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NON SOLUS



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CONRADVS GESNERVS TIGVRINVS·ME
 DICVS ET PHILOSOPHIÆ·INTERPRES
 ANO ÆTATIS SVÆ·XLVIII·ANOSALVTIS
 ·M·D·LXIII·NONIS MARTIS·1573·15·

The portrait of Conrad Gesner on our cover is reproduced from Gustav K nnnecke's *Bilderatlas zur geschichte der deutschen nationalliteratur* (1887), and is taken from a bordered woodcut, carved by Ludwig Frig from a likeness drawn by Christian Maurer in 1564, which is in the City Library of Zurich. The inscription beneath the portrait reads: "Conrad Gesner of Zurich, a medical doctor and expounder of philosophy in the forty-eighth year of his age, in the Year of Grace 1564 [on the] nones of March. C.M. L.F."

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

In the absence of Scott Bennett, who has served as editor of *Non Solus*, this issue has been edited by Linda Hoffman as Managing Editor, and by D.W. Krummel, who acknowledges with gratitude the help of R.W. Oram, Joan Hood, and Mary Ceibert. Photograph credit: John Schults, p. 22.

NON SOLUS



No. 6

1979

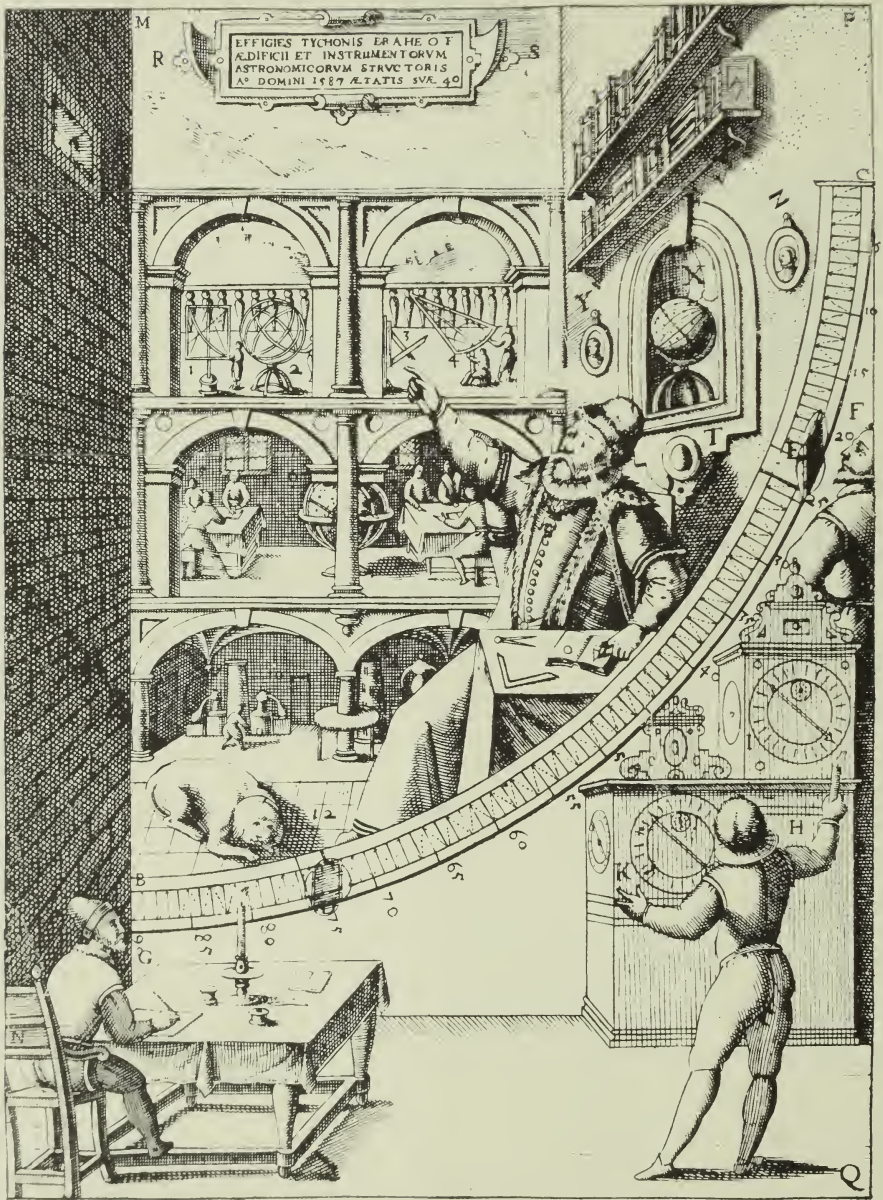
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The astronomer Tycho Brahe in his library/laboratory, from the "Astronomiae instauratae Mechanica" of 1598.

INTRODUCTION: THE BACK OF BOOKS

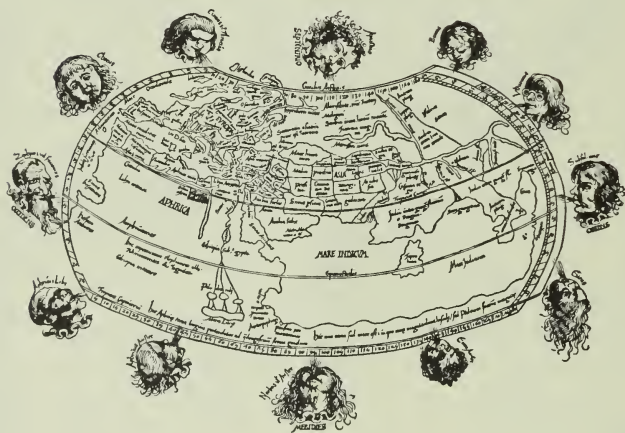
THE FAITHFUL Boswell has recorded the landmark event. After entering Mr. Cambridge's library, the good Dr. Johnson "ran eagerly to one side of the room, intent on poring over the books." The doctor's mind no doubt became cluttered with a wild assortment of heady impressions: what else can ever happen to any of us, when we allow ourselves to be turned loose in a bookshop, or wander through a public library, or scan a bookseller's catalogue? In this particular instance Johnson was, as usual, expected to come up with a gem of wisdom. His product runs thus:

Knowledge is of two kinds. We know a subject ourselves, or we know where we can find information about it. When we inquire into any subject, the first thing we have to do is to know what books have treated it. This leads us to look at catalogues and the backs of books in libraries.

The Doctor starts out by getting himself into trouble. The more one looks at his two kinds of knowledge, the more one wonders whether the second is really a different kind, or is instead knowledge of a different degree, . . . and one *then* wonders what exactly he means by knowledge. But Johnson plunges ahead, and soon finds himself out of his trouble, thanks to a much better idea: the key to it is at the end, in an almost mystical transformation: the few short words which the binder embosses on the spine are functionally related to the citations in our bibliographical lists. The spine also tells no more about the book than what we read on the label. One decides whether to lift the book from the shelf, partly on the basis of what one sees. Scholarship, engagement, dignity, pretentiousness, and utility are conveyed by the height and thickness of the book on the shelf, as well as by the tactile impression of the binder's material: the luxury of the leather, the durability of the cloth, the economy of paper covers, not to mention the plush style of gold stamping, or the directness of ink. The bibliographical list, in contrast, has advantages, most notably that of a variety of verbal information which the compiler feels we might find useful. A bibliographical citation is also removed in space from the book itself—for better or worse. One can find out about books from a distance, although once having decided to inspect an item, one may need to expend some efforts and wait some time before one has the books in one's hands. The bibliographical citation can, moreover, be arranged and rearranged an endless number of ways, for every possible convenience of every

possible reader. In one way or another, and for better and for worse, the bibliographer assumes the responsibility for creating new kinds of backs of books, ones which in different ways will help the reader in deciding whether he wants to lift the book from the shelf and open its covers. (Description and promotion, as good librarians know, are, after all, two sides of the same coin.)

D. W. KRUMMEL



WHITHER GOES GESNER?

SEVERAL YEARS ago the Rare Book Room mounted an exhibit in conjunction with a meeting at the University of Illinois of the Central Conference of the Renaissance Society of America. At that time, one portion of the exhibit consisted of about a dozen titles labeled "Renaissance Guides to Books." The University Library is indeed fortunate to have copies of almost all of the important early bibliographies. Eleven such Renaissance bibliographies and catalogues at the University of Illinois in original form (or, in one instance, in reproduction) are the subject of this essay:

1. Tritheim, Johannes (1462-1516), *Liber de scriptoribus ecclesiasticis* (Basileae, Johann Amerbach, 1494).
2. Gesner, Conrad (1516-1565), *Bibliotheca universalis, sive Catalogus omnium scriptorum locupletissimus, in tribus linguis, Latina, Graeca & Hebraica: extantium & non extantium . . .* (Tiguri [Zurich], apud Christophorum Froschouerum, 1545-1555).
3. Gesner, Conrad (1516-1565), *Bibliotheca instituta et collecta primum a Conrado Gesnero, deinde in epitomen redacta & novorum librorum accessione locupletata, iam vero postremo recognita, & in duplum post priores editiones aucta, per Iosiam Simlerum* (Tiguri [Zurich], apud C. Froschouerum, 1574). (To be referred to as Simler.)
4. Loos, Cornelis (1546?-1595), *Illustrium Germaniae scriptorum catalogus. Quo doctrina simul et pietate illustrium vita, et operae celebrantur. Quorum potissimum ope, literarum studia, Germaniae ab anno M.D. usque LXXXI sunt restituta: & sacra fidei dogmata a profanis sectariorum novitatibus, & resuscitatis veteribus olim damnatis haereseon erroribus vindicata* (Moguntiae [Mainz], apud Casparum Behem, 1581).
5. Du Verdier, Antoine (1544-1600), *La Bibliothèque d'Antoine Du Verdier, seigneur de Vauprivas. Contenant le Catalogue de tous ceux qui ont escrit, ou traduit en François, & autres Dialectes de ce Royaume, ensemble leurs oeuvres imprimées & non imprimées, l'argument de la matière y traictée, quelque bon propos, sentence, doctrine, phrase, proverbe, comparaison, ou autre chose notable tirée d'aucunes d'icelles oeuvres, le lieu, forme, nom, & datte, où, comment, & de qui elles ont esté mises en lumière. Aussi y sont contenus les livres dont les auteurs sont incertains.*

Avec un discours sur les bonnes lettres servant de Preface. Et à la fin un supplément de l'Építome de la Bibliothèque de Gesner (Lyon, par Barthelemy Honorat, 1585).

6. Bassé, Nikolaus (fl. 1580-1600), *Collectio in unum corpus omnium librorum Hebraeorum, Graecorum, Latinorum necnon Germanicè, Italicè, Gallicè, & Hispanicè scriptorum, qui in nundinis Francofurtensibus ab anno 1564 . . . ad . . . 1592 . . . venales exiterunt* (Francofurti [Frankfurt-am-Main], N. Basseus, 1592).
7. Leyden. Rijksuniversiteit – Bibliotheek, *Nomenclator autorum omnium, quorum libri vel manuscripti, vel typis expressi existant in Bibliotheca Academiae Lugduno Batavae. Cum epistola de ordine eius atque usu, ad nobiles et magnificos academiae curatores et consules* [by Petrus Bertius] (Lugduni Batavorum [Leyden], apud F. Raphelengium, 1595).
8. Spach, Israel (1560-1610), *Nomenclator scriptorum philosophicorum atque philologicorum. Hoc est: succincta recensio eorum, qui philosophiam omnesque eius partes . . . descripserunt . . .* (Argentinae [Strasbourg], apud Antonium Bertremum, 1598).
9. Marnix, Philippe de, Seigneur de Sainte-Aldegonde (1538-1598), *Catalogus librorum bibliothecae . . . D. Philippi Marnixii . . .* (Lugduni Batavorum [Leyden], ex Typographeio Christophori Gujotii, 1599). (Reprint: Nieuwkoop, B. De Graff, 1964.)
10. Augsburg. Staats und Stadtbibliothek, *Bibliothecae inclytæ Reipub. augustanae utriusque tum graecae tum latinae librorum & impressorum & manu exaratorum catalogus* (Augustae Vindelicorum [Augsburg], per V. Schönigk, 1600).
11. Oxford. University – Bodleian Library, *Catalogus librorum bibliothecae publicae quam Thomas Bodleius in academia Oxoniensi nuper instituit . . . auctore Thomas James* (Oxoniae, apud Josephum Barnesium, 1605).

Today's citations in bibliographies and catalogues usually give author, title, place of publication, publisher, date, and pagination. For example:

Irwin, Raymond, *The English Library: Sources and History*, London: George Allen and Unwin, Ltd., 1966, 312 pp.

But was this degree of detail common in the Renaissance – a period which experienced the invention of movable type and the advent of the printed book, a time characterized by the rapid growth of the publishing and bookselling trade in Europe, resulting in the production of more books for more people than at any previous time?

The present essay examines, in these eleven books, the early history of bibliographic citations. The object of these books is to control bibliographically the output of the press. Even the earliest of the separately published bibliographies needed to be delimited in scope, whether on the

basis of subject, author, language, location, or by a combination of two or more of these. There was also, however, the sort of bibliographic compilation attempted by Conrad Gesner, the Swiss doctor and scientist (1516-1565): a universal bibliography listing all titles in western Europe, both manuscript and printed, which had appeared up to his time. Moreover, his bibliography was among the first to give (in at least some of its entries) the place of publication, the name of the publisher, the date, and the format, in addition to the author and title. Gesner's *Bibliotheca universalis* of 1545 (a copy of which was acquired by the University Library in 1951) is the landmark with which we must start. But it is not the earliest printed bibliography. Indeed, Gesner gives us a reference to an earlier work by Johannes Trithemius (Trithemius). The 1531 edition of Trithemius's bibliography (a copy of which the University of Illinois Library has owned for fifty years) contains a listing of 963 authors and their works, arranged by chronological periods. In this 1531 edition, an appendix of additions to the 1494 edition is given. In both the main section and the appendix, bibliographic descriptions are sketchy at best, consisting only of the name of the author, some biographical information about him, an approximation of the title, the number of sections in it, and perhaps including an enumeration of those sections (often called *libri*, i.e., books).

To what extent did Gesner and his successors rely on the work of their predecessors? This search for indications of the use of bibliographic sources will also involve an examination of the variations in bibliographic descriptions found in these early compilations. The absence of any such variations naturally suggests that citations were merely "lifted," and also that the compiler has not examined firsthand the book cited—a practice ordinarily expected of all modern-day bibliographers.

Let us consider as an example the entry in Trithemius's 1494 bibliography for the famous Nuremberg Chronicle. The entry appears under the forename of the author, Hartmann Schedel. (The practice of arranging entries in catalogues and bibliographies by the forenames of the authors, rather than by the surnames, was to persist for some time, as we shall see.) After giving us a brief biographical sketch of Schedel, Trithemius writes:

. . . scripsit . . . opus grande & insigne quod continet:
Historias temporum li. i. [he wrote . . . a large and important output
which contains: Histories of the times in one book.]

So it is that the Nuremberg Chronicle has neither its exact title (in the Latin edition, *Liber cronicarum cum figuris et ymaginibus ab inicio mundi* [A Book of chronicles with figures and pictures from the beginning of the world]), the place of publication (Nuremberg), the printer/publisher (Anton Koberger), the date of publication (1493), the number of leaves or pages (328 leaves for the Latin edition, 298 for the German edition), nor the format

(folio). Furthermore, it is not even mentioned that there was both a Latin and a German edition published in the same year.

Tritheim still deserves to be considered the father of bibliography, since he was among the first to list authors primarily for purposes of citing their works rather than mentioning biographical information about them. Considering that he did so at a time when the printed book had been in existence for only about forty years, his work signals the beginnings of bibliographic endeavor, which has continued to our own time.

In common with many contemporary bibliographies, Tritheim's owes its very existence to the author's library work. The *Liber de scriptoribus ecclesiasticis* was probably begun in 1483. As abbot of the Benedictine monastery at Sponheim in Franconia, Tritheim imposed upon himself the task of reorganizing the library, building it from a collection of a mere 48 volumes to well over 2,000 manuscripts and printed books. Most of the 2,000 titles in the library at Sponheim probably found their way into Tritheim's bibliography. Here one finds about 5,000 titles by 963 ecclesiastical writers, all arranged primarily by chronological periods from the time of Alexander, Bishop of Cappadocia, to his own time, and secondarily by forenames of the authors. His listing is the most extensive up to its time of those books produced by the new art of printing. But it also includes many titles which must have been known only in manuscript; and there is no clear differentiation made between the two.

Not even by the year 1545 (when Gesner's *Bibliotheca universalis* appeared) was there any attempt to break with the tradition of listing manuscript works along with printed ones. That Gesner cites a printed work rather than a manuscript is to be noted by the fact that the place of publication, as well as the year, is generally given with other details. The word *generally* is appropriate because a reference to Gesner's citation of the Nuremberg Chronicle (again entered under the author's forename) leads one to suspect that Gesner got his entry from Tritheim. In Gesner's entry for Schedel, up to and including the words "Historias temporum lib[er] 1," only the words "divinarum quoque scripturarum non ignarus; ingenio praestans & clarus eloquio" [also not ignorant of the Holy Scriptures; outstanding in talent and famous in his eloquence] do not appear in Tritheim's entry. Again, the precise title is not given; and the place of publication is at best only implied by the word *Nurembergensis* describing Schedel. No printer/publisher is cited, nor date of publication, indication of foliation, pagination, or format.

Gesner does considerably better on the verso of folium 458. Under the name Ioannes Trithemius he gives us the following citation (the entry is boxed in the illustration on the facing page):

A catalogue of ecclesiastical writers or of famous men, even to the year of our Lord 1494, with an appendix which enumerates some of the learned

- T. cl. 1494. IOANNES abbas monasterij sancti Martini episcopi in Spanhem, ordinis dicitur patris Benedicti, Moguntinae diocesis, natione Teuthonicus, patria Mosellanus, ex uilla Trittenham Treuerensis diocesis oriundus, scripsit praeter Catalogum scriptorum ecclesiasticorum, etiam subiecta. Et primo quidem ex mandato praesidentium generalis capituli abbreviauit,
- | | | |
|--|---------|-------------------------------|
| Statuta eiusdem capituli, | lib. 1. | Quoniam uolenti singula. |
| De uisitatione monachorum, | lib. 1. | Fratres tuos uisitabis. |
| De modo † seruandi capitulum, | lib. 1. | Quoniam in celebrandis ca. |
| In regulam S. Benedicti, | lib. 2. | Venite filij audite me. |
| Exhortationum uel homiliarum ad monachos, | lib. 2. | Militiae Christianae con. |
| De tentationibus claustralium & remedijs earum, | lib. 2. | Humanum genus per. |
| De uita sacerdotum, | lib. 1. | Petis a me Nicolae fra. |
| De uitio proprietatis, uel contra peculium monachorum, | lib. 1. | Omnes ad uitam aeternam, |
| De miseria huius uitae, | lib. 1. | Cum nihil sit uita praesens. |
| De ruina ordinis sui, | lib. 1. | Cum ordinis nostri pristinum, |
| De illustribus uiris sui ordinis, | lib. 4. | Cogitanti mihi ac crebri, |
| Laudes ordinis Carmel. | lib. 2. | Precibus & instantia. |
| De laude scriptorum manualium, | lib. 1. | Venerabili patri domino g. |
| De † luminaribus Germaniae, | lib. 1. | Quoniam sunt nonnulli. |
| Epistolarum ad diuersos, * | lib. 1. | Petit ut copias e. |
| De sancta Anna, | lib. 1. | Sermones uarios, |
| Collationes uero tam in capitulis generalibus quam in obseruantialibus uel alijs habitae sine certo numero, partim habentur, partim subtractae sunt. Verba auctoris. | | lib. 1. |
- Hac ergo sunt (praeter ea quae adhuc in manibus imperfecta uersantur) quae me scripsisse ad praesens recolo. Anno aetatis meae quarto & tricesimo.

† Alias celebrandi capitulum prouinciale.

† Id est, illustribus scriptoribus.
* Alias, Epistolarum Spanheimensium, lib. 4.

Catalogus scriptorum Ecclesiasticorum siue illustrium uirorum, usque ad annum Domini 1494. cum appendice, quae doctos aliquot proximis annis secutos enumerat. Petrus Quentell excudit Coloniae, 1531. in 4. chartis 48. Hunc integrum nos retulimus in nostro hoc opus, ut in praefatione indicatum est.

- Ioannis Trittemij abbatis S. Iacobi apud Herbipolim liber octo Quaestionum, impressus in Oppenheim, anno 1515. in 4. chartis 10. scriptus ab auctore, anno 1508.
- Ex praefatione auctoris. Parui mandatis tuis Maximiliane Caesar, & eas quaestiones octo quas mihi dudum ad Celsitudinem tuam uocato in Castello Bopardiano proposuisti, qua potui breuitate absoluens, in hanc formam libelli consignauit.
- 1 Quaestio, de fide & intellectu.
 - 2 De fide necessaria ad salutem.
 - 3 De miraculis infidelium.
 - 4 De scriptura sacra.
 - 5 De reprobis atque maleficis.
 - 6 De potestate maleficarum, ubi de uarijs daemonum generibus.
 - 7 De permissione diuina,
 - 8 De prouidentia Dei.

Polygraphiae libri sex, cum clauis in eandem: impressi apud Io. Heselbergum de Aia, 1518. in paruo folio, chartis 133. Docet autem his libris uarios modos scribendi epistolas, quas nemo alius legere possit, quam qui in his libris uersatus sit: ut cum alij tum principes tuto res secretas literis mandatas quouis terrarum mittere audeant, & de aliorum arcanis uicissim certiores fieri. Utitur autem obscuris uocabulis, nec potest intelligi quid sibi uelit, nisi quis Clauem, id est, breuem Interpretationem sex libris subnexam legerit.

Argumenta in singulos sex libros.

- In primo libro dictiones Latinae sermonis per ordinem supra nouem milia sub alphabetis ferè quadringentis ita seriatim distribuimus, quod si de quolibet alphabeto una duntaxat post aliam capta fuerit a principio usque ad finem, sibi mutuo coherentes congruam efficiunt orationem Latinam, &c.

In se

Gesner has the latter part of the title wrong. It should read: "... cum appendice eorum qui nostro etiam seculo doctissimi claruere" [with an appendix of those who have shone forth as the most learned, even in our own time]. The sense is essentially the same, however.

men that have followed in the most recent years. Petrus Quentell issued it at Cologne in 1531. In quarto, in 48 sheets. We have relied on this in its entirety for this work of ours, as it was indicated in the preface.

Gesner's reliance on Trithem's bibliography (albeit in its 1531 edition), then, is borne out, and we see in Gesner's citation all the elements that go into the making of a modern bibliographic citation. Would that he had been consistent about this matter throughout! The *chartis* are sheets, each one printed on both sides, and each one folded twice to make four leaves, i.e., a quarto gathering. Thus, if there are forty-eight of them times four, that makes 192 leaves, or 384 pages.

Furthermore, Gesner annotates a number of his entries with notes of his own, or sometimes with quotations from the authors he cites. For example, commenting upon a work by Albinus, Gesner quotes the preface of the printer:

The author Albinus throughout is pious, learned, succinct, mature, serious, full of learning, and especially worthy in comparison with others. He is such an author as might always be found in the hands of men, one in whom the vanity of all things that are done under the sun might be made quite clear, and one by whom the hearts of mortals might be more ardently enkindled away from the anxieties of transient things toward the love of heavenly things.

This happens to be a critical note; in other places Gesner gives descriptive notes. For instance, he enumerates all of the specific titles which make up Vergil's *Opera* in the edition published in 16^o in Paris by Colines in 1531.

After mentioning in the "Nuncupatoria Epistola" of the *Bibliotheca universalis* his intention to cite manuscripts along with printed books, Gesner is quite willing to acknowledge some kinds of sources to which he is indebted:

I have gathered from all directions the substance of this work; from the catalogues of printers, a number of whose catalogues I have collected from widely scattered locations; from the listings of libraries; then from libraries themselves searched here and there, both public and private, in Germany and in Italy; from the talk of learned men; and, indeed, from the bibliographies of writers whom I shall name a bit later.

On the next page follow three headings:

Bibliothecae Italicae, Graecis libris instructae, quarum catalogos habui, aut ipse inspexi, hae sunt. [The Italian libraries, stocked with Greek books, the catalogues of which I have owned, or I myself have examined, are these.]

Libri, ex quibus sparsim quaedam decerpsi. [Books, from which I have excerpted certain things at random.]

Catalogie scriptorum, quos integros inseruimus nostro. [Catalogues of writers, which we have inserted in their entirety in our own work.]

Using the 1531 printing (with its additions) of Trithem, as well as other sources, both primary and secondary, Gesner was able to list alphabetically—by author's forename—about 15,000 titles, manuscript and printed, extant and not extant. In 1548 and 1549 he published subject indexes in two volumes, *Pandectarum sive partitionum universalium . . . libri* and the *Partitiones theologicae . . .*. Then to his original bibliography of 1545, he added in 1555 an *Appendix*. The University of Illinois Library is fortunate in possessing all four parts of Gesner's basic work of 1545.

From the disparity and inconsistency of information in Gesner's entries, and from the similarities with Trithem's citations, it is quite clear that Gesner did not examine firsthand all the works he listed (as would a scrupulous modern bibliographer). Gesner further claimed to list only works in Latin, Greek, and Hebrew, but nothing in the vernacular. Even so, his was the first serious attempt to list all works then published. In all, his citations cover perhaps one-fifth the total output of the European press by 1555. Later scholars used the work extensively and added to it, and the *Bibliotheca universalis* continued as a standard authority for the next two centuries.

Among those who added to Gesner's work was his pupil and friend, Josias Simler (1530-1576). Simler's epitome of Gesner, with additions—*Bibliotheca instituta et collecta*—was published in 1574. In as great detail as Gesner in 1545, Simler acknowledges in his preface the bibliographical work of his predecessors, as well as his indebtedness to other sources. Friends and learned men who sent him catalogues and citations are specifically acknowledged by name. Like Gesner, he cites manuscript works; and, similarly, his alphabetic arrangement is by author's forename. There is inconsistency (as there is in Gesner) about the amount of bibliographic information given for printed works; in no instance, however, do we find either the number of *chartae* [sheets], or for that matter, the foliation or pagination. A citation for the Nuremberg Chronicle appears, but it seems merely to have been taken from Gesner (who, it will be remembered, had in turn apparently "lifted" it from Trithem). *Historias temporum* is given again as the title, with no further information beyond what has been cited already. Neither can it be said that Simler's omission of a place of publication indicates that a work is a manuscript. The Nuremberg Chronicle is a case in point. On the other hand, Simler is sometimes quite clear in conceding that he has merely cited works from other sources, as in the following entry:

Harmodii Lepreatae librum de legibus in Phigalia Athenaeus citat.
[Athenaeus cites a book about the laws in Phigalia by Harmodius of Lepreata.]

Besterman tells us that Simler's work contains about 35,000 titles.¹ Although

1. Besterman, Theodore. *Early Printed Books to the End of the Sixteenth Century, A Bibliography of Bibliographies*. 2nd ed. Geneva, Societas Bibliographica, 1961, p. 18.

Simler's preface promised a subject index, it never appeared.

Loos's *Illustrium Germaniae scriptorum catalogus . . .* (Mainz, 1581) appeared seven years after Simler. Clearly we have here what we call a national bibliography; only German writers in the period from 1500 to 1581, who were not considered heretical, are included. Nonetheless, Loos shows himself to be aware of the bibliographic sources of wider scope which we have been discussing. On folium K6^r he cites Trithem's works, including the *Catalogus scriptorum ecclesiasticorum*. By Loos's time, the 1545 Gesner and the 1574 Simler were apparently considered reference works standard enough in the learned world to be cited only by author. For instance, Loos's discussion of Erasmus advises us, "Indicem lucubrationum eius ex Gesn. & Siml. ac similium Bibliothecis, illius studiosos petat" [The student of Erasmus should seek a list of his writings from the catalogues of Gesner and Simler and of similar men].

Yet overall, Loos's *Catalogus* represents in some respects a step backward in bibliographic endeavor. Loos apparently was more interested in the lives of the authors than in their works. Bibliographic details of place and date of publication, as well as the format and pagination of the works, are all absent, although he deals with only one hundred writers of about a thousand titles.

Like Loos a few years earlier, our next bibliographer, Antoine Du Verdier, compiled a national bibliography, a natural outgrowth of his bibliophilic activities in Paris. Published in Lyon in 1585, his bibliography followed by one year the publication of the national bibliography (*Premier volume de la bibliotheque . . .*) by his fellow countryman, François Grudé de La Croix du Maine (1552-1592?). The latter mentions the rival project of Du Verdier in his preface, but assures the reader that he knows nothing further of it. On the contrary, a comparison of entries in the two works does indeed point to plagiarism. Be that as it may, Du Verdier's work is a compilation of some 5,000 entries, listing the works of all those who had written in or translated into French or other languages of the kingdom. And, as made explicit in the full title, Du Verdier includes both printed and manuscript books—anonymous works as well—with descriptive and critical comments. In the more complete entries, all but the foliation or pagination is given in the way of bibliographic detail. Unfortunately, Du Verdier allows titles to be paraphrased and even garbled. For instance, his citation of Andre Thevet's *Les vrais pourtraits et vies des hommes illustres* reads instead:

A N D R E T H E V E T.

La vie d'aucuns hommes illustres, avec leurs pourtraicts en taille douce. [impr. à Paris f°. par Guill. Chaudiere 1584.

Other titles are at times equally garbled, even though the specific titles and editions may often be ascertained from reference works on the basis of other details given.

Elsewhere in Du Verdier, one finds an entry for Sebastian Munster's *Cosmographie universelle* (p. 1135), with the note, "Voyez ses oeuvres Latines en Gesner" [For his Latin works, see Gesner]. Here again is evidence that by Du Verdier's time, Gesner's *Bibliotheca universalis* was apparently a well-known and standard reference work.

As its main title page indicates, Du Verdier's work is really two works in one volume. A supplement of seventy pages citing two thousand works purports to update Gesner and all the revised editions of the *Bibliotheca universalis* through the 1583 revision of Johann Jacob Frisius. In the supplement, Du Verdier also cites precisely Loos's *Illustrium Germaniae scriptorum catalogus* of 1581, but does not comment upon it. As he indicates on the title page of this supplement, it contains the titles of "many books which have escaped the notice of Gesner, Simler, and Johann Frisius, the most recent reviser of the *Bibliotheca*, or which had been sent to press after the publications of these men." Trithem's *Catalogus scriptorum ecclesiasticorum* is by now excluded. There was apparently no need to cite or to purport to build upon his citations; this had been done already by Gesner, Simler, and Frisius.

Perhaps it is the sole reliance on some secondary source, as Du Verdier mentions in the preface entitled "Lectori" [To the Reader] at the opening section of his supplement—"autores . . . ex variis . . . bibliothecis excerptos . . ." [authors excerpted from various libraries (or library catalogues)]—that accounts for these entries on page 21:

Gulielmi Le Roville Alenconii. In consuetudines Coenomanenses commentarii. [Of William Le Rouillé of Alençon, Commentaries upon the customs of the people of Maine]

Item in consuetudines Normandiae. [Likewise, upon the customs of Normandy],

as the citations for two works in French by Guillaume Le Rouillé (1494-ca. 1550): *Le Grant costumier du pays et conté du Maine . . .* (Paris, 1535) with part of the text in Latin; and *Le Grand costumier du pays et duché de Normendie . . .* (Paris, 1534; and another edition, Caen, 1539). The practice of rendering vernacular titles into Latin had also been followed by Simler eleven years earlier, who, like Gesner, included in his *Bibliotheca* more than just Greek, Latin, and Hebrew titles. For example, on page 227 of Simler we find:

Georgius Greterus . . . collegit articulos quibus complures qui Augustanam confessionem iactant aperte contradicunt. Dillingae impress. anno Domini 1573. Germanice in quarto. [George Greterus collected together quotations to which many who recite the Confession of Augsburg (1530) openly take exception. Printed at Dillingen in the year of our Lord, 1573. In German, in quarto.]

Citations of Bibliographic Predecessors (as found in ten bibliographies and catalogues, 1545-1605).

	TRITHEMIUS 1494 (AND LATER EDS.)	GESNER 1545 (1548, 1549)	GESNER (SIMLER) 1574	LOOS 1581	DU VERDIER 1585	BASSE 1592	LEYDEN 1595	SPACH 1598	MARNIX 1599	AUGSBURG 1600
GESNER 1545	X									
GESNER (SIMLER) 1574	X	X								
LOOS 1581	X	X	X							
DU VERDIER 1585		X	X	X						
BASSE 1592	X		X		X					
LEYDEN 1595		X								
SPACH 1598	X	X	X		X	X				
MARNIX 1599	X						X			
AUGSBURG 1600	X	X	X					X		
OXFORD 1605*	X	X	X		X	X		X		

*The 1538 edition of Trithemius cited cannot be verified; and only Cless's 1602 revision of Basse is cited.

Du Verdier gives very little bibliographic information in citing Le Rouillé's works; he is merely following the established bibliographic practice of relying on other sources with no verification. This assumption is strengthened by the inconsistency and unevenness (in common with other early bibliographers) in the bibliographic information given by Du Verdier in numerous citations.

In 1595 the first general catalogue of an institutional library was issued by the University of Leyden, compiled by Petrus Bertius (1565-1629). It is natural for us to seek among its listings some of the bibliographic sources discussed above and published up to that time, and to assume that these bibliographic sources might have been used (as in a modern library) to assist in book selection, and as reference aids for bibliographic verification. In point of fact, however, one finds only Gesner's *Bibliotheca universalis* (without the date of publication given), and his *Pandectarum* of 1548. Both are cited among the folio philosophical books on *Pluteo* [Shelf] A, volume numbers 50 and 51. This Leyden catalogue, of well over six hundred pages, is actually a shelflist of books arranged in its main portion under theology, medicine, history, and philosophy, in folio format. The titles are listed in the order in which they stand shelved under these four subjects. The latter part of this shelflist consists of listings of books in quarto and smaller formats, arranged again under theology, medicine, history, and philosophy. Titles are not always accurate in their detail, and there is inconsistency in the mention of place and printer/publisher. Du Verdier's bibliography is missing from the library shelves, as is the equally useful guide by Nikolaus Bassé, *Collectio in unum corpus omnium librorum . . .* (Francofurti, N. Basseus, 1592). The latter volume lists most of the titles available for sale at the Frankfurt Book Fair from 1564 up to 1592, and cites presumably most of the widely distributed German titles on the Continent. By modern standards, the Leyden University Library would be considered deficient in its reference collections, not to mention somewhat sloppy in its bibliographic descriptions. We also seek in vain in this shelflist for the citation of a book as widely known as the Nuremberg Chronicle (1493).

It is not known whether our next bibliographer ever saw the published shelflist of the University of Leyden Library. Israel Spach (1560-1610), a professor at Strasbourg, issued a bibliography in 1598 classified by subject, which continues in the bibliographic tradition of Gesner. In it Spach set out to list all of the books of philosophical writers — philosophy at that time being understood to comprehend most fields of intellectual endeavor other than medicine, theology and law. Approximately four thousand titles are arranged first under the subdivisions of philosophy and philology, and then by forename. A few manuscript works are included, with a notation of the library in which the manuscript may be found. Although there is some inconsistency in bibliographic detail, the fullest entries cite everything except folia-

tion or pagination. Citation of works in vernacular languages is frequent. At the end are two indexes, one for subjects and places cited, and the other for authors.

Like Simler and Du Verdier, Spach usually cites books in the vernacular by giving the authors' name, perhaps merely the substance of the title in Latin, and then some further bibliographic information (including the date, format and, frequently, the language used). For example, on page 303 a citation is given under the subject "Oratoria & Consilia" [Oratory and Deliberation] for "Thomas Sigbertus. Ephor. imponsis Pauli Brachfeldii 95.4 Germ." This presumably refers to the following:

Sigbertus, Thomas.

Discurs, oder wahre erzehlung, wie der türckische suitan, die christen, so ihm zu seiner vorrhaterey und tyranney gedienet, biss her gelohnet hat. Item wie sich die Türcken unterstanden ein schloss in Hungern einzunehmen, aber dutch die bienen wider abgetrieben worden, etc. Erfurdt. bey M. Wittel, 1595. [A discourse or true story of how the Turkish Sultan up till now has rewarded the Christians who served him, his betrayal and tyranny. Likewise, how the Turks dared to occupy a castle in Hungary, but were driven back by bees, etc. Erfurt, available through M. Wittel, 1595. 4^o. 34 pp.]

As is true in most of our catalogues and bibliographies, titles in the English language in Spach's *Nomenclator* are practically nonexistent. We are therefore pleasantly surprised on page 327 to find cited in English an edition of John Heywood's *Woorkes as Proverbs and Epigrams*₂ (without giving the date of publication, and indicating the title in an abbreviated and misleading fashion) under the subject heading "Adagia: Proverbia: Paroemiae" [Adages: Proverbs: Sayings].

Among bibliographers of his time, Spach alone lists published bibliographic works separately. These are the bibliographies, catalogues, and other compilations on which he might well have been dependent for his own compilation. This section, on pages 20-22, is headed "Bibliothecarum Scriptores" [Writers of Catalogues]; it begins with a citation of Du Verdier's *Supplementum Epitomes Bibliothecae Gesnerianae* of 1585, and ends with Wolfgangi Lazii, *Catalogus partim suorum, partim aliorum scriptorum nuper inventorum*. (This is apparently a catalogue in manuscript, available for use in a library at Vienna; at least there is no known record of its publication in print.) In Spach's *Nomenclator*, only the national bibliography by Loos (1581) and the Leyden University catalogue of 1595 are not cited.

2. *Woorkes. A dialogue conteyning the number of the effectual proverbs in the English tounge . . . concernynge the maner of maryages. With one hundred of epigrammes: and three hundred of epigrammes upon three hundred proverbes . . .* (London, Thomas Powell, 1562). This work was republished in 1566, 1576, 1587, and 1598.

In 1598 the Dutch writer and friend of the Reformation, Philippe de Marnix, died; the following year an auction catalogue of books in his library was published. The list is basically, of course, a sale inventory, and as such was never designed to be of permanent reference value. It is now the oldest auction catalogue of books still extant, the only known original being in the Royal Dutch Academy of Sciences in Amsterdam; the University of Illinois has a reprint. Books are classified by subject, first under "Libri Theologici," then under "Libri Medici," then under "Libri Historici." Books in the fields of philosophy, geometry, mathematics, and poetry follow next, all grouped together, and the last subject category is music books. Finally, the manuscript books are listed. Books in all subject categories are each divided further according to format—first folios, then quartos, octavos, and finally decimosextos. Latin books are listed in roman typeface, French books in italic, and all other vernacular books in black letter. The pages are unnumbered, but there are 30 leaves (A-G⁴, F²). On folium A4^v one finds "Ioh. a Tritenhem Catalogus scriptorum ecclesiasticorum. 31" [Of Johannes of Tritheim, A Catalogue of ecclesiastical writers, 1531]; and on leaf D4^v, "Nomenclator librorum Bibliothecae, Lugd. Bat." [A Guide to the names of the books of the Library, Leyden—in other words, the library catalogue previously discussed]. These are the only bibliographic works which Marnix owned at the time of his death.

The two entries given above are typical in their sketchiness of detail; the most detailed entries give only the name of the author, the title, the place of publication, and the date of publication. The format is to be found as part of the categorization by size within subject groupings. Within specific groupings there appears to be no specific arrangement, by either author, title or date of publication. This catalogue is the only one of those under discussion in which the University of Leyden catalogue is listed. (Perhaps its owner bought it at the nearby university so that he might refer to it before trips to that local library!)

According to the National Union Catalog, the only original copy of the Augsburg catalogue in North America is the one at the University of Illinois. Like the University of Leyden's *Nomenclator*, it is a shelflist of both manuscripts and printed books as they were arranged on the shelves of each subject grouping, and in it works in the vernacular (as in the Marnix *Catalogus*) are found in a distinctive typeface, fraktur. Also, as in the University of Leyden's *Nomenclator*, books on various subjects were shelved according to format. As is typical of the time, the forename of each author is printed in a typeface contrasting with that for the rest of the entry. At the end of the Augsburg *Catalogus* there is an alphabetic index by the forenames of authors cited. This library was ahead of Leyden in that it owned Tritheim (1494), Gesner (1545), Simler's revision of Gesner (1574), and Spach's *Nomenclator*

(1598). Surprisingly, neither Du Verdier nor so common a book as the Nuremberg Chronicle of 1493 is listed. In the entries, no foliation, pagination, or names of printers/publishers are given. Again, by modern standards this library would be judged quite deficient in tools for selection and bibliographic verification. One probably could contend, however, that its reference collection appears to have been better than that of the University of Leyden in 1595. It contained three more standard bibliographic works than did Leyden. Furthermore, on page 460 catalogues of two publishers are cited:

Catalogus librorum qui apud Antonium Hierat typographum & bibliopolam Coloniensem venales reperiuntur. Coloniae 1590. [A catalogue of the books which are found for sale at the shop of Anthony Hierat, printer and bookseller at Cologne. Cologne, 1590.]

Catalogus librorum quos vel excudit Commelinus, vel quorum exemplaria ad se recepit, accedunt libri M.S.S. e bibliotheca eius. 1599. [A catalogue of the books either which Commelin issued, or the exemplars of which he kept for himself; manuscript books from his library form an addition. (Heidelberg), 1599.]

Our survey ends with the catalogue of the Bodleian Library at Oxford University, compiled by Thomas James and published in 1605. Like the Leyden and Augsburg library catalogues, this is a shelflist; but unlike them, books are entered by the surnames of the authors or otherwise by main entry. The catalogue lists some three thousand printed books and manuscripts, shelf by shelf, under the subject categories of theology, law, medicine, and the arts.

The entries of the folio volumes (under each subject category) are placed in rough alphabetic arrangement. Quarto volumes and those of smaller format were not chained to the shelves as were the folios; they were housed in another portion of the library, and had to be requested from the librarian. The entries for them, interspersed with those for the folio volumes, are prefixed by an asterisk. Titles which were bound with other titles are cross-referenced to the shelf-mark of the first title in the composite volume, and are preceded by a paragraph mark: ¶ . Among the "Libri Theologici" in Bookcase T, Shelf 4, and as Book 4, is found the 1538 Leipzig edition of Trithem's *Liber de scriptoribus ecclesiasticis*. One finds, cited among the folio volumes of the "Libri Artium," both the 1545 edition of Gesner and Simler's 1574 edition. The Du Verdier bibliography of 1585 is cited, and although Bassé's 1592 cumulation of the Frankfurt Book Fair catalogues is not, Cless's 1602 expansion is there, as is Spach's *Nomenclator* of 1598. This leaves lacking in the Bodleian collection of 1605 only the Loos bibliography of 1581 and —surprisingly— the 1595 Leyden catalogue and the 1600 Augsburg catalogue. At the time of the publication of its catalogue, then, the Bodleian possessed the largest number of bibliographic sources of the three institutional libraries under discussion

CATALOGVS LIBRORVM

BIBLIOTHECÆ PVBLICÆ QVAM VIR ORNATIS.

simus THOMAS BODLEIVS Eques
Auratus in Academia Oxoniensi nuper in-
stituit; coninet autem Libros Alphabeti-
cè dispositos secundum quatuor
Facultates:

CVM

QVADRVPLICI ELENCHO

Expositorum S. Scripturæ, Aristotelis, Iuris
vtriusq; & Principum Medicinæ, ad vsum
Almæ Academiæ Oxoniensis,

Auctore

THOMA JAMIE

Ibidem Bibliotecarie.



OXONIÆ,

Apud Iosephum Barnesium.

Ann. Dom. 1605.

404

Libri Artium.

V. 2.

- 1 P. *Virgilij* opera cū Com. Læberti. &c. 1596
- * Id. Italicè *Ven.* 1541. in 8°. V. 6.
- 2 Eiusd. opera cum Com. Donat. &c. 1586.
- * Eiusd. Appendix. &c. 1593. in 8°. V. 7.
- 3 Eiusd. opera cum Com. Germani, &c.
- 4 Eadem cum Com. Jac. Pontani. 1600.
- 5 Eadem cum Com. Seruij. *Par.* 1600.
- 6 Polyd. *Virgilij* Historia. *Bas.* 1570.
- 7 La Bibliotheque d' Ant. du *Verdier.* 1585. It.
Supplem. Gelnri Epit. ib.
- * Cl. *Verderij* Epigram. &c. in 8°. G. 12.
- 8 *Vite* virorum illustrium. 1563.
- 9 Raph. *Volaterrani* opera. *Lugd.* 1599.
- 10 Marci *Velferiterū* August. *Vindel.* l. 8. 1594.
- ¶ Id. de rebus Boicis. 1602. Q. T. 3. 17.
- 11 Ios. *Vnicorno* del Arithmetica. 1598.
- 12 Fr. *Viete* oper. *Mathemat.* Vol. 1^m. *Tur.* 1591.
- 13 Vol. 2^m.

I De

here. Typical of catalogues of institutional and private collections of its time, the Bodleian catalogue cites mostly works in Latin and Greek. Only thirty-six works in English are listed, including Chaucer's *Works* of 1561, and Lydgate's *Fall of Princes* of 1554. The other notable aspect, of course, is that this is the first catalogue to enter works by the surnames of their authors (both in the main listing and in an index).

Yet not all aspects of the entries in the Bodleian catalogue of 1605 are improvements over entries in earlier bibliographic works. Titles are abbreviated to the extreme, much more so even than in the Leyden or Augsburg

catalogues; the name of the printer/publisher is not given; nor is the number of *chartae*; and Thomas James is not always consistent in giving the place of publication. Characteristic of many entries is one found on page 404 under "Libri Artium, Bookcase V, Shelf 2":

1. *P. Virgilii opera cum Com. Lambert. &c. 1596* [1. The works of Publius Virgilius with the Commentary of Lambertus, etc., 1596].

Most of the catalogues and bibliographies discussed here do not explicitly purport to have built on earlier bibliographic sources. Exceptions include Gesner's acknowledgment of indebtedness to Tritheim's *Catalogus scriptorum ecclesiasticorum* (Coloniae, 1531), also the statements of Simler and Du Verdier concerning their addenda (published in 1574 and 1585, respectively) to Gesner's *Bibliotheca universalis*. After those efforts, only Spach in his *Nomenclator* of 1598 seems to be aware of the bibliographic sources and traditions that preceded his own endeavors. Although the Marnix catalogue represents an extensive private collection of its time, it is the only bibliographic compilation that does not cite the work of Gesner and his immediate revisers, Simler and Du Verdier. Perhaps Marnix's practice was to use the copy of Gesner on the shelves of the nearby University of Leyden Library.

Particularly noteworthy is the fact that the libraries at Leyden, Augsburg, and Oxford are silent in purporting to have used earlier bibliographic sources as selection aids. Moreover, the catalogues of the two Continental collections indicate the ownership of no more than a scattering of such bibliographic sources for reference use by patrons.

Besides often exhibiting a notable lack of reliance on earlier bibliographic sources, these same bibliographies and catalogues exhibit the common characteristic of lacking secondary entries—entries by title, translator, commentator, editor, or alternative subjects—which are so useful in modern bibliographic works, particularly library catalogues. Entries under series or serial designations are not mentioned because such publications were largely nonexistent until about the middle of the seventeenth century. The lack of secondary entries is often exacerbated by the use in entries of authors' forenames rather than surnames (at least until the publication of the Bodleian Library catalogue of 1605), and by the frequent lack of indexes (except perhaps for those in Spach), which might have compensated for this deficiency. The emphasis on single entries (if not under subject, usually in alphabetic order only under author) is to be expected if one notes some of the wording in many of the titles: "liber de scriptoribus" [a book concerning writers], "catalogus omnium scriptorum" [a catalogue of all the writers], "Germaniae scriptorum catalogus" [a catalogue of the writers of Germany], "le catalogue de tous ceux qui ont escrit" [a catalogue of all those who have

written], "nomenclator scriptorum philosophicorum" [a guide to the names of philosophical writers], and "nomenclator autorum omnium" [a guide to the names of all authors].

The degree of bibliographic detail continues to be uneven throughout this period. If the format of books is given an undue degree of prominence, it is because the books were so often shelved according to their height. On the other hand, the foliation or pagination which determines a book's thickness is almost never given. Gesner's designation in 1545 of the number of *chartae* in many of the entries in his *Bibliotheca universalis* is the closest indication we have to any designation of pagination. After his work, bibliographies and catalogues for the next three centuries would rarely bother with such details. To the Renaissance bibliographer, consistency involved venerating one's worthy predecessors; the act of respect saved labor — all the more so in a time when libraries were small, travel difficult, and the bibliographer's resources presumably uncertain. All in all, the frequent lack of specific information, and the inconsistencies in the provision of uniform description (often among entries in the same compilation) are nonetheless useful to us in tracing the lineages of intellectual communication as they are reflected in the output of the earliest bibliographers.

N. FREDERICK NASH

SLAVICA

THE UNIVERSITY of Illinois Library can claim one of the top three or four Slavic and East European collections in North America. Total holdings concerning this area are now about 425,000 volumes (not counting microforms); more than 350,000 volumes are in Slavic and East European languages. The collections are surpassed only by the Library of Congress, Harvard University, and perhaps Columbia University. Vigorous efforts to share these resources over the past decade have had notable success in several ways. A large and growing number of scholars and libraries throughout the country are regularly using our holdings and calling on our staff reference services for their research needs. Equally important, as we shall see, successes have led to further success in the form of specially funded programs which serve the Slavic scholarly community.

The development and interpretation of our collections have naturally depended heavily on the availability of comprehensive bibliographic resources; and thus the acquisition of current and retrospective bibliographies has been a top priority since rapid expansion in the Slavic field began about twenty years ago. Our efforts to acquire the basic bibliographic tools have been assisted by reprint publishers, who began to respond in the late 1950's to the widening interest in Slavic studies by issuing a number of retrospective bibliographic tools, including the Russian national bibliography of books (1907-1964) and the corresponding national bibliography of journal articles. Published catalogues of major Slavic library collections, such as those of Helsinki University (on microfilm), the New York Public Library, and Harvard, have also been heavily used. During the 1960's several selective bibliographies of basic works on Russia and Eastern Europe were published, and quickly became the basis for reprint programs. In order to assess and to improve the quality of holdings, these bibliographies have been searched and the needed titles acquired.

Probably the most important of the Slavic reprint projects undertaken by commercial firms has been the reproduction on microfiche of complete runs of most of the nineteenth- and early twentieth-century Russian journals held by the Helsinki University Library. The acquisition of these journals established the core of a major scholarly collection on Russia. Most of the volumes had been impossible to obtain in the original editions for a long time, and complete sets of the majority of them did not exist in any American library.

Several of the journals acquired on microfiche are mainly bibliographical, and others include extensive bibliographic chronicles and surveys which substitute in part for the lack of satisfactory Russian national bibliography for the nineteenth century.

As early as the mid-1960's, our Slavic resources had already become strong enough to support substantial advanced research. The Executive Committee of the University's Russian and East European Center recognized that in order to utilize the collections more effectively, graduate students in history, literature, and the social sciences needed to learn the bibliography of Slavic studies. At the specific request of the committee, the Graduate School of Library Science initiated in 1967 a regular course in Slavic bibliography, to be taught by one of our Slavic librarians. This was one of the first courses in this subject offered by an American university, and it is currently taught by two Slavic bibliographers.

In 1970 the Library opened a special Slavic and East European reading and reference room. The basic bibliographies and reference works were brought together in the same room, along with the staff of specialist librarians needed to guide students and faculty members in their use. Such a fortunate combination of bibliographic and centralized staff resources, nearly unique among American libraries, has been one of the most important elements enabling our Slavic library programs to achieve international distinction. The Slavic reading room has been named in honor of Doris Duke in recognition of her generous grants for Russian studies at Illinois. Although strong support from the University and Library administrations has made state funds the primary basis for our Slavic staff and collection development, the margin of excellence has always depended on federal and private support obtained and administered by the Russian and East European Center for the Library. The leadership of Ralph T. Fisher, Jr., Professor of History and Director of the Center, in obtaining such support for the Library over the past two decades has been a crucial factor in the extraordinary growth of our Slavic resources.

During the summer of 1970 the new reading room proved to be an ideal setting for the only formal training program in this country for Slavic specialist librarians. At this six-week Slavic Library Institute, supported by the U.S. Office of Education, fifteen librarians were instructed in the bibliography of the field and the administration of Russian and East European library collections. Several of these institute graduates have become leaders in their field.

As our collections became better known, a number of faculty members from other universities began to come here for research visits, especially during the summers. Recognizing an important service to scholarship that our Library could provide, the Russian and East European Center initiated in 1973 a program called the Illinois Summer Research Laboratory on Russia and Eastern Europe. Scholars in the field were invited to use our Library

THIS ROOM IS DEDICATED TO
DORIS DUKE

Through her generous gifts to
the Russian and East European Center
she has greatly strengthened
the Russian collections of
the University Library.

LAURENCE H. MILLER

Special Languages
Librarian

RALPH T. FISHER JR.

Director of the Russian and
East European Center

MICHAEL CHINIGO

Publisher and Vice President
of the Champaign-Urbana
News-Gazette

ROBERT B. DOWNS

Dean of Library
Administration

J. W. PELTASON

Chancellor

DAVID D. HENRY

President

UNIVERSITY OF ILLINOIS
1970

facilities during the summer. The enthusiastic response to this opportunity and the increasing numbers of visiting scholars (198 visitors in 1978, the sixth year, as compared with 44 in 1973) are a dramatic indication of the importance of this innovative program of bringing scholars to books. The total attendance during the first six summers has been 634, or 434 separate persons in all, since many individuals have attended two or more years. Associates of the Laboratory have come from 245 institutions of higher education in 45 states, the District of Columbia, 5 Canadian provinces, and 3 European countries. The visitors travel an average distance of 500 miles at their own expense and pay for meals and most other expenses, except lodging. Thanks to support from the U.S. Office of Education and a three-year grant from the National Endowment for the Humanities, it has been possible to provide free dormitory rooms for the participants and, in 1976-1978, the added feature of teacher seminars conducted by distinguished scholars.

Since 1978 was the last year of NEH support, the program must be more modest in 1979. We hope that the Laboratory can be made a permanent part of the University's services, and the Center and Library are seeking other sources of help, especially through the University of Illinois Foundation. The program has greatly enhanced the University's reputation in the field of Slavic

studies, as it has strengthened our resources in various ways. For instance, it has been a major reason for our success in obtaining recent grants for the Library.

Two of the grants obtained involve projects that will increase the total range of Russian publications available, not only at Illinois, but in American libraries as a whole. The National Endowment for the Humanities is funding a four-year program of "Cooperation Between the University Libraries of Helsinki and Illinois." This project will make available to Illinois and sixteen other research libraries photoreproductions of about six thousand nineteenth- and early twentieth-century Russian books in the Helsinki University Library that are not now available in this country. Slavic librarians at Illinois are responsible for the selection, verification, and cataloguing of the books, activities that require complex and wide-ranging investigations in the bibliography of Russian history and culture. The other project, supported by a U.S. Office of Education program called "Strengthening Research Library Resources," will enable us to select and acquire some eight thousand volumes to enrich our retrospective Slavic holdings. Many of the volumes will be on microfilm. A particularly significant component of this project focuses on the building by 1981 of unique complete files of about three hundred scholarly Soviet serial publications. The results of this major bibliographic undertaking will be publicized to the national community of scholars, and the material acquired will be made available through our highly successful resource-sharing programs.

In addition to the activities described above, our Slavic librarians have published, individually and collectively, a number of bibliographies on Slavic literature, history, periodicals, and reference works. They have also contributed scholarly articles on the history of Slavic bibliography and libraries. Their most important service to scholarship, however, may be the operation of a nationwide Slavic bibliographic and reference network. The record of the Summer Research Laboratory in its first three years suggested that its scholars could benefit throughout the year from our assistance with bibliographic and reference problems. In response to this need, we began in 1976 a new program of year-round service to former Laboratory associates, who then numbered nearly two hundred. A Russian Center grant obtained from the U.S. Office of Education enabled installation of a teletypewriter in the Library's Slavic and East European Department. In March 1977, letters were sent to several thousand scholars in the field and to all academic libraries in this country (as well as some in Canada) informing them of our service. And thus the Slavic Reference Service was born. During our second full year of operation (ending in June 1978), over 3,300 queries were handled, the volume more than quadrupling that of the first year.

What kinds of queries are received? They come by teletype, by mail, by

phone, and in person, from students, faculty, the general public, and from academic, special and public libraries. (Public libraries, for example, often ask for fiction in a particular language for patrons who have recently emigrated from Eastern Europe.) Queries range from straightforward interlibrary loan requests to lengthy and complex reference questions. Of course, things are not always what they seem, and an apparently innocent interlibrary loan request often turns out to be a dragon in disguise, while a two-page, single-spaced reference question may only require a one-line answer. In fact, however, the complex questions far outnumber the simple ones; a few particularly ferocious problems have devoured twenty hours or more of staff time.



L: Title page of N. I. Novikov's *Attempt at an Historical Dictionary of Russian Writers* (1772), on which all later similar works were based. R: A. F. Smirdin's bookstore in St. Petersburg, whose catalogues, published 1828-1847, are a major source of Russian national bibliography.

In dealing with both bibliographic and reference questions, we lean constantly and heavily on the wealth of bibliographies and reference tools housed in the Slavic and East European reference room and in the general stacks, as well as on those two indispensable files: the shelflist and the public catalogue. The Library's new LCS computer system has facilitated our bibliographic searching, and the further development of this system will make possible highly sophisticated searches. A recent decision by the Library of Congress to

romanize its current Cyrillic-alphabet cataloguing will result in a great increase in the number of Slavic machine-readable bibliographic records which we can retrieve.

Sometimes, of course, our Library lacks the item requested, or we are unable to answer the question satisfactorily. In such cases we turn to other libraries, but only after every effort has been made to establish that the citation is correct in all details, and that the information we do have is as complete and as clearly stated as possible. If standard printed sources fail to yield other locations, we can query the National Union Catalog Reference Unit at the Library of Congress by telephone. This step is necessary because the locations of thousands of titles in Cyrillic alphabets published prior to 1956—precisely the category of material which is in greatest demand—are not recorded in any printed source.

If these efforts have failed to turn up locations, we are prepared to query colleagues in Western Europe, especially Great Britain, Germany, France, and Finland, in the hope of finding the item in one of their collections and perhaps of subsequently acquiring a film copy. Or, we may write to our library exchange partners in the Soviet Union, Poland, or another Eastern European country to request a microfilm of the item. Even if there is already a U.S. location, we may decide that the title is sufficiently important to have here as well, and then obtain our own film copy. In the last two years we have added more than eight hundred titles to our collection as a result of Slavic Reference Service requests. Thus, we continue to develop our own great collection while serving the American scholarly community by providing loan copies of research materials previously unavailable in this country.

The University of Illinois Library has long been known to have one of the strongest Slavic collections in the country. Now, as a result of the Summer Research Laboratory, the Slavic Reference Service, and the federally funded projects to strengthen our collections, it is entirely appropriate to propose that our Library has become a preeminent international resource center and clearinghouse for information in Slavic and East European studies.

LAURENCE H. MILLER
MARIANNA T. CHOLDIN

AFRICANA

A bird builds with another bird's feathers. — *Xhosa proverb*

THE TASK of building an Africana collection, formally recognized at Illinois since 1969, never ceases to be a fascinating and challenging assignment. There is no shortage of books which deal with the continent of Africa and its fifty-three independent nations; and there is no particular difficulty in identifying them. What poses the challenge is the need to build from the feathers of distinctive disciplines a nest recognizable as African Studies.

Most librarians who are involved in collection development deal with a discipline whose bounds, at least until recently, have been rather clearly defined, e.g., anthropology, biology or economics. Each of these disciplines has a history, noted specialists, and one or several interpretations of its scope and limitations. Each also has its assigned place in library classification schemes. The literature of African studies cannot be so circumscribed. Its only common characteristic is the obvious geographical element: the continent of Africa. Beyond that, there is an open field for collectors. Any discipline, i.e., the "other birds," can be included. For example, 27 different subject areas, ranging from accountancy to zoology, accounted for the 145 Africa-related theses and dissertations produced at the University of Illinois between 1921 and 1974.¹ The curricular offerings at Illinois include courses on social change in Africa, problems of African politics and government, educational policy and curriculum change in Africa, African music and drumming, Swahili, introduction to modern African literature, history of East and Southern Africa, and agricultural economics in tropical Africa. Each semester, approximately 350 students enroll in these courses and research some aspect of these broad topics. These catalogue-listed courses predict some faculty and student interest. One can also assume that graduate students will pursue any number of problems not covered by the course offerings. It is this unlimited scope which characterizes African studies as an "area study" rather than a discipline, and which makes collecting in it so exciting: area studies enforce a holistic view to any question by making known the totality of knowledge from many disciplines.

1. Yvette Scheven, "Africa-related masters' theses and doctoral dissertations at the University of Illinois, 1921-1974." Urbana, 1976.



Le Pincine Mâle, et son Nid.

de l'Imprimerie de Langlois

Long before the formal establishment of an African Studies program at Illinois, the Library could claim a strong basic collection of Africana. There were many documents available from Great Britain, France, Belgium, Portugal, and Germany: annual reports of their colonies, colonial conferences, parliamentary proceedings, and reports of government ministries (which *de facto* included their colonies). The Library possessed beautifully illustrated museum publications, including the ethnographic collections in Belgium's Congo Museum, which reflect the wide interest since the turn of the century in collecting African artifacts. There were magnificently detailed reports of scientific expeditions to the continent, such as that of the Deutschen Schutzgebietne. In addition, the Library's long-standing commitment to collect all major American and British imprints had automatically ensured acquisition of all the standard works of the colonial era, works of Sir Richard Burton, Speke, Thomson, Baker. Stanley and Livingstone helped by creating an unabated fascination with the largely sun-drenched—and thus clearly misnamed—"Dark Continent." The issue of slavery was another motivation for collection-building in Africana, as was the presence of large numbers of American missionaries in several African countries. One of the most significant items in our collection is the maiden speech to Parliament by William Wilberforce on the abolition of the slave trade (London, 1789).

The inventory for our collection at Illinois, however, proved to be as scattered as the feathers of other birds: items could be found in more than twenty-five campus locations. With interest in Africana becoming more apparent by a wide range of the University's colleges and departments, it was necessary to determine quickly and exactly what we had. The bibliographical record needed not only to be assembled, but also to be organized, in order to meet various acquisitions and reference needs poorly covered by conventional cataloguing.

The most obvious solution was to unite all the materials into a new library. However, it was equally obvious that this was impossible: there was no space in the Main Library, and the Library administration had both philosophical and practical objections to further decentralization. A photographic memory—in order to recall instantaneously the entries for over 20,000 books and periodicals—was also an impossible dream. More realistic was our eventual solution: to develop a set of secondary files which would serve as quick references to the collection.

The key to a basic cross-reference system was the wealth of Africana bibliographies already in existence. Not only explorers, missionaries and journalists, but bibliographers as well have been fascinated with Africa. European bibliographies dealing with African subjects have abounded since the 1870's, preceded by efforts such as that of Ternaux-Compans, who in 1841 amassed a

bibliography of 3,184 items published before 1700.² American bibliographies of Africana have flourished since the 1940's. The Library of Congress, which as early as 1908 was compiling book lists on individual African countries, spearheaded the effort, especially through Helen Conover. From the 1940's through and beyond her retirement in the late 1960's, Miss Conover compiled at least twenty bibliographies, including some comprehensive and annotated guides unequalled today. The Africana staff of the Library of Congress has continued the tradition of careful bibliography by systematically covering the official publications of all African countries, and by undertaking other fundamental bibliographies, such as Julian Witherell's *The United States and Africa: Guide to U.S. Official Documents and Government-sponsored Publications on Africa, 1785-1975* (8,827 entries).

By 1970, when the majority of African nations had been independent of colonial rule for ten years, there were literally thousands of bibliographies and other types of study guides devoted to Africa in general and each of its nations. Besterman's *World Bibliography of African Bibliographies* lists 2,770 monographs alone, published through 1973. By this time, many of these works were being compiled by Africans, who had access to materials largely unknown to Western scholars of the "new area study" of Africa.

Just as these bibliographies served as primary tools for book selection, it became clear that they could also function as primary tools of access to what was already in the Library's collection. The breadth and depth of our holdings in Africana could only be approached systematically, through bibliographies whose subjects coincided with the interests of faculty and students. The task, then, was one of surveying the contents of all current bibliographies, whether monographs, articles, pamphlets, or chapters in edited volumes. The analytic notes which resulted soon became a card file, arranged by broad subjects, geographical areas, and individual countries. At the end of 1977, the card file was published as a volume covering 997 bibliographies appearing between 1970 and 1975.³

The bibliography file is the major resource by which our Africana can be unified. It is, however, far from being the only file. The subject cards of the catalogue scatter our Africana as much as the physical collection. A country's literature, for instance, must be searched through the name of its colonizing nation and the present name of the country, as well as any previous names. The largest nation in central Africa offers a notorious example. Once known

2. Henri Ternaux-Compans, *Bibliothèque asiatique et africaine, ou catalogue des ouvrages relatifs à l'Asie et à l'Afrique qui ont paru depuis la découverte de l'imprimerie jusqu'en 1700*. Paris, 1841.

3. Yvette Scheven, *Bibliographies for African Studies, 1970-1975*. Waltham, Mass., Crossroads Press, 1977.

as the Congo Free State, entries were later filed under Belgium; it became the Democratic Republic of the Congo upon independence in 1960, and is now known as Zaïre. The typicality of this situation clearly demonstrated a need for guides to the most useful headings. Thus far, lists of the relevant subject headings used in our catalogues have been compiled for African art, politics, development and technology, economic development, history and literature.

Success breeds success: these files and lists seemed to help patrons locate the Library's Africana, so more lists were called for: a guide to current statistics on Africa, Africana in the indexes, sources of book reviews to African literature, journals on African economic development, and a guide to Southern Africa. These files and lists have enjoyed a great deal of use within the University's academic program, to the point that we now have a "kit" to



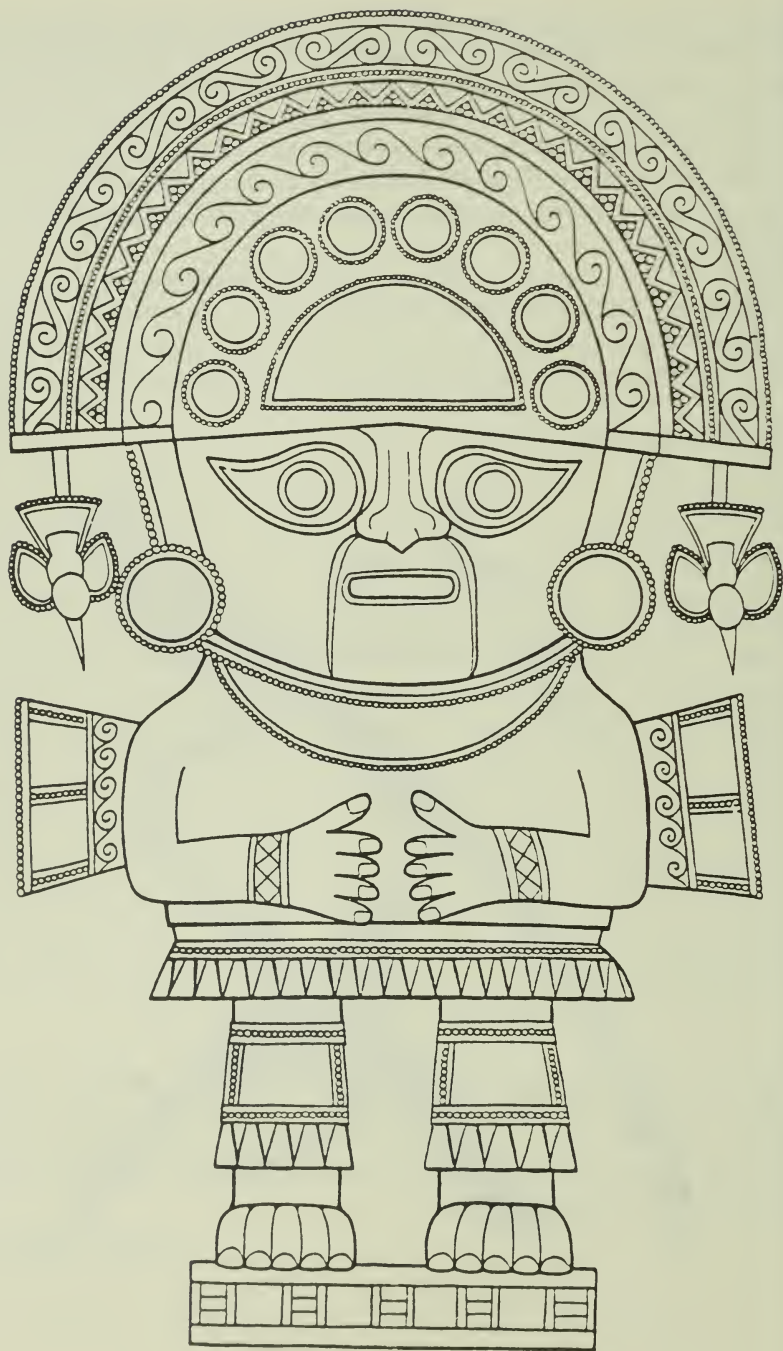
distribute as we orient new students and faculty to the Library. Such materials have traveled beyond the campus, as well — to the other libraries of the state university system, to the individual members of the Illinois Association of Africanists, and to the nationwide Africanist community. These lists have prompted Africanists to request compilations of still others, and we have complied. The resulting files have enabled us to answer questions more quickly and to locate materials requested by patrons of the Illinois Reference and Research Service.

We have thus developed a reasonably good bibliographical control, formal and informal, of the Africana in the Library's collections. There is general consensus among scholars, though, that a great deal of material never appears in bibliographies, and never finds its way to reviewers. This material is the corpus of imprints from the African countries themselves. While publishing is generally healthy and expanding, the small printer or publisher will either ignore, or quite often be ignorant of, his country's deposit laws. Major efforts are underway to reduce the number of publications which remain unrecorded. The quarterly *African Book Publishing Record*, established in 1975, receives increasing cooperation from African publishers and booksellers, and thus provides broader coverage. Through the National Program for Acquisition and Cataloging, the Library of Congress has provided an office in Nairobi, Kenya, which since 1968 has diligently recorded the book production of sixteen nations in eastern and central Africa. The African Bibliographic Centre, the first cooperative effort to be initiated in Africa by Africans, is launching an index to periodicals from the entire continent.

Still, many African imprints remain unrecorded. The only solution to the current dilemma has been the acquisition trip. A wealth of literature will remain untapped unless one is willing to survey every street vendor's inventory, as well as the dustiest corner of every book and stationery shop. As a result of a buying trip for the Library last summer, we can now examine first issues of fugitive periodicals, bibliographies of liberation movements, African folk tales retold by leading African authors, planning documents for a new national capital, and research reports from university faculties.

The consistent and varied demands for Africana have provided us with our motivation and methodology. Bibliographies allow us to collect—and to organize what we collect—by orthodox and less orthodox means. These means must be as varied as the feathers of the bird kingdom if we are to shape a distinctive nest of African studies.

YVETTE SCHEVEN



LATIN AMERICANA

THE COLLECTION of Latin Americana at the University of Illinois is among the most important of such collections held by an academic library in this country. With approximately 200,000 volumes, it is probably the largest in the Midwest. Among its holdings, which are integrated in the Library's main stacks and departmental libraries, are extensive collections of the national bibliographies, the subject bibliographies, and the periodical indexes which are key sources for scholarly research. The extent and variety of these resources is impressive, and their use by researchers is worth examining.

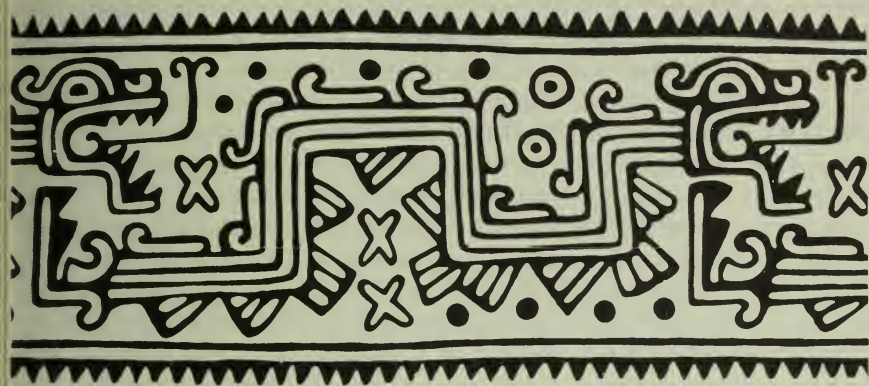
Latin America has long been an important area of the Library's collections. As early as 1936 the University and the Library were committed to the Latin American Studies Program. In 1965, the University's Center for Latin American and Caribbean Studies was designated by the federal government as an NDEA Center for Latin American Languages and Area Studies. Since then, more than 150 dissertations have been completed in this area. Extensive faculty research, along with these dissertations and others produced in earlier years, reflects the wide variety of interest coming as it does from such diverse fields as accounting, agricultural economics, anthropology, business administration, comparative literature, economics, education, geography, history, law, library science, linguistics, musicology, sociology, Spanish, Portuguese, and political science. Important instructional and research activities which relate to Latin America are also underway at the University in a number of scientific disciplines and in its professional schools.

The bibliographic apparatus required to support such wide-ranging interests is complex. At the same time, the diverse social, economic and political setting of the area, which includes more than thirty-five Latin American and Caribbean countries, combined with the inadequate bibliographic coverage prevalent in most countries, make it difficult—if not impossible—for an efficient book export trade to flourish. Irene Zimmerman in her *Current National Bibliographies of Latin America* has identified bibliographic deficiencies in many countries. For example, the receipt of Mexico's national bibliography in the Library is running several years behind, and no comprehensive official Argentine national bibliography has been compiled since 1938. Only in recent years has Brazil revitalized its national bibliography, with the cooperation of the U.S. Library of Congress through its office in Rio de Janeiro. The accessions list of LC's Brazil office, as

distributed widely to libraries and book dealers since its beginning in 1975, has been the most comprehensive up-to-date guide to current Brazilian publications. Even in oil-rich Venezuela, where a special program for developing and updating the country's bibliographic record is underway, the annual national bibliography for 1975 has just appeared, and cumulative volumes for gap years of 1955-1966 and 1969-1974 are still to appear. Among smaller countries, it is worth noting that the latest national bibliography for Cuba, a country for which there has been a good bibliographic record since 1937, was received in our collection in 1977. Costa Rica, with one of the highest literacy rates in Latin America, in recent years has produced its national bibliography through volunteer efforts of the Costa Rican Library Association. On the other hand, for neighboring Nicaragua a national bibliographic record is virtually nonexistent. In contrast to countries which rely on government support for producing the national bibliography, in Bolivia a private book dealer has produced an annual bibliographic record since 1966.

In the absence of a strong current bibliographic network, the best guides for recent Latin American publications are newspapers with literary supplements, weekly magazines, and catalogues of book dealers and publishers. The supplements found in national and international editions of leading newspapers like *O Estado de Sao Paulo*, *Excelsior* (Mexico City), *El Tiempo* (Bogota), *La Nacion* (Buenos Aires), and *El Mercurio Internacional* (Santiago) are only some of those which are available to the Library's researchers. Moreover, several trade bibliographies produced by the R.R. Bowker Co. in Buenos Aires have at least partially satisfied the need for an adequate current guide to book publishing in Spain and Hispanic America. The two titles, *Libros en venta*, and *Fichero hispanoamericano*, are roughly equivalent to Bowker's standard American guides, *Books in Print* and *Publishers Weekly*. However, for acquisition purposes, catalogues and the lists of book dealers and publishers continue to provide the best current bibliographic record available for the area. Many fine dealer relationships have been developed over the years. However, field acquisitions by Library and other Latin Americanist faculty since 1965 have been necessary to make special purchases and to establish new contacts with commercial dealers, learned societies, and a myriad of governmental agencies which are responsible for so much published material of research value.

Difficulties in acquiring materials from Latin America led in 1956 to the first Seminar on the Acquisition of Latin American Library Materials, better known to librarians as SALALM. Now in its twenty-third year, SALALM is the professional library organization dedicated to the problems of bibliography, acquisition and library development in the region. Bibliographic studies appearing in SALALM's annual series of working papers and conference papers



include contributions by librarians on this faculty. The annual survey of bibliographic activity in both 1965 and 1966 was contributed by this writer, while Sara de Mundo Lo's *Colombian Serial Publications in the University of Illinois Library*, with its uniquely important history of Colombian serials bibliography, was recently published as a separate SALALM title.

Recognition of our Library as a strong national, regional and state resource for the study of Latin America was helpful in securing funds from the U.S. Office of Education in 1966 to fund the summer instructional program on Latin American librarianship, directed by the present writer. The bibliographic materials in this collection provided the basis upon which program participants from eight libraries prepared special collection development projects to be carried out on their individual campuses following the close of the program. Last summer, the National Endowment for the Humanities funded a special program under the direction of Professor Merlin Forester of the University's Department of Spanish, Italian and Portuguese. This program was designed to provide opportunities for sharpening the research and instructional skills of university teachers at institutions which do not provide strong library collections in Latin American literature. Strong holdings in literature have contributed to the training of thirty-five doctoral

students in Hispanic American literature from 1964 to 1974, according to a recent survey. The survey noted that this is the second highest number of such students earning degrees at a U.S. university during this period.

The purpose of bibliographic collections is to lead scholars to the sources which will make it possible for them to answer the questions they raise. At the same time, scholarship in bibliography is enhanced by large holdings of materials, and bibliographies produced about the Library's collection are in themselves important contributions from which scholars in many fields may benefit. A number of bibliographies describing strong or unique areas in the Library's Latin American holdings have appeared in recent years. In 1969, Emeritus Professor Luis Leal of the Department of Spanish, Italian and Portuguese published "Para la bibliografía de Jalisco." While this partial guide to an extraordinary collection of Mexican pamphlets published primarily during the nineteenth century focuses on materials published in the state of Jalisco, imprints from the entire republic are included. The same collection also served as a primary source for Carl Schmidt's dissertation on church-state relations in Mexico which he completed for the University of Pennsylvania in 1954. Perhaps equally important is the Palafox Collection in the Rare Book Room. Juan de Palafox y Mendoza, a seventeenth-century Spanish bishop of Puebla, Mexico, wrote on the timeless subject of human rights; his championing of better conditions for the Indians endeared him to followers in later years. Fernando Porqueras Mayo, of the University's Department of Spanish, Italian and Portuguese, and Joseph Lamenti, Illinois State University, have described this collection as one of the most important in any library.

Relating to more recent times is the selected bibliography of holdings of the Library on *Spanish Speaking Minorities in the U.S.*, widely distributed throughout the state as well as to libraries in other parts of the country. Prepared in 1974 by Sara de Mundo Lo of our Modern Languages Library, this important bibliography includes materials on Spanish minorities from Spain and all of Spanish America. It was produced at a time when lists produced elsewhere related primarily to background studies on Mexico and Mexican Americans in this country. Professors Lo and Mary Eustella Fau of the Library's Original Cataloging Department also rely on materials in the Library to serve in their capacities as contributing editors of the *Hispanic American Periodical Index*. They are combining their efforts with those of librarians at other campuses to produce an annual index to some 250 journals produced largely in Spanish America and covering the humanities and social sciences. Indexing for the project, which is supported by the National Endowment for the Humanities, is complete for 1975 and 1976, and the 1977 title is in preparation. It should also be noted that resources of this Library were essential for the research of Harriett Wallace of the Geology Library in preparing a bibliography on basic geology collections for Latin American

libraries, which was recently published in *Revista geofísica*. However, of the bibliographic research projects supported by the Library's resources, the most significant and extensive one is undoubtedly Professor Lo's projected *Bibliography of Hispanic American Collective Biography*. Designed to indicate locations at the Library and elsewhere of titles cited, the first volume of this bibliography is scheduled to appear in the summer of 1979, and the completed work will index some 250,000 citations.

Among the Library's Latin American holdings, materials from Brazil have received special emphasis ever since the Library assumed the Farmington Plan responsibility for collecting Brazilian materials in 1961. This Brazilian strength is evidenced in a bibliography listing more than 600 currently received serial publications, which was prepared in 1966 by Manuel Alguero, at that time a member of the Serials Department. Two union lists prominently cite our Brazilian holdings. These are William V. Jackson's *Library Guide to Brazilian Studies* (for which a revised edition is now in preparation), and the chapter devoted to Brazil in Rosa Mesa's *Latin American Serial Documents*. Reporting of the Library's holdings on Chile in Lee H. William's *The Allende Years; A Union List of Chilean Imprints, 1970-1973* has recently led to the microfilming of holdings at Yale and at Illinois of the Santiago newspaper *La Prensa*.

Creating bibliographies from the resources at Illinois can be of great value to future scholars. Two special areas in the Library's collections call out for full bibliographic description. The first is the collection of transcriptions prepared between 1917 and 1931 under the supervision of Charles H. Cunningham for the Illinois Historical Survey and other libraries. Archives in Spain and Mexico were examined for references to Spain's activities and interests in North America, relations between the American colonies and colonial Mexico, and Spanish commerce and trade with the United States in the eighteenth century. The collection runs to forty linear feet and five bound volumes; a calendar is much needed.

A second unique collection includes invaluable card files which summarize the location and content of several thousand unpublished documents relating to the Audiencia of Quito in the Archivo de Indias in Seville. Prepared by José Rumazo González, a scholar who was the Ecuadorian consul in Seville during the 1930's, this collection was acquired by the Library in 1970. Preparation and planning of a guide has been initiated by Nelly González, Latin American Bibliographer in the Library's Collection Development Department, and Professors Frank Salomon and Joseph Casagrande of the Department of Anthropology and the Center for Latin American and Caribbean Studies. Such a publication would be an essential source for primary research by Andeanists in the fields of ethnohistory, economic history, social history, demography, and related specialties.

Finally, the bibliographic collections on Latin America in this Library are richly endowed with original and facsimile editions of the prolific bibliophile, José Toribio Medina (Chile), and extensive collections of the works of modern bibliographers like Agustín Millares Carlo, Fermín Peraza Sarauza (Cuba), Guillermo Feliú Cruz (Chile), Guillermo Furlong Cardiff (Argentina), Rubens Borba de Moraes (Brazil), and Pedro Grases (Venezuela), to name a number of outstanding scholars. But it is also in the published catalogues of special Latin American collections at the University of Texas, Tulane University, University of Florida, University of Miami, Bancroft Library, New York Public Library, University of Chicago, Newberry Library, The National Library of Anthropology and History in Mexico City, and the Ibero-American Institute in Berlin, and in specialized major publications like the *Hispanic American Periodical Index* and the *Handbook of Latin American Studies* which provide this Library's patrons with an astounding record of published literature on Latin America.

The publication of the Library's holdings on Latin America in the shelflist would further advertise to scholars the richness of this collection. Utilization of the on-line circulation system which has just become operational may make this possible in the future. Meanwhile, scholars studying virtually any topic will find the Urbana bibliographic record of the area rewarding, both as a guide to the University of Illinois Library's own rich and diverse holdings, as well as to a much broader range of materials held and identified in other collections in the United States and abroad.

CARL DEAL



LOOKING TO THE FUTURE

LIBRARIES being active transmitters of knowledge—full participants in the knowledge industry and in the educational enterprise—librarians should be thought of, talked about, and referred to as scholars, as sharers in the same responsibility as their institutions. Increasingly, the librarian's work is coming to involve the whole of the bibliographic process. Providing the bridge between the patron and the book is part of this process; another bridge, that between the idea and the book, is also coming to be seen as part of the librarian's mandate.

Libraries are moving increasingly toward conformity with the general structure of higher education in this country: this is unquestionable. Evidence of this adaptation is reflected in the almost universal concern for academic rank and status for librarians. The simple demand for a different piece of the academic pie is part of the picture; but more important are the wishes to share the same structure as the rest of academia, and to accept the same responsibilities, the same missions, the same goals, the same rights, the same activities as other faculty. In most institutions of American higher education—at least among the trend-setters—the staff organizes itself by departments and by the four traditional ranks, and recognizes in each of these a commitment to research as well as to teaching and service. So also do the libraries and librarians of these institutions.

Now, individual institutions may vary in the *amount* of such commitment; but statements issued by the provosts in every first-rate university in the country are very similar. Their statements are usually released early in the fall, and are directed to the tenure and promotion committees of every department at every major campus. Each institution has its own peculiar and individual emphasis, but all of them talk about the desire for high-quality publication, the need to demonstrate commitment to the academic process, the ability to document teaching ability through evidence of those who have been taught or served, and the commitment to the world beyond the campus under the general rubric of service. Among the land-grant institutions, the last of these—service—may loom somewhat larger than for those of the Ivy League; nevertheless, in all institutions service of some sort is recognized as appropriate activity for an academic. Librarians are sharing in that, to make reality the library's position as "the heart of the campus."

Recognition of, and living up to, the myths of the university do call for a change in attitude toward librarians. If the library is central and important to

the rest of the institution, then the people who make the libraries, run the libraries, and serve in the libraries must act pretty much like the people who use the campus, direct the campus, and serve on the campus. Therefore, when we talk about the bibliographic process, it becomes clear that librarians, just like all other faculty members, must be producers of books and articles, editors of journals, and so on; and the fields in which those articles, books, and journals appear are generally those of bibliography, librarianship, or library management—although not necessarily. A history librarian or a mathematics librarian, to name two examples, can clearly pursue research different from that which a cataloguer or a general reference librarian can. Having viewed the process for a number of years, however, I think that while those special librarians on an academic campus may find their intellectual and professional homes in the scholarly societies of the discipline served rather than of the profession of librarianship, most of the contributions within those fields are nevertheless likely to be bibliographic. This also holds true for those librarians who find their intellectual and professional home in the societies of librarianship.

A definite emphasis on bibliographic research is exhibited by the "special" libraries (*special* indicating here libraries for maps, English, history, and other specific disciplines, and even including those libraries which have been traditionally viewed as more closely related to the Special Library Association than to the American Library Association). When we examine the kinds of bibliographic work being done by those librarians who are affiliates of societies of librarianship, we find not only articles on the theory and practice of librarianship itself or of the management of libraries, but we also discover some of the most valuable of all scholarship performed in libraries: the bibliographic description of collections. Thus, we have lists and bibliographies of rare books; bibliographic descriptions of books intended for the beginning researcher; guides to the secondary bibliographies of a series of fields; and the like. Also available are many flourishing programs that prepare bibliographic material in area studies. In fact, in the field of area studies, bibliographic control of entire countries may be performed by librarians, and often by librarians outside of the area itself. This may be especially true of some Asian areas, certain African countries and, until very recently, some central and East European countries.

One step removed are the reviews and critical analyses of the literature of librarianship. Typically, such work encompasses review articles or general overviews of the literature in journals like *RQ*, *American Libraries* and *Library Journal*. This process of analysis and review serves mostly to safeguard the honesty of scholarly activity. Every branch of scholarship needs to go through the formal exercise of peer evaluation, the public certification of rightness or wrongness, of integrity or lack of it, of accuracy or inaccuracy of

he items under review. These exercises are not a lesser kind of bibliographic activity; in fact, they should be regarded as the quality control mechanism for the scholarship of our profession. Unfortunately, this is not a fail-safe operation, since the choice of reviewers is often haphazard and depends on who is available at a given moment. However, it is gratifying to observe signs that the quality of reviewing is improving. The knowledge and the critical acumen necessary for high-quality reviewing is emerging, and should continue to rise over the coming years. The sponsorship of such review media as *Choice* further reflects an increasing and broadening commitment of the library profession itself.

Thus far we have been concerned with the librarian as a participant in the bibliographic process. We should also examine the library itself as a participant. Through selection, cataloguing, storage, and service, whether of books, journals, or audiovisual materials, libraries are always engaged in an informal partnership with the rest of the bibliographic process. Often, however, this informal participation becomes formal. Libraries have long sponsored publication of bibliographic lists relating to their own collections, e.g., *Fifteenth-Century Books in the British Museum*, *A Guide to Americana in the Library of Congress*, *The Special Collections in the University of Illinois Library*, etc.

As bibliographic expertise grows, the continuing commitment and pressure to publish increases, and as librarians more often become full participants in the bibliographic enterprise, we will inevitably witness an expansion of that publishing role. This trend, in fact, exactly parallels what happened some fifty years ago with the formation of the university presses. Many such operations started out as relatively narrow publishing enterprises to publish materials of limited interest, generated usually by faculty of the institution. The goals of these presses very quickly changed to those of more national and international scope, with fewer limitations on the kinds of materials published. Although it seems irrefutable that most of the university presses have retained at least some of the flavor of, if not the actual commitment to, that original limited and noncommercial role, they also have become admittedly more and more commercial as the commercial presses have become more and more "mass media." However, as evidenced by the University of Chicago Press's commitment to publication in the field of the ancient Near East, by the University of Oklahoma's commitment to materials about the Great Plains and the frontier, and by the commitment of all the land-grant institutions to agricultural extension, even when success comes, some of the original role commitment remains.

The same can be seen occurring in libraries. There has been a long tradition of the library bulletin. The tone of these journals is remarkably similar; however, there is a continuing growth of journals, especially those sponsored by the friends of libraries; these are becoming less lowbrow and more middlebrow, as they appeal to an increasingly sophisticated audience. A case in

point is *Non Solus*. Newsy, friendly, and membership-oriented items are disappearing from the annual, biannual or quarterly "more serious" publications and finding their way into newsletters from those same friends organizations. As a result, these "serious" journals are attracting a broader range of writers, so that contributions are no longer limited to those from members of a single library staff or even from members of the "friends of the library" organization. Thus, the same forces that were changing the role of librarian are again at work changing the focus of the library's publications.

In an age in which information is becoming recognized as essential to the right functioning, economic well-being and socially acceptable solutions of society, the devices which transmit and store knowledge become correspondingly crucial. One other common kind of library publication is the special catalogue. Publication may ensue upon the purchase or acceptance of a major collection, or often upon the exhibition of rare books. These often reflect some of the best scholarly work of a library staff. Contributions to union catalogues and to machine-readable data bases, which are just now coming into their own, can reflect scholarly activity as well. Scholarly activity can go into the bibliographical contributions to data bases such as OCLC, *Chemical Abstracts* or *Biological Abstracts*, or to the emerging data bases which are library-centered and control otherwise uncontrolled portions of the literature. Children's literature, labor and industrial relations, and many of the social sciences, fields which now have the weakest bibliographic control, should particularly benefit from machine-based bibliographic work. These contributions, often unlabeled and practically unrecognized within a library, are nevertheless very real and important. Such matters of quality and creativity which may be lacking in this work just now are, to be sure, a hindrance to recognition from the scholarly community. They are a matter of equal concern to librarians, too, since not only our credibility but the very service we provide depends on them. In time our profession must find ways of identifying and evaluating individual performances. This activity should come to be part of the continuing promotion and retention process with which every librarian is concerned.

I would suggest finally that all of these things are not only good in and of themselves — which they are — but also serve another aim. They not only further the university's production of new knowledge (the research goal), which they most clearly do; they not only contribute to the provision of instruction (the teaching goal), which they do; but just as importantly, through outreach to the rest of the community, they demonstrate that commitment to others of their educational constituency. In the case of the University of Illinois, this constituency is the state of Illinois; in the case of some other institutions, it is wider or narrower segments of society. Illinois has recognized this commitment through agricultural, engineering and other extension agencies, and

through interlibrary activities within ILLINET. Similar commitments are evidenced in Minnesota by MINITEX, in Wisconsin by WILS, and in other areas by well-known regional library consortia. Most of the institutions in this country are recognizing their responsibilities on the hard, practical, political plane both to retain first-rate collections and to continue the kinds of state appropriations (or internal allocations, in the case of private institutions) necessary to maintain those collections. They must become indispensable, or at least valuable, to the constituency that supports them. These outreach activities—the lending of the books and journals themselves, the provision of bibliographic access to those books and journals, the explication of the contents of those books and journals—are all part of that same process, and it is a process which we willingly accept and which is being insisted upon by our clientele. I am very pleased to note in an overview of the situation that Illinois is meeting that challenge; that the commitment, although there are still some pockets of resistance, is by and large recognized, both by libraries and by the university administrations which direct them; and that the activity itself is growing in both quantity and quality.

HUGH C. ATKINSON

A HANDEFULL OF PLEASANT DELITES

THE ELIZABETHANS knew the delights of collections of miscellaneous items and knew how even the most miscellaneous piece contributed toward making a whole. This section of *Non Solus*, its title taken from Clement Robinson's 1584 miscellany of poetry, is devoted to some notes about activities serving to advance the Friends' central desire for a strong University Library.

The Cavagna Collection

The Library has been awarded a two-year (1978-1980) \$97,000 grant under the Title II-C program of the U.S. Office of Education in order to update its Cavagna collection in northern Italian history. The collection came to the Library in 1921, purchased in Italy from the heirs of Count Antonio Cavagna Sangiuliani (d. 1913). It is already the subject of a three-year (1977-1980) award from the National Endowment for the Humanities to catalogue via computer approximately 20,000 items and to prepare a published guide to the collection.

The collection—many of the Library's copies are the only ones recorded in North America—covers northern Italy from ancient times to the early twentieth century. It is particularly rich in eighteenth- and nineteenth-century sources for Milan, Pavia, Como, Bergamo and other Lombard cities—materials useful for the study of local social, political, institutional and religious history. The material presently being catalogued includes about 18,000 pamphlets dealing with local history which are seldom found outside their place of publication in Italy.

Closing gaps in a research collection within a two-year period is a challenging task. A five-week buying/research trip to Italy last fall was a factor in establishing our acquisitions program. Purchase of older works is facilitated by the many scholarly reprints issued by Italian publishers. Antiquarian book dealers and scholarly publishers are other major sources for works old and new. Desirable books and pamphlets not available on the market will be made available on microfilm from Italian libraries. All materials acquired under the Title II-C program will be rapidly (and cheaply) catalogued via data processing in time to appear in the published guide to the collection. Thus, by late 1980 the University of Illinois Library will not only possess one of the best Italian history collections in North America, but will offer a guide to it as well.

MARCELLA GRENDLER

Some Notable Acquisitions, 1977/1978

The Library is very pleased to have been successful in acquiring a copy of the third of the great Polyglot Bibles, known variously as the Paris, or A. Vitre's Polyglot, and initiated through the efforts of Cardinal du Perron. Its publication was apparently intended as an improved and enlarged edition of the Antwerp Polyglot (1569-1572), a copy of which has been owned by the Library since 1954. The Bible, considered the most magnificent of the Polyglots, is printed in Hebrew, Samaritana, Chaldean, Greek, Syrian, Latin, and Arabic, and was published in the years 1629-1645 through the efforts of the Paris jurist Guy Michel le Jay, who took up the project after Cardinal du Perron's death in 1617.

An important en bloc acquisition made through funds from the Library Friends this year is a group of poetic tributes to Queen Mary published in her memory on the occasion of her death in December 1694. Among these tributes is the *Gloriana. A funeral pindarique poem: sacred to the blessed memory of that ever-admir'd and most excellent princess, our Late gracious overaign lady Queen Mary*, written by Thomas D'Urfey and printed in London for S. Briscoe in 1695. Four other such poems, all published in 1695, were also acquired as part of this purchase.

The Library is fortunate to feature among its recent acquisitions an important Latin/Greek/French dictionary dated 1636, the *Dictionariolum Latino-Graeco-Gallicum*. Printed in Rouen, this dictionary is of importance in the record of linguistic development. The dictionary, along with a version of *Appolonius of Tyre (Ain Hubsche Hystori von dem Kunig Appolonious, 1552)* were purchased for the library in memory of Charles A. Knudson, Professor of French Emeritus, by his colleagues and friends.

In 1803 the Comte de Chasseboeuf, Constantin Francois Volney, compiled a painstakingly thorough history of the climate and geology of the United States. The quarto edition of this work, *Tableau du climat et des sol des Etats Unis d'Amerique*, has recently been acquired by the Library with funds from the Library Friends. The volume complements the octavo edition owned by the Library since 1908, and augments the Library's growing collection of early Americana on geology, geography, and travel, which includes among its items Carey's *American Pocket Atlas* (1796) and Morse's *The American Geography* (1794).

Another area of the Library's holdings enriched by a recent map acquisition is British geography. The Library was successful in its bid in early 1978

for a "New Map" (1794) of England and Wales and showing part of Scotland. Not to be overlooked in citation of recent acquisitions is an important "Map of the States of Missouri and Illinois and Territory of Arkansas" (Philadelphia, 1827), a purchase for the Illinois Historical Survey made possible by a private donation. Measuring 40 x 60 inches, the map indicates early towns and settlements, Indian lands, and has county population tables; it was based on information from federal surveys, and made by E. Browne and E. Bancroft.

Other notable acquisitions of the Library within the past year include an interesting *Kawara-ban*, or Japanese clay tile print, made about 1860. The print was acquired as part of the Special Languages Division acquisitions program. In addition, through the instrumental assistance of Mr. Philip Kolb, Professor Emeritus of French, the Library has also been able in 1978 to secure for its collections a letter by Marcel Proust to Roger Allard dated 1921. The Proust collection at Illinois is one of the finest in the United States.

Special Friends Events

On the evening of Friday, 1 November 1978, members of the Friends were invited to a special demonstration-recital by Professor Alexander Murray of the School of Music, entitled "Four Centuries of Flute Music." The evolution of the instrument itself, and the repertory written for it, were wittingly described and effectively presented by Professor Murray and his students before a highly appreciative audience of just over a hundred persons.

Roger A. Stalley, Art Historian of Trinity College, Dublin, was guest speaker at a talk sponsored by the Library Friends on 8 November 1978. Mr. Stalley spoke on two great rare books, facsimiles of which are held by the University Library: the Book of Durrow, painted circa 670 and probably created at Irish monasteries at either Lindisfarne or Iona (on the coast of Scotland), and the more luxurious Book of Kells, believed to have originated from the Irish monastery at Iona in about 800. A large number of persons attended the talk, also sponsored by the Department of Art and Design, the School of Humanities, and the Program in Comparative Literature.

Other notable activities of the Library Friends within the past year include preparation of a slide-tape presentation of the Library's resources. Funded through the generosity of the University of Illinois Foundation, the project benefited from assistance of the University Archives and the Alumni Association. The latter group will incorporate presentation of the show in its gatherings around the country.

On 10 March 1979, the Library Friends hosted a special reception and exhibit in the Main Library honoring University President and Mrs. John Corbally. The highlight of the reception was the presentation of five volumes on higher education to the Education Library in the Corballys' honor. Mr. and Mrs. Corbally each received citations from the Library Friends in appreciation of their efforts for the Library. Approximately four hundred people attended the event.

The "Presidents Council" Exhibit

The Friends sponsored a major exhibit in the Rare Book Room this year, the Special Exhibit of Notable Acquisitions, in appreciation to members of the University of Illinois Foundation, the Presidents Council and the Library Friends. The fifteen cases of works on display cover a broad range of the Library's holdings which have been made possible through generous gifts. Some of the more notable items of the seventy works on display include the oldest manuscript at the University, an unpublished poem of the Venerable Bede, the Book of Genesis from a copy of the Gutenberg Bible, a very rare edition of *Canterbury Tales*, a history of the collection growth at the Library, items from the Library's outstanding collections of Proust, Milton, Sandburg, and Cavagna, and Shakespeare's *First Folio* (1623) and the exceedingly rare *Poems*. The exhibit, which has been visited by several tour groups as well as classes of University students, was opened with a tour by members of the University of Illinois Foundation during its 1978 annual meeting and has contributed toward the Library's effort to make its resources and valuable collections known to the University community and beyond. The Library's collections development efforts constituted one of the two program themes for the Foundation's 1978 meeting.

Publications Program

A very generous grant from the Stewart Howe Foundation has enabled the Library Friends to establish a quarterly newsletter of its activities and significant library events. The newsletter, which has been named *Friendscript*, begins publication this spring. The late Mr. Howe was a charter member of Library Friends and a staunch supporter of the Library's efforts to maintain its eminence in the library world; in the words of Foundation trustee Carlyle Anderson: "If he were here today . . . he would be most anxious to . . . assist in building and strengthening the Library Friends." The Publications Office of the University's Graduate School of Library Science will produce this newsletter, as well as manage production of numbers in the Library's Robert B. Downs Publication Fund series and of *Non Solus*. This new arrangement

should better enable the Library to fulfill its goal of timely publications of valuable information through its annual bulletin, monograph series, and now, its quarterly newsletter.

LCS System

7 December 1978 was an important day for the University of Illinois Library. On that day, Chancellor William Gerberding became the first person to borrow a book using the Library's new automated circulation system. The new system, called LCS (Library Computer System), will considerably reduce the time it takes for a Library user or staff member to obtain information about whether the Library owns an item, where it is located in the Library system, and whether it is available for borrowing. The LCS data base may be searched from any LCS terminal on campus by title, author, call number, or a combination search strategy. Staff members can charge, discharge, save and renew materials by typing information on terminals instead of requiring users to fill out charge cards. Besides saving time for users, this procedure will eliminate much filing and routine recordkeeping for the Library's staff. A telephone center will also enable patrons to request terminal operators from the Library's staff to search the LCS data base, and charge and renew materials by telephone. This year, the holdings of the University Libraries at both Chicago Circle and Medical Center campuses will be added to the LCS data base. Collections of some of the libraries of other institutions of higher education in Illinois will be added to the LCS system within the next few years.

SUSAN BRANDEHOFF

Financial Statement of the University of Illinois Library Friends

1 OCTOBER 1977—31 DECEMBER 1978

Income

Benefactors	\$ 4,500.00	
3 Patrons	1,500.00	
29 Sponsoring members	3,200.00	
26 Subscribing members	1,300.00	
372 Contributing members	9,300.00	
Gifts	<u>144.00</u>	
		\$19,944.00
Note cards	\$ 256.00	
Subscriptions to <i>Non Solus</i>	<u>67.50</u>	
		<u>323.50</u>
		\$20,267.50
Balance from 1976-77		<u>6,037.81</u>
		\$26,305.31

Expenditures

Membership perquisites	\$ 2,544.41	
Membership development	1,004.92	
Library material acquired	<u>16,176.83</u>	
		\$19,726.16

Balance \$ 6,579.15

NOTE: The 15-month fiscal year reported here adjusts for administrative re-assignment of accounting to a 1 January-31 December fiscal year.

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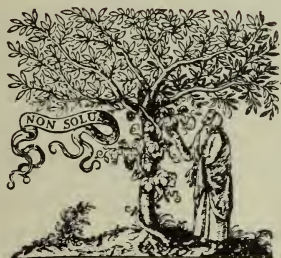
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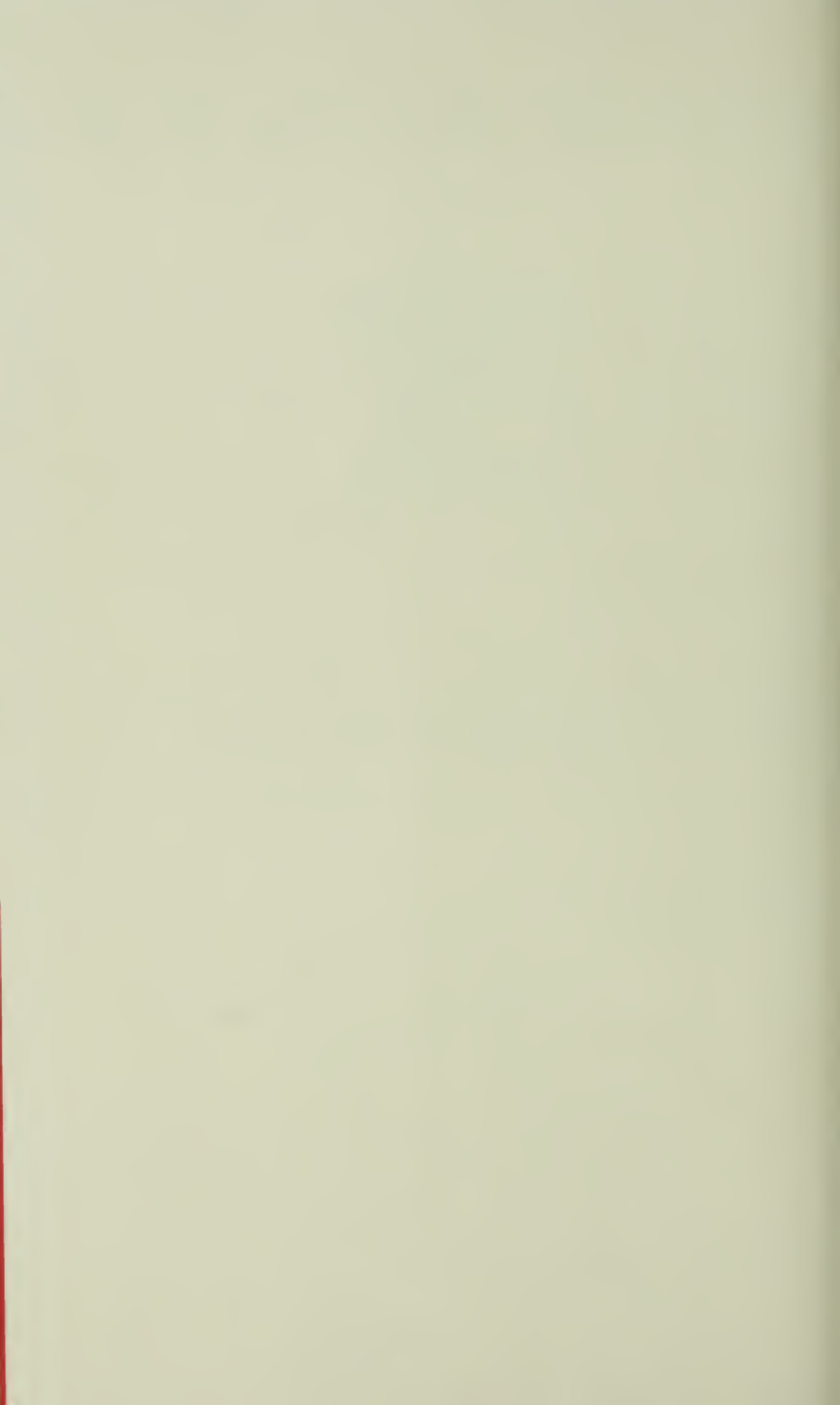
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Harris Francis Fletcher, 1961

A portrait of Harris Francis Fletcher hung in the Rare Book Room of the University of Illinois Library for many years before anyone thought it was necessary to identify it in any formal way. It seemed no more necessary to say who Harris Fletcher was than to explain to people that they were standing in the Rare Book Room. For the scholars who depended on the riches of the collection here and for the Library staff who worked with it, the connection between the portrait and the collection was self-evident.

About five years ago, when Harris Fletcher withdrew from active, daily participation in the life of the Library, we identified his portrait with an appropriate plaque. Harris Fletcher died on July 16, 1979. This issue of *Non Solus* is dedicated to him and commemorates his magnificent achievement at the University of Illinois Library. We offer this account of what he did here in the same spirit with which we identified his portrait—in pride and in deep gratitude for all that Harris Francis Fletcher accomplished.



Harris Francis Fletcher, 1931

The "Learned Professor"; being a brief account of a scholar who asked for the Moon, and got it

Yeast cost 3¢ an ounce in 1926, the year that Harris Fletcher came to the University of Illinois. It was 5¢ in 1931 when he became Assistant Dean of the College of Liberal Arts and Sciences, and 23¢ in 1979 when he died. This simple history parallels the increasing value of the leaven that Professor Fletcher provided for every institution with which he was associated, from Eastern Michigan University to the Champaign County Nursing Home. His published works occupy more than sixteen linear feet on the Library's shelves and his papers in the University Archives fill two cubic feet, but the yeast of his involvement in the Library must be measured in other terms. In the thirty-five years Fletcher was at the University of Illinois, he made himself one of the most distinguished literary scholars of his day; in the process he also led in the creation of one of the most distinguished collections in our Library—that of the seventeenth-century English poet, John Milton. A closer look at Fletcher's papers in the University Archives makes clear how Fletcher's breadth of learning, the shrewd management of his own academic career, and the force of his personality enabled him to take his place and to help establish the place of the University Library in the heady intellectual life of America in the 1930s and afterward.

Breadth of learning was the first ingredient in Fletcher's achievement. At the outset of his career he took hold of an important but little-considered aspect of Milton's studies and made it his own in three books published between 1926 and 1930. The subject was Milton's use of the Bible and of Semitic and rabbinical studies, and it took Fletcher ten years to master the Hebrew, Aramaic and Syriac that were the essential tools for these studies. The Library still possesses the Hebrew typewriter Fletcher used, as well as the early electric typewriter with a Greek typeface that his later studies required. He sometimes apologized to correspondents about composing his letters at the typewriter and about his hunt-and-peck typing, but his ability to do that in Hebrew and Greek (to say nothing of his French, Italian, and less-accomplished German) is one mark of the breadth of learning on which his magisterial accomplishments were based.

After a seven-year stint as a campus administrator that occupied much of the 1930s, Fletcher turned to the textual problems in Milton. He published a landmark edition of Milton's poetry in the 1940s. But his greatest work came in the 1950s: the two-volume *Intellectual Development of John Milton*. Here Fletcher traced the training and intellectual accomplishments of Milton, relating them to the pattern of instruction and learning characteristic of Europe throughout the sixteenth and seventeenth centuries. While drawing on the Library's resources for his research, Fletcher took time in the 1950s to prepare catalogs for Library exhibits of its collections in Milton, in Renaissance geographical works, and in grammars and dictionaries of the Renaissance.

Fletcher retired in 1961, when he was 69. The Milton Society of America recognized his accomplishments with one of their rare Honored Scholar Awards. Fletcher's acceptance speech recalls what attracted him to university life and suggests what it was that made him such an effective university man.

My generation was probably more actuated to teach English than any generation has been since by personalities. When I began my graduate work in English, the situation then existing at Harvard...was more or less an example of what I mean....Kittridge, Greenough, even the shadow of old Child, though twenty years dead, and the longer ones of various other recently retired names were dominant, some even more dominant as personalities than as teachers....And this atmosphere reached far beyond the confines of the Harvard Yard, through Cooper at Cornell, Manly at Chicago, not to mention Carl Young at Wisconsin and Hardin Craig at Iowa, who were potent personalities drawing students to courses in English....But I was fostered more by Wenley at Michigan than by any other professor, Wenley being a philosopher, but so well and widely read in various literatures that my first great appreciation of Browning and other Victorian poets came from him, not from an English teacher.

It was force of personality that drew Fletcher to teaching and the force of his own character that attracted students and colleagues to him. One of the things that emerges most strongly from the Fletcher papers in the University Archives is how much of what he was able to do was decisively shaped by his imaginative and colorful personality and by the high regard in which he was held by many of those with whom he worked.

That the person who traced the training of the most learned person in seventeenth-century England should also be concerned with the education of the ablest students at the University of Illinois is no surprise—except, perhaps, to those who believe there is none but a withered connection between research scholarship and good undergraduate teaching at the University. Fletcher became the first Assistant Dean of the College of Liberal Arts and Sciences in 1931, where he served the

ומי יתן כל עם יי נבאים

צדיקים ירשו ארץ וישכנו

לעד עליה: פי צדיק יהיה חכמה

הורה אלהי נבון א תעמד אשתי

נבאים אחרונים עם תרגום ועם פירוש
רמי' ועם פירוש רבי דוד קמחי והפיר' של החכם
דא' כע' אשר הוספו על ימני ועל מרי עשר והמקראות
מוקדים ומסורים על פי דרכי הסופרים קדמונים
אשר על משעול ומתיבתא דרכנו כפיין אומות
תלויות וקטנות ונבולות ועקומות וקודו סרבה על
הכתב וכתב סרבה על הנקוד וסעומו וכפומות
ונכתב ולא נקרא ונקרא ולא נכתב ולאומות
מנוהר' כל אלו מיונים עם רב העין
ונדבשו במנות

הארון רמב"הולל ברוב היהם
לורוויג קיניג ישי' וכתיב בשנה
שנת לפק
סה

באויליאה

השמש לאלה ואנא

ספרו כצוית חקותי ככל התור' אשר צוית את
אבותיכם ואשר שלחתי אליכם בד עבר
הנבאים

The Hebrew title page of Buxtorf's Rabbinical Bible (Basel, 1618-19). In his study of Milton's Rabbinical Readings (Urbana, 1930), Fletcher identified Buxtorf's edition as the Hebrew Bible most likely to have been used by Milton.

University until 1938. He always remembered those years and his work for the College with great fondness. One of his accomplishments was to help create a tutorial plan for outstanding undergraduates that freed them in some measure from the lock-step of credit-hour course work. His enthusiasm for undergraduate education stayed with him. Even in his most productive research years he never tired of teaching Milton and the Bible to undergraduates. These were two English department courses that Fletcher regularly offered to the end of his teaching career. Elsewhere in this issue of *Non Solus* there is evidence of Fletcher's impact on his graduate students—an impact that was again primarily a matter of personality. But Fletcher's concern embraced students beyond the most able undergraduates and his own thesis students. A 1930 Alpha Chi Rho dance program in the University Archives lists Mr. and Mrs. Fletcher as chaperones, and a 1939 letter from a Chicago parent thanks Fletcher for his advice to delay the enrollment of his daughter: "You were so everlastingly right in your advice that...I wish again to express the appreciation we felt at the time of our interview, not only for your courtesy in seeing us and your interest in meeting our problem, but for your judgment in suggesting a procedure that has been proven so successful. It has been a source of much satisfaction to us in recalling our interview, to feel that the young people of the State and their often bewildered parents have access to an adviser of your discernment."

Fletcher's impact on his professional acquaintances and colleagues was just as strong. Records in the Archives provide abundant evidence of how carefully Fletcher worked on reviews of Milton studies and about the personal friendship that could spring from even a harsh review. Fletcher was editor of the University of Illinois Studies in Language and Literature series and lavished time and learning on manuscripts submitted to him as editor. Alexander Turyn recalled two of his own books that Fletcher shepherded through publication and wrote in 1961 to record "how much I feel I owe to you. It is a great blessing for humanistic research in our University community that a scholar of your illustrious rank and a man of your character, kindness, and magnanimity, has been for many years, and continues to be, on our campus an inspiring example and a most vigorous sponsor and furtherer of scholarly production."

Fletcher had an impact on the University community in many other ways. He was an active member of the University Club, of a bridge club, and of a group of Saturday-afternoon hikers. He was a great railroad buff. But most important, he was a luminary of the informal Ten O'Clock Scholars, a group of town and gown men who met daily in a campus coffee-shop and later in a nearby drugstore to take up every possible topic—from campus and town politics to railroading and retail merchan-

dising, from medicine and music to football and the American Civil War. No records of this group survive in the Archives (more's the pity!), but something of the quality of Fletcher's mind and his capacity for intellectual leadership is recorded there. W.D. Templeman wrote to Fletcher of the committee work they often shared, work that is normally the bane of academic life. "How many good committee sessions I remember, when your wisdom and enthusiasm and good humor helped us make real progress and enjoy doing it!" Another friend, Thomas Rossman Palfrey, put the case more strongly and made it even more plainly a matter of personality: "I have long contended that you were one of the best informed colleagues on the widest range of subjects whom I've had the good fortune to encounter in this cock-eyed profession; and that you were Exhibit A in support of my observation that the profession is scared to death of those who are really able, honest, unpretentious, imaginative, vigorous, curious, and unafraid of the new and different." These were the qualities that made Fletcher so effective a university man. Fletcher's younger colleague, Edward Davidson, endeavored to state the distinction Fletcher had earned in those years. It was partly the weight of his published scholarship, but it was also much more—the distinction of the man who teaches.

There is the distinction of publication—the footage, the yardage, the tonnage. There is also the distinction a man earns and deserves by the example he sets. That distinction can't be measured: it's in the way such a man lives and works, laughs and curses, thinks and talks, and makes in all incalculable ways an impression on those around him. It's particularly important that the impression be made on those who themselves need it and can learn from it. They can't tell what it is—it's simply there, not for the having, but for the deserving. I often think of the stray, immeasurable ways you have affected our lives, those of us of whom you seem to have been fond.

The Library benefited immensely from the strong friendships that Harris Fletcher created at Illinois and from his ability to lead his colleagues—or prod them, as the occasion might demand. When Fletcher came to the University, the tradition of extraordinarily strong campus support for the Library was firmly established. The Library was growing rapidly, but it had not yet won the distinction it would by the time of Fletcher's retirement—a distinction which he did so much to create. For in all his work, Fletcher was keenly aware of the vital importance to him of a strong University Library. He wrote one young scholar investigating Milton's Hebrew translators that "the strain such studies place on library facilities is too much for most libraries." He knew this well, and his determination not to allow his own work to suffer from such strains made him one of the most effective supporters the Library has had.

Fletcher recalled his first encounter with Phineas Windsor, the University Librarian from 1909 to 1940. Fletcher had met him

while eating lunch at the old men's club [the University Club], and we got into a hell of an argument. At the end of it, I stated that I was coming over to see if the library really amounted to anything. He told me that if I was ever seen by him so much as entering the old library building he personally would either himself throw me out, or get old Pete, the lone campus cop to help him. He was so emphatic about it that I suspected a trick—so instead of arguing with him, I asked him why? He replied that the very next fall the library would be moved to the new building and I would waste my time and that of everyone else by trying to use the old library. He said that there were [more] books in wooden cases entirely uncataloged than in the regular stacks.

Undeterred, Fletcher "snuck in" to see the overcrowded stacks in Altgeld Hall, but having seen them he thereafter obeyed Windsor's injunction. Fletcher began working directly with the Library to order books by and about Milton in 1929. The first one cost \$25. Because of the Depression, most of the collecting had to be of inexpensive books. Duplicate copies were sometimes made by photographing them with a rebuilt \$7.50 Argus camera. This project won the attention of the University Research Board, made up (as Fletcher pointedly observed) mostly of scientists. The turning point came with some auctions late in the 1930s.

We held back. But as nobody had much money due to the depression, we fared pretty well. Then came the discovery of Dean Carmichael [of the Graduate College] and his avid interest in books. Then [came] Pearl Harbor and the inability of the nonrecurring and research funds to get delivery on [scientific] gimmicks and gadgets—but books, old ones that is, were ready made, and readily available. Then began the deluge that had started with the Marks purchase of over 1,000 books at a cost of *ca.* 60 cents each.

In time Fletcher and his colleagues—including Shakespeare scholar T.W. Baldwin and Robert B. Downs, who became University Librarian in 1943—were able to build a collection that took the strain of even the most rigorous studies. Fletcher described the rapid growth of the collection and how the "flow of material that followed the funds coming largely through Carmichael almost swamped us." Books would be stacked wherever there was room, and sometimes only Isabelle Grant would be able to find needed items in the four rooms—including one small, lightless, unheated storage space—then used to house the collection. The growing collection brought its triumphs for Fletcher. Among them was the purchase of Milton's tract *Of Education* after years of searching. Just as gratifying, though in a different way, was wringing the "grudging" admission from a distinguished fellow Miltonist and professional rival that the Illinois collection had to be ranked before those of Harvard and the

British Museum and was equaled only by that of Cambridge.

Fletcher was unquestionably a keen collector, and he enjoyed the hunt immensely. For ten years he kept secret the fact that the Illinois collection lacked only *Of Education* among Milton's works, for fear of driving up its price. Writing in 1946, he estimated that he had spent fully one-fourth of his time over the last twenty years on Library matters. This was an extraordinary investment of time and energy in an academic unit not his own. But Fletcher's close association with Dean Downs, the numerous master's theses he directed in the library school, and his sometimes twice-daily checking of booksellers' catalogs did in fact make the Library his own. Fletcher simply could not have done what he did in any other way. That is evident in the extraordinary joint applications he and his close English department colleague T.W. Baldwin made to the Research Board in 1946. Both men were looking forward to what they might accomplish in the last ten or so years of their active professional lives, and stated the resources they needed. Library material was a central requirement for both. They reviewed the development of the Renaissance collection since 1930 and requested an annual fund of \$1500 for the purchase of library and related material to support their work.

Persistence, as Fletcher well knew, would carry the day. He was again championing the Library in even more vigorous terms in 1952. Fletcher, Gordon Ray, and Joseph Smiley were asked by the College of Liberal Arts and Sciences to report on the research support humanist scholars needed from the University. They focused on the Library, graduate assistant stipends, and support for the University Press. But it is not surprising that such a committee—fully supported by Downs—gave most of its attention to the Library's needs. Their report called for increased annual appropriations to the Library of \$150,000; and it was addressed to University President George Stoddard in quite forceful, perhaps even aggrieved tones. Stoddard fended off Fletcher and his colleagues by reminding them that "it is not the privilege of a library...to maintain itself through the impoverishment of equally valid developments" in other units. But he was persuaded that the Library needed more assistance and concluded, "let us get all we can, without benefit of halo. In short, proceed!" To proceed along such lines Fletcher was always willing to do, with or without a halo, and the 1950s saw a substantial increase in the regular and supplementary funds available to the Library.

Fletcher was an extraordinarily successful scholar, library supporter, and university man. His breadth of learning and shrewd maneuvering as an administrator and committee member were two sources of that

success. But more important was the force of his personality. Jacques Barzun recalled the heady talk of the Ten O'Clock Scholars, and Helen Welch, long-time acquisitions librarian, recorded her debt and the Library's to the "Learned Professor," as Fletcher was called. "I owe so many debts of gratitude to him and expect to owe many more—for the many answers to bibliographic and not-so-bibliographic questions, for keeping the books flowing...and finding the money to pay for them, for the wide range of his book selection, for the lessons in academic games, but most of all, for the good nature he spreads daily around the Acquisition Department." But it is best to end with a letter from Baldwin, Fletcher's closest associate at Illinois and his ally in all Library matters. Writing from London in 1947 and complaining of the high price of books, Baldwin disparages his own part in the success of their campaign to enrich the Library's holdings:

It is rather a strange coincidence that we two of all men should have been literally thrown together, and under such circumstances that we were obliged to fight together [for the Library] or as scholars to die the death. I should never have had the courage—not to say gall! to attempt alone most of the things which in some miraculous way have in the Library come to be. As far as I can judge, the fundamental secret of it all has been the fact that you had no better sense than to ask for the moon and I had no better sense than to tag along in hope of a piece of the green cheese. So Sancho Panza asks Don Quixote, "Where is the next windmill?"

SCOTT BENNETT

A Library Legacy from Harris Fletcher

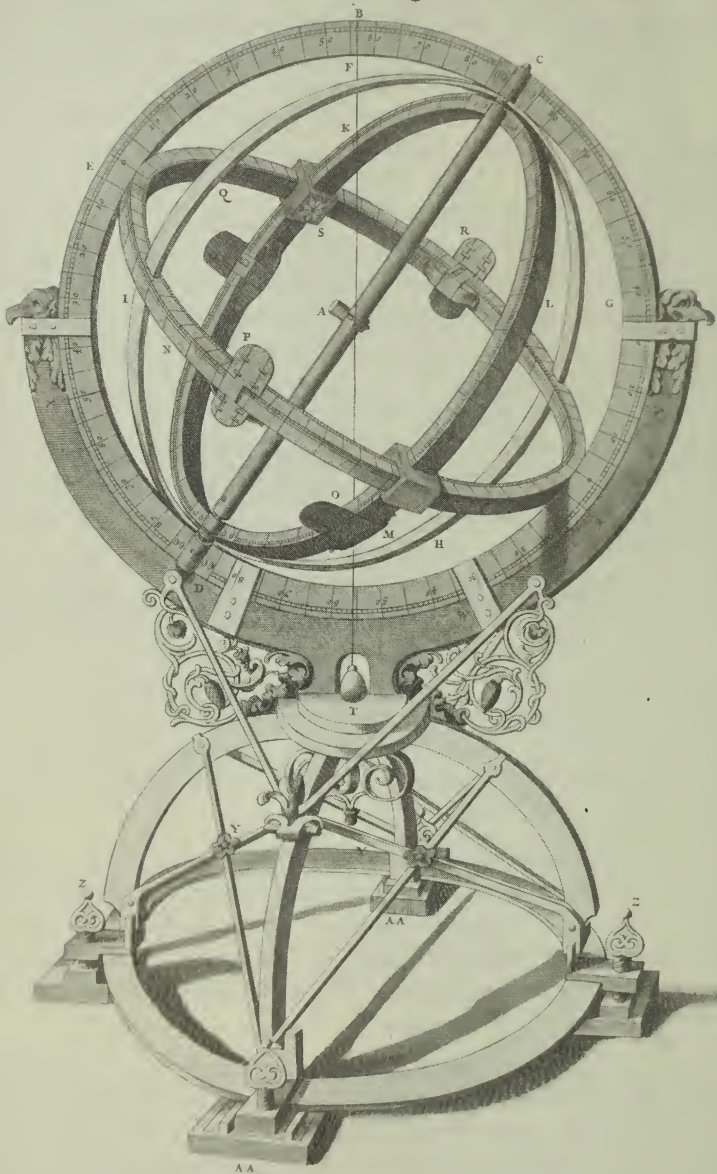
John Milton and Francis Bacon were perhaps the last, and certainly the greatest, of the so-called "Renaissance men" whose minds aspired to encompass all knowledge. It was this universal quality in Milton's intellect which inspired Harris Francis Fletcher to devote a lifetime to Miltonic study and research. Professor Fletcher's fascination with John Milton began early, apparently soon after 1920. As he expressed it, "Milton was probably the most learned man the western world ever produced." Fletcher added that at the beginning of his graduate studies he wanted "to take on someone who wouldn't run out on me." Fifty years later, he remarked: "Milton hasn't run out on me. In fact, I realize I'll never catch up."

Fletcher nonetheless made a good run of it, as his many scholarly books and articles on his favorite subject attest. Inevitably, the University of Illinois Library and its staff became heavily involved with Milton soon after Fletcher came to join the faculty in 1926. Upon his arrival, he found only a few scattered Milton items of no particular use to his studies in the Library. A quarter of a century later, largely due to his unremitting efforts, the University Library had assembled the world's foremost collection of Miltoniana.

For the proper study of Milton, Fletcher required early editions of Milton's poetry and prose, as well as the encyclopedic range of books that both Milton and his teachers read. Fletcher needed sixteenth- and seventeenth-century books on rhetoric, grammar, history, theology, logic and astronomy. And of course he had to acquire a comprehensive collection of works about Milton.

The consequence of Professor Fletcher's concentrated concern was a remarkable development of the University Library's rare book resources for the Elizabethan and post-Elizabethan period. His encyclopedic knowledge of seventeenth-century books, of authors, printers, and editions, his familiarity with bibliographical and textual problems, and his vigilance in keeping in touch with the current book market were all of inestimable value in ensuring the steady growth of the Library's Miltoniana and other seventeenth-century works. He maintained close relations

ARMILLÆ ÆQVATORIÆ.



Armillary sphere, from the nine-volume Dutch *Grooten Atlas* issued by Joan Blaeu in 1664-65. This astronomical device represents the great circles of the heavens by a series of metal rings; the letters P S R indicate the equator, N K L M the meridian.

with such rare book dealers as Stonehill, who were constantly on the lookout for desirable items to offer Illinois; checked antiquarian book-dealer catalogs the day they were received; and often cabled or telephoned an order to avoid missing key pieces.

Doubtless the highlight of years of Milton collecting came in 1953, when Illinois acquired its only lacking Milton first edition. For ten years, the collection of first editions had been complete except for a single small item, a tract entitled *Of Education*, published in 1644. Procurement of this rare prize was a just cause for celebration when it was finally added.

The most traumatic experience associated with the Milton collection occurred in 1966. The University Library marked the addition of its four-millionth volume by acquiring a 1601 edition of the *Lycophron* which had once belonged to John Milton. The Illinois copy is the most extensively annotated of the very few books that have survived from Milton's personal library. The *Lycophron* and two other works formerly owned by Milton were placed on exhibit in the Rare Book Room, and then, almost immediately, lost in a spectacular burglary. The books were missing for more than two months, but were eventually recovered. Their value at the time was estimated—conservatively—at \$100,000.

Professor Fletcher's book-collecting concerns ranged far beyond Milton, in a strict sense, because of Milton's own broad interests. In his last years, Fletcher was engaged in an attempt to reconstruct Milton's library, in the course of which undertaking he came to realize more forcefully than ever the catholicity of Milton's intellectual tastes. Three exhibition catalogs edited by Fletcher between 1953 and 1957 also are indicative of the scope of the Library's Milton holdings: *An Exhibition of Some Printed Geographical Works and Atlases, 1475-1675*; *An Exhibition of Some Latin Grammars Used or Printed in England, 1471-1697*; *The First Printed Greek Grammar, The First Printed Hebrew Grammar*; and *An Exhibition of Printed Latin-English and English-Latin Word Lists and Dictionaries, 1497-1736*. Such investigations as these were a prelude to Fletcher's last great scholarly contribution, *The Intellectual Development of John Milton*.

As a scholar and bibliographer, Fletcher believed there was no such thing as a "duplicate" among the books of the seventeenth century. Because of printers' aberrations and frequent textual revisions, no two copies were likely to be identical. His monumental four-volume edition of Milton's poetical works, for example, was based on every early edition procurable, in original or microfilm—a tremendous task prior to the invention of the Hinman Collator for textual comparisons.

From a purely practical point of view, Professor Fletcher's ambition to develop a major Milton collection at Illinois could not have been realized without strong financial support. He was aggressive and persuasive in convincing the Graduate College, the Research Board, the University of Illinois Foundation, Library Directors, and other influential sources of the importance and value of the undertaking.

Actually, however, in terms of current rare book prices, the University's expenditures for its great Milton collection were moderate. The development of such a collection today would be impossible at any price, because the books are no longer procurable. The occasional piece that does appear on the market is likely to be priced far beyond the cost of the Illinois copy. One instance is the geographical atlases of the sixteenth and seventeenth centuries—one of Fletcher's keen interests—now available, if at all, at prices of thousands of dollars each. Illinois paid \$790 in 1941 for Blaeu's Dutch atlas, issued in Amsterdam in 1665. The most recent sale was recorded at auction in London for nearly \$80,000.

Harris Fletcher belonged to a small number of dedicated scholars at Illinois who have been willing over the years to devote a great deal of time and thought to the development of Library collections in their fields. Such individuals are comparatively rare. It is these faculty members who have made the difference between a good and a great Library at the University of Illinois.

ROBERT B. DOWNS

"That Season'd Life of Man Preserv'd and Stor'd Up in Books"

Other contributors to this issue of *Non Solus* describe Harris Fletcher as a scholar and teacher, as a bookman and a builder of the University of Illinois Library. My subject is not the man but the permanent value of the books he brought to the University. Milton wrote in *Areopagitica* that "books doe contain a potencie of life in them to be as active as that soule whose progeny they are" and are "the pretious life-blood of a master spirit,...treasur'd up on purpose to a life beyond life." The same must be said of the book collection to which Fletcher devoted so much of his life: it contains a "potency of life" that sustains scholars who are drawn to it, and it serves us in the way Milton thought that all books serve their readers, as the chief "assistance toward the speedy attainment of what is truest" (4.297, 309).

The center of this potency is Milton's poetry itself and its sustained power to attract readers. In my own case, when reading *Paradise Lost* as a graduate student under the guidance of Arthur E. Barker, I was struck by the singularly radiant and active goodness with which Milton infuses the first woman and the first marriage in the scenes before the Fall, scenes that illustrate not only a state of innocence but a process of energetic growth and accomplishment. Received opinion about Eve, however, is generally quite different. Reading in the context of other portrayals of Eve, noting allusions that connect her with pagan temptresses, and seeing prefigurations of an inevitable fall, critics have assumed that Milton compounded Eve of vanity and frailty, corrupted by self-love and self-will even before the temptation by the serpent.

This interpretation misrepresents the fundamental accomplishment of *Paradise Lost*, which is to dramatize for readers the condition of "true vertue" and "heavenly grace." Working in the face of an overwhelmingly anti-feminine tradition, Milton created such an Eve poetically as a just and provident God must be supposed to have created actually—one who, Milton suggests in his prose, was "bestow'd upon Adam to be the nurse and guide of...his native innocence and perfection" (3.441).

The University of Illinois Library is perfectly suited to my task of reversing the received opinion of Milton's Eve. In the first place, it offers



Illustrated title page from John Parkinson's treatise on gardening, *Paradisi in Sole*, reproduced from the second edition of 1656. Adam and Eve are shown tending the Garden before the Fall.

the most comprehensive and accessible collection of works by, about, or related to Milton in the world. But more particularly, scholarship requires an open mind; and one of the advantages of so thorough a collection is that it challenges narrow views, distorted perspectives, and oversimplified assumptions. As I worked, I discovered that, far from being "influenced" by the misogynous traditions he inherited, Milton was subtly but consistently transforming them by a process of allusive amendment, carrying forward whatever he found that tended to redeem Eve from reductive assumptions, freeing her from flaws commonly attributed to her, and challenging his audience's expectations at every turn by showing her in the process of perfecting those very faculties she was supposed to lack.

My researches took me into several areas of the collection. The uses I have made of it will, I hope, give some indication of the collection's permanent usefulness for interpretive as well as historical and textual scholarship. It is a collection, as my own experience of it illustrates, that continues to nourish our understanding of Milton and of the fundamental questions of human good and evil that he addresses in *Paradise Lost*.

First, readers may wonder why a large collection of recent scholarship and criticism is kept in a rare book library. Anyone who has experienced the frustrations of seeking critical tools in a circulating library will appreciate the value of this policy. The accessibility of such books is especially useful in Milton studies because of the complexity of the task. The religious and political controversies of Milton's time were so complex, and the language developed to cope with them so refined, that we need specialists to interpret their implications for an age whose intellectual energies are no longer primarily devoted to the craft of words. Fortunately, scholarship is a communal effort, and having its fruits gathered in one place is of inestimable value.

Of course, it is the gathering of works not gathered elsewhere that is priceless. I shall confine my account to three categories of these: successive editions of *Paradise Lost*, commentaries on Genesis or works that look to it for principles and examples, and literary analogues—works by contemporary or earlier writers that offer points of comparison from which we can see the fresh distinctions Milton was making, how he surprised and reshaped the expectations of his audience, and how far his genius—and his Celestial Muse—took him beyond the currents of opinion even of a radically controversial age.

Successive editions of *Paradise Lost* document the history of the poem's interpretation. Editors began early to affix their scholarly, philological, and interpretative comments to the poem. The scene in which

Adam and Eve separate before the temptation has particularly aroused emotional reactions I think Milton wished to elicit for the purpose of catharsis, but which instead have simply clung. In a note supplied for Thomas Newton's often-reprinted edition of 1750, Robert Thyer remarks, "With what strength is the superior excellency of man's understanding here pointed out; and how nicely does our author here sketch out the defects peculiar in general to the female mind?" This reaction and many others that are less complacent and more indignant, often repeated and never wholly refuted, resemble nothing in the poem so much as newly fallen Adam's attempts to blame his own disobedience on Eve, God, and freedom; while Eve's arguments against letting Satan's malice limit their goodness resemble nothing so much as Milton's own arguments for Christian liberty and responsibility.

Many editions are illustrated, giving further clues to ways Milton challenged the conventional expectations of his readers. Iconographic traditions (like critical traditions) sometimes perpetuate themselves independently of the texts they embellish. For example, the first illustrator of *Paradise Lost* depicts the Expulsion from the Garden of Eden conventionally, with Michael holding a partly upraised sword in one hand and propelling Adam firmly from behind with the other; in the poem, Michael leads Adam and Eve by their hands. According to Mary Ravenhall, who has been using the collection to study eighteenth-century illustrations of *Paradise Lost*, it took eighty years for artists to adjust their work to Milton's text. For my purposes, these illustrations are a part of the iconography of Eve which shows how Milton's poem differs from convention. Depictions of life in innocence of any sort are extremely rare; most visual accounts go directly from the creation of Eve to the Fall. Of the few illustrations that show Adam and Eve doing anything at all before the Fall, even conversing, without a clear prefiguration of the Fall, the Rare Book Room contains three: an illustration to Luther's Bible of 1534, the frontispiece of John Parkinson's treatise on gardening of 1629, and the amorous engravings in the works of the seventeenth-century Dutch poet Jacob Cats. I thought I had found another in the illustration to Joseph Fletcher's *History of the Perfect-Cursed-Blessed Man* (1628) until Mary Ravenhall showed me John Bulwer's handbook on "the Language of the Hand" (1644), which interprets Eve's gesture as betraying "a close inclination to vice"—an example of the way the Rare Book Room operates, not only as a collection of books but also as a collection of scholars.

The Library's Milton collection is extraordinarily rich in commentaries on Genesis and related texts—a source of obvious importance to understanding *Paradise Lost*. One of the revolutionary principles of the



F. Hayman inv. et delin.

C. Goussier Sculp.

Satan envies the love of Adam and Eve. Illustration by Francis Hayman for Book IV of *Paradise Lost* (London, 1749). Hayman was the first artist to depict the innocent affection of Milton's couple.

Reformation was that everyone—even housewives and plowboys, Erasmus said—should know the Scriptures. As a result, annotated translations, Protestant exegeses, and compendia of rabbinical, patristic, and scholastic commentary proliferated during the sixteenth and seventeenth centuries. Since the Reformation was interested in getting back to first principles, the creation story and the original commandments—to dress and keep the garden, to increase and multiply, and to refrain from eating the fruit of one tree—were often applied to contemporary concerns. Commentaries on the first chapters of Genesis and on other pertinent texts, such as the Song of Solomon and the Epistle to the Ephesians, reveal much about attitudes toward women and marriage. Puritan exegesis, in particular, was concerned with rescuing the institution of marriage and the dignity of women from the “Popish” notion of celibacy on the one hand and Cavalier licentiousness on the other by insisting that women, too, were made in God’s image with rational and immortal souls. These views were widely developed in commentaries on Genesis, marriage sermons, domestic conduct books, tracts on the education of women, and guides to selecting a wife.

Milton’s definition of marriage in his prose and his dramatization of it in *Paradise Lost* carry these ideas much further, while at the same time freeing them from both puritan and patristic suspicions that beauty and passionate feeling are inevitably opposed to piety. One major contribution is his freeing of sexuality from a common imputation by making it neither a cause nor a consequence of the Fall. Another is that, more than any other writer of his time, he makes marriage a matter of mutual help in all the pursuits of a virtuous and joyous life. Until the Reformation, the only purposes regularly assigned to marriage were procreation and the remedy of lust. Nicholas Gibbens, in his *Qvestions and Dispytations Concerning the Holy Scriptures* (1602) shows the direction of change, although his point of view (as Joan Klein, another Rare Book Room regular, has pointed out to me) is unreconstructedly masculine when he writes that woman’s nature “is to be like vnto the man in soule and in bodie, to differ in sex. The end of her creation was to be a *help to man*.” Milton goes beyond this by insisting that the help is “mutual” between man and woman and that the most important help they give one another is to know God aright. It is exactly this “mutuall help to piety” that Milton demonstrates in the separation scene in *Paradise Lost*, when Eve argues for inward virtue and active obedience and Adam prepares her and exhorts her, “For God towards thee hath done his part, do thine” (9.375).

The final category of Library material on which my work depends is that of literary analogues, which I define broadly to include not only other versions of the story of Adam and Eve but also the many represen-

tations of other lovers in other gardens who, either by their authors' allusions or by interpreters' comparisons, are allied to Adam and Eve. In reading these analogous works, I became convinced that Milton not only was *not* imitating their misogynous assumptions, as critics usually suppose, but was making fine yet radical distinctions at every point. That is, he was modifying these treatments in such a way as to extricate Eve from imputations of original vanity, weakness, willfulness, intellectual incompetence, inordinant passion, and presumption so often ascribed to her. For example, scholars have noticed that Milton's "Hee for God only, shee for God in him" (4.299) has a familiar ring. It is a syntactical allusion to Tasso's description of Armida, who is genuinely the kind of temptress that many suppose Eve, even unfallen, to be. But Tasso's line is "She glories in herself and he in her." Two ideas could hardly be more different. Milton's is a poetic version of his "mutuall help to piety"; Adam, as spiritual head of the family, can best help Eve by being "for God only," and she Adam by being not just "for him" (as Gibbens, for example, would lead us to expect) but "for God in him."

Eve's motives for a brief separation from Adam are her sense of responsibility toward her calling to dress and keep the Garden, the need for temperance in love, and a desire to preserve their freedom. I was especially interested in Eve's motives in the analogues. In many of these works Eve initiates or uses her separation from Adam to take self-aggrandizing pleasure in adorning herself with flowers and allowing nature to worship her, as happens in Seraphino Della Salandra's *Adamo Caduto* (1647). (This work is available in the Rare Book Room in its original Italian, in a partial English verse translation by Watson Kirkconnell, and in a complete typescript translation by Sister Mary Louis Towner that is, so far as I know, the only one in existence.) Salandra's Eve tells Adam that each flower in the garden "calls you to adorn with it / Your hand and breast, and says 'O gather me! / 'Tis for your sake I stand upon my stem!'" Later, Eve wanders the garden narcissistically enjoying the homage of the animals until she is herself idolatrously attracted to a serpent with a face like her own. In *Paradise Lost*, by contrast, Eve rebukes the serpent's flattery as "overpraising" and the serpent has hard work to attract her attention away from her proper work in the garden. Eve is not gathering but nurturing roses in a way that is an emblem for both marriage and poesis: "Them she upstaies/Gently with Mirtle band" (9.430-31).

These are, of course, only a few of the kinds of books scholars will find in the Rare Book Room, and only a few of the uses to which they may be put. For myself, "that season'd life of man preserv'd and stor'd up in Books" (4.298) and brought together in the Rare Book Room has



Adam and Eve naming the animals. Illustration from Jacob Cats's Dutch poem, *'sWerelts Begin, Midden, Eynde* (Aemsteldam, 1643). This is one of the few examples of harmless conversation in Eden to appear before the publication of *Paradise Lost*.

been crucial to my own discovery of what Milton accomplished in his portrayal of Eve. Whatever others may seek in this scholar's Paradise, they will find that the collection dressed and kept by Harris Fletcher, Isabelle Grant, and its other caretakers continues to flourish "to a life beyond life."

DIANE McCOLLEY

NOTE

All quotations from Milton are from *The Works of John Milton*, gen. ed. Frank Allen Patterson (New York, 1931); verse quotations are cited by book and line, prose quotations by volume and page.

Some Recollections of Harris Fletcher

Quite by chance I fell into the lap of Harris Fletcher after falling through the hands of two other faculty advisors in two years. I had been somewhat of an indeterminate doctoral candidate, for as a Benedictine monk I was being directed by my abbot in Minnesota, who never quite convinced himself that I should pursue the doctorate—especially at a “pagan university.” What led me to Fletcher is not quite clear, but parts of the first meeting remain clear. His first bit of advice—“clear all the hurdles to the degree just in case”—was followed by an almost angelic glee that a priest had fallen into his Presbyterian hands.

“I had been hoping [perhaps he said “prayed”] that someone would come my way who knows his way through the manuals of scholastic theology.” We talked about possible dissertation topics. He mentioned the great sermon writers of the seventeenth century. I had read enough of their sermons to have acquired a distaste for the verbosity of those preachers. He then mentioned Milton. To me, fresh out of rigid Catholic seminary training, Milton was “the great heretic” whom Belloc, then the leading Catholic intellectual, disliked so intensely. Fletcher had already completed the rabbinical and Semitic studies and had published his books on those matters. Fletcher was now at the stage of thinking that Milton had drawn from generic sources, from a tradition of theological thought. He charmed away my queasiness about Milton and set me to work.

How thoroughly he overcame my queasiness in a short period of time I recall by the fact that I renamed my bicycle Milton. And four of us students formed the local chapter of the Society of Miltonic friends: Earl Oliver—killed shortly after receiving his degree in a tragic accident (Fletcher read “Lycidas” at the memorial service); Marguerite Little (now Dufner), and Ruth Schlake (now Todd). On occasion, over a bottle of wine or fruit juice, we commemorated our meetings with elaborate scrolls in varieties of languages and variety of hands. One of these remains among my souvenirs. In those evening sessions Harris Fletcher was Hank to us. Though he was honorary chairman, he was never invited to the meetings. And Rare Book Librarian Isabelle Grant was associate member, though she, too, was never invited.

The last two years of study were rich in many ways: two years under the careful and loving scrutiny of Isabelle Grant in the old Rare Book Room; the beginning of friendship with Carolyn Houtchens who used the collection as much as I did; the incessant passing in and out of Fletcher, who had rank enough to get beyond the gate that barred the rest of us. I recall the day when Fletcher came in with an ancient copy of Aquinas' *Summa Theologica*, which he insisted I needed for my dissertation work. Buried in the middle of the drab book was one brilliantly illuminated page. I considered the asking price outlandish, but Fletcher convinced me and Downs that we needed it and the book was purchased.

The result of the two years was the completion of my doctoral dissertation, "Some Scholastic Elements in *Paradise Lost*." I then returned to my abbey and the campus of St. John's University. For a time Fletcher urged me to publish, but I was still too green to realize the significance of the dissertation. Besides, I was a monk, now employed in the university conducted by the monks of St. John's abbey and engaged in the desperate task of day-to-day preparation for classes that the degree work had not readied me for.

After I had become sufficiently established in my own English department, I had the courage to introduce a course in the poetry of John Milton, which did take courage in those days, for Milton was known



Harris Fletcher and Isabelle Grant

among Catholics mainly through the work of Hilaire Belloc. Now, without apology, I have continued to teach the course in alternate years and have mellowed my first perceptions of "that great heretic." Over these years I have begun to understand how much John Milton had become my teacher.

The teaching of the course never fails to revive impressions of my other great teacher, Fletcher. I hear him reading the first blindness sonnet and commenting that there was no humility in that sonnet: "it is a yelp to the high heavens." He reads the sonnet on the deceased wife and his voice breaks a bit: "I can never read that sonnet without choking up." I hear his last instructions as I am readying myself for the ordeal of the orals. The usual advice about taking it calm, etc., was followed by unusual advice: "Be sure that your bowels have kept moving." I hear him questioning me one time in an undergraduate class on the Bible as literature: "Father Deutsch, how many animals did Noah take with him on the ark?" "Two of every species." I was sure of my answer. "Wrong, your reverence. Of the clean animals he took seven and seven. But you're a Papist and have the church. I need the Bible."

In these years since 1945 some letters have passed between us. Two of them I have treasured. One of them in 1967 admonishes me: "You are a little hard on Belloc—he is much like Milton, and, as I used to say to you, if I could be the author of any one Milton book, I would choose to have written and published Belloc's *Milton*, for, with all his magnificent prejudices and sometimes myopic vision, he manages to create a noble presence, bringing the great poet and all-too-human creature, Milton, to life as most other authors fail to do." The letter was addressed to "My Dear Holy Father in God; and to you be the blessing." For the most part the scholar Fletcher shines through the paper with data on scholars that is still over my head. The letter is signed "Harris Fletcher—Hank to you." Another of May 1961 suggests that I make "a novena for Grant....She manages to keep going, thin as a rail, and usually ready to bite my head off for which I love her very much as I usually need it."

I now know that I studied at the University of Illinois in a golden age of the department. I sat at the feet of such men as H.S.V. Jones, Henning Larson, T.W. Baldwin, Ernest Bernbaum, Walter Graham. Because of them the University became my alma mater. But the presence that has remained with me through all these years and that broods over me whenever I begin once more to teach Milton to courageous undergraduates is the person of Harris Fletcher.

ALFRED DEUTSCH, O.S.B.

I came to the University of Illinois in the summer of 1927 as a student in the Library School. That fall I also began working in the Library's Order Department. I met Professor Fletcher when he began to haunt the Order Department, examining second-hand book catalogs and checking items by, about, and of interest to Milton that he thought the Library should have. My job was to verify that the catalog described these books accurately and to determine whether the Library already owned them. It was in doing this that my friendship with Mr. Fletcher and my love for old books began to grow.

I had come to the Library School intending to write a thesis on special editions of books for children, but what I actually wrote about—under the direction of Mr. Fletcher—was the early publication history of *Paradise Lost*. I was not the only one whose ideas changed through exposure to Mr. Fletcher's magnetic personality. Three other members of the Order Department and one person in the Catalog Department wrote their sixth-year master's theses for the Library School under the guidance of Mr. Fletcher, and I am sure their original ideas had been as far removed from seventeenth-century printing as mine had been.

It was Mr. Fletcher's strong and colorful personality and his concern for people that attracted us to him. One of his former students wrote to me last winter. "He could say outlandish things, but one could always see a twinkle in his eye," and that "he could get away with the worst comments so long as his eyes twinkled." He then added, "He still has a very definite place in my catalog of scholar-teachers."

Two incidents of his concern for people are among my memories, as I was its object in both cases. I was very nervous when I was to appear before the Library School faculty to defend my thesis. Mr. Fletcher told me not to worry, that I knew more about my subject than they did! The questions he asked me during the defense were, by their phrasing, calming. The other incident, however, I remember even more sharply. I had just come back to work after a long trip to attend the funeral of a member of my family. It had been a hard week. When the graduate students who were doing their research in the Rare Book Room arrived, they all expressed their sympathy and asked questions. Mr. Fletcher came into the room, quickly took in the situation, and asked, "Miss Grant, can you come to my study? There is something I would like to show you." When we had left the room he said that he had to get me out of there, that I had had about all I could take. We went to his study, and he did show me something he had turned up in his research. It was his ability to discern things and his kindness that his students felt most.



W. J. Rogers, del.

Satan rousing his legions. Illustration by Henry Aldrich for Book I of *Paradise Lost* (London, 1688). Isabelle Grant described four states of this first illustrated edition in her thesis on the *Publication of Paradise Lost from 1667 to 1800*, supervised by Harris Fletcher in 1937.

In the University of Illinois Library, two names are almost synonymous, especially to those who were privileged to know both—Harris Francis Fletcher and the Rare Book Room. Those who know the wonderful Rare Book Room as it is today miss some of the color and individuality which made the “old” one unique. It would be easy for much of this ambience to be lost, so I offer the following vignettes of the Rare Book Room as I first knew it—and Mr. Fletcher—on the fourth floor of the Library.

In describing the old quarters, after those of us who worked there mentioned the roof beams, referred to as “library steel Gothic,” the next most agreed-on phrase would be “either too hot or too cold.” One of the worst “too cold”s happened during one Christmas break when, with Miss Grant, the librarian, in Colorado, I presided over the shop attired in fur coat, fleece-lined boots, mittens, and headscarf, and even Mr. Fletcher deserted very early in the day.

Those days in the early sixties were well before the era of security mania which governs so much of our lives today. The key to Room 417, the locked repository of all the treasures, was kept in a Sucrets box in Miss Grant’s center desk drawer. Inside 417, by the light switch, were all the keys (neatly labeled) to the locked cases, and we lived a much more casual life which, at the time, seemed very safe and secure.

The collecting of the Milton first editions has been chronicled elsewhere, with credit given to the engineer of this project. This is a wonderful monument, certainly one which will last long and grow greater with the passing years. However, the Milton scholar is only one side of Harris Francis Fletcher. There were many facets to Mr. Fletcher, some likely to be missed by the casual passerby, all necessary to the image as a whole—the railroad buff, acquaintance and friend of so many people both in and out of the academic stream, storyteller of rare excellence—but above all, his interest, kindness and willingness to help stand out. This is not to say that there were not prickly moments and aspects as well, as when he and Miss Grant had disagreed and both would stalk around avoiding the other and grumbling like a bear with a sore tooth (Miss Grant’s description of Mr. Fletcher on such occasions). At these times, I usually found some pressing task down in the locked stacks, thus absenting myself from the possible field of battle. And who but “Fletcher” would have dared to refer in loud tones to “Grant,” or on occasion, “the old lady,” when asking if Miss Grant had come in yet. Or, when wanting something or some information, who but Fletcher would have dared to ask, “Where is she?!” or “Tell her I said....” And I knew I had passed the acceptance test when, one Saturday morning, I overheard

T.W. Baldwin say to Mr. Fletcher, "I need a Bible—can she find it?" and Mr. Fletcher replied, "Sure—she knows her job."

Along with Mr. Fletcher, his close friend Marvin Herrick provides one of the dominant colors in my picture of the old days in Room 419. For whatever reason, any day which had a bit of Mr. Herrick in it could in no way be all bad or a complete loss. Royal purple of the purest hue, edged with warm brown sable—humane-est of humans, Mr. Herrick always expected the best of everyone, was a friend of all, peacemaker, and member with Mr. Fletcher of the ten o'clock morning coffee group at the old Kamerer's Pharmacy. Mr. Fletcher would look in about 9:45 of a morning and say, "Tell him I'll meet him"—none of us needing to ask who, where, or for what. And shortly after, Mr. Herrick would appear, stay briefly, and then depart for the usual gathering.

There are many tales about the Rare Book Room, some funny, some sad, and some probably apocryphal. Possibly the most often-repeated one, occasionally so by Mr. Fletcher, is the report of what Mr. Baldwin said when he heard that Georgia Coffin had been hired as assistant in the Rare Book Room. Since Mr. Baldwin repeated this story himself from time to time, one can assume that he really did say, "Did you know that there's a little Coffin up in Grant's tomb?"

There are many other people and events from those years—many just brief tableaux which serve as connecting links with the main persona—Emily Watts and her cheery "Hi, Professor Fletcher!"; Jack Bateman, head hidden in the microfilm reader, humming *Pop Goes the Weasel*; Walt Draper making excursions into the *Spirit of the Times*; Roland Smith with his omnipresent red ballpoint pen, the only non-pencil-user I remember. And who could forget the glorious winter sunsets—red and gold and azure, or perhaps just gold and rose-lined clouds as the only break in a dull gray just before dusk. No list of this kind would be complete without mention of the late Alma De Jordy who was so much a part of almost every aspect of the day-to-day goings-on in the Rare Book Room and who oversaw our acquisitions requested and in process—a bibliographic scholar of indeed great knowledge and ability, and collaborator with Mr. Fletcher in editing "*A Library For Younger Schollers*," *Compiled By An English Scholar-Priest About 1655...*, and a good, if at times difficult, friend—and above all, mediator of the occasional Grant-Fletcher feuds. And each spring—really before spring was even to be hoped for—there would come the pot of tulips or daffodils, not the florist variety, but ones carefully planted and tended and, at the right moment, sent to cheer the dismal end of winter by Mrs. Fletcher, who must have known that at that precise time of the year the bright promise of spring to come was most needed by both staff and scholars.

In September of 1964, the Rare Book Room was moved from 419 to 346 Library. With this move came the end of an era and the beginning of a new and exciting course for the collection begun long before and brought along much of its way by Harris Francis Fletcher.

SUZANNE GRIFFITHS

Lots of people knew Professor Fletcher in a more familiar and social way than I did. I saw him usually in the classroom, the Rare Book Room, or his office in the Library. But, ever since he was my adviser in the late 1940s and early 1950s, I have felt an affectionate regard for this extraordinary man like no other attachment in my life. What endeared him to me most of all was an engaging blend of divergent qualities in his personality. There was something about his unaffected, down-to-earth speech combined with his notable scholarly mind which made him extremely human and lovable.

Mr. Fletcher used homespun terms in the classroom, and his lessons did not give the impression of careful planning by any means. I can see him now shuffling through a large pile of yellow sheets of paper—apparently his notes—just as if he had lost his place. And yet somehow, in a way I certainly cannot explain, he imparted to me an understanding of *Paradise Lost* that has remained with me ever since. I not only grasped the fundamental significance of the poem as a whole, but to this day I can hear his explanation of every detail, point by point, throughout the entire poem. He was the most influential teacher I ever had, and I have no idea how he did the trick. I remember his reading, apparently as a Christmas treat for the class before the holidays, *On the Morning of Christ's Nativity* in a stumbling fashion far from the usual professorial style. As with *Paradise Lost*, perhaps not then, but some way, some time, he illuminated every line of the poem, and the illumination has endured. From Mr. Fletcher I learned true principles of historical scholarship—true principles of everything solid and right—which have guided my professional life. And everything he did was done unpretentiously, without a trace of jargon or stuffiness.

His conversation and letters showed other warm qualities. In him a rugged manner indeed covered a sentimental heart. When he retired in 1961, his tears flowed freely at the expressions of appreciation from colleagues and former students. He wrote to me that at the president's

reception, "The tears started, and like a fool I fled to the back yard and bawled like a motherless calf." In the same note he thanked me as one 'who has, for some unknown reasons, seemed to take to my style." In 1973 he wrote, "I am full of wonder—wondering how people put up with me. But put up with me, they do, and I go along more or less surrounded by persons who try their best to look after me." Unassuming modesty and natural manliness is a hard-to-beat combination for personal charm.

Mr. Fletcher always *looked* attractive, and he was not unconscious of his garb. His white shirts gleamed and his tailoring was excellent. Even the fur cap of his winter wardrobe struck the right note. Word once reached me that, for a social occasion when he was especially spiffy, he had worn a good-looking black suit. He wrote me, "Your informant's acct. is inexplicable—how she ever could mistake a midnight blue—the color of the creation I wore—and plebian black is a mystery to me. Of course the shoes, being dark blue also in nylon mesh yet, eluded her entirely."

He had his individual style always. I used to wonder why he followed the salutation of a letter with a semicolon, as in "Dear Madam;". Speaking of being greeted by a woman faculty member at the antique show in the Urbana Civic Center, he said, "I was unexpectedly accosted by a dame." He mentioned "the guy who sat next to me on the stage at Commencement"—undoubtedly some dignitary. He was sympathetic to the vagaries of his "monstrous regiment of women" (giving John Knox's title a twist to describe the lady graduate students under his guidance). He distributed compliments to us periodically to keep up our morale—almost as if he timed them. He told one of us once that "you are a symphony in gold even to your stockings."

When he said to me at the nursing home one time during his last few earthly years, "My final end is pushing up the daisies," I hope that he really knew he would be pushing up the daisies on Resurrection Day.

CONSTANCE NICHOLAS



Frontispiece of *Aedes Barbarinae*, showing the Barbarinae palace in Rome as drawn by Teti.

A Handfull of Pleasant Delites

The Elizabethans knew the delights of collections of miscellaneous items and knew how even the most miscellaneous piece contributed toward making a whole. This section of *Non Solus*, its title taken from Clement Robinson's 1584 miscellany of poetry, is devoted to some notes about activities serving to advance the Friends' central desire for a strong University Library.

Some Notable Acquisitions, 1979

The building of the Milton Collection, to which Harris Fletcher gave so much of his energy and care, continues. The Library has acquired four important volumes in commemoration of Fletcher's accomplishment. One of them is *Det Tabte Paradiis* (Copenhagen, 1790), the first Danish translation of Milton's epic poem, while the second is Chateaubriand's translation *Le Paradis Perdu* (Paris, 1855). These volumes join the hundreds of other translations that help make up the comprehensive collection of representations of Milton's text that Fletcher worked to build. The third acquisition is a folio edition illustrated by Philip Evergood of Milton's pastoral elegy *Lycidas*. Limited to an edition of sixty copies, this book includes four original etchings which are among Evergood's earliest work. The volume is important in the history of American illustration, having been published fifteen years before Roesch's edition of Rilke's *Sonnets to Orpheus*, which is considered to be among the first American *livres de peintre*. The fourth book is a spectacular folio volume, Girolamo Teti's *Aedes Barberinae* (Rome, 1647). When Milton visited Italy in 1638-39, Cardinal Francesco Barberini was among the many eminent Italians who gave the young English savant a gracious welcome. The Barberini family had just completed its great palace in Rome, and Teti's book sets out the building and its grounds in fitting splendor. There are more than a dozen double-page and large folding plates, as well as another two dozen full-page plates and numerous vignettes and initials.

Even when in Rome, Milton spoke out his anti-papal views when his guests opened the question of religion with him. In this he followed the dictates of his conscience and the practice of the Protestant tradition

reaching back to Luther. The Library's Luther collection is one of the richest in the country, and last year we added two new tracts to our holdings of Luther's sermons, pamphlets, catechisms, and other works. One tract is his *Von meschen lere zu meyden* (Wittenberg, 1522), which encourages monks and nuns to free themselves from their vows by following their own Christian consciences rather than the dictates of the church. It was a popular tract, going through twenty contemporary editions, though relatively few copies now survive. The other book is *Ain sermon von Sant Jacob* (Augsburg, 1522), criticizing the cult at the supposed burial site in Compostella of St. James, and preached with Luther's typical force of expression. Luther urged that pilgrimages to the burial site were senseless because no one knows "*ob Sant Jacob, order ain todter Hund, order ain todts Ross da ligt*" ("whether Saint James, or a dead dog, or a dead horse lies there").

This struggle between matters of fact and matters of conviction occupied a central place in the development of science throughout the Renaissance. The Library's collection in the history of science, especially of geology, is kept strong with the help of the Library Friends. Last year the Friends acquired several books in this field, including two by polymath Nicolas Steno. Steno, of Copenhagen, was a great physiologist, geologist, and theologian. He became Bishop of Titioplis some time after his conversion from the Lutheran to the Catholic faith in 1667. One of his books acquired this year is the *Elementorum myologiae specimen, seu Musculi descriptio geometrica* (Florence, 1667), a landmark work in anatomy and physiology. Steno argued that muscular activity is to be explained mechanically and geometrically, rather than as the product of "animal spirits" and "nerve juices." The *Elementorum* also contains a "digression" into geological matters. Steno developed this subject more fully two years later in his *De solido intra solidum naturaliter contento dissertationis prodromus*. Steno here reports his analysis of crystalline structure and of fossils, arguing that the earth's crust contains a history of geological events that might be understood through the study of rock strata and fossils. This was the first outline of a scientific history of the earth arrived at through exact observation and inductive reasoning; with it geology as a science was born. The Library Friends acquired a copy of the second edition of *De solido* (Leiden, 1679) to complement the first edition already held by the Library.

If Steno established geology on a scientific basis in the seventeenth century, alternative views of what the earth's rocks signified persisted for another two hundred years and more. The Friends acquired another famous book in these disputes, Johann Beringer's *Lithographiae Wirceburgensis* (Wurzburg, 1726). Beringer, a professor at the University of Wurzburg, was a zealous collector of fossils, believing that they were the

products of forces working within the earth itself rather than the remains of living things. His students began to fabricate objects for him to find as fossils. The book we acquired describes these finds and staunchly defends their authenticity. Some of these "fossils" were quite remarkable, bearing figures of the sun and moon, or weird letters evidently related to Hebrew or Babylonian scripts. The hoax exploded on Beringer when he finally found a "fossil" with his own name on it. He then tried to buy up the entire edition of his 1726 book. He did not, however, destroy these copies; and a Frankfurt publisher reissued them with a new title page in 1767, after Beringer's death. It is this "second edition" that the Library now has, thanks to the Friends.

Readers of *Friendscript* will remember that the Friends helped to support the publication cost of Dr. Marian Harman's *Incunabula in the University of Illinois Library* (Urbana, 1979). Incunabula are books printed in the "cradle" period of European printing before 1501, and the Library has a large and distinguished collection of these landmark books. Dr. Harman's guide to the collection is the fruit of ten years' work, and the Friends celebrated its publication last fall by acquiring a new incunabulum (thereby rendering Dr. Harman's work incomplete!). The new work is Johann Engel's *Astrolabium planum* (Augsburg, 1488). It is an



Woodcut from *Astrolabium planum* (Augsburg, 1488).

astrological book containing celestial data and nearly 400 woodcuts showing the potential occupations and types of persons born under different astrological influences. The woodcuts constitute a great storehouse of medieval and Renaissance imagery. The *Astrolabium* is all the more a welcome addition to the collection because it was printed by Erhard Ratdolt, whose press is represented by several other titles in the Library. Ratdolt began printing in Venice in 1476, and his work is distinguished by fine ornamental borders and initials and by innovative use of woodcuts and mathematical diagrams. It was Ratdolt also who helped move printed books away from the conventions of manuscripts by introducing title pages.

Volunteer Services

The Rare Book Room of the University of Illinois Library has an outstanding collection of rare books—many of them priceless. As guardian of these books for future users, we of today must be concerned with their care and preservation. Other books and materials, presently in the general stacks, have become valuable and should be placed under the special protection given to the rare books. Yet, in the face of shrinking funds, important projects such as these have become threatened.

To provide assistance to the Library in such situations, the Library Friends this year initiated a volunteer services committee. This new program provides Library supporters from the community with an opportunity to perform a valuable service to the Library. Although other projects may be undertaken in the future, initially three areas of concern have been identified as needing immediate attention: the preservation and restoration of rare books, the search of open shelves for rare books, and the updating of a printer/publisher/bookseller file.

Approximately fifty people are participating in this new program, giving their time and talents to help the Library with these important projects. After attending training workshops, the volunteers have begun to work on one or more of the three initial projects. Nearly half are involved with book preservation, and have already cleaned and oiled the bindings of almost 200 rare books. This three-step procedure helps prevent damage from mildew and drying, and ideally is carried out once every four to five years. With over 150,000 books in the special Rare Book Room stacks, this is an extensive undertaking. Additionally, one participant who has had training in book restoration is volunteering special skills in that area. Other volunteers who have a knowledge of Latin are updating a printer/publisher/bookseller file. The remaining volunteers are searching the catalogs and stacks in an effort to identify materials that should be relocated in the Rare Book Room. A number of



Maryann Bitzer, Mary Ceibert and Kathleen H. Cairns work on preservation of volumes in the Rare Book Room.

books have already been found and either have been transferred or are under consideration for transfer. One of the most exciting finds so far has been a copy of *Kort Beskrifning Om Provincien Nya Siverige Utti America* by Thomas Campanius, published in Stockholm in 1702, and now valued in excess of \$1000. The book has been transferred to the Rare Book Room for protection and safe-keeping.

The people participating in the volunteer services program have the satisfaction of knowing that they are helping preserve the Library's standard of excellence; that as they clean and oil a beautiful fourteenth-century book of prayer, they are helping preserve these priceless books for future users. Yet, the contribution of time and care being provided by these volunteers cannot be overestimated—it, too, is priceless.

Maryann Bitzer
Chairman, Volunteer Services Committee

University of Illinois Library Friends

MEMBERSHIP AND INCOME STATEMENT

for the year ended December 31, 1979

Income

Membership		
1 Life member	\$ 1,500.00	
2 Benefactors	2,000.00	
4 Patrons	2,000.00	
58 Sponsors	6,649.65	
83 Subscribing members	4,175.00	
605 Contributing members	15,140.00	
31 Student members	155.00	
103 New members in 171 special gifts to the Rogers Collection	5,015.00	
4 previously enrolled Life members		
11 contributors to Library materials		
9 contributors to Library collections		
910 (reflects nearly 100 persons who made membership donations twice during the fiscal year)		\$36,634.65
Stewart Howe Foundation grant (<i>Friendscript</i> publication costs)		2,500.00
Other		
Miscellaneous gifts	639.00	
Subscriptions to <i>Non Solus</i>	134.00	
Catalogues	130.00	
Note cards	117.50	
		1,020.50
Total		\$40,155.15

Expenditures

Membership perquisites:		
printing, mailing, receptions, miscellaneous	\$ 2,237.12	
Library materials purchased including gifts to the Rogers Collection of \$5,015	18,015.00	
Membership development:		
printing, mailing, receptions, miscellaneous	1,619.90	
<i>Friendscript</i> publication	2,204.98	
Total		\$24,077.00
<i>Net income before obligations</i>		\$16,078.15

University of Illinois Library Friends
 FUNDS STATEMENT
 December 31, 1979

Funds provided

Balance from 1977-78	\$ 6,579.15	
Net income, 1979	16,078.15	
Stewart Howe Foundation grant (<i>Friendscript</i> publication for 1980)	<u>3,333.33</u>	
		\$25,990.63

Obligations

Membership perquisites	\$ 2,310.22	
Membership development	540.22	
Special new member drive	8,759.08	
Transfer to Library for Library materials including \$184 to Rogers collection	9,252.76	
<i>Friendscript</i> publication	<u>3,333.33</u>	
		<u>\$24,195.61</u>

<i>Balance</i>		<u>\$ 1,795.02</u>
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The Year in Retrospect

Growth and vitality characterize the 1979 activities of the Library Friends. During the year the number of contributors doubled to over 900 members who live throughout the United States. Keeping pace with the membership figure, the income generated nearly doubled to a record \$37,273.65.

What do these funds enable the Friends to accomplish? With the transferred Friends funds, the Library purchased many special items, including a rare map of the American continents which became the 300,000th map in the Map and Geography Library, the largest academic map library in the United States. Also acquired were an unpublished letter by Marcel Proust, and two remarkable incunables published before 1500. Friends charter member Mrs. William Kappauf and the Library Friends shared the publication costs for Dr. Marian Harman's important research catalog, *Incunabula in the University of Illinois Library at Urbana-Champaign*, which documents one of the most extensive collections in North America. To honor Dean Robert W. Rogers, who recently retired after serving for fifteen years as head of the College of Liberal Arts and Sciences, the Recognition Committee and the Library established the Robert Wentworth Rogers Collection of Eighteenth-Century English Literature. Materials focusing on Samuel Johnson and his circle will be acquired with the \$5,200 already donated.

While Friends makes significant progress in its goal to promote private annual support, the organization also achieved success in its second major objective—developing public awareness of the Library's vast resources. *Friendscript*, a quarterly newsletter, informs both Friends and a wider public about the Library's assets, needs and events. Mr. Carlyle E. Anderson, President of the Stewart Howe Foundation, is responsible for the important foundation gift which funds the publication of *Friendscript* through 1981. The Library Friends slide show, "Hear of the University," has been an additional vehicle to communicate the Library's major strengths. Working in conjunction with the University of Illinois Alumni Association, the program has been shown to alumni chapters in Dayton and Columbus, Ohio; Washington, D.C.; and the Carolinas Chapter in Charlotte, North Carolina, as well as to several local and campus organizations.

The Executive Board's formation of four major committees—long-range planning, membership, program, and volunteer services—has established a network of university and community involvement enriching and expanding the activities and influence of Library Friends.

Joan Hood
Friends Coordinator

University of Illinois Library Friends

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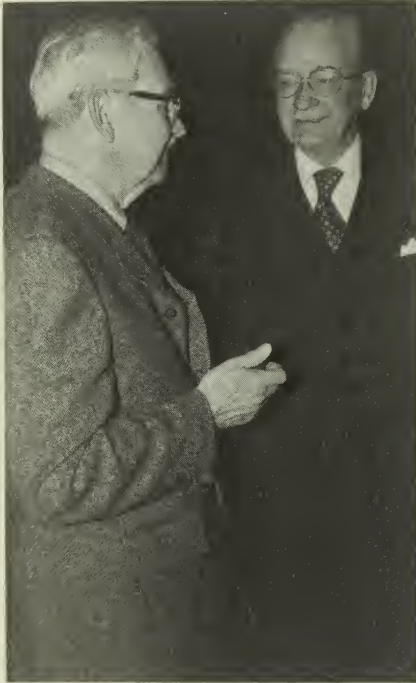
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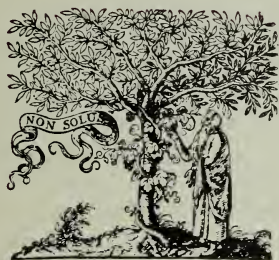
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No. 8

1981

A PUBLICATION OF THE
University of Illinois Library Friends
AT URBANA - CHAMPAIGN

The portrait of Dickens on our cover is from an engraving by R. Graves from the famous painting by Daniel Maclise (1806-1870). It shows the almost astonishing handsomeness of the young Dickens (he was 27 when the portrait was painted). When Dickens arrived in America early in 1842, the elder Richard Henry Dana was struck by his appearance and vitality. "He has the finest of eyes and his whole countenance speaks *life* and *action*, the face seems to flicker with the *heart's* and *mind's* activity. You cannot tell how dead the faces near him seemed." The younger Dana observed "I never saw a face fuller of light." Dickens' immense and life-long popularity with all classes and conditions of people combined with his good looks made him a popular subject for Victorian artists.

As a young and successful man, Dickens affected an over-elegant and foppish style of clothing, wore many rings and much scent, and developed the elaborate calligraphy which reached its peak in his signature. The other eccentricities dropped away as Dickens matured. His signature preserved its flourish until the end of his life.

The illustration and signature are taken from the Charles Dickens Rare Print Collection edited by Seymour Eaton. This portfolio forms part of the Dickens set presented to the Library by Mr. Velde and discussed elsewhere in this issue.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

Michael Gorman is editor and Linda Hoffman is managing editor of *Non Solus*. They acknowledge with gratitude the help of Maynard Brichford, Mary Ceibert, Cathy Donovan, Louise Fitton, Marian Harman, N. Frederick Nash, and Lisa Olson. Photo credits: Ann Tortorelli, pp. 60, 64, 69; Joseph Wesolowski, p. 67.

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Caricature of Dickens, by Leslie Ward (1870)

THE UNIVERSITY'S LIBRARY COLLECTIONS— PROBLEMS AND OPPORTUNITIES

The Library of the University of Illinois at Urbana-Champaign is literally unique. It is the largest library in the world which is not in or near a major urban center. This is not merely an interesting fact and a source of pride for the University but is essential information for those who would understand the Library and its future. The sheer statistics are impressive—six million volumes; more than two and a quarter million titles; one of the largest single-library automated systems in the world; more than forty departmental libraries and other specialized service points supplementing a massive central collection; a faculty of more than one hundred dedicated professional librarians with outstanding qualifications and expertise in all aspects of academic librarianship; and an annual expenditure on library materials which is well in excess of three million dollars. These numbers give only a superficial idea of the true richness and value of the Library's collections and services, and of the intricacy of the problems involved in maintaining and improving those collections and services. The Library's geographic, and to a certain extent psychological, isolation has contributed to its past and present strengths and to some of the challenges of the future.

One can see, in the history of American academic libraries, three distinct eras. These are: the early era of building the collections, the modern era of maintaining the collections and creating services, and the post-modern era of cooperation and the sharing of library resources. Each of these eras has its own imperatives, challenges, and rewards. At Illinois the first era lasted from the beginning of the Library to the post-World War II years. It was an era of great achievement, one associated with great names: Edmund Janes James, Phineas Windsor, and Robert Downs. The rise of the Library's collections paralleled, fueled, and, in some senses, exceeded the rise of the University. As the University community grew, both in size and diversity, the pressure for more services based on the collections also grew. Dean Downs, the latest great figure in the first era, became pivotal in the transition to the second. That second era, focusing on consolidation and service, is now merging with the third era, in which the challenges and opportunities are those of building on our collections and services in an electronic and a cooperative environment. Each era builds on and maintains the achievements of its predecessors. In abstract

terms, perhaps the greatest challenge to the Library is to reach out from its isolation and to use, for the benefit of the total University community, the resources which the computer and the spirit of cooperation will make available.

In approaching the challenges of the new era there are a number of factors which must be taken into account and a number of separate but interconnected problems which must be discussed. These include the Library's own review of its collection development and management policies; the new addition to the Library's central bookstacks; the special problems of special collections and their housing; the future of the printed text as a means of communication; and the web of relationships among the Library, the institutions which it serves, the state from which it derives its revenues, and the community of American libraries.

Collections Development and Management

During 1979 and 1980, the Library engaged in a massive undertaking called the Collection Analysis Project (CAP) sponsored by the Association of Research Libraries (ARL). This project—which is perhaps best viewed as a self study—used almost all the Library's staff resources in a lengthy and scrupulously detailed analysis of all aspects of the Library's collection. The project studied the collection's development and management, and the possible administrative structures which might help in implementing new collection policies. The findings and recommendations of the central CAP Working Group are contained in the final report of the project. The analysis of the Library's present practices and policies is contained in a number of reports by task forces made up of Library faculty. These lengthy and complex documents sum up decades of achievement and a multitude of actual and potential problems. One central problem is that of reconciling the demands of individuals and groups of faculty and students as expressed through departmental librarians and other selectors with the long-term and comprehensive needs of the Library as a whole. Put another way, is the Library to be regarded as an aggregation of special subject collections or as a single collection fed by many interests? Another key issue is that of the demands for current information as contrasted with the need to accumulate the records of knowledge for future generations. To put the issue in perhaps oversimplified terms, the demands of science (sometimes referred to as cumulative knowledge) and the demands of the humanities (sometimes referred to as noncumulative knowledge) are not easily reconciled. Another fundamental problem is that of the preservation of materials which a huge library has accumulated over the years. These and other issues are problems of collection development and management. The consensus of the group responsible for the CAP report was that such functions should be centralized within the Library. Whether this central

function should devolve upon an individual or upon a new administrative division of the Library is an open question, as is the status of the individual or group which is charged with this task. However, and by whomever, collection development and management are accomplished, it is patently obvious that the following questions need to be resolved:

- the long-term maintenance of the collection as contrasted with the short-term needs for current information;
- the needs of individual disciplines as contrasted with the aim of a comprehensive collection with universal coverage;
- the needs of subject disciplines as (sometimes) contrasted with the needs of interdisciplinary area and other studies;
- the preservation and management of the central collection.

These are not tasks easily accomplished nor are they dilemmas which can easily or (in some cases) ever be resolved. Part of the solution is the acceptance by the Library as a whole and by its patrons that there are some inherent contradictions and tensions which cannot ever be reconciled, and that out of those tensions and contradictions can come good. Library collection development and management is not an exact science or even a craft with established rules. It is subject to the vagaries of circumstance and economics. Those with a central coordination role with respect to the collection need to be open, flexible, creative, and idealistic. These are not common attributes, but then this is no common Library.

Library Buildings

The present Library buildings, and especially the Main Library building, have been essentially full for two years. The Library has been adding between 160,000 and 200,000 volumes each year for the last two decades. At the time of writing, the Library is engaged in a search for a suitably splendid book to be its sixth millionth volume. These are figures in which we can all rejoice—a testament to generous state, university, and campus support—but they become almost ominous when one contemplates the extent of the provision made for housing this huge collection and the often adverse physical environment. There seems little doubt that the Library will continue to grow at something like the current rate. Largely because of the Library's increased commitment to, and practice of, statewide resource sharing, there is an increasing statewide awareness of the Library's role as a major educational and scholarly resource. Such awareness will bring dividends in the form of funding for library materials but, by the same token, will place more and more burdens on the Library's already strained physical resources. Since 1925 the Library has been adding new stacks to the west end of the Main Library building (that is, going toward Sixth Street). These stacks now number five. Because of the Library's steadily

accelerating acquisition rate, each of these stack additions has had a shorter life (in terms of additional storage capacity) than its predecessor. The Library has sought funding for a sixth stack addition since 1975. Since 1979 the Library has paying rent for a storage facility in northeast Urbana. Even apart from the extra and continuing expense in terms of rental (approximately \$30,000 a year) and in terms of retrieving books from, and returning them to, the facility, this arrangement is undesirable because of the inconvenience such remote storage represents to the Library's patrons and because the environment of the storage building is not favorable to books. There are now about half a million books in remote storage. The legislature and the governor have now approved funding for the new addition. In passing, it is interesting to note that the Library received support for its request from all libraries and library groups in the state. This support was undoubtedly due to the Library's increased role as a center for statewide library resource sharing.

The program for the new addition, as drawn up in 1975, called for a stack which was essentially the same as its predecessors. It envisaged ten levels of conventional fixed shelving, providing space for a little over a million volumes. Given the half-million volumes presently in remote storage, the nearly 200,000 volumes added annually, and the fact that the Library is already full to overflowing, it is easy to see that the 1975 program would have provided, at best, a temporary cessation of our space problems. In recent years, there has been an ever-growing interest in the library uses of compact shelving. These systems, already widely used in industry, hospitals, and offices, offer a great increase in storage capacity over that of conventional shelving. After an exhaustive study of the library applications of such systems in North America, the largest and most notable of which is that in the Library of Congress's new Madison Building, the planning group for the new addition asked the architect to design a building for compact shelving. Naturally, the new design was to be within the budget of over nine million dollars assigned by the legislature. This design, now in a very advanced stage, calls for seven levels of electrically operated compact shelving with a storage capacity of over two million volumes. When completed, the Library's new addition will be second only to that of the Library of Congress in size. The cost of storing of each volume in the new addition has been reduced from more than \$8.50 to a little over \$4.50 by the switch from conventional to compact shelving. There is no other known form of book storage which would provide a lower figure for each volume than will be achieved in our new addition. The addition will add between ten and fifteen years to the Library's storage capacity.

Although the preceding description has dwelt on the storage potential of compact shelving, there is no reason why the addition could not be used for "browsing" at (or above) the same level of activity as in our present

stacks. The systems are simple, safe, and speedy to use. The new addition will be air-conditioned, heat-controlled, and fitted with sprinklers in accordance with fire regulations. Because of modern freeze-drying techniques, water no longer poses as serious a threat to books as does fire. Two half-levels of the new structure will be set aside for rare book and special collection storage. Because of the favorable environment and the extra security measures offered by compact shelving, many of our most prized possessions will be better housed than ever before.

It is anticipated that construction of the new addition will begin in the early spring of 1982 and that it will be completed by early 1984. At the time of writing, no decisions have been made as to which books, or even which types of books, will be housed in the addition. One thing is certain—in constructing the new addition, the Library will be continuing its tradition of innovation and leadership in American academic librarianship.

Special Collections

In the early era of American academic libraries, the focus was very much upon the acquisition and use of printed books and journals. Such relatively exotic items as maps, printed music, and manuscripts were, in most cases, collected haphazardly. Often valuable collections were acquired or built almost by chance. Later, “non-print” forms such as sound recordings, films, and, latterly, videorecordings received similarly erratic attention. Many libraries, for example, did not and do not include non-print items in their main catalogs. Though such attitudes still persist in some quarters, there is generally a heightened awareness of the importance of special collections. In our Library, as in many others, this new awareness has led to dissatisfaction with the funding for, and housing of, archive, map, rare book, music, and audio-visual collections. The organization and use of special collections is dependent upon adequate housing. For these reasons, the Library has long had a goal of a new special collections building. It would be truly fitting for the Library to balance its seemingly inexhaustibly rich book and other printed text collections with a splendid special collections building and all the benefits to researchers and students alike which such a facility would bring. We do have tremendous resources in the fields of manuscripts, maps, archives, rare books, and audio-visual collections. Though these resources are used to the benefit of researchers, teachers, and students, their present use is but a fraction of their potential use. It is hard to imagine a single more useful addition to the Library’s resources than a special collections building unless it be the seemingly unattainable dream of a single comprehensive new Library building.

The Future of the Book

There has been a deal of speculation in the last two decades about the future of the book and about the replacement of the printed text as the primary form of communication and the primary repository of human knowledge and culture. Such phrases as "the post-Gutenberg era" (much used by followers of Marshall McLuhan who have gained their acquaintance with his work via the pages of *Newsweek*) and "the paperless society," when combined with the "information explosion" (more properly a document explosion), summon images of a bookless, electronic, and audio-visual library (or resource center). Whether one greets such a prospect with pleasure or alarm, there are some important facts to note. First, book production and use have not declined dramatically; in truth, have not declined at all. If there is to be a "post-Gutenberg era," it has not yet arrived. Second, prophets of the non-book future ignore the book's unique ability to enshrine knowledge and culture and prefer to concentrate on information—an area which has always been peripheral to discussions of the book. Third, the book has many inherent advantages as a means of communication—portability, the ability to refer back and forth, aesthetic acceptability, etc., etc.—these advantages are wittingly or unwittingly known to the community as a whole and the academic community in particular. This knowledge makes the book and its preservation a deep concern to all whom the academic library seeks to serve. Fourth, there are already in existence many millions of books. It is the task of a major library such as ours to amass, make available, display, and preserve as many of those books as it can. For the foreseeable future the books that we own and the books that we will acquire will be the focus of the Library's activity and the major benefit which the Library brings to the campus, the University, and the state. There is no point at which a Library such as ours can cease to acquire new or old books, no point at which we can say, in any area, "the collection is complete." In the pursuit of that unattainable goal of completeness lies the fascination of librarianship and the making of a great library.

Automation and Cooperation

The topic of this essay is that of the Library's collections. It would not be appropriate here to embark on a lengthy description of the Library's present and future plans for automation. It is appropriate, however, to note that all our automated systems and all our automation projects are devoted to the ideals of maximum accessibility of the Library's resources. Our present, admittedly limited, computer system has brought a measure of accessibility to the whole Library's catalog to persons remote from the Main Library building. Our future system will allow anyone with access to

the appropriate computer terminal to “browse” our collection by subject, by classification number, by title, by author, and by a number of other factors, to retrieve full bibliographic information about those items, and to reserve desired volumes for their own use. Beyond even this tremendous increase in library service lies the wider goal of access to collections across the state, the region, and, ultimately, the country. The old “fortress library” idea has proved to be one whose time has gone. The dream of a library sufficient unto itself—certainly a noble aspiration—has come up against the reality of economic limits. No library can even imagine being able to afford to acquire and house every book or other document which might be required by someone at some future time. Fortunately, this time of harsh economic reality is also the time when we have a tool—the computer—which can enable long-held dreams of cooperation among libraries to be realized. The Library of the University of Illinois at Urbana-Champaign stands to benefit greatly from this new development.

The *National Union Catalog* of pre-1956 imprints which has just completed publication (by Mansell on behalf of the Library of Congress) is a unique and awe-inspiring achievement. Its 754 huge volumes represent the pinnacle of achievement of the pre-computer technology of library cooperation. Painstakingly assembled, the volumes are a record of the cumulative holdings of all major libraries of books which are now at least over a quarter-century old. Nothing can detract from the importance of this mammoth undertaking. However, it is evident upon even cursory consideration that the NUC is not a perfect tool for interlibrary cooperation and resource sharing. For that, one needs a current, universally accessible, and complex system; a system which shows the actual present holdings of libraries and the availability or otherwise of individual titles. The beginnings of such a system can be seen in our Library today. Already, one can search the holdings of a number of Illinois academic libraries. In the near future, this system will expand both in terms of the number of libraries involved and of the enhanced accessibility of the items held by the participating libraries. The Library has been a pioneer in many things. All histories of American academic libraries are studded with references to innovative programs of our Library over the years. In reaching out to the new era of cooperation, we are adding to that tradition and enhancing, for the benefit of all users of the Library, the already great resources which are available to them.

Conclusion

As with all great academic libraries, the Library of the University of Illinois at Urbana-Champaign has as its primary aims those of the institution it serves—the furtherance of all facets of higher education, of research,

and of scholarship. The immediate community the Library serves—the students, teachers, and staff of the Urbana-Champaign campus—is, and will remain, our primary concern. As a great public institution, the University of Illinois (and hence, its Library) has also to serve the citizens and taxpayers of the state of Illinois. Even beyond this state, there is the wider world of scholarship and education throughout the United States. The University and its Library have to deal with this complex net of obligations and interests—the campus, the local and state community, and scholarship in society as a whole. The Library is seeking all means of fulfilling its mission and is confident that it will continue to build its great collections to the benefit of all and to the detriment of none. A great collection demands sensitivity, resourcefulness, professional expertise, and dedication. It is our belief that the Library will continue to bring these qualities to bear so that we can solve our problems and consolidate our achievements.

MICHAEL GORMAN

THE INSTINCT FOR COLLECTING AMERICAN LITERARY DOCUMENTS: DR. WILLIAM A. SUTTON

When Dr. William A. Sutton retired from the Department of English at Ball State University on November 21, 1980, after one hundred quarters of teaching here, not one soul ever spoke in our usual terms of "filling his slot." It was plain that no one could. In many ways his contribution to our department was unique, in no way more so than as a collector of American literary documents, the topic which I have been asked to address as his colleague and friend of twenty years. Dr. Sutton has now been engaged for forty years in research on major figures in modern American literature, especially Sherwood Anderson, Carl Sandburg, Robert Frost, and Erskine Caldwell. In the course of this research, he set up a network of thousands of persons who have provided him with information as to the ways in which the lives of these men were metamorphosed and transfigured in their literary work. Such information, if not collected while the informants themselves are still living, is lost forever. In his tireless and unflagging efforts to rescue such data from oblivion, Dr. Sutton has reinforced the basic belief that underlies all his research—that the literature which a man produces is shaped and colored by the life which he has lived, and that by learning more about that life, we may also come to understand better the poems or stories or novels which he wrote—and thus also the process of artistic creation.

From this biographical premise came most of William Sutton's major publications: books on Anderson (two), Sandburg, Caldwell, and Frost, and twenty articles and monographs on these men, as well as on such diverse and apparently unrelated topics as sexism in language, or English departments in Ohio. He eventually collected 8000 episodes and items about Carl Sandburg, 9000 on Erskine Caldwell, 307 unpublished letters by Sherwood Anderson, and more than 2000 items on Robert Frost.

It is one of the exasperations of the literary critic that we tend always to read him while looking surreptitiously for his other field of specialization. Behind Aristotle's *Poetics* it pleases us to glimpse the gifts of the philosopher and the scientist; behind Shelley's *Defence of Poetry*, the talents of the poet himself; behind Virginia Woolf's *Common Reader*, the finely practiced eye of the novelist; behind Northrop Frye's *Anatomy of Criticism*, the enthusiasms of the cultural anthropologist. Similarly, behind the publications and collections and critical efforts of William A. Sutton we

delight in sensing the interests and drives and qualities which might otherwise have gone into the making of a celebrated private detective. I have been asked to write of Dr. Sutton's instincts for collecting American literary documents, as I saw them in operation for the eighty quarters of teaching experience at Ball State University which we shared. Those instincts were precisely the ones—it seems to me—which could, under less literary circumstances, have made him the Sherlock Holmes of the Northwest Territory.

First among these qualities was, paradoxically enough, a nonliterary quality which should have worked in terms of time expended against his literary success and achievements but did not—a wide-ranging curiosity about all matters and a consuming desire to set them straight, even in circles which have no apparent connection with literature. Nothing human was alien to Dr. Sutton; no field of inquiry, investigation, improvement was out of bounds. There were no areas closed to the man of letters, because there was no point at which literature stopped and life began. Opening a morning paper on any given day, I might discover that Dr. Sutton had grown a gourd vine thirty feet tall, made a proposal for birth control for the dogs which roamed the streets, conducted a study of smoking habits, supervised weed removal as chairman of Muncie Plus, Inc. (as he was later to be responsible for the local Shrub and Hedge Ordinance), been elected chairman of the Delaware County Republican Central Committee, or City Council president, or head of the Neighborhood Improvement Program, or chairman of the March of Dimes, or delegate to the State Constitutional Convention. He founded the Delaware County Council of United Churchmen, became its president, and eventually received its Leffler Award as outstanding layman of the year. He brought out a Human Rights Commission Yearbook. All things became grist for his mill. When he suffered a heart attack several years ago, he recovered from it (of course) to conduct a study of the feelings of heart attack victims. All of these activities would appear to be non-literary, but Dr. Sutton would not have acknowledged the distinction. All things human were of warm interest to him as a literary man; nothing related to man was unrelated to literature. Like a shrewd detective, he discarded no piece of evidence as irrelevant; everything might fit in somewhere, sometime into life if not into literature as narrowly defined.

Related to this eclecticism in Dr. Sutton was his detective's conviction that no bit of data was undeniably trivial or safely discarded, a position with which I am in unusual sympathy because of my own scavenger impulses. Therefore, it is with particular chagrin that I remember vividly an occasion on which Dr. Sutton's data-protective instincts ran abruptly counter to my own reluctant practices. My husband and I had edited for almost twenty years the *Ball State University Forum*, a humanities quar-

erly. We had working with us as business manager a bright and capable colleague from the College of Business, who had none of the instincts of the pack rat and little sympathy with those who did. When I suggested ordering another filing cabinet for the *Forum* office, she countered by advising, even more firmly, that all correspondence over a year old be discarded. Finally, we worked out a compromise in which most correspondence over five years old would be discarded, but only after I had checked it over once more, preserving the choicer items under *K*, for "Keep Forever." However, Dr. Sutton, who could sense a violation of collectors' principles twenty thousand leagues away, soon strode down the hall to demand to know what I was discarding. I explained, apologetically and lamely, adding that I was discarding nothing by anyone famous and nothing of literary interest; I was keeping all the Jesse Stuart and Geoffrey Tillotson letters. "You don't know now who will be famous fifty years from now," he replied irately, "and you don't know what will be of literary interest and what will not." And he stalked back to his office, leaving me to my barbarian task of literary destruction.

This demand that the literary critic be open-minded (which is another way of phrasing the demand that all things be taken as potentially useful) relates in turn to a third aspect of Dr. Sutton's instinct for collecting literary documents: his detective's willingness to redirect his line of inquiry if a new avenue should open up. When he began to collect accounts from college campuses of the visits which Carl Sandburg made as speaker and reader of his own poetry, he found that those whom he wrote or called or interviewed often confused Sandburg's visits with Frost's; even if they did not confuse the two, they kept sliding over into discussions of parallel visits by Frost. A different type of literary critic might simply have been amused by the confusion, seeing it merely as another indication of the common man's insensitivity to poetry, his tendency to confuse all white-headed visiting patriarchs of poetry, no matter how different their poetry might really be, in content and tone and form. Instead, Dr. Sutton listened and collected, redirected and broadened his inquiries, and added 2000 Frost items to his 8000 Sandburg ones. (He then pursued the matter yet one step further, drawing up and publishing "A Frost-Sandburg Rivalry?"—a study of the actual encounters between Frost and Sandburg and their reactions to each other, as poets and as men.)

To these three qualities, Dr. Sutton added a fourth which must mark any successful detective: dogged persistence. When he sensed a cache of old letters or first drafts or personal memorabilia or unrecorded anecdotes, nothing could discourage him from unearthing it. He could not be insulted or headed off or driven away; whatever repeated efforts were necessary to uncover the sources, he made, as often and as bluntly as needed, until the papers or accounts were in his hands—or were at least

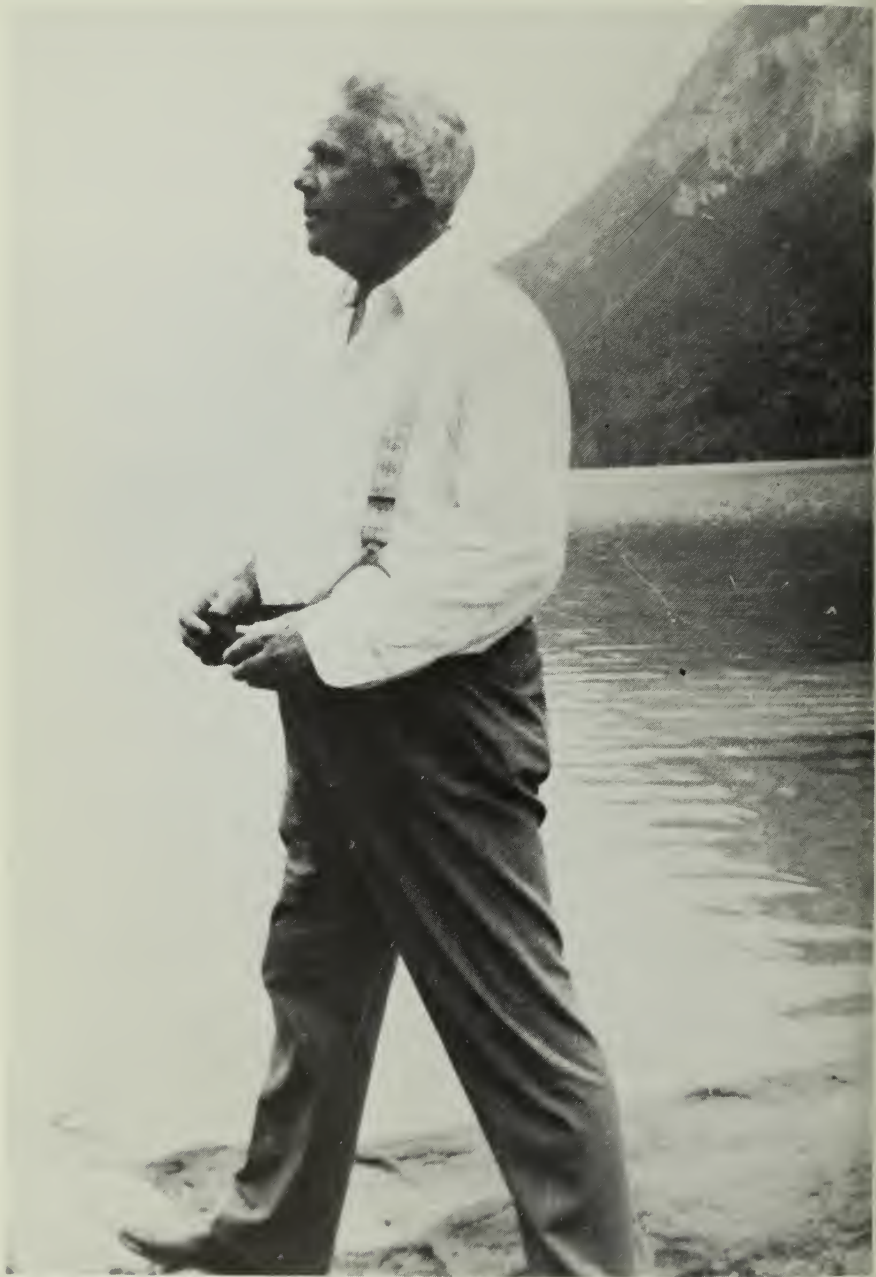
safely deposited among the special collections at some library. (The distinction is, I think, an important one. Unlike Henry James's scholar after the Aspern Papers, Dr. Sutton cared nothing personally or egotistically about having the papers in his own possession; his sole concern was to have them safely preserved somewhere.)

Finally, Dr. Sutton had that quality as a collector of American literary documents which is the opposite of that which Coleridge tells us constitutes poetic faith. Coleridge required for poetry the willing suspension of disbelief; Dr. Sutton brought to all his sources and all his subjects an equally intractable suspension of belief. Like any sound biographer or detective, he had learned by the time I met him—or perhaps he was born knowing—to believe and trust no one's account of anything, including (and perhaps most of all) a writer's account of his own life. He could cite with asperity instances in which authors not only misrepresented such psychological battlegrounds as the struggles of their own marriages, but even gave false dates on such seemingly innocuous matters as the year of their high school graduation. One of the outstanding instances of his reconstruction of a period in an author's life obscured and complicated by the author's own recollections and accounts appears in his monograph *Exit to Elsinore*, an account of an amnesiac period in the life of Sherwood Anderson in Elyria, Ohio. Like any unusually shrewd detective, Dr. Sutton could sense an unreliable eyewitness, could smell out a misleading autobiographical account. He knew when he was being lied to. He found it wisest to operate on the principle that all eyewitnesses were potentially unreliable and all autobiographical accounts automatically suspect.

These, then, were the qualities which I saw in twenty years of association with William Sutton, traits which made him effective as a collector of American literary documents, the same qualities, I would argue, which could have made him a famous and troublesome private detective in Muncie, Indiana's "little Chicago." His consuming curiosity, his compulsion to preserve every shred of evidence, his willingness to redirect his lines of inquiry into new channels, his dogged, undefeatable, uninsultable persistence, his skepticism—all of these marked characteristics stood him in good stead in the world of biographical scholarship. Taken together, they made up his instinct for collecting American literary documents. Through their interaction, Dr. Sutton has enriched the special collections of a number of libraries on both sides of the Atlantic: the Bracken Library at Ball State University, to which he donated countless documents and items by and about lesser literary figures or less methodically collected ones about major literary figures; the Newberry Library, for which he was instrumental in acquiring 275 letters written by Sherwood Anderson and drafts of his second novel and of "Seeds," a story from *Winesburg, Ohio*; the Royal Library in Stockholm, to which he donated 6400 items from his

own Carl Sandburg collection. And it was these same qualities that made it possible for Dr. Sutton to assemble—and to present to the Library of the University of Illinois at Urbana-Champaign—the papers on Anderson, Sandburg, Frost, Caldwell, and Gertrude Stein. If the world of law enforcement and criminal justice is the weaker for having lost his talents, the world of libraries and of biographical criticism is the stronger for having gained them.

FRANCES MAYHEW RIPPY



Robert Frost

THE WILLIAM A. SUTTON COLLECTION OF AMERICAN LITERARY DOCUMENTS

Carl Sandburg used to say of people he admired or whose acquaintance he enjoyed that they were "worth the time." William A. Sutton spent the last fifteen years and more collecting material on five major American writers eminently "worth the time." In the process he made many friends among the families and acquaintance of those writers—friends who shared with him their recollections, made valuable documents available, and who directed him to other friends and sources of information. Frances Rippey's essay describes the spirit in which Professor Sutton assembled his collection. We wish to describe the collection itself, which is now at the University of Illinois Library.

It is a collection that grew out of Sutton's personal friendships with Erskine Caldwell, Lesley Frost (the daughter of Robert Frost), and Gertrude Stein, and out of Sutton's career-long determination to secure the recollections of people who had firsthand knowledge of American writers. Sutton's collection is an exceptionally rich, and richly human, record of the lives of Sherwood Anderson, Erskine Caldwell, Robert Frost, Margaret Mitchell, Carl Sandburg, and Gertrude Stein, seen as their associates saw them or as they presented themselves to the public.

The descriptions that follow each part of the collection explain Sutton's connection with the particular author. What those descriptions do not adequately report are the energy with which he collected material, his ability to make friends and win confidence, and the extraordinary generosity with which he shared his research. His correspondence is full of requests for information promptly answered, and other parts of the collection contain the fruit of Sutton's collaboration with scholars spread throughout the United States and from Kiev to Nagata-cho.

Sutton had reason to know the value of his work to other scholars and wished on his retirement from Ball State University to place his collection where it could be used effectively. He had worked with the Carl Sandburg Collection at the University of Illinois Library (see the 1978 issue of *Non Solus* for a description of that collection) and asked us if we would like to have his Sandburg material. We responded enthusiastically—and all the more enthusiastically when we discovered how much else of value his collection contained. We are indeed pleased to strengthen the Sandburg Collection and to enrich the study of American literature at the University of Illinois through the addition of the William A. Sutton Collection of



Sherwood Anderson (seated, right)

American Literary Documents. We are grateful, as will be all other students of American literature, for William Sutton's generosity in giving his collection to the Library.

The Sherwood Anderson Papers

Concerning Sutton's 1943 Ohio State University dissertation, "Sherwood Anderson's Formative Years (1879-1913)," Walter B. Rideout in *Fifteen Modern American Writers* (1969) wrote that it "contains much information drawn from careful documentary research, from interviews with persons who had known Anderson (most of them now dead), and from correspondence with yet others of his friends and acquaintances." Throughout his teaching career, Sutton continued to work on Anderson, publishing many short articles, the *Road to Elsinore* (1967), and *The Road to Winesburg* (1972).

Sutton's Anderson collection includes his research notes, his extensive correspondence with Anderson's family and acquaintances, photographs, clippings and reviews, and his unpublished biography of Anderson. (7 cu. ft., plus books.)

The Erskine Caldwell Papers

Sutton met Erskine Caldwell in Dunedin, Florida, and quickly won his approval for a bibliography of Caldwell's publications, a selection of Caldwell's correspondence, and a biography. In 1974, Sutton published *Black Like it Was/Is*, a study of Caldwell's treatment of racial themes; beyond that, Sutton published some audio tapes to assist classroom instruction in Caldwell's fiction. The Caldwell Papers contain the research material supporting these publications and the unpublished bibliography and correspondence, as well as "A Lover's Quarrel, a Biography of Erskine Caldwell."

Caldwell gave Sutton ready access to his own correspondence file. In addition, Caldwell and his wife answered Sutton's questions, supplied him with information, and commented on drafts of the bibliography and biography. As a result, the Caldwell Papers form an especially rich

research collection. The file of Caldwell's correspondence covers the years 1930 to 1970 and documents every aspect of Caldwell's life, including his work in Hollywood and the legal challenges to his books. Included are substantial correspondences from, to, or about James Oliver Brown, June Johnson Caldwell, Virginia Moffett Caldwell, George W. Chambers, Helen Lannigan Caldwell Cushman, Alfred Dashiell, Marcel Duhamel, Jules C. Goldstone, Maxim Lieber, Alvin G. Manuel, Alfred Morang, Maxwell Perkins, Charles D. and Herbert T. Silverberg, Arthur H. Thornhill, Julius Weiss, Victor Weybright, and J.H. Wheelock. The collection is particularly rich in Margaret Bourke-White material. She was a distinguished photographer/journalist and Caldwell's second wife. Sutton's collection contains material photocopied from the University of Syracuse and additional material obtained from family and other sources. It also contains some unpublished Caldwell manuscripts, many photographs, clippings, bibliographic notes, a chronology, and nearly 4,600 documented episodes concerning Caldwell. Also included is Sutton's own research correspondence, much of it with Erskine and Virginia Caldwell, between 1970 and 1980. (8½ cu. ft., plus books.)

The Robert Frost Papers

Lesley Frost, the poet's daughter, in 1970 saw Sutton's Sandburg collection with its large number of episodes and accounts of personal experiences. She asked Sutton to prepare the same sort of archive about her father. In the succeeding years, Sutton addressed a large number of people who had known Robert Frost at Bread Loaf and elsewhere and obtained their recollections of the poet. In all, he corresponded with over 500 people, including R.L. Cook, Donald Hall, Kathleen Morrison, Rabbi Victor Reichert, Louis Untermeyer, John Updike, Wade Van Dore, and Richard Wilbur. He prepared extensive materials on "Frost's Appearances" and "Frost Episodes" drawing from this correspondence, from materials contributed by Lesley Frost, and from newspaper and journal articles and published books. He compiled two unpublished books, "Frost at Bread Loaf" and "Recollections of Robert Frost."

In addition, Sutton uncovered the files of Robert Newdick, whose biography of Frost was left unfinished when Newdick died suddenly in 1939. These files were photocopied and are in the collection. Sutton used much of this material in his *Newdick's Season of Frost* (1976).

The Frost Papers, which contain many photographs, offer a storehouse of information about the poet and will be of great value to his future biographers. (18 cu. ft., plus books.)

The Margaret Mitchell Papers

Sutton considered preparing an anthology of Margaret Mitchell's newspaper writings and collected photocopies of her articles from the

Atlanta *Journal*. To the photocopies he added some correspondence concerning the project.

The Mitchell box also contains some photocopies of Sutton's correspondence with Louis Bromfield, Mary Hemingway, Robert Penn Warren, and others. A second folder in the Mitchell box contains photocopies of replies to a letter written by Sutton inquiring about the teaching of contemporary literature from Allen Ginsberg, Cleanth Brooks, Josephine Herbst, Bernard Malamud, Marianne Moore, Karl Shapiro, Allen Tate, John Updike, Mark Van Doren, Eudora Welty, and others. (½ cu. ft.)

The Carl Sandburg Papers

Sutton visited Sandburg in North Carolina in 1966 and the same day wrote a recollection of that episode. This was, in effect, the first of over 8000 episodes relating to Sandburg that Sutton collected and carefully indexed. These records document Sandburg's travels, his many public appearances, and the extraordinary impressions Sandburg left with the people he knew. The episodes are the basis of Sutton's *Carl Sandburg Remembered* (1978) and for an unpublished "Sandburg Portrait." Sutton recognized the particular importance of Sandburg's lecture and stage career, and created extensive geographical files to document over 800 of these appearances. The collection contains as well scores of photographs, including the originals taken by Hans Hammarskjöld of Sandburg's visit to Sweden in 1959; extensive material and correspondence by Sandburg's friend Leo Orso; copies of Sandburg's early journalistic writings; and an important body of papers and correspondence with Sandburg's Chicago friend Donna E. Workman. (18 cu. ft., plus books.)

The Gertrude Stein Papers

Stationed in Europe at the end of World War II, Sutton was one of many American soldiers who met Gertrude Stein. Unlike most of them, he kept careful notes of his discussions with her and Miss Toklas. On January 5 and 6, 1946, with a stenographer present, he conducted long interviews with Miss Stein. This interview is published in part in Robert Bartlett Haas's *A Primer for the Gradual Understanding of Gertrude Stein* (1971), though not directly under Sutton's name. The collection includes Sutton's notes; the interview, autographed by Miss Stein; and letters to and from Gertrude Stein, Alice B. Toklas, Carl Van Vechten, Marion Sutton, Robert Haas, and others. It also contains Van Vechten's photograph postcards of Stein and Toklas, clippings, and photocopies of the Stein Radcliffe manuscripts. (½ cu. ft., plus books.)

SCOTT BENNETT
GEORGE HENDRICK

A SAMPLING OF AMERICAN MUSIC IN THE MUSIC LIBRARY

—Someone from the National Council of Teachers of English in Urbana would like to know, “Do you have the lyrics to the “*Lullaby of Birdland*”?”

—In a telephone inquiry the caller states, “I need the composer and title to a circus tune that goes ya-da, da-da-da, ya-da, dum-dum.”

—A staff member from the Assembly Hall (the University of Illinois hall for major events) inquires frantically: “We need a recording of the South Korean national anthem for this evening. Can you supply one?”

—At the information desk a client asks, “Do you have a recording of Taco Bell’s Canon?”

—A graduate student in music inquires, “Where can I find English translations of the Latin texts *Super flumina Babylonis* and *Vox in Roma*?”

—Another inquirer seeks a photograph or a facsimile of Stephen Foster’s signature.

—An undergraduate student wants to know, “Who has the largest private or institutional collection of Glenn Miller recordings?”

—Another student asks, “Who was the original Sergeant Pepper model for the Beatles’ album *Sergeant Pepper’s Lonely Hearts Club Band*?”

—From the University Library’s Research and Reference Center comes the request, “Please supply information about the eighteenth-century Parisian harp maker, Sebastian Erard.”

—An employee of the local music publisher, Mark Foster Music Company, needs to know the current holder of the copyright for Paul Hindemith’s book *Traditional Harmony*.

—A television crew, on location near Springfield, Illinois, for a major network production, needs to get the words and music to the drinking song, of which the first line is, “That night I came a-ridin’ home, as drunk as drunk could be.” A key line from the chorus is, “But a mustache on a cabbage head I’ve never seen before.”

—A graphics designer is trying to locate a picture of an eighteenth-century ornate music stand.

—A staff member from the University's News Bureau needs to know the source and/or the original statement for the quotation, "Vivaldi didn't write 400 concertos, he wrote the same concerto 400 times."

These dozen or so inquiries represent the types of questions coming to the Music Library at the University of Illinois at Urbana-Champaign on a typical day. The clientele both within and outside the University community seeking this information includes artists, composers, engineers, ethnomusicologists, faculty members, graduate students, historians, instrument makers, journalists, musicologists, performers, politicians, teachers, undergraduate students, writers, and many others who do not necessarily have any special musical skills, but mainly a curiosity about or interest in music. Linking this requested music information to, and locating the desired music material for, the Music Library's clientele consumes most of the library staff's time. It is an activity that can be exhausting, frustrating, exhilarating, and rewarding, all within the single frame of a day's work.

Music collections and materials to support these library services have been amassed at the University of Illinois since the 1890s, and, with the founding of a branch music library in 1944, the pace and scope of the development of the music collections has accelerated and expanded, until today there is a core collection of some 150,000 items. Included are working collections of books and literature about music and collections of music represented in printed scores and editions for study and performance. Sound recordings (discs, cassettes, and open-reel tapes) and microfilms are also a vital part of the basic resources for music.

This core collection boasts several special strengths. One of these within the microfilm collection, for example, has already been discussed in an article in a previous issue of *Non Solus*: "The Musicological Archives for Renaissance Manuscript Studies," by Jerry Call (no 4. [1977]: 1-8). The microfilm holdings contain over 2,000 sources for polyphonic music (manuscript sources and printed music issued during the period 1400-1550). These serve as a unique resource in that no other repository containing microfilms of Renaissance manuscripts of this magnitude exists in the world.

Another set of special resources in the Music Library concerns the musical culture of the United States. One special collection, partially organized for use, already includes some 30,000 items of sheet music (mainly vocal music issued in the United States from the 1790s through the 1970s), both single items and bound volumes of single items. Along with a small number of piano music items (consisting of both single items and bound volumes issued in the United States), the vocal collection of sheet music is arranged by date of imprint, with subdivisions within each year arranged alphabetically by the titles of the songs. Both the vocal and the

piano sheet music represent a modest accumulation of selected titles issued during the 175-year period.

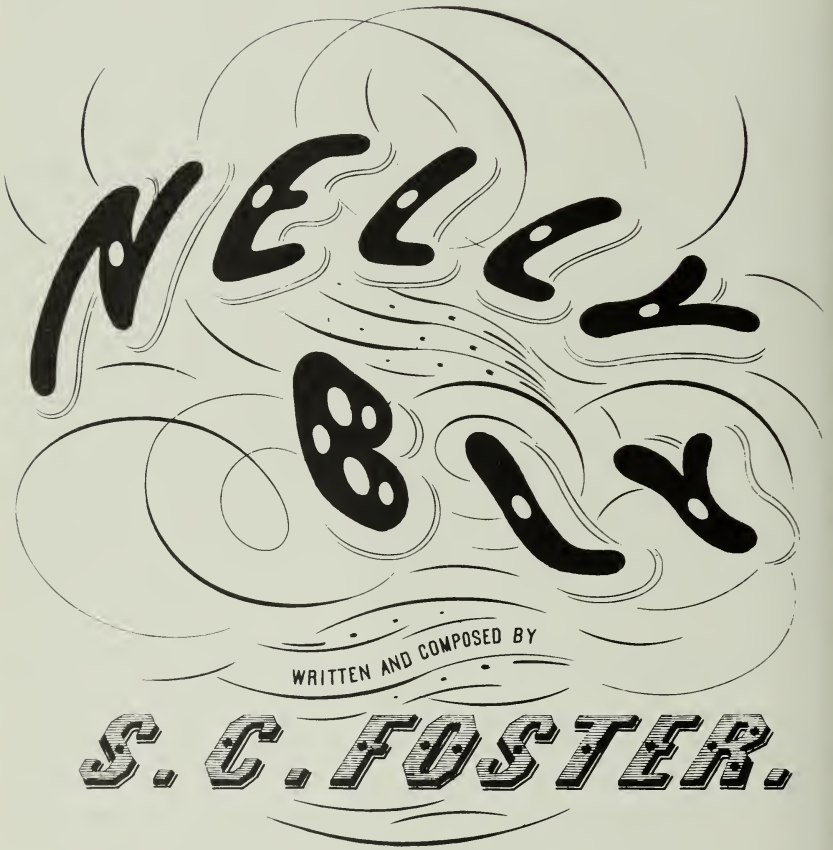
Although larger collections of American sheet music may be found in the New York Public Library, the American Antiquarian Society in Worcester, the Newberry Library in Chicago, and the University of California at Los Angeles, the University of Illinois collection represents a sampling of works by indigenous American composers, as well as those by European composers who achieved a certain level of popularity in this country.

A review of the collection reveals works by Sir Henry Bishop (British composer, 1786-1855), James Hook (British composer, 1746-1827), Benjamin Carr (emigrant from England, 1768-1831), Alexander Reinagle (emigrant from England, 1756-1809), and Thomas Moore (Irish poet and musician, 1779-1852) from the earlier period. The growing popularity of Italian opera in America during the nineteenth century is reflected in many sheet music titles representing the Italian *bel canto* style by composers such as Gioacchino Rossini, Gaetano Donizetti, and Vincenzo Bellini. Some of the names of other, better-known composers represented in the collection include John Hill Hewitt (American composer, 1801-1890), Henry Russell (British composer, 1812-1900), Stephen Foster (American composer, 1826-1864), George Frederick Root (American composer, 1820-1895), Henry Clay Work (American composer, 1832-1884), Daniel D. Emmett (American composer, 1815-1904), and Septimus Winner (American composer, 1827-1902).

Sometimes the covers for the various editions of sheet music provide a picture of individual performers or groups associated with the popularity of a given song. Thus we have portrayals of minstrel show entertainers such as Thomas Dartmouth Rice (1808-1860) and George Washington Dixon from the nineteenth century on sheet music covers, as well as midtwentieth-century popular artists such as Frank Sinatra, Bing Crosby, Patti Page, Jo Stafford, and many others. Such nineteenth-century minstrel groups as the Virginia Minstrels and the Christy Minstrels also appear on covers. The Hutchinson Family, a singing group from the middle of the nineteenth century, is represented on several covers of songs dealing with some of the vital social issues that they championed, such as abolition of slavery, temperance, opposition to the war with Mexico, and women's rights.

The last decade of the nineteenth century and the first decade of the twentieth century is represented in the sheet music collection by such popular titles as "After the Ball" (1892), "The Sidewalks of New York" (1894), "The Band Played On" (1895), "My Wild Irish Rose" (1899), "A Bird in a Gilded Cage" (1900), "In the Good Old Summer Time" (1902), "Meet Me in St. Louis" (1904), and "In the Shade of the Old Apple Tree" (1905). Theater music represents a large portion of the sheet music collec-

4TH EDITION.



NECESSARY

WRITTEN AND COMPOSED BY

S. C. FOSTER.

NEW YORK

Published by FIRTH, POND & CO., *Franklin Square.*

Entered according to Act of Congress, in 1876, in the Clerk's Office of the District Court of the Southern District of New York.

tion from the World War I era through the end of the 1950s. Music by George M. Cohan (1878-1942), Irving Berlin (1888-), Jerome Kern (1885-1945), George Gershwin (1898-1937), Cole Porter (1892-1964), Richard Rodgers (1902-1979), Harold Arlen (1905-), and many others is found in the collection.

With the emergence of the phonograph and other inventions for the mechanical reproduction of music (such as the player piano) around World War I, sheet music was thrust into competition in disseminating the music of this period. The Music Library's special collections thus include some 40,000 78rpm discs (only about 4,000 of these discs have been organized and accessioned for use) issued mainly from the period 1910 to 1948, and about 1,200 piano rolls issued from the first decade of this century through the end of the 1930s. Approximately fifty of the piano rolls represent recent (1970s) reissues of the older material from the pre-World War II period. Most of the music recorded on the 78rpm discs and piano rolls represents a mix of the standard classical repertoire (containing chiefly selections from the most popular operas, symphonies, solo piano works, solo violin works, and so forth) and popular music traditions (consisting of songs, dance music, theater music, and jazz) available on both recorded commercial media.

Within the classical repertoire, one may find piano rolls of works for both vocal and instrumental ensembles arranged for solo piano, such as "Favorite Strains from *Madame Butterfly*," by Giacomo Puccini, arranged and played by Ed. M. Pirsell; selections from *Cavalleria Rusticana* by Pietro Mascagni, played by William E. Berge; selections from Dvořák's *New World Symphony*, played by Rudolph Ganz; Ignacy Paderewski playing his own Minuet, op. 14, no. 1; and many other works arranged for the piano roll medium, including opera arias, overtures, and sacred songs. As a means to studying the styles of several jazz pianists, there are piano rolls representing the work of James P. Johnson, Art Tatum, Earl "Fatha" Hines, Scott Joplin, Eubie Blake, Teddy Wilson, and Erroll Garner.

The 78rpm discs (as well as the LP discs in the collection) contain other versions of the same music found in the collection of piano rolls, as well as in the collection of published sheet music. In total, these three special collections (American sheet music, 78rpm discs, and piano rolls) provide a sampling of American musical culture since the early days of the United States. Most of these materials have been acquired as gifts: attics, basements, and piano benches have yielded quantities of music, not only from the Champaign-Urbana area, but throughout the state of Illinois, and, in some cases, from both coasts of this country. In some instances, private collections, duplicates from institutional collections, and music dealers have also been important sources for the acquisition and development of these important sets of resources.

Readers of this article, too, can assist us in building our collections of music materials—especially in the area of American music—by alerting us to the location of various music resources. Some kinds of things or documents often overlooked, or perhaps considered unimportant by some people, include the following:

1. Songbooks: hymnals and tunebooks, school or community songbooks (sometimes such published anthologies have only the words without the music).
2. Serials: magazines, newspapers, membership directories, and newsletters—not only those issued by the people involved in the music trade, but also those issued by music clubs, musicians' unions, special interest groups, local bands and orchestras, and singing societies—representing both amateur and professional music organizations.
3. Trade publications: catalogs of music publishers, instrument manufacturers, sound recordings manufacturers, retail music shops, dealers, and suppliers.
4. Organizational papers: archives of the above organizations, including records, publications, and memorabilia.
5. Pictures: photographs, paintings, drawings, engravings, and lithographs.

This is just a sample of the types of documents that might be discarded from various repositories and storage areas. These items, in addition to the collections of sheet music, other printed music, manuscripts of music, and sound recordings (mainly discs, tapes, piano rolls, and cylinders) can provide an important means of gaining insight into our musical heritage. Please alert us to anything that may contribute to the enrichment of our resources in American music. It may be that that one-page scrap of paper or that one side of a 78rpm disc may answer one of those constant questions, "Where can I find a picture of a mandolin case made in the United States around 1890?" or "Where can I find the words and music to the Civil War song 'It is Sweet to Die for One's Country'?"

WILLIAM M. MCCLELLAN

HOW THE SANDBURG COLLECTION CAME TO ILLINOIS:

*Historical Notes in Anticipation of the Library's New Project
to Enhance a Major Collection*

Part I: 1950-1967

In 1956, Carl Sandburg began a collection of his books, writings, correspondence, and memorabilia in the University of Illinois Library. In the quarter-century since then, his family and friends have worked with University personnel to enlarge and enrich Illinois's unrivaled cache of Sandburgiana. To arrange this archive more fully, and to supplement it by interviews with those who knew the Illinois-born poet and writer, the Library embarked in 1981 on a specially funded two-year Carl Sandburg Collection Development Project. Perhaps the best way to explain this project is to trace the extraordinary history of the collection itself. As Professor William A. Sutton remarked, not altogether rhetorically, the arrangement by which the Sandburg materials came to Illinois was, to his knowledge, "unique in the annals of literature."

I

The Sandburg Collection was acquired largely through the persuasive mediation of Bruce Weirick, a member of the English Department almost continuously from 1915 to 1955. Weirick first met Carl—and he always wrote of him as Carl—after publishing *From Whitman to Sandburg in American Poetry* (1924). The "title, at least, cheered him," and he invited Weirick to come up to Chicago and "get acquainted." The friendship grew as Sandburg visited the Urbana campus for public appearances and spent most of his free time with a small circle of "jam-session guitarists," historians, and "literary fellows" like Weirick, at whose bachelor residence at 707 W. California "he could talk till five in the morning and sleep till noon."

In April 1950, after one of Carl's inimitable performances for the University community, he visited his sister Esther Wachs in Gibson City, Illinois, and was surprised when she presented him with "four large portfolios, full of forty years of clippings, poems, pictures and articles about Carl, which she had been collecting all those years." That evening, back in Urbana, Sandburg pored over the scrapbooks, the existence of which his sister had never mentioned to him before. While Carl selected pieces for his *Complete Poems* (1950) that he had forgotten he had written,

Weirick got an idea: why not a Sandburg archive at Illinois, "with Carl's library, his manuscripts, the Steichen pictures [photographs by Sandburg's famous brother-in-law], and a lot of recordings of Carl reading his poems and singing his ballads?" Whereupon, as Weirick wrote to Sandburg's sister, he began "hashing it over with Carl, and he agreed it was a possibility. In fact, the more he thought of it, the better he liked it." The



Carl Sandburg came to the University of Illinois on many occasions. Bruce Weirick met him at the Champaign station in January 1958 a few days after his eightieth birthday, when his visit highlighted the first exhibit of the Sandburg Collection in the Library.

ext afternoon, Carl perused the portfolios with a group including President George D. Stoddard and Professor James G. Randall. The party "took two hours to go over the books—Randall taking notes—and the president and Carl acting like a couple of kids with a new toy as they went over Carl's past, laughing at the hundred and one stories he had to tell about this and that in the books—a very joyous occasion. And then we 'sprung' the idea of buying Carl's library and making a Sandburg-Lincoln room as a state center for Lincoln and literary pilgrims to come to, and for scholars to use!" The reaction? Weirick "put it mildly. The idea was received with enthusiasm," and Sandburg left expecting that he would soon be formally asked to lodge his library at the university of his home state.

But nothing happened. As Weirick wrote five years later, Carl "had been offered something like a hundred thousand" for everything, "but not as a unit to be kept together." Sandburg wanted the Library to remain intact, instinctively realizing the enhanced value of his books and manuscripts, both for research and exhibits, if they were retained as a single collection. Randall—like Sandburg, a distinguished Lincoln biographer—had suggested \$30,000 as a fair price, and Stoddard had elicited favorable opinions of such an acquisition "from several of the faculty," but the president soon became too embroiled in administrative difficulties to pursue the matter. In March 1955, however, his successor, Lloyd Morey, happened to hear Weirick lecture on Sandburg at a dinner of the Civil Engineering Department. Weirick based his talk on an article appearing in the Winter 1952 issue of the *Journal of the Illinois State Historical Society*. In a lively evocation of the "Poetical Circuit Rider," one of many tributes to Sandburg in that issue, Weirick had alluded to "the Lincoln-Sandburg room we hope one day to build." This was enough for Morey "to start the ball rolling. Result a flurry of letters" between administrators, English faculty, and Leslie W. Dunlap, acting director of the Library during a leave of absence of Robert B. Downs. Weirick wrote and then called Carl, who was again receptive to the idea of placing his entire library at the University. Indeed, as Weirick reported, Sandburg called back to admonish him to "keep the deal dark until it is completed," as Sandburg "doesn't want the book dealers on his door step!" Within a week, on June 4, Sandburg also wrote to Weirick, estimating the size of his "workshop," specifying a portion of its contents, and concluding with a quotation: "And now, as a Missouri girl whose grandfather was a Confederate soldier, said to me at Lombard, when I played Mark Antony to her Cleopatra, 'May all the gods go with you and smooth success be strewn before your feet.'"

For an "inspection" of Sandburg's library, Morey dispatched Weirick and Dunlap to Connemara, high in the hills of western North Carolina, on the edge of the village of Flat Rock. They visited the place in late June, and Weirick's mimeographed report, dated July 4, is a masterpiece of engaged,

persuasive writing. For Weirick, the four days "spent with Carl at Connemara, going over his library, letters, manuscripts, and mementos, were...a somewhat stunning experience." He did not know which was "the more overwhelming, the library, or the man it represents, with his running-fire comment on this or that memo, letter, manuscript, and the fifty years of America there revealed." Carl and his visitors briefly discussed the monetary value of the collection, and settled on the figure Randall had suggested. As Weirick remarked, Carl is "about as much interested in his 'fee' as Lincoln was." He "accepted the thirty-thousand more as a sign that the University really cared, and was not accepting just loot, than as the idea of getting more money in the bank." Although Weirick discussed the collection in some detail, he concluded all too truthfully, "we have only a cursory idea of what is in the library. It will take years to find out."

Dunlap's enthusiasm for the collection at first matched Weirick's. As Weirick wrote, "the gloat in Dunlap's librarian's eye at such a haul of loot was pleasing to behold." The English professor was "afraid that the experience will make his future library conventions seem very dull." But when Dunlap prepared his own mimeographed report of September 29, three months after visiting Connemara, he was more restrained. He recognized, for instance, the value of Sandburg's correspondence, but he also noted that the collection would include many duplicates of books already at the University. Furthermore, he predicted that the "publicity value of the acquisition...would be tremendous, but its use by scholars probably would be modest for some years to come"—a point which minimized the obligation of research libraries to collect for the future. Finally, Dunlap estimated that the cost of shipping the Sandburg library to Urbana and sorting it would double its price. Thus it was "problematical" whether the use of the collection "by students and staff at the University" would justify an "expenditure of \$60,000." In conclusion, however, Dunlap allowed himself one literary flight to sustain Weirick's report: "The purchase of Mr. Sandburg's library" would be "like buying a yacht—it is a fine thing to do if you can afford it....But, if the University desires to cruise in deeper and bluer waters, then we could not find a smarter craft than Carl Sandburg's library."

Dunlap's reservations in his report, "and still more in conversation," evidently triggered at this point at least ten written opinions from faculty in American history and literature which were almost wholly opposed to the acquisition. The historians in particular questioned the value of duplicate books, of "scattered" correspondence, of literary drafts showing the evolution of Sandburg's "poetry and poetization of biography," and of his collection of Steichen photographs and of stereoscopic pictures of the kind that he had once peddled—visual records which were dismissed as "mere lagniappe." Even professors who recognized the research potential of this or that part of the library advised against an investment of "\$100,000



Sandburg and Leslie W. Dunlap of the University Library surveyed the collection at Connemara. Sandburg's youngest daughter Helga wrote that books were almost a structural necessity where he had lived: "There had always been, in my father's houses, rooms of books of every kind. They held up the walls."

and perhaps more"—Dunlap's projected total if the collection were housed in a separate room. Downs then tallied up the pros and cons, and recommended against the purchase—unless the "entire cost" be borne "by private donors" and the collection be assimilated into the Library's holdings, not maintained separately.

Although the Library directors and the faculty in Sandburg's "field" had seemingly closed the door on the acquisition, Weirick threw it open with a sheaf of testimonies collected in response to his Connemara report, copies of which, in a prescient moment, he had distributed to friends. "In these matters," as he had explained to Carl in July, "it is always well to be supplied with ammunition." If people should question the acquisition, he could then "pull such a file on them as would stop all such chatter." And so, in the fall of 1955, he compiled in a single document sixteen "samples from perhaps seventy-five letters." Leading the list were endorsements from Morey and an earlier president, Arthur C. Willard; concluding it was the hopeful note of former Governor Adlai E. Stevenson. Senator Paul H. Douglas volunteered "a small contribution should you ask the public for help," and two prominent newspaper editors offered to "beat the drums."

Ruth Painter Randall remembered that the acquisition was "one of the things* Jim wanted most." A cluster of former or absent colleagues also wrote encouragingly, as did the administrators of the Chicago and Illinois State historical societies, the latter of whom proposed that the University next go after the Vachel Lindsay and Edgar Lee Masters papers. ("They can wait," Weirick confided to Carl, "one war at a time is enough for me.") Allan Nevins, the renowned Columbia historian who had apprenticed at Illinois, jumped to the conclusion that the "History Department and you English folk will take endless pride" in the Sandburg acquisition, and alluded, by contrast, to "the sums E.J. James [University president, 1904-20] used to pay for the libraries of dreary German philologists." Weirick even reported conversations in which Phineas L. Windsor, Downs's predecessor, and James Reston, a prominent alumnus, approved of the purchase. Reston, other journalists, and even a professor or two had been Weirick's students, and they responded warmly to their friend's project.

In July, Morey, who was leaving the University, had left the question of buying Sandburg's library in Provost Henning Larson's hands, expecting the cost to be shared by the Library, the University Research Board, the Committee on Nonrecurring Appropriations, and the University of Illinois Foundation. Weirick at first declared that "Henning and his Committee are sovereign in the case," but the nay-sayers within the University caused him to focus instead on the Foundation, the avenue for alumni contributions to the institution and, before the organization of the Friends, the Library's only source of special funding. To William H. Butterfield, director of the Foundation, Weirick on November 21 sent his collection of endorsements, adding that in his "lectures around the state among the Illini" he had found "universal enthusiasm for the project. 'At last,' they say, 'the library is going to buy something about Illinois that *we* are interested in; not just something on Milton to bury in the stacks!'"

This approach carried the day. Downs and the head of the English Department soon wrote to Butterfield, reporting that the faculty in American literature endorsed the acquisition and urging that the Foundation pick up the tab. On January 11, 1956, at the next meeting of the Foundation board, the six directors present unanimously approved the allocation of \$30,000 for "the Carl Sandburg collection of books and manuscripts," to be paid in five equal yearly installments. It was, as the news release stated, "the largest of many gifts to the University Library made through the Foundation," and a round of articles and editorials reported and praised the step. A reporter from the *Daily Illini* phoned Sandburg the night of the announcement and asked him why he decided to sell his library to the University. Carl was hoarse and didn't want to talk. Besides, Weirick and Dunlap had already called him. "Then he almost shouted, suddenly struck by the apparent incredulity of the question. 'Illinois is my native state. You don't think I would give my library to Nebraska or New Jersey or Massa-

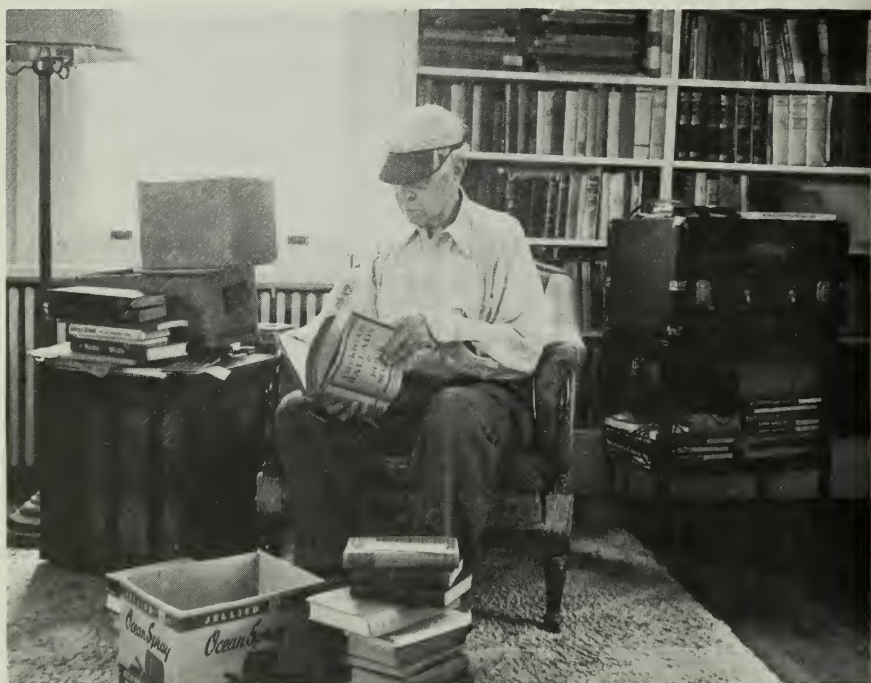
chusetts, do you?...I have a reverence for the University of Illinois. It represents my native state.' "

Weirick, in his report from Connemara, had paid tribute to "President Morey's wisdom and foresight...to initiate and encourage" negotiations for the Sandburg collection, and the success of the venture gives a special reason for placing Morey's bust in a niche in the front hall of the Library. But Weirick himself deserves most of the credit. In thanking him, Morey hinted at the key to his most lasting contribution to the University: it was "not merely a 'labor of love,' but *a labor that you loved.*" Weirick had been one of Sandburg's many friends for years, and their rapport sprang from their complementary interests in modern American poetry. But they were not afraid to differ with each other, as Carl's annotations of his copy of the *Journal* in his honor suggest. The professor had ventured that the poet was a poor critic of other poets, Milton for instance, and was even "an indifferent judge of his own poetry." In the margin by these statements, Sandburg labeled them "cockeyed...imaginings," reflecting "the Weirick ego." Weirick also recorded various Sandburg anecdotes, for example, how his own book had "cheered him," next to which Carl wrote "no," and Sandburg annotated similar stories with question marks, phrases such as "80% false impression" and "what a concoction," or merely the words "no," "nix," and "nuts," often with exclamation points for emphasis. But the two men obviously hit it off in conversation, each responding to the singular personality of the other. No ordinary administrator, no run-of-the-mill professor, no mere librarian caught Sandburg's attention when it came to locating his library. That was the fortuitous achievement of his ebullient friend, Bruce Weirick.

II

In the excitement of acquiring the Sandburg library, no one established precisely what it contained or when it would come to Illinois. In the early 1950s, when Weirick and Sandburg first struck upon the idea of a collection and Stoddard asked around about it, Downs demurred, believing, as he later told Dunlap, that "the only material" offered for sale was "Mr. Sandburg's collection of Lincolniana." Neither Downs nor Dunlap cared for this alone because Dr. and Mrs. Harlan Hoyt Horner were giving to the University at that time their own large and significant collection of Lincolniana, the nucleus of the Lincoln Room of the History and Philosophy Library. In 1963, Sandburg himself told Maurice C. Greenbaum, a trustee of the Sandburg family trust, that during the negotiations with the University he "*thought* he was selling" only his Lincoln books and manuscripts, not his "*entire* library" and "all of his working tools as a writer." More exactly, in May 1955, when the sale was pending, Sandburg told Weirick that he wished "to keep for a while some of his library with

him, and send it on piece by piece," although he would be glad to transfer immediately not only his Lincoln collection but other materials with which he was finished. Weirick was not more specific, for Sandburg "eventually wants us to have all his books, all his manuscripts, and all his Steichen photographs, and I gather some mementos and decorations." After visiting Connemara in June, Weirick wrote that Carl "wants the books, letters, manuscripts, and mementos that he isn't apt to use, and that means almost everything, to come to Illinois as soon as possible." The only exception that was specified when Butterfield wrote to Sandburg on February 24, 1956—in a letter designed to set forth all the "main points" of the Foundation's "understanding of the agreement" to buy the collection—were the materials which Sandburg had "segregated for use in the writing" of the balance of his autobiography, begun with *Always the Young Strangers* (1953). Although Butterfield then stated that "the rest" of the collection would soon "be shipped to Urbana," he delegated to Sandburg and Dunlap, the Library's representative for the transfer, "any questions which may arise over the disposition of individual pieces or groups of materials." Butterfield's letter was thus rather ambiguous, but Sandburg signed and returned it, agreeing to its terms.



Sandburg found it difficult to part with his books when it came time in 1956 to box up the first shipment for Illinois.

Dunlap then called and wrote to Sandburg about coming to Connemara to oversee the movers. Although Dunlap wanted to record Sandburg's running commentary during this visit, he later only arranged to have the process of packing photographed. Sandburg's reply again suggested that he expected the moving to occur in stages: "Come along April 28. We have to start sometime and it might as well be then. If you can bring along one or two fast-fielding short stop stenogs that will be okeh. There is a series of categories that seem imperative for our first handling; after we are done with them we can take a breather and ask what comes next." While Sandburg probably meant to suggest an interlude of months or even years before boxing up more materials, Dunlap took the expression literally. The poet's personality was not geared to the librarian's sense of order and precision. But their contrasting temperaments only acerbated their different perceptions of the acquisition, and that gap first occurred, it seems, because Weirick was too busy promoting the transaction to convey its nuances to the librarians. Certainly, Weirick's report that Illinois would immediately receive "almost everything" overstated Sandburg's intentions, and Butterfield's letter did nothing to clarify them.

Thus Dunlap arrived at Connemara expecting to ship off to Illinois far more than Sandburg had in mind. He was acutely disappointed, and the misunderstanding also upset Sandburg and his family. As soon as Dunlap met Mrs. Sandburg, she "ventured that the agreement which Carl had signed was 'loosely worded,'" and when Sandburg "mentioned 'a shipment now' and 'later shipments,'" when he tagged for packing only the Lincoln collection and a few other shelves, and when he proceeded for several days to select additional books for the University, one by one, Dunlap called Downs in despair. They agreed "to let Carl keep his books so long as he wished," the movers finished packing what could be taken, and Dunlap left. Deeply hurt by the outcome, he nonetheless realized Carl's anguish in giving up even part of his library. Dunlap had brought to Connemara two autograph books for his children, asking Sandburg to write in them regularly and hoping by this device to obtain his "reactions to giving up his books." On the first full day, a Monday, Carl obliged with well-turned but noncommittal inscriptions. For Dunlap's daughter, he wrote: "Since your father came here & said he wanted your good name & my somewhat good name on the same page—why—bless our souls! here they are—" and for his son, he wrote: "You are 10 years old on the Illinois prairie and 68 years ago I was 10 years old on the Illinois prairie & that makes me a sort of uncle of yours & we can each congratulate the other on being alive & in circulation—" Then on the last day, a Friday, Dunlap found another line in his daughter's album, a striking declaration of Sandburg's attachment to his library:

not easy to say good-bye to
books you've loved & read &
hugged & remembered & read
again :

One van of Sandburgiana, carrying 150 boxes which weighed 8560 pounds, reached the University on May 7, 1956. Dunlap estimated the shipment as "perhaps a third" of Carl's library. For Sandburg's eightieth birthday, on January 6, 1958, Dunlap and Professor of English John T. Flanagan extracted from the collection a selection of materials for an exhibit, and cataloged it in *The Sandburg Range*. Carl added to the exhibit and helped to advertise it by sending from Connemara, for the Library, some of his early works and photographs, and by coming to the Auditorium for another "Evening with Carl Sandburg." He was always well disposed to the collection at Illinois, and ready to suggest to his friends that they too deposit their Sandburg materials in the Library. He also remained on friendly terms with Downs and Dunlap, despite their differences over the first transfer of materials. When Dunlap in the summer of 1958 reported his decision to leave Illinois to become director of libraries at the University of Iowa, Carl hoped that his "successor might have the gift of identifying himself with those materials" as he had done. But Sandburg retained the bulk of his library at Connemara for the sake of his writing. He lived with his books into his ninetieth year. Although "Carl is aging," his wife wrote to Downs only two months before he died on July 22, 1967, he "spends most of his time reading and browsing through the Library."

Since 1957, Downs had acquiesced in Sandburg's understanding that he held a life interest in the materials still at Connemara. Although a few researchers explored the first shipment, it was "not to be organized" to any extent "until the complete collection" arrived. Until then, it did not "seem feasible to do much with the collection in its fragmentary state"—so Marian Harman, rare book librarian, explained in 1966 in reply to one of

several inquiries in the period for which helpful answers were impossible. The collection could support some projects—for instance, Flanagan's study of "Presentation Copies in the Sandburg Library," in the January 1963 issue of *College & Research Libraries*, but Harry Golden was not merely comical, even with so much still at Connemara (or loaned to him in Charlotte), when he declared that his anecdotal biography, *Carl Sandburg* (1961), was not definitive: "To begin with, anyone who wants to write the definitive biography will have to spend six years at the University of Illinois perusing and cataloguing the Sandburg papers."

III

Sandburg's death inevitably opened a new phase in the collection's development. The Library arranged for another shipment from Connemara in 1968, and much of the Sandburg archive was organized and cataloged by Susan D. Shattuck and her assistants in the 1970s. By then, the collection was located in the Rare Book Room stacks, not in a separate Sandburg room as first envisioned, although such an arrangement may eventually be possible in a building for the Library's special collections.

Meanwhile, since 1968, members of Sandburg's family, especially his eldest daughter Margaret, have frequently added to the materials previously transferred to the Library. Furthermore, in 1979 and 1980, the Library received a huge accumulation of mail and manuscripts which had been left at Connemara by the family when the National Park Service acquired the property for a national historic site. George Hendrick of the English Department, Robert W. Oram and Scott Bennett in the Library, and Penelope Niven McJunkin at Connemara played crucial roles in securing these additions to the collection. Mrs. McJunkin also began the Carl Sandburg Oral History Project, seeking to capture recollections of Sandburg through interviews with his family, friends, and associates.

To support this project, and to inventory the additional materials from the family and from Connemara, the Library secured in 1981 a major grant from the National Endowment for the Humanities, supplemented by a gift from the Eastern National Park & Monument Association. This work will lay the basis for a comprehensive guide to the collection, one of the University's prime resources for literary and historical studies. As the project as a whole proceeds, readers of *Non Solus* may expect a sequel to this account of the acquisition of Sandburg's library.

JOHN HOFFMANN



Woodcut from Hortus Sanitatis

NOTABLE ACQUISITIONS, 1980/1981

Most of the titles mentioned here were purchased through the generosity of the Library Friends. A few were acquired on general library funds, and four, actually two titles and two large collections, were presented as gifts. It is important to note, of course, that the titles cited are but a selection of the titles acquired with funds provided by the Library Friends and the University Library and through the kindness of the Library's many benefactors.

Eighteenth-Century English Literature

Twelve of the more than fifty titles acquired during 1980/1981 for the Rogers Collection of Eighteenth-Century English Literature were purchased with Friends funds. Several merit special attention. The earliest is a first and extremely rare edition of Daniel Defoe's (1659?-1731) *The King of Pirates...* (London, 1720). Always interested in pirates and highwaymen, Defoe apparently wrote this bit of fiction to ridicule the exaggerated, popular accounts of "The Famous Enterprises of Captain Avery, the Mock King of Madagascar." This volume has received little attention by Defoe scholars. The Library acquired two titles generally attributed to John Arbuthnot (1667-1735), a physician to Queen Anne, author of witty political pamphlets, and a close friend of Jonathan Swift (1667-1745): *An Account of the State of Learning in the Empire of Lilliput...* (London, 1728) and *Critical Remarks on Capt. Gulliver's Travels...* (Cambridge, 1735). *Bolingbrokiana* is the binder's title for eight pamphlets, seven of which are first editions, by the English statesman and orator, Henry St. John Bolingbroke (1678-1751). All were printed in 1727; most do not appear to be in the British Library. *Adventures of Eovaai, Princess of Ijaveo...* (London, 1736), by Eliza Haywood (1693?-1756), English novelist and playwright, is a rare first edition of a pretended translation and a satire attacking Horace Walpole (1717-1797). The nature of this "history" is suggested by its lengthy subtitle: "A Pre-Adamitical History...Written Originally in the Language of Nature (of Later Years but Little Understood). First Translated into Chinese, at the Command of the Emperor by a Cabal of Seventy Philosophers; and now Retranslated into English, by the Son of a Mandarin, Residing in London." In turn, Mrs. Haywood is satirized in Alexander Pope's *Dunciad* (1728, 1742).

The Rare Book Room also added the first English edition of Claude Helvetius's (1715-1771) *De l'Esprit: Or, Essays on the Mind, and Its Several*

Faculties (London, 1759). This volume is very rare. Only one copy appears in American book auction records from 1888 to 1979. The original French edition was condemned as heretical and publicly burned, but it was widely read and translated into most European languages. Many elements of Helvetius's thought were adopted by the British Utilitarians, especially Jeremy Bentham (1748-1832), English jurist and philosopher.

Other especially significant additions to the Rogers Collection, all of them purchased on the recommendation of Dean Rogers, are: two autograph manuscripts, one by Isaac Newton (1642-1727), undated but pre-1728, the other by William Hogarth (1697-1764), undated but pre-1753; the first edition of James Boswell's (1740-1795) anonymously published pamphlet, *Reflections on the Late Alarming Bankruptcies in Scotland* (Edinburgh, 1772); a disbound edition of Daniel Defoe's *The Case of England, and the Protestant Interest* (London, ca. 1708); and a rare pamphlet by the early English "feminist," Catherine Macaulay (1731-1791), *Loose Remarks on Certain Positions to be Found in Mr. Hobbe's Philosophical Rudiments of Government and Society* (London, 1767). Mrs. Macaulay's importance is suggested by the bookdealer's comment that this volume is:

one of Mrs. Macaulay's first publications and a remarkable essay for a woman of 36 to have written and published in mid 18th-century England. She was a woman of great talent, with strong streaks of feminism and egalitarianism, which brought her the admiration of such writers of the next generation as Mary Wollstonecraft, who called her "the woman of the greatest abilities that this country has every produced." She also aroused strong opinions in her more conservative contemporaries; the incident involving Samuel Johnson and an invitation to a footman to dine at their table is well known, as is his unkind remark about how it was better that she should "redden her cheeks" than "blacken other people's characters," a reference to her penchant for flamboyant dress and make-up.

Incunabula

Four incunabula (books printed from movable type published before 1501) have now been added to the Rare Book Room's collection of 1,083 titles and 42 fragments described in Dr. Marian Harman's *Incunabula in the University of Illinois Library at Urbana-Champaign*, published in 1979 through the generosity of the Library Friends. The last issue of *Non Solus* described Johann Engel's *Astrolabium Planum* (Augsburg, 1488). Three incunabula were purchased more recently. The first, *Cosmographia sive de Situe Orbis* (Venice, 1478), by Dionysius Periegetes, Greek geographer, astronomer, and poet who lived sometime during the fourth century or earlier, was one of the most popular sources of geographic knowledge in medieval times. This second edition, translated by Antonius Beccaria (fl. fifteenth century), is one of only three cosmographical books

printed by Franciscus Renner de Heilbronn (1471?-1516). The text was first published a year earlier by Erhard Ratdolt (1477?-1527?) in Venice. The book is bound in nineteenth-century blind-stamped calf with a half red morocco case and bears the ownership inscription of Frater Sundisalvus de la Pena with his note of purchase in 1540. The Library has three sixteenth-century editions of Dionysius (1512, 1543, and 1556).

The second, *Pragmatica Sanctio* (Lyon, 1488), was printed during the reign of Charles VII (1403-1461), King of France, who defeated the English at Orléans in 1429 with the aid of Joan of Arc. This royal decree was intended to limit papal power in the French dominions. The volume is bound in eighteenth-century calf-back marbled boards with vellum corners and contains a few contemporary marginalia and the signature of Andrew Ker, its eighteenth-century owner.

The third incunabule was purchased through the generosity of the Friends during the summer of 1981 and is by far the most spectacular: *Hortus Sanitatis, de Herbis & Plantis, de Animalibus & Reptilibus, de Avibus & Volatilibus...* (Strasburg, 1497). Dr. Marian Harman, the Rare Book Room's incunabulist and professor of library administration emerita, ranks this herbal among the fifteen most significant incunabula in the Rare Book Room's collection. Dr. Harman has commented on the title's importance:

It should be explained that, in the fifteenth century, the word *herbal* was applied not to a botanical but to a popular medical treatise. And the connotation of the word changed as the century progressed. The *Herbarius* (first edition, before 1484) illustrated 150 plants useful in medicine. The *Gart der Gesundheit* (first edition, 1485) included, besides plants, animals and minerals, describing their specific medical uses. The *Hortus Sanitatis* followed and expanded the pattern of the *Gart der Gesundheit*.

The authority on the subject of fifteenth-century herbals, Arnold C. Klebs, considers the Latin *Hortus Sanitatis* "perhaps the most important medical woodcut book printed before 1500," and he counts it "among the best German woodcut books of the 15th-century." [*A Catalog of Early Herbals*. Lugano, 1925, p. 32]. The genre pictures, especially in the chapter on Stones and Minerals, are considered particularly remarkable.

Until now, the University of Illinois Library has owned only one book belonging to this family, namely, a Latin *Herbarius*, printed at Venice by Simon Bevilaqua in 1499. It is a small quarto volume of 172 leaves with 150 woodcut illustrations of plants. In contrast to this prototype, the recently acquired *Hortus Sanitatis* is a large folio of 360 leaves, 3 full-page and over 1000 small woodcuts. It is a cheaper reprint of the first edition of the *Hortus* (Mainz, Jacob Mayenbach, 23 June 1491) reducing the original 454 leaves to 360 and replacing its 7 full-page woodcuts with 3 new ones. Klebs (p. 33) concludes that this particular edition printed by Prüss, rather than the first edition of Mayenbach, was the model for all the later editions of the *Hortus* and its translations into French and German.

The volume is in good condition. The binding is nineteenth-century brown half morocco. It lacks three leaves, which can be supplied by facsimiles made from another copy. Unfortunately, the woodcut illustrations were colored by hand probably in the late fifteenth or early sixteenth century, but still, this Library is fortunate to have acquired such an important book.

Manuscripts

During the past year the Library Friends made it possible to add a number of manuscripts to the Rare Book Room's collections. Several Carl Sandburg (1878-1967) items were purchased at an auction. Fourteen autographed manuscripts of early and apparently unpublished poems were probably written between 1903 and 1907. Among them are "Storms," "Mountaineer," "On Shipboard," "November Nocturne," "Forlorn," "Monotone," "Mystic," "Comrades," and "Loafer." One untitled poem begins: "Cunning as animals sullenly crouched"; another, "On a high white cliff by the sea/I looked out over the blue-green wild." Other purchases at the same auction include: a typed letter signed by Sandburg to Vella Martin, Connemara Farms, Flat Rock, North Carolina, September 13, 1947; two other manuscripts; three early portrait photographs signed and dated by the photographer ("Loomis, 1906"); and three books of poetry, for which Sandburg wrote introductions, published in Galesburg, Illinois, in the early 1900s.

One of the four Marcel Proust (1871-1922) manuscripts added this year to the Rare Book Room's collection of over one thousand was purchased with Friends funds. All will appear in Professor Philip Kolb's multivolume edition of the Proust *Correspondence* now in progress (Paris, 1970-). The letter purchased by the Friends is a signed, four-page, undated letter to M. Georges de Lauris. Earlier in the year the Library acquired a signed note, extremely rare because it was written on a calling card. It is dated 1899 by its former owner, a member of the family of Charles Grandjean, from whom the Library purchased a collection of Proust manuscripts several years ago. The two other items are: an eight-page letter to Princess Alexandre de Caraman Chimay, dated August 27, 1905; and a four-page letter to Mme. Andri Beaunier, dated November 1912.

The Library Friends also made it possible to purchase a delightful collection of thirty autographed and signed letters from H.G. Wells (1866-1946) to Enid Bagnold (1889-), the English novelist and playwright, and Wells's good friend. The letters, showing Wells as most sociable and flirtatious, cover forty-nine pages and date from February 1918 through October 1938. They include seven humorous drawings and captions by Wells, with notes on their versos by Bagnold.



Palacium leporis (*Capit. CCCXXXI*), said to be similar to endive and related to chicory, is represented by a most pleasing woodcut, which shows a hare snuggled at the base of the plant, which is indeed his palace. Its root, mixed with wine, is not only a remedy against melancholy; it produces courage and takes away fear—truly a most useful herb. The depiction of an animal with a plant now simply indicated the plant's habitat; the old convention of showing an animal against whose bit the plant was antidote was being abandoned. (Ellen Shaffer, *The Garden of Health*, 1957.)

Woodcut from *Hortus Sanitatis*

Maps

The Map and Geography Library continues to build its collection of early maps, and during 1981 acquired three eighteenth-century maps of North America. Two of these were purchased through the generosity of the Library Friends: *Carte des Possessions Angloises & Francoises du Continent de l'Amerique Septentrionale* (Amsterdam, 1755) and *Carte du Canada et de La Louisiane Qui Forment la Nouvelle France et des Colonies Angloises on sont representez les Pays Contestez* (Paris, 1756). The Amsterdam map was published by Reinier and Josua Ottens II, members of a family of Dutch publishers. The Paris map is by Jean Baptiste Nolin, Jr.

(1686-1762), son of the French geographer and publisher. It is unrecorded and considered very rare. The third map was published by Pierre Mortier (1661-1711): *Carte Nouvelle de l'Amerique Angloise Contenant La Virginie, Mary-land, Caroline, Pensylvania, Nouvelle Iorck, N: Iarsey, N: France, et Les Terres Nouvellement Decouverte Dresse Sur les Relations les Plus Nouvelles...* (Amsterdam, 1700). This is the work of Nicolas Sanson (1600-1667), a mapmaker who exerted a profound influence upon the delineation of the New World. He was the first to show five Great Lakes, but they were drawn open and leading into one another.

Miscellanea

Many visitors to the Rare Book Room have viewed with considerable interest *The Vatican Frescoes of Michelangelo* (New York, 1980), in two folio volumes and a portfolio. The Illinois copy is number 289 of the 400 issued in English. Only 600 copies were published. Considered an unrivaled landmark in publishing history and the subject of rather extensive press coverage, the *Vatican Frescoes* provides an unprecedented opportunity to examine closely the otherwise remote paintings of Michelangelo (1475-1564) in the Sistine Chapel. The set will never be reprinted, the plates having already been destroyed.

Librarians in the Rare Book Room, Art and Architecture Library, and the Music Library recommended the purchase of the limited, facsimile edition in two volumes of King Alfonso X's (1226?-1284) *Cantiages de Santa Maria* (Madrid, 1981). Alfonso X was King of Castile and León, 1252-1284, an unsuccessful candidate for the office of Holy Roman Emperor (1257) and known as a poet and intellectual. This is a reproduction of one of the four remaining codices stored in the monastery library of El Escorial near Madrid. The first volume contains the complete codex in 512 parchment pages, printed in eight colors, with the text and music of 192 ballads and 1264 miniatures of gothic art. The second volume includes the history and a detailed study of the manuscript.

Friends funds made other purchases possible. *Examen Vanitatis Doctrinae Gentium et Veritatis Christianae Disciplinae...* (Mirandola, 1520) by Pico della Mirandola (1470-1553) is a rare, first edition, one of only two books published in Mirandola, Italy. As its title indicates, it is a study of the falsehood of wordly learning and the truthfulness of Christian teaching. It is considered a denunciation of Aristotelian philosophy and was written by the nephew of the philosopher and scholar Giovanni Pico (1463-1494). Artus Désiré's (ca. 1510-1579) *Les Grans Abus et Barbouilleries des Taverniers Qui Brouillent le Vin...* (Lyon, 1558) is an unrecorded first edition. This interesting little volume is described by the bookseller from whom it was purchased as "a bewitching booklet in rollicking verse, attacking innkeepers, barmaids, and serving girls for all their tricks, mischief, and

deception toward paying travelers and guests." This copy was bound in the nineteenth century for King Frederick VI of Denmark (1768-1839), whose seal is stamped in gilt on the cover-label. The Bibliothèque Nationale has the 1578 edition only. As mentioned in a recent issue of *Friendscript*, the Illinois volume, perhaps the only copy extant, is the subject of an article to appear in a forthcoming issue of *Bibliothèque d'Humanisme et Renaissance*.

The Library was particularly pleased to acquire *A Descriptive Bibliography of the Books Printed at the Ashendene Press MDCCCXCV-MCMXXXV* (Chelsea, 1935) for the Rare Book Room and the nine-volume folio catalog of the *Henry Francis du Pont Winterthur Museum Libraries Collection of Printed Books and Periodicals* (Wilmington, 1974) for the Architecture Library. The latter collection in Winterthur, Delaware, is one of the greatest resources for the study of American decorative and visual arts and specializes in research and basic works to 1913. While the Library Friends does not usually fund subscriptions to journals, this year it made an exception and purchased, on a temporary basis, *Molecular Physiology* for the Biology Library and *Mathematical Modelling* for the Mathematics Library. The Biology Library was also pleased to receive *Jacob Bigelow's American Medical Botany, 1817-1821*, edited by Richard J. Wolfe (North Hills, Pa., 1979), issued in a limited edition of 300 copies. The book is based on research and analysis of Dr. Bigelow's manuscript papers preserved in the Boston Medical Library and, as its subtitle indicates, is "An Examination of the Origin, Printing, Binding and Distribution of America's First Color Plate Book...."

This year the Library ordered two major catalogs which will prove invaluable bibliographic resources for the Rare Book Room's collection of eighteenth-century English literature: *Eighteenth-Century British Books; An Author Union Catalogue Extracted from the British Library, the Bodleian Library, and the University Library, Cambridge* (Folkestone, 1981-); and *Eighteenth-Century British Books; A Subject Catalogue Extracted from the British Museum General Catalogue of Printed Books* (Folkestone, 1979). The author catalog is in progress and is expected to be complete in five volumes. The subject catalog is complete in four volumes. The microfilming of all eighteenth-century titles in the British Library is now in the planning stage and expected to be completed in fifteen years. The purchase of this collection would enhance the Library's holdings immeasurably.

Gifts

Benefactors continue to enrich the great resources of the Rare Book Room through their generous contributions of volumes and other material from their private collections. While it is obviously impossible to mention

each of this year's donors, it is most appropriate to thank all of them on this occasion. While only three gifts are described here, it is with the understanding that all are deeply appreciated.

John E. Velde, Jr. provided the Library with his magnificent set of *The Works of Charles Dickens* (Philadelphia, ca. 1900). It consists of eighty-six volumes of Dickens's novels and six supplementary volumes of plays, poems, and speeches. The volumes contain many hand-colored illustrations by several famous illustrators, including George Cruikshank (1792-1878), and 621 original watercolor character sketches by "Kyd," Joseph Clayton Clark (1856-1937). The set was specially bound in blind-tooled green morocco with gilt edges by the Monastery Hill Bindery, Chicago, and is the only one of its kind extant. Volume one contains a two-page autographed letter signed by Charles Dickens to Charles M. Kent, dated January 3, 1857. The set is accompanied by the *Charles Dickens Rare Print Collection* (Philadelphia, 1900), Connoisseur Edition, no. 411. The prints, pertaining to Dickens and his works, are in ten parts and were published for private circulation. All parts are in their original wrappers laid into green morocco backed boards in a matching pull case.

The collection of rare engineering titles donated by Frederic T. and Edith F. Mavis was cataloged and added to the Library's collections early in 1981. As mentioned in a recent issue of *Friendscript*, the collection contains 172 titles in 231 volumes. The rarest are the two-volume set of Galileo's (1564-1642) *Opere* (Bologna, 1655-1656) and *De Motu Aquae Mixto* (Pata-vii, 1717) by Giovanni Poleni (1683-1761).

Another recent issue of *Friendscript* describes the rich research collection received from William A. Sutton, Professor of English, Emeritus, at Ball State University. The 49,000 items in this collection include material about Sherwood Anderson, Erskine Caldwell, Robert Frost, and Carl Sandburg, as well as smaller collections concerning Gertrude Stein and Margaret Mitchell. The collection consists of original correspondence with acquaintances and members of the families of these writers, as well as photocopies and various materials held privately or in other collections.

NORMAN B. BROWN
WILLIAM H. HUFF

JOHN E. VELDE, JR.



Like generations of Illinois undergraduates, John E. (Bud) Velde, Jr. first began using the University of Illinois Library because it was "one place I could go to study." Always a reader, Mr. Velde has maintained his interest

in the Library since he graduated with an A.B. in philosophy in 1938. A long-time member of the Library Friends, Mr. Velde this year contributed to the University's nineteenth-century British holdings a unique, ninety-two volume edition of *The Works of Charles Dickens*.

Mr. Velde is owner of an extensive, although non-specialized library. A member of his family bought the Dickens edition in 1940 from a British family, who had seen a friend's library destroyed by German bombs and wished to protect their own library from the same fiery fate by selling their most valuable works in the United States. Mr. Velde acquired the Dickens edition because of the unique illustrations and because "I like Dickens."

Mr. Velde was a student leader in such activities as *Illio* and *Mask and Bauble* during his undergraduate years. After his college days, he continued his extracurricular activities when he returned to his hometown of Pekin, Illinois. When he was appointed trustee of the Pekin Public Library in 1948, his first responsibilities concerned the maintenance of the physical plant. From this slight involvement at the community level, Mr. Velde has become a national figure in library associations: a member of the National Commission on Libraries and Information Science (1970-79), a member of the advisory board of the White House Conference on Libraries and Information Services, and officer in various positions in the American Library Association and the American Library Trustee Association Foundation. His diverse activities also extend to his current position as board member of CURE (Center for Ulcer Research and Education) and for the American Center of Archaeology. As a loyal Illini, Mr. Velde is now a member of the Board of Directors of the University of Illinois Foundation and has been chairman of the Presidents Council. Reflecting on his wide-ranging activities in public service, Mr. Velde muses, "When I get into one thing, it leads to another. You keep discovering worthwhile things."

Mr. Velde now lives in Hollywood, California. He claims to be "poor at weeding my own personal library. I have difficulty disposing of books." The University is grateful that he was willing to "dispose" of the Dickens volumes and that he graciously gave them to the Library. As a man knowledgeable in library matters, Mr. Velde knows that the University of Illinois Library is "one of the truly outstanding university libraries in the world." With his gift, he has made the Library even better.

EMILY STIPES WATT

“THE INIMITABLE”: A SHORT SAMPLER

In contemplating a comprehensive collection of Dickens's works such as that donated to the Library by Mr. Velde, one is struck by the variety and richness of the Dickens oeuvre. The self-styled (and justly styled) “Inimitable Boz” has acted as a mirror for writers of various kinds since his earliest publications. Two of the best monographs on Dickens were written by two vastly different English writers. G.K. Chesterton (in his Charles Dickens, 1906) found a kindred soul, a jovial, slightly beery, typically English (in the Chestertonian sense) genius. George Gissing (in his Charles Dickens: A Critical Study, 1898) found a stern moralist, a feminist, and a savage satirist. The astounding thing about Dickens is that both of these views have much validity. “The Inimitable” can be all things to all writers. The following short selection of views is intended to illustrate that many-faceted genius as seen by writers of different kinds and different times.

—M.G.

It is the work of the master of all the English humorists now alive; the young man who came and took his place at the head of the whole tribe and who has kept it. Think of all we owe Mr. Dickens since those half dozen years, the store of happy hours that he has made us pass, the kindly and pleasant companions whom he has introduced to us; the harmless laughter, the generous wit, the frank, manly, human love which he has taught us to feel!

—William Makepeace Thackeray,
A Box of Novels, 1844

What matters about his public and private life is the way in which they both fed his great novels; what matters about his opinions is their relation to, sometimes their conflict with, the meaning of his fiction. The world we have inherited is the imaginative world of Charles Dickens. His novels were great works of art and entertainment—Dickens would not have separated the two and nor need we. Each novel exists as a world of its own, to be judged separately. But also, however purist critics may object, as with all great artists the life of these individual works blends and fuses into a complete whole—the World of Charles Dickens.

—Angus Wilson, *The World of Charles Dickens*, 1970

Joe Gargery describes how the robbers broke into the house of Pumblechook, the corn and seed merchant—"and they took his till, and they took his cashbox, and they dranked his wine, and they partook of his wittles, and they slapped his face, and they pulled his nose, and they tied him up to his bedpost, and they give him a dozen, and they stuffed his mouth full of flowering annuals to perwent his crying out." Once again the unmistakable Dickens touch, the flowering annuals; but any other novelist would only have mentioned about half of these outrages. Everything is piled up and up, detail upon detail, embroidery on embroidery. It is futile to object that this kind of thing is rococo—one might as well make the same objection to a wedding cake. Either you like it or you do not like it.

—George Orwell, *Charles Dickens*, 1940

Such at least was to be the force of the Dickens imprint, however applied, in the soft clay of our generation; it was to resist so securely the wash of the waves of time. To be brought up thus against the author of it, or to speak at all of the dawn of one's early consciousness of it and of his presence and power, is to begin to tread ground at once sacred and boundless.

—Henry James, *A small boy and others*, 1913

By birth superior to the rank of proletary, inferior to that of capitalist, this young man, endowed with original genius, and with the invincible vitality demanded for its exercise under such conditions, observed in a spirit of lively criticism, not seldom of jealousy, the class so rapidly achieving wealth and rule. He lived to become, in all externals, and to some extent in the tone of his mind, a characteristic member of this privileged society; but his criticism of its foibles and its grave shortcomings, never ceased. The lauded proprietor of Gads Hill could not forget (the great writer could never desire to forget) a miserable childhood imprisoned in the limbo of squalid London; his grudge against this memory was in essence a *class* feeling; to the end his personal triumph gratified him, however unconsciously, as the vindication of a social claim.

—George Gissing, *Charles Dickens*, 1898

I maintain it—a little Shakespeare—a Cockney Shakespeare if you will: but as distinct, if not so great, a piece of pure Genius as was born in Stratford. Oh, I am quite sure of that, had I to choose but one of them, I would choose Dickens' hundred delightful Caricatures rather than Thackeray's half-dozen terrible Photographs.

—Edward Fitzgerald, *Letter*, April 1879

“KYD”: A NOTE

NO one who has looked at the stunning and unique set of works of Charles Dickens presented to the Library by Mr. Velde can fail to be impressed by the illustrations. As well as the hand-colored plates by “Phiz,” Cruikshank, Marcus Stone, Cattermole, and others, the set contains original watercolors by “Kyd” (Joseph Clayton Clark). The vivacity and Dickensian verve of his illustrations capture the intensity of vision that has inspired generations of illustrators and has made Dickens the favorite of high and low brows alike.

Kyd was born in the 1850s and died in 1957. During his long life he made many illustrations of many kinds. He was famous for his cartoons, character sketches, watercolors, postcards, playing cards, and that most rare of the graphic arts—fore-edge painting. As with many artists, Kyd spent much of his life embroiled in financial difficulties and dickering with publishers and printers. He made money with his comic sketches and with postcards and other forms of illustration. Prime sources of inspiration for him were the novels and stories of Dickens. When one looks at Kyd’s illustrations one is immediately struck by the unanimity of spirit between the author and the illustrator. Kyd’s drawings are at once more realistic and more fantastic than those of Dickens’s contemporaries. He is a kindred spirit but a man of a different age. In this tension lies the interest in Kyd’s drawings. His *Pickwick* is at once the picture of early Victorian benevolence and a wryly fantastic early modern creation. His ghost of Marley is witty in a modern manner rather than spooky, his Sam Weller is realistic and perky in a way which is true both to the Dickens text and twentieth-century sensibility. In drawing the Dickens “fantastics”—Quilp, Fagin, Pecksniff, etc.—Kyd shows all the brio of Browne and Cruikshank, accompanied by the scrupulous line and play of light and shade that the late nineteenth century brought to the English graphic arts.

Kyd was a character, in some senses, worthy of the Inimitable Dickens himself. He was rumored to have held only one salaried position—as an artist for *Punch*. On arriving at the office, he lit a cigarette. On being informed that smoking was forbidden, he put on his coat, jammed the cigarette between his lips, and left the office—never to return and never to hold steady employment again. He was, obviously, a “free spirit” and has demonstrated the spirit in his many lively sketches and paintings.

It is a pity that Kyd lived and worked in the twilight of the golden age



"The Waiter" from David Copperfield

of book illustration and that his real artistic gifts and sympathy with the genius of Dickens never brought him fame. The Velde donation, however, does enshrine his work and provides a fitting memorial to a genuine talent.*

MICHAEL GORMAN

*For more information, see the pamphlet *"Kyd" (Joseph Clayton Clark)*. London: Chas. J. Sawyer, 1980. 16pp.

AN IMPORTANT RARE BOOK ROOM EXHIBITION OF THE PAST

One of the most interesting exhibits held in the Rare Book Room in the past (and on that occasion with a catalog) was one in 1960, entitled "Printed Books on Architecture, 1485-1805." One portion of the catalog dealt with British and American architectural books (a subject area containing a number of rarities, enhanced since 1960 by other acquisitions). Those titles mentioned below denoted by an asterisk are at the Library in original editions.

Since the Renaissance came late in England, the early phase of book publication correspondingly began late in the sixteenth century and ran over into the seventeenth. Like the Spanish, the English exhibited an early preference for the vernacular, and the first architectural product of the English press was homemade: *The first and chief groundes of architecture* by John Shute, printed at London in 1563. With a brief essay prefacing the illustrated use of the orders, Shute's work reflects Italian prototypes. It is now an exceedingly rare item, there being only six copies known to exist. The main body of early literature, however, consisted of translations. Lomazzo appeared in 1598, translated by Richard Haydocke as *A tracte containing the artes of curious paintinge, carving & building*.^{*} Hans Blum's column-book was naturalized in 1608, and in 1611 came the collected five books of Serlio, the first (second-fifth) book of architecture. Serlio was an important influence in the formation of English classical architecture. A translation of Freart de Chambray's "parallel" by the diarist John Evelyn was published in 1664 as *A parallel of the antient architecture with the modern, in a collection of ten principal authors*.^{*} Still later came the first English Vitruvius in 1669 and 1690,^{*} and Scamozzi in 1690 and 1708^{*} as *The mirror of architecture*. Meanwhile, a second notable English contribution had been made in the digest of classical theory by a provost of Eton College, Sir Henry Wotton, when his *Elements of architecture* appeared in 1624.^{*}

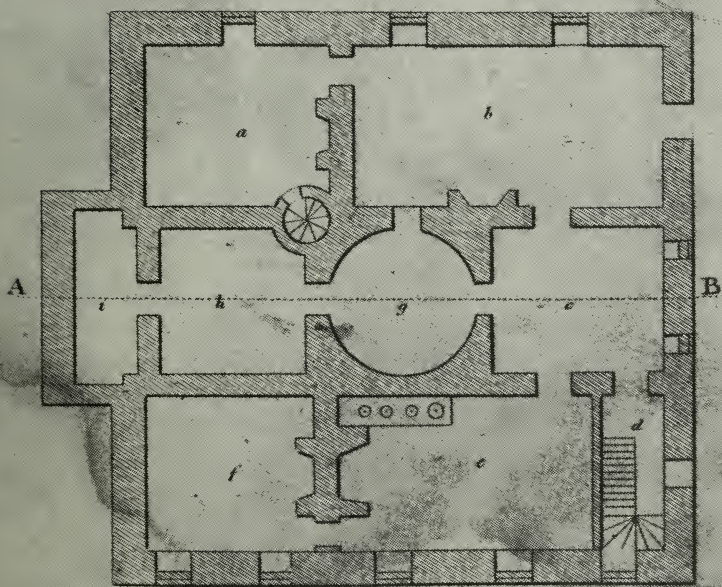
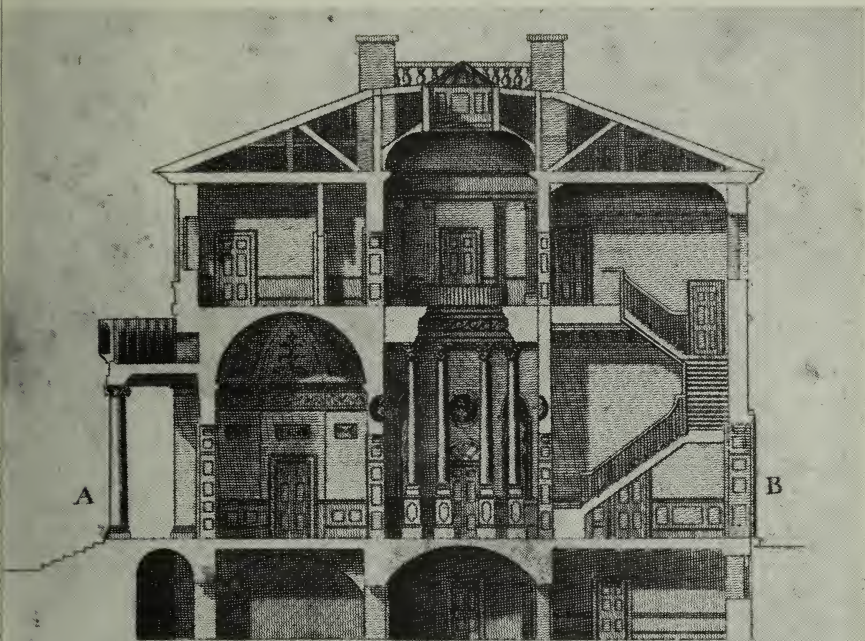
As Italian publication flourished in the sixteenth century and French in the seventeenth, the English matured in the eighteenth century, with new titles appearing almost annually in the middle decades. This phase rose with the emergence of Georgian architecture, based on strict Palladian principles promoted by a group of architects under the patronage of Richard Boyle (1694-1753), third Earl of Burlington. Publication is

initiated with the engraved collection of contemporary designs assembled by Colen Campbell, the *Vitruvius Britannicus*,* incidentally setting precedent for the *Vitruvius Danicus* and *Vitruvius Scoticus*.* Giacomo Leoni's translation of Alberti, *The architecture of Leon Battista Alberti* (London, 1726)* was published in 1726, although Alberti was by then somewhat archaic. More importantly, Nicholas Dubois translated *The architecture of A. Palladio, revis'd, design'd, and publish'd by Giacomo Leoni, a Venetian*, in 1715 and again in 1721,* appearing in French at The Hague in 1726. The third and most important edition appeared in 1742,* containing the "Notes and Remarks of Inigo Jones" (1573-1652), the original follower of Palladio and father of English classicism. In 1727 William Kent published *The Designs of Inigo Jones*.*

Now came numerous pattern books inspired by the triune authority Palladio-Jones-Burlington. In 1728 Robert Castell published *Villas of the ancients illustrated*.* William Salmon emphasized practical application in his *Palladio Londonensis*,* which was first published in 1734 and in a fifth edition by 1755. Robert Morris's *Select Architecture* was published in 1755 and repeated about 1759. All three of these were used in America, notably the latter by Thomas Jefferson. The last word on Palladian principles in practice was attempted by Isaac Ware in his *Complete body of architecture*,* first published in 1735.

Outside the Palladian circle stood Roman-trained James Gibbs, who carried on the earlier Baroque synthesis, his *Book of architecture* (1728)* exerting a major mitigating influence reaching to America. Less significantly, there was a brief infection of the Rococo, introduced partly by Gaetano Brunetti in his *Sixty different sorts of ornaments*, published in 1731. There were later Romantic impulses toward the "Gothick" and chinoiserie as found in Sir William Chambers's *Designs of Chinese buildings, furniture, dresses, machines, and utensils...* (London, 1757).* However, these were considered "frivolous" and classicism prevailed in new interpretations of Chambers by Robert Adam, whose Neo-Roman inspiration in *Ruins of the palace of the Emperor Diocletian at Spalatro in Dalmatia* (London, 1764)* developed into the style collected in *The works in architecture of Robert and James Adam*, published in 1773 and later. The rising interest in archaeology is indicated by the appearance in 1762 of the first volume of *The antiquities of Athens** by Stuart and Revett.

Subsidiary to the higher literature was a vast and much-used publication of practical handbooks to keep country builders informed of current metropolitan standards. Such handbooks had been printed frequently in the seventeenth century; for example, Stephen Primatt's *City and country purchaser and builder* of 1667, or Joseph Moxon's *Art of house carpentry* of 1694. In the eighteenth century they become legion, generally perpetuating Palladian taste; for instance, William Pain's *Palladio delineated and*



"A plan for a cellar or basement story," from Owen Biddle, *Young Carpenter's Assistant* (1805).

explained was first published as late as 1763. The most prolific suppliers were the carpenter-architect William Halfpenny, who produced over twenty "companions" for builders, and the drawing teacher Batty Langley (1696-1751), who provided such aids as *The builder's compleat assistant* (London, 2d ed., 1738)* and *The city and country builder's and workman's treasury of designs* (London, 1756).*

American architectural book publication grows out of the handbook tradition. It begins on the eve of the Revolution in the colonial metropolis, Philadelphia, where Abraham Swan's *British architect* was published in 1775,* thirty years after its original date. Later in 1775 there appeared at Philadelphia Swan's *Designs in architecture*, which had been originally published in England about 1757.* The cultural time-lag of several decades is typical. *The practical house carpenter* of William Pain (1730-1790) was printed at Boston in 1796 as the first American edition from the fifth London edition of 1794. And about 1800 came Langley's *Builder's jewel* in an American edition.* Meanwhile, John Norman had made a compilation of English material as *The town and country builder's assistant*, which was printed at Boston in 1786. Now in the post-Revolutionary period, the first original American work was produced by Asher Benjamin (1773-1845), who successively styled himself housewright, carpenter, architect. His *Country builder's assistant* was printed at Greenfield, Massachusetts, in 1797,* and a second edition appeared at Boston in 1798.* Benjamin produced numerous other titles in the nineteenth century. America's second architectural author was Owen Biddle (1774-1806), whose *Young carpenter's assistant** was published at Philadelphia in 1805 with the patriotic claim that it revealed "a system of architecture, adapted to the style of building in the United States." Our brief survey of early British and American publications in the field of architecture thus ends in the early nineteenth century.

N. FREDERICK NASH

THE YEAR IN RETROSPECT

Library Friends continues to attract new contributors and to retain at a high level its previous donors. More than half our members live outside Champaign County, representing virtually every state in the Union, in addition to Australia, Brazil, Canada, France, and Sweden. During the past fiscal year nearly 1000 contributions were made to the Friends. The income generated by the Friends organization reached a record \$47,017.

With the Friends funds of nearly \$45,000 transferred to acquisitions, the Library has purchased many special items. The acquisition of the H.G. Wells manuscripts and sketches and the limited edition of the *Vatican Frescoes of Michelangelo* was made possible only because of Friends support—the Library simply did not have the public funds available. This year twelve volumes were added to the Robert W. Rogers Collection of Eighteenth-Century English Literature which opened officially in September 1980. The purchase of *Les Grans Abus*, an unrecorded first edition of a book known in only one other copy, strengthened our sixteenth-century French holdings.

Through *Friendscript's* "Library is Looking" column, a number of volumes and journals were contributed to the reference collections in several departmental libraries, including Art and Architecture, Biology, Engineering, and Mathematics. The Commerce Library annually receives publications through a designated Friends gift. The broad nature of Friends donations to the Library reflects the breadth of the organization. Our central goal is to strengthen the diverse collections of the entire Library.

The Executive Board's major committees—budget, development, program, and volunteer services—have contributed immeasurably to the Friends success. In addition to the preservation and searching projects, the volunteer services committee will undertake this year the training of resource people for genealogical study and for Library tours. Through the leadership of the Executive Committee, the public's awareness of the Library's resources, needs and activities has been heightened.

To promote private financial growth and to develop a network of support, the Library recently established an Office of Development and Public Affairs. The Library Friends will play a vital role in the Library's total long-range development program.

JOAN M. HOOD

University of Illinois Library Friends
MEMBERSHIP AND INCOME STATEMENT
January 1, 1980—June 30, 1981*
Eighteen Months Summary

Balance December 31, 1979 \$25,315.83

Income

Membership

- 5 Life members
- 1 Benefactor
- 11 Patrons
- 99 Sponsors
- 142 Subscribing members
- 785 Contributing members
- 65 Student members
- 144 Miscellaneous gifts
 - 6 previously enrolled Life members
 - 12 contributors to Library materials
 - 13 contributors to Library Collections

1,283

\$53,536.00

Stewart Howe Foundation grant

(Friendscript)

4,771.22

University of Illinois Press (royalty,

Incunabula Catalog)

969.90

Subscriptions to *Non Solus*

115.00

Note cards

325.50

\$59,717.62

Total Income

\$85,033.45

Expenditures

Library support		
Acquisitions	\$55,302.76	
Publication of Incunabula		
Catalog	2,584.31	
Volunteers	<u>132.51</u>	
		\$58,019.58
Membership benefits		
<i>Friendscript</i>	4,771.22	
<i>Non Solus</i>	1,198.87	
Programs	534.04	
Publications	<u>373.00</u>	
		6,877.13
Membership development		
New member solicitation		12,142.47
Administration		
Slide show	103.18	
Stationery, supplies	683.02	
Travel	200.76	
Miscellaneous	<u>244.14</u>	
		1,231.10
Total Expenditures		\$78,360.28
<i>Balance</i>		<u>\$ 6,763.17</u>

*The University of Illinois Library Friends changed its fiscal year to the twelve-month period ending June 30 to coincide with the University fiscal year.

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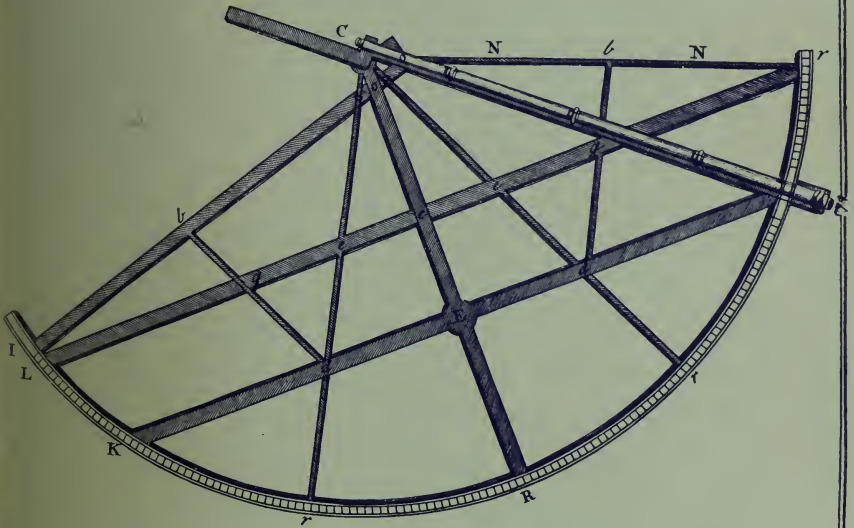
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The illustration on our cover is a reproduction of an engraving by F. Brown done in the early eighteenth century and published in John Flamsteed's *Historia Coelestis Britannica* (1725). The engraving depicts an astronomical instrument known as a mural arc. This arc was made in 1688 by Abraham Sharp and mounted on the west wall of the Quadrant House at the Royal House at the Royal Observatory in Greenwich in 1689. It was removed in 1720 and no record exists of its subsequent history. With it John Flamsteed made 28,650 observations which formed the basis for his great catalogue of 2,935 stars published after his death as volume III of the *Historia Coelestis Britannica*.

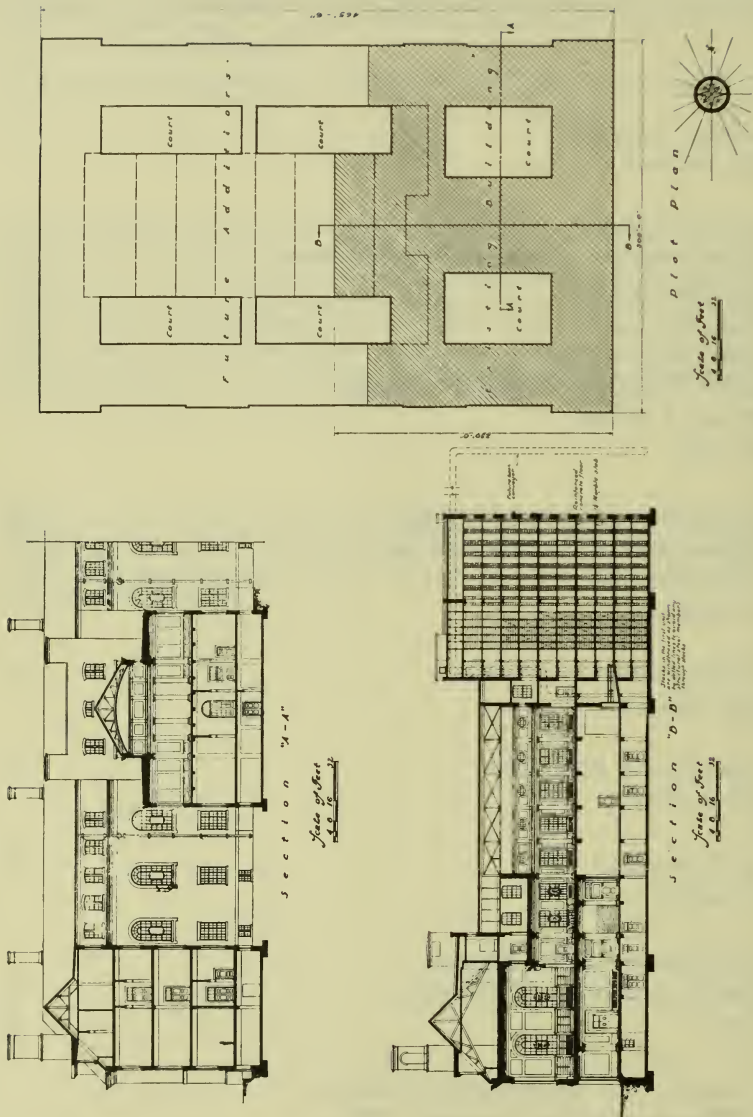
For more information on this and Flamsteed, see "The Process of the Suns" by William Grant Potter in this issue of *Non Solus*.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stain glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued their work in various Dutch cities for nearly two centuries. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

Michael Gorman is editor and Linda Hoffman is managing editor of *Non Solus*. They acknowledge with gratitude the help of Sandra Batzli, Lisa Boise, Maynard Brichtford, Mark Ceibert, Cathy Donovan, Louise Fitton, Joye Hart, Jean May, and N. Frederick Nash. Photo credit: Mary Allen, p. 45.

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Sections & Plot Plan
 LIBRARY of the UNIVERSITY of ILLINOIS
 Charles A. Platt & James H. White

From University of Illinois, "The Library Building." The shaded portion shows the Library as dedicated in 1929.

“One Increasing Purpose”

The Library of the University of Illinois at Urbana-Champaign is one of the largest and richest in resources in the world. That such a library came into being in a relatively remote area was by no means the result of happenstance. It is hard to overestimate the mutual influence and interaction of the University and its Library. That one could not be great without the other is beyond question. There is considerable evidence that, from the beginning, those responsible for the University and the Library were keenly aware of that interaction. One of the more interesting manifestations of that awareness is the planning and physical nature of the Main Library building (1926). The most prominent elevation of that building is at the end of Wright Street, straddling the Champaign/Urbana city boundary. It is as clearly the keystone of the south campus as the “hard” sciences buildings are of the north campus. It is dominant but not central—of which more later. Set aside from the main Quadrangle, the Library provides a counterweight to the important buildings which balance the Quad and the mundane world of Wright Street. It is not universally realized that the “official” main entrance to the Library is that which faces the Undergraduate Library. Modern traffic patterns and the growth of the campus have made the popular “main” entrance that on Wright Street. This is where the Library stands foursquare to the campus, its size and Georgian elegance dominating the central thoroughfare.

If one stands outside the Undergraduate Library entrance and looks toward the main building, past the lugubrious ladies of Lorado Taft, one can see the proportion and balance of the original Georgian (“...an Early American style [which]...has stood the test of time”¹) design. One also can see the cross bar of the “T” design which foreshadowed the continuing extension of the Library’s bookstacks. Put simply, the idea was, and is, that the Main Library reading rooms and offices (the cross of the T) would remain the same, while the book storage areas (the stacks) would be added to every decade or so to provide an ever-expanding storage capacity.

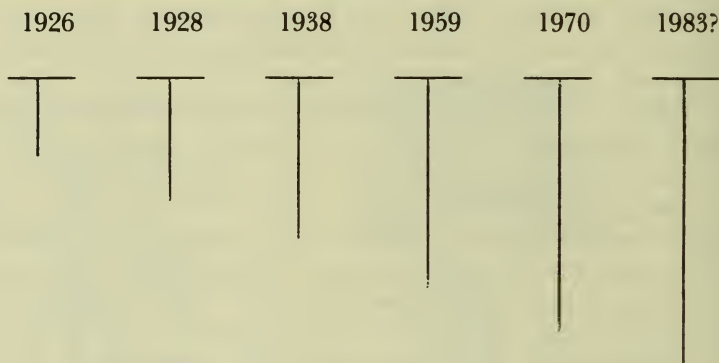
The very optimism and fervid belief in culture and human progress which informed the creation of our University and its Library also knew no limits. Victorianism (in its best and most progressive sense) survived far longer in the United States than it did in Britain and Europe. That broadly

optimistic and educationally oriented cast of mind lived in Americans through the Kaiser's War and beyond. Buildings such as that of our Library are products of the nineteenth-century sensibility despite their actual age.

Yet I doubt not thro' the ages one increasing purpose runs,
And the thoughts of men are widen'd with the process of the suns.

Despite the unorthodox cosmology, Tennyson's words² express exactly that spirit of continuation which dominates our Library and provides its roughly formulated or unformulated "master plan."

The T pattern is deceptive in its simplicity and the idea behind it even more evasive. As to the T plan, if the Library offices and reading rooms are always to remain the same while the storage space grows apace, how are the users of the Library to be provided with the books they need promptly and accurately? How does one prevent the bookstacks from becoming the tail which wags the relatively shrinking dog? There are practical problems in document delivery and communications inherent in a system which (diagrammatically) resembles the following.



In addition to, and more important than, the practical problems of the ever-expanding T is the underlying idea of a perpetual-growth library. The notion that all knowledge and all culture is cumulative and that "major" or "important" libraries should collect and preserve all printed materials and continue to do so forever is crucial to the history of early twentieth-century libraries. Is this a notion we should accept without question? Is there a positive merit in a perpetually growing library? While those who have given no thought to the question and some who have pondered it deeply will give an affirmative answer, there is a school of thought which advocates "no-growth" libraries. The most famous (to put it diplomatically) of such expressions of this point of view is the University of Pittsburgh "Kent Study"³—a study which attempted to demonstrat

that most volumes in a research library are so little (or never) used that they are not worth keeping. An opposing point of view can be best expressed in the idea that research libraries, in one sense, *exist* to collect and preserve items which are not used. That is, that the major research library is not concerned with present use but with future value (no matter how problematic or extended in time that future value may be).

Walter Allen noted: "Many observers have been favorably impressed by Illinois's ability to extend its bookstack almost indefinitely. By situating the building (opened in 1926) at one side of the principal mall of the campus with the stacks to the rear, five stages of stacks have been added...."⁴ The first and second stack additions to the 1926 Library were dedicated with all the other areas in 1929. At that time the Library could hold 1 million volumes. The third stack was built in 1938, the fourth in 1959, and the fifth in 1970. Each of these stacks increased the storage capacity of the Library by about half a million volumes. Thus, in 1970, the Main Library had a total capacity of something over 2.5 million volumes. The so-called "information explosion" (in reality a document explosion) of the sixties and seventies made a sixth addition necessary if the perpetual-growth Library were to continue. Unlike other large research libraries which are situated in major urban areas, Illinois has the benefit of space in which to expand. As a 1929 University of Illinois publication remarked:

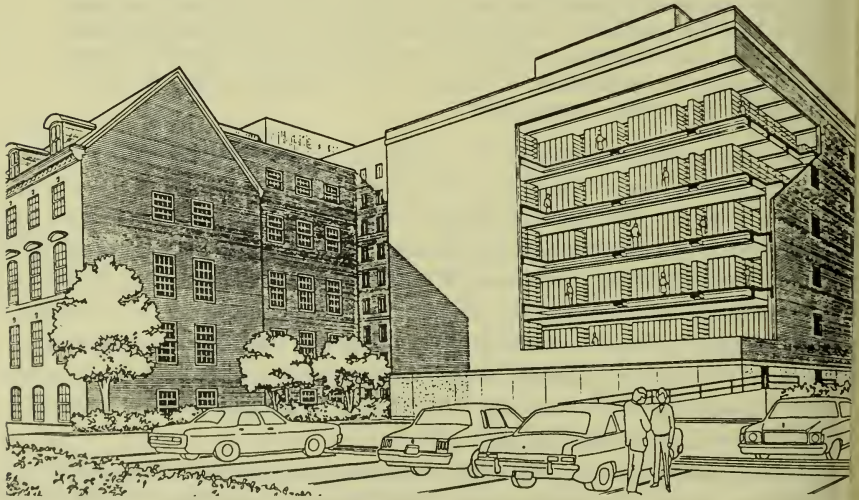
The location of the Library may seem open to question because of the feeling that it ought to be the most monumental building in an academic group and that, therefore, it should occupy a dominating axial position. Many university libraries have been located on this principle, the most notable example probably being that of Columbia University in New York City. The difficulty with this arrangement is that the location calls for an initial building completed on all sides, and there is little opportunity for expansion. A library, of all buildings, should be so designed as to permit expansion.⁵

But what kind of expansion? Here, it is interesting to note the observations of Wilhelm Munthe, Librarian of the University of Oslo, in 1932.⁶ He believed that the University of Illinois had made an error in opting for lateral expansion rather than vertical expansion. Mr. Munthe suggested that a 20-story tower would have been preferable to an indefinite extension of our 10-story stacks. Logically, and at that time, such might have been feasible. However, given the existence of a site for expansion and given the horizontal and vertical proportions of the campus buildings, and above all, given the flatness of the campus site, "Munthe's Tower" would have been a serious aesthetic error indeed.

In essence, the Main Library has been full since the late 1970s. In 1975 a program statement for the sixth stack addition was prepared. It called for a similar construction and interior configuration to those of the previous addition. A reconsideration of this statement, which followed shortly,

came to the conclusion that more space was needed. The 1978 revision of the program statement called for an extension which would be 50 percent larger than the fifth stack of 1970 and would provide shelving for a little over 1 million extra volumes. This latter may seem to be an enormous number, but must be understood in the context of a library which is currently adding more than 180,000 volumes a year, of which something in excess of 100,000 are added to the main bookstacks. Thus, given the fact that the Library has already passed its total capacity, the revised sixth stack would have been full within six to eight years. The Library, as with all other institutions within the state, had obtained capital for a major building project with great difficulty. The prospect of a proposal for the seventh stack occurring within the next three to five years was truly depressing, its funding chances slim at best. A solution beyond that of increased dimensions was clearly called for.

The answer lay in an idea which has been around for a long time but has reached practical fruition on a large scale only in the last few years—compact shelving. In compact shelving systems, the shelving is movable and mounted on tracks. In large systems such as that to be installed in our Library, the shelving is moved electronically. At the touch of a button, the shelving will move to open an aisle at the desired section. Thus, in each range of shelving there is at any one time only one aisle. The space-saving potential can be seen in the diagrammatic illustration below.



A cutaway view of the Library's sixth stack addition showing the compact shelving system (courtesy of SpaceSaver Corporation).

This increase in storage capacity is gained with only a small diminution of speed of access and without compromising the safety of the users of the Library or of its books. More-than-adequate safety devices are an integral part of contemporary compact shelving systems. By the use of compact shelving and by certain technical adjustments to the type of shelving used, the capacity of the proposed sixth stack was raised from 1 million volumes to over 2 million volumes. This increase in storage capacity lowered the cost of the sixth stack from over \$8 per volume to \$3.37 per volume. The estimated life of the addition has risen from 5-8 years to 15-18 years.

Another feature of the sixth stack is its environment. The addition will be air-conditioned and equipped with sprinklers and other fire prevention systems. Air-conditioning is vital to the preservation of books in the subtropical conditions of a midwestern summer. Almost as important is the role of the heating/ventilating systems in maintaining acceptable and stable levels of temperature and humidity. These essentials have been, hitherto, only available in the rare book sections of the stacks. It is worth pointing out here that compact shelving is inherently more secure in its resistance to fire and theft than is conventional shelving in which both air and thieves circulate with greater freedom. Compact shelving has often been thought of as a "warehousing" technique for books. However, the speed and ease of use of modern systems and the positive environment which they present show that they can be a superior alternative to conventional shelving even in areas used by patrons of the Library.

The sixth stack, though different in internal style and organization from its predecessors, is really only our contemporary answer to the one increasing purpose—that of the acquisition and preservation of large and ever-increasing amounts of research and teaching materials.

MICHAEL GORMAN

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JOHANNES FLAMSTEEDIUS *Derbiiensis*
Astronomiae Professor Regius. Anno Aetatis 74 Obijt
Æ. æccm. 31 1719

John Flamsteed and the Mapping of the Heavens

John Flamsteed's place in astronomy is secured by his *Historia Coelestis* (London, 1725) and its companion set of astronomical maps, the *Atlas Coelestis* (London, 1729). As the first Astronomer Royal at the Royal Greenwich Observatory, Flamsteed achieved a degree of accuracy in his observations that was unprecedented. While his achievements as an astronomer are today overshadowed by the rift that developed between him and his more renowned contemporaries Isaac Newton and Edmund Halley, he still can be judged to be of the same rank in practical astronomy as Newton in theoretical astronomy.

The Library of the University of Illinois at Urbana-Champaign acquired a copy of Flamsteed's *Historia Coelestis* in 1914. The Library recently acquired its sixth million volume: the Friends of the University of Illinois Library purchased a copy of the *Atlas Coelestis* and also of the 1712 edition of *Historia Coelestis*, published under the direction of Newton and Halley and largely destroyed by Flamsteed in 1716. These three books are important documents in the history of astronomy and together are an interesting testament to the monumental achievements, the monstrous pettiness, and the frustrating drudgery that led to their publication.

Foundation of the Royal Greenwich Observatory

One problem that occupied astronomers in the seventeenth century was discovering a reliable method for determining longitude. This was particularly important for maritime navigation. Because mechanical clocks were inaccurate, attention turned to using the motion of celestial bodies as a reliable means of keeping time and thus determining longitude.

In 1674, a Frenchman calling himself Le Sieur de St. Pierre appeared at the court of Charles II with a proposal for determining the longitude by keeping time using the positions of the moon as it moved against the background of the fixed stars. Through the intercession of the Duchess of Portsmouth, a mistress of Charles II, the king appointed a Royal Commission to evaluate St. Pierre's proposal. At a meeting of this commission on February 12, 1675, Sir Jonas Moore, Surveyor-General of the Ordnance, introduced his protégé, John Flamsteed, and though Moore himself was

not a member of the commission, persuaded the group to take on Flamsteed as an assistant.

Flamsteed was born in 1646 near Derby, the son of a prosperous local maltster. Because of a childhood illness, he was largely self-educated concentrating on mathematics and astronomy. He corresponded with members of the Royal Society and met Sir Jonas Moore on a visit to London in 1670. Moore recognized Flamsteed's educational attainment and saw that he was awarded an M.A. from Cambridge. Flamsteed planned to become an Anglican priest in a parish near Derby. Moore had other ideas and intended to install Flamsteed at a private observatory to be established at Chelsea College. The episode with St. Pierre was to provide a better opportunity.

Flamsteed wrote a report criticizing St. Pierre's method saying that while theoretically possible, it would not work without an accurate catalogue of the fixed stars and a reliable theory of lunar motion. When the commission reported this to Charles II on March 4, 1675, the king said that he wanted the catalogue of fixed stars and the lunar theory perfected and ordered an observatory built. The king signed a warrant appointing Flamsteed "our astronomical observator" that same day. The salary was fixed at 100 pounds per year. On June 22, 1675, the king signed another warrant authorizing the building of a "small observatory within our park at Greenwich," the cost of which was not to exceed 500 pounds obtained through the sale of decayed gunpowder. Sir Christopher Wren designed the building and recycled materials from demolished structures were used in its construction. Flamsteed moved in on July 10, 1676. The government had not provided any instruments, so Flamsteed brought his own—seven-foot sextant, two clocks, a three-foot quadrant, and two telescopes.

Flamsteed at Greenwich

Flamsteed's charge from the king was to "apply himself with the most exact care and diligence to the rectifying the tables of the motions of the heavens, and the places of the fixed stars, so as to find out the so much desired longitude of places for the perfecting the art of navigation." To do this with the instruments at hand was difficult if not impossible. A different instrument was needed.

While the geocentric model of the universe has long since been discounted, the method of determining and describing the position of stars still places the earth at the center surrounded by a celestial sphere. The sun, moon, and planets appear to move on the inner surface of this sphere. The stars are so far away that no motion is detected and they appear to be fixed into this imaginary sphere. The equator of the earth is projected onto the great celestial sphere and is called the celestial equator. The revolution of the earth about the sun causes the sun to appear to move along a great circle

on the celestial sphere—i.e., the sun at a given time each day, say noon, will be at a different position on the sphere and the path of these positions forms a great circle over a year. This path is called the ecliptic. The two points where the ecliptic crosses the celestial equator are called the equinoxes. The poles of the celestial sphere are the terrestrial poles projected onto the larger sphere. To designate the position of a star or other body on the celestial sphere requires two coordinates similar to latitude and longitude.

Flamsteed's quadrant and sextant allowed him to measure the relative distances between stars on the celestial sphere, but this meant all of his observations were interdependent. The accumulated errors would make his catalogue inaccurate. For the required accuracy, he needed an instrument that would yield the position of an individual star in one sighting. Many observations of the same star could be taken to reduce error, but the star's position could be recorded independently of the positions of other stars. Tycho Brahe had developed such an instrument which he called the mural quadrant. This device consisted of a graduated arc fitted with sights and mounted on a wall aligned exactly in the longitude or meridian of the observer. The instrument was used to sight a star directly as it passed over the meridian into which the wall was aligned. Tycho Brahe did not use telescopic sights and the accuracy of his star catalogue suffered. Flamsteed decided that a mural quadrant, or mural arc as he called it, with telescopic sights would give him greater accuracy than had ever before been achieved.

Flamsteed designed a mural arc that described an arc of 180 degrees which would allow him to sight from horizon to horizon. Sir Jonas Moore agreed to pay for this instrument, but in order to save money, he used an alternative design provided by Robert Hooke. This instrument was installed in 1676 and covered an arc of 90 degrees with a radius of ten feet. Flamsteed found it poorly constructed and did not use it.

Flamsteed then paid to have a mural arc of 140 degrees built which he mounted in 1683, but it too was found lacking because "it was built too slight and could not be well fixed." In 1684 Flamsteed obtained a living at Barstow which supplemented his income, and in 1688 his father died and left him some money and land. It was now obvious that the government was not going to pay for a mural arc, so he decided to use his own funds to construct an instrument of his own design and further resolved not to cut corners in its construction. Made by Abraham Sharp, Flamsteed's assistant and friend, in 1688 at a cost of 100 pounds, it described an arc of 140 degrees with a radius of seventy-nine inches and a seven-foot telescopic sight. Flamsteed described the construction:

A. Sharp...was not only an excellent geometrician and a ready calculator, but (which I no less valued him for, at this time) a most expert and curious mechanic. In the following autumn he set to work on the arc, screwed the edge of the limb, prepared the index, and having fastened up

and fixed the arc on the wall, I caused him to plane it anew by a peculiar contrivance that rendered it as true and as flat as if it had been turned in a lathe. This cost us three months labor: afterwards it was rectified, divided, and engraved by his hand, so curiously as I cannot think could have been done by any, less skillful and expert than himself; but was not completed till the month of October 1689: having now employed about 14 months, and cost me more than £100 out of my own pocket.

Installed in 1689, this was to be Flamsteed's principal instrument for the next thirty years. He recorded 26,650 observations with it which served as the basis for his catalogue of 2935 stars, the largest catalogue to date and one that remained the standard until the nineteenth century.

While waiting for a suitable mural arc, Flamsteed put his other instruments to good use and measured solar, lunar, and planetary diameters; charted the motion of the sun, moon, and planets; and observed the comet of 1680. He was the first astronomer to suggest that the comet observed in late 1680 and the one observed in early 1681 were actually the same, an idea Newton at first discounted but later used to explain gravitational forces. Flamsteed also carried on an extensive correspondence with prominent scientists of the time, much of which survives (although only a portion of it has been published).

Flamsteed and Newton

During the 1690s, Flamsteed continued his observations with the mural arc. Beginning in 1694, he carried on a brief but intense correspondence with Newton as the latter sought observations he could use to perfect the theory of lunar motion. Flamsteed's ambitions were not limited to being a superior observer; he also wished to be involved in the theoretical issues, an area in which he was sorely mismatched with Newton. Flamsteed was willing to share his observations with Newton, on the condition that they be kept confidential, and even made special sightings for Newton, though this impeded the progress of his own work. Newton was an impatient genius, given to demands and outbursts, while Flamsteed was methodical, stubborn, self-righteous, and not a little insecure. Throughout their correspondence on lunar theory, Flamsteed continually reminded Newton to acknowledge his help in any resulting publication. Newton attempted to reassure him:

...you may rest assured that I should make a faithful & honourable acknowledgmt of their author with a just character of their exactness about any others yet extant...for all y^e world knows y^t I make no observations my self & therefore I must of necessity acknowledge their Author: And if I do not make a handsome acknowledgement, they will recon me an ungrateful clown.

Flamsteed wanted to be a partner in the perfection of lunar theory, but he continually misunderstood Newton's ideas on gravity and the refraction of light. Newton, on the other hand, was slow to accept Flamsteed's contention that lunar motion could only be charted reliably with a complete and accurate catalogue of fixed stars, which was still not available. Newton was trying to solve one of the most complex gravitational problems, the gravitational relationship of the sun, the moon, and the earth. Flamsteed's lunar observations without the catalog of fixed stars was insufficient to solve the problem. Newton broke off the correspondence in the autumn of 1695 and, for the time, gave up on perfecting lunar theory.

Under pressure to publish something about his work at Greenwich, Flamsteed agreed in 1698 to print an account of his observation of apparent stellar parallax, an observation that was later found to be due to aberration. He appended a paragraph to this account discussing how he had helped Newton in his attempt to perfect lunar theory. Newton saw a copy of this account before it was published and, still sensitive over his failure with lunar theory and partially blaming this failure on Flamsteed, he sent the following letter to the Astronomer Royal:

Upon hearing that you had sent a letter to Dr Wallis about y^e Parralax of y^e fixt stars to be printed & that you had mentioned me therein with respect to y^e Theory of y^e moon I was concerned to be publickly brought upon y^e stage about what perhaps will never be fitted for y^e publick & thereby the world put into an expectation of what perhaps they are never like to have. I do not love to printed upon every occasion much less to be dunned & teezed by foreigners about mathematical things or to be thought by our own people to be trifling away my time about them....

Flamsteed removed the offending paragraph, but his relationship with Newton was damaged. As he sank in Newton's opinion, Edmund Halley rose, and Newton and Halley would later combine, at least in Flamsteed's mind, to thwart his life's work.

Historia Britannica Coelestis, 1704-08

Flamsteed's plan for a cap to his work at the Royal Greenwich Observatory was the publication of a complete star catalogue, unprecedented in accuracy and in the number of stars. Accompanying the catalogue would be the observations he had made and a set of celestial maps depicting the fixed stars and the traditional figures used to represent the constellations. Early in the 1690s, Flamsteed had developed a method of drawing these maps which, he felt, created as little distortion as possible in projecting the inner surface of the celestial sphere onto a sheet of paper. He had one of his assistants, Thomas Weston, draw several of the maps in 1696 and later, in 1704, had these improved by Paul Van Somer.

Early in 1704, Flamsteed decided that the time was right to begin the publication of his work and, according to his own account, a friend acquainted Prince George of Denmark, Queen Anne's consort, with Flamsteed's work. The prince, then Lord High Admiral, expressed an interest in paying for the publication. In April 1704, Newton, hearing of the prince's interest, visited the observatory to see for himself, as president of the Royal Society, the status of Flamsteed's work. Richard Westfall, the most recent biographer of Newton, believes that Newton still blamed Flamsteed for his failure to perfect lunar theory and suspected that Flamsteed's observations contained information that would allow him to complete his own work. Flamsteed rebuffed Newton's offer to intercede with the prince and continued his own indirect negotiations. At some time in 1704, the prince visited Greenwich and discussed the matter with Flamsteed. On November 15, 1704, Flamsteed wrote to James Pound that the prince had agreed to pay for the printing.

The same day that Flamsteed wrote to Pound, the Royal Society held a regular meeting at which Newton managed to gain control of Flamsteed's publication. A week before, on November 8, Flamsteed had prepared a proposal for his book, which he called *Historia Britannica Coelestis*. He had James Hodgson, an assistant who had married his niece, take this proposal to the November 15 meeting of the Royal Society. His intention was to have Hodgson circulate the proposal quietly in order to answer the widely held opinion that, after almost thirty years at Greenwich, Flamsteed did not have much to show for his work. The proposal closed with the following paragraphs:

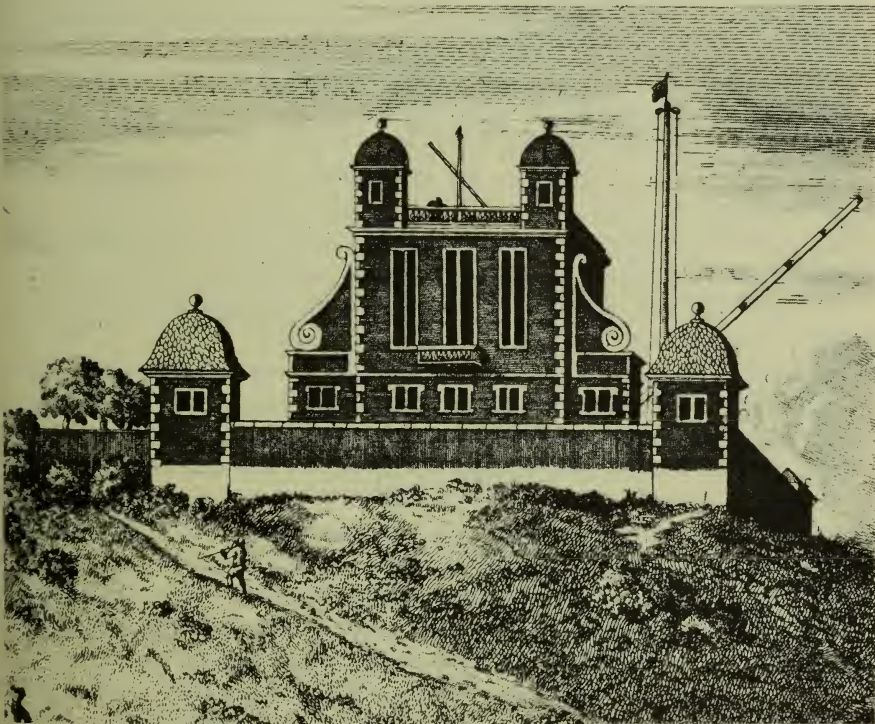
And now if her Majesty, and His Royal Highness, think fit to bestow on the Publick, by contributing and affording such Helps as are wanting to its Publication; Ingenious Men of all Nations, especially our sailors, will own them as potent and happy in Arts as Arms, and celebrate Their Memories with Applause, so long as Ships sail on the Seas, or Ingenious Men contemplate the Heavens on Land.

The letter to Pound and the above paragraph appear to confirm that Flamsteed had reached, or was about to reach, an agreement with the prince. However, when Hodgson circulated the estimate at the meeting of the Royal Society, it was seen by the secretary and read to the meeting. Newton, as president of the Royal Society and chair of the meeting, used this opportunity to enter the affair and assume direction of the publication of Flamsteed's work. Over the next two weeks, the Royal Society elected Prince George to membership, and on December 11 Newton received a letter from the prince's secretary charging him, Sir Christopher Wren, Francis Robartes, and Dr. John Arbuthnot "to inspect Mr Flamsteeds Papers and consider it is fitt for the press and when his Royall Highness knows your Opinions you may be sure he will do any thing that may

conduce to the making y^m of use to y^e Publick." Newton had taken charge of Flamsteed's life work.

From the proposal Flamsteed had prepared, he expected his *Historia Britannica Coelestis* to occupy three volumes totaling 1450 pages plus the celestial maps. The first volume was to contain observations by other English astronomers made around 1640 but not widely available, observations made by Flamsteed before 1676, and observations made at Greenwich between 1676 and 1689, (i.e., before the construction of the mural arc). The second volume was to consist largely of observations made with the mural arc since 1689. The third volume was to contain a long preface on the history of astronomy, copies of all previous major star catalogues, and, as the finale, Flamsteed's own catalogue. The maps would be engraved and issued to accompany this three-volume work. He stated in the proposal that the first two volumes could be put to press immediately and the maps could be drawn and engraved while he perfected his catalogue.

Newton and the other referees did not approve of this plan. They recommended to the prince that only Flamsteed's observations and his catalogue be published. Flamsteed was disturbed that the celestial maps



An engraving by Francis Place of the Royal Greenwich Observatory, circa 1676.

would not be included: "Sir I. Newton would have the great catalogue printed without the maps. I cannot consent to so sneaking a proposition." However, Newton and the referees were charged with the production and, in order to get his work published, Flamsteed reluctantly agreed to their plan.

It took almost a year to prepare articles of agreement among Flamsteed, the referees, and the publisher, Awnshawn Churchill. The grand work originally envisioned by Flamsteed shrank to two volumes bound as one. The first volume was to contain the catalogue of fixed stars and observations made by Flamsteed before the mural arc. The second volume was to include the observations made with the mural arc after 1689 and tables of the places of the moon, planets, and comets. Flamsteed agreed to provide the catalogue of fixed stars as soon as possible and to complete the places of the planets. Churchill agreed to print no more than 400 copies of the work and to print twenty sheets per month.

Flamsteed immediately provided a manuscript copy of his pre-1689 observations but he did not provide the catalogue of fixed stars. Newton would not allow the printing to begin until he had a copy of the catalogue. Flamsteed reported that he had a draft of the catalogue but that it was far from perfect. They finally agreed that a copy of the imperfect catalogue would be deposited with Newton as assurance for the rest. While Newton's motives would later become questionable, it is likely that he was concerned that Flamsteed, now almost sixty and always in poor health, might die before he could finish the star catalogue.

The printing went slowly, far short of the twenty sheets per month that the articles called for. By the end of 1707, ninety-seven sheets, or 387 pages, had been printed consisting of the observations made prior to 1689. This was less than four sheets per month. Flamsteed, partly because he was stubborn, partly because he was dissatisfied with the progress of the press, and partly because he had not been compensated for the labor of his assistants in calculating planetary and stellar positions, had not provided any further manuscripts. In March 1708, the referees met with Flamsteed who agreed to deliver the observations made with the mural arc and to leave a new, though still incomplete, draft of the star catalogue with Newton. In return, he received 125 pounds with the promise of another 125 upon delivery of the final catalogue. Flamsteed continued to work on this catalogue, correcting errors and updating it with new observations. Newton, aggravated by Flamsteed's delays, attempted to force Flamsteed out of the production altogether. However, before anything else could happen, Prince George died and the printing stopped.

The state of the publication at the close of 1708, then, was that 387 pages consisting of the observations made before 1689 had been printed. Newton had in his possession the imperfect catalog given him by Flamsteed in March 1706, the observations made with the mural arc, and the

computed places of the planets. Flamsteed continued to work on the catalogue and, in a letter to Sharp dated November 22, 1708, wrote: "You will fear the decease of his Royal Highness may hinder progress of the press. I hope not at all."

Halley's *Historia Coelestis*

In March 1711, Dr. Arbuthnot, the Queen's physician and one of the referees, wrote to Flamsteed that the Queen had commanded that his book be completed as soon as possible. He requested that Flamsteed provide the perfected catalogue and other materials that were lacking. Given that Flamsteed had completed the catalogue, this letter was not unwelcome. However, Flamsteed wrote to Arbuthnot requesting some help in correcting the planetary tables. Newton drafted a harsh letter to Flamsteed, that apparently was never sent, telling him to send what he had and be done with it. Arbuthnot, more the diplomat, sent a letter thanking Flamsteed and telling him that only the catalogue was needed now and that they would work out the planetary tables later. Flamsteed and Arbuthnot met on March 29, 1711, and Flamsteed agreed to deliver the catalogue, but said that he had heard that the catalogue was already in press based upon the imperfect copy he had given Newton in 1706. Arbuthnot denied this, but four days later, Flamsteed found out that this was the case. Moreover, he discovered that the catalogue being printed without his knowledge was being edited by Edmund Halley, whom Flamsteed detested. A note by Newton explains what had happened:

...the Catalogue of the fixt stars being delivered imperfect the Press stopt for a time, & after the Princes death Dr Halley examined it & added to it 500 stars by computing their places from Mr Flamsteeds observations, & reduced the Observations in the second Book into the same order with those in the first, & took care of the impression.

Newton had given Flamsteed's draft catalogue to Halley and Halley had edited it. When Flamsteed confronted Arbuthnot, he was told that Halley's changes were made to please him. Flamsteed would have none of this. He withdrew all cooperation and began to make arrangements to publish his catalogue at his own expense.

Newton and Halley proceeded to publish their version in 1712 under the title *Historia Coelestis*. Consisting of two books bound in one volume, it opens with two large engravings honoring Prince George followed by a title page crediting Flamsteed with the observations. There follows a six-page Latin preface that attempts to discredit Flamsteed and reflects rather poorly on the author, Edmund Halley.

After the preface there is a 60-page catalogue of about 3,000 fixed stars based upon the imperfect catalogue that Flamsteed had given to Newton in

1706 and which Halley later updated using the mural arc observation Flamsteed had given to Newton in 1708. This is followed by 387 pages of observations taken by Flamsteed before 1689—these 387 pages are the one Flamsteed had supervised through the press. The second part of the work or book two, consists of 120 pages of observations of the planets, the sun the moon, and the moons of Jupiter made with the mural arc between 1690 and 1705. The observations of the stars made with the mural arc, upon which the catalogue was based, were not included by Halley. As per the original agreement, 400 copies of this work were printed, sixty of which were distributed.

Disposition of 1712 *Historia Coelestis*

Flamsteed had prepared and printed his own catalogue by 1712 but did not release it. His intention had been to publish his catalogue as a correction to Halley's "spoiled" version. However, when he saw that Halley had not printed all of the observations made with the mural arc, he expanded his plans to include the printing of those observations. He was proceeding with this when Queen Anne died in 1714. The Whigs replaced the Tories that same year, and Halifax, Newton's chief contact with the new government, died in 1715. This left Newton without a friend at court, while Flamsteed was acquainted with the new Lord Chamberlain, the Duke of Bolton. On November 15, 1715, Bolton issued a warrant to Awnsham Churchill and the referees to deliver 300 copies of the 340 as yet undistributed copies of the 1712 *Historia Coelestis* to Flamsteed and to deliver the remaining 40 copies to him. Despite some stalling by the referees, these 300 were delivered to Flamsteed in March 1716. He separated the 387 pages that he had supervised from Halley's preface and catalogue and from the incomplete mural arc observations. He kept the 387 pages to incorporate into his own work and burned the rest, saving only a few copies for his friends. According to the articles of agreement, 400 copies of the 1712 edition were printed. Flamsteed could be sure of this because he had supervised the pre-1689 observations, the bulk of the work, through the press. Of these 400, 100 survived Flamsteed's flames, and his account of the distribution of these, given in a letter to Sharp, dated March 29, 1716, follows:

Sir Isaac Newton has sent three copies into Italy, some say to the Pope; one to the King of France; one to Mons. Torcy, and Des Marets each one; 10 to the Royal Academy of Paris; and about 40 to the Exchequer, and 39 in Mr. Churchill's hands, which I am endeavoring to get into my own hands, that I may hinder any more of the false catalogues from going abroad, or his very sorry abstracts, which I intend to sacrifice to TRUTH....

This amounts to some ninety-odd copies and does not include those held by the referees and others concerned with the printing, each who held a copy.

After Flamsteed's death, his widow, Margaret Flamsteed, asked the treasury to return to her the thirty-nine copies held there as of March 1720. Presumably, these are the remaining copies that Churchill had and that Bolton had ordered sent to him. The calendar of treasury papers shows that the Lords of Treasury agreed, provided that Margaret Flamsteed send them thirty-nine copies of Flamsteed's corrected *Historia Coelestis*. Assuming that Margaret Flamsteed did this and that she separated the 387 pages and destroyed the rest, then only sixty copies of the 1712 edition survived Flamsteed's sacrifice to truth.

Publication of Flamsteed's *Historia Coelestis*

With the cooperation of his assistant Joseph Crosthwait and of his friend and former assistant Abraham Sharp, Flamsteed continued to print the sheets for the authorized version of his *Historia Coelestis*. Sharp had moved to his family estate in Yorkshire and was kept informed of, and participated in, the project through correspondence between him and Flamsteed and, after Flamsteed's death, between him and Crosthwait. Virtually all the letters that survive are from Flamsteed or Crosthwait and are printed in Francis Baily's *Account of the Revd. John Flamsteed* (London, 1835). Few of the letters Sharp sent have survived and the drafts of his letter, which are often on the back of letters he received, are written in a shorthand that has not yet been deciphered. From these letters, the following sequence of events can be constructed.

On May 15, 1711, Flamsteed informed Sharp of his intention to publish the catalogue of stars at his own expense. At this time, he apparently assumed that Halley's version would include the complete observations made with the mural arc, so he planned only to print a corrected catalogue. He estimated the cost at 100 pounds. When Flamsteed saw copies of the printed sheets that Halley had prepared, he complained to Sharp, in September 1711, that "Halley has spoiled my catalogue in printing it...[and] is doing the same by some of my observations." Realizing that his observations would not be printed as he wished and recognizing that his financial situation was improving, Flamsteed resolved to expand the scope of his publication to include his mural arc observations. The sheets of his corrected catalogue were printed off by the end of 1712 and Flamsteed sent a copy to Sharp. Rumors that Halley intended to pirate the work if he could led Flamsteed to delay publication. Throughout 1713 and 1714, Flamsteed continued to expand the plan for his publication, until finally it closely matched the original proposal he had prepared ten years before.



By July 1715, Flamsteed had given a map of one of the constellations to an engraver. Presumably, this was a map that he had had Weston draw in the late 1690s that had later been improved by Van Somer.

Flamsteed began to write his preface in September 1716. He wrote in English and planned to have it translated into Latin for the publication. It was eventually translated by one Anderson, a Presbyterian minister. In May 1717, Flamsteed despaired of recovering the manuscript copy of his mural arc observations from Newton and had them recopied from his night notes. He approached several printers about printing these observations, which indicates that different printers may have been involved in the various sections of the final work.

Flamsteed died in December 1719. Before his death, he managed to have all of the first volume and most of the second of his authorized *Historia Coelestis* printed. He also finished his preface, but it had not yet been translated into Latin. Much work still remained to be done on the celestial maps. In May 1720 Flamsteed's widow, Margaret, through Crosthwait, asked Sharp to chart the positions of the stars for the maps. Crosthwait sent Sharp several maps which had presumably been prepared by Weston and Van Somer. These had been prepared almost twenty years before and new ones, based upon Flamsteed's corrected catalogue, were needed.

In charting the position of the stars, Sharp discovered several errors in the catalogue of fixed stars, mainly that the same star would appear in more than one constellation. This resulted in the reprinting of several pages of the catalogue. Crosthwait prepared the catalogues of Ptolemy, Ulugh Beg, Tycho Brahe, and Hevelius for printing in the autumn of 1720. Sir James Thornhill, a decorative artist and court painter to George I, agreed to draw the constellation figures. Thornhill recommended a London engraver named Vandergucht to prepare the plates, although Crosthwait also secured the services of George Vertue, the engraver who had prepared the frontispiece of Prince George for the 1712 *Historia Coelestis*.

Thornhill finished the figures by the end of 1721 and Crosthwait was busy preparing them for the engraver. Margaret Flamsteed was disturbed

y the estimate of the cost of engraving the plates and Crosthwait went to Holland to see if they could be done for less. He found engravers there who would do the work for less than half of Vandergucht's fee. In September 1722, Crosthwait asked Sharp to prepare a description of the method used to draw the maps which would be used as a preface to them.

The first engraved plate was received from Holland in August 1723, but the quality was not what Crosthwait expected. He did not receive the next plate until May 1724 and was so dissatisfied with it that he began again to look for an English engraver who would do the plates for less than Vandergucht or Vertue. He found a young engraver "just come out of his time" who was willing to do the work for the same price as the Dutch engravers. Crosthwait left one map with this engraver to see what kind of work he could do, but not wishing to be stuck again, he gave another map to an engraver named Nutting, again to test his work. Nutting died in the summer of 1724 and the map and the plate were seized by Nutting's landlord and were never recovered. Presumably, Sharp prepared this map again.

In April 1725, Crosthwait informed Sharp that Margaret Flamsteed and James Hodgson, Flamsteed's relative by marriage and former assistant, were suppressing the portion of Flamsteed's preface that described the events leading up to the publication of the 1712 *Historia Coelestis*. Their motives are not apparent, but they probably wished to avoid offending Newton and Halley.

The sheets for Flamsteed's authorized version were completed by June 1725 and Crosthwait began to sort them for the booksellers. In July, Crosthwait wrote that "the three volumes of Mr. Flamsteed's work are sold for eight guineas in sheets and the allowance to booksellers is one set of books in seven." The price was later reduced to five guineas to cut the potential market for a rumored pirated Dutch edition.

The first volume of the 1725 *Historia Coelestis* contains the observations of William Gascoigne, an English astronomer who died at thirty-two in the English Civil War. Gascoigne is credited with being the first astronomer to affix telescopic sights to his instruments. Flamsteed's observations made at Derby and in London before he was appointed Astronomer Royal, his observations made at Greenwich before 1689 (these are the pages salvaged from the 1712 edition), and the places of the planets and the moon deduced from these observations complete the first volume. The second volume contains 573 pages of observations made with the mural arc from 1689 to 1720, and tables of the places of the planets and the moon derived from these observations. The third volume contains the 164-page Latin preface describing the history of astronomy and Flamsteed's work at Greenwich; the star catalogues of Ptolemy, Beg, Brahe, and Hevelius; Flamsteed's catalogue of almost 3,000 stars; and a catalogue of about 300 stars in the southern hemisphere derived by Sharp from observations made

by Halley in 1676 on the island of St. Helena. According to Margaret Flamsteed's petition to the Lords of the Treasury, 340 copies of this work were published, although it is not known how many survive.

Publication of *Atlas Coelestis*

The work on the celestial maps was suspended in 1725 because of the expense. After the publication of *Historia Coelestis* in that same year Crosthwait took a much deserved vacation. Upon his return, he found that Margaret Flamsteed and James Hodgson had arranged for the publication of the maps by subscription so that the engraving could continue. The services of John Mynde were retained to engrave the remaining plates, but when Mynde was slow in producing them, Crosthwait returned to Vandergucht, the most expensive and competent of the engravers. Work on the plates was finished in 1727.

In 1729, Flamsteed's *Atlas Coelestis* was published with twenty-five double-page star maps and two double-page planispheres. The dedication is signed by Margaret Flamsteed and by James Hodgson. The unsigned preface, in English, is the one prepared by Sharp that Crosthwait refers to in his letters. No mention of Sharp or Crosthwait appears except in the list of subscribers. The only signed plates are four by Mynde. No mention is made of Thornhill or Vandergucht.

The *Atlas Coelestis* was reprinted in 1753 and in 1781. It is recognized for its system of projection, termed Sanson-Flamsteed sinusoidal projection, and for its unprecedented accuracy and utility. While the star catalogue in the *Historia Coelestis* is an important and monumental work, it requires sophisticated tools and complex calculations to use. The maps, however, were readily understood and used by both professional and amateur astronomical observers as an aid in locating stars and in tracing the movements of other celestial bodies. Flamsteed always recognized the value of these graphic representations of his work, while Newton, more theoretically minded, did not see the need to include them in the earlier edition. It is interesting to note, however, that Newton was one of the subscribers to the *Atlas Coelestis*. In addition to the British reprintings of the *Atlas Coelestis*, there were several foreign works based upon it. J. Fortin published *Atlas Celeste de Flamsteed* in Paris in 1776 and a revised edition of this work was issued in 1795. These two works corrected errors that appeared in Flamsteed's original work and also added stars and nebulae discovered after Flamsteed's death. A revised edition of Fortin's 1776 work was published by Johann Bode in 1782 in Berlin, and Flamsteed's atlas served as the basis of Bode's 1801 *Uranographia*, the last great celestial atlas of its kind. As Deborah Warner stated in her catalog of star maps, *The Sky Explored*:

By the nineteenth century the celestial information to be charted had overwhelmed the traditional map format, and the proliferation of new constellations had become unmanageable. Sensible astronomers called for reform....The austere star maps containing only star symbols and coordinates, familiar to contemporary astronomers, began to predominate. In short, after 1800 star maps lost much of their charm and beauty, and became functional tools of modern science.

Flamsteed's atlas served as the basis for the last few celestial atlases of its kind—i.e., atlases that used constellation figures to assist in locating and positioning celestial objects. The growth in the quantity of stars, from 2,935 with Flamsteed to 17,240 with Bode in 1801, and the growth in the quality and accuracy of instruments made the traditional celestial atlas cumbersome and unnecessary to the professional astronomer.

Margaret Flamsteed died on July 29, 1730. A month later, Crosthwait wrote to Sharp that neither of them received any recompense for their labor in her will. "For all my time spent, and all my expenses in attending the printing and the maps, I never had any allowance." This was the last recorded correspondence between Crosthwait and Sharp.

Flamsteed's Place in the History of Astronomy

Because his work was so quickly eclipsed by improvements in astronomical observation and because he was himself eclipsed by his more renowned contemporaries, Flamsteed is most often remembered today for his quarrels with Newton and Halley. The tricentennial of the Royal Greenwich Observatory in 1975 focused new light on his career, but mainly in conjunction with his role in the founding of that institution. However, astronomers in the late eighteenth and early nineteenth centuries were closer to and more appreciative of his contribution. The use of the *Atlas Coelestis* as the basis of the atlases by Fortin and Bode is evidence of this. Joseph Delambre in his *Histoire de l'Astronomie moderne* (Paris, 1821) praises Flamsteed for his diligence and labor and cautions us to fault not the limitations of Flamsteed but of his instruments. Francis Baily described Flamsteed's catalogue as "the proudest production (considering the period at which it was made) of the Royal Observatory at Greenwich." While his work was surpassed within seventy-five years of its publication, it can be argued that it laid a foundation which allowed other astronomers to advance as far as they did. As Robert Grant said in 1852 in his *History of Physical Astronomy*:

...in carrying out the views of practical utility, with a scrupulous attention to accuracy in the most minute details, in fortitude of resolution under adverse circumstances, and persevering adherence to continuity and regularity of observation throughout a long career, he has few rivals in any age or country. Without the possession of these invaluable quali-

ties, the most splendid genius may fail to exercise any durable influence: by means of them Flamsteed was enabled to establish the fundamental points of practical astronomy upon a new basis, and to rear a new superstructure which, for many years afterwards, served as a landmark of vast importance to astronomers.

To paraphrase Newton, Flamsteed provided the shoulders that later astronomers were able to stand upon and, in doing so, see further.

WILLIAM GRAY POTTER

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'Motley is the only wear'

A Collection of Theatre and Costume Design at the University Library

In September 1981 two large black steamer trunks from the English designers known as Motley arrived in the University's Rare Book Room. Inside these two treasure chests were over 3,400 original items—costume designs, set sketches, notes, photographs, prop lists, story boards and even swatches of fabric. In short, the trunk contained a stunning design archive representing over 150 productions in England and America during the years 1932-76. In the ephemeral world of theatre, such a collection is astounding. The value of this collection is best appreciated when Motley's role in, and contribution to, the history of costume and stage design is understood.

The history of theatrical costume is much longer than the history of stage decor. It goes back to the beginning of mankind. It is safe to say that in origin all clothes are theatrical costume. For primitive peoples the putting on of clothes at all was a dramatic gesture—dressing up to dance. A dancer would be clothed in the skin of the animal being imitated, carve an animal head mask of wood or bark, and assume a character other than human. The progression from ritual drama to true theatre, where human characters are impersonated, was made by the Greeks, and over the centuries since, the art of theatrical costume design was evolved.

In twentieth-century stage design, the Motleys hold an undisputed place of distinction. The name *Motley* (probably derived from Shakespeare's "Motley's the only wear" in *As You Like It*) was a joint name under which three women—Elizabeth Montgomery, Margaret Harris, and her sister Sophia—worked. Popularly known as Liz, Percy (or Peggy), and Sophie, the women first met in 1922 as art students at Queen Anne's Academy in London. They were eager theatre-goers and, as partners, began sketching their impressions of the theatre world. They made a hobby—and then a business—of sketching actors and actresses in character at the Old Vic and selling those sketches to the performers on payday. During actor John Gielgud's season at the Old Vic, they made drawings of him as Richard, Macbeth, and Lear, and shyly brought these to his notice. In Gielgud's autobiographical work *Early Stages* he describes the Motleys as "three silent and retiring young women in those days, and it was some time before I could get them to speak about themselves in their gentle, hesitating

voices." Through illustrating the theatre world the Motleys made little money (the going rate for a sketch was three guineas) but they developed valuable, even lifelong, theatrical contacts.

From 1922 to 1930 the Motleys were on the edge of the London theatre scene. They took a tiny attic room in Pimlico and hired an old Russian woman to sew for them. The earliest Motley creations were fancy dress clothes and period ball gowns for parties and masquerades, which they sold to London department stores. They also designed costumes for school plays and for a small number of Charles Cochran's popular revues at the London Pavilion.

In those days the Old Vic Theatre gave an annual costume ball, to be judged by one of its leading actors. In 1930 the three women decided to enter several costume designs in the competition, of which their acquaintance, John Gielgud, was the judge. Sophie dressed in a Victorian 1830 dress, Liz and Margaret in fifteenth-century costume. Liz wore a cream gown appliquéd with gold design and a towering, medieval headdress. Their entries met with instant approval and won them six of the twelve prizes. Most important, they gained the personal admiration and esteem of Gielgud, then on the threshold of fame.

Gielgud's first chance as a director came soon after when, in 1931, he was asked to go to Oxford and do *Romeo and Juliet* for the Oxford University Dramatic Society (O.U.D.S.). The Motleys wrote to him and requested that they design the costumes; he agreed. This initial association between Gielgud and the Motleys was so successful that it led to the Motleys acting as Gielgud's designers-in-chief for the next eight years. By this time the Motleys planned to plunge into the profession of stage design on quite an ambitious scale. While in Oxford they met George Devine, then president of O.U.D.S., who became their business manager. Later that same year Devine made his professional acting debut in *The Merchant of Venice* at the St. James. Later, in 1940, he married Sophie Harris.

Though the Motleys' work for the Oxford production of *Romeo and Juliet* was highly regarded (particularly the costumes worn by Peggy Ashcroft as Juliet and Edith Evans as the Nurse), they were disappointed with the final results. The set design, done by Molly McArthur, competed unfavorably in color and draftsmanship with the Motleys' costume design. Elizabeth Montgomery said, "The experience left me with the irrevocable conviction that any production will be more effective if done by one person...." As a result, the Motleys preferred to collaborate only with themselves and take responsibility for both costumes and set decor. This preference became a tenet in their work. They found it more feasible to achieve this ideal situation in London than in New York City, where there was a more rigid separation between costume and set designers.

Consequently, the Motleys offered their services to Gielgud for his next important production, *Richard of Bordeaux* (which opened in Lon-

don at the New Theatre in 1933), only on condition that they be allowed to design the sets as well as the costumes. Gielgud found himself convinced by their arguments. "I can't think how we got the nerve," Liz Montgomery recalls. "We knew absolutely nothing about set designs, yet we arrived, shaking, with our designs." *Richard of Bordeaux* was a smash hit and ran for thirteen months in London. Gielgud, at the age of twenty-eight, was catapulted to fame and the Motleys were established as designers of the first rank. The play was so well received that, according to Gielgud, people came thirty and forty times to see it.

For the next forty-three years, the Motleys (whether working together or individually) occupied a position of leadership in developing theatrical reforms of the mid-twentieth century. In the early years of work with Gielgud at the New Theatre—*Richard of Bordeaux*, *Hamlet*, and *Romeo and Juliet*—and later, in 1937 at the Queen's—*School for Scandal*, *The Three Sisters*, *Richard II*, and *The Merchant of Venice*—the Motleys developed a basic approach to designing for the stage. This approach remained a part of their work even after they began working independently following the start of World War II.

During the twenties, much of what the Motleys saw on the London stage offended them. In their view, the "fustiness" and "stuffiness" of the scenery and costumes, the visual clichés, and the lack of correlation between the design and the play itself diminished the play's overall impact. They found the settings too formal and characterized by dark old furnishing brocades. Sometimes an especially distinguished production caught their attention, such as Nigel Playfair's imaginative 1920 revival of *The Beggar's Opera*. The production, designed by Claude Lovat Fraser, demonstrated to the Motleys a "cleanliness and purity" they found appealing and satisfying. Identifying with this type of stage design, they turned to the work of other designers practicing the same principles: Robert Edmond Jones, Charles Ricketts, and Theodore Komisarjevsky. These designers, with the director Edward Gordon Craig, were considered in the vanguard of the "New Stagecraft Movement." Their goal was to replace historical realism with poetic expressionism. From them, the Motleys began to fix their own ideas of how to design for the stage with the primary goal of serving the play, the actors, and the director.

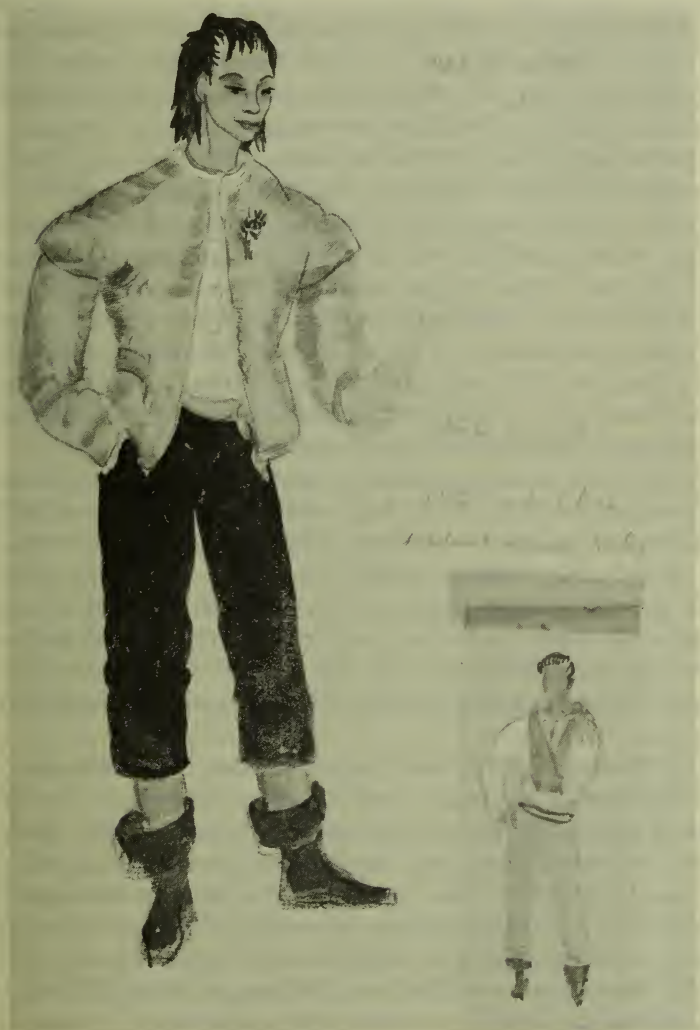
Rather than adhere to the historical realism which exactly reproduced the clothing and locale of the play, the Motleys sought to capture the style of the play through evocative designs—suggestions of mood and architecture. Along with other designers of their time, the Motleys rejected the "old school" tradition of painted scenery. Instead, they favored the building of three-dimensional pieces. In Gielgud's largely unsuccessful first London Shakespeare production, *The Merchant of Venice* (1932), the Motleys were commended by the *Times* (London) for their simplified setting which served to restore the speed and grace of Shakespeare which modern theatri-

cal conventions had thwarted. A tall fluted pillar (which was in fact a curtain), a few railings, a few steps, and a balconied doorway were the only furnishings until a long table was brought in to complete the trial scene. Three years later, the Motleys again gained kudos for their interpretation of Shakespeare—this time, *Romeo and Juliet* (1935). Due to their growing expertise, the Motleys managed to design the play in just three weeks—the time allowed for the preparation and rehearsal of the play. With admiration, Gielgud reflects: “The Motleys worked furiously hard, and at the end



Costume rendering from *As You Like It* (London, Old Vic, 1949) for Rosalind (played by Jean Wilson), act I, scene ii. In gouache and pencil, with pencil study

of three days they had produced three different projects for a permanent setting." In the end, the only solid constructions were Juliet's bedroom walls, the balcony, and the Friar's cell. Curtains of black velvet were hung to the back to define the outlines and colors of the pillars, and walls and black curtains hid the stage on either side of the central construction allowing for changes of scene to pass with lightning swiftness. Years later, and on another continent, the Motleys helped bring meaning to George Coulouris's memorable Broadway production, *Richard III* (1943). To the



Rosalind's costume for act III, scene ii, from the same production, with color study of Orlando.

American audience, the presentation of Shakespeare had lost its appeal; it had "become an isolated event instead of being part of a known theatre tradition" (*Theatre Arts*). There is no doubt that the Motleys were primary contributors to the restoration of clarity and tempo in the production of Shakespeare's plays. It should be noted, however, that the Motleys' early success was not limited to Shakespeare. In 1938 they were applauded for their work at the Queen's Theatre with influential French director Michel Saint-Denis in the realistic production of *The Three Sisters*, and again in 1942 with Guthrie McClintic's production of the same play on Broadway.

What Motley tried to do was not to put reality onto the stage but represent it through the internal interpretation of the text. Sometimes their interpretation was based upon the actual text of the play; other times it was based upon the characters. Always, however, the interpretation was one that was an amalgamation of both the designer and the director's collaboration. Such close collaborations became the Motleys' secret of success and their trademark. Their ideas so completely merged with those of the director it was often impossible to distinguish the specific contribution of each. This was especially true of the Motleys' work with Glen Byam Shaw, with whom they designed over thirty productions over a 20-year period from the mid-forties to the mid-sixties. One of the most celebrated of the Shaw/Motley productions was the 1953 *Antony and Cleopatra* which opened at Stratford. The partnership, described as "perfect and adventurous," produced such a magnificent result that *Antony and Cleopatra* was not staged again at Stratford for seventeen years.

It was during the thirties that the Motleys' individual style developed through experimentation with their ideas and through cross-pollination with their contemporaries—designers like Roger Furse, Oliver Messel, and Tanya Moiseiwitsch. Their studio—located on St. Martin's Lane (and formerly the workshop of Chippendale)—became a central meeting place. Later, these ideas were passed on to students through teaching efforts at the London Theatre Studio, the Old Vic Theatre Centre, the Shakespeare Memorial Theatre, the English Stage Company, and the English National Opera.

In the Motleys' publication, *Stage Costumes*, they communicate their theory and knowledge of the techniques of designing. For them, the creation of a stage costume begins necessarily with a reading of the play involved, and often rereading many times. Notes about characters are made, visual impressions about what each character should finally become are put down. These ideas are then presented in a preliminary production conference with the producer. Out of this conference comes the decision which determine the overall and specific manner in which the artists will approach the play. Only after these decisions are made are rough preliminary sketches made, incorporating, as faithfully as possible, the producer's ideas.

The Motleys believed that actors must be seen before they can be dressed. The importance of this lies in the fact that color sketches should bear a resemblance to the actor because casting can disrupt firmly established conceptions of a character. For example, when Maxwell Anderson's play, *Anne of a Thousand Days*, was cast, the leading male role was filled after preliminary sketches had been made by the Motleys. To their surprise, the final choice was Rex Harrison—a slender man who bore no physical resemblance to the burly monarch. The Motleys bravely tackled the problem of adding girth and bulk to Harrison and designed a famous costume with moulded rubber legs, a massive "built-in" chest padded with cotton wadding, and specially constructed high shoulders that had the visual effect of shortening the actor's neck.

When the casting of the play is complete, the costume designer goes to work in earnest. Color sketches, appended with bits of fabric to be used, are presented to the producer for approval and then the designer procures the fabric. The Motleys thought the fabric plan as much an integral part of the artist's scheme as the ideas of color or line, believing that character in costume can be expressed by texture and that effectiveness of texture and color can only be determined when examined under stage lights. The Motleys were well known for their use of simple, inexpensive fabrics.

In the 1932 *Merchant of Venice*, the Motleys managed to design a color decor for only £90 and, being more than usually resourceful in discovering cheap and effective materials, they designed Shylock's dress out of dish rags. Often they would use an inexpensive fabric, like unbleached calico, adapt designs from brocades in paintings, draw them freehand on the material, then paint them with dyes. For the Motleys, the designing and making of period costume may be said to be figuratively a wedding between illusion and reality, a compromise between fancy and less lovely fact.

In the professional theatre, the designer must attend at least two fittings as well as the final "trying-on" which precedes the play's dress parade, held at least a week before the dress rehearsal. At the dress rehearsal the costumes are acted in, and this is the ultimate test. For the designer, the dress rehearsal is the climax of the work performed, for the point of no return is mostly passed. Last-minute production changes are usually minimal but in rare instances they can be on a large scale. In the production *Miss Liberty*, which Motley designed for Irving Berlin (1949), a new song added to the production during dress rehearsal necessitated seventeen costume changes before nightfall.

The outbreak of World War II brought the thirties to a tumultuous close. Everything changed—the members of Gielgud's informal company were never all together again, and the Motleys were separated. An era of experimentation and maturation in the English theatre ended. In 1940, Margaret Harris and Elizabeth Montgomery traveled to New York with Laurence Olivier to design the Olivier-Vivien Leigh *Romeo and Juliet*.

Expecting to stay only three weeks, they remained for the duration of the war, and Elizabeth's marriage to American writer Patrick Wilmot kept her in the United States for the next twenty-five years.

Meanwhile, Sophie Harris remained in London and worked independently on costume designs for productions including *The Importance of Being Earnest* and *Watch on the Rhine*. Her partners designed about a dozen productions for Guthrie McClintic, George Cowlouris, and Margaret Webster, and in 1943 for *Lovers and Other Friends* they won *Billboard's* first Donaldson Award for best costume design.

After the war, Margaret Harris returned to England and periodically worked with her sister Sophie. (Their studio, destroyed in the first days of the London Blitz, was never reestablished.) Margaret concentrated her efforts on work with Glen Byam Shaw and from 1952 to 1959 she executed designs for twelve of his productions. At the same time, Sophie and Margaret were designing modern plays for George Devine's English Stage Company at the Royal Court Theatre. The premiere production of John Osborne's *Look Back in Anger* (1956) was their design. Elizabeth continued working in America, principally on Broadway. She began designing musicals, and in 1949 worked on the original *South Pacific*. She also did the costumes for *Peter Pan* (1950), *Paint Your Wagon* (1951), and *Long Day's Journey Into Night* (1956). She worked on a number of ballets and operas, and between 1957 and 1962 she designed costumes for eight productions at the American Shakespeare Festival in Stratford, Connecticut. Even though the three women worked, for the most part, independently in the postwar years, they chose to retain the name Motley for their designs rather than listing their own names.

Following Sophie Harris's death in 1966 and Elizabeth Montgomery's return to England, the two remaining Motleys continued to design together for another ten years. During the sixties, Margaret Harris set up a design school at Sadler's Wells which became known as the Design Course of the English National Opera. It continues today a tradition of teaching that was started by Saint Denis before the war at the London Theatre Studio. This involvement and commitment in the training of young designers has ensured that the Motleys' influence extends far past their own stage productions.

Michael Mullin, Associate Professor of English at the University of Illinois at Urbana-Champaign, first developed an interest in the Motley designs in 1977 when, on a research trip, he met a member of the design team in London. Primarily concerned with Motley designs that related to director Glen Byam Shaw's productions in Stratford during the fifties, Mullin quickly broadened his interest in the Motley work. He suggested that the Motleys gather their work together—most of which was scattered about London, with some in America—and use it as the basis for a book on their career. By 1980 a large number of pieces were accumulated, the

Motleys had decided to sell them, and an inventory of the material from Sotheby's came to Illinois. In April of the following year, the University of Illinois at Urbana-Champaign purchased the collection, accomplished through collaboration of the College of Fine Arts, the College of Liberal Arts and Sciences, the Library, the Library Friends, and the Research Board of the Graduate College.

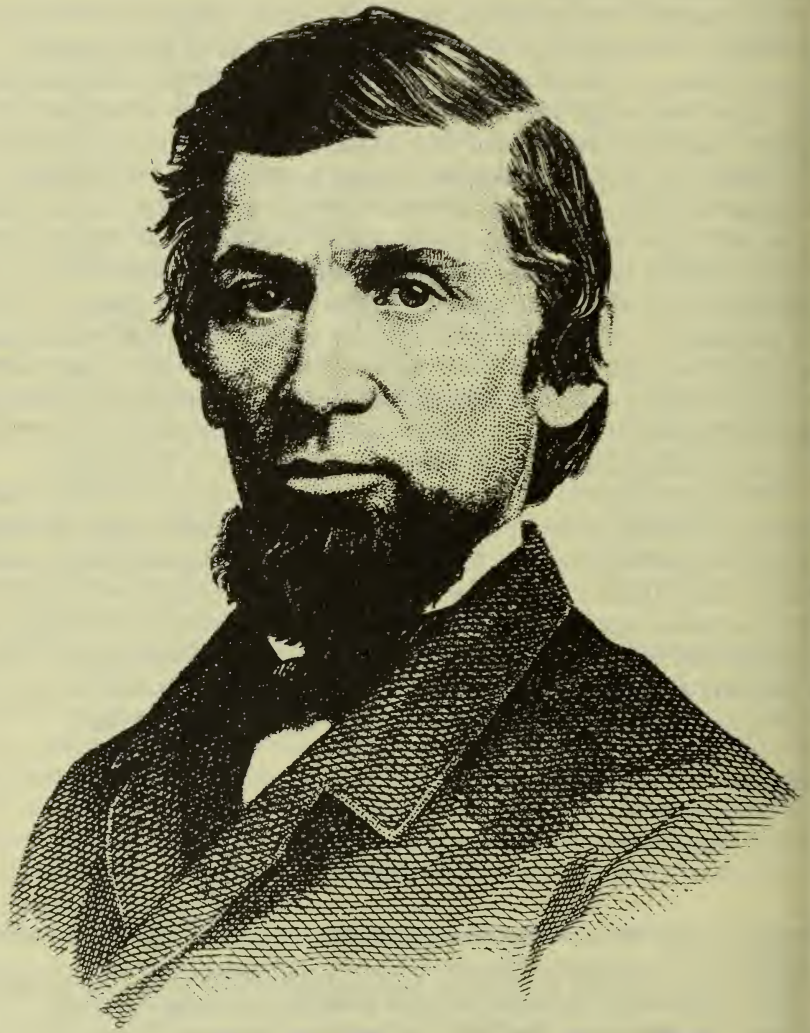
The Motleys' interest in teaching and in preserving a sense of theatrical history is well served by the Motley Collection at the University of Illinois Library. Here, in one archive, the student and the researcher may find scene renderings and costume designs for a large selection of the Motleys' work in plays, operas, and musicals. The collection, representative of over four decades of Motley designs, begins in 1932 with Gielgud's *Merchant of Venice* and ends in 1976 with the production of the opera *Tosca*. All types of drawings are found, including some rough pencil sketches, as well as the final sketches used in the workroom. Most of the designs are colored with designer's gouache colors, poster paints, or crayola, and some of the sketches have samples of fabric attached. As fascinating as the drawings themselves are the workroom instructions, penciled by the Motleys on the margins of the drawings. These instructions indicate in careful detail the Motley's strict direction for choice of color and materials to be used, addressing parts of a costume as small as a belt buckle.

To assist research, the contents of the Motley Collection have been sorted and catalogued and a general handlist is available which identifies the productions included and the number of set and costume designs available for each. Already, in the first few months of the collection's existence, one dissertation topic relating to the designs has been declared. It is the expectation that many other research efforts will develop making use of this rare archive and that, in future years, the University of Illinois Library will be able to augment its new collection of original theatre design.

MELISSA CAIN

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Regent John Milton Gregory gathered the first books of the Library.

‘The full fountains of the best learning’

Regent Gregory and the Founding of the University Library, 1868

On January 2, 1868, he boarded the train for Chicago. A few days later, he reached New York “via Washington & Philadelphia.” His berth and meals enroute cost \$3. His hotel bills and fares in New York totaled \$18.36. By January 30, after a side trip to Boston, he was back in Champaign. To the Board of Trustees of the Illinois Industrial University, he made an accounting: \$104.09 to expenses of the “trip east to purchase books”; \$914.58 to the publishers and booksellers from whom he acquired 644 volumes, the nucleus of the University Library.

John Milton Gregory, who bought the books, was “Regent” of a new venture in higher education, Illinois’s response to the Morrill Act of 1862, recently located on the prairie between Urbana and Champaign. The legislature avoided the title “president” because it seemed redolent of the typical “old-time college” of the day, limited by its classical curriculum and its denominational origins. The Morrill Act stipulated institutions of wider intent, where “the leading object shall be, without excluding other scientific and classical studies, and including military tactics, to teach such branches of learning as are related to agriculture and the mechanic arts...in order to promote the liberal and practical education of the industrial classes....” For thirteen years, until he retired in 1880, Gregory construed this convoluted mandate as comprehensively as possible, laying the foundations for the modern University.

The new regent was well qualified to remodel higher education in a midwestern state. Born in 1822 near Albany, New York, he graduated from the Union College of Eliphalet Nott, a preeminent educator. Gregory first studied law; then served as a Baptist minister in Hoosick Falls, New York, and in Akron, Ohio; and finally, at age thirty, found his calling in education. As editor of the *Michigan Journal of Education*, Superintendent of Public Instruction in Michigan (an elected position), and president of Kalamazoo College (a Baptist foundation), he was a prominent school reformer and moral spokesman, striving to elevate the democracy through educational opportunities and Christian precepts. He was suited for the Illinois regency because he understood the sectarian rivalries, the political constraints, and the intellectual ambivalence which would shape the state’s experiment in “industrial” education. Indeed, he soon declared that

he "would rather help to solve this great question than to preside over Yale and Harvard combined."

Offered the regency in March 1867, Gregory delayed taking it until the trustees increased his proposed salary (from \$3,000 to \$4,000 per annum) and seemed likely to reelect him in two years—the regent's term of office, set by the people's representatives in Springfield. Thus convinced that Providence called him to Illinois, he set about organizing the University. During the summer he traveled to locate land with the scrip from the Morrill Act. In the fall he promoted the University at county fairs around the state. And he spent the winter, according to his diary, in "fitting up" the first building (derisively called the "Elephant") and in "buying books, getting a faculty, and advertising."

Like other western college presidents of his day, Gregory stocked the library by visiting the book depots of the east. The vouchers for his trip, preserved in the University Archives, are a bibliographer's delight: almost every book that he bought can be identified by comparing these short-title lists with the catalogues of the library printed in the first and third annual reports of the trustees.

Gregory called on at least six publishers in New York, including the largest firms in the business, Harper & Bros., from whom he bought nothing, and Daniel Appleton & Co., from whom he acquired fifty-one titles (ninety-four volumes) for \$228. He spent \$95.55 for Appleton's *New American Cyclopaedia*, a landmark in reference works, in sixteen volumes and with five annual supplements; and he bought the latest scientific works of Lyell and Tyndall and—disregarding conservative religious opinion—of Herbert Spencer and T.H. Huxley, introduced to American by Appleton's brilliant popularizer, E.L. Youmans.

Up Broadway a short distance, he found Charles Scribner & Co., where he spent \$124.95 for forty-nine titles (eighty-one volumes). His selection emphasized historical works, for instance, Schaff on the early Church and Froude on Tudor England; and the sales clerk took a separate page for "theological books," including two multivolume commentaries on the New Testament. But the fields of linguistics, law and politics, and literature were also represented. Besides books, Scribner's carried wall maps and "magnetic" globes, which evidently led Gregory to buy the "Maps and globe," later paid for by a warrant for \$135.65.

The dates on the New York invoices show that Gregory began shopping at Appleton's and Scribner's on a Saturday, and continued at other publishers on the following Tuesday, January 18 and 21, 1868. At A.S. Barnes & Co., he bought twenty-eight titles, one volume each, for \$32.69. It was a scattered lot, including education and travel, among the firm's specialties. At Sheldon & Company, where the bill totaled \$59.33 for nineteen titles (fifty-four volumes), he acquired several literary and histori-

cal sets, including Macaulay's *Essays and History*, Hallam's works, and Jacob Abbott's *American History*. From G.P. Putnam & Son, according to his summary account, he acquired six books for \$3.10, but the bill of sale lists only three unrelated titles for \$3.80.

On Monday, January 20, between these visits to publishers, Gregory called on three booksellers. He ran up the largest bill of all at Leggat Brothers, where he bought 72 titles (134 volumes) for \$181. Here he found sets of Bancroft and Prescott, whose histories had immense popularity in nineteenth-century America; one-volume editions of Shakespeare, Pope, Cowper, and Scott; and a cache of Civil War books. From Joseph Sabin, "agent for libraries" (and an important bibliographer), Gregory bought 17 titles (145 volumes) for \$111. Sabin provided Blackstone's *Commentaries*, Mill's *Political Economy*, Hume's *History of England*, and in 107 volumes "a good set of the *London Quarterly*, from the beginning, costing only \$53.50." The library committee of the Board of Trustees was also pleased to report "a fine set of the *Natural History of New York*," 21 volumes and map, "purchased at a low price," \$75, from Thos. Bradburn. In addition, Gregory bought from Bradburn 7 titles (9 volumes) for \$20.

Gregory found the New York book outlets clustered in lower Manhattan: every "ancient and modern book seller" (Bradburn's tag) was down on Nassau Street, while the current stock of the publishers, except for Barnes on William Street, was available up Broadway, from Putnam's (opposite Bond Street) to Appleton's (just below Astor Place). By limiting his book-buying to three days, Gregory had time for other objectives of his trip, such as the acquisition of scientific apparatus.

The regent next traveled to Boston. There, on January 27, he visited a single Washington Street publisher, not Ticknor & Fields or Little, Brown & Co., but Gould and Lincoln. Like Sheldon in New York, Gould and Lincoln were staunch Baptists, but they carried a broad range of authors. In an order of seventeen titles (forty-three volumes) for \$45.69, the most conspicuous was the *Annual of Scientific Discovery* since 1850. Gregory's account also includes one four-dollar book from S.C. Griggs & Co., Chicago's largest bookstore, "the literary emporium of the prairie."

At a trustees meeting just before Gregory's trip, the library committee opined that it needed "at least" \$10,000, but it compromised on \$1,000 for "such books as are indispensable on the opening of the University in the spring." The regent, finding upon his return that his expenditures fell short of the appropriation, paid a visit, on February 14, to M.S. Hall & Co. of "Champaign City," dealers in "Books, Stationery, Wall Papers, Wrapping Papers, Twines, &c. &c." There he bought an atlas, three Bulwer-Lytton novels, and Thomas De Quincey's works, in all twenty-eight volumes for \$29.82, thereby overspending his account by \$18.67.

Thus with lots from six publishers and five booksellers the library

began. All told, the regent bought 271 titles in 644 volumes at an average cost of \$1.58 per volume—16¢ less if his expenses are excluded.

Gregory knew of other ways to stock a library. On February 3, 1868, for instance, he wrote to Harper & Brothers, noting that in his "hasty call" at that house "a few days since" he had suggested to Col. Harper the "propriety" of sending out some textbooks for the faculty to examine with an eye toward their adoption. For this purpose Gregory enclosed an announcement of the courses of study, remarking that he was "solicitous that we shall have the best and freshest books." After all, "Our University is a new one and is opening under grand & favorable auspices." Harper's responded with at least twenty textbooks. Similar if slightly smaller shipments came from Appleton's, Barnes's, and Sheldon's, as well as from Ivison & Phinney, a New York firm exclusively focused on the educational market.

Nearly half of these books were French, German, Latin, or Greek grammars and readers, but other fields were also represented, on both the preparatory and the college levels. It is apparent that the publishers donated not only text but library books, at least in history and philosophy. Conversely, it seems likely that certain trustees and other friends of the embryonic institution contributed most of the "out-of-date" textbooks. Although the library committee on March 11, 1868, wanted a separate catalogue of some "116 volumes from private sources," none was ever compiled, or none survives. Yet the publishers clearly account for most of the titles listed in the library catalogue of April 8 but not bought by Gregory, especially the clusters of recent imprints such as the mathematical texts which Charles Davies and Elias Loomis cranked out for Barnes and Harper, respectively.

When the University opened, the library contained a quantity of government documents. Indeed, in point of time, the United States government may have provided the very first books, for the American Express Company as early as September 10, 1867, sent Gregory a bill for \$61.25 for transporting eight boxes from Washington and this item was endorsed "Chgs. on Books." The first catalogue listed no less than 264 volumes of "Legislative and Executive Documents, Reports, etc." (mostly congressional documents since 1859, judging from the second catalogue), 3 volumes of the *Congressional Globe*, 26 volumes of *American State Papers* and a total of 7 annual reports from the Smithsonian Institution, the Patent Office, and the Department of Agriculture.

Although Gregory assembled the library, he left to Aaron Potter, a young assistant, the job of "labeling and putting up the books" on the shelves in the room behind his office. Potter's "Services as clerk and librarian," for which he was paid \$100 in April and \$40.42 in June 1868 evidently included not only such office work as writing out warrants, but the preparation of a catalogue of the library. Potter's classification of the library into seven categories is generally defensible notwithstanding ar

anecdote traceable to Nathan C. Ricker. In 1922, in his seventy-ninth year, Dean Ricker recalled his days as a student more than fifty years before. "The library was still small, but had been carefully chosen and was a great resource, though one librarian classed Neander's *Planting of the Christian Church* among books on agriculture." Actually, this book is listed first under "History and Biography," then under "Education, Philosophy and Religion" in the catalogues of 1868 and 1870.

Early in Gregory's regency, the library was classified more particularly by an alphabetical system running from A (North American history) to S (Cyclopaedias), including one to four subdivisions under most letters. For example, books listed first as "Scientific" and then under "Natural History and Chemistry" were catalogued and labeled K (Ethnology, Anatomy, Physiology), Ka (Botany), Kb (Zoology), Kc (Geology, Physical Geography, Meteorology), and Kd (Chemistry). In addition, each book was

 An Extensive Stock of
 BOOKS,
 ANCIENT AND MODERN.
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 with the best Authors.
 Emanc. & Tale of Slave Life in Borneo.
 Three months in the Southern States,
 by Col. Freemantle.
 Battle Fields of the South.
 Battle Fields of our Forefathers.
 Erving, yet Noble.
 Morrisson's Nothing to wear.
 Our Mutual Friend. Julian Home.
 Magic Wheel, A Toy for Children.

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New-York, Jan 22..... 1868

W. H. Miller, Esq. & Co. Merchants
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Shop
ANCIENT & MODERN BOOK SELLER.

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<i>Birds of N. A. 2..</i>	<i>15 00</i>
<i>Life of Milton</i>	<i>1 50</i>
<i>Dana's Mineralogy</i>	<i>1 00</i>
<i>Hedges & Evergreen</i>	<i>50</i>
<i>Newell's Morality 2 Vol</i>	<i>50</i>
<i>Grapes & Plants.</i>	<i>1 25</i>
<i>Roman Antiquities</i>	<i>25</i>
	<hr/>
	<i>\$ 95.00</i>

Received Payment
Chas Bradburn



This and similar bills of sale document Gregory's book-buying.

keyed, by 1877, to a specific alcove and shelf in the room of University Hall to which the library had recently been moved.

Dewey Decimal Classification and Cutter numbers displaced this homegrown scheme in the mid-1890s, when the first full-time professional librarians prepared to shift the collection to the new library building, now Altgeld Hall. In 1880, an assistant began an all-inclusive accession book (another procedure recommended by Melvil Dewey), applying a unique number to each title (not, at first, to each volume) as it appeared on diverse lists of publishers, book dealers, and donors. When a comprehensive shelflist was begun at the turn of the century, most of the early books were represented only by a modest call number, the author's last name, a truncated title, and a low but inexact accession number. For example, a book on shoeing horses, which Gregory bought at Leggat's for a dollar, is identified simply as "636.1 W58/White/Farriery/418."

In this century, as the library grew by leaps and bounds, many titles acquired in 1868 were recatalogued. But others remain in the barebones format of the early shelflist. Incorporated into LCS, the automated Library Circulation System, they stand out from similar entries and other editions of the same works. And so, the titles listed in the catalogue of 1868 can be identified and regrouped in Dewey classes, establishing in broad and familiar terms the profile of the library assembled by Gregory:

History, Geography (Dewey 900)	133	30.3%
Sciences (500-600)	119	27.1
Language, Literature (400, 800)	110	25.1
Philosophy, Religion (100-200)	44	10.0
Social Sciences (300)	21	4.8
Other	12	2.7
	439	100.0%

This chart in some measure reflects Gregory's mind. He was, for instance, historically oriented. Shortly before coming to Illinois, he published both a *Hand-Book of History and Chronology* and a *Map of Time*, and in the June 1868 issue of the *Illinois Teacher* he pontificated on the role of history: "The instructor of citizens, the monitor of states, it is the voice of God syllabbling through the centuries the omnipotence of justice and the eternity of truth." His historical selections, however, favored the modern over the ancient world. Only thirteen titles concern Greece and Rome. Another twenty-one can be divided about evenly between geographical studies and travel accounts. No less than fifty titles pertain to the European past, again split about evenly between England and the Continent, with ten works on France in particular. American history and biography are represented by forty-seven titles, the majority of which regard the Civil War. Gregory took seriously the Morrill Act's concern for instruction

in "military tactics," but every book listed both in the 1868 catalogue and in the 1870 catalogue under "Military Science and History" relates solely to the late Rebellion. Veterans of that conflict, who were conspicuous in the University's early years, may have appreciated these volumes, but they also may have found ironic Gregory's inaugural image of the institution as the "West Point for the working world."

Gregory stretched himself in selecting books in the sciences, yet he acquired ten or more titles in nearly every field. In particular, he favored mathematics, geology, and zoology. Turning from the "pure" to the "applied" sciences, the regent may have been influenced by certain political considerations. The Morrill Act emphasized "agriculture and the mechanic arts," and, even before the Illinois legislature underlined the point in the 1870s by earmarking library funds for these fields, Gregory and the trustees incorporated industrial education into the curriculum. From the start, there was a demand for engineering (mechanic arts), but few students chose agriculture, and the regent went to Europe in 1869 primarily to learn about agricultural education there. The problem was personified by Matthias L. Dunlap of Champaign, a leading horticulturist in the state and both a trustee and a gadfly of the University, who doubted that Gregory and the faculty could ever teach agriculture. He criticized, for instance, the first appropriation for the library, writing pseudonymously in the *Chicago Tribune* on December 18, 1867, that the collection would "doubtless meet the wants of the professors in moral and inductive literature," but would "not likely" include the works of the agricultural chemists Justus von Liebig, Humphry Davy, and James F.W. Johnston and the physicist Michael Faraday. Gregory, perhaps deliberately, made a point a month later to buy them all, although Faraday is represented in the first catalogue only in Youmans's collection of essays, *The Correlation and Conservation of Forces*. The library opened with fifteen titles in agriculture, ten in animal husbandry, six in horticulture, and six in engineering.

In literature, Gregory selected most of the seventy titles; in language, he bought only six items, including works in linguistics and the English language as distinguished from the foreign-language grammars and readers which he expected from the textbook publishers. On the literary side, English, American, and classical books predominated, in that order. Interestingly, although Gregory was fluent in French and German, he usually bought such books in translation.

Gregory, as a student of Eliphalet Nott at Union and as an old-time college president at Kalamazoo, was well versed in moral philosophy, an amorphous field that extended through most of the subjects classified under philosophy, religion, and the social sciences. At Illinois he lectured to seniors on component parts of the field. But despite his prominence as an educator and his success as a teacher (the students once petitioned for a

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Cultivation, Pruning, and Management

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SPECIALLY THE

MACLURA OR ORANGE ORANGE.

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A TREATISE ON EVERGREENS;

THEIR DIFFERENT VARIETIES—THEIR PROPAGATION, TRANSPLANTING, AND CULTURE
IN THE UNITED STATES.

BY

JOHN A. WARDER, M.D.,

EDITOR OF WESTERN HORTICULTURAL REVIEW, PRESIDENT OF THE CINCINNATI
HORTICULTURAL SOCIETY, ETC.

New York:

A. O. MOORE,

AGRICULTURAL BOOK PUBLISHER, 140 FULTON STREET.

1858.



PINES. PINASTER.

Fig. Plate I. of *Master Pine*—SEE PAGE 218.)

Gregory bought at Bradburn's a work by John A. Warder, who was later the University's first lecturer

class in "Gregonometry"), he did not overstock the library with books he surely knew. The first catalogue includes seventeen titles in the history of philosophy and religion, eleven in ethics, and eleven more in religion, all reasonable numbers, but only five each in education, law, and economics. The library lacked most of the Scottish philosophers and classical economists who are mentioned by Professors Winton U. Solberg and Harry A. Kersey, Jr., as having shaped Gregory's thinking in these fields. In buying books for the institution, it could be that he saw no reason to duplicate his own library. But the modest showing of low Dewey numbers may also indicate that his effort to make the curriculum comprehensive was qualified by a personal belief in his seemingly rhetorical statement that "Latin will not help a man to hold the plow, nor will mental philosophy teach how to fatten hogs."

Finally, the first library catalogue included a dozen "other" entries, in particular, books in the arts and sets of encyclopedias, serials, and government documents.

The printed catalogue shows a total of 1,092 volumes. It also lists 425 titles (439 when analyzed). Most of these books were recent publications. The oldest book, probably a gift, was printed in 1829. Only three volumes date from the late thirties, eleven from forties, and forty-eight from the fifties; only five sets partly predate the Civil War. Even if the number of early imprints were augmented substantially from the group of seventy-five books for which dates are not obvious, the collection would still have a distinctly modern cast. Gregory assembled a very up-to-date library.

Of course, when instruction commenced on March 2, 1868, faculty and students began to see in this field or that what was *not* available and to bewail the cultural poverty of the place. But a university library is not builded in a day. It took the donations and appropriations of more than a century to create the singular research center of today. Gregory was the first to supplement and enrich the collection. In October 1868, with an appropriation of \$600, he made another trip to New York, calling again on Leggat's, Sabin's, and Bradburn's, but also seeking out D. Van Nostrand's for chemistry and Orange Judd & Co. for agriculture. When he submitted the list of acquisitions to the trustees in November, the library was in full operation, open long hours and heavily used by teachers and taught. It was an appropriate time for the regent to articulate the view that the abiding effort of the library was to provide "a ready access to the full fountains of the best learning...."

JOHN HOFFMANN

A Gift for Conservation

One of the largest continuing problems faced by the University Library is that of the care and preservation of our books. Many hundreds of thousands of volumes, especially those produced in the nineteenth and the first half of the twentieth centuries, are printed on paper which is deteriorating rapidly and are cased in cheap or, by now, fragile bindings. The size of the present and future problem can be gauged from a remark made at a recent conference by William Welsh (Deputy Librarian of Congress): "...We will accumulate in the next 50 years collections equivalent in number to those acquired in the first 180 years and the paper products among those acquisitions, under present conditions, will last no more than 25 to 100 years." Though our Library is smaller than that of Congress, the relative scale of the conservation crisis is as great. We have a



Mr. and Mrs. Kappauf (left) visited the site of the preservation center and discussed plans for it with Ms. Jane Gammon, head of the Library's conservation unit, and Binding and Preservation Librarian Mr. William Henderson.

conservation unit, ably run by Ms. Jane Gammon, which has saved many special, rare, and valuable books. Even these valiant and skilled efforts, however, have only a minor effect because of the huge number of books in need of care and protection. There is no one answer to the preservation crisis. Ultimately there will have to be major cooperative efforts between libraries in the field of preservation and microfilming, combined with a variety of large and small individual efforts. As a significant step in the continuing preservation effort, the Library has received a generous donation from William E. Kappauf, emeritus professor of psychology, and his wife Catherine. The preservation center described briefly below is the latest in a series of gifts from the Kappaufs. Mrs. Kappauf is a Life Member of the Library Friends in recognition of her benefactions of manuscripts and books to the Rare Book Room. In addition, Mrs. Kappauf helped to underwrite a most significant Downs Fund publication, *Incunabula in the University of Illinois Library*, by Marian Harman.

The preservation center to be established in January 1983 will consist of a separately secured work area which will contain ventilation, fans, and facilities for the deacidification projects (the major problem in preserving many nineteenth- and twentieth-century publications results from the high acid content of their paper). The new space will serve as a nucleus for equipment, to be acquired in the future, for paper preservation and the restoration of bindings. The establishment of the center will require remodeling and changes in plumbing, heating, and lighting.

The Kappaufs' imaginative and important gift is deeply appreciated by all who care for the long-term interests of our great Library.

MICHAEL GORMAN

Notable Acquisitions, 1981/1982

It is a pleasure to review the year's most significant additions to the University Library's truly magnificent research collections, particularly those titles added to the Rare Book Room, and to acknowledge several of the contributions of the Library Friends and those of other benefactors. It is a simple fact that in this era of financial stress a number of the year's major acquisitions were possible only through their generosity.

Acquisitions through the Library Friends

As indicated in the Summer 1982 issue of *Friendscript*, the Friends provided funds for the purchase of John Flamsteed's (1646-1719) *Historiae Coelestis Libri Duo Quorum Prior Exhibet Catalogum Stellarum Fixarum Britannicum...* (London, 1712) and his *Atlas Coelestis* (London, 1729), published posthumously. These extremely rare and basic works of modern astronomy, the largest purchase ever made with funds provided by Library Friends have been appropriately designated the six millionth addition to the Library's collections. They are examined in detail elsewhere in this issue of *Non Solus*.

Readers may be interested in knowing that the following titles represent earlier milestones in the Library's growth:

1935. 1,000,000th volume: [Raleigh, Sir Walter (1552?-1618.)] *The History of the World* (London, 1614).
1946. 2,000,000th volume: Smyth, Henry De Wolf (1898-). *A General Account of the Development of Methods of Using Atomic Energy for Military Purposes under the Auspices of the United States Government, 1940-1945* (Washington, D.C., 1945).
1956. 3,000,000th volume: Mela, Pomponius (1st century). *Cosmographia sive De situ Orbis* (Salamanca, 1498).
1966. 4,000,000th volume: Lycophron (3d century, B.C.). *Alexandra. Poëma Obscurum...* (Lugduni Batavorum, 1599).

1975. 5,000,000th volume: Bible—Massachusetts. 1663. *The Holy Bible: Containing the Old Testament and the New. Translated into the Indian Language...* (Cambridge, 1663). [The John Eliot (1604-1690) Indian Bible.]

The Friends, of course, assisted in the purchase of the great Motley Collection, the year's most expensive acquisition. As described in the Winter 1981-82 issue of *Friendscript*, the collection contains over 3,000 costume sketches, stage designs, and other material from over 150 Shakespearean and other productions of Sophia and Margaret Harris and Elizabeth Montgomery, who appropriately chose Motley as their corporate name. Acquired last fall and now organized and available for use, the collection spans nearly fifty years of theatrical history.

Two rare and copiously illustrated botanical works, both on the subject of useful and medicinal plants, were also added through the Friends this year. The second edition of *Historia Botanica Practica, seu Plantarum Quae ad Usum Medicinae Pertinent...* (Milan, 1761), by Giambattista Morandi, was purchased by the Friends in memory of Lyle Bamber, librarian of the Natural History Library, later the Biology Library, 1937-71. This folio volume has an engraved frontispiece and 68 engraved plates and is bound in contemporary full calf. Joseph Roques's (1772-1850) *Plantes Usuelles, Indigènes et Exotiques Dessinées et Coloriées d'après Nature...* (Paris, 1807-08) is a two-volume first edition with 132 hand-colored, engraved plates and is bound in contemporary covers but with new calf spines.

Two limited editions of da Vinci and Darwin titles merit special mention. Dr. and Mrs. Joseph Belsley provided funds for the purchase of the sumptuous *Leonardo da Vinci: Corpus of the Anatomical Studies in the Collection of Her Majesty the Queen at Windsor Castle* (New York and London, 1978). Donated in memory of Dr. Belsley's sister, Margaret Belsley Miles, the *Corpus* is in two text volumes and a portfolio box and is described in greater detail in the Summer 1982 issue of *Friendscript*. To commemorate the addition of the Library's six millionth volume, B.H. Blackwell, Ltd., presented the Rare Book Room with the three-volume facsimile edition of *The Zoology of the Voyage of H.M.S. Beagle* (Wellington, N.Z., 1981), edited by Charles Darwin (1809-1882). The original edition appeared in nineteen fascicles between 1838 and 1843, and is the rarest of all Darwiniana because its initial printing was small and was never reissued.

Two other titles acquired through the Friends have been added to the Rare Book Room's collections since the last issue of *Non Solus: Photobibliography; or, A Word on Printed Card Catalogues of Old Rare Beautiful and Costly Books...* (London and New York, 1878), by Henry Stevens



Corpus of the Anatomical Studies, plate 137 *recto*, showing muscles of the shoulder and the veins. Among da Vinci's notes here is his "On the number of veins": "There is only one vein, which is divided into as many principal branches as there are principal places which it has to nourish. These branches go on branching into infinity."

(1817-1886), the famous American bookdealer and bibliophile; and a reprint edition of Samuel Richardson's (1689-1761) *Life of Pamela* (New York, 1974), which was added to the Rogers Collection of Eighteenth-Century English Literature.

This summary must also include brief reference to two special collections. The Edmund R. Purves (1897-1964) collection of World War I literature was presented last fall by his widow. It contains fifty-six titles in sixty volumes and includes both well-known and obscure American and French works, many of them novels. The collection will be enhanced by the addition of Mr. Purves's wartime letters, now being edited by his son, Professor Alan C. Purves, a member of the University faculty. Visitors to the Rare Book Room will find the Henry P. Behrensmeyer (1868-1948) collection of pen drawings both beautiful and charming. Mr. Behrensmeyer was internationally known as a penman and engrossed thousands of diplomas and other official documents. The collection, donated by his daughter, Mrs. Helen B. Johnson, is described in the Summer 1982 issue of *Friendscript*.

Acquisitions through Library Funds

The Library's friends will be interested in a number of other acquisitions selected from well over 200 significant titles purchased on library and special funds during the year.

Science

This was certainly the year for celestial atlases. In addition to the 1729 Flamsteed *Atlas Coelestis*, the Library added four others. These four were purchased from B.H. Blackwell, Ltd., on the Chester Fund, which was established two years ago from the estate of the John Needles Chester family. The earliest of the five is *Uranometria, Omnium Asterismorum Continens Schemata, Nova Methodo Delineata, Aereis Laminis Expressa* (1603), by Johann Bayer (1572-1625), an Augsburg astronomer and lawyer. This atlas of fifty-one engraved maps proved very popular and was reissued during the seventeenth and early eighteenth centuries. *Coelum Stellatum Christianum Concavum...* (1627), by Julius Schiller (d. 1627), another Augsburg lawyer, but a cartographer rather than an astronomer, is considered a revision of Bayer's work, based on the latest astronomical information and ideas of several contemporary authorities. Historians note that Schiller's atlas, which also contains fifty-one maps, converted the names and figures of Greco-Roman constellations to Judeo-Christian ones. Johann Gabriel Doppelmayr (1671?-1750) was a professor of mathematics but was also interested in astronomy, physics, geography, and the history of science. His *Atlas Coelestis in Quo Mundus Spectabilis et in Eodem*

Stellarum Omnium Phoenomena Notabilia... (Nuremberg, 1742) contains thirty plates. Doppelmayr also compiled terrestrial maps and later collaborated with Johann Homann, the important cartographer and founder of a cartographic publishing house. The last of the celestial atlases acquired this year, [*Uranographia Britannica, or Exact View of the Heavens*] ([London, c. 1750]), is the work of John Bevis (1693-1771), a British physician and amateur astronomer. The Library's copy consists of an engraved frontispiece and fifty-one engraved star charts, all completed between 1747 and 1749. The publisher's bankruptcy halted publication and the engravings for the atlas were found later in Bevis's private library.

The Chester Fund assisted in the purchase of the extremely rare [*Hortus Sanitatis*] *Le Iardin de Sante Translate du Latin en Francoys* (Paris, 1539). A suitable companion to the 1497 *Hortus Sanitatis* acquired in 1981, this small folio volume is in two parts. The title of the second part is *Le Traicte des Bestes, Oyseauix, Poissons, Pierres Precieuses, et Vrones du Iardin de Sante*. In addition to the illustrations on the preliminary leaves of both parts, the volume contains about 1,050 smaller illustrations, 530 of which are plants. Many were copied from the fifteenth-century Latin Strasbourg edition purchased last year, but some were especially designed for this one.

Over the last several years the Library has been purchasing some of the rare titles from the history of science collection of George W. White, Professor of Geology Emeritus, avid book collector and one of the chief selectors of the Rare Book Room's collection in this area. This year the Library acquired the sixth English edition of Darwin's *On the Origin of Species* (London, 1876) and the first American edition published in New York in 1860. The Rare Book Room also has the first five English editions and several of the later American editions. The major White purchase this year was the first edition of Edward Lhuys's (1660-1709) *Lithophylacii Britannici Ichnographia. Sive Lapidum Aliorumque Fossilium Britannicorum Singulari Figura Insignium...* (London, 1699). This is the first book on British fossils; it proposed that figured stones were not miraculous acts of nature but contained the actual remains of living organisms. Since only 120 copies were printed (at the expense of Sir Isaac Newton, Sir Hans Sloane, and a few other friends), it is extremely rare. It is also considered one of the two or three most important books on the history of paleontology. One of the most valuable of the several other titles purchased from Professor White is the *Synopsis of Geological Phenomena* (Oxford, June 22, 1832), by William Smith (1769-1839), the "Father of English geology." This is actually a single folio sheet mounted on linen and is apparently the last separate publication issued by Smith. Another White purchase, the John Phillips (1800-1874) *Memoirs of William Smith, L.L.D....* (London, 1844), is very rare because it includes a Smith syllabus (dated 1824) and nine

of his lectures loosely inserted. The only other known copy is at Oxford.

Students of the history of science will probably find three sixteenth-century titles of some interest. Gervasius Marstaller's (d. 1578) *Artis Diuinae Quam Astrologiam seu Iudiciariam Vocant, Encomia & Patrocinia...* (Paris, 1549) is a collection of earlier treatises promoting astrological doctrines. *La Geomance...* (Paris, 1558), by Christore de Catatan (fl. 16th century), is the first edition of a work on geomancy, illustrated with tables for the casting of horoscopes. *Gründtlicher Bericht von Künftiger Verenderung Weltlicher Polickey...* (1583), by Nikolaus Winckler (1529?-1613), was a popular work combining astrological prognostication with predictions taken from the Bible and the Church fathers.

Manuscripts

While the purchase of the distinguished Motley Collection must be considered the major "manuscript" acquisition of the year, it should not overshadow other significant additions. As indicated earlier, the Cuomo emblem book is actually a seventeenth-century Italian manuscript. Professor Philip Kolb requested the purchase of an eight-page, signed but undated letter (probably written in 1919) from Marcel Proust (1871-1922) to Abel Desjardins. Latin Americanists recommended the purchase of *Notationes circa Vitam Illmi. D. Joan de Palafox Scriptam per Pem. Antonium Gonzalez de Rosende...* Palafox (1600-1659) was a Spanish prelate, appointed Bishop of Puebla de los Angeles, Mexico, in 1639, and the author of historical and theological works. To summarize the description of the dealer from whom it was purchased, this is a "manuscript in Latin consisting of 40 folio pages..., dated November 30, 169- (last numeral illegible), probably prepared in Rome in conjunction with the request for canonization of Palafox y Mendoza in 1691." The document is said to shed "new light on one of the most important figures of the New World who is known as 'the second Las Casas' on account of his courageous and tenacious defense of the native American Indians."

Early in 1982 the Library purchased many original typescripts, manuscripts, letters, and miscellaneous other documents of the American poet William Stanley Merwin (1927-). The collection includes over 200 items and consists mainly of Merwin's translations of *The Poem of the Cid* (1953), *The Song of Roland* (1959), *The Life of Lazarillo de Tormes* (1962), and the poems of Pablo Neruda and other contemporary foreign poets who are perhaps best known in this country through Merwin's translations. Most of the material in the collection, which also includes some translations of plays, essays, and unpublished poems, dates from the 1950s and 1960s.

Literature

Other important additions to the collection cover a wide range of subjects and may be described as "literature," but only if the term is interpreted in its broadest sense.

The Rare Book Room has been collecting emblem books for many years, mainly because they provide a wealth of information for literary, art, and social historians. Three important titles were added this year. The earliest is a manuscript, Francesco Cuomo's *Cento Imprese Fatte da Fra Francesco Cuomo nella Caduta del Cipresso...*, dated 6 March 1615. *Eglentiers Poëtens Borst-weringh* (Amsterdam, 1619), by the Dutch rhetorician Theodore Rodenburgh (c. 1570-1644), contains some 280 emblematic poems, each with Latin mottoes and Dutch translations. The third title is actually a microfiche collection of 354 English and European emblem books published in the sixteenth through eighteenth centuries, assembled and filmed by the Inter Documentation Co., Zug, Switzerland. Other titles will be added as they are identified.

The Rare Book Room has also collected and assiduously recorded all Wing titles as they are acquired, that is, all titles listed in the Donald Wing *Short-Title Catalogue of Books Printed in England, Scotland, Ireland, Wales, and British America..., 1641-1700*. Of the twelve Wing titles added this year, three seem especially important. *L'Estrange His Apology: with a Short View...* (London, 1660), by Sir Roger L'Estrange (1616-1704), the Royalist pamphleteer and journalist, also includes two other L'Estrange titles: *No Blinde Guides, In Answer to a Seditious Pamphlet of J. Milton's...* (London, 1660); and *Physician Cure Thy Self: or An Answer to a Seditious Pamphlet...* (London, 1660). They are important Miltoniana. *England's Black Tribunall, Set Forth in the Triall of K. Charles I* (London, 1660), written soon after the restoration of Charles II and a defense of Charles I and several Royalists executed during the Cromwell period, was published in numerous editions and widely read. Many editions are known in only one copy; the Library's copy is a first edition and very rare. According to the bookdealer from whom it was purchased, the third Wing title, Sir Walter Raleigh's (1552?-1618) *Aphorisms of State, Grounded on Authority and Experience* (London, 1661), is also an "extraordinarily rare book; Wing locates only the Bodleian copy; we know of one other institutional copy. This is the only known copy in private hands." This unusual work, first published in 1658 as *The Cabinet Council*, is from a manuscript owned by John Milton. It is unknown how much of the published work is Raleigh's and how much is Milton's. This edition is actually the original printing of *The Cabinet Council*, but with a new title page which does not mention Milton.

Professor Robert Rogers selected a number of titles for the Rogers Collection of Eighteenth-Century English Literature. Two Daniel Defoe (1659?-1731) items are especially noteworthy: *A Letter to Mr. Bisset...in*

Answer to His Remarks on Dr. Sacheverell's Sermon (London, 1719); and *The Friendly Daemon, or the Generous Apparition...* (London, 1726). Both are extremely rare, the latter known to exist in only four copies. *An Epistle to James Boswell, Esq. ...* (London, 1728) is an attack on Samuel Johnson ascribed to William Kenrick (1725?-1779), a prolific English writer who is usually described as a scoundrel and notorious libeler of many of his prominent contemporaries.

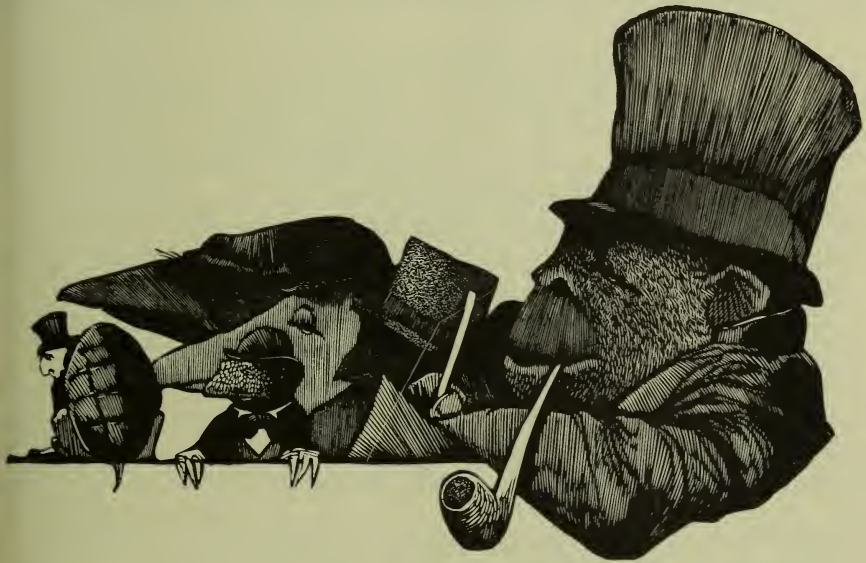
Visitors to the Rare Book Room will enjoy examining the "Pennyroyal *Alice*." Published by the Pennyroyal Press in a limited edition of 350 copies to celebrate the sesquicentennial of Lewis Carroll's (Charles L. Dodgson, 1832-1898) birth, this special edition of *Lewis Carroll's Alice's Adventures in Wonderland* (West Hatfield, Mass., 1982) combines the talent and scholarship of several people. Its seventy-five original wood engravings by Barry Moser are dark and brooding, quite different from the traditional illustrations; an accompanying folder includes seventy-four of these, each signed by Moser. James Kincaid, a Victorian scholar, has written a new preface. Selwyn Goodacre, a Carroll scholar and authority on the texts which Carroll was inclined to change from edition to edition, selected the text of the 1867 *Alice* but with all of Carroll's emendations. G.G. Laurens, calligrapher and designer, provided original lettering for the title page and chapter headings. Equal care was shown in the selection of paper, type, and binding.



Barry Moser's engraving from the Pennyroyal *Alice* of the jury to determine who stole the Queen of Hearts' tarts: " 'And that's the jury-box,' thought Alice; 'and those twelve creatures,' (she was obliged to say 'creatures,' you see, because some of them were animals, and some were birds,) 'I suppose they are the jurors.'...The

The Pennyroyal *Alice* fits into several of the Library's collecting interests. It suitably enhances the Rare Book Room's *Alice* collection. It adds to the Library's large collection of early children's books, expanded this year by the acquisition through gift and purchase of several individual titles and Garland Publishing's reprint collection of 117 classic English and American books published between 1621 and 1932. Finally, the new *Alice* is a prestigious addition to the Rare Book Room's superb collection of beautiful books issued by private and other presses, those that also produced the great *Michelangelo* acquired last year and the magnificent *Leonardo* mentioned earlier. All such titles clearly exemplify the finest achievements in the book arts, a subject area in which the Library collects extensively.

It is for this reason, this interest in the history and art of the printed book as well as in its content, that the Library purchased John Dreyfus's authoritative *History of the Nonesuch Press...Including a Descriptive Catalogue of All Nonesuch Publications...* (London, 1981) and two beautiful and instructive works by Geoffrey Wakeman, both printed at the Plough Press: *The Production of Nineteenth Century Colour Illustration* ([Loughborough], 1976); and *Graphic Methods in Book Illustration* ([Loughborough], 1981). All three are limited editions. John Dreyfus (1918-) is a distinguished typographical consultant and historian; Geoffrey Wakeman (1926-), an equally noted authority on book illustration.



twelve jurors were all writing very busily on slates. 'What are they doing?' Alice whispered to the Gryphon. 'They ca'n't have anything to put down yet, before the trial's begun.' 'They're putting down their names,' the Gryphon whispered in reply, 'for fear they should forget them before the end of the trial.' "

The first Wakeman title discusses hand coloring, relief printing, intaglio printing, and lithography, with seventeen illustrative plates facing the text. The second, in nineteen folders and case, covers graphic reproduction from the fifteenth through the early twentieth centuries, with actual specimens taken from damaged and imperfect books.

NORMAN B. BROWN

The Year in Retrospect

This year Library Friends celebrates its tenth anniversary. Since its founding in October 1972, the organization has experienced dramatic growth in the number of donors, the amount of contributed funds, and the extent of influence in the community, state, and nation. Contributions totaling over \$60,000 provided a record income for Friends. By investing a portion of each University Librarian's Council and Life Member contribution, Library Friends has established an endowment fund to ensure a constant source of support.

Special acquisitions for the Library were made possible only because of Friends donations. The *Historia Coelestis*, Motley collection of costume design, Sandburg poems, and the reproduction of Leonardo da Vinci's anatomical drawings add immeasurably to our working collections. With Friends help, several departmental libraries continue to receive reference volumes. Our goal to strengthen the broad collections of the Library is being realized.

The volunteer services program includes opportunities in preservation, searching, genealogical study, and docent training for tours. By providing these valuable services the volunteers have enriched the Library's programs and increased public awareness of its resources.

In March, Governor Jim Thompson participated in ground-breaking ceremonies for the sixth stack addition which will house 2 million volumes. The scheduled completion date is December 1983. A major gift from Mr. and Mrs. William E. Kappauf will provide the establishment of a preservation room, enabling the Library to expand its conservation efforts.

This fall Friends programs resulted from the cooperation of many University units. John Wustman and Susan Dunn presented a concert to celebrate the Friends new division, Undergraduate Library Friends. Prize-winning New York producer/director Perry Miller Adato lectured on Carl Sandburg. Mrs. Adato drew extensively on Library resources for her Sandburg documentary film.

In addition to a successful annual funds program, Library Friends has provided the means to expand into a long-term development program. By carefully cultivating a variety of resources, the University of Illinois Library can gain better collections, better support, and better service for its patrons in Illinois and throughout the country.

JOAN M. HOOD

University of Illinois Library Friends
MEMBERSHIP AND INCOME STATEMENT
July 1, 1981—June 30, 1982

Balance June 30, 1981 \$6,763.17

Income

Membership

- 3 University Librarian's Council
- 6 Life members
- 2 Honorary members
- 3 Benefactors
- 5 Patrons
- 135 Sponsors
- 177 Subscribing members
- 693 Contributing members
- 31 Student members
- 161 Miscellaneous gifts
- 12 previously enrolled Life members
- 6 previously enrolled Honorary members
- contributors to Library materials (19)
- contributors to Library Collections (18)

1,234

\$60,049.64

- Stewart Howe Foundation grant
(*Friendscript* publication costs) 3,936.00
- University of Illinois Press
(royalty) 354.12
- Subscriptions to *Non Solus* 155.00
- Note cards sales 110.00
- Library Friends Endowment Interest 610.72

\$65,215.48

Total Income

\$71,978.6

Expenditures

Library support		
Acquisitions	\$25,155.00	
Library Friends Endowment Fund	11,000.00	
Volunteers	<u>42.58</u>	
		\$36,197.58
Membership benefits		
Thoreau booklet	435.10	
Programs (6)	728.88	
<i>Non Solus</i>	1,949.48	
<i>Friendscript</i>	<u>3,936.00</u>	
		7,049.46
Membership development		
New member solicitation		2,265.46
Administration		
Miscellaneous		<u>39.55</u>
Total Expenditures		\$45,552.05
<i>Balance*</i>		\$26,426.60

*Balance encumbered with slide show funds of \$1,155.00

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NON SOLUS

UNIVERSITY OF ILLINOIS
LIBRARY FRIENDS
1995-1996



NON SOLUS



No. 10

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A PUBLICATION OF THE
University of Illinois Library Friends
AT URBANA-CHAMPAIGN

The illustration on our cover is a reproduction of a study of Marcel Proust done by Jacques-Emile Blanche on October 1, 1891. Proust was born July 10, 1871, and died November 18, 1922. In this sketch, done in Proust's twenty-first year, we see the delicacy, imaginative force, and insight that characterize his writings.

The University of Illinois possesses an important collection of Proust manuscripts. For a history of this collection, see "Proustiana" by Philip Kolb in this issue of *Non Solus*.

Our title page incorporates the device and motto of the Elzevier family, one of twenty-seven such printer's devices rendered in stained glass around the reference room of the University of Illinois Library. Louis Elzevier was born in Louvain in 1540 and established his press in the Dutch university town of Leyden, where he brought out his first book in 1592. After his death in 1617 his five sons and their heirs continued his work in various Dutch cities for nearly a century. During one of the dark periods in the history of printing, the Elzeviers stand out for their scholarship as well as for the quality of their workmanship. Several hundred books from the Elzevier presses are now in the University of Illinois Library.

Michael Gorman is editor and Linda Hoffman is managing editor of *Non Solus*. They acknowledge with gratitude the help of Sandra Batzli, Lisa Boise, Maynard Brichford, Mary Ceibert, Harriet Cline, Jean Dawson, Cathy Donovan, Jim Dowling, Louise Fitton, John Hoffmann, Bill Maher, Jytte Millan, Barbara Nadler, and N. Frederick Nash.

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*“Make new friends,
but keep the old. . .”*

Library Friends: The First Ten Years

The publication of this year's *Non Solus* marks the tenth anniversary of the founding of the University of Illinois Library Friends at Urbana-Champaign, an important milestone in the Friends history and that of the University of Illinois.

We started modestly, after months of discussions and planning. I recall early conversations with Dean Robert Downs, President David Henry, Director Lucien White, and Professors Lynn Altenbernd, George Hendrick and Robert Sutton, as well as with Robert Oram, Don Krummel, Oscar Dodson, Robert Rogers, and dozens of others.

No written records were made of these early sessions when the idea began to germinate. There were skeptics. There was the concern that, if we developed a successful fund-raising effort for the Library, the state would reduce its support. Others doubted our ability to generate much interest in a Friends group, and questioned our capacity to raise sufficient funds to make the efforts worthwhile. Still others felt that the time could be better spent on other projects.

But as we moved into the 1960s and on to the 1970s, it became increasingly obvious that private resources were needed to supplement public ones, and that any efforts to build support for our Library through private gifts, rather than detract from state support, would encourage it. After all, if a library is as essential as we think it is and say it is, persons closely involved with the world of learning need to demonstrate that we give the matter our highest priority in terms of our own time and our own money. At any rate, by the beginning of the 1970s conditions were right, interest was keen, and we started to work on the project. At one of the early meetings, the consensus was that “the name ‘University of Illinois Library Friends (Urbana-Champaign Campus)’ seems best.” (Except for a modification mostly of punctuation, that early decision has been confirmed.) The organization sailed forth with some seed money from the University of Illinois Foundation, some special support from the Office of the Chancellor, and with a large amount of dedication and

enthusiasm from those anxious to ensure the continued excellence of one of the nation's most important teaching and scholarly assets.

The first year's income had been projected as \$6250 from about 250 people. "In the future," reported one Advisory Committee member, "we hope the membership may grow to 500." Our expectations were too modest. We had almost 350 charter members who contributed in excess of \$12,000. Today the Friends number over 1400 and raise \$72,000 annually.

The purpose of the Friends remains today what it was at the beginning, and as stated in its bylaws:

1. To encourage understanding and appreciation of the University Library;
2. To serve as a medium through which friends of the Library may become acquainted and share their enthusiasm for the world of learning;
3. To attract gifts of books, manuscripts, and other appropriate material, and of money to support the Library's program.

We formally inaugurated the Friends on Friday evening, November 17, 1972, with a lecture presented by Gordon Ray, president of the Guggenheim Foundation, a former Provost of the University of Illinois, and a longtime supporter of the Library. His opening lecture was appropriately about "Books as a Way of Life," and it set high standards for future Friends programs.

The first major acquisitions purchased by the Friends for the University Library were Tasso's *Gerusalemme liberata* (Venice, 1745) and John Melish's important 1818 *Map of the United States*. . . , the first to show Illinois as a state rather than a territory.

The inaugural issue of *Non Solus* was released in 1974. The title is taken from the motto of Renaissance printer Louis Elzevier. It means, literally, "not alone." Elzevier's mark shows a thoughtful man under the tree of knowledge, and as the editor explained to readers of the first Friends annual report: "The Elzevier motto reminds us that man even when apparently most absorbed in thought is 'not alone.' We discover in libraries the heritage of mankind; and, thanks to the support of its Friends, the University Library is 'not alone.'"

The Friends have had the active support of Librarians Lucien White, Robert Oram, and Hugh Atkinson. The organization has grown. As the work of the Friends began to take hold, a membership coordinator joined the staff to manage specialized development responsibilities. The original faculty advisory group has evolved into a committed group of community and campus leaders who serve as the Executive Committee. This committee monitors Friends policy, ensuring that the funds provided by the Friends go for those acquisitions and special needs to sustain the Library as one of the great research centers of the world. A newsletter, *Friendscript*, provides information about the assets and needs of the Library. There is an active contingent of

local volunteers who give of their time and efforts for special projects and to keep the programs lively and significant.

During the last decade the Friends have made a difference, not only in making it possible for the Library to make some remarkable acquisitions, but in keeping the importance of the Library in the forefront of decision-makers' attention at a time when resources have become tighter and tighter.

This tenth anniversary of Friends is an occasion that prompts warm feelings. Our successes encourage our rededication to the original goals. Our efforts are more essential today than when we started. The Friends are to be commended for what they have done; they are to be encouraged in what they will do. The Library of the University of Illinois at Urbana-Champaign needs all the Friends it can acquire. And all its Friends must do all they can to make certain that, in its determination to remain a national treasure, the Library is "not alone."

J.W. PELTASON



*“ . . . One is silver,
and the other gold.”*

Looking Ahead

During 1982-83 Library Friends celebrated its tenth anniversary. In the years since its founding, the annual funds program has generated \$300,000 for Library support. It has also served to heighten public awareness about the University Library, one of the great research libraries of the world, by highlighting its major collections. Throughout its growth Friends has enlarged its base of support to include donors from the entire country—indeed, from throughout the world—who are united in the resolve to keep the University of Illinois Library at Urbana-Champaign a premier research institution. The private funds donated by Friends supplement state funds which alone are not sufficient to maintain the collections. Friends has made a significant difference in retaining a margin of excellence for the Library. We intend to do more.

The Friends Executive Committee is formulating a five-year plan to lead the organization through the 1980s. The committee strives to attract an ever-growing number of contributors. With a potential 280,000 living alumni, the number of people interested in preserving and developing the resources of the Library should be virtually limitless. We hope to draw on the private and corporate sectors of the Urbana-Champaign and neighboring communities for added support, as their proximity invites both new and increased Library usage.

With the Library's collections accessible through ILLINET, the state's interlibrary loan system, the University of Illinois Library at Urbana-Champaign is a prime state resource. Through the automated Library computer system, LCS, any library with an LCS terminal, including the eighteen Illinois regional public library systems, can gain access to the collections of all participating libraries and borrow materials through the resource-sharing program. Thus, the patron of the smallest library has the opportunity to use the state's richest library resources. The University of Illinois Library has long been a leader in the development of automated networks to support traditional library functions. The Friends will be able to increase public awareness of the network, which is unique in the United States.

As *Friendscript* is a critical vehicle for informing the public about the strengths, needs, and assets of the Library, we will work to locate private funds to continue its publication. The Friends group is also interested in preserving the physical quality of the collections. It plans to identify donors who will supplement Mr. and Mrs. William Kappauf's creative gift for the establishment of the Library's preservation room and needed conservation equipment. At the local level, volunteers are providing valuable services in searching, preservation, arranging exhibits, conducting tours, and genealogical resource training. For Mom's Day weekend on campus this spring, the volunteers conducted a variety of departmental library tours for students and their parents. Because these activities enrich the quality of the Library, the Executive Committee plans to increase the efforts of Friends in this area.

A variety of programs offered this past year have highlighted the range of the Library's resources. A new division of Friends giving special support to the Undergraduate Library was inaugurated with a special concert last fall. Noted film producer/director Perry Miller Adato returned to campus last October to participate in the Library's week-long Carl Sandburg program. Mrs. Adato, who consulted the Library's extensive Carl Sandburg holdings in her research, has now consented to augment them with her own papers on the poet, as well as material about artists Georgia O'Keeffe and Helen Frankenthaler. The Friends spring program was part of the University-wide commemoration of the Holocaust, and highlighted the beginning of an important fund drive which will benefit the Library's research collections in Judaica. These programs have brought more people to the Library and serve to increase public awareness of its excellent collections.

Through all our efforts, the Friends of the University of Illinois Library will continue to promote the quality and scope of our great research collections.

EDWIN A. SCHARLAU II

Aristophanes at the Auditorium

The same week in which the gift of \$3 million by Helene R. Foellinger for remodeling the University Auditorium was announced,¹ a student assistant left on my desk in the Classics Library a volume bound in black full leather, gold-tooled, with the title *CLOUDS OF ARISTOPHANES/Translated by Messrs. MOSS and OLDFATHER/as presented at the UNIVERSITY OF ILLINOIS/April 19, 1910* stamped in gold on the front cover. The book contains the typescript translation of Aristophanes' *Clouds* (with corrections in pen and pencil in some places), a prefatory note, and three appendices: "Photographs of the players in costume," "Music composed by C.H. Mills," and "Program and clippings."

This production took place in the Auditorium, and appears to be the earliest (and possibly only) production of a classical drama on campus, as well as perhaps the only such event using University talent throughout, from translation through final presentation. In the "Prefatory Note," acknowledgment is made of help given to the translators by two other faculty members, Newton Alonzo Wells and Charles Henry Mills. As one reads the preface, it is evident that it was written after the presentation rather than before, and reflects the translators' assessment of the audience and the reception given the production at the time. The "Prefatory Note," reproduced here, explains the translators' aims and gives their evaluation of the performance and its success.

The translation of the *Clouds*, found herein, was made during the fall and early winter of 1909-1910 by professors Moss and Oldfather of the department of classics. After a study of the various translations at hand, it was not thought that any of them would satisfy the requirements of the day, or the audience likely to assemble, and the task was undertaken of making a translation that would, if possible, lend itself well to actual playing. It had to be borne in mind that the "actors" would be immature students not accustomed to the stage, to the Greek drama, or such material as the *Clouds* presented to an Athenian audience. With these and other limitations in mind the parabasis* was omitted along with other shorter passages, various con-

*Parabasis is a part sung by the chorus unconnected with the action of the play.



A scene from the University's production of *Clouds*, April 19, 1910.

denations were made, and some alterations deemed necessary for other reasons were freely adopted. The translation makes no pretense to being "scholarly." It was intended to reflect the current comic speech of the day applied to the text in hand, and with a view to an audience few of whom had ever read a Greek play either in the original or in translation.

An audience of about 500 heard it. Perhaps no similar event in years developed so much interest about the campus, if the comment heard after the play is a fair test of interest. The number in the audience indicates that the interest did not precede the play.

The enterprise was undertaken at the risk of the department, no funds being available for hiring instructors or staging the piece. The translators were, therefore, obliged to train the students and prepare the material. About thirty young men applied for places, aside from those who belonged to the chorus. The names of those who were selected will be found on the printed program. In justice to these young men it may fairly be said that the parts were done well, in some instances quite beyond expectation. Perhaps Mr. Noon carried his part better than the others, though the Socrates and Phidipides parts were hardly less satisfactory.

The problem of dress was a difficult one, but was relieved, in part, by the help of professor N.A. Wells, of the department of decorative design. All texts were found very indefinite where definiteness was most needed, and no help was available from other sources. Particularly was the dressing of the "Clouds" troublesome. Theatrical people were consulted, costumers and others appealed to, and many experiments made by ourselves. Finally *himatia** were made of twice the ordinary width and about one half as long again as usual, from ordinary white cheesecloth. The garments were, therefore, ample enough to appear more or less billowy as the men moved about the stage, and the long ends gave opportunity to throw them into the air with rather striking effect at times. It was impossible to find men who were willing to give enough time to the rehearsals to learn dances or any definite movements beyond a few simple ones. Aside from the newness of the appearance of such a gathering in a play, the choral parts were not the most successful part of the performance. The music was written by the director of the music school, who made an attempt to show the differing modes of Greek music.

Strepsiades' house was placed at the east end of the auditorium stage, Socrates' at the west end. They were constructed of skeleton frames made at the wood-shops, covered with an olive-green paper which, when marked with a faint crayon, gave the appearance of layers of clay (adobe) or stone. The ordinary properties needed for the play had to be fixed up the best way we could, without much regard to truth, as there were no funds to purchase or hire proper ones. An altar was made from some boxes and covered with white cloth, and the prompter was seated in it, the side to the south being left open. The swing by which Socrates was suspended was operated by "slaves" who for the moment were inside the "shop." A cross-beam was placed on the molding at the south west corner of the stage, and ordinary double pulleys and rope furnished the apparatus.

Merely as a record of the incidents of the play it may be added that the balance after meeting expenses was found to be less than twenty dollars; but

**Himatia* (plural of *himation*) are large, square, mantle-like shawls which were worn by ancient Greeks.

the department had on hand a variety of raiment for illustrating Greek costume later on.

Much as the play left to be desired, and it was no inconsiderable amount, its production was a suitable introduction to the activities of the enlarged department and perhaps fulfilled a part of the hope we had concerning it, that the university community should have before it, for once and in some striking form, a testimony that Greek still had an interest for modern people.

A few lines from various sections of the play will serve to illustrate the intention to reflect the "current comic speech of the day." Strepsiades, referring to his wife, uses the description ". . . a swell beauty, a regular Van Gould," and a bit later on asks, "What said the sage about skeeters?" When the speech of the main characters is in this vein, Socrates himself can be the pinnacle of formal utterance, his first speech in the play being "Why call thou me, o ephemeral?" In one place, there is a penciled-in word change substituting "Yep. . ." for the typed "Ay, yi. . ." Further on, Adik, the Unjust Logic, says, "I yield to this gent," and a bit later, "All antiquated boys old enough to smell of Noah's ark." To Strepsiades' son Phidippides, Adik then comments, "By Dionysius, my lad, if you follow that stuff you will become a sissy boy and everybody will call you a mollycoddle." Just and Unjust Logic argue, attempting to win Phidippides over, when Unjust Logic comments, "A woman don't like a Miss Nancy, my patriarchal old fogy." Near the end of the play, Strepsiades, talking to his son, remarks, "Ain't that a limit?"

Included in the volume with the play are two of the fliers advertising the production, a program, and a newspaper report of the performance, as well as blueprint copies of some of the music composed for the production, and the photographs of the cast in costume. Both fliers note that the play was performed at Athens in 423 B.C. One begins, "You should hear the Greek comedy," and continues:

. . . The "Clouds" is its name. As persons they offer much nebulous advice to a rustic who wants Socrates to teach him to dodge his creditors.

Socrates agrees, and the comedy begins. Dodging debts was known in 423 b.c., also in 1910. Hence the "old" play is quite modern. And so funny! The lesson Strepsiades learns is not so funny, however.

Tickets were fifty cents, and all seats were reserved. According to the newspaper review: "A decided success crowned the efforts of the classical department of the University last night in the presentation of the old Greek comedy, Aristophanes' 'Clouds.' . . . The attendance was large and expressed its appreciation of the work of the performers by frequent and expressive applause. The classical department and especially Professors Moss and Clapham are to be commended for such an excellent presentation."

Who were these four faculty members who undertook this monumental production? This in itself is of some interest in that it recalls some memorable

No 5.

Phrygian Mode

Cease from your wrangling + railing Show us instead
You the old way of our fathers, You the new scheme

Then with the case all before him
Will he decide Which of your schools he in

clines to and will attend

One of the songs composed for the chorus by C.H. Mills. Here the chorus intervenes in the heated argument between Just Logic and Unjust Logic over the teaching of young Phidippides.

accomplishments and combining of talents across the campus—Professors Moss and Oldfather from the Department of the Classics, Professor Wells from the Department of Architecture and Design, and Professor Mills from the School of Music.

Charles Melville Moss (1853-1926) was a native of New York State and a graduate of Syracuse University. He came to the University of Illinois in 1891 as a professor of Greek language and literature, and was known as a translator of previously untranslated minor ancient Greek works and the author of a treatise on the teaching of Greek; he had also written a pamphlet titled "How to Choose a Church Organ." Two editions of his treatise on teaching Greek and four of his translations are owned by the Library. He was the father and grandfather of Charles "Taylor" Moss, M.D., and Charles

(“Junior”) Taylor Moss, Jr., M.D., both of whom practiced medicine Champaign-Urbana, and who will be affectionately remembered by many the community.

Co-translator William Abbott Oldfather, born in Persia in 1880, and descendant of Daniel Boone on his mother’s side, grew up in the Midwest. He attended Hanover College in Indiana and Harvard, and taught at Northwestern University before going to Germany in 1906 and receiving his doctorate from the University of Munich in 1908. In 1909, he came to the University of Illinois from Northwestern, and in 1926 he became head of the Department of the Classics. In 1910, assisted by Professor Arthur Stanley Pease, Oldfather brought together from the entire stacks of the University Library, as it then existed, books to augment the Classics Seminar. (One of the first two “departmental” libraries established in the University Library, the Classics Seminar was established in 1908 in the Tower Room—formerly the faculty room—the third floor of the Library in Altgeld Hall.) It is due to the continued careful selection by William Abbott Oldfather that the Classics Library has attained the stature it has today. William M. Calder III has described him admirably: “For twenty years (1926-1945) he was Czar of Classics at Illinois. . . . He made the classical library at Illinois one of the three best in the United States. . . . He made an unimportant state university in the plains of Illinois known as a center of classical studies throughout the capitals of Europe. Certainly he was a giant in the field of classics, and a much-loved teacher and friend to many. He drowned in 1945 in a canoeing accident on the Salt Fork River while on an outing with friends and students. The co-translation *Clouds* must have been one of his first works after coming to the University of Illinois.

An oil portrait of Professor Oldfather done in 1942 by James Denton Hogan of the Fine Arts Department, given to Oldfather by a group of graduate students and then presented to the Classics Library by him, hangs in the library’s reading room today above the framed copy of Richmond Lattimore’s commemorative ode, “Memory of a Scholar.”

Newton Alonzo Wells (1852-1923), a native of New York State and—was Professor Moss—a graduate of Syracuse University, came to Illinois in 1899 after winning a competition for the project of painting the mural decorations in the foyer of Library (now Altgeld) Hall, an undertaking of two years’ duration. At the conclusion of this task, he joined the faculty as Professor of the History of Painting and then as Professor of Architectural Decoration. After three years of experimentation done with Professor Samuel Parr of the Department of Chemistry, he developed a mosaic technique which made possible the use of materials other than Italian chipped marble and glass. The nameplate for the Ricker Library, and a portrait of Professor Ricker himself were both done in mosaic by Professor Wells. He moved to Cannes, France after his retirement in 1922, and in 1923 died in Algiers where he was investing.

gating ruins. It is possible that Professors Moss and Wells knew each other while undergraduates at Syracuse University.

Charles Henry Mills (1873-1937), who composed the music for the play, was born in Nottingham, England. After a short career as a choir director and church organist in the British Isles, and a tour of the United States as a concert pianist, he became professor of the history and theory of music at Syracuse University in 1907. In 1908 he came to the University of Illinois as director of the School of Music (1908-14). He was best known for his compositions "The Wreck of the Hesperus," "The Magnificat in F!," "Ode to Saint Cecelia," and "Festival Overture," and for the fact that, after he left Illinois to head the School of Music at the University of Wisconsin (1914-37), he was influential in persuading Ray Dvorak to move from Illinois to Madison in 1934 to direct its band. (Dvorak originated the Chief Illiniwek tradition at Illinois in 1926 when he persuaded Lester Leutwiler to become the first Chief.)

Thus, then, with the efforts of these four faculty members, was the production of *Clouds* translated, choreographed, provided with scenery and music, and presented to its audience of 500 town and gown. Ground is about to be broken for the construction work on the Auditorium. When the renovation and completion of the stage area as it was originally planned are accomplished, one could wonder if, some night, a whisper might echo across the stage of the final chorus from the translated *Clouds*:

"Lead on and let us go our way
We've done our best throughout the play
And sung enough for one fine day."

SUZANNE N. GRIFFITHS

NOTES

1. *Illini Week*, vol. 2, no. 34, 16 Sept. 1982.
2. Calder, William M., III. "Ulrich Von Wilamowitz-Moellendorff to William Abbott Oldfather: Three Unpublished Letters." *Classical Journal* 72 (Dec.-Jan. 1976-77):115-27, p. 118.

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“In the catalogue ye go. . .”

The University of Illinois Library Catalogue, 1890s to the Twenty-first Century

A brochure published in 1897 and intended to entice students into the University of Illinois Library School boasted of the riches of the University. It spoke of twelve buildings, an astronomical observatory, laboratories, shops, farms, a military band, glee clubs, and such esoterica as a mandolin and guitar club. Although the prospectus did not include the immortal words “Never knowingly undersold,” it might well have. In stentorian and robust nineteenth-century tones it exclaimed: “The State of Illinois is behind the University, and will allow it to be second to none!” The cornucopia included among its masses of goodies “one of the most elaborate and beautiful library buildings in the country”—the building dedicated to the Forgotten Eagle, Altgeld Hall. This elegant building, according to the same brochure, teemed with life and offered library students the opportunity of bringing “the treasures of the libraries to the ready use of all connected with the University.” How was this “ready use” to be accomplished? Then as now, principally by the agency of the Library’s catalogues. The purpose of this piece is to trace the evolution of the Library catalogues from the latter part of the nineteenth century to the present day and to project the possible futures of that vital part of the Library. The nineteenth-century brochure gloried in “the very best equipments” as a feature of the University—the Library and its catalogues have always been among those equipments, as vital as most to the essential mission of the University: the dissemination and the creation of knowledge, the furtherance of culture and wisdom.

Quantitatively, we have come a long way. The Library at the turn of the century had about 50,000 volumes; it now possesses more than 6 million. The best estimate (gained from internal evidence in Library annual reports) of the size of the card catalogue at that time is something under 100,000 cards. In 1979, when the main card catalogue was continued by a supplementary card catalogue (itself to be replaced by an online computer catalogue in the near future), it was estimated to contain over 9 million cards. Over those eighty and more years, the aims and the structures remained remarkably similar. The first card catalogue of the modern era was arranged according to the “diction-

ary" principle, that is, the cards were arranged in a single alphabetical sequence of authors, titles, and subjects. There is a common variant of this arrangement in which the authors and titles are found in one sequence and the subjects in another. Though we now find the dictionary catalogue normal and acceptable, it is worth remembering that, in almost all scholarly libraries in the United Kingdom and Europe and in some in the United States, the dominant form of catalogue was the classified catalogue in which the entries are arranged by classification number and are supplemented by author, title, and subject indexes. There are those who maintain that the difference between the European classified catalogue and the American dictionary catalogue epitomizes the difference between the two societies—the first elitist, closed, complex; the second open, democratic, based on natural language, and simple to use!

The earliest University of Illinois catalogue was on cards measuring 3 inches by 5 inches contained in two 60-drawer cases. The card catalogue, though common enough, was by no means the universal form of catalogue in academic libraries of the time. Many major libraries have their catalogues printed in books, and some had catalogues contained in ledger books into which slips were pasted. Such was the British Museum Department of Printed Books catalogue, devised and founded by the prince of librarians, Sir Anthony Panizzi. Another notable feature of the cataloguing at the University of Illinois Library from those early years was that it used the Dewey Decimal Classification. This scheme—now as universal a product of the American mind as Coca-Cola and the transistor—was in its infancy (Dewey published his first edition in 1876) when it was adopted by the University of Illinois Library. Now, in 1983, our Library is the largest library using Dewey in the world. The UI Library did not use Library of Congress subject headings until the early years of the twentieth century, but adopted them enthusiastically and comprehensively at that time. This, then, was a library that went with the American grain.

The library catalogue is a simple idea which in large research libraries has become enormously complex; a universal phenomenon which, little noticed, is essential to the use of a library. Metaphors for the catalogue abound: it is the library's memory, the key to the library, a living record of the achievements of humanity. Dominant but curiously invisible to many, the catalogue consumes an inordinate amount of the time and the money which is devoted to any library. It seems a very plain idea—to record information about books and other materials on cards and to arrange those cards by the names of the authors, titles, and subjects of those books. But fashions in *what* to record change, the materials acquired by libraries change, and ideas on *how* to record the names of persons and subjects change.

As well as our own main card catalogue, the Library possesses (in the central Reference Library) the *National Union Catalog*, the mightiest—in terms of size—bibliographic publishing endeavor ever, and catalogues of other li-

braries, notably the British Museum *Catalogue*. A quick glance at any of these will reveal great differences in cataloguing practice as between those catalogues and as between them and our catalogue. The British Museum *Catalogue* is especially quirky to the modern taste. Though entering all calendars, diaries, and almanacs under EPHEMERIDES must have seemed a good idea in the mid-nineteenth century, it is not a heading (or, in the barbarous jargon of modern librarianship, "access point") that springs to most late twentieth-century minds. Other delights include a writer distinguished from other writers of



The first Library room, University Hall, 1872.

the same name by the epithet "Writer on carpets" (surely a trick which must have taxed Victorian ingenuity to its utmost). Not all such quiddities are confined to the British Museum *Catalogue*. It is, after all, the Library of Congress that has given us the immortal subject headings DENTISTS IN ART; SHANGHAI GESTURE (known to the populace as thumbing the nose); and ONE-LEG RESTING POSITION (with a reference from STANDING ON ONE FOOT). Then there is the found poem of a reference in the L.C. card catalogue: DOODY, HOWDY *See* HOWDY DOODY.

I, for many years, earned my bread, and some small amount of butter, as a professional cataloguer. Perhaps one has to have labored in that vineyard to appreciate fully the complexity and difficulty in constructing such a large catalogue as ours. It is the Brooklyn Bridge of library catalogues, but one built with an ever-changing master plan, by many hands over nearly one hundred years. Small wonder that many library users find such a catalogue overwhelming and difficult or impossible to use. How many thousands of hours have gone into the construction of the 166 drawers in our main catalogue which contain cards beginning with "U.S.—"? And how many persons can use the massive and costly assemblage with any confidence?

The card catalogue has a most interesting and largely unknown history. It began as one of the great reforms of the French Revolution. The idea was that libraries across the new Republic would record information about the books in the libraries taken over in the name of the people on cards—playing cards! All the aces and deuces with the details of books written on them were to be sent to the Bibliothèque nationale to be sorted and filed as a union national record.

Both ideas resurfaced in late nineteenth- and early twentieth-century America. Perhaps there is something peculiarly republican and democratic about the card catalogue. For whatever reason, the *sans culottes* cataloguers recording bibliographic information on leaves from the Devil's Bible were bibliographically at one with the blameless maiden ladies and indigent clergymen who worked to create major research card catalogues (and early union catalogues) in the libraries of the great state universities of America. In contradistinction, most major European research libraries of the period had printed book catalogues. In addition to the catalogue of its own holdings, the University of Illinois Library for many years created and maintained a union catalogue of the holdings of other research libraries. In the period of the First World War, for example, the Library was acquiring cards from the Library of Congress, the John Crerar Library, the Royal Library in Berlin (at 1 pfennig each), the University of Michigan, Harvard College (for 1 cent each), the University of Chicago, and the University of California. A catalogue of accessions of the National Library of Brazil was obtained, cut up, mounted on cards, and filed in the union catalogue. We can see, in this creation of an index to the holdings of major research libraries in the New and the Old Worlds, a conscious striving for equality with such collections and a wide-ranging scholarly outlook.

From the 1920s to the early 1970s, the Library and its catalogue grew by many orders of magnitude. The main card catalogue, together with the equally rapidly expanding shelf list (a set of cards arranged in classification order—our nearest approach to the dread elitist classified catalogue of sinful Europe) and the serial record (commenced in the 1950s), outgrew the huge space allotted to it in the "new" (1926) Library, and spread its tentacles down the

north and south corridors of the second floor. In 1926 it must have seemed that the main catalogue room would be adequate at least until the end of the century.

When a card catalogue contains more than a million cards (and remember that ours contains over 9 million), many unpleasant things happen. Any peculiarities of the filing system are magnified. All so-called "alphabetical" sequences are complicated. (As a minor example, the sequence: *London, Jack; London (City); London and Home Counties Bank* is correct according to most filing rules, but—whatever else it may be—is scarcely in the normal order of the English Roman alphabet.) Our filing rules are peculiarly baroque. Large files, then, become virtually impenetrable. Filing error is magnified as the size and the complexity of the files increase. The Library of Congress estimated the filing error in its card catalogue to be about 5 percent. This seems a reasonable percentage until one realizes that 5 percent of that catalogue represents at least 1 million cards which are near-impossible to find. This is a massive waste of time, money, and effort. The costs of purchasing or creating cards and of paying persons to file into such huge sequences grow exponentially. Lengthy card sequences under one name or subject heading defeat their own purpose by being difficult to use, in that it is very hard to relate entries dealing with similar materials. For all these reasons, and because of a desire to take advantage of new more cost-effective and cost-beneficial technologies, the University Library is to continue its card catalogue in another form.

Already one finds in the main catalogue room terminals with access to the LCS system. This system is far more limited in its aims than is the card catalogue, but does have the charms of speed and relative ease of use and the decided advantage of giving one the status of a desired item—that is, if the book is available for borrowing and from whence. It does lack subject headings and gives only minimal bibliographical information. To replace the card catalogue, it is vitally necessary that the new system do *at least* as much as that catalogue would if it were filed correctly and up to date. Therefore, in addition to LCS (which provides speedy access to items of which the author and title are known), we need a complementary system which will give much more bibliographic information and will give access by subject and by such new features as keywords in titles. In order to provide this complement to LCS, the Library has purchased and installed the most highly developed library computer software currently available. This will be used with computer records for the last seven or eight years of our acquisitions—about 500,000 titles. The Library will acquire new terminals to give access to this new component of the automated system. It has also devised programs which will make the new catalogue much easier to use, programs which will ensure that it will not be necessary for users of the system to memorize complex codes or procedures.

There is one aim to which library catalogues are dedicated—their motto is, or should be, E.M. Foster's epigraph "Only connect." They exist to con-

nect the user of the library with the materials which the library owns or can make available. Many have toiled over the decades to create the possibility of that connection in the University of Illinois Library. The methods change but the grand purpose endures; cards give way to cathode-ray terminals, but the books and the knowledge and culture they represent continue to be treasured and read; the record of this great Library may be found in different forms and in different places, but it still exists to serve in a vital and unique manner the research, educational, and information needs of the University.

MICHAEL GORMAN



Proustiana

Among the treasures of the University of Illinois Library is a collection known to scholars throughout the world. I refer to the corpus of letters, manuscripts and other items pertaining to Marcel Proust. It represents the result of some thirty-five years of persistent search and diplomatic dealings. It includes three major collections, to which we have been able to add lesser ones from time to time. We shall confine ourselves here to the story of how its three principal components came into our possession.

It was almost by chance that we began to acquire Proust manuscript materials. It was in 1948, while working at the Bibliothèque nationale in Paris, that I had the good fortune to meet Prince Antoine Bibesco. He interested me keenly because I knew that his family's friendship with Proust was of long standing. In fact, it was through Antoine and Emmanuel Bibesco that Proust first approached the publishing house that eventually edited his novel. Fortunately for me, when I met Antoine Bibesco, he was trying to constitute a dowry for his daughter, and hoping to do so by selling his Proust letters. To my surprise, he offered me his entire collection of 220 autograph letters in Proust's hand, covering the years 1901 to 1922. Since Proust's letters had not been in great demand since World War II, he was asking a very modest price. He told me quite frankly that he intended to publish a selection of his letters, and gave me a set of proof-sheets of his forthcoming volume, along with photocopies of all his originals. When I compared the printed text with the photocopies, I could see that he was presenting less than one-half of the originals in his volume, and altering their text in a most cavalier fashion. So the University Library took advantage of his offer in order to acquire his collection. It was our first acquisition of any Proust autographs. It is probably worth some two hundred times what we paid for it according to today's market prices for Proust autographs. Whatever its intrinsic value, it was to prove indispensable for my future work, as we shall see.

Not long afterward, Proust's niece asked me to undertake a new edition of her uncle's entire correspondence. Since my dissertation had prepared me for just such a task, I agreed to do it, and began at once to assemble the ele-



Proust at the Jardin de
Tuileries in 1921.

ments of my edition. Naturally I was anxious to enrich it with as many previously unpublished letters as possible. It soon became apparent, however, that such letters were not always accessible. In fact, as Proust's autograph letters rose in market value, the difficulty of gaining access to them seemed to increase. One way of circumventing obstacles was to purchase the originals. In some cases, it was our only recourse. Gradually I began to seek out and acquire autograph letters.

Another of the Library's extensive collections is the one we acquired from a banker who was the nephew of one of Proust's cousins. I first met Lionel Hauser in Paris in 1952. He had known Marcel Proust and his brother Robert since 1882, the year he came to Paris to enroll in a business course when only fourteen years of age. It was after M. Hauser had returned to Paris in 1907 as a representative of a German banking firm that Proust's financial counselor advised the author to place his investments under the management of M. Hauser. The two corresponded from 1908 until the year of Proust's death. M. Hauser kept all of Proust's letters as well as carbon copies of his replies. Whenever I was in Paris, I would go to see M. Hauser, who willingly reminisced about his relations with Proust. But he never did allow me to examine their correspondence until we had agreed to acquire the originals, some 350 letters. Although the early ones deal primarily with financial matters, Proust was not the sort of man to write of such questions without entering into a wide variety of other subjects, including literature, sculpture, philosophy, and progress on his novel, letters that reach as much as sixteen pages in length.

The most important of all our Proust collections is one that originally formed part of Proust's own private papers. I learned of its existence by some intensive detective work about the same time that I met M. Hauser. That story is published elsewhere.* The person from whom we obtained that collection had purchased it from the widow of Proust's brother. When I obtained his permission to examine some of its items, I was startled to discover that one or two of them were missing fragments of Proust's early novel, which had just recently been revealed to the public. That convinced me that we ought to try to acquire the whole lot. After lengthy negotiations, the University Library was able to purchase the collection in 1960. It includes a large body of manuscripts, documents, and letters. In addition to some letters of exceptional interest in Proust's hand, it includes the largest collection in existence of letters addressed to Proust. Among them are some by Anatole France, Colette, Ernst Robert Curtius, Maurice Barrès, Alphonse Daudet, Anna de Noailles, Princesse Mathilde, André Gide, Jules Romains, Robert de Flers, Gaston de Cailavet, Henri Bergson, and other notables. The reason that such letters to Proust are exceedingly rare is that, although Proust was careful to keep them,

*See Kolb, Philip. "A Literary Hoax Involving Some Proust Manuscripts." *L'Esprit Createur* 11(Spring 1971):3-16.

Mon cher Alfred

Je vous remercie beaucoup de
votre lettre ^{(un bon état rassurante (cujus alia etc))} et de votre télégramme
félicitaire qui était une amabilité
de plus. Si je ne vous en envoie pas un
et q'il est un peu tard, le 1^{er} thé ayant
été renforcé comme j'aurais etc).

Portions of a ten-page letter from Proust to his chauffeur which has been dated by allusions to

many of them were destroyed at the time of his brother's death. One rare item is a letter posted by balloon during the siege of Paris in 1870, when Proust's father was trying to obtain news of his mother. Another is a letter that the president of the French Republic, Félix Faure, addressed to Doctor Proust. We have the only letter known to exist that Proust addressed to Alfred Agostinelli, his chauffeur. I have been able to prove that Proust wrote that letter within hours of the time when Agostinelli was killed in an airplane accident. It was returned to Proust, who borrowed phrases from it for passages dealing with the death of his heroine, Albertine. It shows how the author took inspiration from his correspondence and from actual incidents or impressions of true life for details in his great work.

I mentioned earlier that the original letters have been of value to me in my work. The reason has to do with the difficulty of dating Proust's correspondence. Since he kept no diary and wrote no memoirs, and since he was an invalid, unable to keep in touch with the outside world for the most part except through correspondence, his letters constitute our chief source of information about the evolution of his thought and the composition of his novel. His innumerable letters constitute a vast storehouse of such information. But that information was of relatively small value to scholars as originally published because of the chaotic state in which the letters were presented. The fault was Proust's, because he had never been in the habit of dating his letters. As a con

formidables cachets / elle - à
et l'autre. Inutile de vos fatigues
à n'élire pas me vos trauilly
le camp, les à l'any q' à les lettres
vos envelope. Le vos sure
ami Colonel la main
Marcel Proust

contemporary events as having been written on May 30, 1914.

sequence, they were first published in helter-skelter fashion, in incomplete or garbled texts, out of their proper sequence, undated, partially dated, or misdated. It has taken me many years of arduous work to bring order to such chaos. If I had not succeeded in dating a vast majority of letters, it would have been impossible to place them in chronological order, as I have done in my edition, and exceedingly difficult to elucidate the text of many of them.

In dating the letters, I have had to rely for the most part on internal evidence, that is, references to events whose date could be ascertained. But a certain number of the letters do not contain such references. That is why accessibility to the original holograph letters can prove useful. For if I can match the paper of such an undated letter with another one that I have been able to date securely, there may be a possibility of finding a clue to the dating of the first one. As we have gradually enriched our collection of original Proust autographs, the fund of information they have provided has steadily increased.

It may seem odd, even unreasonable, that the greatest collection of Proust's original letters to be found anywhere in the world today is in the midst of the Illinois plains, and not in the Bibliothèque nationale in Paris. Yet, that collection forms an indispensable part of the materials that make it possible to prepare the French edition of Proust's correspondence here in our University of Illinois Library.

PHILIP KOLB



Clarence Walworth Alvord

"The great history of the land. . ."

The Illinois Historical Survey, 1909 to 1939: Collecting and Publishing the European Sources

The Illinois Historical Survey was created in 1909 as the University's response to a scholarly activity centering in Urbana, but which emanated from the Illinois State Historical Library in Springfield. The collection and preservation of a wide range of historical materials and the promotion of the study of the "Old Northwest" in American history have long been the basic purposes of this library unit.

Two events in the early years of the twentieth century provided incentives for the creation of the Historical Survey and gave point and direction to its development. The first of these was the recovery, beginning in 1905, of a rich residue of the primary documentary records from southwestern Illinois dating back to the eighteenth-century period of French and British control of the Illinois country. The other was the approach of the centennial of Illinois statehood and the need to assemble, as rapidly and as fully as possible, a broad collection of materials to assist in writing the centennial history of the Prairie State.

There is a natural tendency to confuse the Illinois Historical Survey with other "state surveys" located on the Urbana-Champaign campus. One might assume that it would have an independent existence similar to the State Geological Survey, the Natural History Survey, or the State Water Survey, but such is not the case. Except for the long period of cooperation between it and the Illinois State Historical Library (1909-39), the Illinois Historical Survey has been an all-University undertaking funded largely by the Graduate College with the cooperation of the Department of History and, in more recent years, the University Library.

The figure most closely associated with the Historical Survey during its formative years and its first director was Clarence Walworth Alvord, professor of history at the University of Illinois. How Alvord found himself drawn into Illinois history is a fascinating story in itself. New England-born (1868) and educated in the classic pattern of the time, he earned a bachelor's degree from Williams College in 1891. Following two years of preparatory school teaching and graduate study at the Frederick Wilhelm University in Berlin, he came west to continue his education at the University of Chicago in the mid-1890s.

Alvord came to the University of Illinois in 1897 as an instructor in the academy then maintained as a kind of preparatory school for would-be college students. After having taught history and mathematics there for four years, he was elevated in 1901 to an instructorship in the history department of the University, where he taught courses in European history with the Italian Renaissance as his chief interest. Promotions were slow for Alvord, and without a doctoral degree (and already in his thirties) professional advancement seemed doubtful. Then it was that fate in the form of an unanticipated invitation from the president of the University, Edmund J. James (who was also a member of the Board of Trustees of the Illinois State Historical Library), changed the course and direction of his career. Under the auspices of the State Historical Library, Alvord made two trips in 1905 to southwestern Illinois, first to St. Clair County and then to Randolph County, where he unearthed a remarkable body of early French and British records and papers. These records, especially those in Randolph County (which were believed to have been lost), represent Alvord's most spectacular discovery and set the pattern for his remaining years at Illinois.

With the encouragement of a Historical Manuscripts Advisory Commission, the trustees of the Illinois State Historical Library determined to publish the documentary sources and records of the state of Illinois in a scholarly series to be called the *Collections of the Illinois State Historical Library*. Alvord was retained as the editor of the *Collections*, and at least seven of the volumes bear his personal imprint, but specialists were also engaged to edit particular volumes in the set. Once this arrangement had been formalized, Alvord had his teaching duties with the history department sharply reduced and his salary paid almost equally by the two institutions. During the thirty years of cooperation between the State Historical Library in Springfield and the University, a remarkable total of twenty-nine volumes of the *Collections* came off the press.

It was the University's involvement in the burgeoning work in state history which led to the creation of the Illinois Historical Survey. Its presence on the Urbana campus made it possible to address a number of matters in which the University was genuinely interested. For several years prior to its creation a group of University professors had been discussing ways in which President James's broad vision of the University's service to the state of Illinois might best be realized. The idea of institutional cooperation was dear to the heart of the president, and the potential of the Survey as "a laboratory of state history" carried out the theme. Furthermore, the Survey, and Alvord's connection with it, helped to legitimize his dual role as professor in the history department at the same time he was a salaried editor on the State Historical Library staff.

Alvord's ambitions for the Historical Survey, like James's, were almost without limit. He soon produced a 68-page "Report of the Committee for the Organization of Research in Illinois History," which proposed a thorough

scientific exploration of all of the state's human, natural and economic resources, and which carried a price tag of \$175,000. This, of course, was completely unreasonable, and in the end the Illinois Historical Survey was funded in the graduate school of the University with an initial appropriation of \$2,400. The Survey was given space on the fourth floor (east side) of Lincoln Hall, where Alvord and his staff carried out their editorial duties. The Survey had become, for all intents and purposes, an extension of the editorial offices of the Illinois State Historical Library in Springfield.

It is a matter of record that Alvord preferred the designation "Illinois Survey" to that of "Illinois Historical Survey," lest the word *historical* identify the agency too closely with the history department. Alvord wanted the unit to be broad and all-inclusive in its outlook, hoping that it would be able to provide research service to all of the social sciences and to the state of Illinois as well. Nevertheless, the University administration identified it as the Illinois Historical Survey from the very outset and recognized its natural alliance with the history department, even though its funding came largely through the graduate school. Alvord requested, and was given, the title of director of the Survey in 1915.

Amorphous as it appeared to be in its early years, the Illinois Historical Survey was "in being" just in time to play its most spectacular role in Illinois history. In a very remarkable way, the two major strands of historical activity in the Prairie State concentrated, with respect to place and time, in Urbana during the "teen" years of the new century. The approach of the centennial of Illinois statehood in 1918, when combined with the historical editing already going on in Lincoln Hall, emphasized the role of the Illinois Historical Survey in promoting the twin goals of historical preservation along with research and scholarly publication.

The decision of the Illinois Centennial Commission, established in 1913, to sponsor an in-depth chronological history of the Prairie State in five volumes (preceded by an introductory volume which would describe Illinois as it was in 1818) focused new attention on the Illinois Historical Survey. Alvord was designated editor-in-chief of the centennial series, and the authors chosen for the individual volumes were all faculty members at the University of Illinois.

As one of its first tasks, the Survey had undertaken to investigate the sources for Illinois history scattered throughout the state. In addition to borrowing the early public records and acquiring the manuscripts and books essential for the preparation of the volumes in the *Illinois Historical Collections* series, the Survey staff also set about assembling a broad collection of materials necessary for the writing of the centennial history. These materials came from all quarters—local, state, national, and foreign—and in the form of documentary transcripts, photostats, statistics, archival calendars, bibliographies, and a wide range of printed books. Along with a modest (but very useful) collec-

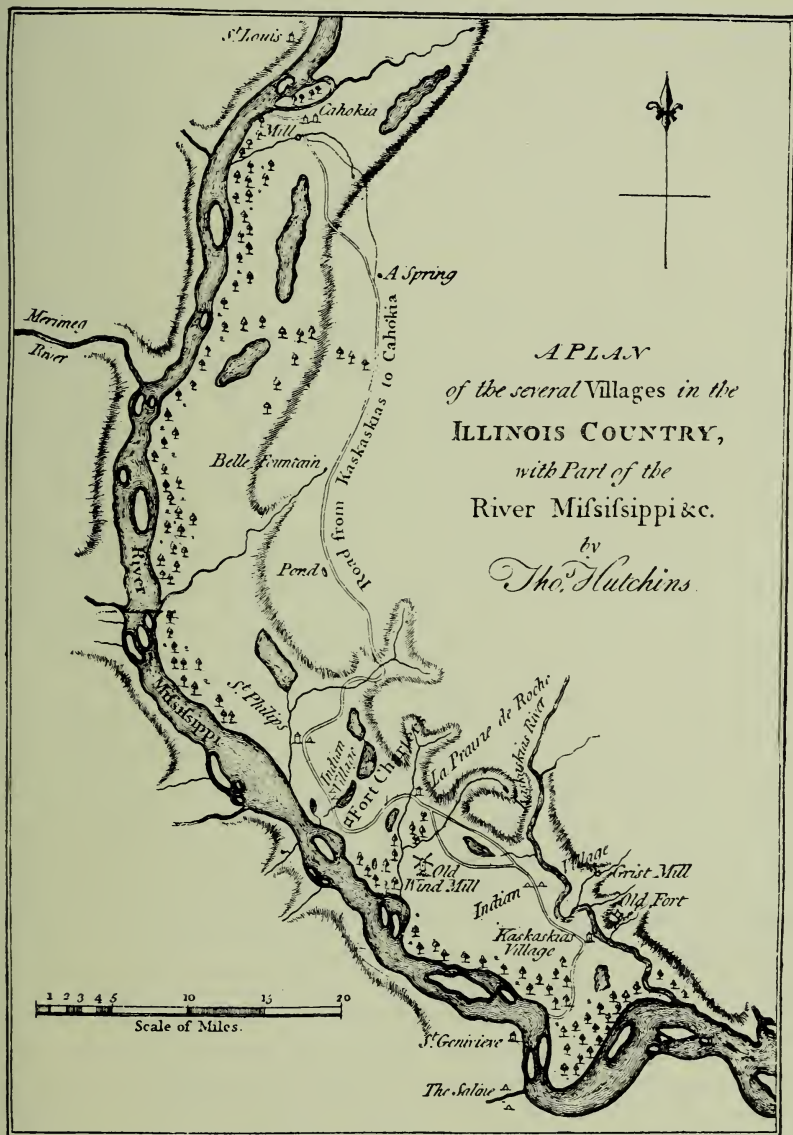
tion of nineteenth-century Illinois newspapers, they constituted a valuable source of information for Illinois and midwestern history.

One rationale for the establishment of the Illinois Historical Survey had been "the collection of materials and the promotion of research in western history," and the unit moved rapidly to fulfill that part of its mission. Organized too late in time to acquire many of the original sources for western history largely in private hands (as the sainted Lyman Copeland Draper had been able to do for the State Historical Society of Wisconsin) and without the resources to acquire expensive collections of British and European records and family papers (as the well-endowed Huntington Library in San Marino, California, and the William L. Clements Library on the University of Michigan campus would soon be doing), the Illinois Survey was forced to settle for more modest goals. Because its work was so closely coordinated with the editorial work on the *Illinois Historical Collections* and, after 1913, with the writing of the *Centennial History of Illinois*, the Survey set about acquiring authentic reproductions of essential foreign and domestic manuscripts and other printed sources essential to its task. It was the hope of the early directors that the Survey would become a derivative archive, more comprehensive and consequently more useful than would be the case if the records were scattered in distant repositories, some in North America but most in Europe.

Because Illinois was successively part of the French and British colonial empires, with Spain a neighboring rival until the end of the eighteenth century, the public records of interest to Illinoisans go back to the earliest years of discovery and exploration of the American west. The Survey has a valuable collection of these documentary reproductions, begun under Alvord's direction, but carried forward through the successive decades to World War II. In cooperation with other organizations and participating state historical agencies, the Survey did pioneer work in acquiring copies of pertinent documents, gathered largely from repositories in England, France, and Spain. The earliest transcripts were secured in Ottawa, Canada, and in Washington, D.C., from copies made for the Canadian Archives and the Library of Congress. Still later, copies were selected from published calendars and choices made from the original documents themselves, following personal visits to the European centers.

Meanwhile, the rooms in Lincoln Hall had become a center of feverish activity. Alvord described the Survey as a "history factory," and Allan Nevins, writing in 1916, commented on the staff of twelve graduate assistants and a large office force "laboring winter and summer" to produce the centennial history. The *New York Times* carried a feature story entitled "Up-to-Date Methods of Illinois Centennial Historian" which declared that "history making nowadays has an obvious 'business-efficiency' side." The Survey was compared favorably with a modern insurance office, and one can almost hear the typewriters "clacking" as memos passed back and forth and hurried con-

ferences were held. A variety of behind-the-scenes activities went on in the Survey, including the editorial work on the *Illinois Historical Collections*, but this latter activity had to be curtailed and largely suspended until the centennial project could be completed.



This 1778 map drawn by Thomas Hutchins depicts the Cahokia and Kaskaskia settlements, later the destinations of Alvord's remarkably successful research trips.

One of the byproducts of this feverish effort was the preparation by an augmented staff of Survey assistants of more than 50,000 excerpts or notes from nineteenth-century Illinois newspapers. The Survey was able to borrow newspaper files for this purpose from the Illinois State Historical Library in Springfield, as well as from editors, librarians, public officials, and private collectors around the state. This magnificent body of newspaper sources was utilized especially by Arthur C. Cole in his volume, *The Era of the Civil War, 1848-1870*, but was also drawn upon by other centennial authors. The collection, known for years as the "Cole Notes," is still available in the Illinois Historical Survey and has been used as an invaluable research source by scores of thesis and dissertation writers over the years. Never again would the Survey be as active, as well staffed, or as centrally involved in the main theater of Illinois historical scholarship as it was during the preparation of the *Centennial History of Illinois*.

Quite unexpectedly, Clarence W. Alvord resigned his professorship in the University of Illinois and the directorship of the Illinois Historical Survey in 1920, and gave up the additional assignment as editor of the *Illinois Historical Collections* at the same time. It seems both unfortunate and ironic that Alvord should have terminated his 22-year connection with the University at the very moment that the centennial history was becoming a reality, but a combination of factors including overwork, poor health, and disenchantment with his salary position led him to accept a professorship at the University of Minnesota. Dr. Theodore Calvin Pease, a member of the Illinois history department faculty since 1914, was chosen as Alvord's successor, but because of his "junior" status in the University, Professor Laurence Marcellus Larson, head of the department, was made director of the Survey, with Pease as assistant director and editor of the *Illinois Historical Collections*.

The Survey prospered under Pease's leadership. The remarkable record of scholarly productivity established under Alvord was continued under his successor. A highly efficient staff, sharply reduced in size since the centennial history days and consisting of an assistant editor, a historical clerk, and several technical assistants, maintained the fantastic average of publishing a volume a year through the medium of the *Illinois Historical Collections*. Still, the parsimonious President Kinley, who as Graduate Dean had hastened Alvord on his way by professing concern at the "growing expense of the Survey with so little in the way of publications," could inquire in the 1920s (after fifteen volumes of *Collections* and the six volumes of *Centennial History*) whether the Survey should be "a perpetual institution and whether there is enough for it to do to justify us in continuing it as such." Pease and his colleagues in the history department attempted to answer this question affirmatively by preparing a 56-page booklet entitled *Materials for Historical Research Afforded by the University of Illinois Department of History* (1922). This publication not only advertised op-

portunities for research at the University, but also illustrated the close alliance which had grown up between the Survey and the History Department.

Pease came to occupy a far more central position in the history department than Alvord ever had, in terms of both his teaching contribution and responsible leadership. Still, the emphasis in the Survey on the acquisition and publication of documents illustrative of the colonial years of Illinois continued without interruption. Pease's growing stature in the national historical fraternity was, at least in part, a recognition of the role he was playing in editing the documents of early Illinois history. For six years (1925-31) he chaired the prestigious Historical Manuscripts Commission of the American Historical Association, and when the Society of American Archivists was founded in 1936, he became the first editor of its flourishing journal, *The American Archivist*.

Pease chose to concentrate his efforts on the transition period from French to British rule in Illinois, and directed his efforts toward building up the documentary foundation for appropriate volumes in the *Illinois Historical Collections*. First in 1933, and again in 1937, as war clouds were gathering in Europe, he spent his summers as well as sabbatical leave in the archives and libraries of London and Paris, choosing documents for a number of projected volumes. The orders for these documents had all been filled by the time World War II broke out—although the final shipment from Paris arrived only because it was dispatched in a diplomatic pouch via the Library of Congress.

The Survey was also able to acquire several manuscript collections of significance to both Illinois and the nation during these years. Among them are the papers of George Morgan, junior partner in the Philadelphia business house of Baynton, Wharton, and Morgan, active in the early commercial penetration of the Mississippi Valley; the Richard Clough Anderson papers, which relate to the location of military bounty lands in Kentucky and Ohio granted to Virginia soldiers of the Continental Army; and the Minor Deming papers, which provide a brief, intimate, and extremely poignant glimpse of the Mormon difficulties in western Illinois in the 1840s. The Williams-Woodbury collection describes the activities of Amos Williams (1797-1857), a native of Pennsylvania, who was prominent in the organization of Vermilion County in 1826. He was the first postmaster appointed in Vermilion County, and held numerous county and local elective offices. His business interests included farms, ferries, sawmills and grist mills, saline works, land speculation, and more. The collection contains several thousand items covering a wide range of subjects, the whole illustrating the details of business and politics in an Illinois town and county almost 150 years ago. The American Civil War is also well represented in the Survey's holdings by at least a score of original or copied collections.

Even as the European crisis generated by the rise of Adolf Hitler worsened, an unfortunate estrangement developed in the mid-1930s between the



Theodore C. Pease, second director of the Survey, in 1932.

Illinois State Historical Library in Springfield and its editorial office in Urbana. The effects of this estrangement and the history of the Illinois Historical Survey up to the 1980s will be chronicled in the next issue of *Non Solus*.

ROBERT M. SUTTON

Selected Notable Acquisitions, 1982/1983

This review of the year's most distinguished additions to the Library's research collections reflects the significance of the title of this journal. As in earlier years, the Library Friends and other benefactors have again been most generous and supportive. Among titles mentioned here, many simply could not have been acquired without the Library Friends. The enhancement of the Library's magnificent collections has indeed become a cooperative effort, a shared adventure which is always rewarding and often quite exciting.

Fifteenth Century

The Rare Book Room this year added another title to its collection of almost 1,000 incunables (books printed before 1501) and over forty fragmentary copies. Filippo Beroaldo (1453-1505) from Bologna taught rhetoric in Paris for several years and was a well-known interpreter of Latin classics. His *Carmen de Die Dominicae Passiones*. . . (Paris, circa 1498) is an especially significant addition. There are only two other known copies of this edition and the Rare Book Room previously had only a fragment of its printer's work, Antoine Denidel (fl. 1495-1501). A quarto with several of Petrarch's poems in Latin printed in Gothic type on eight vellum leaves, the volume has a large woodcut of Denidel's printer's device showing Saints Nicholas and Catherine supporting a shield with the initials *A.D.*

Sixteenth Century

The Library Friends provided funds to purchase two very rare sixteenth-century titles, one a folio herbal, the other a pocket-size book of fables. Adam Lonitzer (1528-1586) was a famous German botanist; the first edition of his *Naturalis Historiae Opus Novum*. . . (Frankfurt, 1551-1555) is a popular herbal, published in Latin and German editions until the late eighteenth century. Printed by Christian Egenolph (fl. 16th cen.) in two parts and bound in contemporary calf in one folio volume, it contains 749 woodcuts of plants, ani-



The printer's device of Antoine Denidel.

mals, etc. The woodcuts were taken from a number of sources, but the text is based on *Hortus Sanitatis* (Strasbourg, 1497), purchased by the Friends in 1981. Scholars agree that no other botanical work of this period was as successful as Egenolph's herbals, and that this edition is the most important and valuable.

The rare pocket-size edition of *Centum Fabulae ex Antiquis Auctoribus Delectae* (Venice, 1572), by Gabriello Faerno (d. 1561), was printed by Francesco Ziletti (fl. 16th cen.) and is bound in red morocco. The title is within a woodcut border and the text of each of the 100 fables is accompanied by a smaller woodcut. An apparently unrecorded volume, it is based on a book of fables first printed in Rome in 1563 with engravings sometimes attributed to drawings of Titian. However, the woodcuts differ considerably and were probably re-engraved for this 1572 Venetian edition.

Five other titles from this period acquired this year merit attention. These as well as the other sixteenth- and early seventeenth-century additions suggest the intellectual pursuits of the Renaissance—the renewed interest in the classics of Greek and Roman literature and philosophy, and the creation of new works in history, philosophy, and literature. The earliest, *Compendiaria Artis Numerandi Ratio*. . . (Cologne, May 1527), is the only edition of a rare arithmetic schoolbook. Printed by Melchior von Neuss (fl. 16th cen.) and bound in

modern morocco, it is a quarto with only thirty-two leaves but covers the fundamentals and concludes with the practical uses of arithmetic. It appears to exist in only one other copy.

Albert Krantz (1448-1517) was a German diplomat and historian. The Library's folio copy of the first edition of his *Regnorum Aquilonarium, Daniae, Sueciae, Noruagiae, Chronica*. . . (Frankfurt, 1575) is especially interesting because, as the dealer from whom it was purchased notes, part of one line on the title page and several lines (or parts of lines) in the text were heavily censored with ink, and nine preliminary leaves are lacking, perhaps also censored. This rare first edition of over 500 pages printed by Andrew Wechelus contains a woodcut of his printer's device on the title page with historiated and floriated initials throughout the text.

Two important works based on classical texts were also added. *Mythologiae, sive Explicationum Fabularum Libri Decem*. . . (Venice, 1568), by the Italian historian and translator Natale Conti (1520?-1580?), appeared in many editions, of which the Library's copy is the second. The first was printed in Venice in 1551 and the many editions after the second were published in Venice, Paris, and Frankfurt in the 1580s. The Library's copy of this volume on classical mythology is a quarto bound in limp vellum; its printer is apparently unknown. The quarto edition of Gabriello Simeoni's (1509-1575) *La Vita et Metamorfoseo d'Ouidio*. . . (Lyon, 1584), first published in 1559, enhances the Library's large Ovid collection. The woodcut illustrations and borders are attributed to Bernard Salomon, a well-known sixteenth-century illustrator.

Finally the Aurora (Illinois) Public Library donated a medical treatise by Alexander Trallianus, a famous sixth-century Greek physician who practiced in Rome, *Paraphrases in Libros Omneis*. . . *super Singularum Humani Corporis Partium*. . . (Basel, 1541), translated into Latin by Alban Thorer (1489-1550). This copy is a revision of a 1533 Thorer translation issued by the same printer, Henricus Petrus.

Seventeenth Century

The richness of the Library's great seventeenth-century English literature collections is known throughout the world. Most distinguished, of course, is its magnificent Milton collection which this year was further enhanced by several especially significant additions. The Library Friends provided funds to purchase *A Declaration, or Letters Patents of the Election of This Present King of Poland John the Third*. . . *Now Faithfully Translated from the Latin Copy* (London, 1673). Printed as a small quarto by Brabazon Aylmer and bound in crimson morocco, this is the first edition of Milton's last publication. It describes the election and accession of John Sobieski (1624-1696) to the Polish throne. Published anonymously, just as his first work had been, it is usually considered the

A
DECLARATION,

O R .

Letters Patents of the Election
of this present

King of POLAND

JOHN the Third,

Elected on the 22^d of *May* last past,
Anno Dom. 1674.

Containing the Reasons of this Election, the great Vertues and Merits of the said Serene Elect, His eminent Services in War, especially in his last great Victory against the **Turks** and **Tartars**, whereof many Particulars are here related, not published before.

Now faithfully translated from the Latin Copy.
by **John Milton.**

L O N D O N,

Printed for *Brabazon Aylmer*, at the Three Pigeons in
Cornhil, 1674.

rarest of all Milton first editions; only seven other copies are known. Until now the Rare Book Room had only a photocopy.

Other notable Milton items are other editions or issues of titles already in the collection. However, it should be understood that during the seventeenth century, Milton's works and those of many contemporaries were published not only in different editions, but also in variant issues of the same edition. Milton's *Pro Populo Anglicano Defensio, Contra Claudii Anonymi, alias Salmasii, Defensionem Regiam* (London [i.e., Amsterdam], 1651) is bound with two other titles: John Rowland's (1606-1660) *Pro Rege et Populo Anglicano Apologia*. . . (Antwerp, 1652) and Milton's nephew John Phillip's (1631-1706) *Angli Responsio ad Apologiam Anonymi*. . . (London, 1652). All three titles are rare. However, the volume was actually purchased for the third title—the only one of the four variant issues of *Angli Responsio*. . . which the Rare Book Room did not have. The volume is of added interest because it was Robert Browning's (1812-1889) personal copy. The front free endpaper has the inscription: "Robt. Browning. from his Father, Oct. 3, 1837." The poet's father was an avid book collector and is known to have given him a number of Milton's works.

Other significant seventeenth-century additions to the collections are here listed in rough chronological order. The earliest is a 98-page German emblem book from Altdorf Universität: *Epitome Emblematum Panegyricorum Academiae Altorfinae Studiosa Juventuti Proposita* (Noribergae, 1602). An appropriate addition to the Rare Book Room's large and distinguished collection of these volumes which are so useful to art, literary, and social historians, this is a series of medallion emblems awarded exemplary students at the university between 1577 and 1601. The emblems are accompanied by Latin texts written by the students themselves.

The University of Illinois Mothers Association's contribution to the Library Friends in memory of Marjorie Arkwright made it possible to purchase *The Gardeners Labyrinth, or A New Art of Gardening*. . . (London, 1651-1652), by Thomas Hill (fl. 1590), the first English author to write about gardens. The Library's copy is a revised and enlarged edition, with two parts in one small quarto volume, of a title first published in 1577, discussing plants and herbs, their kitchen and medicinal uses, and the design of flowerbeds. (In addition to this work, three classic nineteenth-century works were also added to the Library's collections on gardening and landscape architecture.)

Other seventeenth-century acquisitions are of a more serious nature. *Ignatius Insignium, Epigrammatum et Elogiorum Centorius Expressus* (Rome, 1655), by Italian Jesuit Carlo Bovio (1614-1705), is an examination of the poetry of St. Ignatius Loyola. *Traicte Politique*. . . (Lugduni, 1658) is the first French translation of the first edition of a well-known pamphlet against Cromwell, *Killing No Murder* (London, 1657), written by either Edward Sexby (d. 1658) or Silus Titus (1623?-1704), both English Royalists. The Rare Book Room's



A woodcut from Hill's *The Gardeners Labyrinth*.

history of science collection, much enriched this year by several eighteenth- and nineteenth-century titles, was also enhanced by both the English and Latin editions of Robert Boyle's (1627-1691) *Hydrostatical Paradoxes, Made Out By New Experiments*. . . (Oxford, 1666). The Latin edition, *Paradoxa Hydrostatica Novis Experimentis* (Rotterdam, 1670), is especially rare. Boyle, the famous physicist and chemist, was an early member of a group which became the Royal Society. The Library also purchased *The Whole Book of Psalms*. . . (London, 1697) to get the two volumes bound with it: *A New Version of the Psalms of David*. . . by N. Tate and N. Brody (London, 1698) and *A Supplement to the New Version of Psalms* by N. Tate and N. Brody (London, 1700). The *Supplement* is notable because it contains the first printing of the celebrated Christmas carol, "While shepherds watched their flocks by night."

Four celestial atlases were acquired this year, all suitable companions for the five distinguished titles purchased last year. One was published in the late seventeenth century, two in the eighteenth, and the last in the early nineteenth century. Three are described in some detail in Deborah Warner's *The Sky Explored: Celestial Cartography, 1500-1800* (New York, 1979), the source of much of the information provided here. *Globi Coelestis in Tabulis Planas Redacti Descriptio*. . . (Paris, 1674), by the French Jesuit and professor of mathematics Ignace-Gaston Pardies (1636-1673), was purchased on the Chester fund. It is a collection of six gnomonic maps with explanatory texts in Latin and French and was published posthumously. Warner mentions that: "Jesuit astronomers throughout the world relied heavily on Pardies' maps for obtaining the coordi-

nates of both old stars and newly discovered ones. Furthermore, while using the maps they improved them by adding new stars and correcting the positions of old ones; many of these revisions were incorporated into the second edition." *Coelum Australe Stelliferum*. . . (Paris, 1763), by the French astronomer Nicolas Louis de Lacaille (1713-1762), was acquired through the generosity of the Library Friends. This is the first extensive catalog of the stars of the Southern Hemisphere, based on Lacaille's observations at the Cape of Good Hope from May 1751 to October 1752. His atlas identifies 9,800 southern stars; the English astronomer Edmund Halley (1656-1742) had mapped only 341. Unlike his predecessors who named constellations after animals unknown in Europe, Lacaille chose the names of the instruments of the arts and sciences, e.g., Sculptor, Horologium, Pictor, Octans, Telescopium, etc. His observations were accepted immediately and included in almost all later maps. The Chester bequest also provided funds to purchase Johann Elert Bode's (1747-1826) *Vorstellung der Gestirne auf XXXIV Kuppertafeln nach der Pariser Ausgabe des Flamsteedschen Himmels Atlas* (Berlin, 1782). Bode was director of the astronomical observatory of the Berlin Academy of Sciences for almost forty years, editor of the *Astronomisches Jahrbuch*, 1774-1826, and author of several astronomy texts and atlases. This atlas contains thirty-four maps, most of them based on the constellations visible from Berlin, within boundaries to define each constellation. While Bode was not the first to use boundaries, "he was simply the most prolific and popular cartographer to do so. Bode's boundaries were drawn according to Flamsteed's catalog. Since several stars in the Flamsteed catalog carry the correct coordinates but the wrong constellation identification, Bode's literal adherence led to ludicrous gerrymandering. . . . In other instances, apparently realizing that Flamsteed could not have meant what he wrote, Bode drew more reasonable boundaries." Alexander Jamieson's *A Celestial Atlas Comprising a Systematic Display of the Heavens in a Series of Thirty Maps*. . . (London, 1822) is to some extent based on Bode's *Uranographia sive Astrorum*. . . (Berlin, 1801), "the most extensive and the last great atlas of its kind." Jamieson was the author of technical dictionaries and grammars published in many editions. His atlas appeared in this edition only.

Eighteenth Century

Several significant eighteenth-century acquisitions were purchased for the Rogers Collection of Eighteenth-Century English Literature. *Westminster Abbey: with Other Occasional Poems, and a Free Translation of the Oedipus Tyrannus of Sophocles*. . . (London, 1813), by Thomas Maurice (1754-1824), is an important title purchased on Friends funds. The preface to the *Oedipus Tyrannus* was written by Samuel Johnson and first appeared in 1779. This 1813 edition is not very often available. In addition to a number of other titles, Professor Rogers recommended purchase of the following: the second edition of *The Dis-*

covery: or, the Squire Turn'd Ferret. . . (Westminster, 1727), considered an extremely rare ballad by Alexander Pope (1688-1744) and the English politician William Pulteney (1684-1764); *A Defence of the Character of a Noble Lord, for a Scandalous Aspersion Contained in a Malicious Apology. . .* (London, 1748), a defense of Philip Stanhope (1694-1773), Earl of Chesterfield, against the accusations of a notorious courtesan; *The Life and Death of David Garrick, Esq. . .* (London, 1779), another extremely rare volume whose author is unknown; *Poetical Amusements* (Nottingham, 1789), William Woty's (1731?-1791) last collection of verses, mainly on worldly pleasures ("Woman inviting and Clara delighting"), with Gray's "Elegy" and a Latin translation; and *Miscellanies in Prose and Verse* (London, 1794), by Gustavus Gale, a possible pseudonym for an author as yet unidentified.

Among several other eighteenth-century acquisitions, including Johann Jacob Baier's (1677-1735) *Monumenta Rerum Petrificatarum. . .* (Nuremberg, 1757-1758), especially notable is the only edition of Johann Klefeker's (1698-1775) *Bibliotheca Eruditorum Praecocium sive ad Scripta huius Argumenti Spicilgium et Accessiones* (Hamburg, 1717). The dealer from whom it was purchased describes it as "a wonderful bibliography of precocious writers with notes on their lives and writings by an author of precocity equal to that of any of his subjects, completing this 1500-entry descriptive list at the age of 19 under the guidance of the renowned classical bibliographer, Johann Albert Fabricius." Klefeker's inclusion of a number of English authors is especially significant. His bio-bibliography is considered "an important document in European intellectual history, demonstrating the spread of English literary culture to the Continent and the migration of German ideas to the British Isles."

The Rare Book Room recently received the magnificent four-volume folio edition of Jean de La Fontaine's (1621-1695) *Fables Choisies, Mises en Vers. . .* (Paris, 1755-1759). Published by C.-A. Jombert and considered the landmark edition of the *Fables*, it combines the paintings of Jean Baptiste Oudry (1686-1755), which were redrawn for the engravings by Charles Nicolas Cochin (1715-1790), with the floral pieces of Jean Jacques Bachelier (1724-1805), cut on wood by J.B. Papillon and Le Sueur. This book has been called "the most heroic enterprise in the history of the rococo illustrated book." Recognized as a monument to French craftsmanship and book production, this edition also enhances the Rare Book Room's collection of La Fontaine works and its strong collection of fable books.

Nineteenth Century

A review of notable nineteenth-century acquisitions indicates that scientific titles predominate. Several were acquired from the private collection of George W. White, longtime selector for the Rare Book Room's science collections, and a Life Member of the Library Friends. This year the Friends

provided funds for the purchase of Professor White's copy of the Henri Hogard folio glacial atlas *Coup d'Œil sur le Terrain Erratique des Vosges* (Epinal, 1851), containing a text and thirty-two colored plates. This is truly a handsome volume. The text on quarto pages is inlaid on folio sheets to match those of the atlas. Described as perhaps the most unknown and underestimated publication from the early days of glacial geology, the volume is especially significant because it is also a presentation copy, with the inscription "To Archibald Geikie, from his old friend Andr. C. Ramsay" (both Ramsay [1814-1891] and Geikie [1835-1924] were famous Scottish geologists). The Library purchased a second Hogard title from the White collection: *Matériaux pour Servir à l'Étude des Glaciers. . . Principaux Glaciers de la Suisse* (Paris, n.d.). This is an elephant folio with sixteen color plates.

Four other rare works acquired from Mr. White's collection merit comment. The Library was pleased to add two geologic maps of the United States by William Maclure (1763-1840), the distinguished Scottish-born geologist. In addition to his paper and accompanying map appearing in the 1818 *Transactions* of the American Philosophical Society, Maclure also published his *Observations on the Geology of the United States* (Philadelphia, 1817) as a monograph. However, the map in the monograph was actually issued in three known states, referred to as States 1817-A, 1817-B, and 1817-C (the rarest of the three). Professor White's copies of 1817-A and 1817-C now join the Rare Book Room's copy of 1817-B. *A Series of Original Portraits and Caricature Etchings. . . with Biographical Sketches and Illustrative Anecdotes* (Edinburgh, 1837-1838), by the Scottish miniaturist John Kay (1742-1826), is of more general interest. The two volumes of Kay's etchings of eminent Scottish contemporaries are indeed volumes to peruse and enjoy.

The last title is actually a most interesting manuscript in two volumes with a one-volume typescript, presented as a gift by Professor White. The title page indicates that the manuscript is *A Complete Copy of Notes, on a Course of Natural History, Delivered in the College of Physicians and Surgeons, by Samuel L. Mitchill. . .* (New York, 1813). The autograph on the preliminary pages of both volumes indicates that these are the class notes of one John N. Taulman. Samuel Latham Mitchill (1764-1831) was the distinguished American physician, U.S. congressman, senator, professor of chemistry, natural history, agriculture, and botany, and a prolific author in many of these fields. The twenty-eight lectures in the course were delivered in April and May 1813.

The Library has also acquired a number of other distinguished scientific works, all first editions. Two of these are geology titles: James Sowerby's (1757-1822) *Exotic Mineralogy: or, Coloured Figures of Foreign Materials. . .* (London, 1811); and James Freeman Dana's (1793-1827) *Outlines of the Mineralogy and Geology of Boston* (Boston, 1818). Sowerby was actually an English artist who turned to the illustration of botanical and geological subjects. Only the first of two volumes—which make up the only edition of this work—was avail-



Caricaturist John Kay's drawing of the painter Georges de la Tour, from volume 2 of his *Series of Original Portraits...*

able. It contains ninety-seven hand-colored engraved plates. The Da volume with its accompanying map are the gifts of Professor Donald Henderson. The Rare Book Room added the collected works of two major figures in the history of chemistry: Martin Heinrich Klaproth's (1743-1817) five-volume *Beiträge zur Chemischen Kenntniss der Mineralkörper* (Posen and Berlin, 1795-1807); and Johan Nepomuk von Fuchs's (1774-1856) *Gesammelte Schriften* (Munich, 1856). Klaproth, a German chemist, introduced the chemical analysis of minerals and through this discovered several new elements; von Fuchs was a Bavarian mineralogist and chemist and is the discoverer of water glass and its applications. Finally, the two-volume *Précis Élémentaire de Physiologie* (Paris, 1816-1817), by François Magendie (1783-1855), recognized as the pioneer experimental physiologist in France, is a famous textbook stressing the importance of experimentation as a source of scientific knowledge.

Visitors in the History Library's Lincoln Room may examine at least three new Lincoln items in this impressive collection. The Friends purchased the first of three very early Lincoln speeches in the House of Representatives: the *Speech of Mr. Lincoln, of Illinois, on the Reference of the President's Message, in the House of Representatives*, Wednesday, January 14, 1848 (Washington, 1848). This, Lincoln's first speech in Congress, is the famous "spot" resolution

message, challenging President Polk to name the "precise spot" where the Mexicans had invaded the United States. The two other speeches were given on June 20 and July 21, 1848.

Surely the Map and Geography Library's *Folding Globe of the World*. . . (London, 1850) is the most unusual acquisition of the year. Issued by the firm of John Betts, a mid-nineteenth-century publisher of maps and atlases, the globe is printed on cloth and mounted upon a wire frame which opens like an umbrella and fits in its original wooden carrying case. Portable globes like this one (only a few were ever made) were carried by schoolmasters to teach geography and, understandably, are rarely found in good condition. This one, however, is in excellent condition.

Twentieth Century

This survey of "contemporary" items of significance is highly selective, limited mainly to those additions made possible through the Library Friends and other benefactors. The Friends provided funds for the purchase of a collection of *Early English Children's Books* (Salem, 1982), selected from the Edgar Osborne Collection of 2,000 titles in the Toronto Public Library. It includes facsimile editions of 35 eighteenth- and nineteenth-century English children's picture books, each in a slip-case, and a companion volume, edited by Margaret C. Maloney, Curator of the Osborne Collection, which discusses the historical significance of each volume with information on its production. Published by Chatto, Bodley Head & Cape Services, Salem, New Hampshire, this is indeed a collection which both children and adults can enjoy. It is housed in the Education and Social Sciences Library.

Everyone will most certainly take pleasure in the new edition of Lewis Carroll's (Charles Lutwidge Dodgson, 1832-1898) *Through the Looking-Glass, and What Alice Found There* (West Hatfield, Mass., 1982), published by the Pennyroyal Press in a limited edition of 350 copies, to commemorate the sesquicentennial of Carroll's birth. Purchased through the generosity of the Friends, it is a most suitable companion to the Pennyroyal *Alice* added to the Rare Book Room's collections last year. Barry Moser's ninety-two wood engravings, published in a separate portfolio as well as in the text, avoid the familiar and have been described as humorous, sometimes grotesque, perhaps a bit frightening, yet always a delight and quite unforgettable. The "Pennyroyal *Looking-Glass*" is the work of the artists and scholars who produced *Alice*. In addition to Barry Moser, James Kincaid, a leading Victorian scholar, provided the preface and commentary; Carroll scholar Selwyn Goodacre edited the text; and G.G. Laurens, calligrapher and designer, contributed the original lettering for the title page. Everything about the Pennyroyal *Looking-Glass* is extraordinary, including its specially produced paper, type, and half-leather bindings.



"The Frog looked at the door with his large dull eyes for a minute:...then he looked at Alice. 'To answer the door?' he said. 'What's it been asking of?' " (*Pennyroyal Looking-Glass*)

This year the Asian Library had the opportunity to acquire an East Asian collection of some 13,000 volumes from the Northwestern University Library. The Friends generously met all transportation expenses. The collection, now being processed, includes an important reprint series of almost 8,000 volumes, *Pai Pu Ts'ung Shu Chi Ch'eng* (Taipei, 1965-1970). This *Series of One Hundred Series* consists of reprints of Chinese classics.

Several manuscripts were ordered this year through Friends generosity. The most significant acquisition is a collection of twenty-five signed autograph letters from H.G. Wells (1866-1946) to his friend George Meek (1868-1921), an English socialist and writer. The Rare Book Room's copy of Meek's book, *George Meek, Bath Chair-Man, by Himself* (London, 1910), includes an introduction by Wells, describing Meek and their long friendship, and several photographs of Meek mounted on its preliminary pages. Several of the letters in the

new collection are undated, but as a group they were probably written between 1908 and 1910. Since the Wells collection contains seventy-one letters from George Meek to Wells, 1906-21, the new collection is especially important. There were two other additions to the Wells holdings this year. The most important item in one small collection is an undated, 9-page transcript on a "Project for a Modern Encyclopedia." Wells's name is written in an unknown hand on the first page, with the note "Return to Gregg M. Sinclair, Oriental Institute, University of Hawaii, Honolulu, Hawaii." The collection also contains carbon copies of seven Sinclair letters to Wells and a typed note from Marjorie Wells declining an invitation for her father-in-law to lecture there. The last manuscript is a small two-page letter dated Oct. 15, 1906, from Wells to "My dear Matheson," whom the Rare Book Room has not as yet identified.

In addition to the Wells acquisitions, the Library acquired a Marcel Proust (1871-1922) manuscript this year, a three-page signed autograph letter to Jacques Boulenger, dated September 1921. The letter further enriches the excellent collections of Proust manuscripts held by the Library.

Several small collections were given to the Library this year, and it is important that their donors be recognized. In addition to a number of rare and contemporary titles, George White also gave a fine collection on book collecting. Mrs. Kathleen Cairns and her late husband, Stewart Cairns, professor of mathematics emeritus, donated almost 400 volumes in art, heraldry, costumes, monumental brasses, literature, and mathematics. Mr. Frank Barber donated seven precursors of the modern comic book, appropriate additions to the Library's Meine Collection. Dr. Jere C. Michel, professor emeritus, Millikin University, recently donated his large collection of early operatic and other musical recordings and his collection of early twentieth-century theater programs from New York and Chicago. Other collections were given by Dr. Amy Gottlieb, Mr. Richard M. Lawrence, and Allen Weller, University of Illinois professor emeritus of art and design.

Facsimile editions are always much in demand for the texts they faithfully reproduce and for the excellence in book production they usually exemplify. While several were acquired this year, the Friends made it possible to purchase a facsimile edition which surely must be among the most sumptuous ever published. *Codex Benedictus: Lectionary for the Feast of St. Benedict, St. Maur, and St. Scholastica from the Biblioteca Apostolica Vaticana, Vat. Lat. 1202.1058-1087* (New York, 1983) was published in June 1983 in a limited edition of 600 copies. Excerpts from the publisher's announcement describe it quite adequately: "The Codex Benedictus was produced on the command of Abbot Desiderius for presentation to the Church of Monte Cassino about the time of its dedication in October 1071. . . . The manuscript was the work of a single scribe known only as Leo; in this volume he set the standard for all later books in the Beneventan hand. The magnificent initials inaugurate a new style, enriched by Byzantine elements, and elaborated by a master painter with a



One of the many gold-decorated illustrations from the facsimile *Codex Benedictus*.

wealth of color and a lavish use of gold. The facsimile is an exact reproduction of the 524 plates and is printed in four colors plus gold. It is accompanied by a 96-page commentary volume. . . ." The facsimile is bound in cedar and leather, the commentary quarterbound in leather.

If this enumeration of "notables" were extended, it would certainly describe other rare books, facsimile editions, catalogs and guides to collections great and small, archival materials now readily available on microfilm and microfiche, runs of current and retrospective journals and other serials in paper and microtext editions, definitive and special editions in many disciplines, and manuscripts in their original state and on microfilm and microfiche. These research materials were acquired to meet specific and perceived needs, to enhance presently strong collections, and to build those in need of special attention. As surely everyone knows, the sustained development of the Library's great resources is a never-ending responsibility which has become ever more difficult, and sometimes even agonizing, as demands and costs increase while funding from traditional sources does not. This selective review attests that the Friends and the Library's other benefactors have made it possible to meet many of these needs and to attain so much more. Their great generosity grows each year and with it, this truly magnificent Library.

NORMAN B. BROWN

The Year in Retrospect

Numerous achievements highlighted the Library's 1982-83 year. In the development area, two major endowment funds were established by Dr. E. Kenneth Gray and by Dr. Janet Weston. These funds, the largest in the Library's history, are described in more detail elsewhere in this issue of *Non Solus*. In addition, Mr. and Mrs. Kenneth E. Oberholtzer have initiated an acquisitions endowment for the Agriculture Library. These generous endowments will ensure the sustained growth of the Library's collection. We are grateful to our private donors who recognize the importance of providing a margin of excellence for the Library's outstanding research materials.

A sixth addition to the Library stacks will be completed in late 1983. By using electrically operated compact shelving, the completed area will have room for 2 million volumes. A spring 1984 dedication is planned.

As of late 1983, the Library Computer System is being enhanced by the addition of a system which provides improved access, including subject searching for items cataloged since 1974. The online catalog, described elsewhere in this issue, will be more cost-effective to maintain and provide more flexibility than the traditional card catalog. An excellent example of cooperation among Illinois public and private institutions of higher education as well as the eighteen regional public library systems, the LCS network—which is unique in the United States—serves as a model for the country.

To honor retired faculty members who have made significant contributions to the Library's collections, the University established an Honorary Curatorship program this spring. UIUC Chancellor John E. Cribbet awarded certificates of recognition to the first four recipients. Dean Emeritus Robert B. Downs, Honorary Curator in Bibliography, helped to build the Library's collection to a leading position among the great research collections of the world. Professor Emeritus George W. White, Honorary Curator in the History of Geology, has been instrumental in acquiring source and secondary materials in the history of geology. Professor Emerita Marian Harman, Honorary Curator of Incunabula, is recognized as the resident expert on the subject of fifteenth-century printing, and fostered the growth of the University Library's

incunabula collection (books printed before 1501) to one of the continent's largest. Professor Emeritus of Germanic Languages and Literatures Henri Stegemeier, Honorary Curator of Emblem Books and Emblematics, developed the Library's collections of emblem book iconography and fable books, particularly those from Germany and the Low Countries.

Through the dedication of Friends, faculty, staff, and the citizens of Illinois, we will continue to ensure the quality of our preeminent Library.

JOAN M. HOOD

Butter for the Bread

The Library of the University of Illinois at Urbana-Champaign has grown steadily over the decades from its initial collection gathered by John Milton Gregory to stand today as the largest publicly assisted academic library in the nation. New and exciting changes take place inside the Library to accommodate this growth, including construction of the sixth stack addition with its innovative compact shelving system, and the conversion of its holdings records from cards to computers (described in an earlier essay in this issue of *Non Solus*).

Underlying this growth and the changes it brings, however, remains the steady need for funds to support and maintain the vast collections of the Library. We can no longer be assured adequate nourishment from the appropriations of the legislature. If the Library is to have a bit of butter for its bread, it must depend on the support of individuals who know that a great library, by definition, is a growing one. This year, the prospects for the Library's future sustenance have brightened with the announcement of major gifts from two such individuals on opposite coasts of the country.

Janet L. Weston, associate professor emerita of economics at Illinois, has recently made a combination of current and deferred gifts to the University in memory of her father, Nathan Austin Weston. Income from the Library endowment fund established through Dr. Weston's gifts is designated for special acquisitions for the Library to ensure the continued enhancement of the Nathan Austin Weston book collection, one of the finest private libraries ever to come to the University. A second memorial fund will provide for construction of a fountain honoring her father to be located near the Library by David Kinley Hall.

Those conversant with University genealogy need scarcely be reminded that Nathan Weston, whose affiliation with the U of I spanned nearly half a century, was one of the early shapers of the young institution. He was a member of the class of 1889 and joined the faculty as instructor in economics in 1900. He remained on the faculty until his death in 1933, serving four of those



years (1915-19) as the first dean of the College of Commerce and Business Administration. A scholar of broad interests, he built a personal library of over 6,000 volumes—particularly rich in economic theory and history, it included as well works in poetry, agriculture, science, classics, and other subjects. When the Nathan Austin Weston Collection was donated to the Library by his daughter in 1944, University President A.C. Willard termed it “one of the most important and distinguished private libraries ever to be acquired by the University.”

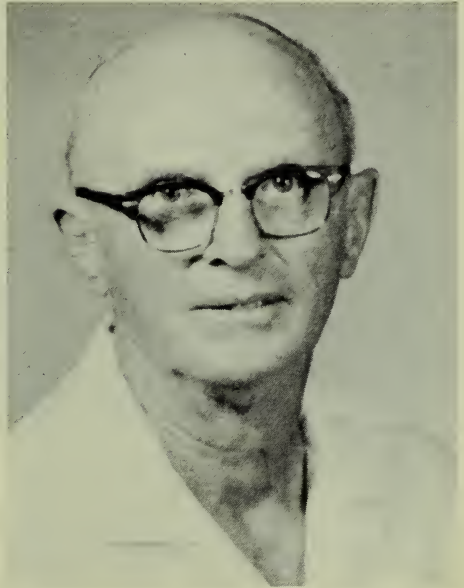
Janet Weston received her bachelor's and master's degrees from the University of Illinois, and holds a doctorate in economics from Stanford University. She was an economist in varying governmental posts before her appointment to the University faculty in 1934. She retired in 1972, and now lives in Newport Beach, California. In recognition of her valuable support, Dr. Weston has been named to the University Librarian's Council. Her gifts to the University provide an appropriate memorial to her father as well as an important means of ensuring the continued enrichment of the Library's superior resources in economics.

Dr. E. Kenneth Gray has truly shown himself to be a Friend of the University of Illinois Library. His concern for the Library's continued development has evidenced itself in support over many years. Currently a resident of St. Petersburg, Florida, Dr. Gray received his bachelor's degree from the

University in 1922. His career led him to the Kankakee area, where he had a medical practice which spanned many years before his retirement in 1958. His most recent efforts for the Library, a combination of lifetime and testamentary gifts in excess of \$450,000, will benefit the Library's special collections and magnificent rare book holdings. The income from the endowment fund thus established will furnish the Library with an important advantage in the sometimes hectic competition among research libraries for important items in the rare book market. In the years ahead, Dr. Gray's generosity will certainly have an impact on the Library's ability to seize—rather than lose out on—opportunities to add special works to its collections.

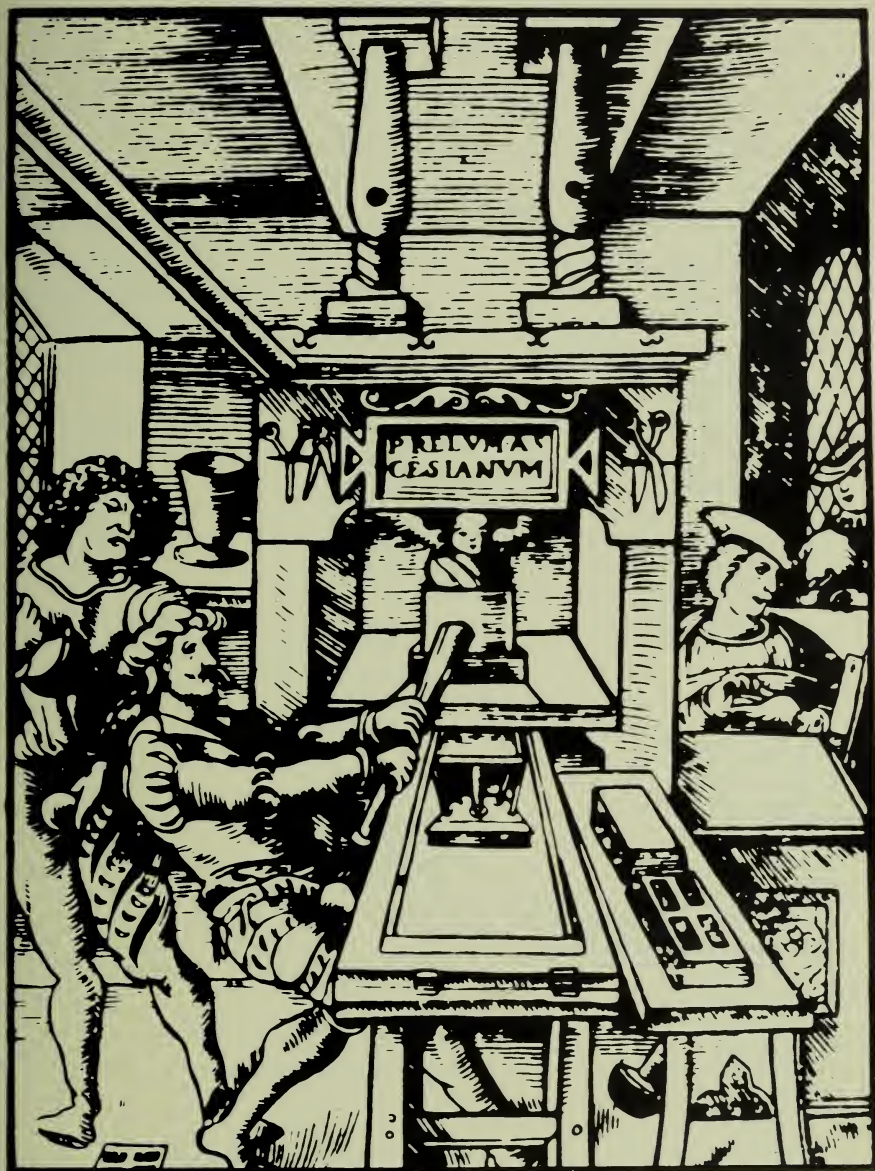
Readers of *Friendscript* will remember Dr. Gray's steady record of support for departmental libraries with specific needs. His generosity is responsible for the acquisition of the magnificent nine-volume folio catalogue, *The Winterthur Libraries Collection of Printed Books*, which supplements the reference sources of the Ricker Library of Architecture and Art. Other of his previous gifts have funded the Library's subscription to an important interdisciplinary journal, *Mathematical Modelling*, and as unrestricted contributions to Library Friends, have helped to acquire for the Library numerous works that otherwise might not have been purchased.

Dr. Gray joined the Library Friends at its inception in 1972, and was designated a Life Member in 1981. He is also among the first members of the University Librarian's Council, an organization recently established to recognize major donors to the Library. His endowment to benefit the Library's col-



lections, like the Library fund set up by Dr. Weston, constitute lead gifts toward establishing a \$5 million Library Acquisitions Endowment, which is a priority of the University's five-year Campaign for Illinois, a \$100-million fund-raising drive being conducted by the U of I Foundation. Through his generous support, Dr. Gray has helped to make one of the greatest libraries in the world an even better one; his commitment to the welfare of the Library, deeply appreciated, is equally inspiring.

The libraries of Harvard and Yale are the only academic research institutions in the nation with collections surpassing those of the University of Illinois in number of volumes. As part of institutions which for hundreds of years have maintained an impressive tradition of private support, these two libraries have long enjoyed the benefits of generosity like the important gifts recently made by Dr. Weston and Dr. Gray. Together these Friends and all those who recognize the importance of sustaining our great collections will achieve for the Library at Illinois a continued legacy of excellence.



University of Illinois Library Friends
MEMBERSHIP AND INCOME STATEMENT
July 1, 1982—June 30, 1983

Balance June 30, 1982 \$26,426.60

Income

Membership	Donations
8 University Librarian's Council	72 memorial gifts
1 Life member (new)	46 corporate donations
8 Honorary members	94 miscellaneous gifts
3 Benefactors	
3 Patrons	
111 Sponsors	
146 Subscribing members	
589 Contributing members	
89 Student members	
18 previously enrolled Life members	
36 contributors to Library materials	
6 contributors to selected Library funds	

	<i>General Fund</i>	<i>Endowment Fund</i>
1,018	\$61,039.22	\$11,000.00

University of Illinois		
Press (royalty)	68.40	
Subscriptions to <i>Non Solus</i>	14.00	
Sales	776.00	
Preservation	2,794.55	
Punch bowl	321.78	
Transfer from Endowment Fund	1,136.76	
Interest on Endowment Fund	1,136.76	1,136.76
Total Income	\$66,150.71	\$12,136.76
		\$92,577.31

Expenditures

Library support			
Acquisitions			
(payments and orders)	\$50,254.98		
Volunteer expenses	68.40		
Exhibits	81.02		
Preservation	<u>2,794.55</u>		
		\$53,198.95	
Membership benefits			
Programs	\$ 535.46		
<i>Non Solus</i>	1,602.62		
<i>Friendscript</i>	2,824.55		
Perquisites	2,140.40		
Life member plaque	<u>355.00</u>		
		\$ 7,458.03	
Membership development			
New member solicitation	10,134.12		
Punch bowl	321.78		
Memorials	339.23		
Stationery	<u>1,000.00</u>		
		\$11,795.13	
Administration			
Supplies	\$ 1,065.49		
Staff contingency	13.76		
Computer	<u>289.81</u>		
		\$ 1,369.06	
Transfer to General Fund			<u>\$-1,136.76</u>
Total Expenditures			<u>\$73,821.17</u>
<i>Balance*</i>			<u>\$18,756.14</u>

*Balance encumbered with slide show funds of \$1,155.00

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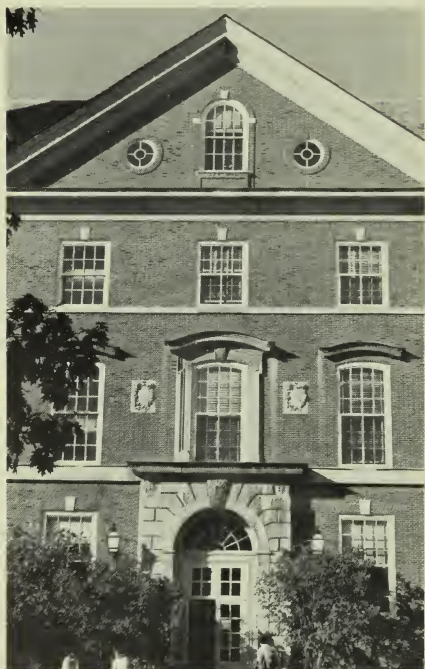
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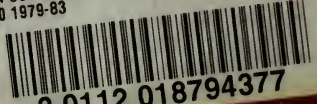
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