

a mirror on the millennium:

1000 Years of Paper and Ink at the Bentley Rare Book Gallery



October 27 through December 20, 2005

sturgis arts gallery
kennesaw state university

Welcome



One of my professors long ago told me that one of the best reflections of a person will be the books that person has collected. That being said, I think this exhibition of rare books must be a reflection of Kennesaw State University. This exhibition, chosen from the university's Bentley Rare Book Gallery, presents here a reflection on the changing nature of the book for more than a thousand years.



This institution from its very first days has endeavored to collect and preserve the best examples of books as they have been published. I think it's a very real reflection on KSU to be able to present this exhibition from our library.



I take great delight in welcoming you to A Mirror on the Millennium: 1000 Years of Paper and Ink at the Bentley Rare Book Gallery.

Robert B. Williams

Director of the Sturgis Library

Exhibition Staff and Friends

At the Sturgis Library

Robert Williams

Fred D. Bentley, Sr., Esq., Benefactor

Dianne Bridges, Administrative Secretary

Rita Impey-Imes, Library Associate

Mary Platt, Assistant Librarian

Dewi (J.D.) Wilson, Assistant Librarian

At the Kennesaw State University Press

Dr. Laura Dabundo, Director of the KSU Press

Kathryn Herron, Assistant Editor

Holly S. Miller, Photography and Catalog Design

Shirley Parker-Cordell, Senior Administrative Assistant

At the Presentation Technology Department

Patti Dunn, Videographer

At the Department of Visual Arts

Roberta Griffin, Associate Professor of Arts

Suzanne Talbott, Curator



This exhibition is dedicated to
Dr. Betty L. Siegel
in tribute to her 25 years of service to Kennesaw State University

Introduction



Welcome to A Mirror on the Millennium: 1000 Years of Paper and Ink at the Bentley Rare Book Gallery

The Horace W. Sturgis Library at Kennesaw State University is proud to display a representative selection of materials housed in the "Rare Book Room," as the Bentley Gallery is affectionately known by library staff, faculty, and students alike. Until now, the only way to see a sample of its collection was by appointment. One could come on one's own to do research or be part of a class having a tour of the room. But now, for a time, the room has been expanded, and visitors may see just how comprehensive a collection is here.

The exhibition has the form of a trilogy

1. The Book as a Mirror of Art and Craftsmanship
(books are attractive objects)

2. The Book as a Mirror of Culture
(books have a history),

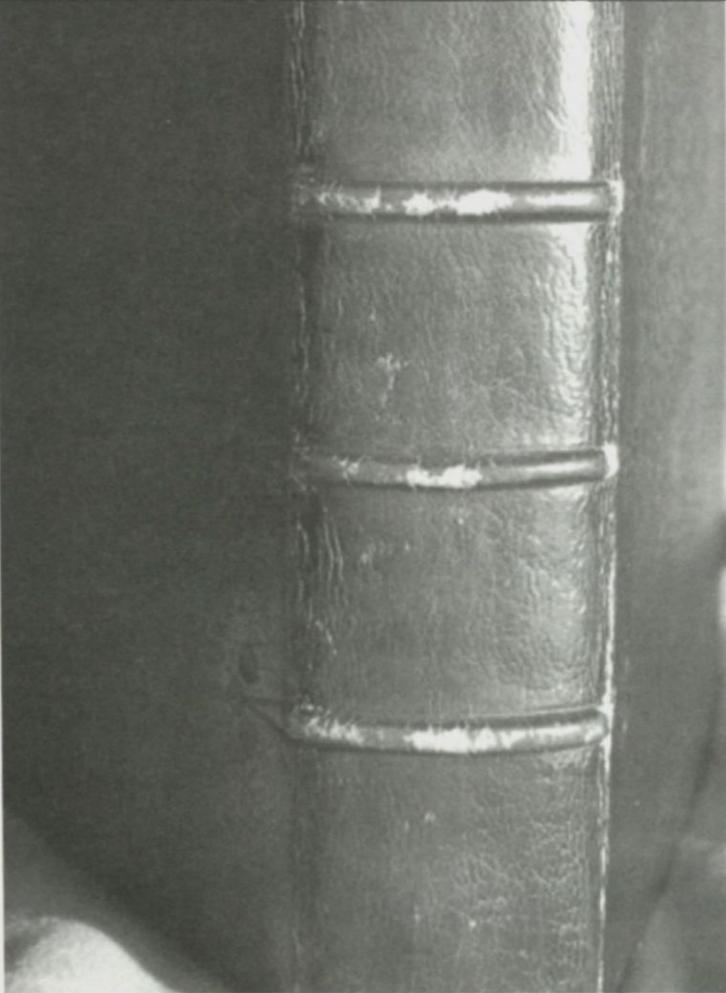
and

3. The Book as a Mirror of Passions
(people want to collect books).

I. Mirror of Art and Craftsmanship: Aesthetic, Physical Aspects of the Book

e have all been told that we shouldn't judge a book by its cover, but we must face the fact that books are objects as well as vehicles of knowledge or entertainment. Through the ages books have often been embellished, and they have become valued as any other aesthetic part of our lives. This opening section of our trilogy focuses on books as objects that appeal to the side of our personalities that enjoys looking at and handling things, in addition to focusing on the text.

Bindings



Books have been bound with every conceivable material. Often bindings are made of the same materials used for the text inside such as animal skins or paper. Sometimes books are bound delicately, and sometimes they are strictly utilitarian, with stout wood and metal, often reinforced by strong cords across the spine. Most of the books in the Rare Book Room are bound with leather, which changed its appearance from book to book, as the spirit moved the owner. Bindings run the gamut from plain to elegant, and here is a sample.

I. A. Bindings - Materials: Parchment

I.A01 *Riflessioni armoniche divise in due libri* [Harmonic Reflections], 1701

Scorpione, Domenico, b. ca. 1645, flourished 1672-1703 (Italian composer and musical theorist)

An example of a parchment binding. Parchment is made from the untanned skins of animals, usually sheep, calf, or goat. The word "parchment" comes from Pergamum, a city in Asia Minor, where parchment was originally developed and prepared for use in books in the second century BCE. The skins were soaked in water, treated with lime to loosen the hair, scraped, washed, stretched, dried, and then rubbed with chalk and pumice stone.



I. A. Bindings - Materials: Vellum

I.A02 *Boethius de Philosophico consolatu* [Boethius on the Consolation of Philosophy], 1501

Boethius, ca. 480-524

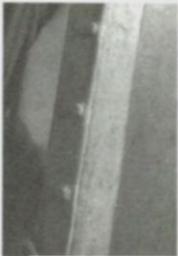
Vellum is a finer grade of parchment made from the skin of a calf or a kid. In the Middle Ages, all types of parchment could be commonly referred to as vellum. Vellum was often dyed purple for use in important manuscripts.



I. A. Bindings - Materials: Hemp

- I.A03 Dictionaire royal, I. françois-latin-alleman. II. latin-alleman-françois. III. alleman-françois-latin. [Royal Dictionary: French, Latin, German], 1681**
Pomey, François, 1618-1673

Hemp, cultivated originally in ancient China, was brought to Europe around 400 BCE. The fibers used for cording, paper, and cloth manufacture are separated from the cannabis plant when the stems decay. Note that the reinforcement of this binding is an old manuscript contract holding the cover to the body of the book. Many disused manuscripts were "recycled" in this way.



I. A. Bindings - Materials: Pigskin & Oak Board

- I.A04 Gesta Romanorum [Roman History], 1500s**
Author unknown

Pigskin was generally treated with alum (potassium aluminum sulfate) to protect and aid in its stretching ability. "Tawing," the process by which this is done, unfortunately does not protect the pigskin from water damage. The tawed pigskins were then stretched over oak boards to create the final bindings for the book. The *Gesta Romanorum* was a very popular book in the late Middle Ages, often used as a source of many sermon topics.

I. A. Bindings - Materials: Calf

- I.A05 Plutarchi Chaeronensis quae exstant omnia, cum latina interpretatione...**
[Complete works of Plutarch with Latin interpretation], 1620
Plutarch, ca. 45-125 CE

An example of calfskin used for binding.

I. A. Bindings - Materials: Paper

- I.A06 Tales of Wonder, Written and Collected by M.G. Lewis ...; In two volumes, 1801**
Lewis, M. G. (Matthew Gregory), 1775-1818

During the Napoleonic Wars between England and France leather had to be saved for more important uses than binding books. Leather went to the troops, and paper itself often provided covers for books. M. G. Lewis is "Monk" Lewis, notorious author of gothic tales.



I. A. Bindings - Visual Appearance: Faux binding

- I.A07 Woorkes of Geffrey Chaucer, ... , with the Siege and Destruction of the Worthy Citee of Thebes, compiled by Jhon Lidgate, monke of Berie, 1561**
Chaucer, Geoffrey, died 1400

This binding gives the impression that it is finer than it truly is. It is an imitation of morocco, a fine leather, and the idea was to make a binding that would be suitable for the Duke of Bridgewater's library. The "gold," however, is actually brass.

I. A. Bindings - Visual Appearance: Half & quarter bindings

- I.A08 Memoirs of the Court of England: Celebrated Etonians, early 20th century**
Jesse, John Heneage, 1815-1874

Attractive quarter- and half-bindings, which are, respectively, the long strip on the left and the triangular tips at the top and bottom of the cover.

- I.A09 Les Liaisons dangereuses, ou, Lettres recueillies dans une société, et publiées pour l'instruction de quelques autres, no date**
Laclos, Choderlos de, 1741-1803

Particularly good example of a French book with a half-binding and interesting colors.

I.A. Bindings - Visual Appearance: Treed binding

I.A10 **Oeuvres complètes [Complete works], 1803**

Condillac, Etienne Bonnot de, 1714-1780

Here, leather is made to suggest the texture of wood or bark through the use of stain or embossing.

I.A. Bindings - Visual Appearance: Diced

I.A11 **Iliad [translation by Alexander Pope], n.d.**

Homer (dates unknown--800-600 BCE?)

"Diced" refers to the pattern of diamonds or cubes tooled or embossed into the calfskin binding.



I.A12 **Epitome in Trogi Pompeii historias, and Lucii Flori Epitome [Epitome of Roman history], 1489**
Justinus, Marcus Junianus; edited by Philippus Beroaldus, revised by Justinianus Romanus

An example of an "incunabulum," which refers to any book published before 1501 when printing was in its infancy (the root of the word means "cradle" in Latin). The binding is cheap, but a good representation of dicing.

I.A13 **The Works of Henry Fielding, Esq.: with the life of the author: in four volumes, 1762**
Fielding, Henry, 1707-1754

Fielding is the author of, among other things, the classic novel *Tom Jones*.

I.A. Bindings - Visual Appearance: Blind Stamp

I.A14 **Institutiones oratorie ac declamationes [Institutes of oratory], 1531**

Quintilian, ca. 35-95 CE

Blind stamping is a way to decorate the cover of a book by imprinting a pattern with one or more wooden stamps.

I.A. Bindings - Visual Appearance: Sunning

I.A15 **Commentaires de M. Pierre André Matthiolo, medecin senois, sur les six livres de Pedacius Dioscoride, Anazarbeen, de la matiere medecinale [Commentaries of Dr. Mattioli on the six books of Pedacius Dioscorides], 1572**

Mattioli, Pietro (Pier) Andrea, 1500-1577

Sunning is usually something to avoid in a book. It is the look that a book takes on when exposed to the sun for a long period of time. Most collectors would prefer to have bookbindings in their original condition, but occasionally sunning can change the color of leather to something more attractive. It can also give the impression of having been lovingly used.

I.A. Bindings - Fine Leather etc: 18th Century

I.A16 **Designs by Mr. R. Bentley: For six poems by Mr. T. Gray, 1789**

Gray, Thomas, 1716-1771; Bentley, R. (Richard), 1708-1782

Everything about this book bespeaks elegance, and more will be said about it later. This is a typical product of the better presses in the eighteenth century. Note that the name of the illustrator precedes that of the poet.

I.A. Bindings - Fine Leather etc: Victorian

I.A17 **Modern Painters, 1848**

Ruskin, John, 1819-1900

Mid-nineteenth century. This book is unusual in that some of Ruskin's own pictures have been bound in as a proof of authenticity. The binders were Riviere & Son.

I. A. Bindings - Fine Leather etc: 1920s

I.A14 Childe Harold's Pilgrimage: A Romaunt, 1841

Byron, George Gordon Byron, Baron, 1788-1824

A fine example of a customized binding for a nineteenth-century classic, produced by Tout in the 1920s.

I. A. Bindings - Fine Leather etc: Matched set

I.A19 The Faith of Robert Louis Stevenson, 1903

Kelman, John, 1864-1929

An example of creative book collecting. Through the years different books by Stevenson or about him were issued in different formats. The original collector had all his copies of Stevenson's works bound in a uniform way to give the appearance of a set. Bound by Zaehnsdorf in London.



Fore-Edge Painting



The Sturgis Library is pleased to exhibit these unusual books—unusual for their decoration. Through the early nineteenth century several artists, mostly untrained, drew illustrations for the fore-edge of books, which would have to be held in exactly the right way for the viewer to see that there was anything there at all. In the better examples, the fore-edge painting depicts a scene that has a connection with the theme of the book.



- I. B01 Holy Living and Holy Dying [Rule and exercises of holy living: in which are described the means and instruments of obtaining every vertue, and the remedies against every vice ... Together with prayers containing the whole duty of a Christian ...], 1686

Taylor, Jeremy, Bishop of Down and Connor, 1613-1667

The fore-edge painting depicts a butterfly and flowers.



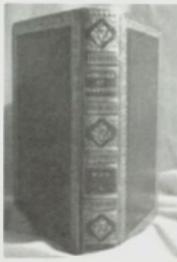
- I. B02 New Testament of Our Lord and Saviour Jesus Christ: newly translated out of the originall Greeke, ..., 1711

A New Testament with the psalms, in the Authorized Version (King James).

The fore-edge gives an appropriate scene in London: a view of Old St. Paul's from the Thames.

- I. B03 The Vicar of Wakefield, 1801
Goldsmith, Oliver, 1730?-1774

Another London scene in a fore-edge painting. It is believed to be Carlton House, the residence of the Prince Regent, the future King George IV (1820-30).



**I. B04 Memoirs of Count Grammont, 1811
Hamilton, Anthony, Count, 1645?-1719**

Revelations of the seventeenth-century, written up by an eighteenth-century author, in a then-newly discovered edition for the nineteenth century. The fore-edge painting appears to be of St. James's Palace in London.



**I. B05 Memoirs of Count Grammont, 1811
Hamilton, Anthony, Count, 1645?-1719**
[Second volume of the same work]

**I. B06 The Life of the Most Noble Arthur Duke of Wellington, 1816
Elliott, George**

The fore-edge painting shows Wellington with roses, Walmer Castle in Kent (top), and Napoleon at Waterloo (bottom).



**I. B07 Poesie di Giuseppe Parini ,..., 1824
Parini, Giuseppe, 1729-1799**

The works of the greatest Italian satirical poet of the eighteenth century, decorated with a fore-edge picture of the Coliseum in Rome.

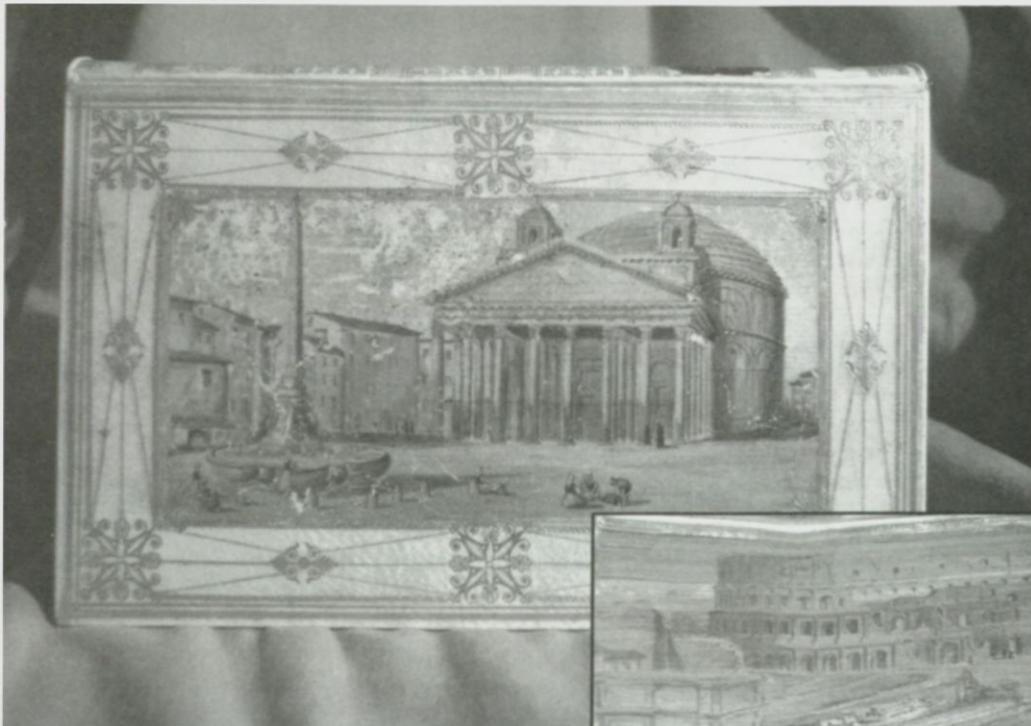
I. B08 English version of the Polyglot Bible: containing the Old and New Testaments, ca. 1849

This edition of the Bible, by Samuel Bagster, was important in the mid-nineteenth century. The fore-edge depicts St. Paul's Cathedral by the Thames in London.



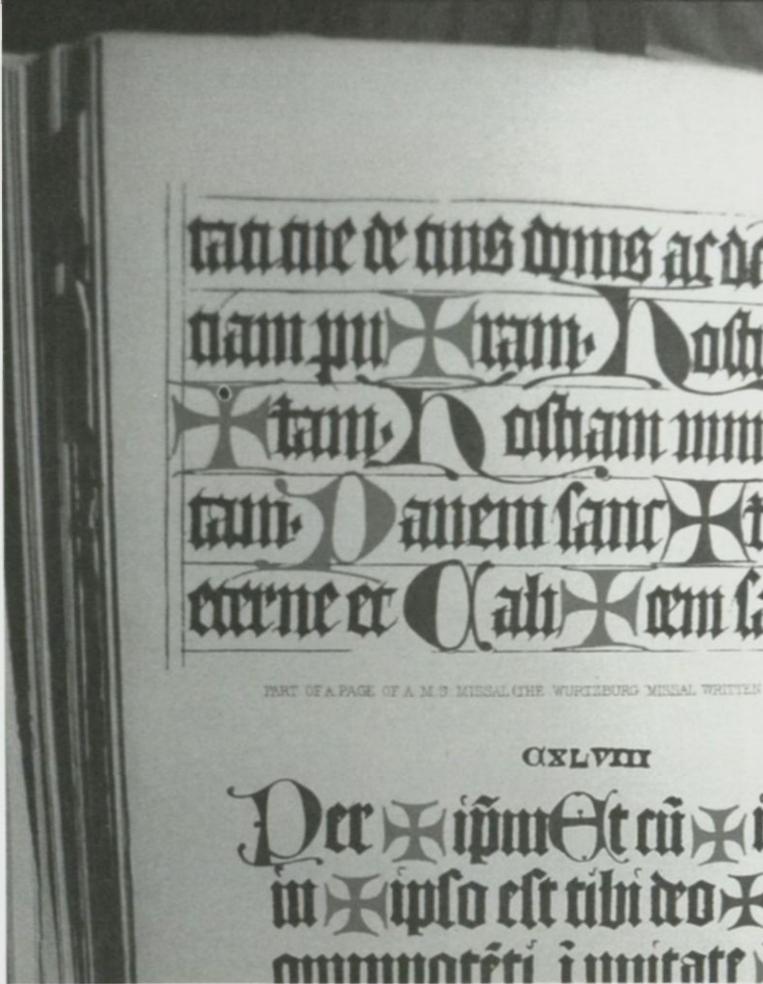
**I. B09 The Poetical Works of Thomas Moore, 1880
Moore, Thomas, 1779-1852**

Moore is the national poet of Ireland. He was very popular in the first half of the nineteenth century.



**Poesie di Giuseppe Parini
,..., 1824
Parini, Giuseppe, 1729-1799**

Decorative Type, Fonts



PART OF A PAGE OF A M.S. MISSAL, THE WÜRZBURG MISSAL WRITTEN

CXLVIII

Deo ✠ ipse ✠ Et cū ✠ i
m ✠ ipso est tibi deo ✠
omnipotēti i unitate ✠



The look of the print on a page can have a great deal to do with the appeal of the text and of the book as a whole. Throughout this exhibition you will see many different styles of type, from the mediaeval manuscripts to those of the twentieth century. Many hold that Baskerville's neoclassical typeface, from eighteenth century England, is the clearest ever devised.



1. C01 History of the Art of Printing from Its Invention to Its Wide-Spread Development in the Middle of the Sixteenth Century, 1868

Humphreys, Henry Noel, 1810-1879

Humphreys was a successful British illustrator, naturalist, and numismatist. He also became an accomplished scholar in numerous subjects in the humanities and sciences. This book has been criticized for textual errors, but in every other respect it is valuable.



Illustrations

Nany of us are drawn to certain books because of their illustrations. Certainly some of the most memorable of the books we've read remain in our minds because of those illustrations. They have many uses, of course. Throughout the exhibition there are several examples. Here are a few curiosities. One, from France, illustrates with nothing when nothing is at hand. Two from England are elegant scrapbooks featuring the theater and — what else? — the work of an illustrator.



**I. D01 Histoire de France, depuis Faramond jusqu'à maintenant, 1643
Mézeray, François Eudes de, 1610-1683**

Typical of the imposing books of the seventeenth century, an appropriate format for books celebrating the nation's past. Mezeray's *History of France* was much appreciated, especially by women, because he praised their roles. The book is illustrated with portraits of the kings. For the earliest ages there are simply empty frames for pictures that would have been there if a royal likeness had only been available.

**I. D02 Designs by Mr. R. Bentley: For six poems by Mr. T. Gray, 1789
Gray, Thomas, 1716-1771**

Monumental whimsy comes across in this illustration by Bentley, matching the tone of Gray's famous poem.

**I. D03 Illustrations to Inchbald's British Theatre: Proofs, ca. 1808
Inchbald, Mrs. Elizabeth, 1753-1821**

Mrs. Inchbald became more noted for her interest in documenting the theater than for her skill as an actress. These two volumes contain 149 proof plates that are illustrations to her work, *The British Theatre*. Each proof is mounted with the title of the play, the artist, and the engraver, identified mostly in pencil. A few carry printed information on the artist and

engraver. None are dated. Included are 24 portraits of playwrights, 25 scenes from Shakespearean plays, and portraits of Shakespeare and Ben Jonson heading volumes 1 and 2 respectively. The volumes are bound by Riviere.

I. D04 Childe Harold's Pilgrimage: A Romaunt, 1841
Byron, George Gordon Byron, Baron, 1788-1824

This beautifully rebound book, which we have already seen, shows the title page, a portrait of Byron, and a map, all of which contribute to its romanticism.

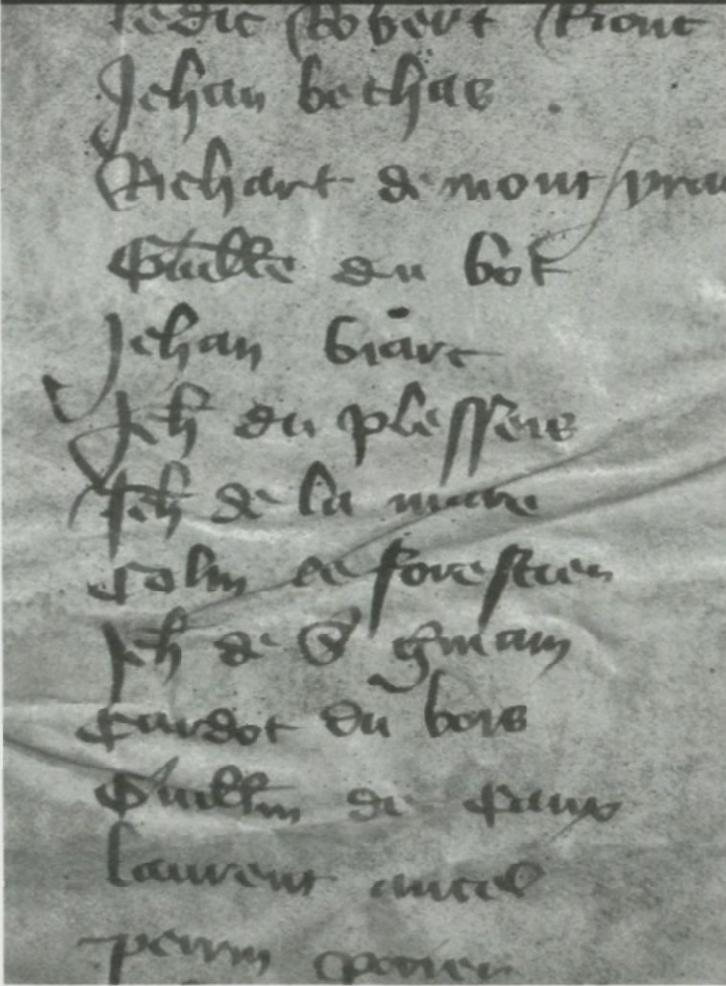
I. D05 Essay on the Genius of George Cruikshank, 1885
Thackeray, William Makepeace, 1811-1863

An essay by Thackeray praising his favorite illustrator, blown up to four volumes as a celebration of Cruikshank's art. Extensively extra-illustrated with manuscripts and printed illustrations by F.W. Pailthorpe.



II. Mirror on Culture

ere we open the book and engage with it — read it. The academic mission that Mr. Williams has given the Rare Book Room is to provide an overview of the Anglo-American tradition of culture as expressed in book form. The collection is meant to be selective and representative, not complete or exhaustive. It is also meant to be used. Students are encouraged to visit the room in order to understand the context of their studies and to see its diversity. Enjoy your walk through the past few centuries.



Before the invention of printing with movable type, ca. 1450. Here are examples of medieval manuscript pages in the Bentley Rare Book Gallery. Early in the previous millennium the scroll had gradually been superseded by the codex, the form of the modern book with the text given on separate pages. A manuscript of a codex had to be copied by hand, and copying was done in workplaces called scriptoria, which established strict rules for the process. Manuscripts were to be used for the celebration of sacred services or to enrich the library of a monastery, where they stayed put, occasionally chained to desks, for instruction and edification.



Toward the year 1200 that began to change, with the rise of the popularity of secular stories and poems, and the huge market represented by the universities, which needed large numbers of textbooks. During the High Middle Ages there had been nothing like a market for manuscripts, but that situation changed toward the end of the period, ca. 1300-1450, with the appearance of wealthy book lovers, who wanted to own luxurious books with illustrations by the finest artists.

2.A01 Leaf from a breviary, ca. 900

This is the oldest manuscript in the Sturgis Library's collection. It is a leaf from a breviary, a type of Catholic prayer book. Gold and semiprecious stones were used to make the different colors of the ink.

2.A02 Leaf from a Franciscan breviary written in northern Italy, 1400s

A later example of a manuscript breviary.

2.A03 Leaf from Sententiarum libri quattuor [The Sentences, in four books], ca. 1250

Peter Lombard, Bishop of Paris, ca. 1100-1160

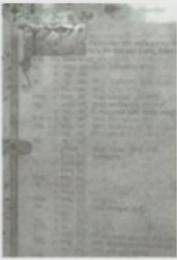
Manuscript vellum leaf of a standard theology textbook of the later Middle Ages.

2.A04 Leaf from a Latin Bible, 1240

Illuminated manuscript vellum (unborn calf skin) leaf. The book of Jeremiah, chapters 27-9.

2.A05 Breviary leaf, ca. 1350-1450

Illuminated breviary leaf on vellum containing prayers, sentences and responses, and a passage from the book of Job.



2.A06 Leaf from a breviary with calendar, ca. 1450

An illuminated vellum leaf from a breviary containing a calendar for November and December. Written in northern Italy. Some illuminations in 24-karat gold.

2.A07 Freehold (a land contract to a woman), 1390

Note the extreme difference between this legal handwriting and the hands of the religious manuscripts. This contract is unusual in that it recognizes a woman as property owner.

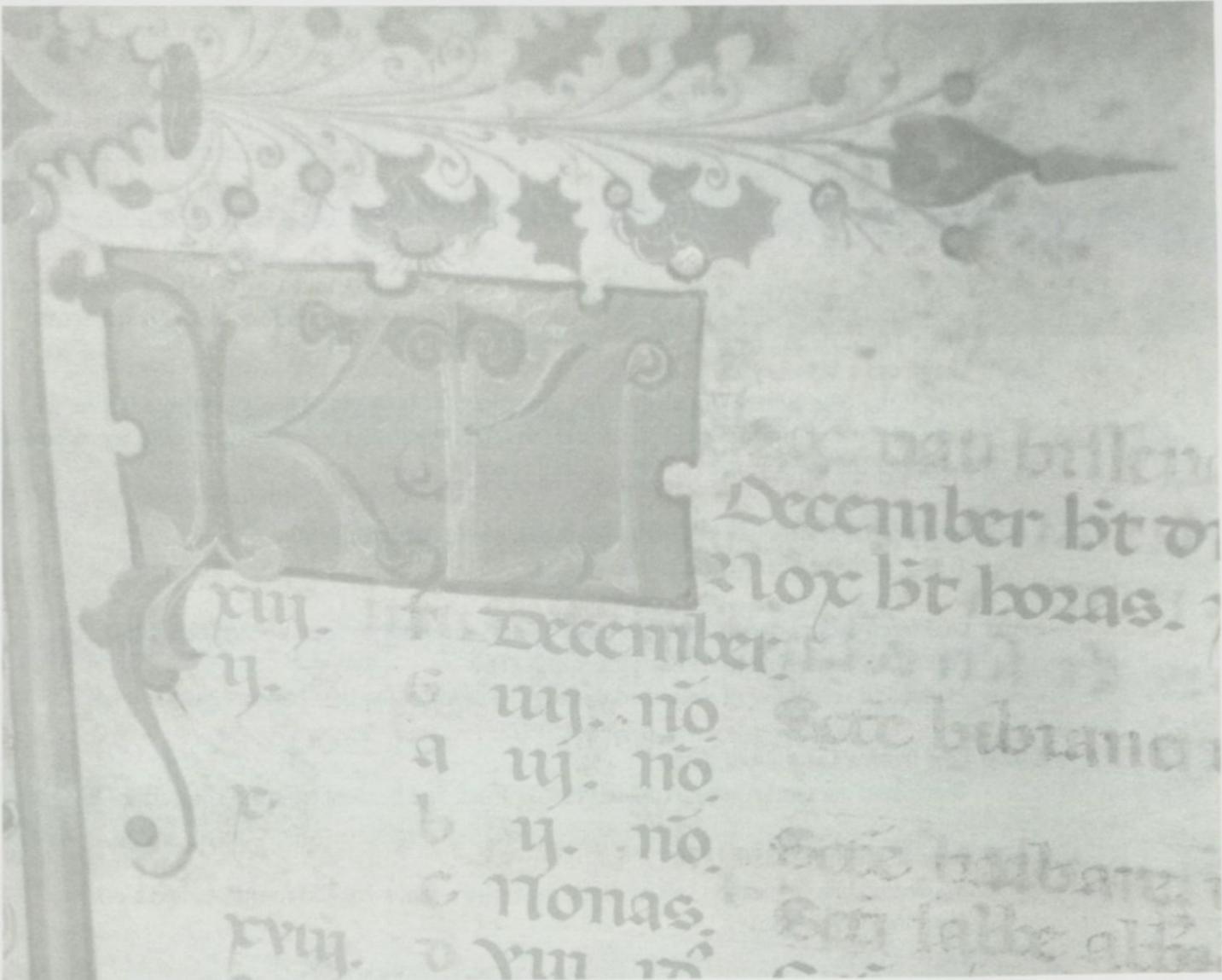
2.A08 Palimpsest (list of names), late Middle Ages

If you look closely, you can see that something else used to be written on this material. A palimpsest is a reused manuscript. Since writing materials were very expensive in the Middle Ages, an old manuscript might be recycled by scraping off the old ink and writing over it. The handwriting on this manuscript is much more informal than that used on church documents.

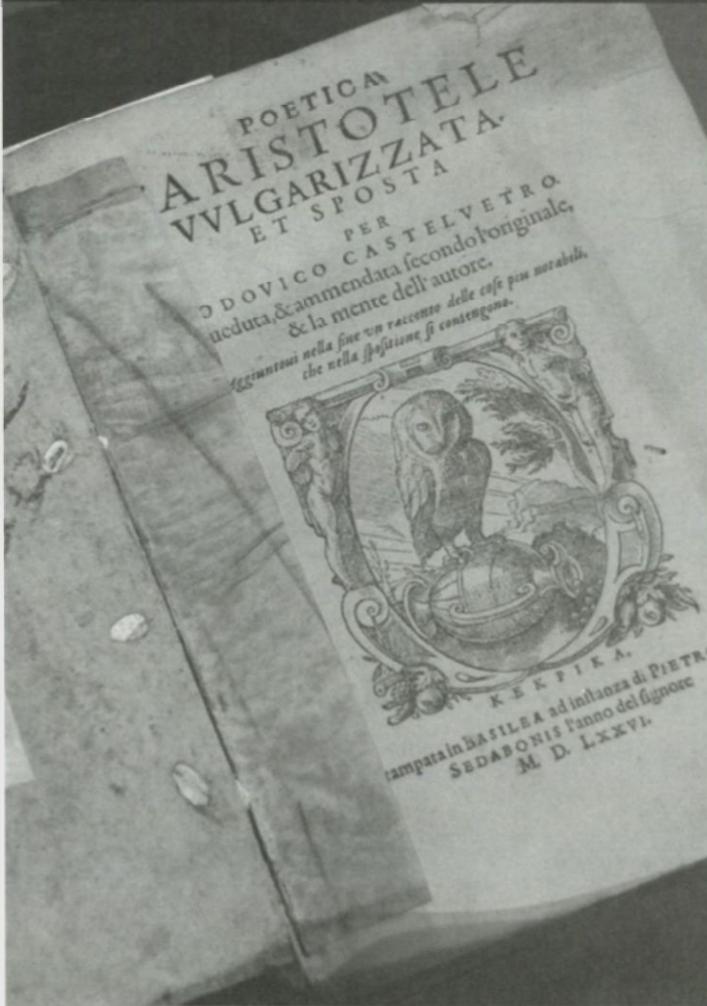
2.A09 Leaf from Tractatus et sermones [Treatise and sermons], 1490

Ailly, Pierre d', 1350-1420?

Manuscripts did not yield ground to movable-type printing without a fight. This is a very late manuscript. Many connoisseurs at the time shunned printed books and held that the only book to own was one written by hand. A lovely farewell to the Middle Ages.



Early Printed Books (1600) on the Continent



This period of the early printed book is characterized by the effort to imitate manuscripts, which were still considered the standard. Many features that we now expect in books, such as tables of contents and title pages, were just starting to become available. Even though the process of casting type was arduous, without printing from movable type, the Renaissance, the Reformation, and the scientific revolution would not have taken place, at least not in the form in which we know them.

Many attempts were made to invent a process whereby a book could be reproduced in a mechanical way, but the first successful venture seems not to have occurred before the year 1450. It is generally accepted that the first book printed with movable type was produced by Johannes Gutenberg, in the region of Mainz, Germany (also known as Mayence): the "Gutenberg Bible," otherwise known as the "42-line Bible." The printed book resembled manuscripts in many ways. Printing workshops, like scriptoria, were places of collective effort. The typefaces were shaped like the handwriting in vogue in different localities. However, there was no longer the same interest in fine colored illustrations (called illuminations), and the print shop was now a commercial enterprise.

2. B01 *Epitome in Trogi Pompeii historias. Lucii Flori Epitome [Epitome of the History of Trogius Pompeius and of Lucius Florus]*, 1489

Justinus, Marcus Junianus; edited by Philippus Beroaldus and revised by Justinianus Romanus

A popular compilation of Roman history. Notice the *registrum*, a guide to the bookbinder so that he would know in which order the leaves were supposed to go. It looks like a rudimentary table of contents or index, innovations that would take some time to become established.

2. B02 *Gutenberg Bible*, 1485

A facsimile of a famous copy of the Gutenberg Bible, in two volumes. The editor, Jean-Marie Dodu, contributed a commentary, historical background, a transcription, and an English translation in the third volume. Our collection does include a leaf from an original, but this elegant facsimile of the copy owned by Cardinal Mazarin gives an idea of what the entire work was like.

2. B03 *Liber chronicarum [The Nuremberg Chronicle]*, 1493

Schedel, Hartmann, 1440-1514

A leaf from the famous *Nuremberg Chronicle*, featuring the woodcut of Prague.

2. B04 Il canzoniere [The Book of Songs: first line: "Voi ch'ascoltate in rime sparse"], 1472
 Petrarca, Francesco, 1304-1374 [Petrarch]

Almost complete original edition, with some pages supplied (indicated "facsimile").



2. B05 Boetius de Philosophico consolatu [Boethius on the Consolation of Philosophy], 1501
 Boethius, d. 524.

Note the typically medieval way of presenting the text in the middle of the page, with commentaries all around.

2. B06 The Sentences, ca. 1666
 Peter Lombard, Bishop of Paris, ca. 1100-1160.

Manuscripts could still be of use in the era of the printing press. Note how an old manuscript has been recycled into a reinforcement for the binding.

2. B07 Liber epistolarum ... [Book of his letters], 1515
 Augustine, Saint, Bishop of Hippo, 354-430

An interesting decoration.

2. B08 In quatuor Evangelia, enarrationes luculentissimae, diligentieriam tandem atque adamussim recognitae ... Aeditio vltima [On the four gospels--last edition], 1529
 Theophylactus, of Ochrida, Archbishop of Ochrida, ca. 1050-ca. 1108.

Commentaries on Holy Scripture. In this early period many conventions of the way books should be put together were not settled. The index here takes the place of a table of contents and is placed at the beginning.

2. B09 Poetica d'Aristotele [Aristotle's Poetics, Italian translation], 1576
 Aristotle, 384-322 BCE

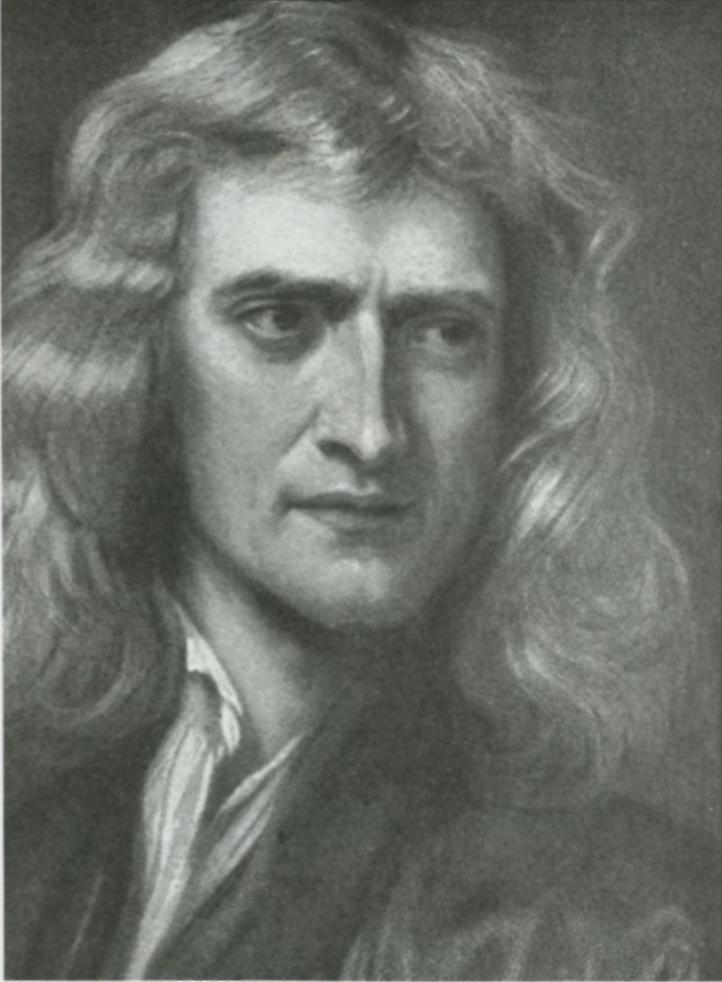
This edition is by Lodovico Castelvetro. Note the use of the Greek alphabet.

2. B10 Historie of Philip de Commines, Knight, Lord of Argenton, 1601
 Commines, Philippe de, ca. 1447-1511

An English translation, by Thomas Danett (1596), of an important chronicle of early modern French and Burgundian history. Commines' memoirs were originally published in 1524-8. They were the inspiration for Sir Walter Scott's novel, *Quentin Durward*.



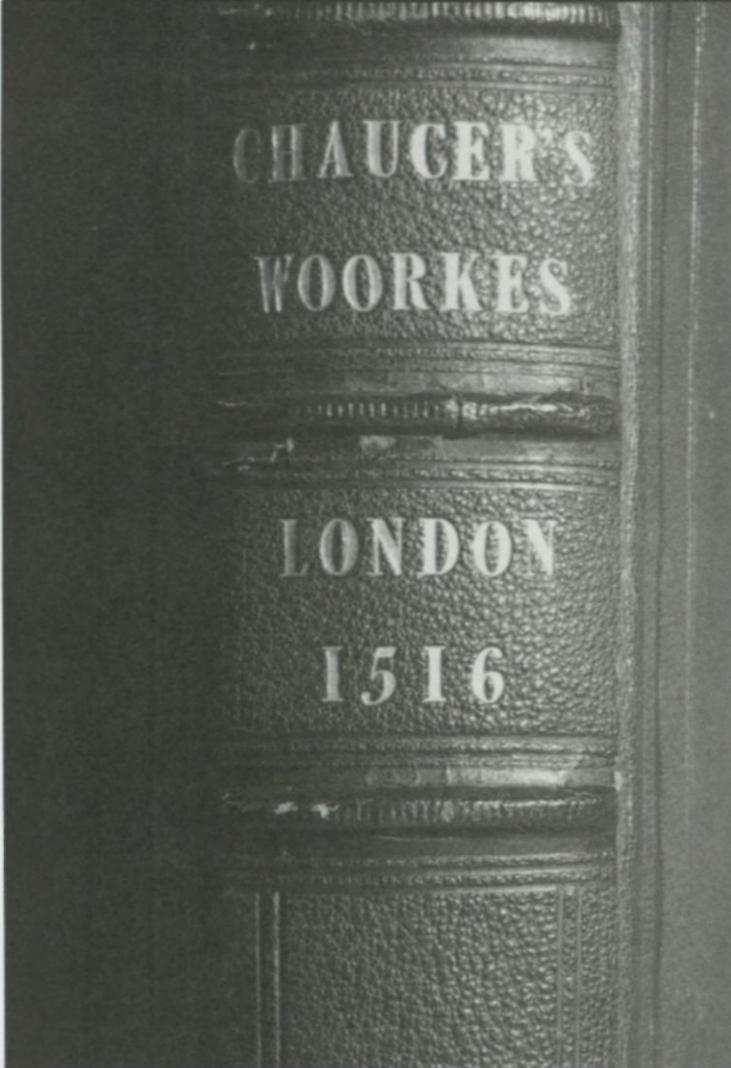
Early Printed Science Books



The period from 1500 to 1800 was a great time for curiosity about everything in the world—and beyond. Discoveries of all kinds were being made, from those of explorers in the previously unknown parts of the world to those of astronomers and physicists. The sciences needed rapid, clear communication across borders and thus were slow to embrace the new national vernacular languages: Latin was the standard for a long time. Books acquired new features, such as mathematical notation and specialized illustrations. Very often an author-scientist's portrait would stand at the front of his book, having the effect of making the scientist seem like a cultural icon, the equal of a literary or philosophical author.

2. C01 *Systema cosmicum: in quo dialogis IV de duobus maximis mundi systematibus, Ptolemaico et Copernicano, rationibus utrinque propositis indefinitè disseritur ...* [The cosmic system], 1641
Galilei, Galileo, 1564-1642
The rise of science brought about new approaches to illustration. Note the diagram of the solar system.
2. C02 *Observationes anatomicae* [Anatomical observations], 1588
Falloppio [Fallopian], Gabriele, 1523-1562
An important early medical publication by a noted expert, who held the chairs of surgery, anatomy, and botany at the University of Padua.
2. C03 *Chronology of Ancient Kingdoms Amended. To which is prefix'd, a short chronicle from the first memory of things in Europe, to the conquest of Persia by Alexander the Great.* 1728
Newton, Isaac, Sir, 1642-1727
An unusual book by the famous physicist and mathematician, who had many other interests.

Focus on Chaucer and Other Monuments



Throughout the early centuries of the printed book, till about 1800, the vernacular languages of Europe struggled against Latin for legitimacy. Latin had the advantage of being understood by all cultivated people. Literacy in the “newer” languages — English, French, Spanish, Italian — on the contrary, could be acquired more easily and appealed more to those who wanted to read material related to their everyday lives. Those concerned with developing the modern languages realized that they would have to rival Latin (and Greek) in producing “classic” literature. This trend followed on the heels of a nascent patriotism and nationalism that influenced people to want to find glories in their native cultures. The sixteenth century in particular worked very hard to draw attention to iconic national authors who were held up as alternatives (or equals) to Virgil, Caesar, Cicero, and Horace.

In England, of course, this trend led to the enthronement of Geoffrey Chaucer as a great national treasure — and, in fact, Chaucer was one of the earliest “classic” authors in any modern language. The books on display center on the second printed edition of Chaucer’s complete works, that of 1542. They represent five of the eight major editions of Chaucer before 1800, all works in the large folio size. Note the evolution of the typefaces, from the early, mediaeval solemnity of black letter (“gothic” type) to the slim roman and italic fonts of the eighteenth century.

2. D01 Workes, newlye printed, wyth dyuers workes which were neuer in print before, 1542

Chaucer, Geoffrey, died 1400

The first collected edition of Chaucer appeared in 1532. This is the second, produced by William Thynne. No one copy of this edition is complete. This one is missing the Prologue. Thynne included everything found in the first edition, augmenting *The Canterbury Tales* with the addition of “The Plowman’s Tale.”

2. D02 Woorkes of Geffrey Chaucer, newly printed, with diuers addicions, whiche were never in printe before: with the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, monke of Berie. As in the table more plainly dooeth appere. 1561

Chaucer, Geoffrey, died 1400

This copy is from the Duke of Bridgewater’s library — and has the date wrong. It is the edition of 1561, not of 1516.



2. D03 Workes of our antient and learned English poet, Geffrey Chaucer, newly printed: in this impression you shall find these additions. 1. His portraiture and progenie shewed. 2. His life collected. 3. Arguments to every booke ..., 1598

Chaucer, Geoffrey, died 1400

This is the important edition produced by Thomas Speght, a schoolmaster. Note how the typeface is becoming more "modern," moving from the heaviness of the gothic look to the more legible Italian style. Speght was the first to add editorial notes and biographical information.

2. D04 Works of our ancient, learned, & excellent English poet, Jeffrey Chaucer: as they have lately been compar'd with the best manuscripts; and several things added, never before in print. To which is adjoyn'd, The story of The siege of Thebes, by John Lidgate, 1687
Chaucer, Geoffrey, died 1400

This is mainly a reissue of the 1602 Speght edition of Chaucer. It is noted for its large genealogical table on the title page and an expanded glossary.

2. D05 Works of Geoffrey Chaucer, compared with the former editions, and many valuable mss. out of which, three tales are added which were never before printed; by John Urry, student of Christ-Church, Oxon,... 1721
Chaucer, Geoffrey, died 1400

This is the edition based on the work of John Urry (1666-1715), scholar and editor of Chaucer, who seemed to like shortening or lengthening Chaucer's words. Many times he even introduced his own words into the edition in order to fit his idea of the meter. The work was left unfinished at Urry's death, and the final revision and completion were entrusted to Timothy Thomas, who wrote the preface and glossary.

2. D06 The Workes of the most high and mightie prince, James, by the grace of God, King... 1616

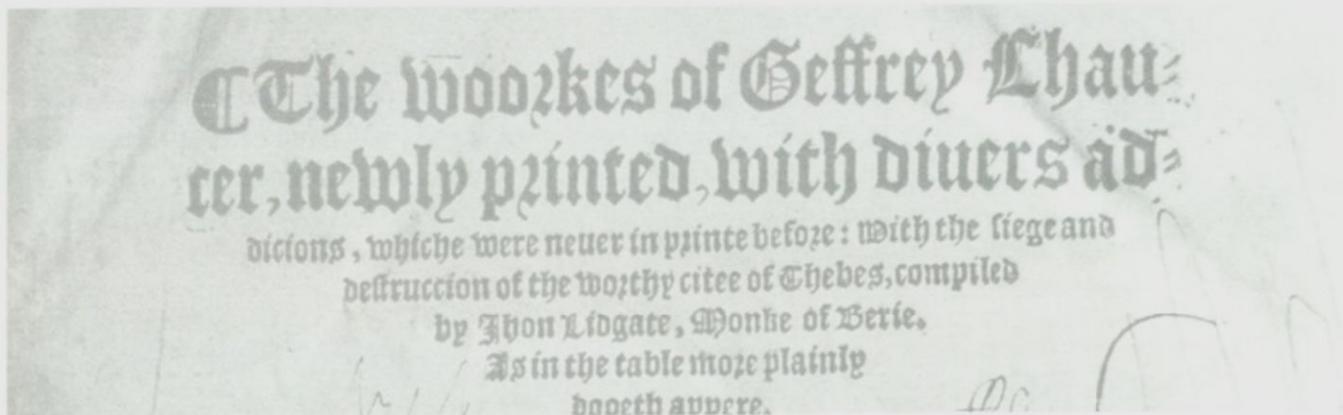
James I, King of England, 1566-1625

Includes two favorite works stemming from royal preoccupations: the treatise on witchcraft (*Daemonologie*), and the first anti-smoking tract.

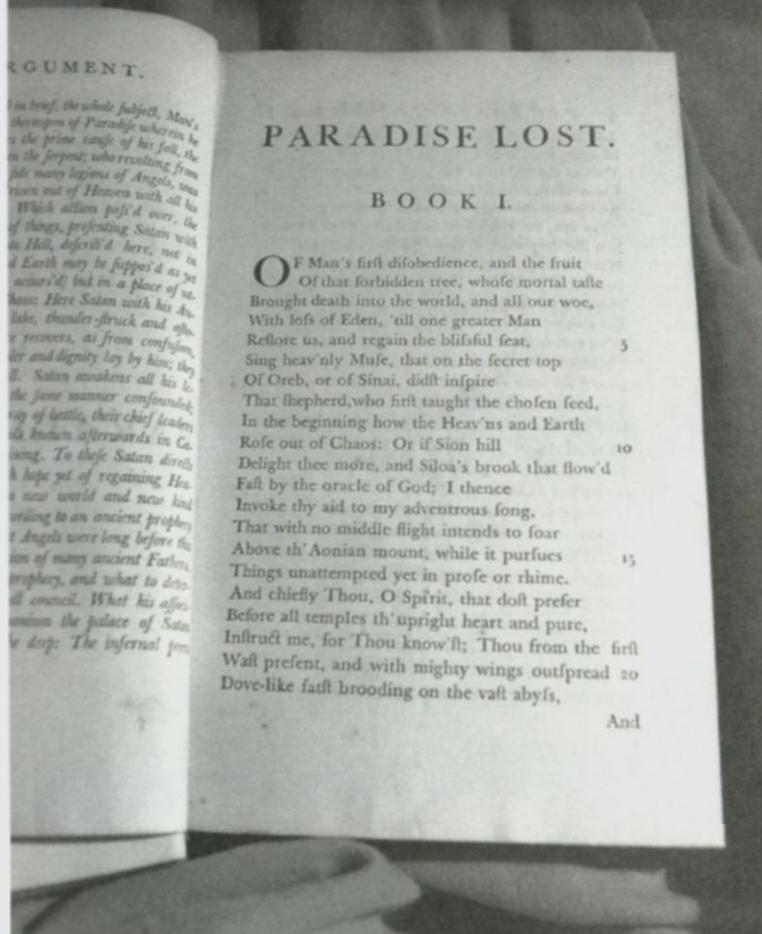
2. D07 Basilika: the workes of King Charles the martyr: with a collection of declarations, treaties, and other papers concerning the differences betwixt His said Majesty and his two houses of Parliament, 1662

Charles I, King of England, 1600-1649

Not so interesting a writer as his father, James I (VI of Scotland), but there was an interest in anything that could be construed as a monument to the "martyred" king who had been executed by the Puritans. Note the architectural style, as if this were a shrine rather than a mere book.



Early Classic English Authors (to 1700)



This was a great time for drama and poetry in England, including the metaphysical poets. But literature is not all. There were interesting things going on in the nearby topics of philosophy and religion, and it was in general an exuberant period. This was not a great time for book design, except for some aspects of illustration; and the title page became more architectural. The style of the large, monumental book continued.

2. E01 Life of St. George (Caxton Leaf), 1478

Caxton, William, 1422-1491

One of the earliest examples of printing in England, from the most important printer of his day.

2. E02 Metamorphoses of Ovid (translated by William Caxton, 1480), 1968

Ovid, 43 BCE.-17 or 18 CE

A facsimile of a book by Caxton, included here to illustrate what a "whole" Caxton book would have looked like. It is also an example of how the typefaces of the period followed the prevailing styles of handwriting.

2. E03 Tragedie of Troylus and Cressida; The tragedy of Coriolanus; The lamentable tragedy of Titus Andronicus; The tragedie of Romeo and Juliet, 1632

Shakespeare, William, 1564-1616

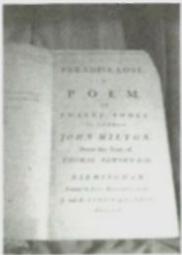
An early publication of Shakespeare plays. The version of *Romeo and Juliet* is notable because it has no prologue.

2. E04 Mr. William Shakespeare's comedies, histories, and tragedies: published according to the true original copies unto which is added, seven plays, never before printed in folio, 1685

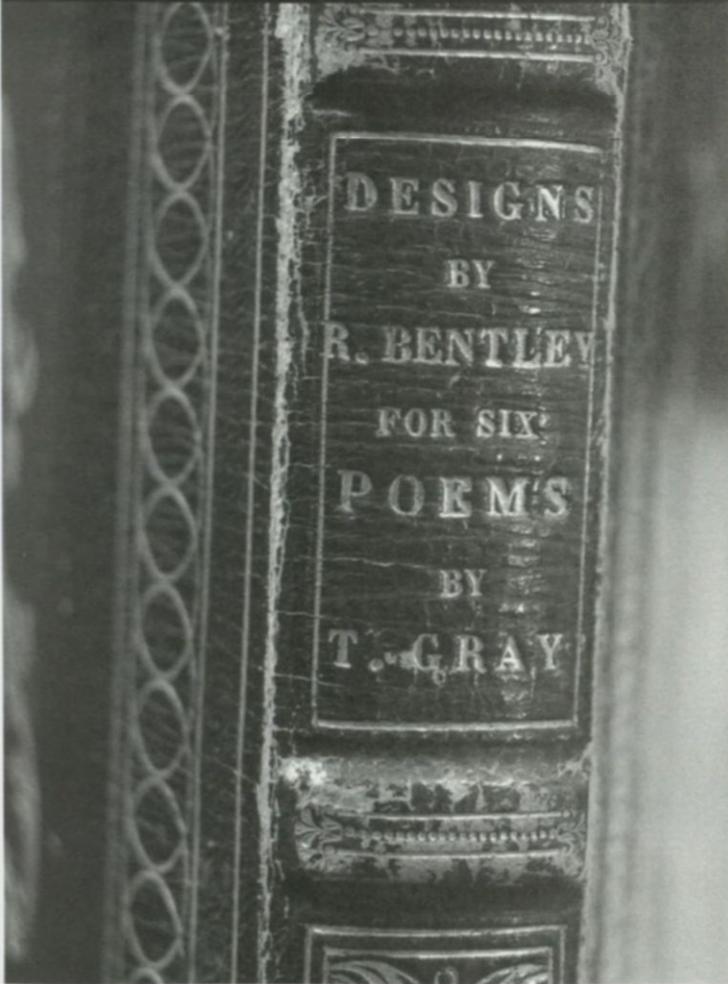
Shakespeare, William, 1564-1616

A original fourth folio.

2. E05 **Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England. In three volumes. To which is prefixed, A life of the author, by Mr. Mallet, 1753**
Bacon, Francis, 1561-1626
 Another monument to the writings of a celebrated Elizabethan writer, essayist and scientist — and playwright?
2. E06 **Apocrypha, 1611**
 The committee that translated the Authorized Version of the Bible (the King James Version) included the so-called “hidden” books, the Apocrypha. Protestants never quite accepted them as having the status of the canonical books; thus, perhaps, this edition published separately.
2. E07 **Fifty Comedies and Tragedies. Written by Francis Beaumont and John Fletcher, Gentlemen. All in one Volume, 1679**
Beaumont, Francis, 1584-1616, and John Fletcher, 1579-1625
 Another monument of Elizabethan dramaturgy.
2. E08 **Works of Ben Jonson, which were formerly printed in two volumes, are now reprinted in one, 1692**
Jonson, Ben, 1573?-1637
 From the generation of playwrights immediately after Shakespeare.
2. E09 **Paradise Lost, 1674**
Milton, John, 1608-1674
 The first edition of the poem to divide it into twelve parts, thereby marking its similarity to a standard classical epic.
2. E10 **Paradise Lost: a poem in twelve books, 1691**
Milton, John, 1608-1674
 The fifth edition.
2. E11 **The Temple: Sacred Poems and Private Ejaculations, 1674**
Herbert, George, 1593-1633
 Originally published in 1633, this collection of sacred lyric poems imitates the architectural structure of a church while tracing the story of the persona’s struggle with faith. Famous for its “shaped” poems.
2. E12 **Fragmenta Aurea. A Collection of all The Incomparable Peeces, Written By Sir John Suckling. And Published by a Friend to perpetuate his memory, 1646**
Suckling, John, Sir, 1609-1642
 This cavalier poet is famous for his lyrics, such as “Why so pale and wan, fond lover?”
2. E13 **Rule and Exercises of Holy Living: in which are described the means and instruments of obtaining every vertue, and the remedies against every vice ..., 1686**
Taylor, Jeremy, Bp. of Down and Connor, 1613-1667
 Taylor’s *Holy Living and Holy Dying* are among the greatest examples of Anglican spirituality, as well as being two of the most famous prose works of English literature.



18th Century Britain



This was a period of increasing literacy and a general decline in book design. The early part and the middle of the century constitute what is called the Augustan or Neoclassical Age, in which the greatest writers admired what they considered the best in Roman culture. The effects of this concern may be seen in the productions of the prominent printers of the day, such as John Baskerville, who tried to inspire a feeling of imperial simplicity in their work.

- 2. F01 Essay Concerning Humane [i.e., human] Understanding. In four books, 1706**
Locke, John, 1632-1704
Originally published in 1689. The philosopher continued to work on the essay after 1690. He left material for this, a revised fifth edition. To the later editions he added important discussions on liberty and determinism, identity, perception, enthusiasm, and the association of ideas.
- 2. F02 Coelestinus. A conversation in heaven, quickened and assisted, with discoveries of things in the heavenly world. And some relations of the views and joys that have been granted unto several persons in the confines of it. Introduced by Agathangelus..., 1723**
Mather, Cotton, 1663-1728
One of the collection's earliest books published in the colonies. A prolific writer, Mather belonged to a famous family of Puritan ministers.
- 2. F03 Dictionary of the English Language: in which the words are deduced from their originals, explained in their different meanings, and authorized by the names of the writers in whose works they are found..., 1756**
Johnson, Samuel, 1709-1784
An abridgement of the folio edition. Dr. Johnson's was not the first English dictionary, but he was the first to go about collecting words, definitions, and quotations in a systematic way.

- 2. F04 Designs by Mr. R. Bentley: For six poems by Mr. T. Gray, 1789**
Gray, Thomas, 1716-1771
 Bentley's design offers a beautiful example of Augustan clarity, just as the age was turning toward Romanticism.
- 2. F05 The remains of the real embalmed head of the powerful and renowned usurper, Oliver Cromwell... [Broadside], 1799**
 Found tucked in the back of the next item, a volume of memoirs, this advertisement informs us that the head of Oliver Cromwell (1599-1658) is being displayed around England and is coming to your neighborhood. Examples of this sort of eighteenth-century publication are rare, since they were meant to be posted temporarily.
- 2. F06 Memoirs of the Protector, Oliver Cromwell, and of his sons, Richard and Henry, 1820**
Cromwell, Oliver, 1742?-1821
 An indifferently written family history, important for the aforementioned broadside advertising the appearance of the Lord Protector's head.
- 2. F07 Bishop Burnet's History of His Own Time, 1725, 1734**
Burnet, Gilbert, 1643-1715
 First edition of an important memoir, edited by his son, Sir Thomas Burnet. The greatest value of Gilbert Burnet's work naturally lies in his account of transactions of which he had personal knowledge, notably in his relation of the church history of Scotland, of the Popish Plot, of the proceedings at The Hague before the expedition of William and Mary, and of the personal relations between the joint sovereigns.
- 2. F08 Paradise Lost. A poem, in twelve books..., 1758**
Milton, John, 1608-1674
 Baskerville's second book. The editions of John Baskerville (1706-1775) are noted for their high quality and precise craftsmanship, and his *Paradise Lost* is no exception. What is unique to this edition is his preface, the only one he ever wrote, describing his aims and goals in the field of publishing. None of Baskerville's editions of *Paradise Lost* were illustrated.
- 2. F09 Paradise Regained: a poem in four books. To which is added Samson Agonistes; and Poems upon several occasions..., 1758**
Milton, John, 1608-1674
 Another Milton poem printed by Baskerville.
- 2. F10 Works of Mr. William Congreve. In three volumes, 1761**
Congreve, William, 1670-1729
 A collection of plays and poems printed by Baskerville.
- 2. F11 The Grave, a Poem, 1808**
Blair, Robert, 1699-1746
 Illustrated by twelve etchings executed by Louis Schiavonetti, from the original designs of William Blake.. First edition with Blake's illustrations. Portrait of Blake engraved by Schiavonetti after a painting by Thomas Phillips. Dedication to the Queen, by Blake.

The Rise of the Novel



The eighteenth century also saw the rise of the middle class. Note the design of the Bentley Rare Book Gallery, which is in some ways typical of this period. This section focuses on the new type of literature, the novel, with French and Spanish ancestors but fully naturalized by Samuel Richardson in the middle of the century (*Pamela*, *Clarissa*).

2. G01 Works of Henry Fielding, Esq.: with the life of the author, 1762
Fielding, Henry, 1707-1754

A monumental edition honoring the author of *Tom Jones* and *Joseph Andrews*, two very popular early novels.

2. G02 The Expedition of Humphry Clinker, 1771
Smollett, Tobias George, 1721-1771

A novel in three volumes by the author of *Roderick Random*, popular in the latter part of the eighteenth century

2. G03 The Life and Opinions of Tristram Shandy, Gentleman, 1759-67
Sterne, Laurence, 1713-1768

A very perplexing and very funny novel in nine volumes. Volumes 5, 7, and 9 of the set at Kennesaw State are most unusual: signed by Laurence Sterne, they are products of the first printing of the first editions.

2. G04 The Castle of Otranto, a story. Translated by William Marshal, from the original Italian of Onuphrio Muralto, 1765

Walpole, Horace, 1717-1797

There was no "original Italian"—it was all English, but in a new style: gothic. Walpole was so worried about the reception of the novel that he published it under a false name as a "found text." It quickly became a huge success, however, which encouraged him to own up to writing it in time for this second edition of 1765.

2. G05 Comic Dramas, 1817

Edgeworth, Maria, 1767-1849

A product of an author ahead of her time; second edition. Edgeworth was primarily known for her novels and tales, but she was also a playwright and was intensely concerned with the Irish and with social justice. This volume contains three plays for children.

2. G06 Patronage, 1814

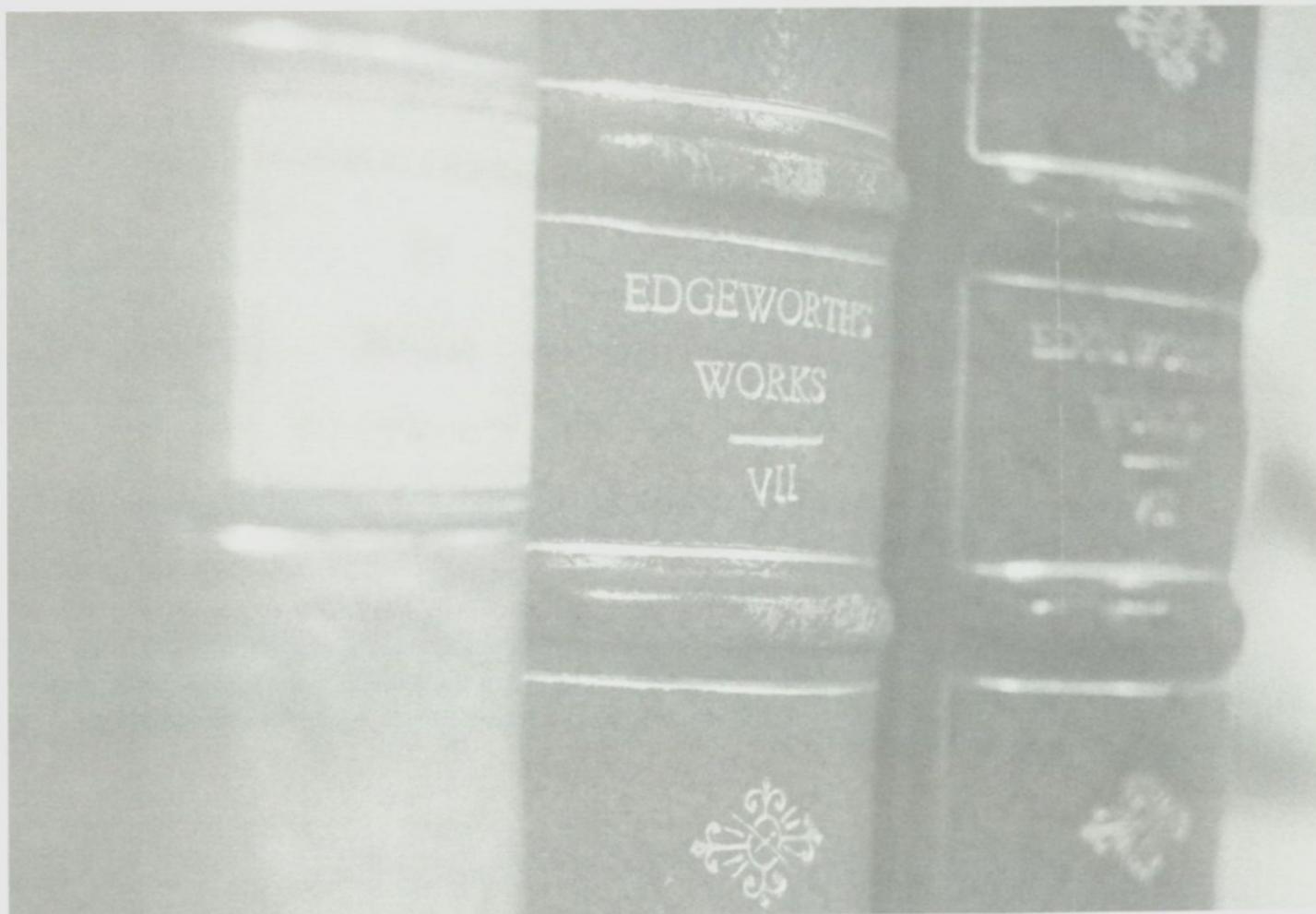
Edgeworth, Maria, 1767-1849

A novel in four volumes, not set in Ireland. Has been compared (not too unfavorably) to Jane Austen's *Mansfield Park*, but Edgeworth's best work was in shorter fiction.

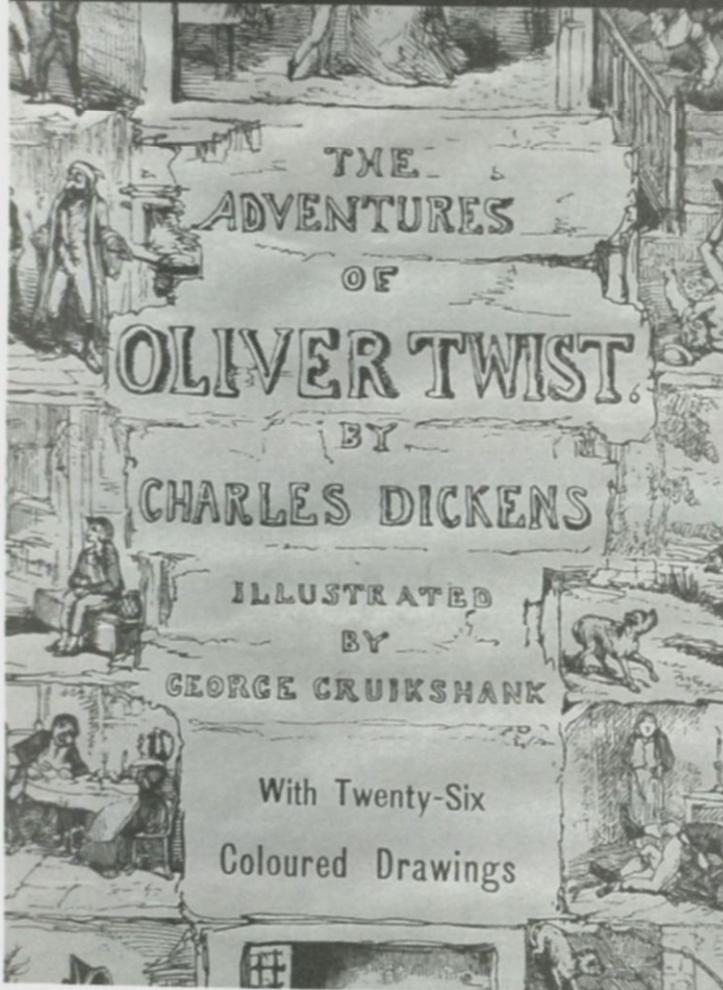
2. G07 Journal of a Voyage to Lisbon, 1755

Fielding, Henry, 1707-1754

This beautifully bound little book is Fielding's last. He was sent to Lisbon to recuperate from illness and died there.



19th-20th Century Authors, American and English



The design of the Bentley Rare Book Gallery is based on descriptions of the typical library in the house of a middle-class family around 1800. By that time the idea of owning a book, so as to be able to reread it at one's leisure (and for one's entertainment), had become typical of the middle class, no longer a possibility restricted to the aristocracy. The picture we have of this important period is largely a reflection of the books published then. In general, there was a great decline in the quality of book making, accented by the new use of wood pulp. This meant, however, that during the course of the nineteenth century it became cheaper to make paper, and even the lower classes became literate to an extent. The market for books grew tremendously, and the first literary superstars appeared: Charles Dickens and Mark Twain.

The twentieth century is represented by Hemingway, Fitzgerald, and Faulkner.



2. H01 **Childe Harold's Pilgrimage: A Romaunt, 1841**
Byron, George Gordon Byron, Baron, 1788-1824

The famous book that made Byron an overnight success, the Romantic poet par excellence.

2. H02 **An Address to the People on the Death of Princess Charlotte, 1830**
Shelley, Percy Bysshe, 1792-1827

There seems to be some mystery about this publication, the author of which is given only as "the hermit of Marlow." It is also known as "We pity the plumage, but forget the dying bird." Shelley disguised himself in this publication because he took a very unpopular position: Princess Charlotte had been extremely popular; so her death was mourned as a national tragedy. However, at the same time, the government had executed three men for having taken part in a riot. Shelley considered the two events together and concluded that the death of the princess was in the end of little importance to the country and rather a distraction.

2. H03 **Border Antiquities of England and Scotland; comprising specimens of architecture and sculpture, and other vestiges of former ages, accompanied by descriptions. Together with illustrations of remarkable incidents in border history and tradition, and origin, 1814**
Scott, Walter, Sir, 1771-1832.

Important copperplates. This book, in two folio volumes, took full advantage of the early Romantic taste for ruins.

2. H04 Bleak House, 1852-3

Dickens, Charles, 1812-1870

Important illustrations by Hablot Browne. The novel was published in monthly parts, three of which are displayed.

2. H05 Essay on the Genius of George Cruikshank, 1885

Thackeray, William Makepeace, 1811-1863

A classic Cruikshank illustration for Dicken's *Oliver Twist*. Cruikshank was particularly famous for his long association with Dickens.



2. H06 Stones of Venice, 1851-3

Ruskin, John, 1819-1900

The Victorian art critic wanted no doubt of the authenticity of this copy of his book: he included a sketch of his own and autographed it. The binding is by Riviere, and illustrations are also by Ruskin.

2. H07 The Princess; A Medley, 1847

Tennyson, Alfred, 1809-1892

This is a first edition. "The Princess" is bound with the author's *Maud, and Other Poems*.

2. H08 Treasure Island, 1883

Stevenson, Robert Louis, 1850-1894

First edition. The library's copy has been re-bound by Zaehnsdorf.

**2. H09 The American Female Poets: with biographical and critical notices, between 1848 and 1851
May, Caroline, born ca. 1820**

An engraved title page has been added. Typical of the time, there are ten pages of publisher's advertisements at the end.

2. H10 The Blithedale Romance, 1852

Hawthorne, Nathaniel, 1804-1864

Hawthorne's thinly disguised account of a New England communal experiment, in which he took part. First edition. Publisher's catalogues are bound in the front.



2. H11 The Gilded Age: A Tale of To-Day, 1874

Twain, Mark, 1835-1910, and Charles Dudley Warner (1829-1900)

First edition of the satire. Fully illustrated and sold by subscription only.

2. H12 Death in the Afternoon, 1932

Hemingway, Ernest, 1899-1961

First edition of Hemingway's masterpiece on bullfighting. The frontispiece is a piece of art by Spanish artist Juan Gris that Hemingway bought from Gertrude Stein.



2. H13 Tender is the Night: A Romance, 1934

Fitzgerald, F. Scott, 1896-1940

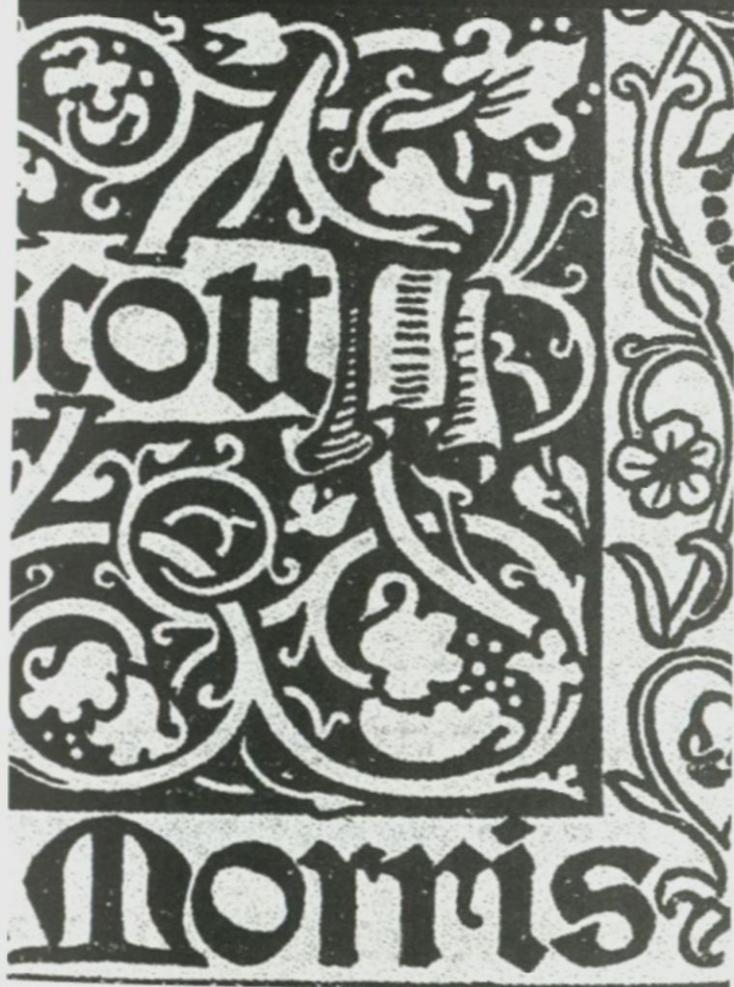
First edition, with "decorations" by Edward Shenton.

2. H14 A Fable, 1954

Faulkner, William, 1897-1962

It just wouldn't be a representative collection without an important book by a Southern writer. There even seems to be some mystery about whether this is a first edition.

William Morris and Kelmscott



At the end of the nineteenth century William Morris (1834-96), a multitalented artist associated with the Pre-Raphaelites, led a movement to counter some of the worst tendencies of book publishers of his day. He harked back to the day (perhaps partly imaginary?) when printers were artisans who worked from sound principles on good materials to produce an object of beauty. Morris's press at Kelmscott (1891-8) became known for its devotion to quality. Ironically, although Morris was committed to making art available to the common man, the products of his press were destined to belong to the few. His influence, however, along with the Arts and Crafts Movement in general, has been felt everywhere in the world of publishing ever since.

- 2.101 **Works of Geoffrey Chaucer: A facsimile of the William Morris Kelmscott Chaucer, with the original 87 illus. by Edward Burne-Jones, together with an introd. by John T. Winterich and a glossary for the modern reader, 1958**
Chaucer, Geoffrey, died 1400

A facsimile of one of the most important products of the Victorian press, considered to be Morris's and Kelmscott's masterpiece.

- 2.102 **William Morris, His Art, His Writings, and His Public Life: A Record, 1897**
Vallance, Aymer, 1862-1943

A contemporary account of Morris's works; best on decorative arts.

- 2.103 **The Earthly Paradise, 1896**
Morris, William, 1834-1896.

As the publication date suggests, this was the last work in Morris's lifetime. The last few volumes were issued by his trustees. There are eight in all: a series of 24 tales, two for each month of the year; 12 from classical sources; the other 12 from medieval Latin, French and Icelandic originals. This is a characteristic production of the Kelmscott Press: elaborate care taken with every aspect of the book, but a simple limp vellum binding.

Newspapers

Books are the focus of interest in the Bentley Rare Book Gallery, but they are not the only collectibles in it. There is also a large collection of American newspapers, most of which were bought on the day an important event took place; others are simply typical of their time. They cover almost all of United States history, from the colonial period to the late twentieth century. Very little can take us back to an early point in our history more than these newspapers, with their interesting--and small--print, and what almost seems like reluctance to display the main story of the day, until after the Civil War. We have chosen a newspaper from each century represented in the collection: eighteenth, nineteenth, and twentieth.



II. J. Newspapers: 18th Century

2. J01 Boston Gazette & Country Journal, 1771

A typical eighteenth-century newspaper in the colonies.

II. J. Newspapers: 19th Century

2. J02 Lady's Own: A Journal Devoted to the Advocacy of Rights of Working Females, 1849

The entire front page is taken up with a serialized novel. The news of the day is buried on page two.

II. J. Newspapers: 20th Century

2. J03 Honolulu Star Bulletin, 1941

O happy day! Hawaii becomes the fiftieth state!

Children's Books



Children's books have their own history, which parallels that of books for adults to an extent, but also reflects the changing concept of childhood through the centuries. The "child," in the sense that we use the word, is a fairly recent idea, and until recently a child was treated as a small adult. It was not until the Victorian period (1837-1901) that children were thought of as a target of book marketing, separate from adults, with an aura of sentimentality and nostalgia. These early books are often crammed with text, even if accompanied by attention-getting illustrations, and thus continued the cliché of the little adult until the groundbreaking works of Beatrix Potter at the turn of the last century. Mr. Robert B. Williams, director of Sturgis Library, has a particular interest in children's books, having taught a course on the subject for many years in the College of Education.

2. K01 Farm Ballads, 1901

Carleton, Will, 1845-1912

Autograph edition. This copy has a tipped-in note from the author as well as his signature.

2. K02 Farm Festivals, 1881

Carleton, Will, 1845-1912

It is hard for us to imagine how beloved Carleton was. In Michigan there is a Will Carleton Day (October 21), on which at one time teachers were required to either teach about him, visit something of his, or just read one of his poems in class. His best-known poem was "Over the Hill to the Poorhouse."

2. K03 Aunt Louisa's Good Old Stories, 1880?

Valentine, L. (Laura), died 1899

"Aunt Louisa" was a popular author in the late Victorian period. The stories are "Mother Hubbard's Dog," "Cock Robin," "Three Bears," and "Tom Thumb." Printing technology had developed new ways of putting intense color onto the page, and many books published in this period show them off proudly.

2. K04 Peter Pan in Kensington Gardens, 1906

Barrie, J.M. (James Matthew), 1860-1937

Illustrated by Arthur Rackham (1867-1939). Rackham had just had his first success with illustrations for *Rip van Winkle*. It was followed in 1906 by this masterpiece, a 50-plate extravaganza. His art marks the transition from the Victorian to the Edwardian period.

2. K05 The Tale of Mrs. Tiggy-Winkle, 1905

Potter, Beatrix, 1866-1943

The lady in question is a hedgehog. Potter, whose greatest success was *The Tale of Peter Rabbit*, was a skilled portrayer of almost anything in nature, and she wedded her art to a whimsy that spoke directly to children.

2. K06 The Tale of Ginger and Pickles, 1909

Potter, Beatrix, 1866-1943

Another favorite, about a dog and a cat who own a store.





Although maps are not a specialty of the Rare Book Room, they may be found all through it. Most are maps of what could be considered the middle period of exploration, the seventeenth and eighteenth centuries. Some are stand-alone sheets, and some are parts of books. They are an excellent tool for teaching, as they show the attentive student that boundaries and conceptions of space were not always what they seem to be today. Like the newspapers, they also demonstrate that the way in which the world was viewed seems to have been of a piece with events themselves.

2. L01 **An Account of the European Settlements in America, 1758**
 Burke, Edmund, 1729-1797, and William Burke, 1730-1798
 Maps are bound into the books (two volumes). This is probably the joint work of Edmund and William Burke, although it is usually attributed to Edmund. Published in London.
2. L02 **A New Map of the World, drawn from the latest and best authorities, 1777**
 Kitchin, Thomas
 The colony of Georgia, with its capital, Savannah, is shown. There are some hazy outlines, and Australia is still called "New Holland," but on the whole the map is fairly accurate.
2. L03 **L'Espagne divisee en ses Royaumes et grandes Provinces, avec le royaume de Portugal, 1789**
 A French map of Spain produced for the French Royal Academy of Sciences. It has a description, on both sides of the map, of Spain's kingdoms and provinces. Note that the boundaries between provinces are outlined more clearly than the ones between countries. The age of revolution would soon make national boundaries assume greater importance.

Music



And back to manuscripts! The Rare Book Room contains many sheets of music, most of which are from missals (books that gave the words and music for the Catholic mass) and therefore usually have the notation of Gregorian chant. Some of the sheets are manuscripts, and some are printed — can you tell which are which? Once again, like the early books, their look was based on the manuscript style prevalent at the time. The music in (Roman Catholic) missals was not supposed to change a great deal over time, so the traditional look of music sheets endured at least through the eighteenth century. Missals used to be plentiful and were considered of very little value. Many were torn apart so individual leaves could be sold to many different collectors. Missals were usually printed in a very large format so that choirs, and perhaps nearsighted priests, could read from them at a distance.



2. M01 Music from a breviary: Psalms, ca. 1400?

Gregorian chant settings of verses from Psalms 9 and 123

2. M02 Hymn: Ex more docti mystico ["The Fast, as taught by holy lore"], ca. 1600?

A printed version of a hymn for fasting during Lent, with Gregorian musical notation.

2. M03 Psalm 26, ca. 1400-50

[Psalm 27, in the King James Version] An illuminated vellum chant.

III. Mirror of Passions: Book Collecting

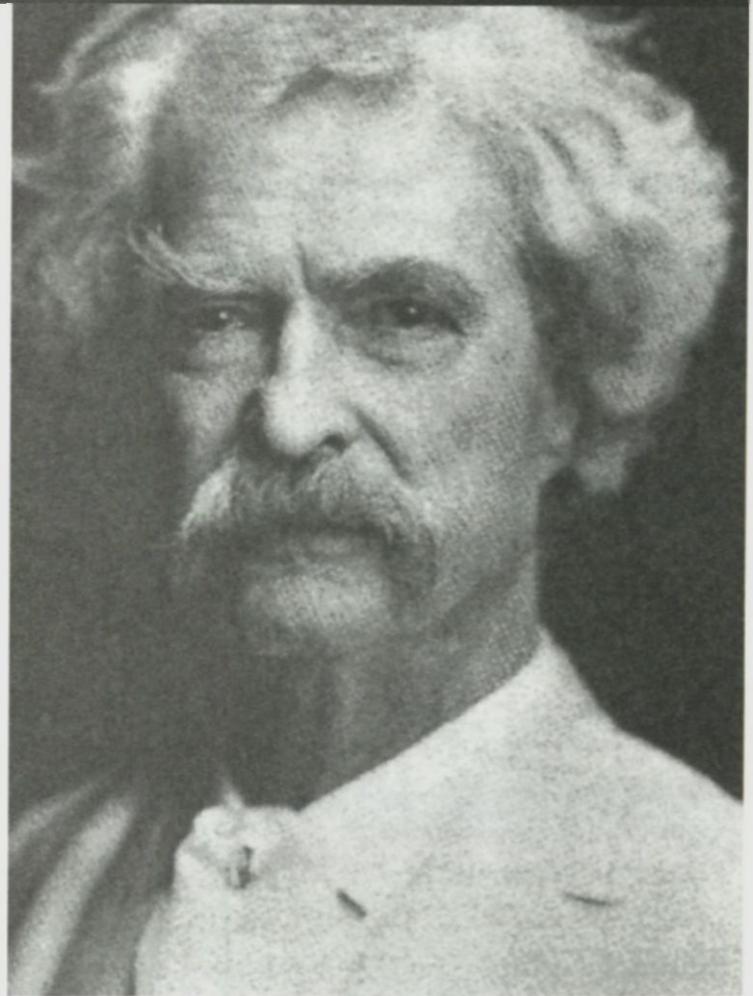
he Western book, from Rome to England to the United States, became an object of the passionate collector probably from the beginning. Even before, we know the interest the Ptolemies in Alexandria had in (manuscript) books. They endeavored to possess a copy of every single book in the world and may have succeeded, as far as we know (sad about that fire!). For the next several hundred years almost the only record we have of book collections is from (church) monastic libraries.

fter the year 1000, the first person to treat books as objects to be cared for and collected was Richard de Bury (1281-1345), bishop of Durham and author of the *Philobiblon*, which among other things took students to task for being slovenly with regard to books. This text has been reprinted and is part of the circulating collection at Sturgis Library. Over the centuries, with the increasing availability and decreasing price of books, more and more people, private individuals, could dream of possessing their own copies of books — usually religious items at first, then edifying or otherwise serious tomes, then a deluge of novels ever since the mid-eighteenth century. No longer did one need to be a noble or even a well-heeled member of the Victorian middle class to have one's own favorites to return to again and again.

ow do people go about collecting? Their first step is usually simply to acquire what appeals to their personal taste, a particular niche from which to expand or to go into in greater depth. Their collections end by mirroring their passions.

Getting Into Books

Ghose who become fascinated by these objects of paper and ink and leather may enter upon the path of book collecting. They may be attracted to books on book collecting, which can suggest different ways of building a collection. For example, a new collector (individual or institution) may decide to concentrate on beautiful objects only, or a time period, or a particular author, like Mark Twain, who was the focus of attention in this gallery when the Olympics were held in Atlanta in 1996.



- 3.A01 Miller's Collecting Books, 1995**
Porter, Catherine
A good overview of the field.
- 3.A02 Mark Twain :A Bibliography of the Collections of the Mark Twain Memorial and the Stowe-Day Foundation, 1984**
McBride, Bill, 1945-
A noted bibliographer's contribution to the study of one author.
- 3.A03 Mark Twain: An American Voice to the World, 1996**
Platt, Mary
A catalogue of the exhibition on Mark Twain that was held at Kennesaw State University during the Cultural Olympiad.

Collecting Tools



Along with interest comes the thirst for knowledge. The serious collector will start to take an interest in details: How can you tell a first edition from a later one? How important are dates? What other titles did my author write? Did the author use a pseudonym or write anonymously? There are, as you might imagine, several good books that have the information the collector will need to make important decisions, some of which come from the reference shelves of Sturgis Library and may be used by anyone who comes into the library.

3. B01 Bibliography of American Literature, vol. 4: Hawthorne-Ingraham, 1955-Blanck, Jacob, 1906-1974

A good tool for verifying details. This set of books is in the reference room of the library. It would, for example, help identify which version of *The Blithedale Romance* should be considered the first edition.

3. B02 Dictionary of Literary Biography, vol. 223: The American Renaissance in New England

A volume of another set of books in the library's reference room. An excellent source of basic information about authors, with authoritative listings of the author's works, as well as a selected list of books and articles about him or her. There is a discussion of Hawthorne in this volume.

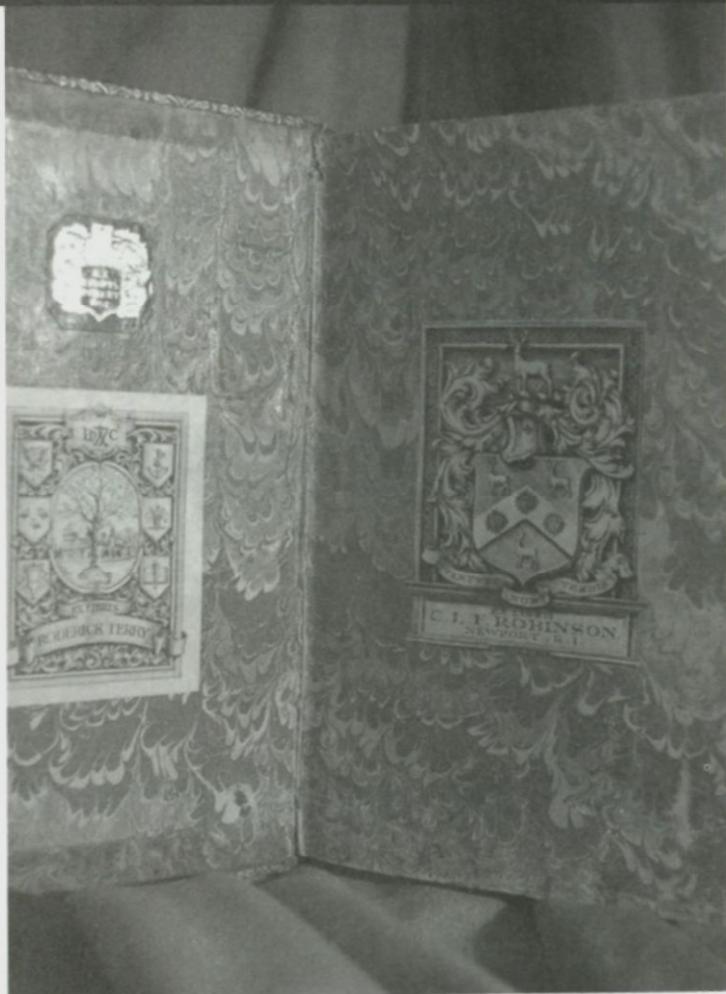
3. B03 Victorian Decorated Trade Bindings, 1830-1880: A Descriptive Bibliography, 2003 King, Edmund M. B.

Good for general information, but especially useful for the collector interested in fine bindings.

Collections and Collectors



ollections are often begun by a dedicated individual or an institution. At Kennesaw State University in 1986, Dr. Betty Siegel brought about a happy conjunction of both when she introduced Mr. Fred J. Bentley, Sr., a prominent Cobb County attorney, to Mr. Robert B. Williams. It was Mr. Williams's first day as the director of Sturgis Library. Both men were interested in nurturing the growth of a collection of rare books at the university, and the Rare Book Room came about as a result of their collaboration. The collection began with a donation from Mr. Bentley and was supported by Mr. Williams. They both had a similar vision: a representative sampling of the intellectual history of the Western World, with an emphasis on the British and American branch, to be used actively by students. Books have been chosen for any of several features: age, history, provenance, author, genre, subject matter, or physical characteristics.



3. C01 *In August Company: The Collections of the Pierpont Morgan Library*. 1993 Pierpont Morgan Library

A history of the private collection that developed into a major research library in New York City.

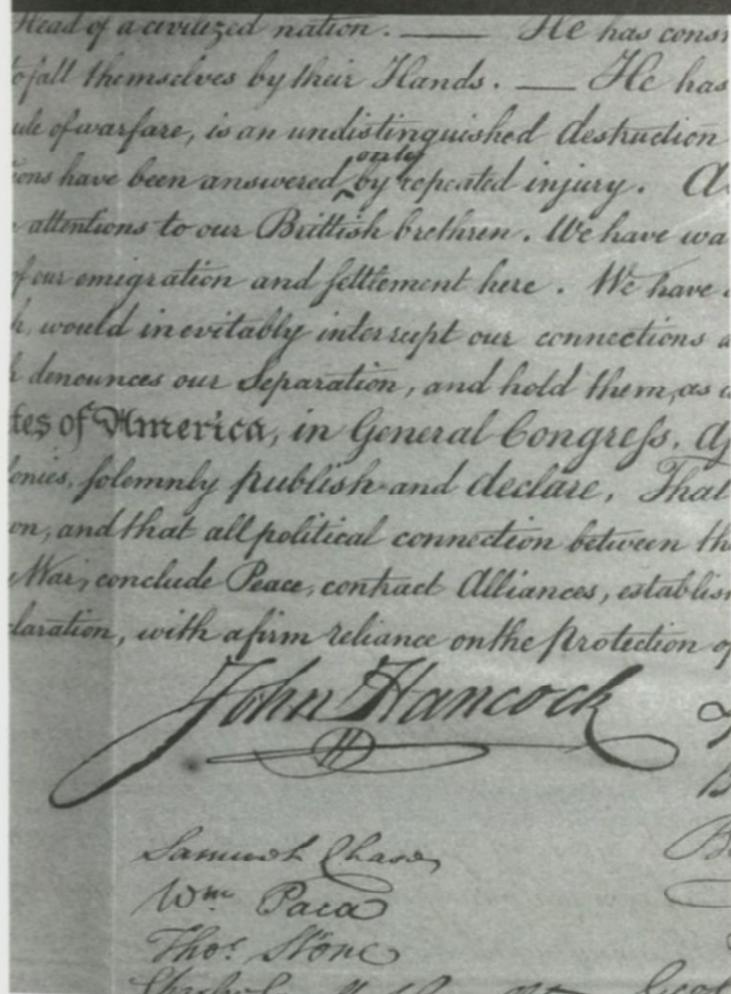
3. C02 *Smithsonian Book of Books*, 1992 Olmert, Michael

A book on the history of the book, as seen from the vantage point of one of the greatest collecting institutions.

3. C03 *Pleasures and Treasures of the Rare Book Collection*, 1997 Wilson, Dewi (J.D.)

A previous look at the Bentley Rare Book Gallery, with several essays on various aspects of the book and its history.

Reproductions and Other Historical Considerations



Even the most avid and knowledgeable of collectors may realize that it is just not possible to acquire certain items, for many reasons. Some were limited or unique to start with; some have already been snatched up. There may be facsimiles available to fill in gaps in the collection, and they may be valuable in their own right. Sturgis Library is proud of its unique and original items, such as the Cromwell broadside; but it is also pleased to have in facsimile the Gutenberg Bible, Shakespeare's First Folio, and a special early copy of the Declaration of Independence, a reproduction from the very ink of the original. With items like these it is possible to give students an accurate idea of some items that otherwise they could not experience.

3. D01 First Folio of Shakespeare, 1996

Shakespeare, William, 1564-1616

Second edition, published by Norton and also known as the "Norton facsimile." Prepared by Charlton Hinman with a new introduction by Peter W.M. Blayney. It is based on folios in the Folger Shakespeare Library collection.

3. D02 Gutenberg Bible, 1985

Again, the facsimile edited and translated by Jean-Marie Dodu. We say farewell to it with a backward look at volume two.

3. D03 Unanimous Declaration of the Thirteen United States of America [The Declaration of Independence], 1848

Stone, William James, 1798-1865, and Peter Force, 1790-1868. (American Archives)

This is an example of a facsimile that becomes a rarity in its own right. It was reproduced onto rice paper from the copper plate engraved in 1823 by William J. Stone. This printing was inserted into the first volume of the fifth series of *The American Archives* compiled by Peter Force.