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An Exhibition of Eleven Landmark Acquisitions of the University of Illinois



One in a Million

An Exhibition of Eleven
Landmark Acquisitions of the
University of Illinois

Urbana
The Rare Book & Manuscript Library
2009

FOREWORD

Let us put the occasion for this exhibition in perspective. Picture this: If we began in Urbana-Champaign and placed eleven million books on a single shelf, that shelf would stretch southward to St. Louis and northward to Chicago. It is an impressive image and an even more impressive accomplishment.

We mark this milestone with a book as a way of representing and celebrating our collections. Benjamin Franklin's 1744 edition of Cicero's famous treatise *On Old Age* is a landmark of American printing and a highpoint for collectors of American imprints. The acquisition not only strengthens the Library's holdings in colonial printing, it also neatly combines the Classical and American Studies interests of our benefactors, Bob and Emily Watts. We are grateful to the Watts for the generous contribution that made possible this acquisition, as well as this beautiful catalog and a complementary symposium on *The Classics in America* held at the Library on 9 October 2009.

Of course, libraries are more than books. To reflect our resources at Illinois more literally, the cross country shelf described above would also include maps and manuscripts, photographs and sound recordings, clay tablets and films, prints and posters, works of art and countless bytes of digital words and images. It is often said, and worth repeating, that the Library stands at the very core of the University's educational mission. Indeed, the diverse collections of the University of Illinois Library represent every discipline taught on the campus—and several that are not. We collect, protect, and make accessible the world's knowledge from every age, in almost any form, and from every continent.

A library is also made up of people. Generations of dedicated librarians and library staff members built this Library, book by book, item by item. They could not have done it without the help of faculty, students, benefactors, and researchers who shared their knowledge, time, and resources. As each milestone was reached, a special acquisition was made to mark the occasion and they are described and celebrated in the present exhibition. We dedicate this exhibition and catalog to those who collected the eleven million items and to those who use them.

VALERIE HOTCHKISS
Head of The Rare Book & Manuscript Library

1935
1 MILLION

SIR WALTER RALEIGH. *The History of the World*. London: Printed by William Stansby for Walter Burre, 1614.

The University of Illinois boasts of the largest and most extensive collection of Renaissance imprints at a public university in America. In the 1930s, librarians and professors were acquiring English Renaissance imprints at an astonishing rate, literally shipping "crate loads" of Renaissance books from England and the East Coast each month. In donating the first edition of Sir Walter Raleigh's (1552?-1618) *History of the World* as the one-millionth book, John Needels Chester (1864-1955) contributed a sparkling gem to the effort and clearly showed that he, like the book's noble author, was a man of great vision.

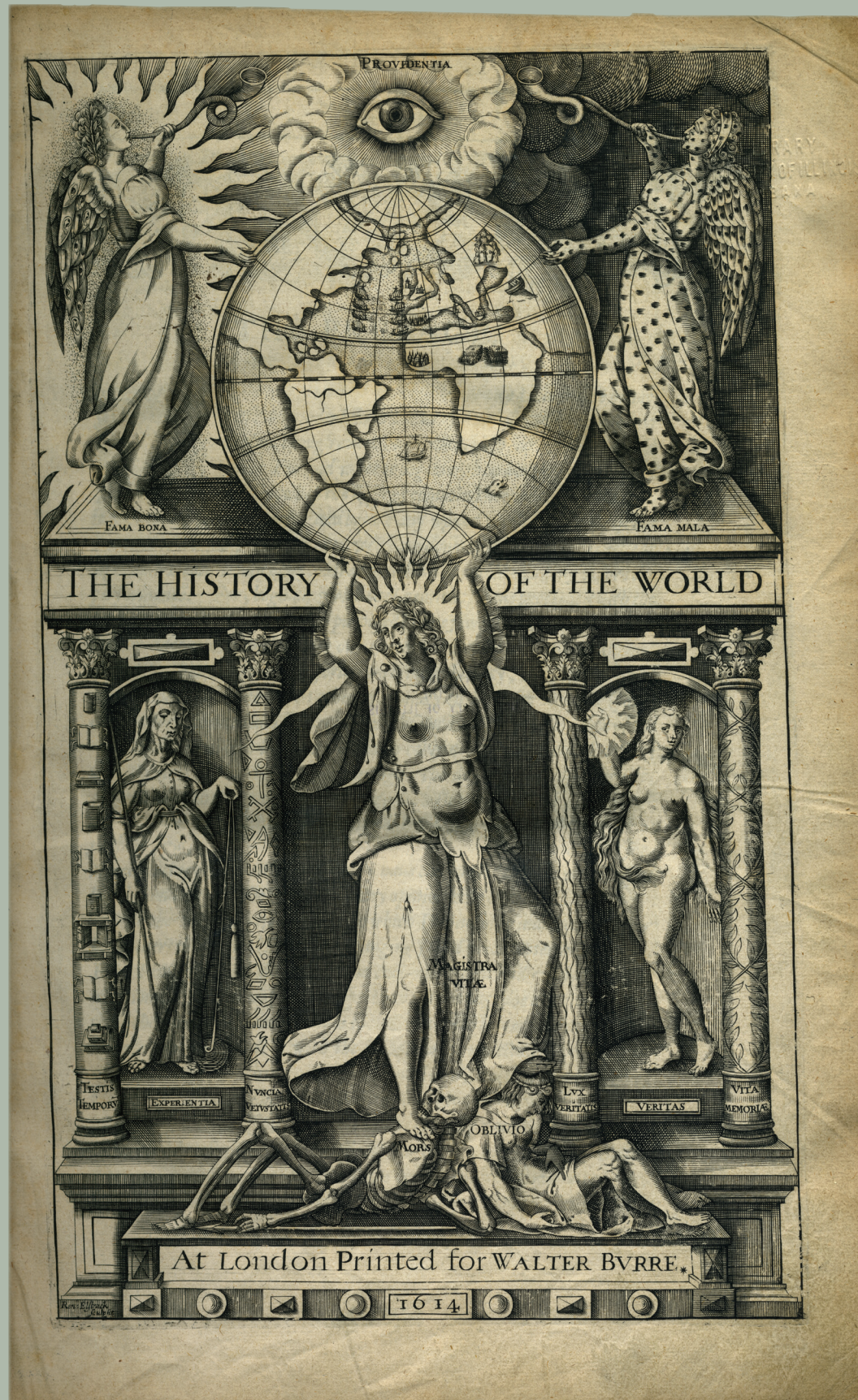
GIFT OF JOHN NEEDELS
CHESTER, 1935

Born around 1552, Raleigh was an adventurer and independent spirit. A favorite of Queen Elizabeth, he made exploratory expeditions to present-day Virginia and North Carolina and later searched for the legendary city of gold, El Dorado, in Venezuela. In 1587, he helped to establish the first English colony in America, the ill-fated settlement of Roanoke. He is often credited with the introduction of potatoes and tobacco to Europe, though the Spanish deserve this distinction (or blame).

Raleigh ran afoul of Queen Elizabeth in 1592 when he secretly married her maid, Elizabeth Throckmorton. In a jealous rage, the Queen briefly threw the couple into the Tower of London. Raleigh found himself in prison again in 1603 after Elizabeth's successor, James I, accused him of treason.

It was during his twelve years in the Tower of London that Raleigh wrote *The History of the World* at the request of Prince Henry, a young friend and frequent visitor. The massive but unfinished work begins with Creation and continues for five books, reaching only the second century B.C.E. Raleigh says he planned and had already sketched out two more volumes but lost pleasure in the task when Prince Henry died in 1612. Any hopes Sir Walter might have harbored for reinstatement to royal favor died along with the young heir to the throne. Raleigh was executed in 1618. At the block he asked to see the executioner's axe and gamely remarked: "This is a sharp Medicine, but it is a Physician for all Diseases."

Shelfmark: Q. 930 R13H



PREFACE

The ultimate responsibility for our nation's policy rests on its citizens and they can discharge such responsibilities wisely only if they are informed. The average citizen cannot be expected to understand clearly how an atomic bomb is constructed or how it works but there is in this country a substantial group of engineers and scientific men who can understand such things and who can explain the potentialities of atomic bombs to their fellow citizens. The present report is written for this professional group and is a matter-of-fact, general account of work in the United States since 1939 aimed at the production of such bombs. It is neither a documented official history nor a technical treatise for experts. Secrecy requirements have affected both the detailed content and general emphasis so that many interesting developments have been omitted.

References to British and Canadian work are not intended to be complete since this is written from the point of view of the activities in this country.

The writer hopes that this account is substantially accurate, thanks to cooperation from all groups in the project; he takes full responsibility for such errors as may occur.

H. D. Smyth

July 1, 1945

1946
2 MILLION

HENRY DE WOLF SMYTH. *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.: Printed in the Adjutant General's Office, 1945].

The first military use of a nuclear bomb occurred on 6 August 1945 when the United States destroyed the Japanese port city of Hiroshima. Three days later, Nagasaki was bombed. An official report—often called “The Smyth Report”—was released on 11 August by order of President Harry Truman. The secret work of thousands of researchers, technicians, and government personnel over a five-year period culminated in two nuclear explosions over Japan, the end of World War II, and a 196-page government press release.

In the spring of 1944, Lieutenant General Leslie R. Groves (1896–1970)—military director of the Manhattan Project—asked Henry De Wolf Smyth (1898–1986) to prepare a report describing the history and significance of the project. Smyth was chair of the Department of Physics at Princeton University and had been serving as a consultant to the Manhattan Project at that time. As the *de facto* official government report, Smyth's work provides a detailed administrative history of the atomic research that had taken place since 1939 as well as an explanation of the declassified scientific facts behind the nuclear bomb.

The Smyth Report was published in a number of editions and printings, the first of which were lithoprinted in the Adjutant General's Office in the Pentagon. Minor changes were made to the text before it was published by Princeton University Press in September 1945 (the Princeton edition went through eight printings between 1945 and 1948). The U.S. Government Printing Office also published an edition in the early fall of 1945 and the British government followed not long after. Reaching an even wider audience, the report filled a special issue of *Reviews of Modern Physics* in October 1945. All of the editions are known to contain minor textual variations.

The Illinois copy of *Atomic Energy for Military Purposes* is from the first lithoprint edition, bound in cream-colored, textured paper. The volume has an ownership inscription on the front cover, “Lt Col H Noble / Rm 4E 645 / Pentagon Building;” this is probably Howard E. Noble who reported for duty on 2 May 1942, and worked in the Office of the Chief of Ordnance in the Pentagon.

Shelfmark: 623.454 Sm9G 1945c

ACQUIRED FROM
THE UNITED STATES
GOVERNMENT, 1946

1956
3 MILLION

POMPONII MELAE. *Cosmographia, sive, De situ orbis*. Salamanca: [Printer of Nebrissensis, Gramática], 1498.


The University of Illinois is home to one of the largest collections in North America of books printed in the fifteenth century. These editions—known as incunabula—were the first books to be printed with moveable metal type during the infancy of a nearly unrivaled technological revolution. In the mid-fourteenth century, the German goldsmith Johann Gutenberg (1397?–1468) perfected the technology necessary to mass produce books with metal type and a press, forever changing the way texts would be transmitted. Among the more than 1,100 incunabula in the Illinois collection is Pomponius Mela's *Cosmographia*, printed in 1498 and accessioned as the Library's three-millionth volume in 1956.

ACQUIRED FROM
C. A. STONEHILL,
1956

Little is known about Mela's life except that he was a Roman geographer, probably from what is now southern Spain, and that he wrote *Cosmographia*—the earliest surviving geographical work in Latin—around 43 or 44 C.E. The work itself is traditionally known as *De chorographia* ("Description of Regions") as it is not a true "geography," that is, it does not describe the entire earth. Mela focuses on places he believes to be the most well-known and it is clear from his text that he knew the earth to be spherical.

Mela's work remained influential from the time of its creation through the early Renaissance. Pliny the Elder (23–79), a near contemporary of Mela, is known to have read *Cosmographia* and the Italian poet Francesco Petrarca (1304–74) used it as a reference source. It was also read by Pedro Alvares Cabral (d. 1520?), the Portuguese explorer and discoverer of Brazil. After having circulated in manuscript form for more than 1,400 years, the first printed edition of *Cosmographia* appeared in Milan in 1471. The Illinois copy is of the 1498 edition, printed in Salamanca and edited by Francisco Nuñez de la Yerva who makes reference in his introduction to the then-recent European discoveries in the New World.

Shelfmark: INCUNABULA 871 M6 1498



D huius tabule expositionē duo oportet sci-
re primū modū eiusdē cōpositiōis. secundo
scire modū opatiōis & utilitatis. quoad pri-
mū oportet imaginari lineā super terram que extenda-
tur p̄ insulas de canaria uersus septētrionē & meridiē
extendatur alia ex parte orientis ultimī similiter uersus
septētrionem & meridiem. iste due linee includūt ter-
re medietatem in longitudine. tunc tota ista medietas
diuidatur in cētum octoginta partes equales & quelibet
pars dicatur unus gradus. & linee diuidentes tran-
seant a septentrione ad meridiem: que linee si libet di-
cantur meridiani. in tabella tamen proceditur de quī-
q; in quīq; propter loci stricturam: qđ numerus infe-
rior tibi denotabit. & incipiūt iste linee ab occidenti cū
numeri annotationibus: quia oēs longitudinē locorū
incipiūt ab eodem. extra istas duas extremas plurima in-
ueniūtur. nam uersus occidentem serenissimus hispania-
rum rex Ferdināus & helisabeth terrā habitatā distā-
tē ab occidenti p̄ .xlv. gradus inueniūt. que ab usue in-
diaa quibusdā dicitur. & alij uersus orientem per totidē
gradus & tu cōsidera errorē de hoc per alfonsum & ali-
os sibi cōtemporaneos. Extēdāt iterū alie due linee ab
oriēte in occidentem. una dicat equinoctialis que inter du-
as magnas lineas situatur in tabella: duabus lineis fulci-
ta. altera distet ab equinoctiali p̄ sexaginta & tres ptes
seu gradus uersus septētrionem & portionē inter me-
diā diuide per sexaginta & duas lineas. quas partes de-

1966
4 MILLION

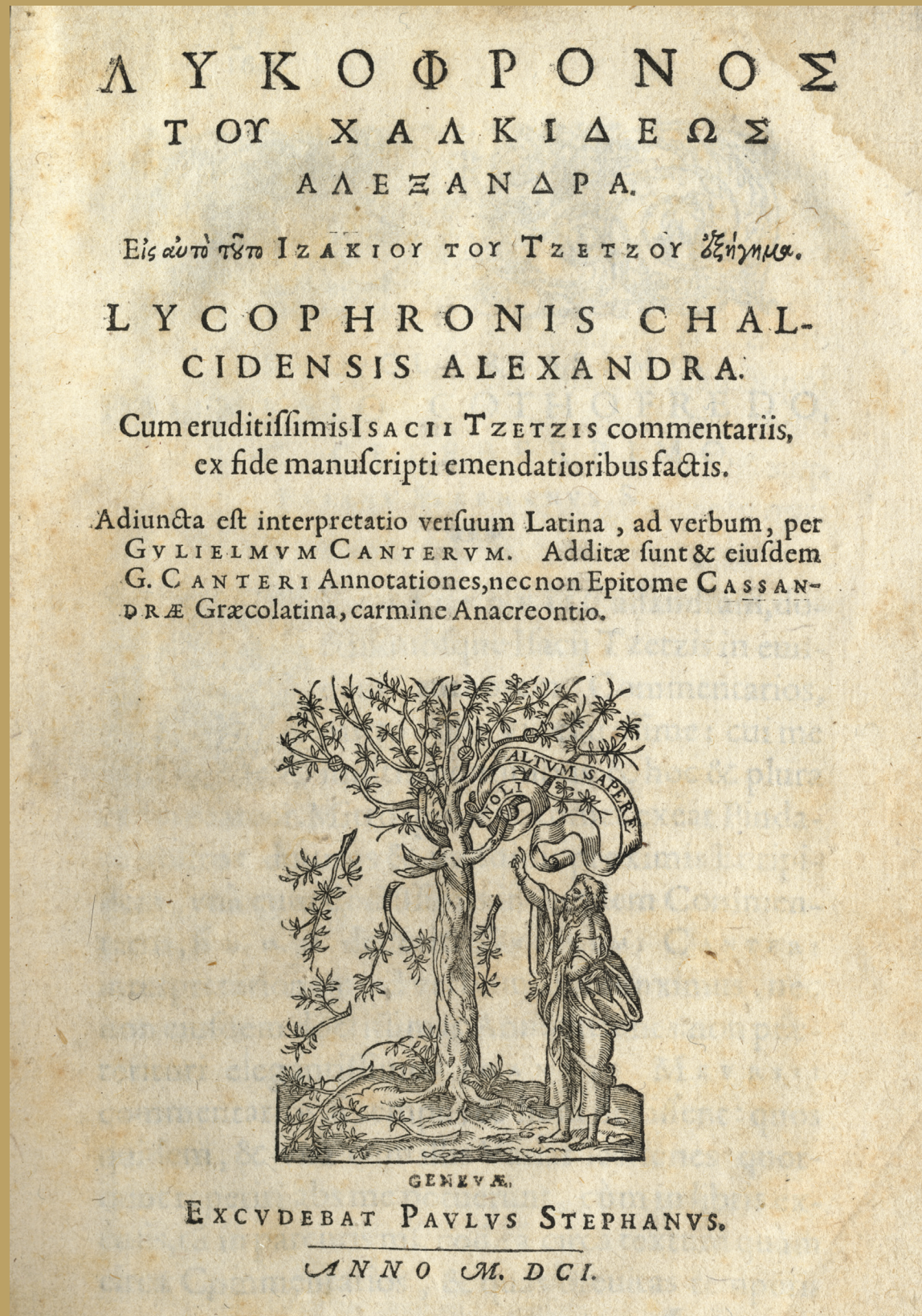
LYCOPHRON. *Lycophronos tou Chalkideōs Alexandra*. Geneva: Paul Estienne, 1601.

Standing out among the many treasures of The Rare Book & Manuscript Library is a copy of the epic poem *Alexandra* by the Greek poet Lycophron (fl. ca. 325 B.C.) with the twelfth-century commentary of Isaac Tzetzes (d. 1138), published in 1601 by Paul Estienne (d. ca. 1627). On the verso of the fly-leaf facing the title page is the neat inscription "Sum ex libris Jo: Miltoni" and below, in the same hand, are recorded the price John Milton (1608–74) paid for the book, "pre: 3^s." (three shillings) and the date, "1634." Inside, the volume is graced by some sixty annotations and marginalia in Latin and Greek by the great English poet in his own hand. It is one of only about a dozen volumes known to have been personally owned by Milton. (Two others, without marginal annotations, are also in the Illinois collection.) This remarkable book has been described in loving detail by Harris Francis Fletcher (1892–1979) in an article published posthumously in *Milton Quarterly*. Fletcher, a professor of English at the University from 1926 to 1961, was instrumental in building the rare book collection at Illinois and especially its keystone holdings in Milton and the seventeenth century.

At some time after Milton's death in 1674, the volume came into the possession of the bookseller and publisher Moses Pitt (1639–97) whose name is crossed out on the first fly-leaf. Underneath Milton's inscription, in a light brown ink, we read that the book once belonged to Joseph Wells and his friends ("nunc Josephi Wells & amicorum"); the price noted by Milton has been amended in this same ink to read "13^s." At the front of the volume is an unsigned leaf of manuscript notes assumed to be by James Caulfeild, Earl of Charlemont (1728–99), who is known to have owned the book. Prominent on the inside front and rear covers are two different bookplates of the successful Victorian artist, Myles Birket Foster (1825–99). Bernard Quaritch (1819–99), the famous London bookseller, bought the book at the auction sale of Birket Foster's collection and sold it, in turn, to the American collector William Augustus White (1843–1927). Milton's copy of Lycophron's *Alexandra* remained in the possession of the White family until it was sold to the University of Illinois in 1966 by the Stonehill firm of New Haven, Connecticut, booksellers often involved in acquiring important material for the Library.

Shelfmark: 881 L7 1601

ACQUIRED FROM C. A. STONEHILL, 1966



The Holy Bible: Containing the Old Testament and the New: Translated into the Indian Language and Ordered to be Printed by the Commissioners of the United Colonies in New-England, at the Charge and with the Consent of the Corporation in England for the Propagation of the Gospel amongst the Indians in New-England = Mamusse Wunneetupanatamwe Up-Biblum God Naneeswe Nukkone Testament Kah Wonk Wusku Testament. Cambridge, [Massachusetts]: Samuel Green and Marmaduke Johnson: 1661–63.

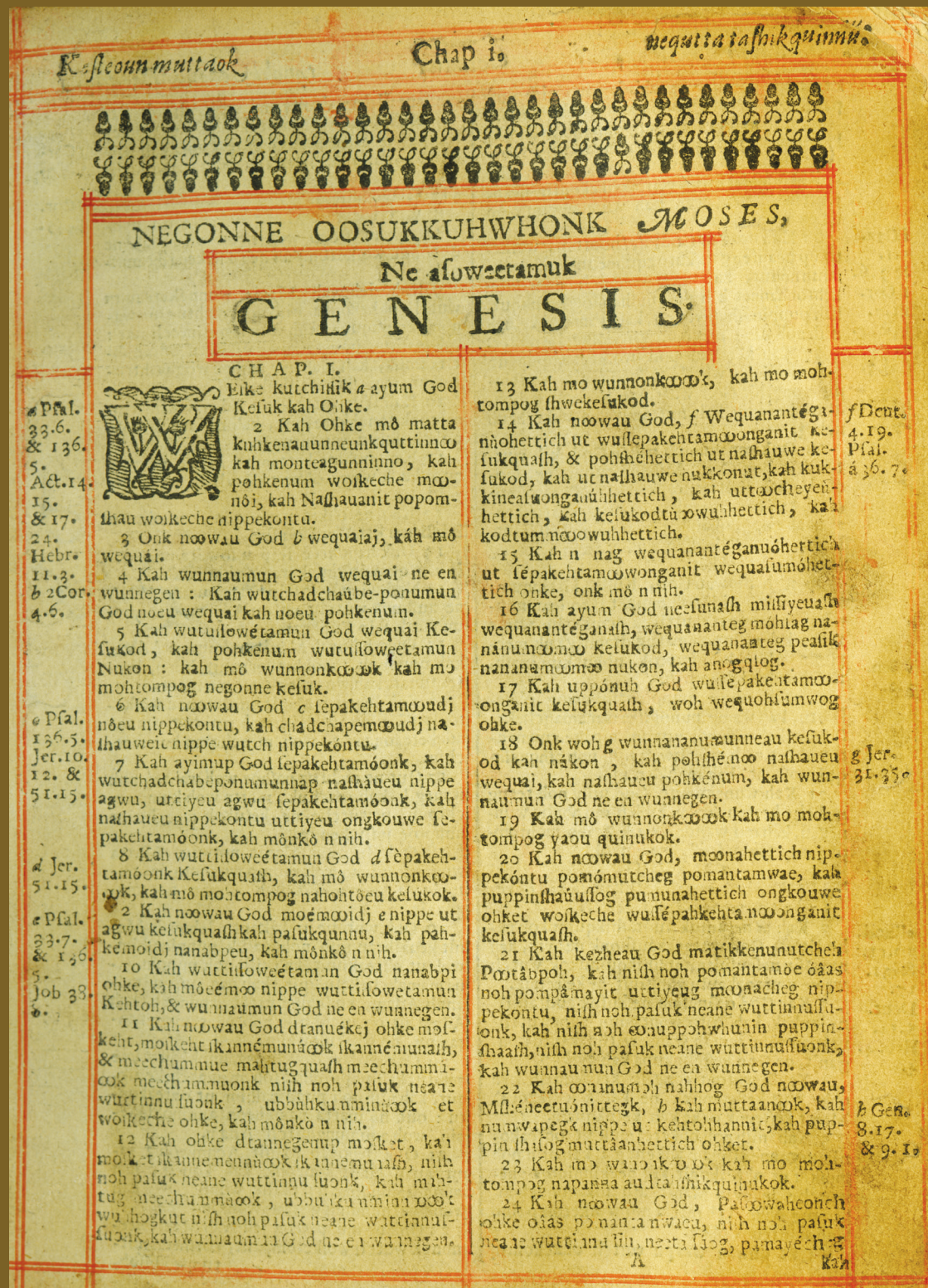
The first Bible printed in America was not an English Bible, nor was it a scholarly Greek, Hebrew, or Latin Bible. It was this 1661–63 imprint in the language of the Wampanoag people of Massachusetts, called Natick or Massachusett. In addition to being the first Bible printed in America, it is also the first Bible printed anywhere in the Western Hemisphere.

The Wampanoag were the Algonquian community that shared their food with the English Pilgrims in 1620 to help them through a harsh winter, a harbinger of our Thanksgiving tradition. With the help of Native American assistants, the English missionary and teacher John Eliot (1604–90) produced this Bible in the Natick language. Eliot had also been involved in the translation and printing of the first book printed in the American colonies, the *Bay Psalm Book* of 1640. The Natick Bible was printed in Cambridge, Massachusetts, by Samuel Green and Marmaduke Johnson with the help of a Native American compositor, James Printer. Printer and another Native American, John Nesutan, who was trained at Harvard, worked with Eliot on the translation.

Unfortunately, the first Thanksgiving did not lead to long-lasting friendships. The European settlers and the native communities could not live in peace and most of the Wampanoag were killed in King Philip's War (1675–76), sold into slavery, or forced into hiding. John Eliot's converts were protected and their descendants still exist and are called The Natick Praying Indian Tribe. Eliot produced a second, corrected edition of his Bible in 1685 that was used among groups of Praying Indians on Cape Cod until the nineteenth century. Today, the Wampanoag number some 2,200 and are active in five small communities in Massachusetts, where there has been some effort to revive the Natick language.

Shelfmark: 220.5973 EL45H

ACQUIRED WITH ASSISTANCE FROM THE UNIVERSITY OF ILLINOIS LIBRARY FRIENDS AND RESEARCH BOARD, 1974



1982
6 MILLION

JOHN FLAMSTEED. *Historiae coelestis libri duo: quorum prior exhibet catalogum stellarum fixarum Britannicum novum & locupletissimum*. London: J. Matthews, 1712 AND John Flamsteed. *Atlas coelestis*. London: [s.n.], 1729.

John Flamsteed (1646–1719) was born in Derbyshire and attended Jesus College, Cambridge. In 1675, he was named as the King's "astronomical observator," that is, he became England's first Astronomer Royal, carrying out work at the Royal Observatory (completed in 1676) at Greenwich. Flamsteed's main objective was to compile a catalog of the fixed stars, a prerequisite for making accurate calculations of

longitude. Hampered by inadequate instruments, Flamsteed finally designed and paid for a special "mural arc" which was installed at Greenwich in 1689. His observations were so much sought after by contemporary astronomers that after much rancorous dispute, Sir Isaac Newton (1642–1727) and Edmond Halley (1656–1742) took over the project of publishing Flamsteed's tables. The *Historiae coelestis libri duo* finally appeared in 1712—after almost seven years of delay—and

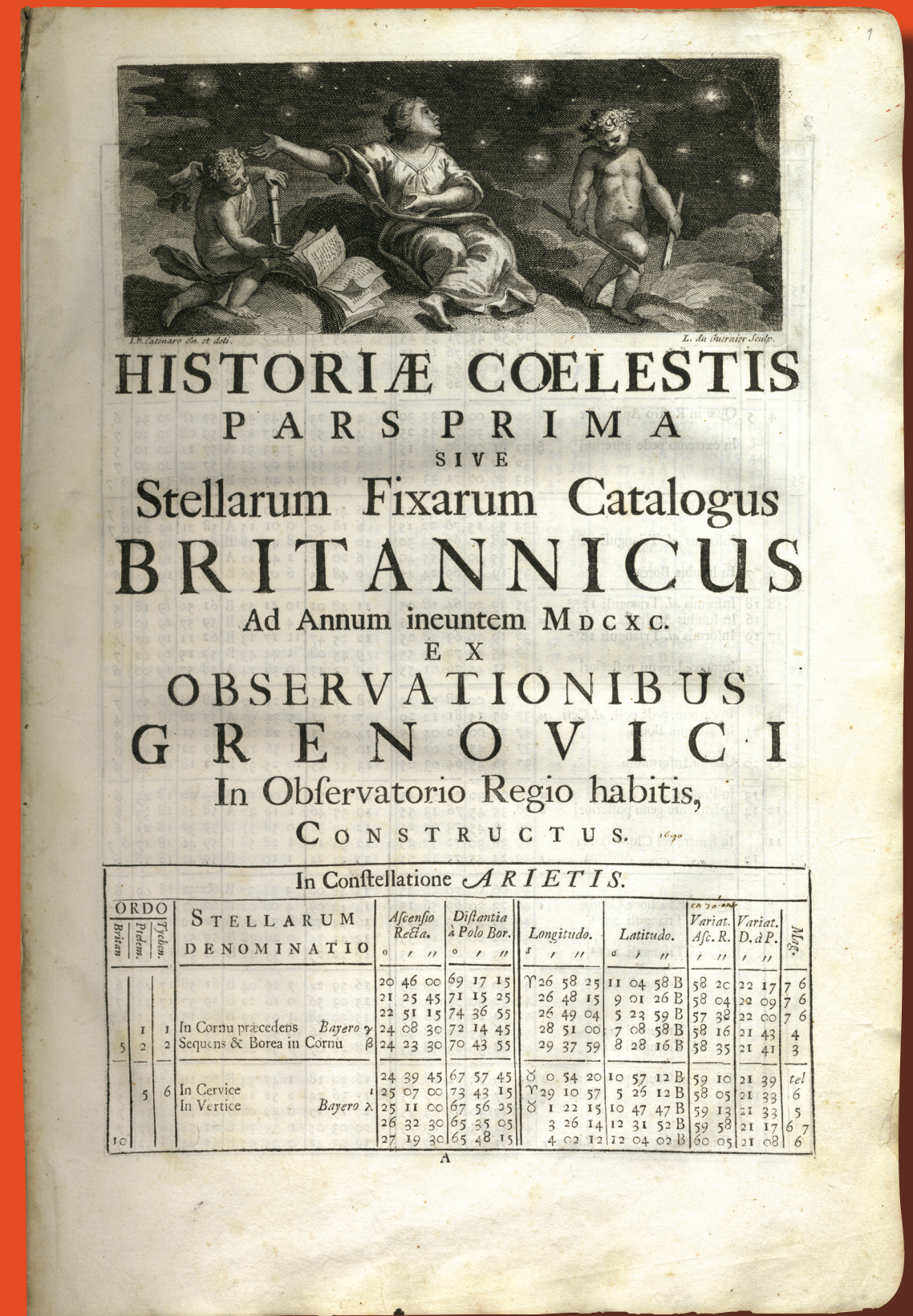
is made up mostly of Flamsteed's early observations of the stars, revised by him for accuracy. The book also includes incomplete tables for the planets, the sun, the moon, and the moons of Jupiter, which Flamsteed did not approve.

Flamsteed, angered by the unauthorized publication of his work, bought up and destroyed some 300 of the original 400 copies and worked on printing an approved version of his tables. He died in 1719, having completed about two-thirds of his project. After the astronomer's death, his widow, Margaret, acquired and destroyed thirty-nine more copies of the 1712 *Historiae coelestis*, leaving only about sixty copies extant and rendering this an extremely rare book. She and James Hodgson (d. 1755; husband of Flamsteed's niece) also prepared for publication the three-volume collection of Flamsteed's works, *Historia coelestis Britannica*, which appeared in 1725 in an edition of 340 copies, one of which is in The Rare Book & Manuscript Library.

Mrs. Flamsteed and Hodgson also prepared an *Atlas coelestis* (1729) to accompany the posthumously published volumes, consistent with the astronomer's original plan. Lavishly conceived, engraved, and printed, the *Atlas coelestis* is a high-point of astronomical publication. It features twenty-five charts for constellations stylized with representations of the mythological forms assigned to each.

Shelfmark: Q. 523.89 F613H AND F. 523.89 F61A 1729

ACQUIRED THROUGH
THE GENEROSITY OF
JOHN E. "BUD" VELDE, JR.,
1982



BERNHARD VON BREYDENBACH. *Peregrinatio in Terram Sanctam*. Mainz: Erhard Reuwich, 1486.

Peregrinatio in Terram Sanctam ("Pilgrimage to the Holy Land") is the first illustrated travel book ever printed. It is the work of Bernhard von Breydenbach (d. 1497), the Dean of Mainz Cathedral, who undertook a pilgrimage to the Holy Land in the spring of 1483, recording his observations along the way. Among his travel companions was the artist Erhard Reuwich (fl. 1483–86) who was charged with illustrating scenes from the journey. The work contains the first detailed descriptions and illustrations of the most important European and Middle Eastern cities and sights, with accurate fold out woodcuts of Venice, Jerusalem, and other important places along the way. The panoramic views of cities represent the earliest folding plates to appear in a printed book.

ACQUIRED THROUGH
THE GENEROSITY OF
JOHN E. "BUD" VELDE, JR.,
1986

Intended as a guide for other pilgrims, Breydenbach's descriptions of the lands and the people he encountered give the reader valuable insight into European perceptions of the Middle East in the late fifteenth century. Particularly interesting are the discussions of religious beliefs and customs. Breydenbach attempts to offer accurate observations of what he experienced, but often betrays his biases against Islam, a bias born of the recent conquest of Constantinople by the Turks (1453). On the other hand, the *Peregrinatio* includes the first printed Coptic alphabet and may have inspired Coptic studies in Europe. The work was written in Breydenbach's native German in the form of journal entries and then compiled in the international language of Latin, probably by Martin Roth of the Dominican convent of Pforzheim.

The seven-millionth volume at Illinois was a fifteenth-century bestseller with no fewer than twelve editions printed between 1486 and 1522. There were also several abridged versions published in German, Spanish, French, Italian, and Dutch. The Library's copy of *Peregrinatio in Terram Sanctam* was bound in brown morocco leather by the famous firm of Riviere & Son. The volume also claims a distinguished provenance: it was owned by Francis Henry Egerton, eighth earl of Bridgewater (1756–1829); Lucius Wilmerding (1880–1949), a prominent New York philanthropist and book collector; and the scholar Eric Hyde Sexton (b. 1902).

Shelfmark: INCUNABULA Q. 915.694 B759P

vt in eis erudiret israelitem et vt consuetudinem haberent preliandi ꝛc. Sic fortassis id ipsum non incongrue dici potest in proposito vt scilicet et saracenos dimittat dñs vel in flagellum vel exercitium populi xpiani. Sed ego nichil temere diffiniens id doctoribus relinquo. Hoc vni scio psalmista testante quia iudicia dei abissus multa ꝛc. Quis autem nouit sensum dñi aut quis consiliarius eius fuit. Apostolus etiã clamat. O altitudo diuitiarum sapientie et scientie dei. q̄ incõprehensibilia sunt iudicia eius et inuestigabiles vie eius. Et tantũ de Saracenis.



Saraceni lingua et littera vniuersa Arabica hic inferius subimpressa.

Dal	Dal	Kelz	haidz	Gzym	Tech	Te	Be	Aleph
>	>	>	>	>	>	>	>	>
Ayn	Saas	Ta	adaua	Sad	Sazim	Szym	Szym	Te
h	b	b	o	o	u	u	v	s
hebe	min	mym	lan	lan	apb	haby	ffa	Szym
o	o	e	j	j	g	g	o	o
uoluntate m. p. p.	ye	lanolyp	uan					
ghul	o	o	o					

1992
8 MILLION

WILLIAM C. GANNETT. *The House Beautiful*. [River Forest, Ill.: Auvergne Press, 1897].

In 1896, Chauncey Williams and William H. Winslow, Chicago businessmen and River Forest neighbors, decided to establish the Auvergne Press to produce limited edition, high-quality books.

For their first project—an edition of Keats' poem, *The Eve of St. Agnes*—Williams and Winslow asked Frank Lloyd Wright (1867–1959), who had designed houses for each man, to create the title page. The two were so pleased that they asked Wright to create the whole of their next book. The result was *The House Beautiful*, one of the greatest products of the private press movement in America, and the only book completely designed and decorated by Wright.

Wright's designs for the book include a combination of intricate and repeating linear borders and screens with floral motifs; the title-page spread features a supporting frieze of nine male caryatids flanking a stylized cross. The title and chapter indicators are printed in red; the text throughout is rendered in small capitals.

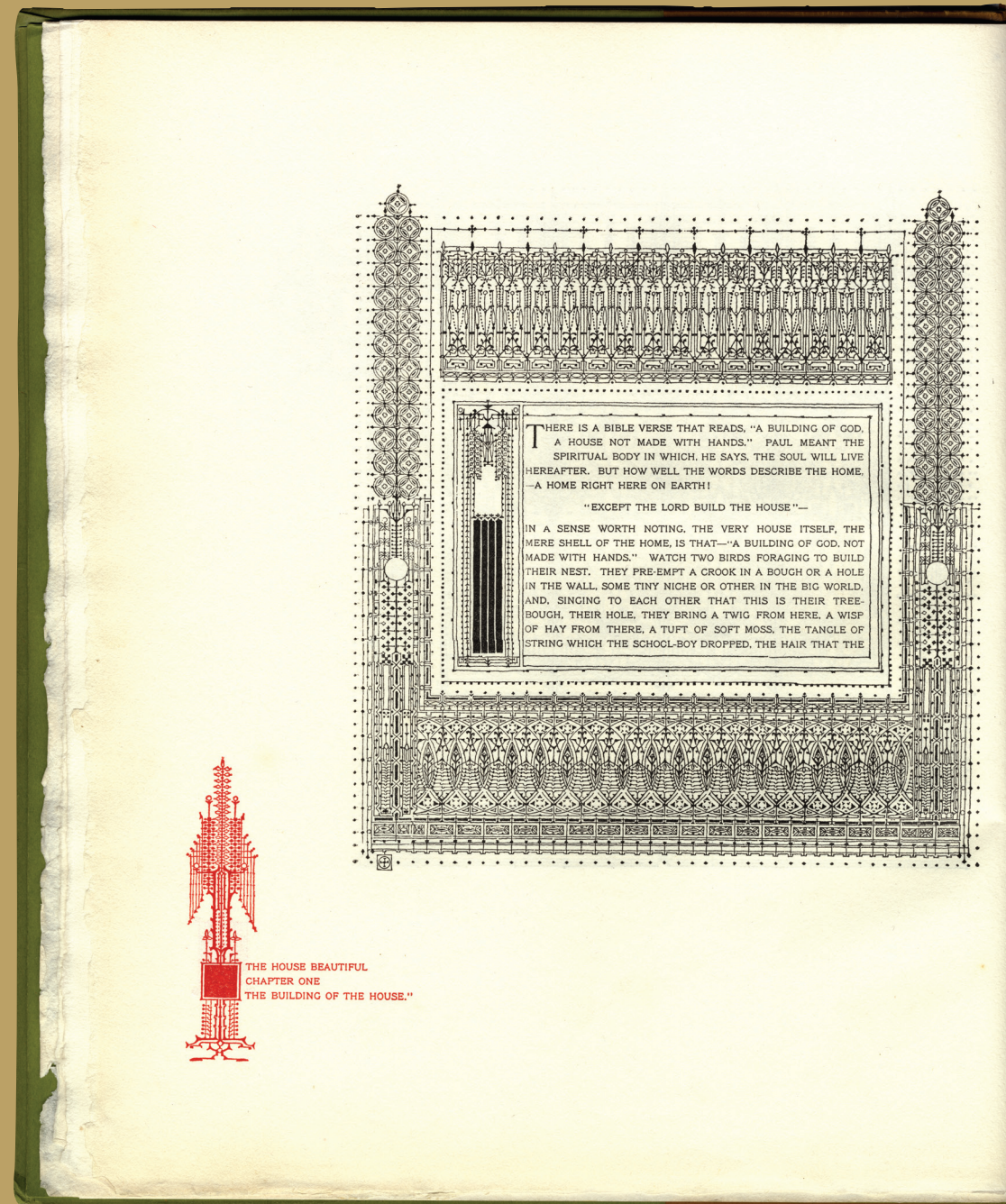
The organic aspect of the design is underlined by Wright's inclusion of a series of twelve photographs of weeds that he sewed into a flap on the front fly-leaf. Williams supplied a poem and Wright a prose poem to introduce their work. Wright's piece reads:

With nature-warp of naked weed by printer-craft imprisoned, we weave this interlinear web. A rhythmic changing play of ordered space and image seeking trace our fabric makes, to clothe with chastity and grace our author's gentle word. Appreciation of the beauty in his work we weave—in part ourselves to please, yet may we better fare, and, weaving so, with you our pleasure share.

The main text of *The House Beautiful*, by Unitarian minister William C. Gannett (1840–1923), is a mix of sermonizing and sentiment with brief chapters on "The building of the house," "House furnishing," "The ideal of beauty," "Flower furniture," and "The dear togetherness." Gannett's message about the simplicity and economy of the home which fosters spiritual content is implicit in Wright's art.

The University of Illinois copy comes from the collection of Wright's sister, Jane Porter (1869–1954), and is copy no. 8 of an edition of ninety copies.

Shelfmark: Q. 173.7 G15H 1897



ACQUIRED THROUGH
THE GENEROSITY OF
JOHN E. "BUD" VELDE, JR.,
1992

1998
9 MILLION

CHRISTOPHORUS LIEB. *Practica et arte di cavalleria = Übung und Kunst des Reitens in welcher der Bereuter die Pferd nach ihrer Art und Natur zu unterweisen und abzurichten erfahren und geubt sein sol.* Dresden: Gimel Bergen, 1616 TOGETHER WITH Christophorus Lieb. *Gebissbuch, oder, Kurtzer und gruendlicher Bericht, von Gebiss und Zeumung der Pferd.* Dresden: Gimel Bergen, 1616.

These two remarkable and extremely scarce volumes on horsemanship and riding equipment, bound together in a blind-stamped and blind-rolled contemporary binding, were acquired as the Library's nine-millionth volume in 1998. The donor, Betty Jean Peters Albert, a long-time employee of the Library, presented the volume in honor of her late husband, Waco W. Albert (1921–81), a renowned professor of animal science in the University's College of Agriculture.

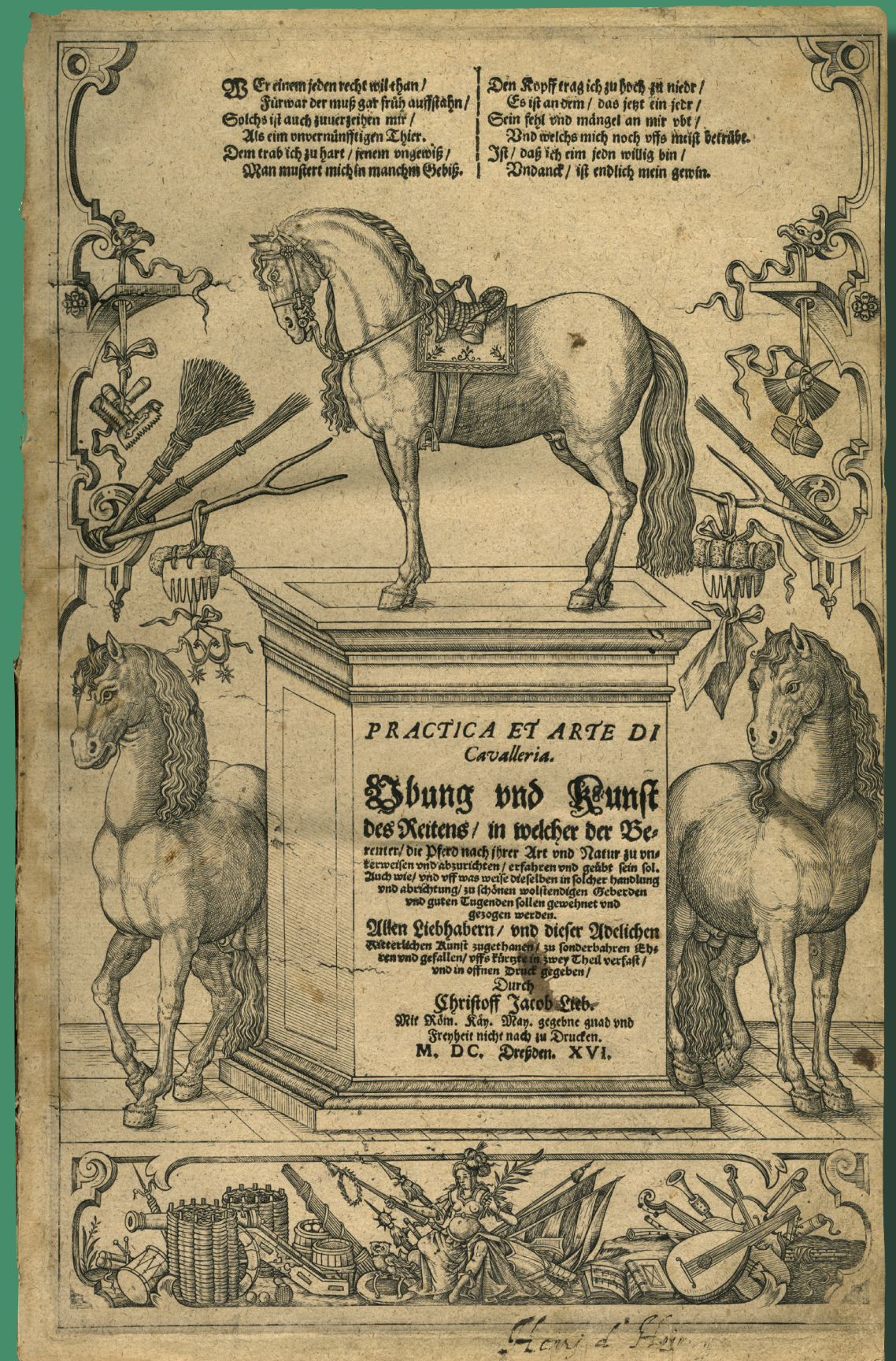
Christophorus Lieb was the Equerry, or master of horses, for Johann Georg I, Elector of Saxony, to whom the work was dedicated. Our copy of the *Practica* is signed by the author at the end of his dedication. Additionally, there is an inscription from the German bibliophile and diplomat, Karl Heinrich, Graf von Hoym, dated 1620, presenting the volume to Reichsgraf Nicolaus Bielke; and a further inscription dated 1626 from Bielke, presenting the volume to Thörn Sparre of Sweden.

Large in scale, apparently with the intention of enabling life-size illustration, the treatises are graced by many detailed engravings, especially of horse tack. Indeed, the *Gebissbuch* is entirely devoted to bits and bridles. The *Practica* also includes numerous pacing diagrams, appropriate and necessary for a treatise on manège. A fine engraving of a horse indicates positions for holding the reins, another shows a mounted rider, and a third offers an unusual depiction of the proper placement of a bit within a horse's jaw.

The rarity of the texts, not generally distributed until translations and new editions began to appear in the 1660s, may be due to purposeful restriction on the number printed, based on the military importance assigned to training horses, at a critical moment in European history. Exceptional for their research value and aesthetics, Lieb's *Practica et arte di cavalleria* and *Gebissbuch* complement the Library's outstanding collections related to animal sciences, the era of the German baroque, and early modern printing and illustration.

Shelfmark: Q. 798.2 L621P

ACQUIRED THROUGH
THE GENEROSITY OF
BETTY JEAN PETERS
ALBERT IN HONOR OF
WACO W. ALBERT, 1998



2003
10 MILLION

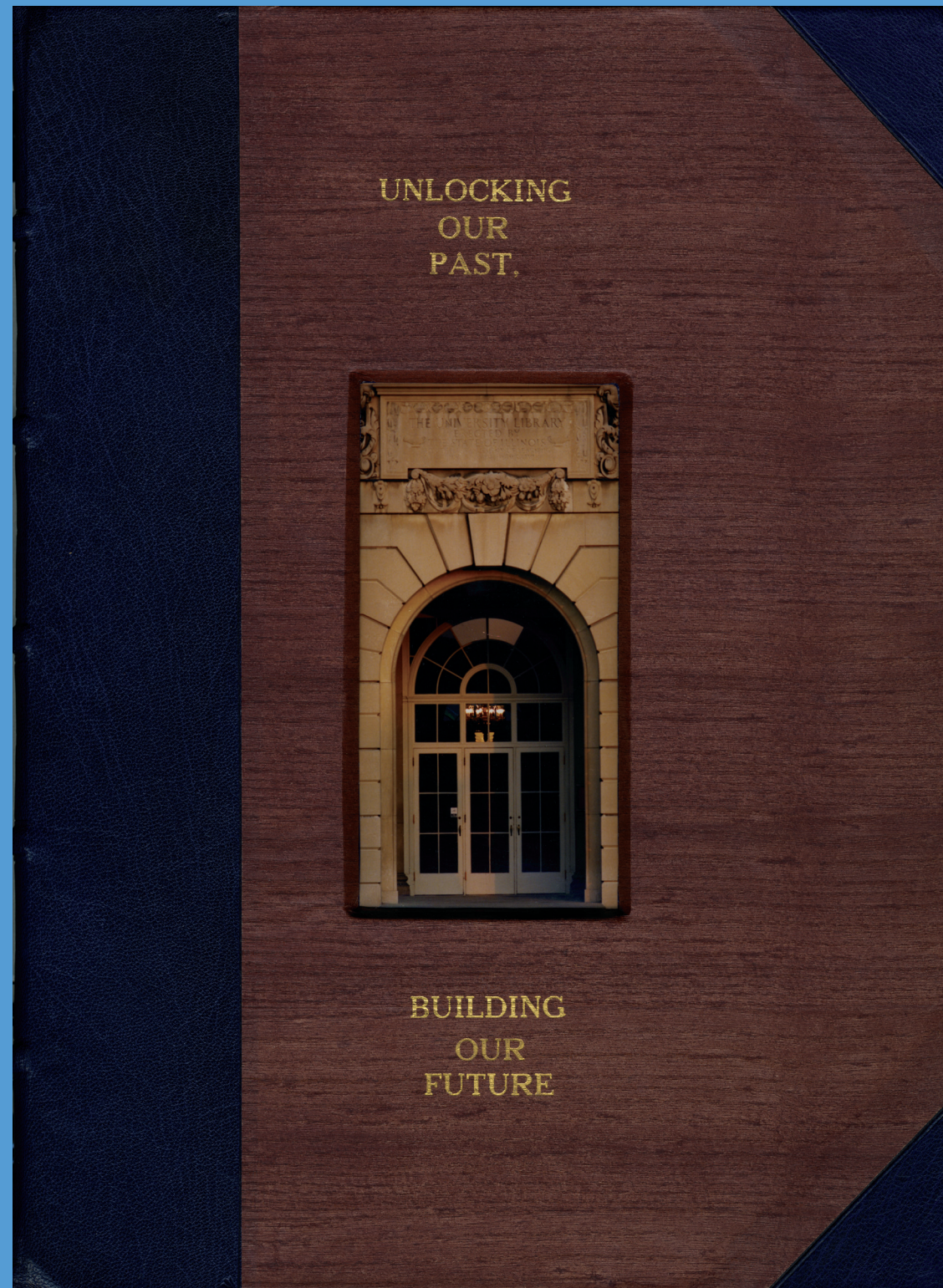
Unlocking Our Past, Building Our Future: A Commemorative Publication Celebrating the University of Illinois at Urbana-Champaign as Resource, as Place, and as Experience. [Urbana: University of Illinois at Urbana-Champaign Library], 2003.

To celebrate the Library's acquisition of ten million volumes in 2003, a unique approach was taken to produce a unique book. Rather than acquire a previously printed book—a task that, paradoxically, becomes more difficult with each millionth milestone—University Librarian Paula Kaufman commissioned a hand-crafted volume composed of poems, essays, and artwork by Library employees and others associated with the institution. In addition to these personal contributions, the volume contains a preface by Kaufman, an introduction by then-Chancellor Nancy Cantor, and a brief history of the Library by University historian Winton Solberg. Kaufman explained the volume's significance before its dedication on 10 October 2003: "The book epitomizes not only the great collections we have, but the great people we have been associated with in the past and those who are here making the library what it is today."

Production of the hand-printed and hand-bound ten-millionth volume was supported by the generosity of Alan M. and Phyllis W. Hallene, University alumni and benefactors. The letterpress text was printed on abaca fiber paper by Foils + Dies / Vintage Pressworks in Denver, Colorado. The printed sheets were then assembled and bound by Jennifer Hain Teper, the Library's conservation librarian. The volume now stands as a monument to those people who helped the Library to acquire ten million volumes and as encouragement for those who will help it to acquire ten million more.

Shelfmark: F. 027.7773 UN3U

PRODUCED THROUGH
THE GENEROSITY OF
ALAN M. AND PHYLLIS W.
HALLENE, 2003



M. T. CICERO'S
CATO MAJOR,
OR HIS *Swans*
DISCOURSE
OF
OLD-AGE:

With Explanatory NOTES.

Translated by James Logan Esq.



Printed by B. Franklin

PHILADELPHIA:

Printed and Sold by B. FRANKLIN,
MDCCXLIV.

2009
11 MILLION

MARCUS TULLIUS CICERO. *M. T. Cicero's Cato Major, or, His Discourse of Old-Age.* Translated by James Logan. Philadelphia: Benjamin Franklin, 1744.

This is the first translation of a classical Latin text published in English in the American colonies. It was also Benjamin Franklin's (1706–90) personal favorite among the books he printed. Moreover, Franklin's edition of Cicero's *Cato Major* is generally considered to be the finest example of American colonial printing.

The translation was made by the scholar, Quaker politician, and book collector, James Logan (1674–1751). As a young man, Logan was William Penn's secretary; later he served as Chief Justice of Pennsylvania's supreme court. He was one of the wealthiest men in the colonies, having made a fortune in the fur-trading business. Logan's library was the largest in the pre-1750 colonies, so it is perhaps fitting that his book should come to one of the largest libraries in twenty-first-century America. Franklin tells us that Logan translated Cicero "in his 60th year, (nearly the Age of the Author when he wrote it)." In later editions of the work published in England, Franklin was erroneously given credit as the translator.

In his "Printer to the Reader," Franklin gives some insight into the design and format of the book:

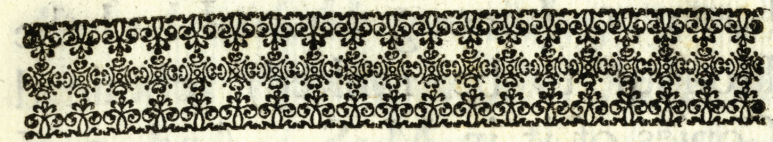
I have, Gentle Reader, as thou seest, printed this Piece of Cicero's in a large and fair Character, that those who begin to think on the Subject of OLD AGE (which seldom happens till their Sight is somewhat impair'd by its Approaches) may not, in Reading by the Pain small Letters give the Eyes, feel the Pleasure of the Mind in the least allayed.

This was also a kind gesture toward the translator, for Logan was nearly blind when the book appeared. Thus, this edition of Cicero may also be the first LARGE PRINT book in America. The book is filled with the kind of useful knowledge and philosophical outlook on life that Franklin championed in his role as Poor Richard.

Though Franklin considered this to be his best-made book, the production was not without mishaps. According to the preface, Logan's translation of Cicero had circulated in manuscript for ten years before Franklin persuaded him to allow it to be printed. The production—done entirely at Franklin's own cost—also dragged out over several years.

In 1742, Logan wrote to a friend: "Our ingenious printer B. Franklin about three or four years ago wrote me that he was inclined to print it, on which I revised and

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The Printer to the Reader.

THIS Version of CICERO'S Tract *de Senectute*, was made Ten Years since, by the Honourable and Learned Mr. LOGAN, of this City; undertaken partly for his own Amusement, (being then in his 60th Year, which is said to be nearly the Age of the Author when he wrote it) but principally for the Entertainment of a Neighbour then in his grand Climacteric; and the Notes were drawn up solely on that Neighbour's Account, who was not so well acquainted as himself with the Roman History and Language: Some other Friends,

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altered it in some Parts for the better, & sometime this last Winter [i.e. 1741-42] he sent me the first Sheet of it, & this is all I know of the matter." In 1741-42, Franklin was so engaged in publishing religious pamphlets (in particular those of George Whitefield and John Wesley) that Logan nearly gave up hope of seeing Cicero in print: "but he has [his printer's hands] so full of more profitable business by Whitefield's means that he could not attend to it. And now I advise him against it as I think he must certainly lose by it."

But Franklin kept his word and Cicero was rolling off his press in late 1743. At some point in the printing, however, a proofreader discovered an error in the D signature. Presses were stopped and corrections were made. The eleven-millionth volume at Illinois is the more valuable, uncorrected first state of the edition. The Library also holds the second state in its extensive collections of eighteenth-century printing. In all, about 1,000 copies were printed, but 300 of them went missing in London. There were also ten special copies printed "on a better and larger paper at top & bottom," at the request of Logan. These were lost at sea when the ship bearing them to Logan's friends in England was captured by the French. In the end, then, Franklin lost money on the publication, as Logan had feared, but this did not sour his view of it as his finest piece of printing.

Shelfmark: 871 C7Ob.EL 1744A

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