] Dekesel 2013, III, 846-847, no. J30-I: 9 specimens listed.

This enlarged edition was announced by the publisher in Trévoux 1715 (February), 366-367.

***La science des médailles, pour l'instruction de ceux, principalement qui commencent à s'appliquer à la connoissance des médailles antiques et modernes. Nouvelle édition, revue, corrigée & augmentée considérablement par l'auteur***, Paris (Jean Boudot) 1715.<sup>[84]</sup>  
1 volume in-12. 452 and (28) pages & XI plates.  
Signed frontispiece.

***La science des médailles antiques et modernes, pour l'instruction des personnes qui s'appliquent à les connoître. Nouvelle édition, revue, corrigée & augmentée considérablement par l'Auteur***, Amsterdam (Aux dépens de la Compagnie) 1717.<sup>[85]</sup>  
1 volume in-8. XV, (5), 399 and (13) pages, & (11) folding plates.  
Unsigned frontispiece.

***La Science des Médailles Antiques et Modernes, Pour l'Instruction des Personnes qui s'appliquent à les connoître Nouvelle édition, revue, corrigée & augmentée considérablement par l'Auteur. Avec quelques nouvelles découvertes faites dans cette science***, Paris (De Bure) 1727.<sup>[86]</sup>  
2 volumes in-12. Frontispiece, title-page, (16), (5), 264, frontispiece, (4), 265-532, (15), (4) & 9 folding plates, 2 plates.  
Signed frontispiece.

***La Science des Médailles. Nouvelle édition, avec des remarques historiques & critiques***, Paris (de Bure l'aîné) 1739.<sup>[87]</sup>  
2 volumes in-8. (2), XLIV, (2), 464, (2), (4), 446 and (32) pages, XII folding plates.  
The title pages are either printed all in black or in red and black, with varying designs.  
Signed frontispiece.

*In Dutch:*

***Kennisse der aloude en hedendaagsche Gedenkpenningen. Zynde hier bygevoegd veele nieuwe Ondekkingen***, Leiden (Johan Arnold Langerack) 1728.<sup>[88]</sup>  
1 volume in-8. (16), 462 and (50) pages, & 11 plates.  
Without frontispiece.  
Translated by Johan Alençon.<sup>[89]</sup>

[84] Dekesel 2013, III, 846-847, no. J30-II: 2 specimens listed.

[85] Dekesel 2013, III, 849, no. J32: 12 specimens listed.

[86] Not listed in Dekesel 2013, III, as this is a 'remise en vente' of the 1715 edition, with a new label paste-over the original date on the title-page of volume I, though Christian Dekesel had written to Hadrien Rambach that "*The 1727 Jobert is technically not a separate edition but a doctored second issue of the 1715 edition. I will treat it as such in my 18 century bibliography*" (private email, 6 January 2006).

[87] Dekesel 2013, III, 854, no. J37: 34 specimens listed.

[88] Dekesel 2013, III, 851, no. J34: 14 specimens listed.

[89] Johan Alençon was 'receiver of national hypotheccation in Leiden' according to Van Loon.

*In English:*

***The Knowledge of Medals: or instructions for those who apply themselves to the study of medals both ancient and modern***, London (William Rogers) 1697.<sup>[90]</sup>

1 volume in-8. (8), 215 and (21) pages. Title in double rule box. Errata: prelim. p. [6]. The first issue contains 6 leaves in quire Q, while the second issue only contains four.

Without frontispiece.

Supposedly translated by Roger Gale (1672-1744)<sup>[91]</sup>.

***The Knowledge of Medals: or instructions for those who apply themselves to the study of medals both ancient and modern ... to which is added an Essay concerning the Error in Distributing Modern Medals by Joseph Addison***,<sup>[92]</sup>

London (Printed for Edmund Curl, at the Dial and Bible; and Thomas Caldecott, at the Sun) 1715.<sup>[93]</sup>

1 volume in-12. (12) and 156 pages.

Without frontispiece.

Supposedly translated by Roger Gale (1672-1744).

*In German:*

***Einleitung zur Medaillen- oder Münzwissenschaft zum Unterricht für diejenige, welche zu einer gründlichen Erkenntnis sowohl der Antiquen, als Modernen Münzen, gelangen wollen***, Leipzig (Peter Conrad Monath) 1718.<sup>[94]</sup>

1 volume in-8. (32), 488 and (24) pages. 11 plates.

Unsigned frontispiece.

Translated by either Joachim Negelein (1675-1749), or Wilhelm Ernst Tentzel (1659-1707).<sup>[95]</sup>

[90] Dekesel 2003, II, 1461, no. J11: 15 specimens listed.

[91] Burnett 2020, 820, 1574, does not follow the formerly considered hypothesis (found in Pinkerton for example) that the translator was Obadiah Walker (1616-1699): indeed, he found two indications in Thoresby's diary that Gale was the translator, see Burnett 2020, 394-395. A copy "in original brown calf gilt", for sale in November 2020 by Collectors Treasury in Johannesburg (South Africa), non vidi, contains "a ms. note on blank flyleaf, in an early 18th century hand states 'translated by Mr. Adoyson ---- given by him to Mr. Bulkley of Hanloor. Given by Mr. Bulkley to his kinsman Tho: Lowe'" which is not true, and undoubtedly relates to the addition of an essay by Joseph Addison (1672-1719) in the 1715 edition.

[92] Addison, on whom see Alvarez 2005, had published his *Remarks on several parts of Italy* in London in 1705 (with multiple new editions), and his *Dialogues upon the usefulness of ancient medals* in London in 1721 (new editions: London 1726, Leiden 1727 in Dutch, London 1730, Dublin 1735, London 1736, Bayreuth 1740 in German, London 1741, London 1746, London 1753, Bologna 1760 in Italian, Birmingham & London 1761, London 1765, London 1766, Edinburgh 1769, Dublin 1773, London 1777, Braunschweig 1792 in French, Madrid 1794/95 in Spanish, Paris 1799 in French). Burnett 2020, 819, suggests that Addison's *Dialogues* were written as early as 1702.

[93] Dekesel 2013, III, 848, no. J31: 7 specimens listed.

[94] Dekesel 2013, III, 850, no. J33: 17 specimens listed.

[95] Tentzel's name is provided in Clain-Stefanelli 1984, 8, no. 96 about the 1738 edition. The similar number of pages confirm that the 1718 and 1738 editions are identical, and therefore by the same translator.

***Einleitung zur Medaillen- oder Münzwissenschaft zum Unterricht für diejenige, welche zu einer gründlichen Erkenntnis sowohl der Antiquen, als Modernen Münzen, gelangen wollen***, Nürnberg (Peter Conrad Monath) 1738.<sup>[96]</sup>

1 volume in-8. (32), 488, (24) pages. 11 plates.

Unsigned frontispiece.

Translated by either Joachim Negelein (1675-1749), or Wilhelm Ernst Tentzel (1659-1707).

***Die Kenntnis antiker Münzen nach den Grundsätzen des Père L. Jobert und des Herrn de La Bastie mit vielen Verbesserungen***, Nürnberg (Georg Peter Monath) 1778-1779.<sup>[97]</sup>

3 volumes in-8. (16), 414, (2), (16), 589, (3), (8), 271 and (1) pages, & 1 folding chart, & XI folding plates.

With a frontispiece depicting a rare medal of Charlotta Amalia von Sachsen-Meiningen dated 1775,<sup>[98]</sup> signed “Volcart f. N.”.

Translated by Johann Christoph Rasche (1733-1805) from the 1739 French edition.

***Einleitung zur Medaillen- oder Münzwissenschaft zum Unterricht für diejenige, welche zu einer gründlichen Erkenntnis sowohl der Antiquen, als Modernen Münzen, gelangen wollen***, Lindau (Antiqua) 1977.

1 volume in-16. (28), 489-(492), 488 and (24) pages.

Reprint of the 1718 edition.

*In Italian:*

Jobert himself indicated the existence of an Italian translation by count Francesco Mezzabarba Birago (1645-1697), of which he had received the manuscript,<sup>[99]</sup> but it was never published and the copy is not known to have survived.

***La scienza delle medaglie, antiche e moderne : per ammaestramento delle persone le quali si applicano ad averne la notizia : con nuove scoperte fatte in questa scienza***, Venice (Lorenzo Baseggio) 1728.<sup>[100]</sup>

1 volume in-12. (20), 454, (2) pages. 11 folded plates.

Unsigned frontispiece.

Translated by Selvaggio Canturani.<sup>[101]</sup>

[96] Dekesel 2013, III, 853, no. J36: 23 specimens listed.

[97] Dekesel 2013, III, 857, no. J40: 15 specimens listed.

[98] I am grateful to Ute and Jonathan Kagan for providing a picture of that plate. For an example of the medal, see Künker, auction 247, 13 March 2014, lot 5977.

[99] Jobert 1739, I, xl-xli.

[100] Dekesel 2013, III, 852, no. J35: 9 specimens listed.

[101] Sachero 1976 and Bassoli 1985/2001 were mistaken to believe that Selvaggio Canturani was the pseudonym for Mezzabarba: as correctly noted in Missere Fontana 2014, 24, it is indeed a pseudonym, but of Arcangelo Agostini (1660-1746), a prolific translator from the French.

***La scienza delle medaglie Nuova edizione con annotazioni storiche, e***

***critiche***, Venice (Lorenzo Baseggio) 1756.<sup>[102]</sup>

2 volumes in-12. (14), 372; (24), 452, (4) pages. 1+10 folded plates.

Unsigned frontispiece.

Translated by Alessandro Pompeo Berti (1686-1751).<sup>[103]</sup>

*In Latin:*

***Notitia Rei Nummariae, ad erudiendos eos, qui nummorum veterum & modernorum intelligentiam studere incipiunt***, Leipzig (J. Thomas Fritsch)

1695.<sup>[104]</sup>

1 volume in-8. (8), 278 and (18) pages.

With the same anonymous plate as the frontispiece of the Amsterdam 1693 edition, used opposite p. 1.

Translated by Christian Juncker (1668-1714).<sup>[105]</sup>

*In Spanish:*

***Ciencia de las medallas, con notas históricas i criticas. Con una disertacion del señor de Veauvais (sic) d'Orleans, sobre la manera de discernir las medallas antiguas de las que son contrahechas***, Madrid (Joachin Ibarra)

1777.<sup>[106]</sup>

2 volumes in-8. (2), XCVIII, 340, (4), 340 pages, & (1), CII plates.

Without frontispiece.

Translated by Manuel Martínez Pingarrón (1710-1777) from the 1739 edition, augmented with a translation of Beauvais 1739 (50 pp. which knew numerous editions).

[102] Dekesel 2013, III, 855, no. J38: 4 specimens listed.

[103] "Il p. Berti non si limita a una semplice traduzione ma esprime delle osservazioni critiche sull'opera del Jobert e aggiunge qualche annotazione a completamento dell'edizione francese" (Scandaliato Ciciani 1980, p. XVIII). The list of books for sale by Paolo Manfredini (website lanumismaticabrescia.it) includes, by Berti, a volume entitled *La Scienza delle medaglie*, Venice 1761 (376 pp.), which does not seem to be otherwise attested.

[104] Dekesel 2003, II, 1460, no. J10: 22 specimens listed.

[105] On whom, see Berndt 2017.

[106] Dekesel 2013, III, 856, no. J39: 3 specimens listed.





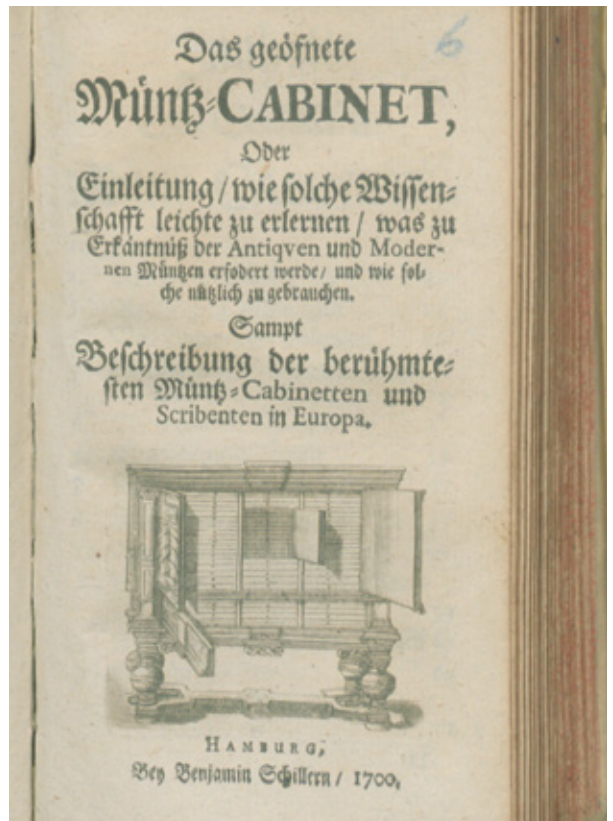
**Fig. 1**  
Title-page and annotated frontispiece of Jobert 1739. Photo © iNumis, 31 October 2020, lot 110.



**Fig. 2**  
So-called "Milton's Penny", bronze token from Hackney on which the figure of Time is seated on a cabinet whilst holding a tablet inscribed with the name of its issuer – David Rebello, 1796, 16.64 grams. Sold Davissons 13 (25 April 2000), lot 575; ex Spink 92 (9 June 1992), lot 40. Photo © Dix Noonan Webb, 5 October 2011, lot 285.

**Fig. 3**

Title-page of Gröning 1700, depicting a "geöffnetes Müntz-Cabinet". Photo © Universitäts- und Landesbibliothek Sachsen-Anhalt.



**Fig. 4**

Frontispiece of Miltzen 1748. Photo © München, Bayerische Staatsbibliothek.



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