

THE FRIENDS
OF THE UNIVERSITY
OF MISSOURI LIBRARIES
and
THE STATE
HISTORICAL SOCIETY
OF MISSOURI LIBRARY

**Gifts to the
Rare Book Room
of Ellis Library**

Compiled by
Margaret A. Howell

Special Collections
Ellis Library
University of Missouri-
Columbia
1982



he Friends of the University of Missouri Libraries and the State Historical Society of Missouri Library were organized in 1960 to help strengthen library resources and improve the quality of education at the University. Their efforts and resources have

been directed toward promotion of these Libraries throughout the state and the encouragement of donations of books, book collections and cash gifts. The Friends have sponsored essay contests for high school and college students, given annual awards to Library and Information Science students and were instrumental in securing funds for the renovation and decoration of Ellis Library's first floor lobby. The Libraries have been enriched with the gift of thousands of books and manuscripts from individuals. The proceeds from the Friends' annual book fair have been used to further their goals. The purchase of equipment for the Library Center for the Handicapped, costly reference material for the general library collection, microform collections and books for the Rare Book Room are notable examples.

Rare book collecting and purchasing has been an emphasis of the Friends of the Libraries since their inception. The Rare Book Room has been richly augmented through the tireless devotion of the officers and members of the organization, the support of Library administrators, the singular interest of faculty members Dr. Homer Thomas and Dr. Hellmut Lehmann-Haupt and the hard work of the Library Staff Association in helping to make the book fairs so successful.

Providing availability while assuring adequate preservation of significant and lovely monuments of our handwritten and printed heritage for the research needs of the University's scholars and others is the primary reason for the existence of the rare book room.

Rare books, as defined by the University Libraries, are all books printed outside the United States before 1730; all books printed in New York City, Boston, or Philadelphia before 1830; all books printed east of the Appalachians (except New York, Boston, Philadelphia) before 1850; and all books printed west of the Appalachians according to date of first printing in each state. Limited editions of 300 copies or fewer, autographed copies and first editions of important authors, association copies of prominent individuals, private press titles, examples of fine paper, binding, printing and illustrations are also included.

Twenty-nine valuable titles have been purchased for the Rare Book Room with Friends of the Libraries funds and numerous rare books have been given by individuals. The twenty-nine titles purchased and a very few (regretfully, only seven) of the titles given by individuals are the subject of this brochure. The books are timeless and ageless, their incomparable beauty reflects the dedication and generosity of the Friends of the Libraries in providing these treasured records of our culture. The Libraries are grateful to the entire membership of the Friends organization.

JOSEPH ADDISON
1672-1719

**The works of the
late Right
Honourable
Joseph Addison,
Esq.**

Birmingham, Printed
by John Baskerville
for J. and R. Tonson,
1781. 4to. 4 volumes,
illus., contemporary calf.



John Baskerville's intent was to print a few books "of intrinsic merit. . .in elegant dress." This eighteenth century English typefounder and printer's work is known for the design of his typefaces and their sharp impressions on paper, his unique method of using hot plates of copper to press the printed sheets and his own black ink, all totally in harmony. It is entirely fitting that he chose to print the work of Joseph Addison, the eminent essayist, for Addison's intent was to bring "philosophy out of the closets and libraries. . .to dwell in tea-tables and in coffee-houses." He succeeded admirably. *The Tatler* and *The Spectator* did more than any other contemporary writing to bring culture to the common man. The wide acceptance of Baskerville's style aided its spread.

Friends' Gift 1978



he theme, the ship of fools, is borrowed by Jodocus Badius Ascensius from Sebastian Brant. Brant's work, *Das narrenschiff*, 1494, describes a shipload of fools encumbered with every human vice and weakness sailing to fools' paradise. Although

Badius, a sixteenth century printer, modeled his *Ship of fools* after Brant's and used the same contemporary Dürer woodcuts, Badius' work is clearly a new creation.

Bound with *Nauis stultifera* are three contemporary works: Jacob Locher's *Continentur*, Nuremberg, 1506; Honorius Augustodunensis' *Elucidarius dialogicus theologie*, Nuremberg, 1509; *Dialogus philosophie de ritu omni verborum venustate editus*, edited by Georg Ebner, Nuremberg, 1509.

Friends' Gift 1973

JODOCUS BADIUS
ASCENSIVS
1461-1535

**Nauis stultifera
a domino
Sebastiano Brant
primu edificata**

[Basel, Nicolaus
Lamparter, 1507]. 8vo.
cvii, [1], [32] 1. illus.,
contemporary blind
tooled pigskin and
boards.

De differentibus bene facere cū statim p̄fit.



**Coruo didici recinente
Eras cras: bona nunc peragenda
Differre: necis proferantis
Securus: at yrgeo: amens.**

Carmē ē quale est duodecimū gen⁹ apud boettū monocolon: anapesticū parbeniacū dimetrū catalecticū. Primi em̄ duo pedes recipiūt anapestū vel ipondeū: tert⁹ q̄ exigit anapestū cū syllaba. Argumētū sūptū est ex illo Eccl̄. v. Nō trades cōverti ad dñm: r̄ ne differas de vie i die. Subito em̄ venit ira ill⁹: r̄ in tpe vindicte disperdet te. Ex illo ps̄. xliij. Hodie est ex cras moriet̄ te. Ordo est: Ego inq̄ stult⁹ didici coruo recinente. i. fr̄c̄nt

BEDE
673-735

De natura rerum et temporum ratione

Basel, Henri Petrus, 1529.
Folio. [16], 74 1.
Edited by John Sichardus.



umerous manuscripts of Bede's work are extant, but there are few early printed editions. In addition to this very rare 1529 first edition, *De natura rerum et temporum ratione* was published in 1537 in Cologne and 1536 in Basle. Except for two reprints of the 1536 edition, it was not printed again until the nineteenth century.

Bede, a Saxon monk, is best known as the father of English history for his work *An ecclesiastical history of the English people*. His scientific works are lesser known, but are important accountings of accumulated medieval knowledge related to the nature of the universe and chronology drawn from Bede's own observations and from Isidore, Pliny and Suetonius.

Gift of Dr. Lloyd E. Berry 1978

SEBASTIAN BRANT
1458-1521

Das narrenschiff

[Basel, Frobenius], 1913.
Neudruck. 8vo., [332] p.
illus.



bastian Brant wrote, edited and compiled numerous books, but none received as much acclaim as *Das narrenschiff* (*The ship of fools*), first published in 1494. It describes, in humorous verse and woodcut illustrations, over one hundred fools sailing to fools' paradise. Every human weakness is personified and satirized. Brant's purpose was not solely to entertain. He hoped to improve the morals of individuals and heighten the responsiveness of the church in aiding individuals to overcome the follies of life.

The ship of fools appeared in many editions both pirated and authorized, in reprints, adaptations and translations. The theme was used by both contemporary authors and others throughout the centuries.

Our copy is a facsimile of the 1494 edition.

Friends' Gift 1973



This great Bible is only the second instance of the entire Biblical text printed simultaneously in several languages; the first was published in 1514-1517. On each doublepage in parallel columns is printed the Old Testament in Hebrew, the Vulgate, a literal Latin version of the Septuagint, and the Greek. At the bottom of the page is a Chaldean version and the Latin translation of the Chaldean. The New Testament is similarly printed. Two additional volumes contain dictionaries and commentaries for a total of eight volumes.

Biblia Sacra is a landmark in cooperative Biblical scholarship and in the history of printing. Benedictus Arius Montanus, theologian and chaplain to Philip II, King of Spain, directed the four year editorial work and Christopher Plantin, master printer of the Renaissance, is responsible for the magnificent typography and layout.

Friends' Gift 1969

BIBLE. POLYGLOT.
1571

**Biblia Sacra:
Hebraice,
Chaldaice,
Graece, & Latine**

Antwerp, Christopher
Plantin, [1571]-72. Folio. 8
volumes, illus. Half-calf,
marbled boards.

CHARLOTTE
BRONTË
1816-1855

The secret and
Lily Hart, two
tales by Lord
Charles Willsby

Verdopolis, 1833, 13cm,
15 p. Holograph.



he Secret" and "Lily Hart" are romantic tales set in the mythical kingdom of Verdopolis written by Charlotte Brontë at age seventeen and are part of a large collection of juvenalia of the Brontës written between 1829 and 1845 in near-microscopic handwriting. These two short stories were unpublished and, indeed, were considered lost until they were found among the possessions of Mrs. Evelyn Symington, late wife of U.S. Senator Stuart M. Symington. They were presented to the University by U.S. Congressman James W. Symington on behalf of his father. A facsimile transcription and commentary written by Professor William Holtz was published by the University of Missouri Press in 1978.

Gift of the Honorable Stuart M. Symington 1975

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CHAPTER THE II

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The leaf reproduced below is from a manuscript Book of Hours written in a French humanist script in the manner of Geofroy Tory. Tory (1480-1533) was an important figure in the history of manuscript and printed books. The Roman hand he established for French manuscripts was also used in his type designs.

CATHOLIC CHURCH.
BOOK OF HOURS
(MS. TORY)

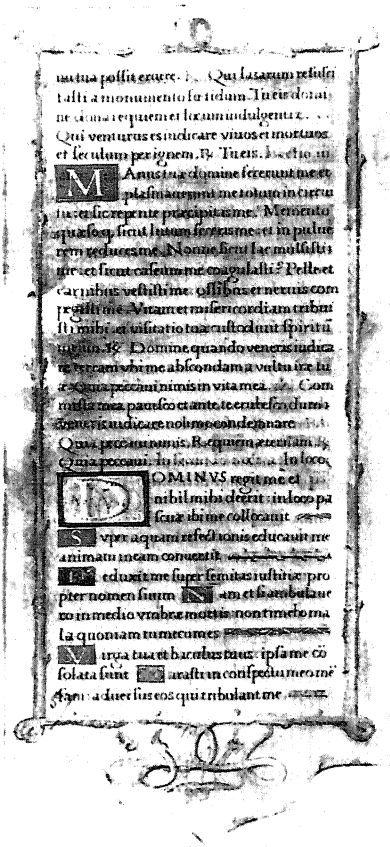
Fragments

[15-?], 4 leaves in Latin.

The leaf is one of four purchased with contributions from individuals, from University funds and from the Friends of the Libraries. They are especially important to Ellis Library. Two additional leaves from the same manuscript are in *Fragmenta Manuscripta*, a collection of manuscript leaves and fragments from the eighth through the sixteenth century purchased in 1968. In 1981, two more leaves from this Tory Book of Hours were purchased for a total of eight. Research continues on the location of the remaining leaves.

The leaves are profusely decorated with illuminated capital letters on red and blue backgrounds and are bordered with intertwined boughs illuminated in gold.

Friends' Gift 1980



DANCE OF DEATH

Ein altdeutscher Totentanz

Berlin, Wasmuth, [1919],
Small folio. 4 p., 13
plates. (Wasmuth
Kunsthfte. Heft 2)



HONORE
VICTORIN
DAUMIER
1808-1879

Les cent et un Robert Macaire

Paris, Aubert, 1839-1840.
4to. 2 volumes, illus.



he confrontation of man with death has been portrayed for centuries as a dancing skeleton appearing among the living, lofty and lowly alike. This motif was used in wall paintings, liturgical drama, illuminated manuscripts and printed

books.

Books illustrating this theme have been sought for Ellis Library's collection for a number of years and the collection now includes examples derived from the Basel wall-paintings, choice titles with Hans Holbein illustrations, illustrated sermons and modern variations on the theme.

Friends' Gift 1971

Photograph by Betty Scott



Daumier's powerful, biting caricatures recording human behaviour in nineteenth century France appeared in *La Caricature*, *Le Charivari* and other Parisian magazines. Robert Macaire, one of the famous characters he and French journalist

Charles Philippon created, was portrayed in a series of one hundred lithographs published in *Le Charivari* from 1836-1838 under the name "Caricaturana" and later published in book form with texts by Louis Huart and Maurice Alhoy.

Daumier's versatility and competence is apparent in his legacy of thousands of lithographs and hundreds of watercolors and oils.

Friends' Gift 1977

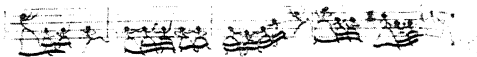




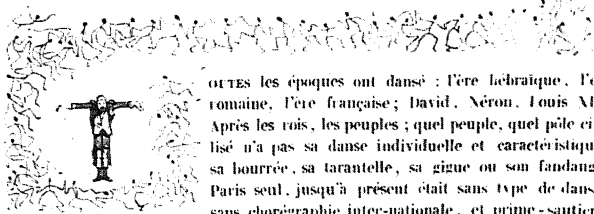
Adding to the Library's fine collection of books portraying trades and occupations is this compendium of human endeavor in nineteenth century France. The work and play, costumes and customs of individuals in all social strata are described

by notable authors, designers and engravers. One volume is devoted to lifestyles in Normandy, Provence and other areas of France and another describes the peoples of Algeria, Senegal and other areas of strong French influence.

Friends' Gift 1974



LE CHICARD.



TOUS les époques ont dansé : l'ère hébraïque, l'ère romaine, l'ère française; David, Néron, Louis XIV. Après les rois, les peuples; quel peuple, quel pôle civilisé n'a pas sa danse individuelle et caractéristique, sa bourrée, sa tarantelle, sa gigue ou son fandango? Paris seul, jusqu'à présent était sans type de danse, sans chorégraphie inter-nationale, et prime-sautière.

Paris ne dansait pas, il bâillait; témoin les raouts de l'hiver dernier, et probablement ceux de l'hiver futur. — C'est au point que les invitations pour une contredanse se formulaient ainsi : « Madame me fera-t-elle l'honneur de matcher

14

15

Les Français peints par eux-mêmes, encyclopédie morale du dix-neuvième siècle

Paris, L. Curmer, 1841-42.
8to. 9 volumes, illus.



LEONHART FUCHS
1501-1566

De historia stirpium

Basel, Michael Isingrin,
1542. Folio. 896 p., illus.,
contemporary limp
vellum.



uch's work is a monument in the history of botanical illustration. The size, clarity and beauty of the woodcuts contributed to a large degree to improving the knowledge of *materia medica*.

The text is taken from Dioscorides, Pliny and Galen. The descriptions are arranged alphabetically according to the Latin names of the plants with Latin, German, and Greek indexes, plus an index by common names. Fuchs describes over one hundred plants that had never before been listed, including two from the new world: maize and the pumpkin. His work was widely reprinted and used extensively by Turner, Dodoens and Lyte.

The clear outline format of the illustrations, over five hundred in all, suggests that they were designed to be handcolored, but copies with contemporary coloring like this one are of greatest rarity.

Friends' Gift 1963

242

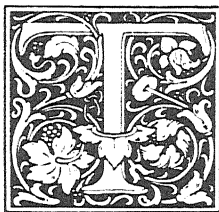




W e can only surmise the greatness of Konrad Gesner's contribution to botany had not Gesner died before *Historia plantarum* was published. He left fifteen hundred plant drawings, the majority drawn from actual specimens; the rest from previously published woodcuts, and a collection of letters that indicated the scope of the planned publication. The letters and drawings indicate that he knew the state of plant classification of that day and contributed new ideas, such as the naming of genera and a provision for a clear distinction between genus and specie.

Only a few of the woodcuts were published and credited to Gesner until the eighteenth century. Gesner's manuscript now resides in the University of Erlangen. This facsimile makes available a faithful, complete reproduction of Gesner's exquisite drawings. Published in eight volumes between 1972 and 1980, the Friends of the Libraries purchased two of the volumes.

Friends' Gift 1975



L he titles *Sebastian the sluggard*, *Slovenly Peter*, *Little suck-a-thumb* and *Fidgety Philip* indicate the tone of Heinrich Hoffmann-Donner's children's stories, but his lighthearted verse and colorful illustrations tend to temper the moral teachings of the stories and the awesome fate that befalls the characters.

Hoffmann-Donner was a German physician, philosopher, poet and water-color artist.

Of special interest in *Sebastian the sluggard* is the ingenious way the Gothic letters spelling Faulpelz (sluggard) become human figures, one letter per figure per page, with a full dress parade at the end.

Friends' Gift 1973

KONRAD GESNER
1516-1565

Historia plantarum

Dietikon-Zurich, Urs Graf
Verlag, 1973-1974. Folio.
Volumes 2 and 3, illus.

HEINRICH
HOFFMAN-
DONNER
1809-1894

Bastian der Faulpelz

Frankfurt am Main,
Rütten and Loening,
[1868]. 8to. 1 l., 24 p.,
col. illus.

J. C. KEYSER

Duetschlands Schmetterlinge

Leipzig, Ambrosius Abel,
1859. 8vo. 2 volumes,
illus.



ne of the areas of strength in the rare book collection is illustrated works of natural history. From important early sixteenth century herbals to nineteenth century botanical, zoological and entomological works, our collection provides a fine record of the development of scientific thought and its graphic representation in these subjects.

This two volume work on German butterflies and moths is a beautiful example of nineteenth century book illustration. Unlike the early pre-Linnean works of natural history which were primarily pieces of art, this work combines the artistic with the scientific. Volume one describes the butterflies and moths and volume two contains one hundred fifty-two lovely colored plates.

Friends' Gift 1974

ALFRED KUBIN
1877-1959

Die Blätter mit dem Tod

Berlin, Bei Bruno
Cassirer, 1918. [3]. 24 p.,
illus.



The twenty-four illustrations from this twentieth century Dance of Death are significantly different from the early Dance of Death described on page ten. The figure of Death is not a dancing minstrel but is more menacing and threatening. The influence of World War I is seen throughout. The first illustration is a portrait of Death garbed in a Doughboy-style uniform.

Kubin, an Austrian artist, used line drawings for his sinister subjects, among them his illustrations for a German edition of Edgar Allen Poe's *Tales* in 1920 and a second Dance of Death (*Ein Neuer Totentanz*) in 1947.

Friends' Gift 1973



This is a rare edition of Jean Cousin's picture Bible. First published in 1596 as *Plusieurs de diverses histoires tant du viel que Nouveau Testament*, this Bible was published again in 1614 with Jean Le Clerc's woodcuts of Cousin's drawings bearing the title *Figures de la Sainte Bible*. In 1655 Guillaume Le Bé reprinted Le Clerc's *Figures*. Editions followed until 1724. The 1679 edition combines Le Clerc's edition of 1614 and the later Le Bé edition.

The 273 clear woodcut illustrations portraying all the significant events of the Bible contributed in part to this Bible's scarcity today. The illustrations were such a delight few copies survived their frequent perusal.

Friends' Gift 1975

JEAN LE CLERC
ca. 1550-1627

Figures des histoires de la Sainte Bible

Paris, Guillaume Le Bé,
1679. New Testament has
a special title-page,
*Figures des historiqués de
Nouveau Testament*, Paris,
Jean Le Clerc, 1614. Folio.
[4], 273, 6 p., illus.,
nineteenth century calf.

20 Sacrifice d'obeyssance du Patriarche Abraham.



Abraham fait devoir de sacrifier Isaac son fils, ainsi que Dieu luy auoit commandé, lequel se contenta de son obeyssance.

Après ces choses Dieu tenta Abraham, & luy dist, Pren ton fils vnique Isaac, lequel tu aimes, & t'en va en la terre de vision, & l'offre là en holocauste sur vne des montagnes que ie te monstrey. Abraham print deux seruiteurs, avec Isaac son fils, & ayant chargé vn asne de tout ce qu'il leur falloit, s'en alla au lieu que Dieu luy auoit dit: & au troisiésme iour Abraham vid le lieu de loing, & dist à ses seruiteurs, Arrestez vousicy avec l'asne, & moy & l'enfant irons adorer, & retournerons. Abraham charge le bois sur l'enfant, & il portoit le feu & le glauiue, & ils s'en allerent ensemble: & Isaac dist à Abraham, Mon pere voicy le feu & le bois, mais où est l'agneau pour l'holocauste? Abraham respond, Mon fils Dieu y pouruoirá. Eux estans au lieu, Abraham edifia vn autel, ordonna le bois, & lia Isaac son fils, & le mit sur l'autel par dessus le bois, & aduancant sa main ayant le glauiue pour immoler Isaac son fils, lors l'Ange du Seigneur cria du Ciel, Abraham, Abraham, tu ne mettras point ta main sur l'enfant, & ne luy feras aucune chose: car l'ay cogneü ton cœur n'ayant espargné ton fils vnique, duquel la posterité sera innombrable.

Genése 22. Cl. 17.

HELLMUT
LEHMANN-
HAUPT
1903-

**Two essays on
the "Decretum"
of Gratian.**

Los Angeles, Zeitlin &
Ver Brugge, 1971. Folio.
[17] p., vellum leaf.
Limited edition of 193
copies printed by Saul
and Lillian Marks at the
Plantin Press.



Two important examples of fine printing comprise this title: a sample leaf printed on vellum in 1471 by Peter Schoeffer and two essays printed by the Plantin Press, one of the most significant private presses of today.

Hellmut Lehmann-Haupt's essay, "Peter Schoeffer of Gernsheim; Printer of the *Decretum* at Mainz in 1471" discusses Schoeffer's skill as a type designer and typographer and the beauty of the composition of each page of Gratian's text. The essay, "The *Decretum* of Gratian" by Charles McCurry discusses the importance of Gratian's work of canon law, its documentation, commentary and marginal glosses that were to provide a flexible code for centuries.

The authors of the essays are renown authorities on the history of the book. Lehmann-Haupt is a noted author, educator, antiquarian bookman and known to Friends of the University Libraries for his role in building the rare book collection of Ellis Library.

Friends' Gift 1972

LEONARDO DA
VINCI
1452-1519

**The Madrid
Codices**

New York, McGraw-Hill
[1974]. 5 volumes.



The genius of Leonardo da Vinci was hailed anew in 1965 with the discovery of two of his magnificent notebooks in the Biblioteca Nacional in Madrid. The manuscripts now referred to as the *Madrid Codices* provide detailed drawings of mechanical devices, water diversion schemes and landscape sketches.

The drawings were made between 1491 and 1505 and many anticipate inventions which were to follow years, centuries later.

More than 4000 pages of Leonardo's manuscript material has been identified and made available for research. Other Leonardo codices are in Paris, Turin, Milan and London. Quality facsimile reproductions provide for more widespread appreciation of the versatility, inventiveness and intuitiveness of this uncommon artisan.

The McGraw-Hill facsimile is the first publishing of the notebooks. The deluxe, numbered set consists of exact reproductions, Italian transcription and English translation of Leonardo's difficult-to-read mirror writing. A commentary is also provided.

Friends' Gift 1975

LIMITED EDITIONS
CLUB
COLLECTION

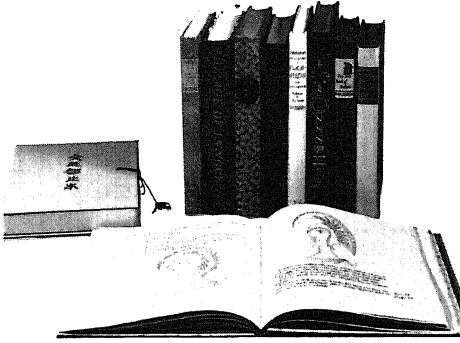


The Limited Editions Club celebrated its fiftieth year of quality book production in 1980. It was a very daring man named George Macy who, in that ominous year, 1929, had the vision to launch a project that would commit 1500 persons to the purchase of twelve fine books each year sight unseen. He not only succeeded in finding 1500 subscribers but amassed a waiting list as well. The books have become collector's items.

From its inception the club was committed to producing well designed, expertly printed books. The finest paper and binding materials were used and the ablest of artists, designers and printers were chosen.

Two hundred fifty-three Limited Edition Club titles, including the prized Aristophanes' *Lysistrata* illustrated by Pablo Picasso and a number of other limited editions, were given to the Library.

Gift of J. W. Kerr 1981



The two-volume limited edition of *Leningrad watercolours* makes available for the first time some of the work of Dutch painter, engraver and naturalist Maria Sibylla Merian. Merian's paintings of flowers, insects and shells were unparalleled in her time.

Merian's son-in-law was court painter to Czar Peter I and it was through him that much of Merian's work passed into the hands of Peter I. Scholars had assumed that this collection of Merian's work was destroyed during the intervening tumultuous years in Russia, but in 1972 it was found in Leningrad and is now in the Archives and Library of the Academy of Sciences of the USSR, Leningrad. This printed edition reproduces fifty watercolours in nine-color collotype and 146 in four-color letterpress; eighty-two of the designs were never reproduced as engravings. Also included, in four languages, are essays on Merian's life and work and her importance as an artist and a scientist.

Friends' Gift 1976

MARIA SIBYLLA
MERIAN
1647-1717

**Leningrad
watercolours**

New York, Harcourt
Brace Jovanovich, 1974.
Folio. 1 volume and
portfolio, col. illus.

OVID
43 B.C.-17 A.D.



vid was the greatest of the Augustan poets, master writer of elegiac poetry and unexcelled storyteller. The *Metamorphoses*, a long poem divided into fifteen books, recounts innumerable legends and myths starting with the transformation of Chaos into an ordered universe and ending with the death of Julius Caesar, all woven together with great ingenuity around the theme of the ever-changing aspects of man.

The *Metamorphoses* appeared in many editions, translations and adaptations and was a major source of inspiration for poets, novelists, composers, painters and sculptors.

The five following editions given to the Library by the Friends add depth and breadth to an already exceptional collection of illustrated editions of the *Metamorphoses*. The illustrations chosen for reproduction show artists' conceptions of Hercules taming Aechelous.

Metamorphosin

Venice, Leonardo
Lauredao, 1509. Folio. 169
l., illus., contemporary
half-calf on boards, raised
bands.



fifty-nine beautiful woodcut illustrations adorn the pages of the 1509 Venice edition of the *Metamorphoses*, most of which were taken from the acclaimed 1497 edition printed by Giovanni Rossi for Luc Antonio Giunta. This is the first time that Giorgio de Rusconi, the printer of this edition, used the 1497 illustrations, but he was to use them in later editions in 1517 and 1518, editions also held by Ellis Library. The work was edited by Raphael Regius and his commentary surrounds the text.

Friends' Gift 1978

LIBER



☪ Raphaelis Regii in nonum metamorphoseos Ovidii librum Enarrationes.



ranslations of Ovid's *Metamorphoses* by Lodovico Dolce, one of the many classical texts that he edited or translated, were first published in Venice in 1553, followed in 1555 and 1557. This rare 1561 edition printed by Francesco Sansovino repeats some illustrations from the earlier editions and adds illustrations from other sources for a total of thirty large, clear woodcuts and numerous decorative initials. Sansovino was a prominent printer, close associate of several Italian artists and writer on subjects dealing with art.

Friends' Gift 1977

Le trasformazioni

Venice, Francesco Sansovino, 1568. Small 4to. 151 l., illus., half vellum.

Les metamorphoses

Paris, Guillyn, 1767-1771. 4to. 4 volumes, illus., calf.



ull page engravings and other decorations by an array of notable artists, including Eisen, Boucher and Chofard illustrate most of the stories. Each story is introduced with a brief Latin translation and followed by a longer version in French. The commentary of Antoine Banier is at the end of each volume.

Friends' Gift 1971



Car. Eisen inv. et del.

J. P. Rousseau sculp.

Achelous se metamorphose en Taureau pour combattre avec Hercule, et est vaincu.

Die Verwandlungen

Augsburg, Johann Ulrich Krauss, ca. 1700. 8vo. [115] l., illus., half vellum.



ebastien Leclerc's copperplate engravings of the *Metamorphoses* were originally published with Benserade's translation in 1676. Two hundred twenty-six engravings depict the events of the fifteen books. Krauss' edition, published in the 1690's, contains only the engravings and a brief caption for each.

Friends' Gift 1973

Le metamorfosi

Venice, Bernardo Giunta, 1584. 4to. 539 [i.e. 547] p., illus., calf.



he 1548 Venice edition printed by Giunta was translated by Giovanni Andrea dell'Anguillara with a commentary at the beginning of each book by Francesco Turchi and at the end of each book by Giuseppe Dondi dall'Orologio. A full page copper engraving introduces each of the fifteen books and an elaborate titlepage featuring the figures of Mercury and Minerva, a portrait of the translator surrounded by angels and Giunta's device are by Giacomo Franco. Franco was a pupil of Agostino Carracci. It is one of the most beautiful editions produced in the late sixteenth century.

Friends' Gift 1973





he four books of architecture, the work of sixteenth century Italian architect Andrea di Pietro (named Palladio by his mentor, Giangiorgio Trissino), influenced architectural style to a much greater extent than did the buildings he built. He chose classical Roman architecture as his models, refining and adapting it to domestic and public buildings, towns and temples. His principles became known as Palladianism and they were an enormous influence on architecture into the nineteenth century. The most notable proponents of Palladianism were Inigo Jones in England and Thomas Jefferson in America.

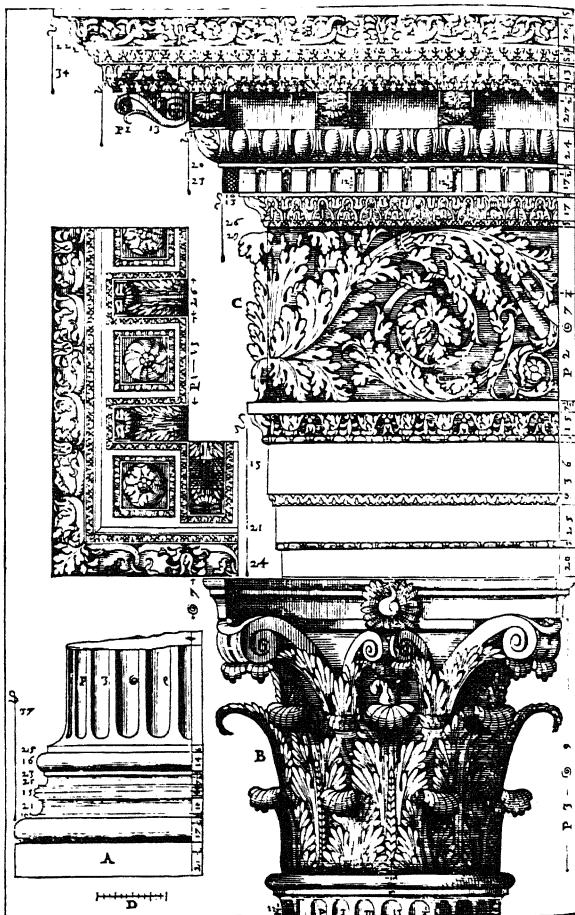
Our copy, purchased jointly by the Friends of the Libraries, UMC Department of Art History and the Kress Foundation, is from the first edition. Two hundred twenty woodcuts, of which 160 are full page blocks, illustrate the four books. A detail of ornate Palladio designs of capitals is reproduced below.

Friends' Gift 1977

ANDREA
PALLADIO
1508-1580

I quattro libro dell'architettura

Venice, Dominico de Franceschi, 1570. Folio. 4 volumes in 1, illus., contemporary vellum.



JOHN PARKINSON
1567-1650

**Theatrum
botanicum: the
theater of
plantes**

London, Thomas Cotes,
1640. Folio. 1755 p.,
illus., contemporary calf.



The subtitle, *An herball of a large extent*, well describes the contents of this botanical work which includes descriptions of 3800 plants with over 2700 woodcut illustrations on 1755 folio pages. Parkinson borrowed information from herbalists before him, but he also added information drawn from his own observations, including descriptions of some thirty native plants never before described. His division of plants into seventeen "tribes," starting with sweet smelling plants, venomous, sleepy and hurtfull plants and ending with strange and outlandish plants reflected his interest in the medicinal properties of plants, but did not contribute to the science of plant classification.

Friends' Gifts 1974



REGINALD POLE
1500-1558

**Pro ecclesiasticae
unitatis
defensione**

Rome, Antonio Blado,
[ca. 1536]. Folio. 136 l.
contemporary limp
vellum.

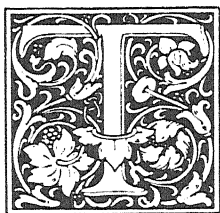


For the defence of the unity of the church is a strong defence of the Pope's spiritual supremacy in response to a call from Henry VIII to Reginald Pole to make a formal statement on church versus royal supremacy, prompted in part by the King's desire for authority to divorce his wife, Catherine. Pole was a distant cousin of Henry VIII and his counselor on church matters. He was elevated to Cardinal by Pope Paul III, but banished from England because of it.

While this book led to the break of the English church with Rome, Reginald Pole ultimately was influential in reconciling England and the Holy See. Pole became the last Roman Catholic Archbishop of Canterbury.

The book was printed in a very small edition by Antonio Blado, the first privileged printer in Rome and was distributed by Pole who later collected copies and destroyed them. For these reasons, the book is extremely rare.

Gift of Kenneth and Mary Tisdell 1979



This rare copy of a fine complete manuscript of *De constructione* (usually referred to as *Priscianus minor*) is the oldest volume in the rare book collection. The manuscript forms Books 17-18 of a larger treatise *Institutiones grammaticae*. However Books 17-18 are found in only a few extant copies of *Institutiones* and even fewer manuscripts are known of *Priscianus minor* by itself. Manuscript censuses list only one other manuscript of *Priscianus minor* in America.

Institutiones grammaticae is one of the most comprehensive early works on Latin grammar written; *Priscianus minor* deals with syntax. It was written by Priscian, a Latin grammarian who lived in the fifth century, in twelfth century Latin and has important marginal glosses. Surviving manuscripts derive from a copy written by the sixth century scribe, Flavius Theodorus.

Friends' Gifts 1967

PRISCIAN
fl. ca. A.D.500

De constructione

Germany, [middle 12th century]. 119 l., manuscript written in Romanesque miniscule book script on vellum, fifteenth century pigskin binding.



Humphry Repton's theories on landscape design were laid down in several important publications, but his prominence today is due largely to his "Red Books." For each of his clients, Repton prepared a red morocco-bound book of sketches, landscape watercolors and a manuscript describing his recommendations for improvements to the client's property. Many of the watercolors in each Red Book have hinged overlays or panels that show what the property looked like and how Repton proposed that it should look. Over 300 of these unique books were prepared and about one-fourth of these are preserved in libraries, museums and private collections.

The Red Books held by Ellis Library are accurate facsimiles of Red Books for estates that remain today much as they were planned and executed by Repton. Included with the three reproduced Red Books is a commentary on Repton and his influence by Edward Malins.

Friends' Gift 1979

HUMPHRY
REPTON
1752-1818

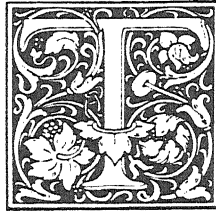
Red books of Humphry Repton

London, Basilisk Press,
1976. 4 volumes. Limited
edition of 515.

ROMAN DE LA
ROSE

Cy est le
Rommant de la
Roze

Paris, Gaillot DuPre,
1531. Folio. 136 l., illus.,
nineteenth century tooled
calf.

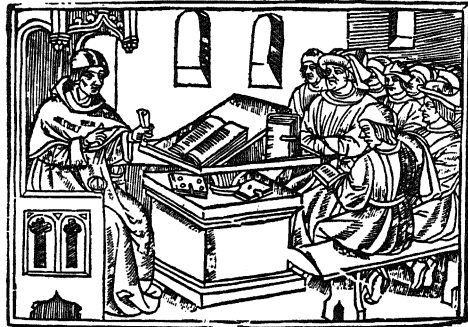


The great medieval epic, *The romance of the rose*, enjoyed immense popularity for over 250 years, first in manuscript and then in printed editions. This early printed edition of Clement Marot's rescension of the text was published by Gaillot DuPre and follows Marot/DuPre editions of 1526 and 1529. It is adorned with a large woodcut preceding the prologue and 31 different smaller vignettes that illustrate the action and events of the poem. A number of woodcuts are repeated for a total of sixty illustrations.

The work was written in two parts by two different authors forty years apart. The first 4000 lines were written in 1237 by Guillaume de Lorris. He died before completing it. About 1277, Jean de Meun completed the light-hearted allegory in a very different vein. It is less romantic, more satirical, and the pursuit of the Rose by the Lover ceases to be the main focus of the work; the Lover takes on a role of observer of contemporary thought and listener of the classical and mythological stories that are interwoven into the verse.

Gift of Kenneth and Mary Tisdell 1980

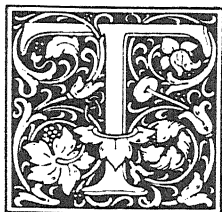
Prologue.



Preambule du liure.



Il est ainsi que les choses dignes de memoire pour leur poiffit et durtice soient a demeurer perpetuellement sans estre du tout assopies par trop longue saison et labilitie de temps cabus et transitoice/lesquillon et finalement de iuste raison a non si mulce cause ma femont a enhoite come tutereste de tout bien et honneur a reintequer et en son entier remettre le liure qui par long temps deuant ceste moderne saison tant a este de tous gens despit effit me que bien la daigne chascun deoit et tenir au plus hault anglec de sa liberte pour les bones sentences popos et ditz naturels a moiaulp qui de sans sont mis et inserz. C est le plaisir liure du rommant de la rose/lequel fut poetiquement compose par deux nobles aucteurs dignes de lestimacion de tout bon sens a lousa ble scaoic maistre Jehan de meung et maistre Guillaume de loris. C estuy liure present a este au parauant par la faulte comme le cop des imprimeurs assez mal correct/ou par aduenture de ceulz qui ont baillie le double pour l'imprimer: car l'ung et l'autre peult estre cause de son incorection. Pour laquelle chose restituer en meilleur estat a plus expediente forme pour l'intelligence des lecteurs et auditeurs non obstant la foible esse du mien puecil entendement et indignite de rural engin iay bien voulu relire ce present liure des le commencement iusques a la fin/laquelle chose faire fort laborieuse me suis employe a lay corrige au moins mal que iay peu y adioustant les quotations des plus principaulz notables et auctoitez de sans a propos sans le mien voluntaire consentement comme deuez entendre: mais comme iay dict a l'instigation/price et requeste de honorable persone Gaillot du pre libraire marchant iure en l'universite de Paris/qui nouuellement la fait imprimer apres auoir deu sa correction/tant du mauuais et trop



he Ibarra Sallust has often been described as the most beautiful book of the eighteenth century and most agree that it is among the loveliest books ever produced. Joachim Ibarra's skillful use of italic and roman type; his use of engraved

illustrations, initials, head and tail pieces; his outstanding composition and presswork and the handmade paper used form a truly magnificent work. Ibarra is often compared to master printers, Bodoni, Didot and Baskerville.

The text includes two of Gaius Sallustius Crispus' historical monographs, *Conspiracy of Catiline* and *War with Jugurtha*. They were translated from the Latin by Gabriel Antonio; the Latin text appears at the bottom of each page. Sallust provides an interpretation of two events in Roman history during the late Republic.

Friends' Gift 1975

SALLUST
86-34 B.C.

La conjuracion de Catilina y la guerra de Jugurta

Madrid, Joachim Ibarra,
1772. Folio. 395 p., illus.,
contemporary tree calf
within a frame of plain
calf, gilt decoration.



H. V. Heilbrunn

L. V. Goussier

Die Schriftgiesserei im Schattenbild

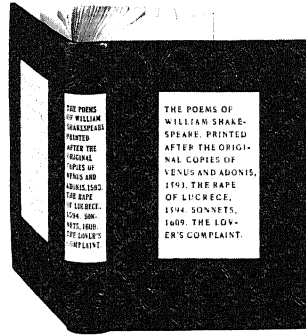
[Offenbach, Klingspor, 1918]. 25 l., illus.



The cover illustration and the title page illustration are two of the delightful Koch silhouettes depicting the process of typesetting and typesetting that appear in *The Typefoundry in silhouette*.

Rudolf Koch was part of the German typographical revival of the 1920's and the inspiration of a number of illustrators and type designers gathered around him in his work at the innovative Klingspor Foundry. It is said of Koch that he revered medieval craftsmanship and regarded the alphabet as a supreme, mystical achievement of the human spirit. His work is a testament to his reverence for the printed and handwritten letter.

Friend's Gift 1972



WILLIAM
SHAKESPEARE
1564-1616

The poems of
William
Shakespeare.
Printed after the
original copies
of Venus and
Adonis, 1593;
The rape of
Lucrece, 1594;
Sonnets, 1604;
The lover's
complaint

Hammersmith, Kelmscott
Press, 1893. 8vo. [6] l.,
216 p., modern calf
binding. Limited edition
of 500.



The Kelmscott Press is the most well know early handpress. It was founded by William Morris in 1891 in close association with Emery Walker. Works of this press are known for the care and beauty with which all aspects of book production are executed: the paper, the design of the type, the spacing of letters and lines and the position of the printed matter on the page. Added to this are exquisite woodcut initials, ornaments and illustrations.

Morris' brief career (he died in 1896) in fine bookmaking resulted in fifty-two titles illustrated with more than 600 woodcuts.

Five hundred copies of Shakespeare's poems were printed in black and red in Golden type designed by Morris and patterned after Nicolaus Jenson's fifteenth century type. It is in a stunning modern binding done by John Franklin Mowery of the Folger Shakespeare Library. This copy was exhibited at the Metropolitan Museum of Art early in 1982 in a show of fine bindings.

Gift of Kenneth and Mary Tisdell 1981

Photograph by Julie Ainsworth



arl Stål's greatest and most significant work was *Enumertio hemiterorum* a catalog of all identified species of the order Hemiptera. Stål, Superintendent of the Entomological Division of Sweden's National Zoological Museum, also published a monograph on North American chrysomelid beetles and was a pioneer of gross taxonomy of the Heteroptera. *Enumertio hemiterorum* was first published in five parts in volumes 9-12, 14 of *Kongl. Svenska vetenskaps-akademiens handlingar*.

Friends' Gift 1979



he lives of the most excellent painters, sculptors and architects has no precedent; it is the first modern history of art. It contains invaluable biographical material on one hundred thirty-three artists and numerous anecdotes about their work. Vasari, himself a painter and architect, was a contemporary of Raphael, Michelangelo and Titian. Michelangelo, a favorite of Vasari, received exceptional coverage. Vasari traveled extensively to obtain information on other contemporary artists and to consult written and printed sources. He was befriended by Lord Cosimo I de' Medici, Duke of Florence and it is to him that the book is dedicated.

The 1550 edition was followed in 1568 by an expanded edition with woodcuts. The *Vite* remains today an important authority on Italian art from the thirteenth century to the middle of the sixteenth century.

Gift of Mrs. Blake-More Godwin in memory of
Mr. Blake-More Godwin 1977

CARL STÅL
1833-1878

**Enumertio
hemiterorum.
Bidrag till en
förteckning
öfver alla
hittills kända
hemiptera.**

Stockholm, P.A. Norstedt,
1870-1876. 4to. 5 volumes
in 1.

GIORGIO VASARI
1511-1574

**Le vite de piv
eccellenti
architetti
pittori et scvltori
italiani**

Florence, Lorenzo
Torrentino, 1550. 4to. 3
volumes in 2, modern
calf binding.

VOLTAIRE
1694-1774

Elemens de la philosophie de Neuton

Amsterdam, Etienne
Ledet, 1738. 8vo. 399 p.,
illus.



here are four things which I adore that the English boast of—Liberty, Property, Newton and Locke," said Voltaire. His admiration for Sir Isaac Newton led to *Elements of Newton's Philosophy*, Voltaire's attempt to tell his countrymen about the new work in science that was profoundly changing the concept of the physical world. *Elements* was published in Amsterdam after efforts to circumvent the French censors failed. Its immediate translation into English is surely the highest praise it could receive.

Voltaire's literary output was enormous (enough to fill twenty *Bibles*, estimates his biographer) on a wide range of subjects in a wide range of formats: essays, scientific treatises, novels, plays, book reviews and letters.

Gift of Dr. and Mrs. David A. Otto 1976



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