



A. DEAN LARSEN BOOK COLLECTING CONFERENCE

March 27-28, 2008

L. Tom Perry Special Collections, Harold B. Lee Library, Brigham Young University

SOME
AMERICAN
COLLEGE
BOOK-
PLATES

FRIEDRICH
SCHULZE
DER
DEUTSCHE
BÜCHHANDLER

POEMS
OF
GEORGE
ELIOT

BOOK
OF
GEMS

1837

LITTLE
WOMEN

L.M. ALCOTT

ILLUSTRATED

MUSEO
BORBONICO

VOL
IV

MEMOIRE
DU
CLERGE

TOM. IV

PICTURESQUE
ENGLAND
IN
LAW & LEGEND
SONG & STORY

THE
QUEEN'S
KNIGHT
ERRANT

A STORY
OF THE DAYS OF
HIS WALTER RALEIGH

BEATRICE
MARSHALL

ILLUSTRATED

The
Champlin
Press

823888
C88p

GRONWELL & CO

R. WARNE & CO

WILLIAM
the Tales
VERSE
R. D.
K. MORE

WILLIAM
MORRIS

POET
CRAFTSMAN
SOCIALIST

E. L. CARY

821.859
C25

THE
PILGRIM'S
PROGRESS



JOHN C.

BRUNET
MANUEL
DU LIBRAIRE

TOM. II

D. K.

AN
ISLAND
AFLOAT



LAUREL
LEAVES



POETS'
COUNTRY
EDITED BY
ANDREW LANG
ILLUSTRATED
BY F. S. WALKER



AURORA
LEIGH



The
Life of
Martin
Luther
Beautifully
ILLUSTRATED



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BOOK COLLECTING CONFERENCE

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WELCOME

DEAR CONFERENCE ATTENDEES:

On behalf of the Harold B. Lee Library and the curators of the L. Tom Perry Special Collections, we welcome you to the fifth annual A. Dean Larsen Book Collecting Conference. This annual conference creates a community of friends who join together to celebrate the creation and the preservation of human ideas in the form of books and manuscripts, photographs, and all kinds of printed ephemera.

This year's program includes an exhibit on Yellowstone National Park. As you may know, Dean and Jean Larsen donated their Yellowstone collection to us in 2001 and 2002, and in 2007 we added the Yellowstone collection belonging to Ron and Jane Lerner to the existing collection. We thank the Larsens and the Lerner for their lifetime of collecting and for donating these magnificent collections to BYU. To accompany the Yellowstone exhibit, Russ Taylor, our Supervisor of Reference Services, has authored a stunningly beautiful catalog of the Yellowstone Collection that each of you will receive.

As we try to expand the scope of the conference seminars each year, we have invited Brent Ashworth, a long time collector and dealer, to teach a primer on collecting books, manuscripts, and printed ephemera. We affectionately call this seminar Book Collecting 101. We welcome him and thank him for his preparation.

With this conference we honor the legacy of A. Dean Larsen, who dedicated his life to building the premier collections housed in the Harold B. Lee Library. We extend our deep appreciation to his wife, Jean M. Larsen, and her family, who generously established an endowment for this conference that will allow it to continue for years and years to come.

So, welcome friends who have come to the conference year after year and those who are new to the conference. We hope you will and help us improve this experience so please do not hesitate to contact either of us (scott_duvall@byu.edu or brad_westwood@byu.edu).



Scott Duvall
Co-conference Founder
Assistant University Librarian



Brad Westwood
Co-conference Founder
Chair, Special Collections

CONFERENCE SCHEDULE

Thursday, March 27th Pre-Conference

9:00AM - 4:00PM

or

9:00AM - 12:00PM

and

1:30PM - 4:30PM

10:00AM - 12:00PM

and

2:00PM - 4:00PM

Ethiopic Bookbinding by Mark Pollei

Discovery of Photograph by Tom Wells

Free tours of the Crandall Historical
Printing Museum

Friday, March 28th Conference

8:30AM

9:00AM

9:30AM - 10:30AM

10:45AM - 11:45AM

12:00PM - 1:30PM

1:45PM - 2:45PM

3:00PM - 4:00 PM

Registration, light breakfast

Welcome and Instructions

First Seminar

Second Seminar

Lunch and Luncheon Speaker:
Dr. Susan Rugh (BYU History Department)

Third Seminar

Fourth Seminar



ETHIOPIC BOOKBINDING WORKSHOP

Mark Pollei

Contemporary Ethiopic bindings with various cover materials
including wood, plexiglass, metal, and decorative paper

*B*ookbinders often refer to a non-adhesive bookbinding with unsupported sewing laced directly into the covers as a “Coptic Binding.” Developed by 2nd century Christians in Egypt—the Copts—Coptic binding is one of the oldest single and multi-section codex structures. Contemporary bookbinders and book artists inadvertently use the term “Coptic Binding” to describe a similar structure known as an Ethiopic binding. Although Coptic and Ethiopic bindings are related they have distinct differences in techniques and materials used in their fabrication.

Early multi-section Coptic codices, dating from the 2nd century AD, used a chain stitch to connect multiple papyrus and parchment sections into a single text block. In most documented cases, it seems that these early Coptic bindings were sewn with a continuous thread and a single needle so that the first and last sewing stations had half the number of loops as the other sewing stations. There are many variations in the chain stitches from this early period, since the technique was still developing. The cover of an early Coptic binding was also made separately from the text block and was often constructed of laminated papyrus or vellum and covered in leather. Unlike the Ethiopic binding, the cover of a Coptic binding was attached after the text block was sewn, thus hiding the chain stitch on the spine. The cover or “case” was also attached by pasting it directly to the top and bottom leaves of the text block, similar to contemporary “case bindings.”

Dating from about the sixteenth century, chain stitch bindings, similar to the multi-section Coptic binding, evolved in Ethiopia. The distinctive Ethiopic binding structure typically had paired sewing stations and was sewn using two needles for each pair of sewing stations unlike Coptic bindings. Additionally, a majority of Ethiopic books were bound with uncovered wooden boards sewn to the text block like outermost pages. The wooden covers and text were also equal in size to prevent the text block from pulling away from the cover boards while sitting upright. The characteristic chain stitch found in Ethiopic bindings was made by passing thread or gut through the inner folds of the parchment sections to the outer fold, connecting the separate sections together. The stitch then dropped down to pick up a previous exterior stitch and climbs to enter the next gathering producing a chain or link pattern. The integration of the wooden cover boards into the sewing of the text block creates the distinctive Ethiopic “sewn board binding” style with exposed chain stitches across the spine.

The flexibility of the Ethiopic binding allows the book to open flat at each page, due to the pliant chain stitching, making it an excellent choice for sketchbooks, book arts, journals and photo albums. Workshop participants in the pre-conference will complete an Ethiopic binding structure by learning how to prepare wooden cover boards, fold paper sections, punch sewing stations, and sew a multi-needle Ethiopic chain stitch. The Ethiopic binding adapts beautifully to modern materials for the cover boards, making it a perfect option for using wood, metal, glass, ceramics, tiles, leather, plexiglass, slate, or various composite materials.

COPTIC BINDING SUPPLY SOURCES

Waxed Linen Thread

Royalwood
517 Woodville Rd.
Mansfield, OH 44907
800-526-1630
<http://www.royalwoodltd.com/>

Talas
20 West 20th Street
5th Floor
New York, NY 10011
212-219-0770
<http://talasonline.com>

Wood Suppliers for Coptic Binding Covers

MacBeath Hardwood
1576 South 300 West
Salt Lake City, UT
800-225-3743
<http://www.macbeath.com/>

Timberline Tools
1402 West Center St.
Orem, UT 84097
888-688-2260
<http://timberlinetools.com/>

Text Block Papers

Artpaper
<http://artpaper.com/>

Daniel Smith
P.O. Box 84268
Seattle, WA 98124-5568
800-426-6740
<http://danielsmith.com/>

**Detail of text and illumination of
a 17th Century Ethiopic binding**

Dolphin Papers & Art Supplies
Murphy Art Center
1043 Virginia Avenue, Suite 2
Indianapolis, IN 46203
877-868-0002
<http://homepage.mac.com/dolphinpapers/Catalog2004.htm>

Talas
20 West 20th Street
5th Floor
New York, NY 10011
212-219-0770
<http://talasonline.com>

New York Central Art Supply
62 Third Avenue
New York, NY
800-950-6111
<http://www.nycentralart.com/>

Atlantic Papers
1800 Mearns Road
Suite Plvlyland, PA 18974
800-367-8547
<http://www.atlanticpapers.com/index.html>

General Bookbinding Suppliers

Hollander's
410 N. Fourth Avenue
Anne Arbor, MI 48104
734 741-7531
<http://www.hollanders.com/>

Talas
20 West 20th Street
5th Floor
New York, NY 10011
212-219-0770
<http://talasonline.com>



Detail of chain stitch on the spine of a 18th Century Ethiopic binding

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Bull, William. "A 17th Century Ethiopic Bookbinding," The Abbey Newsletter: Bookbinding and Conservation, vol. 11, no. 3 (April 1987): 44-45.

Cannuyer, Christian. Coptic Egypt: The Christians of the Nile. London: Thames & Hudson, 2001.

De Hamel, Christopher. The Book: A History of the Bible. New York: Phaidon Press Inc., 2001.

Depuydt, Leo. Catalogue of Coptic Manuscripts in the Pierpont Morgan Library. Massachusetts: Peeters Publishers, 1993.

Diringer, David. The Book Before Printing: Ancient, Medieval and Oriental. New York: Dover Publications Inc., 1982.

Frost, Gary. "Adoption of the Codex Book: Parable of a New Reading Mode," The American Institute For Conservation: Book and Paper Group Annual, Utah: Brigham Young University, 17 (1998).

Greenfield, Jane and Jenny Hille. Headbands: How to Work Them. Delaware: Oak Knoll Press, 2001.

Hussein, Mohamed A. Origins of the Book: Egypt's Contribution to the Development of the Book from Papyrus to Codex. Connecticut: New York Graphic Society Ltd., 1972.

LaFerla, Jane and Veronika Alice Gunter. The Penland Book of Handmade Books. New York: Lark Books, 2004.

Marks, P.J.M. The British Library Guide to Bookbinding History and Techniques. Canada: University of Toronto Press, 1998.

Selassie, Hable Sergew. Bookmaking in Ethiopia. Leiden, 1981.

Smith, Kieth. Non-Adhesive Binding: Books Without Paste or Glue. New York: Keith Smith Books, 2001.

Szirmai, J.A. The Archaeology of Medieval Bookbinding. Vermont: Ashgate Publishing Company, 1999.

USEFUL WEB SITES RELATED TO THE HISTORY AND FABRICATION OF COPTIC BINDINGS

Adoption of the Codex Book: Parable of a New Reading Mode
<http://aic.stanford.edu/sg/bpg/annual/v17/bp17-10.html>

Building a Metal Book with a Coptic Stitch by Christine Cox
<http://www.volcanoarts.biz/muse/artitude/peterpan/coptic.htm>

Coptic Binding Basic Instruction
<http://www.whirlwind-design.com/binding/coptic/instructions.html>

Coptic Binding by Emma Jane Hogbin
<http://www.emmajane.net/files/coptic.pdf>

Coptic Binding by Lorna Aaronson
<http://www.inward-bound.us/coptic.html>

Coptic Binding Tutorial
<http://www.youtube.com/watch?v=fotqICgAbDM>

Daniel Essig Sculptural Books
<http://www.danielessig.com/>

The Development of the Early Codex with Dr. John L. Sharpe
http://palimpsest.stanford.edu/byorg/gbw/chapters/newengland/html/early_codex.html

Directions for Making a Sort-Covered Coptic Book by Meisterin Katarina Helene von Schönborn

http://home.comcast.net/~meisterin.katarina/coptic_book.html

Ekthesis

<http://ekthesis.blogspot.com/2007/01/coptic-bookbinding-between-book.html>

Fabricating a Coptic Binding

<http://ideanet.doe.state.in.us/olr/grantprojects/books/Coptic%20Book.htm>

Hand Bookbindings: The Early Codex and Coptic Sewing

http://libweb5.princeton.edu/visual_materials/hb/cases/earlycodex/index.html

Hand-Built Books & Tools by Shanna Leino

<http://www.shannaleino.com/index.html>

Making a Coptic Book

http://www.ehow.com/how_2171506_coptic-book.html

Vivarium: SGD Collection of Ethiopian Manuscripts

<http://www.hmml.org/vivarium/sgd.htm>

Wikipedia

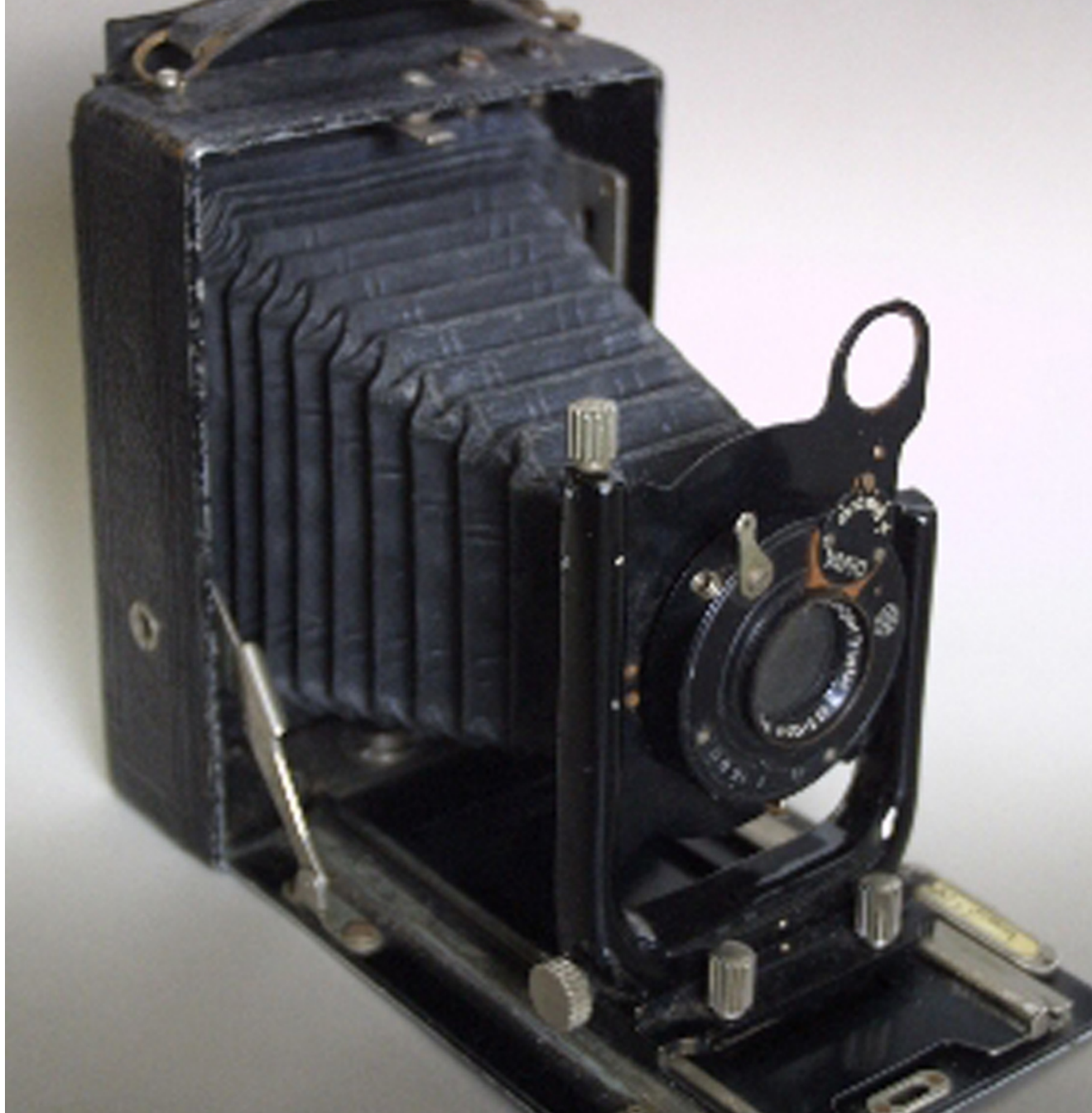
http://en.wikipedia.org/wiki/Coptic_binding

17th Century Ethiopic binding from the Robert Garrett Collection, Princeton University



Notes

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. In the bottom right corner, there is a small, decorative black flourish or logo.



DISCOVERY OF PHOTOGRAPHY

Tom Wells

*J*ourney back in time as you experience the science of photography firsthand. Under the direction of the Curator of Photographic Archives, you will learn the difference between the “printing out” and the “developing out” processes of making photographs. The fun really begins as you actually use these two processes to make your own memento of history. See how salt paper is prepared and made light-sensitive, then watch as the sun slowly prints out your selected image. Use a vintage glass plate negative to expose photographic paper in the darkroom and watch the magic as you develop out your photograph using chemical solutions. You will conclude your journey of discovery as you fix and finish your photographs to enjoy for years to come.

SALT PRINTS

The salt print is the earliest positive/negative photographic print process and was normally made by contact printing. A contact print is made by placing a negative in direct contact with the light-sensitive photographic paper, and placing the combination in the sun where the light would pass through the negative and expose the photographic paper, “printing out” the image. The result was a positive image of the negative. These early negatives were also made of paper and then waxed to make them more translucent. In later years, the paper negative was replaced by the clearer glass negative. The salt print process was developed in 1840 by an Englishman named William Henry Fox Talbot and was called the *Talbotype* or *calotype* photographic process. The salt print paper was made by taking a piece of fine drawing paper and brushing on a coating of salt water, or floating it in the same, and then allowing the paper to dry. Once dry, the “salted” paper was then coated with (or allowed to float in) a solution of silver nitrate. This second coat, which had to be applied in the

dark or under a *safe light*, was also allowed to dry. The combination of salt from the first step and the silver in the second step created the light-sensitive chemical *silver chloride*. This light-reactive silver salt formed inside the paper fibers, giving the salt print its soft, out-of-focus look. After the paper was printed, it had to be *fixed*; the unexposed silver salts had to be removed or the picture would eventually become just a dark piece of paper with no image. Fixing was done by soaking the picture in a solution of sodium *hyposulphite*, or “hypo” for short. The picture was then washed to remove any residual hypo. Once dried and mounted, the result was a beautiful salt print.

GLASS NEGATIVES AND PHOTOGRAPHIC PAPER

From the very beginning of the negative/positive photographic process, a clearer, cleaner alternative to the dense paper negative was sought. As early as 1834, Sir John Herschel suggested that glass be used because of its transparency, but there were always problems. Finding a way to get the light-sensitive salts to stick to the glass was just one of the obstacles. Albumen, collodion, and gelatin were all used with varying degrees of success. The most successful substance was gelatin. With gelatin as the binder for the light-sensitive salts, the glass negative could be prepared commercially, boxed, and ready for the photographer to place in the camera and expose. Once exposed it could be left for days before being developed. An added bonus was that the gelatin glass negatives were more sensitive to light, allowing for shorter exposure times. Gelatin glass plate negatives were used by the hundreds of thousands from their invention in 1878 until they were replaced by plastic film in the 1880s.

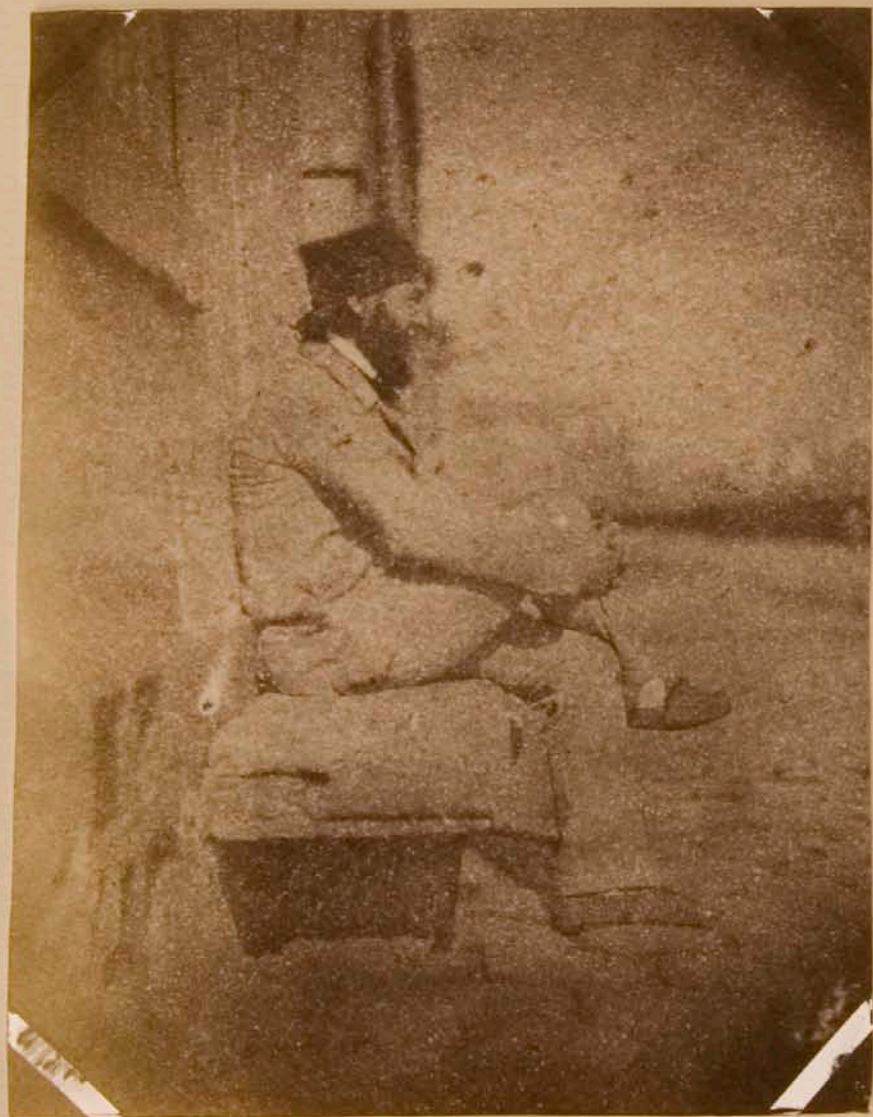
Photographic paper also evolved with the use of albumen, collodion, and gelatin as binders for the light-sensitive salts. The photographic paper became smoother, whiter, and more sensitive to light, eventually making it possible to make a print larger than the negative. This evolution also saw photographs being made using chemical development to “develop out” the image on the exposed paper, a process much faster and less dependent on good weather than the “printing out” process of earlier papers. The much refined photographic papers of today still use gelatin as the binder of the light-sensitive salts.

“THE VANISHING RACE” 1904

The Vanishing Race was Edward Curtis’ signature piece and was the visual metaphor for the core concept underlying Curtis’ entire thirty- year project i.e., that Native Americans, as a culture, at least, were vanishing and that it was Curtis’ overarching goal to capture a record of them and their world before they disappeared forever. Curtis searched for an image to illustrate this idea for nearly four years before creating *The Vanishing Race*. A century ago, it was by far and away Curtis’ most popular single image. Today it still remains a highly sought after classic. (Description taken from the Christopher Cardozo Fine Art web page.)

This L. Tom Perry Special Collections print of Curtis’ image is a gold-toned positive on glass photograph. The beautifully rich, warm gold tones of this process add to the image’s sense of foreboding and despair.





ca. 1851

This vintage salt paper negative and accompanying salt print is the work of Charles Negre, a Parisian artist and pioneer photographer. Using the first photographic process to allow multiple positive prints from a negative, he made this image of an assistant, photography student or fellow photographer sitting on a bench outside his Paris studio. The salt process was invented by Englishman, William Henry Fox Talbot. The paper negative, which was waxed to increase its transparency, was placed in contact with a light-sensitized piece of paper and placed in direct sunlight until an image formed on the paper. The name "salt print" comes from the use of sodium chloride in making the light-sensitive silver salt, silver chloride.

The L. Tom Perry Special Collections salt print and paper negative is a rare example of a vintage paper negative and a vintage print made from that negative. Over the hundred years since this process was used, few paper negative with an accompanying vintage print have survived.

[illegible]

THE
PILGRIM'S
PROGRESS

WILLIAM
MORRIS

POET
CRAFTSMAN
SOCIALIST

E. L. CARY





BOOK COLLECTING 101

Brent Ashworth

*D*o you consider yourself a book collector? Do you want to become a book collector? Do you like to read and keep the books you enjoy? Do you know why you like to collect the books you collect? Do books fill your bedroom, closets, home, or storage facilities?

Does your personal library represent your coming of age, your growing faith, books that turned your mind “inside out,” books your grandmother or father read? Do they represent your life’s work, your avocation or hobbies? Are they milestones, artifacts of life-long journeys into intellectual and creative discovery, or touchstones that declare who you are and where you want to go?

If you answer “yes” to any of the above, come and join us for a basic seminar in book collecting. We’ll teach you the lingo, give you the reading materials, and teach you the criteria to judge, discern, trade, buy or sell. This seminar, taught by Brent Ashworth, collector/dealer for nearly a half century, will help give you the basic skills and understanding to develop from mere owner to astute book collector. In our journey, we will share some beautiful and extraordinary books, imprints, and manuscripts.

OUTLINE:

I. Introduction to me and my collections

- A. How I got started
- B. What I collect
- C. Experiences
- D. Recommendations
- E. Conclusions



II. Recommended Books about Books, Imprints and Manuscripts

Basbanes, Nicholas A. "A Gentle Madness". New York: Henry Holt and Company, 1995.

Ahearn, Allen and Patricia. "Book Collecting 2000". G.P. Putnam's Sons, 2000.

Brigham, Clarence S. "History and Bibliography of American Newspapers". Worcester, Mass: American Antiquarian Society, 1947.

Hamilton, Charles. "Auction Madness". New York: Everest House Publishers, 1981.

Hamilton, Charles. "The Signature of America". New York: Harper & Row, 1979.

III. Basic Vocabulary for Books, Imprints and Manuscripts

- A. Books
- B. Imprints: Broad­sides and Ephemera
- C. Manuscripts

IV. Collector Types and Commitments

V. Goals, Strategies and Specialties (Focus, Scope Depth)


VI. Collection Development Criteria

VII. Where Best to Go to Collect

VIII. Understanding the Trade

IX. Summing Up

Notes



LIVRO DO MORMON

Um relatório escrito pela
MÃO DE MORMON
SOBRE PLACAS

TIRADO DAS PLACAS DE NEPHI

É um resumo dos anais do povo de Nephi, e dos Lamanitas — Escrito aos Lamanitas, que são os remanescentes da casa de Israel; e também aos Judeus e Gentios — Escrito por via de mandamento, sob a influência de profecia e de revelação — Escrito, selado e escondido no Senhor para que não fosse destruído — Para ser apresentado pelo dom e poder de Deus, para a sua interpretação — Selado pela mão de Moroni, e escondido no Senhor, para ser apresentado em seu devido tempo por intermédio dos Gentios, sendo sua interpretação dada pelo dom de Deus.

É também um resumo tirado do Livro de Ether, o qual é um registro do povo de Jared, que foi espalhado na ocasião em que o Senhor confundiu o idioma dos povos, quando estes construíram uma torre para chegar ao céu; e que virá mostrar aos remanescentes da Casa de Israel as grandes cousas que o Senhor fez a seus antepassados; e também para que eles possam conhecer as alianças do Senhor, que nunca serão desfeitas. E também para convencer os Judeus e Gentios de que Jesus é o Cristo, o Deus Eterno, manifestando-se a si próprio e a todas as nações. E, se agora há faltas, elas são os erros dos homens. Não condena, portanto, as cousas de Deus, para que apareçais sem mancha ante o tribunal do Cristo.

TRADUZIDO DAS PLACAS ORIGINAIS POR
JOSE' SMITH F.^o

EDIÇÃO PORTUGUESA

PUBLICADA PELA MISSÃO BRASILEIRA
DA

Igreja de Jesus Cristo dos Santos dos Últimos Dias

SÃO PAULO — BRASIL

1939

COLLECTING NEPHI: BOOK OF MORMON EDITIONS PAST AND PRESENT

Larry W. Draper

Book of Mormon Portuguese. 1939.

As the defining publication of Mormonism, the *Book of Mormon* is an obvious object for book collectors of the Mormon experience. Coupled with this built-in collecting impetus is the fact that when foreign language editions are counted, there are several hundred different editions or printings one might chase. The first 100 years of Mormonism alone saw more than 150 different editions/printings issued, including more than 40 in foreign languages. And since 1930 the *Book of Mormon* has appeared in many dozen English printings as well as in more than 100 non-English translations. While early editions are prohibitively expensive, there are still numerous editions where one with a modest budget might focus their energy.

Most collectors cannot collect everything that is possible to collect. Usually monetary resources and storage space will define some limits on a collection. Consequently, the collector must select the parameters that will narrow the scope of their collection. There are potentially many genres or categories of the *Book of Mormon* that a collector could use to narrow the scope of a collection. And there are a variety of new categories that perhaps have not been considered in the past. Obvious categories for collecting are of course: 19th century editions or 20th century editions, non-English language editions, and “selections” editions, where the entire book is not printed but rather just portions or selections. New areas of collecting might now be 21st century editions. Or one might collect reader’s editions and “easy to read” editions, facsimiles or modern reproductions of historic editions, commercial editions (those produced by non-church publishers), and even electronic editions that can be loaded on your computer or your PDA and electronically searched. Other possibilities might be editions not published by the Church of Jesus

Christ of Latter-day Saints (most of which are not located in Utah), or even editions published by schismatic churches located in Utah or editions with a title different than the *Book of Mormon*. There are many collecting possibilities and we will consider and show a variety of examples in this year's conference.

SELECTED BIBLIOGRAPHIC SOURCES

Crawley, Peter. *A descriptive bibliography of the Mormon Church. Volume One 1830–1847*. Provo, Utah, Religious Studies Center, Brigham Young University, 1997.

------. *A Descriptive Bibliography of the Mormon Church; Volume Two 1848–1852*. Provo, Utah: Religious Studies Center, Brigham Young University, 2005.

Flake, Chad J. and Larry W. Draper. *A Mormon Bibliography, 1830-1930: Books, pamphlets, periodicals and broadsides relating to the first century of Mormonism*. Second edition, revised and enlarged. Provo, Utah: Religious Studies Center, Brigham Young University 2004.

Jacobs, Lynn, R. *Mormon non-English Scriptures, Hymnals, & Periodicals, 1830–1986: A Descriptive Bibliography*. Ithaca, NY: 1986.

SELECTED SIGNIFICANT EDITIONS OF THE BOOK OF MORMON PUBLISHED BEFORE 1930

The bibliographic entries listed below are extracted from: *A Mormon bibliography, 1830-1930. Books pamphlets, periodicals and broadsides relating to the first century of Mormonism* Chad J. Flake and Larry W. Draper Second edition, revised and enlarged. Provo, Utah: Brigham Young University, Religious Studies Center, 2004

595. Book of Mormon. English. 1830. *The book of Mormon: an account written by the hand of Mormon, upon plates taken from the plates of Nephi . . . By Joseph Smith, Junior, author and proprietor*. Palmyra, [N.Y.], Printed by E. B. Grandin, for the author, 1830.
iv, [5]–588, [2]p. 19cm.

First edition has many variants: i.e. p. iv is listed as vi; p. 97 is poorly printed in some copies; p. 207, seven lines from the bottom “exceeding” reads “exceding”; p. 207, seven lines from the bottom, “great” reads “grert”; p. 201, the l is raised on many copies; p. 212 is printed as p. 122; p. 487 reads 48 on some copies; on p. 575, “elder or priest” reads “elder priest.” No order of printing has been determined at the present time.

Crawley I:1.

CLU-C, CoU, CSmH, CtY, CU-B, DLC, ICN, IHi, IWW, MB, MH, MU, MoInRC, MWA, NjP, NjPS, NjPT, NN, OC, PP, PU, TxDaM-D, UHi, ULA, UPB, USIC, UU

596. Book of Mormon. English. 1837. *The book of Mormon: an account written by the hand of Mormon, upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jr.* Kirtland, Ohio, Printed by O. Cowdery and Co., for P. P. Pratt and J. Goodson, 1837.

[i–ii], [v]–vi, [7]–619, [2]p. 15cm.

Second edition. Corrected by Joseph Smith and Oliver Cowdery.

With a new preface by Parley P. Pratt.

Pages 235–37 are misnumbered 335–37.

Crawley I:35.

CLU-C, CSmH, CtY, CU-B, DLC, ICN, MH, NN, UHi, UPB, USIC

597. Book of Mormon. English. 1840. *The book of Mormon. Translated by Joseph Smith, Jr. Third Edition, carefully revised by the translator*. Nauvoo, Ill., Printed by Robinson and Smith. Stereotyped by Shepard and Stearns, Cincinnati, Ohio, 1840.

2p.l., [7]–571, [2]p. 15cm.

Published by Ebenezer Robinson and Don Carlos Smith, younger brother of Joseph Smith. In some copies, an index of vii pages has been added, not part of the original printing.

Crawley I:83.

CLU-C, CSmH, CtY, CU-B, DLC, ICN, MoInRC, NjP, NN, UHi, UPB, USIC, WHI

598. Book of Mormon. English. 1841. *The book of Mormon: an account written by the hand of Mormon upon the plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun. First European, from the second American edition.* Liverpool, Printed by J. Tompkins for Brigham Young, Heber C. Kimball, and Parley P. Pratt. By order of the translator, 1841.

2p.l., [1]–634, [637]–643p. 14cm.

Published under the guidance of Brigham Young, who did not seem aware of the American 1840 edition.

Crawley I:98.

CLU-C, CSMH, CtY, CU-B, DLC, ICN, MH, NjP, NN, UPB, USIC, UU

599. Book of Mormon. English. 1842. *The book of Mormon: Translated by Joseph Smith. Fourth American and second stereotype edition, carefully revised by the translator.* Nauvoo, Ill., Printed by Joseph Smith, 1842.

2p.l., [7]–571, [2]p. 15cm.

The only edition in which the Jr. or Jun. is dropped from Joseph Smith. His father died in September 1840.

Crawley I:159.

CLU-C, CSMH, CtY, CU-B, DLC, ICN, NjP, NN, OC, DLC, UPB, USIC, UU, WHi

601. Book of Mormon. English. 1852. (same) *Third European edition. Stereotyped. The book of Mormon: an account written by the hand of Mormon, upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun. Third European edition. Stereotyped.* Liverpool, Published by F. D. Richards, London, sold at the L. D. Saints' Book Depot, and by all booksellers, 1852.

xii, 563, [1]p. 15cm.

First British stereotyped edition.

Variant state with "Moroni" after the second paragraph on the title page, and printer missing from the last leaf, verso. USIC.

CLU-C, CSMH, CU-B, DLC, MH, MiU-C, NjP, NN, UHi, UPB, USIC, UU

604. Book of Mormon. English. 1858. *The book of Mormon. Translated by Joseph Smith, Jr. Reprinted from the Third American edition, carefully revised by the translator.* New York, Jas. O. Wright & Company, publishers, [1858].

xix, 380p. 20cm.

First unauthorized edition, published as a business venture by James O. Wright.

CLU-C, CSMH, CtY, DLC, IWW, MH, MolnRC, NjP, NjPT, NN, UPB, ViU

611. Book of Mormon. English. 1874. *The book of Mormon. Translated by Joseph Smith, Jun. Reprinted from the third American edition.* Plano, Ill., Published by the Reorganized Church of Jesus Christ of Latter Day Saints, 1874.

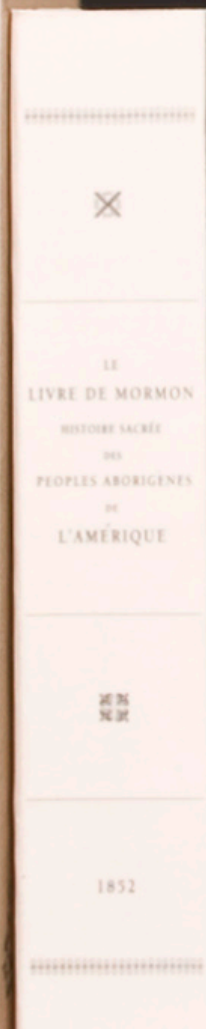
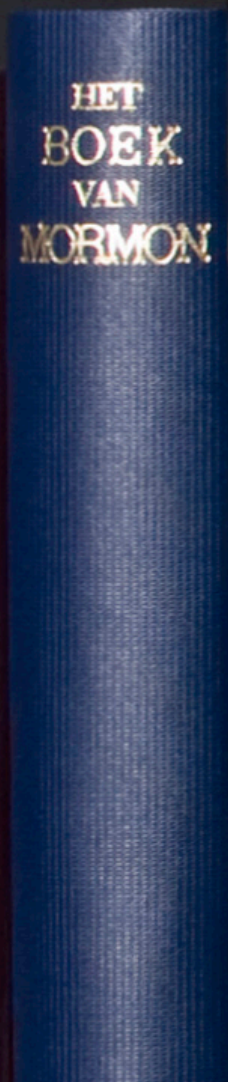
xii, 545p. 16cm.

The first edition published by the Reorganized Church of Jesus Christ of Latter Day Saints. It is not a reprint from the third American edition as the title indicates but follows the Liverpool stereotyped edition of 1852.

UPB copy has title page within red border. Some have suggested that the red border indicates the first printing.

CSMH, CtY, ICN, MH, MolnRC, NjP, NN, UPB, USIC

p. 40-41 Fascimile editions of 1st 16 foreign language editions of the Book of Mormon. 1990.



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TE BUKA
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КНИГА МОРМОН



619a. Book of Mormon. English. 1882. (same as 1874 Lamoni edition) *The book of Mormon. Translated by Joseph Smith, Jun. Reprinted from the third American edition.* Lamoni, Iowa, Published by the Reorganized Church of Jesus Christ of Latter Day Saints, 1874 [1882?].

xii, 545p. 16cm.

The Lamoni, Iowa editions were printed after 1882 when the Saints' Herald moved from Plano, Illinois to Lamoni.

CtY, DLC, IWW, MH, MoInRC, MoK, NN, UHi, UPB, USIC

615. Book of Mormon. English. 1879. *The book of Mormon: an account written by the hand of Mormon, upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun. Division into chapters and verses, with references, by Orson Pratt, Sen. Electrotypes edition.* Liverpool, Printed and published by William Budge, 1879.

xii, 623p. 16cm.

CLU-C, CSMH, MoInRC, UHi, USIC

628. Book of Mormon. English. 1892. *The book of Mormon. An account written by the hand of Mormon upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun.* Lamoni, Iowa, Published by the Reorganized Church of Jesus Christ of Latter Day Saints, 1892.

xi, 485p. 26cm.

First RLDS large-print edition.

Also bound with the New Testament of the Inspired Version under binder's title, "The two records." UPB, USIC.

CSMH, MH, MoInRC, MoK, NjP, UPB, USIC

631. Book of Mormon. English. 1899. *The Nephite records. An account written by the hand of Mormon upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun.* [Kansas City, Mo.], Published by the Church of Christ, Printed from the Palmyra edition which edition was printed from the original manuscript, 1899.

xiii, 721p. 17cm.

Published by the Church of Christ (Whitmer).

Morgan III:61.

CLU-C, CSMH, IWW, MoInRC, NjP, UHi, UPB, USIC

647. Book of Mormon. English. 1905. *The book of Mormon: an account written by the hand of Mormon, upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun. Division into chapters and verses, with references, by Orson Pratt, Sen.* Salt Lake City, Published by the Deseret Sunday School Union, 1905.

xiv, 654p. 12cm.

First vest-pocket edition.

CLU-C, CSMH, USIC

693. Book of Mormon. English. 1920. *The book of Mormon. An account written by the hand of Mormon upon plates taken from the plates of Nephi . . . Translated by Joseph Smith, Jun.* Salt Lake City, Published by the Church of Jesus Christ of Latter-day Saints, [Composition, electrotyping, printing and binding by the W. B. Conkey Co., Hammond, Ind.], 1920.

4p.l., 568p. 20cm.

This is the first edition issued in double-column pages, with chapter headings, chronological data, revised footnote references, pronouncing vocabulary, and index. Some issues have "cannot" on p. 298 spelled "connot." Revised by James E. Talmage.

CLU-C, CSMH, CU-B, DLC, MH, MiU-C, NjP, NN, ULA, UPB, UU

705. Book of Mormon. Danish. 1851. *Mormons Bog. En Beretning, skreven ved Mormons Haand paa Tavler, efter Nephis Tavler . . . Oversat paa Engelsk fra Grundtexten af Joseph Smith den Yngre.* Kjøbenhavn, Udgivet og forlagt af Erastus Snow, Trykt i F. E. Bordings Bogtrykkeri, 1851.

4p.l., 568p. 16cm.

The first edition of the Book of Mormon in a foreign language. Title page appears in two states.

CLU-C, CSMH, MH, NjP, NN, UPB, USIC, UU

714. Book of Mormon. French. 1852. *Le livre de Mormon, Récit Écrit de la main de Mormon sur des plaques prises des plaques de Néphi . . . Traduit en anglais par Joseph Smith, Junior. Traduit de L'anglais par John Taylor et Curtis E. Bolton. Édition Stéréotype.* Paris, Publiée par John Taylor, Rue de Paradis-Poissonnière, 37, 1852.

xv, 519p. 17cm.

Issued in gray-green paper wrappers.

One version of half title and front wrapper reads: "Impriemerie de Marc Ducloux, et Compagnie".

CSMH, CtY, DLC, MIU, MH, NjP, UPB, ULA, USIC

718. Book of Mormon. German. 1852. *Das Buch Mormon. Ein Bericht geschrieben von der Hand Mormon's auf Tafeln Nephi's Tafeln etnommen . . . In das Englische übersezt von Joseph Smith junior. Aus dem Englischen von John Taylor und G. Parker Dykes. Stereotyp-ausgabe herausgegeben von John Taylor.* Hamburg, Gedruckt bei F. H. Nestler und Melle, 1852.

[i-v], vi-xi, [xii-xiii], [1]-519p. 18cm.

In cream printed pictorial wrappers with winged angel.

The first German edition was printed with the intention of interleaving with the French first edition and a page, p. [xiii], is included that describes this notion. Only a few copies were actually interleaved with the only extant copies at USIC.

DLC, MH, NjP, OCIWHI, ULA, USIC, UU

728. Book of Mormon. Hawaiian. 1855. *Ka Buke a Moramona. He mooolelo i kakauiae ka lima o Moramona. Maluna iho o na Papa I laweia mailoko mai o na Papa o Nepai . . . I unuhiia ma ka Olelo Beritania e Josepa Samika, Opio. Na Geogi Q. Pukuniahia i unuhi ma ka olelo Hawaii.* San Francisco, Paiia e Geogi Q. Pukuniahia, 1855.

xii, 520p. 23cm.

A press was sent to Hawaii to print the Book of Mormon, but it was not printed there. Rather it was printed by George Q. Cannon in San Francisco.

CLU-C, CSMH, CtY, CU-B, DLC, HHB, ICN, MH, NN, ULA, UPB, USIC, ViU

731. Book of Mormon. Italian. 1852. *Il libro di Mormon: ragguaglio scritto per mano di Mormon, sopra tavole prese fra le tavole di Nefi . . . Tradotto in lingua Inglese da Giuseppe Smith il giovane, tradotto e pubblicato, dall' Inglese in lingua italiana d'ordine &c., di Lorenzo Snow.* Londra [London], Stamperia di Guglielmo Bowden, 1852.

viii, 580p. 15cm.

CtY, MB, MiU-C, NN, UHi, USIC, UU

733. Book of Mormon. Japanese. 1909. *Mormon Kei. Elyadusha Josefu Sumisu nidai wayaku shuninsha Aruma O. Teira.* Nihon, Matsu Jitsu Seito Iesu Kirisuto Kyokai, Shueisha Daiichi Koba, [1909].

[922]p. 19cm.

Title transliterated.

CLU-C, CSMH, MH, MolnRC, NjP, NN, UHi, UPB, USIC

740. Book of Mormon. Spanish. Selections. 1875. *Trozos selectos del Libro de Mormon; que es una narracion escrita por la mano de Mormon, sobre placas tomada de las placas de Nephi . . . Traducido al Ingles por Jose Smith, Jun. Traducido al Espanol por Meliton G. Trejo y Daniel W. Jones.* Salt Lake City, Impreso para Daniel W. Jones en imprenta del Deseret News, 1875.

iv, [5]–96p. 18cm.

In blue or brown printed wrapper.

Contents: First Book of Nephi, Second Book of Nephi, Book of Omni, [Third]

Book of Nephi, Book of Mormon.

CsMh, CU-B, NjP, NN, UPB, USIC, UU

746. Book of Mormon. Turkish. 1906. *Mormonen qutbabe... H.K. Jefahr re A.M. Boilmoulavinethi ile F.F. Hintze tarafghntan terjeme olinaoish ter. . .* [Boston], 1906.

[8], 699p. 21cm.

Translated into Turkish by H. K. Jefahr and A. M. Boil.

CLU-C, CSmH, DLC, NjP, UPB, USIC, UU

747. Book of Mormon. Welsh. 1852. *Llyft Mormon; sef, hanes wedi ei ysgrifenu gan law Mormon, ar lafnau a gymmerwyd o lafnau Nephi . . . A gyfieithwyd i'r saesneg gan Joseph Smith, ieu.; ac a gyfieithwyd o'r ail argraff ad saesneg ewropaidd gan John Davis.* Merthyr-Tydfil, J. Davis, Cyhoeddwyd ac ar werth gan J. Davis, Georgetown; ar werth befyd. Gan y Saint yn gyffredinol, a llawer o Lyfrwerthwyr, trwy y Deau a'r Gogledd, 1852.

xii, 483p. 18cm.

Translated by John Davis.

Dennis 65.

CLU-C, CSmH, MH, NjP, NN, UHi, UPB, USIC, UU

SELECTED EDITIONS OF THE BOOK OF MORMON PUBLISHED AFTER 1930

Book of Mormon. Czech. 1933.

Kniha Mormon: Zpráva, psaná rukou Mormonovou na tabulkách, vy natch

z desek Nefiho ... p relo zeno Josefem Smithem ml. První české vydání. Praha: Vydal Arthur Gaeth, 1933.

587p. 18cm.

Book of Mormon. Portuguese. 1939

O Livro de Mormon: un relatorio escrito pela mo de Mormon sobre placas tirado das placas de Nephi ... / traduzido das placas originais por Jose Smith F; [tradução portuguesa por Daniel Shupe, Williams Lane]. Sao Paulo, Brasil: Missão Brasileira da Igreja de Jesus Cristo dos Santos dos Ultimos Dias, 1939.

665p. 19cm.

Book of Mormon. English. 1957. Church of Christ (Dravites)

The record of the Nephites. Translated by the gift and power of God. Independence, MO.: Board of Publication of the Church of Christ (The Church with the Elijah Message), 1957.

847p. 19cm.

Book of Mormon. Hebrew. Selections. 1982

Kitim nivhârim matkh Sefer Môrmôn. Salt Lake City: Church of Jesus Christ of Latter-day Saints, [1982], c1981.

446p. 21cm.

Book of Mormon. English. 1991

The Bible II. [n.p.], New World Press, c1991.

576, 37, 4 p. 22 cm.

Easy-to-read Book of Mormon. By Lynn Matthews Anderson. Apple Valley, MN: Estes Book Co., c1995.

398p. 24cm.



Book of Mormon. Selections. Hebrew. 1982.

Book of Mormon. English. 1997

The Book of Mormon: an account written by the hand of Mormon, upon plates taken from the plates of Nephi ... translated by Joseph Smith, Junior. Manti, Utah: True & Living Church of Jesus Christ of Saints of the Last Days, 1997.

445p. 23cm

Book of Mormon. English. 2003

The Book of Mormon: a reader's edition, edited by Grant Hardy. Urbana, Illinois: University of Illinois Press, 2003.

710p. 25cm.

Book of Mormon. English. 2004

The Book of Mormon: another testament of Jesus Christ. New York: Doubleday, 2004.

586p. 22cm.

Having visions: the Book of Mormon translated and exposed in plain English.

By Susan Stansfield Wolverton. New York: Algora Pub., c2004.

323p. 23cm.

Book of Mormon. English. 2005

Mormon's Book: translated by Joseph Smith, Jr., 1830. [Layton, Utah: M. A. Cleverly, 2005] (Salt Lake City: Franklin Cover Printing).

705p. 23cm.

Book of Mormon. English. 2006

The Book of Mormon: another testament of Jesus Christ. Reader's ed. Provo, Utah: Riverglen Press, 2006.

701p. ; 23cm.

Impreso en la imprenta del Deseret News,
E. U., TERRITORIO DEL UTAH, SALT LAKE CITY.
1874.

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ELECTRONIC EDITIONS OF THE BOOK OF MORMON

Internet editions; free use

LDS.org

<http://scriptures.lds.org/en/bm/contents>

Project Gutenberg

<http://www.gutenberg.org/etext/17>

University of Michigan

<http://quod.lib.umich.edu/m/mormon/>

Electronic Text Center at the University of Virginia

<http://etext.virginia.edu/toc/modeng/public/BooMorm.html>

Penn State University's electronic classics

<http://www2.hn.psu.edu/faculty/jmanis/mormon.htm>

Mark Davies, BYU Linguistics Department, has mounted digital versions of the *Book of Mormon* in six languages: English, German, French, Spanish, Portuguese, and Italian. These can be looked at side by side for comparison as a true polyglot *Book of Mormon*.

<http://davies-linguistics.byu.edu/bookofmormon/>

Google Books; electronic copy of Welsh edition

<http://books.google.com/books?id=AswCAAAAQAJ&printsec=frontcover&q=llyfr+mormon&ei=BT3HR-mpD5m-swPP7eVy>

Electronic editions to purchase

Mobipocket

<http://www.mobipocket.com/en/eBooks/eBookDetails.asp?BookID=6042>

Octavo edition, CD Rom with digital images of 1830 edition, searchable

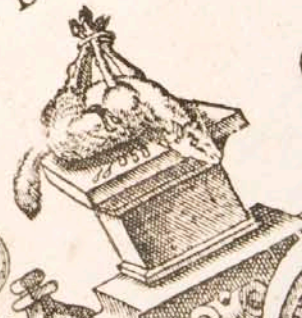
Notes




THE NEW Testament of our Lord and Sauour IESVS CHRIST.

*Newly Translated out of
the Originall Greeke: And with
the former Translations diligently
compared and reuised, By his
Maiesties speciall Com-
mandement.*

Appointed to be read in Churches.
PRINTED
at London by Robert
Barker, Printer to the
Kings most Excellent
Maiestie.
ANNO DOM. 1611.





GRANDMA GAVE ME THIS OLD BIBLE: COLLECTING ENGLISH BIBLES

Maggie Gallup

Title page to the New Testament in the first
edition of the King James (Authorized) Bible.

Since Johann Gutenberg finished his Bible around 1456, more Bibles have been printed than any other text worldwide. As an example, BYU's libraries own over 5,000 copies of the Bible or excerpts of the Bible in various English-language translations. Both the serious and casual collecting of Bibles is popular the world over – you may even have a small collection of Bibles in your home. Besides recently-printed copies, many of us have inherited Bibles from ancestors or have picked up old Bibles at bookstores.

With centuries of printed Bible editions available to collectors, how do we discern what makes a given Bible rare or collectible? Firstly, it is important to understand the history of Bible translation and publication. For this seminar, we will limit ourselves to English translations of the Bible from the Middle Ages to the Victorian period. The English took an early interest in possessing scripture in their own tongue, and we will explore the personalities and power struggles which have marked the history of the Bible in English. Examples of landmark Bible translations and famous typographical errors or interesting phraseology in Bible printings will be on view. We'll also look at highly-collectible Bibles noted for their production (John Baskerville's Bible; a miniature Bible only 2 inches high; a Bible with a fore-edge painting), bindings (gold-plated; papier-maché), and provenance (owned by famous Mormons and British royalty).

Secondly, the collector must be able to assess the factors that determine the value and rarity of old Bibles, including historical significance, condition, and provenance. Beginning collectors will especially benefit from our discussion of these terms and others, using examples from the holdings of Special Collections. As a side note for the collector, we will also talk about the best methods for preserving old family Bibles.

HISTORIC ENGLISH BIBLE TRANSLATIONS:

A general bibliography of first editions and facsimiles

Wyclif te Bibles (1380's)

There are two versions of the Wycliffe New Testament, known as the "Early" and "Late" versions, which exist in around 250 manuscripts. Scholars of the Wycliffite version only had access to the text in manuscript form until the 18th and 19th centuries, when the translation first appeared in print. These early printings are also rare:

John Lewis, ed. *The New Testament of our Lord and Saviour Jesus Christ translated out of the Latin Vulgat by John Wiclif* (1731). Other editions of the New Testament were issued by Henry Hervey Baber (1810) and Lea Wilson (1848).

The first printed edition of the entire Wycliffite Bible is the four-volume *Wyclif te Versions of the Holy Bible*, edited by Josiah Forshall and Sir Frederic Madden. Oxford University Press, 1850.

Donald L. Brake, ed. *The New Testament in English*; translated by John Wycliffe MCCCCLXXXII, (International Bible Publications, 1986). Facsimile of a manuscript in the Bodleian Library.

Tyndale Bibles (1520s and 1530s)

First editions:

New Testament (fragment, 1525). Only one copy survives, in the British Library
New Testament, 1526. *The newe Testament as it was written and caused to be written by them which herde yt. To whom also oure saveour Christ Jesus commaunded that they shulde preache it unto al creatures.*

Pentateuch, 1530. *The Five Books of Moses Called the Pentateuch. Marburg.* One copy survives, in the British Museum.

New Testament, 1534. *The newe Testament, dylygently corrected and compared with the Greke by Willyam Tindale: and fynessed in the yere of oure Lorde God A.M.D. & xxxiiii in the moneth of Nouember.* Antwerp: Marten Emperowr, 1534.

New Testament, 1535. *The New Testament yet once again corrected by William Tyndale.* Antwerp: Martin de Keyser for Godfrey van der Haghen, 1535. Only four copies survive.

Several facsimiles of the existing copies have been issued over the last century or so:

- Edward Arber, ed. *The First printed English New Testament: translated by William Tyndale. Photo-lithographed from the unique fragment, now in the Grenville collection, British Museum.* London, 1871. (this is a facsimile of the 1525 fragment)
- Alfred W. Pollard, ed. *The beginning of the New Testament translated by William Tyndale 1525: Facsimile of the unique fragment of the uncompleted Cologne edition.* Oxford: The Clarendon Press, 1926.
- *Tyndale's First Edition, supposed to have been Printed at Worms by Peter Schaf er in 1526; a Facsimile on Vellum, Illumined, Reprinted from the Copy in the Baptist College, Bristol.* London, 1862.
- Jacob Isidor Mombert, ed. *William Tyndale's Five books of Moses, called the Pentateuch: being a verbatim reprint of the edition of M.CCCCC.XXX. Compared with Tyndale's Genesis of 1534, and the Pentateuch in the Vulgate, Luther, and Matthew's Bible, with various collations and prolegomena.* London: Samuel Bagster & Sons; New York: Anson D. F. Randolph & Co., 1884.
Reprinted (with a new introduction by F.F. Bruce) Arundel (Sussex): Centaur Press; Carbondale: Southern Illinois University Press, 1967.
- N. Hardy Wallis, ed. *The New Testament, translated by William Tyndale, 1534, a Reprint of the Edition of 1534 with the Translator's Prefaces and Notes and the Variants of the Edition of 1525, Edited for the Royal Society of Literature.* Cambridge: Cambridge University Press, 1938.

Coverdale Bible (1535)

Biblia. The Bible, that is, the holy Scripture of the Olde and New Testament, faithfully and truly translated out of Douche and Latyn into English. Cologne, 1535.

The second and third editions were both issued in 1537. Only eighty copies of the Coverdale Bible are known, but several facsimiles have been issued:

- *The Holy Scriptures, Faithfully and truly translated By Myles Coverdale, ...1535.* London: Samuel Bagster, 1838.
- *Coverdale Bible, 1535. With an Introduction by S. L. Greenslade.* Kent: Dawson, 1975.

Matthew Bible (1537)

The Byble, which is all the holy Scripture: in whych are contayned the Olde and Newe Testament truly and purely translated into Englysh by Thomas Matthew. Antwerp, 1537.

This edition was reprinted several times, through the 1550's. Some notable misprints:

§ A 1549 edition by John Daye is known as the "Wife Beater Bible" because of a marginal note at I Pet. 3:7 which states "And if she be not obediente and healpful unto hym, endevoureth to beate the fere of God into her heade, that thereby she may be compelled to learne her dutye and do it."

§ A 1551 edition is known as the "Bugs Bible," since Psalms 91:5 reads, "So that thou shalt not need to be afrayed for any bugges at night" while other versions read "for the terror by night."

Taverner Bible (1539)

The Most Sacred Bible, whiche is the holy scripture, conteyning the old and new testament, translated into English, and newly recognised with great diligence after most faythful exemplars, by Rychard Taverner. London: John Byddell for Thomas Barthlet, 1539.

This translation was commissioned by the publishers. Two editions of the New Testament were also issued in 1539.

Great or Cranmer's Bible (1539)

The Byble in Englysh, that is to say the content of all the holy Scripture, bothe of the Olde and Newe Testament, truly translated after the veryte of the Hebrue and Greke textes, by the dylygent men expert in the forsayde tonges. London: Rychard Grafton & Edward Whitchurch, 1539.

The second, third, and fourth editions were all issued in 1540. The fifth through seventh editions were issued in 1541. The text would be reprinted through the 1560's.

Right: A King James Bible printed by Thomas Nelson in 1847 with gilt and gauffered edges. The papier-mâché binding was a Victorian innovation, popular through middle of the 19th century, which tried to imitate medieval hand-carved bindings and woodwork.



Geneva or “Breeches” Bible (1560)

A version of the Geneva NT was first published as:

The Newe Testament of our Lord Iesus Christ, conferred diligently with the Greke and best approued translations. Geneva: Conrad Badius, 1557.

The first edition of the full Bible appeared as:

The Bible and Holy Scriptures Conteyned in the Olde and Newe Testament, translated according to the Ebrue and Greke, and conferred with the best translations in diuers languages, with moste profitable annotations upon all the hard places, and other things of great importance as may appear in the epistle to the reader. Geneva: Rouland Hall, 1560.

The only significant revision of the Geneva Bible is a revised NT based on Theodore Beza’s Greek text, first issued as:

The New Testament of our Lord Iesvs Christ, translated out of the Greeke by Theod. Beza. Englished by L. Tomson. London: Christopher Barker, 1576.

Over 160 editions were produced in the 16th and 17th centuries, and this translation remained popular even after the King James Version came into use.

Some notable editions of the Geneva Bible:

§ The first English Bible printed in Scotland (Edinburgh: Alexander Arbuthnot, 1579 [the Old Testament] and Thomas Bassandyne, 1576 [the New Testament]).

§ The “Jesus Church” Bible: a 1598 Geneva Bible that reads in I John 5:20: “in his son Jesus Church” instead of “Jesus Christ.”

§ The “Judas Bible”: A 1608 Geneva Bible which reads, “Then said Judas” instead of “Jesus” in John 6:67.

Available facsimiles:

• Lloyd E. Berry, ed. *The Geneva Bible, a Facsimile of the 1560 edition.* Madison: University of Wisconsin Press, 1969.

• Gerald T. Sheppard, ed. *The Geneva Bible (the annotated New Testament, 1602 edition).* New York: Pilgrim Press, 1989.

• David McKitterick, ed. *The Cambridge Geneva Bible of 1591: a facsimile reprint marking 400 years of Bible production by the world’s oldest Bible printer and publisher.* Cambridge: Cambridge University Press, 1992.

Bishop’s Bible (1568)

The holie Bible, conteynyng the Olde Testament and the newe. London: Richard Jugge, 1568.

Second edition, 1569; third edition, 1572. No known facsimiles.

Douay-Rheims Bible (1582, 1609)

New Testament first edition, 1582:

The New Testament of Jesus Christ translated faithfully into English, out of the authentical Latin, according to the best corrected copies of the same, diligently conferred with the Greek and other editions in diuers languages. Rheims: John Fogy, 1582.

Old Testament first edition, two volumes issued 1609 & 1610:

The Holy Bible faithfully translated into English, out of the authentical Latin, diligently conferred with the Hebrew, Greek, and other editions in diuers languages. Douay: Laurence Kellam.

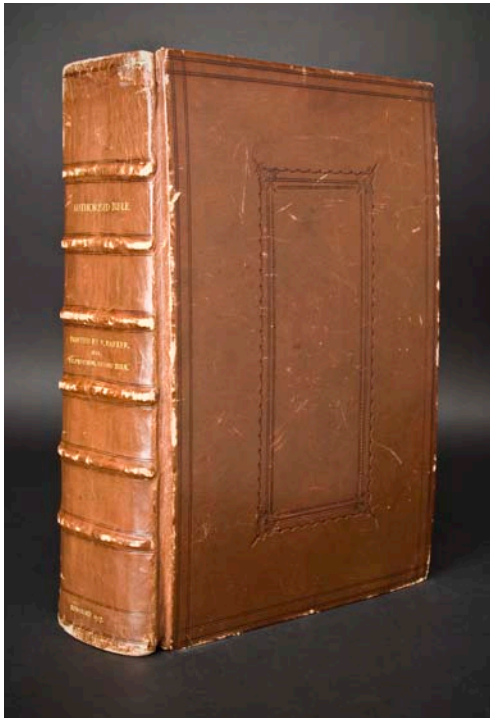
A major revision was undertaken by an Richard Challoner, an English Catholic Bishop, in 1750. It was the standard Catholic English version until the 1940’s:

The Holy Bible, translated from the Latin Vulgate: diligently compared with the Hebrew, Greek, and other editions in diuers languages, and first published by the English College at Doway, Anno 1609 : newly revised, and corrected, according to the Clementin edition of the scriptures : with annotations for clearing up the principal difficulties of Holy Writ. Dublin, 1750.

King James (Authorized) Version (1611)

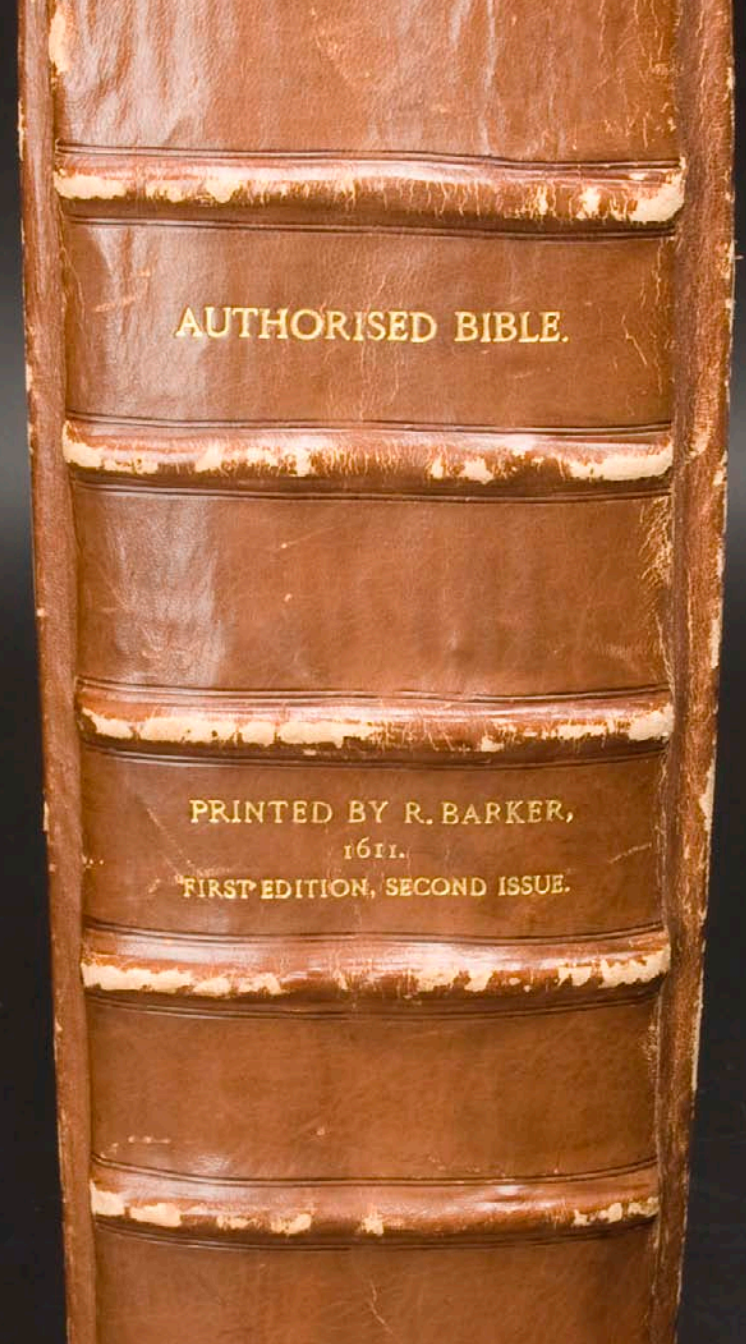
The Holy Bible, Conteyning the Old Testament and the New. Newly Translated out of the Originall Tongues, & with the Former Translations diligently Compared and Revised by his Majesties Special Comandement, Appointed to be read in Churches.
London: Robert Barker, 1611.

The first edition, first issue is known as the “He Bible,” since Ruth 3:15 reads “and he went into the city” (Ruth 3:15) for “she went into the city.” The second issue of the first edition of the King James Version corrects the verse and is known as the “She Bible.”



Right: First edition King James (Authorized) Bible, printed at London by Robert Barker in 1611. The Bible is a large folio-sized volume, “Appointed to be read in Churches.”

Left: Another view of the first edition King James Bible. BYU's copy is a part of the second issue, which is sometimes called the “She Bible” after a correction to a typographical error in the first issue, Ruth 3:15.



Some other famous misprints:

§ “Printers” Bible: In a 1612 edition of the KJV, Psalm 119:161 reads “Printers (instead of ‘Princes’) have persecuted me without cause.”

§ “Wicked” Bible.: The “not” is left out of the seventh commandment at Ex. 20:14 in a 1631 edition.

§ “Vexing wives” Bible: In a 1638 edition, Num. 25:18 reads “for they vex you with their wives” instead of “with their wiles.”

§ “Flesh killer” Bible: This 1648 edition reads, “slew their flesh” instead of “fish” at Psa. 105:29.

§ “Unrighteous” or “Field’s” Bible: Printed by John Field in 1653, this Bible contains numerous errors. I Cor. 6:9 reads, “Know ye that the unrighteous shall inherit the kingdom of God?” leaving out the “not”; Rom. 6:13 reads, “instruments of righteousness” instead of “unrighteousness.”

§ “Cannibals” Bible: A 1682 edition reads “if the latter husband ate her” instead of “hate her” in Deut. 24:3.

§ “Sin on” Bible: The first English Bible printed in Ireland (1716) reads, “Sin on more” for “Sin no more” at Jer. 31:34. This error was discovered after 8,000 copies were printed, bound and partly distributed.

§ “Vinegar” Bible: The heading of a 1717 edition at Luke 20 reads “The Parable of the Vinegar” instead of “Vineyard.”

§ “Child killer” Bible: In a 1795 KJV, Mark 7:27 reads “Let the children first be killed” instead of “be filled.”

§ “Lions” Bible: Several of the many errors in this 1804 edition include: “The murderer shall surely be put together” instead of “put to death” (Num. 35:18); “out of thy lions” instead of “out of thy loins” (I Kings 8:19); and “For the flesh lusteth after the spirit” instead of “against the spirit” (Gal. 5:17).

§ “Wife hater” Bible: In an 1810 edition, Luke 14:26 reads “if any man come to me and hate not his father . . . , yea, and his own wife” instead of “his own life.”

§ “Camels” Bible: A misprint occurs in an 1823 edition of the KJV at Gen. 24:61, where it uses the word “camels” instead of “damsels.”

Several facsimile editions of the first edition have been issued:

- *The Holy Bible: a Facsimile in a reduced size of the Authorized Version published in the year 1611, with an introduction by A.W. Pollard, and illustrative documents.* Oxford: Oxford University Press, 1911.

- *The Holy Bible, conteynynge the Old Testament, and the New; newly translated out of the originall tongues & with the former translations diligently compared and reuised. London, Imprinted by Robert Barker, printer to the King, 1611.* Cleveland: World Publishing Co., 1965.

John Wesley (1755).

Explanatory notes upon the New Testament. London: William Boyer, 1755.

Reprinted 1757, with further editions in 1760, 1790 (abridged), and 1837. The 1790 reprint was published under the title, “The New Testament,” with an analysis of the several books and chapters.

Anthony Purver (1764).

A new and literal translation of all the books of the Old and New Testament; with notes critical and explanatory. 2 Vols. London: W. Richardson and S. Clark, 1764.

Purver, a Quaker, claimed to have received divine inspiration in his translation work. The Purver Bible is also called “The Quaker Bible,” for obvious reasons.

Edward Harwood (1768).

A Liberal Translation of the New Testament; being An Attempt to translate the Sacred Writings with the same Freedom, Spirit, and Elegance, With which other English Translations from the Greek Classics have lately been executed ... with select Notes, Critical and Explanatory. 2 Vols. London: for T. Becket and Others, 1768.

Harwood's "liberal translation" is interesting from a literary perspective, as it is an overwrought paraphrase in the most florid 18th century prose.

RESOURCES FOR COLLECTING BIBLES

Online:

<http://www.abebooks.com/docs/RareBooks/Avid-Collector/Mar07/bibles.shtml>

A one-page, basic introduction to Bible collecting, with examples of some of the most popular editions for collectors.

www.greatsite.com/ancient-rare-bibles-books/buyers-guide.html

The Bible Museum, Inc., a shop which specializes in rare Bibles, provides an "Antique Bible Buyer's Guide" on their website. Perhaps a bit biased, since after all, they're hoping you'll purchase from their stock.

www.biblecollectors.org

The International Society of Bible Collectors website includes articles from the society's journal, *Bible Editions and Versions* (formerly entitled *The Bible Collector*). The articles available online tend to be more general than scholarly in outlook, but they cover a gamut of subjects, from reflections by collectors to information on modern Bible translations, including the Klingon version! The Harold B. Lee Library has a full run of *The Bible Collector* (1965-1984) in the Periodicals Room [call no. BS 410 .B55x].

<http://www.nedcc.org/home.php>

The Northeast Document Conservation Center provides great resources to help you care for your old Bibles. Their website offers advice for private collectors and a list of suppliers of preservation and conservation supplies and services.

In Print:

Carter, John, and Nicholas Barker. *ABC for Books Collectors*. Newcastle: Oak Knoll Press, 2004. Now in its Eighth edition, this is an indispensable (and enjoyable) reference for book collectors. We'll use this as a reference in the seminar as we discuss collecting

Bibles – but you won't be required to purchase or bring a copy with you.

There are three standard reference works on Bible editions often mentioned by book dealers. Here are their titles, with their corresponding call numbers at the HBLL:

(Darlow and Moule) British and Foreign Bible Society. *Historical Catalogue of the Printed Editions of Holy Scripture in the Library of the British and Foreign Bible Society*. Compiled by T. H. Darlow and H. F. Moule, 1903-11. New York: Kraus Reprint Corp., 1963. [Religion/Family History Reference BS 445 .X1 B75]

Note: Volume 1 covers Bibles in English, Volume 2 covers other languages

Herbert, Arthur Summer. *Historical Catalogue of Printed Editions of the English Bible: 1525-1961; revised and expanded from the edition of T. H. Darlow and H. F. Moule, 1903*. London: British and Foreign Bible Society; New York: The American Bible Society, 1968. [Religion/Family History Reference BS 445 .X1 B751 1968; Special Collections Reference BS 445 .X1 B751 1968]

Hills, Margaret Thorndike. *The English Bible in America: a bibliography of editions of the Bible and the New Testament published in America, 1777-1957*. New York: American Bible Society, 1961. [Religion/Family History Reference BS 445 .X1 H5 1962; Special Collections Reference BS 445 .X1 H5 1961]

RESOURCES ON THE HISTORY OF THE BIBLE

Online:

<http://www.bible-researcher.com/versions.html>

Michael Marlowe's website provides historical information about all the English translations of the Bible, from Anglo-Saxon paraphrases to contemporary editions. Also included are bibliographies of printed editions, facsimiles, and

The Booke of the Generacion of **I**E
SVS **C**HRISTE the Sonne of **D**avid,
the Sonne of **A**braham: **A**braham
forsoothe yendered on begatt **I**saac, **I**saac forsoothe
begatt **J**acob, **J**acob forsoothe begatt **J**udas, and his
Breethren: **J**udas forsoothe begatt **P**haries, and **A**ram
of **T**hamar, **P**haries forsoothe begatt **E**zrom, **E**zrom
forsoothe begatt **A**ram, **A**ram forsoothe begatt **A**my
nedab, **A**mynedab forsoothe begatt **N**aason.
Naason forsoothe begatt **S**almon, **S**almon forsoothe
begatt **B**ooz of **R**haab, **B**ooz forsoothe begatt **O**bed
of **R**uthie, **O**bed forsoothe begatt **J**esse: **J**esse forsoothe
begatt **D**avid the Kinge, **D**avid forsoothe the Kinge
begatt **S**alomon, of that woman that was **V**ryes wyffe.
Salomon forsoothe begatt **R**oboam, **R**oboam forsoothe
begatt **A**byas, **A**byas forsoothe begatt **A**sa, **A**sa forsoothe
begatt **J**osaphat, **J**osaphat forsoothe begatt **J**oram, **J**o-
ram forsoothe begatt **O**zias, **O**zias forsoothe begatt **J**oa-
tham, **J**oatham forsoothe begatt **A**thaz, **A**thaz forsoothe
begatt **E**zethias, **E**zethias forsoothe begatt **M**anasse, **M**a-
nasse forsoothe begatt **A**mon, **A**mon forsoothe begatt
Josias, **J**osias forsoothe begatt **J**erhionias, and his Broo-
thren, into the transmigration of **B**abylon. And after
the transmigration of **B**abylon, **J**erhionias begatt **S**alathiel

Left: This copy of the Wyclif te New Testament was produced in London by a scribe named Richard Robinson around the year 1600.



Left: A copy of the Geneva Bible dating from 1594, housed in its original binding.

reprints of the text of various early translations. Much of the commentary is reproduced from an article by Sir Frederic G. Kenyon in the *Dictionary of the Bible* edited by James Hastings (New York: Charles Scribner’s Sons, 1909).

<http://www.smu.edu/bridwell/specialcollections/prothroexhibit/prothro2006.htm>

Highlights from an exhibit of the Elizabeth Perkins Prothro Bible Collection at the Bridwell Library, Southern Methodist University. The site includes images of selected Bibles from the exhibit, as well as some useful bibliographies.

<http://net.lib.byu.edu/scm/bibles/>

A brief introduction to the history of the English Bible, illustrated by examples from the L. Tom Perry Special Collections, written by myself (full disclosure).

In Print:

Ackroyd, P. R., ed. *The Cambridge History of the Bible*. Cambridge: Cambridge University Press, 1963-1970. [HBLL Stacks BS 445 .C26 v. 1-3; Religion/Family History Reference BS 445 .C26 v. 1-3].

This is the standard scholarly reference on the history of the Bible.


Brown, Michelle. *In the Beginning: Bibles Before the Year 1000*. Washington, DC: Freer Gallery of Art and Arthur M. Sackler Gallery, 2006. [HBLL Stacks (Oversize Quarto) BS 445 .I5 2006].

If you like early manuscript Bibles, this is a beautifully-illustrated companion piece to a recent exhibit at the Smithsonian, written by a manuscript curator at the British library.

De Hamel, Christopher. w. London: Phaidon, 2001. [Religion/Family History Reference BS 445.D45x 2001].

This is probably the most accessible history of the Bible that I am aware of, spanning its manuscript origins in Greek and Latin to modern trends in textual scholarship.

Notes







ORSON SCOTT CARD

Robert Maxwell

Cover art from editions of *Ender's Game* by Orson Scott Card. Collage by Aaron Monson.

Orson Scott Card is an example of a collectible contemporary author. This seminar will use Card as an example of how to go about collecting the published output of such an author.

The Orson Scott Card Collection at BYU is a part of the L. Tom Perry Special Collections' Literature Collection. The collection provides support to BYU literature programs, particularly English, as well as to researchers, faculty, and visiting scholars, and includes the Orson Scott Card papers, housed in Archives.

In terms of popularity and publication record Orson Scott Card is probably the most successful LDS author of the late 20th century/early 21st century. Card came to the attention of the science fiction world, where he is now best known, in August 1977, with the publication in *Analog* of the short story "Ender's Game." This evolved into the novel *Ender's Game*, published in 1985 and winner of both the Nebula and the Hugo Awards, a feat accomplished by only one other book: *Speaker for the Dead*, the sequel to *Ender's Game*. He has published over fifty novels, nearly a hundred short stories, as well as poetry, plays, graphic novels, and nonfiction works including reviews, social criticism, and columns. His works have been translated into more than 25 languages.

Card began sending his papers to the Library's Archives in 1978 and continues to send two or three shipments per year. Among other things, the papers include correspondence, journals, and manuscripts of all his published work. Special Collections collects the published output of Orson Scott Card comprehensively. This includes all published books, both in English and

translation, all published short stories and articles. We collect in all formats, including audio-visual formats and electronic and on-line formats. This seminar will draw on this rich collection.

SELECTED ORSON SCOTT CARD BIBLIOGRAPHY

Only the first edition of book-length works is given. Because of space constraints, shorter works are not listed except as part of anthologies. Also not included are materials edited by Card.

The Abyss, 1989

Ainge, 1982

Alvin Journeyman, 1996 (Tales of Alvin Maker 4)

Animated stories from the Book of Mormon, 1987 (Living Scriptures, screenplay by OSC)

Animated stories from the New Testament (Living Scriptures, screenplay by OSC)

The Call of Earth, 1993 (Homecoming 2)

Capitol, 1979 (short stories)

Cardography, 1987 (short stories)

The Changed Man, 1992 (short stories)

Characters and Viewpoint, 1988 (non-fiction)

Children of the Mind, 1996 (sequel to Xenocide)

Cruel Miracles, 1992 (short stories)

The Crystal City, 2003 (Tales of Alvin Maker 6)

The Docudrama of the Restoration (Living Scriptures, screenplay of several parts by OSC)

Doorways, 2002 (poetry and short stories)

Dramatized Church History, 1977 (Living Scriptures, script by OSC)

Dramatized New Testament, 1981 (Living Scriptures, script by OSC)

Dramatized Old Testament (Living Scriptures, script by OSC)

Earthborn, 1995 (Homecoming 5)

Earthfall, 1995 (Homecoming 4)

Empire, 2006

Enchantment, 1998

Ender's Game, 1985 (sequel: Speaker for the Dead)

Ender's Shadow, 1999 (parallel novel to Ender's Game; sequel: Shadow of the Hegemon)

First Meetings: in the Enderverse (short stories). 2002

Flux: Tales of Human Futures, 1992 (short stories)

The Folk of the Fringe, 1989 (short stories)

Gold Bug, 2007 (comic book)

Great Mormon Women, 1983 (Living Scriptures, script by OSC)

Hart's Hope, 1983

He is Risen, 1988 (screenplay by OSC)

Heartfire, 1998 (Tales of Alvin Maker 5)

Hill Cumorah Pageant: America's Witness for Christ, 1988 (script by OSC)

Homebody, 1998

Hot Sleep, 1979 (later published as The Worthing Chronicle)

How to Write Science Fiction and Fantasy, 1990 (non-fiction)

Invasive Procedures, 2007 (with Aaron Johnston)

Keeper of Dreams, 2008 (forthcoming short story collection)

"Listen, Mom and Dad ...": Young Adults Look Back on Their Upbringing, 1977 (non-fiction)

Living Principles of America, 1982 (Living Scriptures, script by OSC)

Lost Boys, 1992

Lovelock, 1994

Magic Mirror, 1999

Magic Street, 2005

Maps in a Mirror, 1991 (short stories)

The Memory of Earth, 1992 (Homecoming 1)

The Miracles of Love, 1990 (screenplay by OSC)

Monkey Sonatas, 1993 (short stories)

The Mormons, 1978 (non-fiction)

An Open Book, 2003 (poetry)

Pastwatch: The Redemption of Christopher Columbus, 1996

A Planet Called Treason, 1979 (later expanded as: Treason)

Prentice Alvin, 1989 (Tales of Alvin Maker 3)

The Princess and the Bear, 1977 (short story and poetry)

Rachel and Leah, 2004 (Women of Genesis)

Rebekah, 2001 (Women of Genesis)

Red Prophet, 1988 (Tales of Alvin Maker 2)

Red Prophet, 2006 (Comic book)

Robota, 2003 (with Doug Chiang)

Saints, 1988 (previously published as A Woman of Destiny)

Saintspeak: The Mormon Dictionary, 1981 (non-fiction)

Sarah, 2000 (Women of Genesis)

Seventh Son, 1987 (Tales of Alvin Maker 1)

Shadow of the Giant, 2005 (sequel to: Shadow Puppets)

Shadow of the Hegemon, 2001 (sequel to: Ender's Shadow; sequel: Shadow Puppets)

Shadow Puppets, 2002 (sequel to: Shadow of the Hegemon; sequel: Shadow of the Giant)

The Ships of Earth, 1994 (Homecoming 3)

Songmaster, 1980

Space Boy, 2007

Speaker for the Dead, 1986 (sequel to: Ender's Game; sequel: Xenocide)

Stone Tables, 1997

A Storyteller in Zion, 1993 (essays)

Treason, 1988 (expanded version of A Planet Called Treason)

Treasure Box, 1996

Ultimate Iron Man, 2005 (comic book)

Unaccompanied Sonata & Other Stories, 1981 (short stories)

A War of Gifts, 2007

A Woman of Destiny, 1984 (later published as Saints)

The Worthing Chronicle, 1983 (based in part on Capitol and Hot Sleep)

The Worthing Saga, 1990 (expansion of The Worthing Chronicle)

Wyrms, 1987

Wyrms, 2006 (comic book)

Xenocide, 1991 (sequel to: Speaker for the Dead; sequel: Children of the Mind)

SOURCES FOR COLLECTING CONTEMPORARY AUTHORS

I. Antiquarian and Used Books

AbeBooks.com <<http://www.abebooks.com>>

Widely used antiquarian and used book website, combining the inventories of book dealers worldwide. Also has foreign sites:

Germany <<http://www.abebooks.de>>

France <<http://www.abebooks.fr>>

Spain <<http://www.iberlibro.com>>

UK <<http://www.abebooks.co.uk>>

Australia and New Zealand <<http://www.abebooks.com/docs/ANZ/index.shtml>>

ILAB <<http://www.ilab-lila.com>>

Website of the International League of Antiquarian Booksellers, incorporating the inventories of member booksellers.

Alibris <<http://www.alibris.com>>

Bibliofind <<http://www.amazon.com/gp/browse.html?node=299899011>>

Amazon.com's antiquarian arm

ChooseBooks.com <<http://www.choosebooks.com>>

II. In-Print Books

USA

Amazon.com <<http://www.amazon.com>>

Barnes & Noble <<http://www.barnesandnoble.com/>>

Selected Foreign In-Print Booksellers

Most of these include English best-selling titles, but allow the user to limit to books in the language of the country. Many have English versions of the search engine.

Brazil

FNAC <<http://www.fnac.com.br>>

Submarino <<http://www.submarino.com.br>>

China

Amazon <<http://www.amazon.cn/>> Works best with Chinese fonts

Czechoslovakia

Vltava.cz <<http://www1.vltava.cz>>

Denmark

Saxo.com iBooks <<http://www.saxo.com/partners/ibooks/>>

England

Amazon.co.uk <<http://www.amazon.co.uk>>

Estonia

Apollo Raamatud <<http://www.apollo.ee>>

Finland

Akateeminen Kirjakauppa <<https://www.akateeminenkirjakauppa.fi>>

BookPlus Kirjamaailma <<http://www.bookplus.fi>>

France

Amazon.fr <<http://www.amazon.fr>>

FNAC <<http://www.fnac.com>>

Germany

Amazon.de <<http://www.amazon.de>>

Bol.de <<http://www.bol.de>>

Libri.de <<http://www.libri.de>>

Hungary

Könyvkeres <<http://www.konyvkereso.hu>>

India

Prakash Books <<http://www.prakashbooks.com>>

Israel

Ibooks <<http://www.ibooks.co.il>> [search requires Hebrew script]

Italy

Internet Bookshop <<http://www.internetbookshop.it>>

Japan

Amazon.co.jp <<http://www.amazon.co.jp/>> Works best with Japanese fonts

Mexico

Libros.com <<http://www.tecnofin.com.mx/libros/tvt.asp>>

Netherlands

Noord Nederlandsche Boekhandel <<http://www.internetboekhandel.nl>>

Poland

Merlin.pl <<http://merlin.pl>>

Russia

Ozon <<http://www.ozon.ru>> [search requires Cyrillic script]

Spain

FNAC <<http://www.fnac.es>>

Celesa <<http://www.celesa.com>>

Sweden

Bokus <<http://www.bokus.com>>

Science Fiction Bokhandeln <<http://www.sfbok.se>>

Turkey

Pandora <<http://www.pandora.com.tr/turkce/>>

SEARCHING THE BYU LIBRARY CATALOG FOR SCIENCE FICTION AND ORSON SCOTT CARD

The BYU Library Catalog has been enhanced in a number of ways to facilitate finding items in our science fiction collections. Access to the catalog is via the Library's home page, www.lib.byu.edu.

Choose "find books," then "library catalog," then "alphabetic search." NOTE: all the following searches work best using an "alphabetic" search; make sure "alphabetic" is chosen (sometimes the system defaults to "keyword"). This search accesses the alphabetical indexes to the Library's catalog. On any of the result screens, click on an index entry to see records for individual items in the collection. Click "forward" or "back" to go back and forth in the index. If you know the title of a particular book, choose "title," type in the title (without initial article, if any) and hit "enter."

The catalog allows searching by genre if you do not have a particular title or author in mind. Science fiction and fantasy fiction have been subdivided by nationality of the author. To find science fiction or fantasy fiction, enter one of the following terms and choose "genre/form":

Science fiction

Science fiction, American [French, etc.]

Fantasy fiction

Fantasy fiction, American [French, etc.]

Fanzines

To find magazines that contain science fiction and fantasy fiction, enter one of the following terms and choose "genre/form":

Science fiction Periodicals

Fantasy fiction Periodicals



To find works about science fiction or fantasy fiction, go the the library catalog, make sure "alphabetic search" is chosen, enter one of the following searches, choose "subject" and enter:

Science fiction History and criticism

Science fiction, American [French, etc.] History and criticism

Fantasy fiction History and criticism

Fantasy fiction, American [French, etc.] History and criticism

To virtually browse the shelves, go to the home page <www.lib.byu.edu>. Choose “find books,” then “library catalog,” then “call number” (box to the right). Type “PZ 4” into the box; hit “enter.” All science fiction and fantasy in HBLL is classified in this number. To browse a particular author, find the basic call number for the author and do a call number search on it. For example, the basic call number for Orson Scott Card is PZ 4 .C178. You can limit this search by a particular library, e.g., HBLL (the main stacks) or HBLL Special Collections.

Cover art from editions of *Ender's Game* by Orson Scott Card. Collage by Aaron Monson.

[illegible]

Sunday May 19th 1850 5 P.M.

My dear friends

As I am on the Platte
River about 80 miles from Fort Laramie
and will there have a chance to mail
a few lines to you which will come
exceptable no doubt as I presume you
are anxious to know whether I have
seen any of the Elephant or not
on the 10th of April my Brother & I and
myself arrived at Saint-Joseph
from St Louis where we bot our former
cotton house and store we found a place
to squat put up our house and commenced
living on our own responsibility. We
there bot a waggon, 4 good horses
harnesses and 1 pair Indian ponies on
the 22nd of Apr we left and went up the
River ^{4 miles} to Duncan ferry where we got ferried
over on the evening of the 23 and got
to what is called the bluffs 3 miles
next morning we set sail in company
with some men from Ohio (and are still
there now) over Rolling prairie we dug
along for about 2 weeks when we got to
the Platte River which is a slow shallow
muddy stream from 1/2 to 3 miles wide

OH, FOR THE LOVE OF LETTERS! COLLECTING PERSONAL CORRESPONDENCE

Brad Westwood

*T*he Motto of this seminar is *Littera Scripta Manet*, Latin for “The Written Word Remains,” taken from the motto of the Worshipful Company of Scriveners (scribes) of the City of London.

This hands-on seminar is a primer for collecting and caring for personal correspondence.

Prior to telegraphs, telephones, computers and the World Wide Web, the hand or typewritten letter was the best means available for communicating with both semi-local and distant parties. The act of letter writing could involve a dinner napkin and pencil stub, or the selection of stationery (fine papers, envelopes, etc.), writing tools (quills, fountain pens, ballpoint pens, typewriters, pencils and brushes) and postage (postmarks, seals or adhesive stamps).

In this seminar, we will examine a plethora of personal correspondence across three centuries, including the letters to and from kings and magistrates, famous Europeans, Englishmen and Americans (some literati, some glitterati), everyday folk, forgers and scalawags, frontiersmen and pioneers, Mormon missionaries and LDS Church leaders. The seminar will offer the tools, websites, and insights needed to collect, acquire, store, and enjoy these wonderful artifacts.

There is a second purpose for this seminar. Today with our love of emailing and blogging, the U.S Postal Service has largely become the province of bills, catalogs, and advertisements; with handwritten letters, written and received,

becoming something of an anomaly. This seminar hopes to launch a counter attack by inciting or rekindling the letter writer in you.

A BEGINNERS BASIC GLOSSARY RELATED TO LETTERS, CORRESPONDENCE, STATIONERY, ETC.

This glossary was constructed using the following sources:

(1) Bookpoi: A Guide for Identifying Rare and First Edition Books: http://www.bookpoi.com/glossary_of_book_terms.html

(2) Houstonbooks.com: <http://www.houstonbooks.com/glossary/>

(3) International Paper Knowledge Center: <http://glossary.ippaper.com/default.asp?req=glossary/>

(4) Bookbinding and the Conservation of Books: a Dictionary of Descriptive Terminology: <http://palimpsest.stanford.edu/don/toc/toc1.html>

(5) Free Dictionary by Farlex <http://www.thefreedictionary.com/>

See also The Manuscript Society's criteria for describing manuscripts and documents at: <http://www.manuscript.org/criteria.html>.

Philography -- The hobby of collecting autographs.

Stationery -- writing materials -- paper, pens, pencils, and envelopes.

Stationery wardrobe -- a complete complement of stationary (calling card, monogrammed note cards and envelopes, party or social event invitations, letterhead paper and envelopes, etc., may also include writing utensils, pre 1950s men and women had different wardrobes).

Stationery Specs or Specifications -- a complete description of the features of a product or stationery, such as type size and style, ink colors, paper type, quantity to be produced, and other special features.

Descriptive Terms

Autographed -- Handwritten, typically by the author (as opposed to typed, or a copy from a printer, a press or a signature machine). It does not mean signed by the author, unless the description specifically indicated this. For further description see: <http://encyclopedia.thefreedictionary.com/autograph>

Autographed Letter (AL) -- A handwritten letter.

Autographed Letter, Signed (ALS; also signed, autographed letter S,AL or sal) -- Autograph letter signed, letter handwritten by the person signing the letter as opposed to LS, which is a manuscript letter written by someone other than the signer.

Chain of Custody -- Refers to sequence of owners of a document, rare book, collection, artifact, etc., demonstrated by the physical evidence, defensible testimony and associated documentation that proves a sequence of sales, transfers, and custody.

Holographic -- Hand written, not printed, usually produced by the author of the work.

Inscribed Photograph Signed (IPS)-- holographic writing on a photograph with a signature included.

Laid In - A letter or other sheet(s) inserted but not glued or sewn into a book.

Leaf (leaves) -- The single sheet of paper, consisting of two pages, one page being on the front or recto of the leaf, the other page being on the back or verso of the leaf.

Letter signed (LS) -- A letter written by another, usually a secretary, but signed by the correspondent, as opposed to an ALS which is a letter written entirely in the hand of the correspondent.

Manuscript (ms, Ms or Mss) -- The original text of an author's work, handwritten or typed. It is also an unpublished primary source usually housed in a library, archives or museum. Also refers to a book or document written before the invention of printing. The term manuscript encompasses a broad array of documents and records of numerous formats and types.

No Date (n.d. or nd)-- no date is on the top or in the body of the document .

Ephemera - From the Greek work "ephemeron," meaning something that is fragile, not made to last, something that will disappear quickly. Examples are - manifestos, broadsides, programs, magazines, paper toys, menus, tickets, playbills, etc.; often included with correspondence or in a portfolio of letters.

Portfolio -- A portable case used to protect loose papers, plates, pamphlets, and the like. It usually consists of two boards with a wide cloth or paper joint forming the "spine."

Provenance-- The creator or collector's source or order of a particular group of manuscripts (leafs, folder, boxes, etc.). It is usually associated with the person(s) or organization responsible for creating, assembling, or altering a collection prior to its being placed in an institution.

Recto -- the front of a leaf (opposed to Verso).

Signed -- Bearing the holographic name of, unless otherwise stated, the author.

Typed Letter (TL) -- A letter written digitally via a mechanical or electronic machine that stamped a series of individual type on paper; invented circa 1870s, pervasively used in business and organizational correspondence after the 1890s.

Typed Letter, Signed (TLS/Tls/tls) -- Typed letter signed, as opposed to ALS, a handwritten letter signed by the writer.

Typescript (TS or ts) -- A typewritten copy of a work. It may be the author's original copy, a typewritten copy of the manuscript, or a typewritten copy done by a professional typist.

Verso -- The back page of a leaf, the opposite of the front or recto page of a leaf.

Descriptive Terms Related to Condition

Browned -- The severe discoloration of paper by poor storage and age.

Foxing -- A pattern of spotting or speckling on paper, usually brown or yellowish in tone and often more or less circular in shape. Its cause is not fully understood, but generally it is believed to be a slow process caused by microorganisms, enabled by impurities in the paper and damp or warm storage conditions that are damp and warm enough to facilitate the process.

Water stain -- Stain on leaves caused by water or other liquid; may cause discoloration and sometimes shrinking.

Terms Related to Printing, Illustrations and Writing

Calligraphy -- Fancy penmanship used in inscriptions, diplomas, manuscripts, legal documents, etc.

Engravings - -An illustration or decoration printed from a metal plate or wood block.

Engraved Stationery (also called "hand engraved")-- stationery with finely detailed, raised letters with slight indentation on the reverse side of the paper. A printing method using a plate, also called a die, with an image cut into its surface. The plate or die is a hardened metal engraving stamp used to print an inked image. A printer may reserve a client's engraved plates for restocking stationery.

Emboss -- The device (usually hand-operated but sometimes operated by air pressure) used for raising letters or a design on the surface of paper, usually for purposes of establishing ownership.

Embossing --The process of raising a surface pattern on paper by means of engraved cylinders or plates, generally employing both heat and pressure.

Intaglio -- An illustration transferred to the paper from grooves incised into metal printing plates

Letterhead -- a printed heading on stationery, offering the name and address of a organization or business concern (the masthead or the top section of a letter, often with the logo and the names of the principals of an organization).

Pictorial letterheads -- a printed letterhead with a graphic or pictorial illustration, generally at the top of the sheet.

Letterpress -- The process of printing from letters or individual type in relief, rather than from intaglio plates or planographically (lithography).

Lithograph or lithographic-- an illustration transferred from stone plates, zinc plates, or various other plate material [litho=stone, graph=image].

Scribe -- Someone well read, an exceptional writer, knowledgeable in grammar and writing conventions, who performs secretarial and administrative duties, e.g., taking dictation, editing dictation, copying documents and maintaining, indexing and caring for records. A scribe maybe be somewhat likes a ghost writer, also a notary public, confidant, or counselor to the wealthy and powerful.

Stamping -- An impressed mark, decoration, or lettering, not colored or gilded, usually appearing at the top of stationery.

Woodcut -- Printing method by a matrix where the "raised" part of the matrix only is inked and in turn pressed against the paper or fabric to transfer the inked image. Relief printing methods include letterpress, woodcut, wood engraving, linoleum cut, etc.

Terms Related to Paper and Stationery

Deckle -- A deckled edge is the rough and irregular edge of paper that has not been cut.

Device -- Refers to a paper-maker or printer's mark or imprint seen in paper, such as a laid or web pattern. It can also refer to letters or figures, or other "device," worked in the wires of the surface (mold) or into the roll (machine made paper). Today the term can be used to describe a publisher's trademark or logo; also known as "printer's mark" or "colophon."

Envelope Lining Paper -- Tissue paper used to line the inside of matching stationery envelopes. Used for decorative purposes.

India Paper-- An extremely thin, yet relatively opaque paper.

Monograph (monogrammed) **Stationary** -- traditionally three letters printed, stamped or embossed on stationery to signifying the first, middle, and last name of the owner.

Laid Paper -- A paper which shows thick and thin lines at right angles to each other, produced by the weave of a machine-made paper or, in the manufacture of handmade paper, by the mold.

Mold -- The rectangular wooden frame over which the brass wires or a wire cloth is stretched and through which water drains away from the pulp fibers in the formation of a sheet of handmade paper.

Rag Paper -- Paper that contains cotton rag fibers. Generally used for high quality stationery.

Rule -- A continuous line, thick or thin, that is used in decorative printing or on three-ring binder student paper.

Watermark – A translucent and distinguishing letters, symbol, or design incorporated into a sheet of paper during its manufacturing. A true watermark is a contained alteration of the paper, made while the paper is still wet. The marks can be seen in the finished sheet of paper when viewed by transmitted light.

Wove paper - A paper that has something of a cloth-like appearance, that has been made on a fine-mesh mold which, when held to the light, shows no marks or lines. It has been the typical paper used in bookbinding since the early 19th century. The effect is produced in machine-made papers by the weave of the dandy roll and in handmade papers by the wires of the mold.

Vellum -- Paper that has a vellum finish (smooth, creamy finish), that is relatively absorbent, making a good printing surface. Originally, vellum was produced from the skin of a newborn calf or kid and regarded as a higher quality skin than parchment which might come from any number of animals.

PROFESSIONAL ORGANIZATIONS (FOR THE TRADE AND FOR THE COLLECTOR):

See the code of ethic sections to understand standards and expectations.

- 1) Antiquarian Booksellers Association of America (ABAA): <http://www.abaa.org/books/abaa/index.html>
- 2) Antiquarian Booksellers Association (ABA): <http://www.aba.org.uk/>
- 3) International League of Antiquarian Booksellers (ILAB): <http://www.ilab-lila.com/>
- 4) Professional Autograph Dealers Association (PADA). <http://www.padaweb.org/>
- 5) The Manuscript Society: <http://www.manuscript.org/> The society was established in 1948 as the National Society of Autograph Collectors.

RECOMMENDED CONSERVATION ACTION:

Notes: Do not over do, or over use, archival materials, as the cost may not justify the returns, especially with contemporary materials. Also, the most important action you can take for long-term preservation of paper materials are (in sequential value):

- 1) Eliminate or lessen fluctuating temperature and humidity. Do not place materials in storage units, attics, basements, sheds, near exterior walls, heating vents, etc. Keep materials as close and as constant as possible to 50-65 degrees and humidity 30 to 50% (this is not necessarily institutional standards); at the very least place these materials where t/h are as constant as possible, such as an interior closet.
- 2) Eliminate or lessen light levels (natural or artificial). Keep materials in the dark. Do not frame and display original materials; instead display facsimiles (that are clearly marked as such).
- 3) Store materials as far away as possible from any water sources, such as above or below pipes (in associated drawers or cupboards) or in areas below bathrooms or kitchens.
- 4) Keep materials flat or upright, held up erect, so the materials will not bend or fold.
- 5) Above all else, do not harm "for the cause of history or preservation. Do not automatically remove, separate, or break apart highly integral or associated materials (photos from papers or letters, highly from less acidic materials, or redistribute materials in a more "logical" order, etc.) because you believe the current arrangement may harm historical materials; instead use interleaving papers to separate or place unstable materials in archival or Mylar folders, while keeping the original or previous order of the materials. Protect the sinuous and web-like associations of historical evidence, no matter how seemingly

remote they are. Consult your local professional archivist, curator, or conservator for more advice beyond this oversimplified recommendation.

6) If you want to scrapbook materials, use only copies/facsimiles of historical materials; go back and read 1-5.

RECOMMENDED SUPPLIES:

Mylar folders

Archival folders and containers

Presentation folders

Portfolios, binders, and scrapbooks

Recommended Suppliers of Archival Containers and Supplies:

Metal Edge West (Los Angeles, CA) <http://www.metaledgeinc.com/>

Light Impressions, Inc., (Santa Fe Springs, CA) <http://www.lightimpressionsdirect.com/servlet/OnlineShopping>

RECOMMENDED READINGS:

Autograph Collector Magazine (Santa Ana, CA). Autograph Media Publication <http://www.autographcollector.com/acm.htm>

Manuscripts (New York, N.Y.) The Manuscript Society's Quarterly (BYU library has the serial with stops and starts up to 2008, 1980 to present, indexed) Call Number: Z 41 .A2 A925 1 Non-circulating Special Collections Reference

Carter, John. ABC for Book Collectors (New Castle, DE, Oak Knoll Books, 1992). 6th ed. A classic in the field.

Peters, Jean, ed., The Bookman's Glossary (Ann Arbor MI: R. R. Bowker Company, 1975).

Rendell, Kenneth W. History Comes to Life: Collecting Historical Letters and Document. (Norman, OK: University of Oklahoma Press, 1995). Also Forging History: The Detection

of Fake Letters and Documents (same publisher, 1994)

Berkeley, Edmund, ed., Autographs and Manuscripts: a Collector's Manual, in association with the Manuscript Society (New York: Charles Scribner's Sons, ca. 1978).

RECOMMENDED STATIONERS:

Tabula Rasa Social Stationers (Salt Lake City, Utah) <http://tabularasastationers.com/>

Crane & Company <http://www.crane.com/navHome.aspx>

Dempsey and Carroll <http://www.dempseyandcarroll.com/>

SELECTED EXAMPLES TO BE SHOWN FROM THE L. TOM PERRY SPECIAL COLLECTIONS LIBRARY:

Note: The list below is only a portion of what will be shown in the seminar. Correspondence to be shown but not listed below includes letters from Brigham Young, Sir Joseph Dalton Hooker (naturalist and Antarctic explorer), Florence Nightingale, John Ruskin, Anthony Trollope, Queen Victoria, Diana Princess of Wales, Lewis Carroll (Charles Lutwidge Dodgson), Robert Eric Anthony Evans (a deceased personal friend) and Eva Louise Tucker Kauffman (my grandmother)

Philip II, King of Spain (b. 1527-1598); Letters 1591-1597 (MSS 504)

This letter is from a collection of letters held by Special Collections documenting Spain's naval wars against England (Anglo-Spanish War 1585-1604). The king writes of his concern about books found on board a ship taken by Spanish privateers. Phillip orders that the cache of books be taken to Spain, to be turned over to the Inquisition for their inspection. The Inquisition was

an ecclesiastical tribunal or institution of the Roman Catholic Church, established to combat or suppress heresy.

Autograph Letter, signed; Hyrum Smith to Hannah Grinnel, 16 March 1839, one leaf with writing recto and verso. Located in the Joseph Smith Sr., Family and Hyrum Smith Papers (Eldred G. Smith donation)

One of four known letters wrote by Hyrum Smith from Liberty Jail (Liberty, MO.) during his and his brother, Joseph Smith's incarceration. The prisoners were held in dank unheated basement jail for most of the winter of 1839. This letter is a personal note to Grinnel, thanking her for caring for his children in his long absence. The second half of the letter includes Smith's counsel to each of his children.

Counterfeit letters (autograph letters, signed); Mark Hofmann; Joseph Smith to Josiah Stole; 15 June 1825 and Peter and David Whitmer to Bithel Todd; 12 August 1828. Mss. 1571, Box 5, fd. 15-19 (Mark Hofmann Case Collection, 1985-1989, by David J. Whittaker)

Autograph Letter, Signed; A.P. Whitmer (Union Solider) to John Whitmer, October 4, 1864, 1 leave, 3 pages; Mss. 1224.

Copybook letter, N.G. Larsen (superintendent) to the proprietors, Windsor Hotel (Denver, CO), June 5 1884; Provo Cooperative Association Letterpress copybook, 1883-1885; Mss 1220.

The letter offers bulk quantities of trout from Utah Lake, presumably caught in nets. The fishing stock would have included Bonneville cutthroat trout (*Oncorhynchus clarki* Utah -- a survivor of ancient Lake Bonneville), a subspecies later eliminated from the lake. The railroad came to Provo in 1879, opening Provo to trade beyond Utah. Perishable foods, such as fish, were transported in railroad ice cars and could be shipped to a destination such as Denver in less than 24 hours. Alas, by the 1900, the lake once brimming with freshwater trout had been largely fished-out

Autographed Letter, signed; Emmeline B. Wells, Secretary, National Women's Relief Society to Mary A. White, President, Beaver County Women's Suffrage Association; January 14, 1895; 2 leaves, three pages, Mss SC 48, fd. 2.

Letter and tintype photograph; Judge John S. Hough to Edwin L. Sabin, September 13, 1910, regarding the writer's association with Kit Carson (1809-1868); 1 leaf on letterhead + tintype of Carson and his son, under glass and copper matting (n.d.); Mss. SC 1072 and Mss P222.

BYU has the good fortune of possessing some wonderful research collections created by amateur and hobbyist historians, who documented the American West prior before World War I. Sabin was one such historian, who wrote on Western personalities, including Kit Carson. Sabin's research into Carson became *Kit Carson Days* (1914). The tintype was sent by a Judge Hough, in response to Sabin's questions regarding Carson. The photo sent by Hough is one of the earliest known photos of the mountain man, expedition guide and Indian friend. See also collections under the names Fred Rosenstock, Robert S. Ellison, Earl Alonzo Brininstool and Charles Kuhlman.

Boutwell, John (b. 1874, U.S. Geographical Survey employee, mining engineer and entrepreneur) Papers (Mss. 1647, Box 46 preliminary order; correspondence 1890s to 1910s); Mss 1647, Box 46, 1890s to 1910 folders.

This gathering shows the variety of correspondence, typical for middle-class, profession and educated men and women during the latter quarter of the 19th and first half of the 20th century. Items selected include printed wedding announcements, personal calling cards, social and professional stationery/ correspondence, telegrams, railroad and hotel guest's stationery/ correspondence, postcards and holiday greeting cards.

Autograph Letters, Signed; Johnson, Rolla V. (b. 1889) to Lozella "Zella" Kirby Johnson (b. 1897), 1915-1917, Mss. 3273/

Two or three of 51 letters written by Rolla to his young wife Zella (who was caring for their infant child) while Rolla served two plus years as a LDS Church missionary in the Northern States Mission. The letters document the encouragement and hopefulness, along with angst and insecurities encountered by a young married couple during an extended period of separation.

Typed Letter, Signed (on letterhead); Maxfield Parrish (1870-1966) to John Arthur Taylor, 2 leaves, ca. 1960s, in progress without a call number

A personal and newsy letter sent in reply to an admirer, who wrote to the artist about specific works of Parrish's. The recipient is a current member of the Friends of the Lee Library Board.

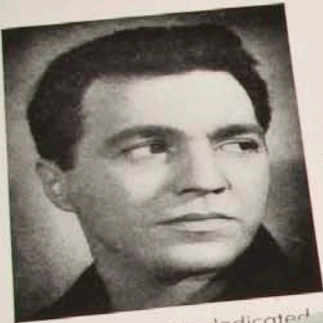
Notes

Lined area for notes, containing horizontal ruling lines.



Yellowstone Camps

GEYSER



YELLOWSTONE—one of the world's
a preserved, unchanged wilderness
wonderland of beauty.
Great tribute has been paid to Yellowstone
authors have written of its
enshrined the mountains
Donald

ments dedicated
reflect

SONGS FROM THE YELLOWSTONE BY THURLOW LIEURANCE

Philadelphia
Theodore Presser & Co.
1712 Chestnut Str.

... welcome to OLD FAITHFUL INN

YELLOWSTONE NATIONAL PARK

See back cover for Old Faithful Inn



EXPLORING YELLOWSTONE PARK THROUGH MUSIC: RESONANCE IN THE WILDERNESS

Janet Bradford

Songbook and sheet music samples
from the Larsen Yellowstone Collection

One focus of this year's conference is the Larsen Yellowstone Collection. Among its treasures are a few early songbooks—"Savage Songs of Old Faithful Camp" (1924) (how's that for an intriguing title?)—and sheet music like Irwin J. Barr's "We Love You, Old Faithful" (1938). As I pondered what other music may have been inspired by Americans first national park and who may have performed or recorded there, this seminar topic evolved and my journey commenced.

This session will be a "how to" guide on how one goes about developing a musically-themed collection. We will review the acquisition strategies for musical items, old and new, which are being added to the BYU Library as a supplement to the wonderful items assembled by Dean & Jean M. Larsen. We'll also take a look at historic songs set to familiar tunes that reflect the lingo of early "savages" (camp employees) such as "heavers," "pack-rats," "pearl divers," & "pillow punchers." Recordings, scores, oral histories, and internet holdings, along with the 2008 songwriting contest sponsored by the Western Folklife Center, will be highlighted.

SELECTED BIBLIOGRAPHY (all listings are chronological)

Scores

1900 Songs of the Yellowstone Park Camps (Yellowstone Park, Wyoming: Yellowstone Park Lodge and Camps Co.)
Lyrics only; the tunes of some of the songs indicated by title. 39 p.

1904 Yellowstone Park March and Two-Step by Henry Nuernberger (Chicago: L.B. Malecki & Co.)

For piano. 3 p.

1906 Sounds from the Yellowstone: a Descriptive Waltz by C. Elizabeth Francis (Brush, Colorao: Francis)

For piano. 6 p.

1907 Old Faithful: March and Two-Step by Abe Holzmman (New York: Leo Feist)

For piano. 5 p.

1918 Sunset in the Yellowstone: Reverie by Henry S. Sawyer (Chicago: McKinley Music Co)

For piano. 3 p.

1920 Canyon Songs (Yellowstone National Park, Wyoming: Yellowstone Park Co.)

Prepared for guests at the Yellowstone Park Company's Canyon Camp; chiefly topical songs about the Park and the Camp (to be sung to familiar tunes), plus a few sentimental old favorites and popular songs of the early 20th century. 16 p.

1920 Songs of the Yellowstone Park Camps (Yellowstone Park, Wyo.: Yellowstone Park Camps Co.)

Lyrics only; the tunes of some of the songs indicated by title. 39 p.

1921 Drama from the Yellowstone: A Musical Drama Introducing T- L-'s "Four Songs from the Yellowstone", "The Bird and the Babe" (a Lullaby), "By Weeping Waters," and "Where Cedars Rise" by Thurlow Lieurance (Philadelphia: Theodore Presser Co.)

For mixed quartette and chorus. 42 p.

1921 Songs from the Yellowstone by Thurlow Lieurance (Philadelphia: Theodore Presser)

For voice and piano; movements: A Mountain Madrigal.--The Eagle and the Lark (with flute obbligato)--My Collie Boy.--Farewell! Cabin Mine. 18 p. -1997 reprint (Huntsville, Texas: Recital Publications) 18 p.

-Separate 1921 Theodore Presser publications for The Eagle and the Lark arranged for four-part women's chorus and piano (7 p.), and, Farewell! Cabin Mine for voice and piano (6 p.)

1924 Savage Songs of Old Faithful Camp, Yellowstone National Park (Yellowstone National Park, Wyo.: Yellowstone Park Lodge and Camps Co.) Lyrics only; the tunes of some of the songs indicated by title 22 p.

1924 Songs of the Yellowstone Park Lodges (Yellowstone Park, Wyo.: Yellowstone Park Lodge and Camps Co.)

Lyrics only; the tunes of some of the songs indicated by title. 43 p.

1927 Take Me Back to Those Yellowstone Days by Mildred Winifred Lund (Brooklyn, N.Y.: M.W. Lund)

For voice and piano; "Official Convention Song of the Y.P.C. Co. 'Savages'"--cover. 5 p.

1928 We'll Meet You Out in Yellowstone Park by Frederick A. Todd (Los Angeles, California: F.A. Todd)

For voice and piano with ukulele arrangement. 5 p.

1930 Song of Yellowstone by John Franek (Chicago: DeVaignie Music Corp.)

For voice and piano. 5 p.

1937 When It's Summertime in Yellowstone by George W. Pyper (Salt Lake City, Utah: Geo. W Pyper)

For voice and piano. 3 p.

1937 Yellowstone by Gene Quaw (United States: Scholz, Erickson & Co.)

For voice and piano. 5 p.

1938 We Love You, Old Faithful by Irvin J. Barr. (Grand Rapids, Michigan: Irvin J. Barr)

For voice and piano. 2 p.

1939 Moon Over Yellowstone by Marshall Thayer (Seattle, Wash.: The Author)

For voice and piano. 2 p.

- 1942** Yellowstone by Donald Midgley (New York: Bregman, Vocco & Conn, Inc.)
Suite, in four movements, for piano. 22 p.
- 1943** Singing Children of the Sun: a Book of Indian Songs for Unison Singing by Thurlow Lieurance (Philadelphia: Theodore Presser)
For unison chorus and piano; includes Spring along the Yellowstone. 47 p.
- 1951** Yellowstone Park Suite by Nicolas Slonimsky (Providence, Rhode Island: Axelrod Publications)
For piano; movements: Continental Divide -- Black Bears -- Paint-pot Basin -- Fumaroles and Solfataras -- Clepsydra (Water-clock geyser) -- Roaring Mountain -- Old Faithful. 17 p.
- 1953** A Trip Through Yellowstone Park: Interesting Events Portrayed in Music by Nels Woodruff Christiansen (New York: Belwin)
For voice and piano; movements: All Aboard -- Idaho State Song -- Chief Pocatello -- Dog Races at Ashton -- Fishing Bridge -- Swaying Pines -- Lunch in the Park -- A Sudden Shower -- Old Faithful Geyser -- The Story of Little Blackie -- Blackie Episode cont. -- The Adoption of Little Blackie -- Boat Ride on Yellowstone Lake -- The Accordion Player -- Cowboy Song -- Square Dance -- Merrily We Roll Along. 32 p.
- 1958** Yellowstone Suite: for Band by John Klein (New York: Boosey & Hawkes)
For band; movements: Yellowstone -- Paint pots -- Old Faithful. 45 p.
- 1960** Yellowstone Trail: March by Karl King (Opa-Locka, Florida: E.F. Kalmus or Oskaloosa, Iowa: C.L. Barnhouse)
For band. 2 p. conductor score
- 1961** Goodbye, Yellowstone. Words & music by A.N. Leonard ; arr. by L.F. Wheelwright. (Salt Lake City, Utah: Pioneer Music Press)
For voice and piano. 3 p.
- 1977** Old Faithful: In Yellowstone National Park by Edna Mae Burnam (Cincinnati,

Ohio: Willis Music Co.)
For piano. 7 p.

- 1982** American Impressions: A Suite for Piano by Robert Van Eps (Pacific, Missouri: Mel Bay Publications)
For piano; movements: Rio Grande -- Painted Desert -- Kansas Wheat -- New England Indian Summer -- The Mississippi -- Mardi Gras Fantasy -- Yellowstone Geyser -- Death Valley Variations -- Black Hills of Dakota -- Everglades Waltz -- Sequoia -- Ozark Idyll -- Niagara. 79 p.
- 1986** Movin' It Down the Line by Bill Staines (Dover, N.H.: Mineral River Music)
Melodies with chord symbols; includes Yellowstone Winds. 62 p.
- 1988** Yellowstone Below Zero by Chiel Meijering (Amsterdam: Donemus)
For flute, percussion, piano and cello. 7 p.
- 1990** The Yellowstone Fires by Dan Welcher (Bryn Mawr, Penn.: T. Presser Co.)
For band. 47 p.
- 1991** Yellowstone Suite: Piano Solo by Jennifer A. Linn (Boston, Mass.: Boston Music Co.)
For piano. 13 p.
- 1996** Rhythm, Sound & Colour: 5 Easy Originals for Percussion Ensemble by Richard Filz (New York: Peer Music)
For 4-9 percussion players; movements: Quiet Now -- Mr. P.M. -- Matt & the Funky Blocks -- Yellowstone -- Black Oasis. 19 p.
- 1999** Wind River Country: for Woodwind Quintet (Lake Oswego, Oregon: Tierra del Mar Music)
For bassoon, clarinet, flute, horn, oboe. 37 p.

2001 Yellowstone: for Violin and Orchestra by Jeff T. Hitt (Pineville, Missouri: Yellowstone Wilderness)

Violin concerto; movements: Yellowstone -- Dunraven -- Hoodoos. 175 p.

Webiste: <http://www.yellowstonewilderness.com/eng/composers/jetthitt/scores/yellowstone.html>

2002 Fourth Symphony: Yellowstone Portraits, Op. 103b by James Barnes (San Antonio, Texas: Southern Music)

For band; 4 movements: Dawn on the Yellowstone River -- Pronghorn Scherzo -- Inspiration Point: Tower Falls. 105 p.

RECORDINGS

78s

19-- 78 rpm The Fellow in Yellowstone Park. Arranged by Jimmy Carroll (Mercury 22873-2 or 5315)

With Alec Wilder's Milwaukee

LPs

196- LP Railroad Songs & Sounds for Little Engineers (Robin Hood RH 29)

Children's songs performed by Cowboy Joe.

Band 6: Yellowstone National Park

196- LP Missouri All-State Blue Band (Century Records V12018)

Band music performed by Missouri All-State Blue Band; Frank A. Piersol, director.

Band 4: Yellowstone by Klein

196- LP Walt Disney Presents Songs of the National Parks. (Disneyland WDL-1005)

Music by Stan Jones; Thurl Ravenscroft, narrator; Ranger Chorus .

Band 4: Along the Yellowstone

1960 LP Festival Sampler (Century Records V12404)

Band music performed by Missouri All-State Blue Band; Frank A. Piersol, director.

Band 3: Yellowstone Excerpt by Klein

1961 LP Kennedy in Counterpoint (T.L. Kennedy Secondary School TLK 1)
Band music performed by T.L. Kennedy Concert Band; J. Paul Green, conductor.

Band 1: Old Faithful, 3rd movement from Yellowstone Suite

1961 LP Portrayals in Music. (Wheaton College L70P-6001/2)

Band music performed by Wheaton College Concert Band; Russell H. Platz, conductor.

Band 3: Yellowstone Suite by Klein

1964 LP A Thousand Miles of Mountains: the Musical Story of a Great Adventure in Railroading (Northern Pacific Railway KB-4368) Musical by Norman Richard.

Band 9: Hello Yellowstone Park!

1966 LP The American Scene Suite Within the Piano World of Robert Van Eps (Blue River Records SLP-1001)

Piano music composed and performed by Robert Van Eps.

Band 7: Yellowstone Geyser

1967 LP Golden Nuggets (Musicor MM-2126)

Country music performed by Judy Lynn , Benny Barnes, Melba Montgomery and the Jordanaires.

Band 9: Yellowstone

1969 LP Herculaneum High School Band (Audio House AHS 15469)

Band music performed by the Herculaneum High School Band; Robert W. Gray, director.

Band 6: Yellowstone Suite by Klein

1970 LP I Feel a Big Trip Comin' On (Palomino PAL 306)

Country songs performed by Yodelin' Slim Clark.

Band 10 On the Banks of the Old Yellowstone

1974 LP Remember You're a Womble (Columbia KC 33140)

Children's songs by the Wombles.

Band 11: The Return of Cousin Yellowstone

1977 LP Whitehead at Yellowstone (Wizard W1305)

Popular music performed by Charlie Whitehead with instrumental accompaniment.

1980 LP Heritage of the March (PDB 253)

Band music performed by the Home Guard Band of Goteborg, Sweden; Birger Jarl, conductor.

Side 2, Band 3: Yellowstone Trail by Karl King

1984 LP Spirit Is Still on the Run (Lone Coyote Records LC 0001)

Country music by Walkin' Jim Stoltz.

Band 7: Yellowstone Tales

1985 LP Le Parc (Jive Electro Records HIP 26)

New Age music performed by Tangerine Dream.

Band 9: Yellowstone Park (Rocky Mountains)

1985 LP Le Parc (Relativity Records EMC 8043)

New Age music performed by Tangerine Dream.

Band 9: Yellowstone Park (Rocky Mountains)

1987 LP National Parks and Sanctuaries (Holborne Records DG 87011)

Nature sounds produced by Dan Gibson (Solitudes ; vol. 11)

Side 2, Band 1 Yellowstone National Park

1987 LP Redbird's Wing (Philo PH-1118 – also issued as cassette C-PH-1118)

Popular music performed by Bill Staines.

Band 7: Yellowstone Winds

REEL TO REEL TAPES

December 11, 1989. Eastman Wind Ensemble (University of Rochester: Eastman School of Music)

Program 1989-90: The Yellowstone Fires by Dan Welcher (Donald Hunsberger, conductor)

September 30, 1992. Eastman Wind Ensemble (University of Rochester: Eastman School of Music)

Program 1992-93: The Yellowstone Fires (1988) by Dan Welcher (Lois Ferrari, conductor)

CASSETTES

1990 Colorado and the West (Echo Lake Productions ELP-101)

Yellowstone Wind performed by Roz Brown

1990 Songs of Wyoming: The Wyoming Centennial Record Project (Peregrine Records P-1890)

Jackson Hole/Yellowstone performed by The Grizzlies

1991 45th Annual Mid-West International Band & Orchestra Clinic Young Junior H.S. Symphonic Band (Mark Custom Recording Service MW91-MC-13)

Yellowstone Overture by J. Tatgenhorst (Ray C. Lichtenwalter, conductor)

1994 Englewood School Band (Crapaud, Prince Edward Island: Englewood School)

Yellowstone Suite (Gerald Rutten, conductor)

CDs

1985 Le Parc (Relativity 88561-8043-2)

New Age music performed by Tangerine Dream.

Track 9: Yellowstone Park (Rocky Mountains)

1989 The Best of Tangerine Dream (Jive Records Chip 78)

New Age music performed by Tangerine Dream.

Track 9: Yellowstone Park (Rocky Mountains)

1989 The First Million Miles (Rounder CD 11560)

Popular music composed & performed by Bill Staines, vocals, guitar; with various performers.

Track 3: Yellowstone Winds

1989 Yellowstone: The Music of Nature (American Gramophone AGCD3089)

Program music by Mannheim Steamroller.

1991 Water Colors (Miramar Recordings MPCD 4001)

New Age music by Pete Bardens

Track 3: Yellowstone Blue

1992 Echoes of Yellowstone (NorthSound NSCD 24042)

Instrumental music with nature sounds recorded in Yellowstone National Park.

Tracks: Alpine Waters -- Dawn at Norris -- Artist's Paint Pot -- Firehole River --
The Minute Geyser -- Shoshone Lake -- A Dunraven Spring -- Grand Canyon
of the Yellowstone -- Le Hardy Rapids -- Steamboat Geyser -- Hayden Valley
-- Dragon's Mouth Spring -- Echoes of Yellowstone

1993 The Sounds of Yellowstone (Orange Tree Productions)

New Age Music composed by Randy Petersen, performed by assisting musicians on piano and guitar.

Track 2: Yellowstone

1993 Worth Waiting For (Verve/Forecast 314 517 998-2)

Jazz with Jeff Lorber, keyboards, percussion, and electric bass; with accompanying musicians

Track 3: Yellowstone

1994 Carnegie Hall Salutes the Jazz Masters (Verve 314 523 150-2)

Track 14: Yellowstone

1994 Earthechoes (NorthWord Press NSAC 24774)

New Age music and animal and nature sounds.

Track 13: Waves in Yellowstone

1994 Forest Memories (North Word Press NSCD 24842)

Wild sounds of the forest blended with contemporary, tranquil music.

Track 14: Dreaming of Yellowstone

1994 Storm Swept (NorthSound NSCD 26102)

Acoustic guitar music by Chuck Lang; with nature and animal sounds.

Track 2: Thunderstorm over Yellowstone Park -- Wyoming -- With
Canada Geese -- Lodge Pole Pines Creaking in the Wind.

1994 Wilderness (Aubergine Records 2AU 2012)

New Age music composed by Greg Hansen, inspired by the natural beauty of
such areas as . . . Yellowstone.

Track 8: Windows in the Earth

1995 An Acoustic Hike Through the Jackson Hole Wilderness (Hidden Ranch
Records HRR-1001)

New Age music performed by Dene'

Track 5: Yellowstone Mudpot Blues

1995 Book of Dreams (Sequel America 1014-2)

New Age music performed by Tangerine Dream.

Disc 2, Track 9: Yellowstone Park

**CDs reflecting the diversity of musical recordings
about Yellowstone National Park**



1995 Christmas in Yellowstone (BCI Music BCCD 256-1)

A New Age Experience of Timeless Christmas Classics performed by the Westwind Players.

1995 Earth, Sea & Sky (World Disc Productions CDE 101)

Nature sounds recorded and engineered by Richard Hooper.

Track 26: The Waters of Yellowstone (Geysers and Mud Pots)

1995 My Best to You (High Echo Lake Productions BMI ELP- 06CD)

Songs by Roz Brown.

Track 4: Yellowstone Winds

1995 The Mystical Magic of Montana Music. Vol. 1 (Lora Lea Records CD102)

Country music performed by Yellowstone Band.

Track 9: Yellowstone River

1996 Departures (Bridger Records BR2703-2)

Stuart Weber, guitar.

Track 2: Red, White & Yellowstone

1996 Le Parc (Sequel Records SEQUEL 1045-2)

New Age music performed by Tangerine Dream.

Track 9: Yellowstone Park

1996 Season's Greetings from Yellowstone (Eclipse Music Group 64936-2)

Christmas music performed by the Winchester Christmas Ensemble.

1996 Windows (Tomato R2 72431)

New Age music composed and performed by Michel Sanchez.

Track 13: Yellowstone

1997 Circus Spectacular: The Band Music of K.L. King (Vox 7541)

Performed by the Circus Band; Matthew H. Phillips, conductor.

Track 12: Yellowstone Trail March

1997 Tangerine Dream Live Ottawa, National Art Center, 20th June 1986 (TDI Music BOOTMOON005CD)

New Age music performed by Tangerine Dream.

Disc 2, Track 4: Yellowstone Park

1999 Goin' Wild! : In Yellowstone and the Tetons (Slug Music)

Children's songs composed by Steve Van Zandt; performed by the Banana Slug String Band.

Tracks: I'm Proud To Be a Beaver -- We are Wildlife Too! -- Bison -- Let it Burn -- Roll along Yellowstone -- Old Faithful -- Walking in the Tetons -- Ruminant Chew -- Baby Wapiti -- Grizzly Bear Paradise -- Wolf Dream --Moose -- Stars over Wyoming.

1999 The Last Cowboy His Journey (Cimarron Sounds)

Country music by R.W. Hampton.

Track 8: Jake & L.C. in Yellowstone

1999 The Nashville Sessions (Song 1 Records SO 910099-2)

Country music by Chuck Schriver.

Track 7: Border of Old Yellowstone

1999 Sunrise to Sunset & The Four Seasons (GlassWing Studios)

TV music for the PBS specials Our National Parks: Sunrise to Sunset and The Four Seasons.

Track 6, Yellowstone, Furnace Birthplace of the Stars

1999 Under the Big Sky (Bridger Records BR2704-2)

New Age music by Stuart Weber; guitar, and other performers.

Track 1: Red, White and Yellowstone

1999 Yellowstone Winds (Artist Sound Recording SH102)

Folk music performed by Steinke & Hausler.

Tracks: Get on that Horse & Ride -- Will You Love Me Still -- Yellowstone

Winds -- The Gift -- Prairie Moon -- Long Distance Love -- Willie -- Partners for Life -- Crow Fair -- It's Too Late -- Fanny Sperry Steele -- Ol' Cowboy -- Across the Great Divide -- Why You Been Gone So Long.

2000 I-Box, 1970-1990 (TDI Music TDI CD030)

New Age music performed by Tangerine Dream.

CD 3, Track 2: Yellowstone Park

2000 Le Parc (Tadream CMACD 578)

New Age music performed by Tangerine Dream.

Track 9: Yellowstone Park

2000 Symphonies (Southern Music Co. smcdbar2)

Band music composed and conducted by James Barnes; The Japan Maritime Self-Defense Force Band.

Disc 2, Track 1: Yellowstone Portraits, Fourth Symphony, op. 103b

2000 Yellowstone's "Not" Just 4 Kids: The Traveling Musical Comedy (Skyline Studios F744 Y455)

Musical by Wayne H. Freeman; Jim David, narrator; Wayne H. Freeman, soloist; Rob Burroughs, violin; various actors and singers. DVD also available from Skyline Studios.

2001 Portraits of America (Centorino Productions CP1012)

New Age music composed and performed by Jim Centorino with assisting performers.

Track 6: Spring Fever at Yellowstone

2001 Sparks from a Live Wire (Peak Recording and Sound)

Performed by Mary Jo Torrance.

Track 4: Yellowstone

2001 Yellowstone (Rani Music/BillCo Music BCM3811)

Original soundtrack recording for the IMAX Film composed and conducted by Bill Conti; film written and directed by Kieth Merrill (DVD--Slingshot Entertainment SDVD9808)

Tracks: Yellowstone -- First History Lesson -- Dancing Waters -- Francis and Friends -- Up the River -- Bearzilla -- Animals and Geysers -- Francis Boyd Story -- Geyser Lessons -- Old Faithful -- In Conclusion.

2002 Journey Through a Burning Brain (Sanctuary Records Group 06076 81206-2)

New Age music performed by Tangerine Dream.

Disc 3, Track 9: Yellowstone Park

2002 Silence & Solitude : Yellowstone's Winter Wilderness (Bareback Records) Piano music by Scott Billadeau; production of KUFM-TV Montana PBS/The University of Montana.

Tracks: The Last Best Place -- Autumn Splendor -- First Snow -- Snowbird -- Hard Winter -- Calm Before the Storm -- Sprung Spring -- Lonesome Cowboy -- Big Sky.

2002 UnderYellowstone Skies (Nashville North Records)

Country music performed by Montana Tunesmith.

Track 3: Spirit of Yellowstone

2002 The Very Best of Jeff Lorber (Verve/GRP Records 440 065 075-2)

Jazz with Jeff Lorber, keyboards, percussion, and electric bass; with accompanying musicians.

Track 6: Yellowstone

2002 Wagon Tracks (Bunkhouse Press Shanachie 6061)

Country music performed by Red Steagall and The Boys in the Bunkhouse.

Track 9: The Yellowstone Valley

2002 Yellowstone (Chairkickers' Music CKM007)

Rock/Electronic music composed and performed by If Thousands.

Track 1: Yellowstone

2002 Yellowstone for Violin and Orchestra (Yellowstone Wilderness Publication)
Concerto in three movements composed by Jeff Hitt. Performed by Frantisek Novotny,
violin; Kirk Trevor, conductor; Slovak Radio Symphony Orchestra.

Tracks: Yellowstone -- Dunraven -- Hoodoos.

2003 American Spirit (American Gramophone AG1776-2)

Program music performed by Mannheim Steamroller.

Track 6: Yellowstone Morning

2003 Journey to Yellowstone (Gemini Sun Records GSR 4050)

New Age music performed by Nicholas Gunn & John Bishoff.

Tracks: Emerald Spring -- Canyons of Gold -- Seeking Serenity -- Rebirth --
Gateway to the Past -- Black Dragon's Cauldron -- Nature's Cry -- Where the
Buffalo Roam -- Verbena Haven -- Sunrise in Hayden Valley

2003 Patriotic Songs (American Gramophone)

Program music performed by Mannheim Steamroller.

Track 4: Yellowstone Morning

2004 Buffalo Grass Music: Fifty Years' Gatherings. Vol. 2 (Pol Haldemann SDB 67832)

Country music by Pol Haldermann, vocals, guitar.

Track 4: Yellowstone Alone

2004 The Devil in the Flesh and Other Pieces (Albany Records TROY665)

Composed by Jay Reise; Charles Ullery, bassoon; Marc-Andre Hamelin, piano.

Track 2: Yellowstone Rhythms for Bassoon and Piano

2004 Little Piece of Time (Wild Wind Records WW008)

Folk songs by Walkin' Jim Stoltz, vocals, guitar.

Track 4: Yellowstone to Yukon

2004 Yellowstone Soundscapes: Through the Seasons (Trailwood Landis)

"Yellowstone Soundscapes is a collection of natural sounds organized by habitat
and seasons."

2005 Another Season Comes Along (Shady Grove)

Folk music by Shady Grove.

Track 11: Yellowstone River

2005 The Colorful World: Songs from the Diné Heartland (Canyon Records
CR-6403)

Native American Indian songs performed by Jay Begaye.

Track 4: Yellowstone Dawn

2005 Ray of Light (Neil Beddow SDB 39740)

Track 5: Yellowstone Lake : Cynthia's song

2005 Still Marchin' (Sandy Rapp SRM 1007)

Songs by Sandy Rapp.

Track 4: Pride is Alive in Yellowstone

2006 Feeling Dizzy Honey?! (Bone Voyage BONE-0062)

Rock music performed by the Micragirls.

Track 7: Whitedevil of Yellowstone

AUDIO STREAMING OR MP3 PURCHASING

Western Folklife Center - Yellowstone & Teton Song Contest - The Winners

http://www.westernfolklife.org/site1/index.php?option=com_content&task=view&id=422&Itemid=175.

1st place: Out Yonder by Connie Dover

2^{dn} place: The Jewel by Ray Doyle

Audience Award: The Road that Leads to Yellowstone by Jon
Chandler

Almost Heaven: John Denver's America

http://www.amazon.com/gp/product/B000QZZF36/ref=dm_sp_alb?ie=UTF8&qid=1205870719&sr=8-1

Yellowstone Heritage & Research Center Website <http://www.nps.gov/yell/historyculture/collections.htm>

96--18--Interview with Dr. Bob Grady, Yellowstone National Park musician from 1935-1937. The file consists of one tape.

00-3--Interview with Ralph R. Bush, a Yellowstone Park Company Canyon Lodge employee (1953-1956) who served as master of ceremonies for the musical productions there and who drove employees from Livingston to park locations at the beginning and ending of each season. Interview conducted by Lee Whittlesey on January 31, 2000 in Arroyo Grande, California. Length: three hours. File consists of two tapes, summary sheet, and release form.

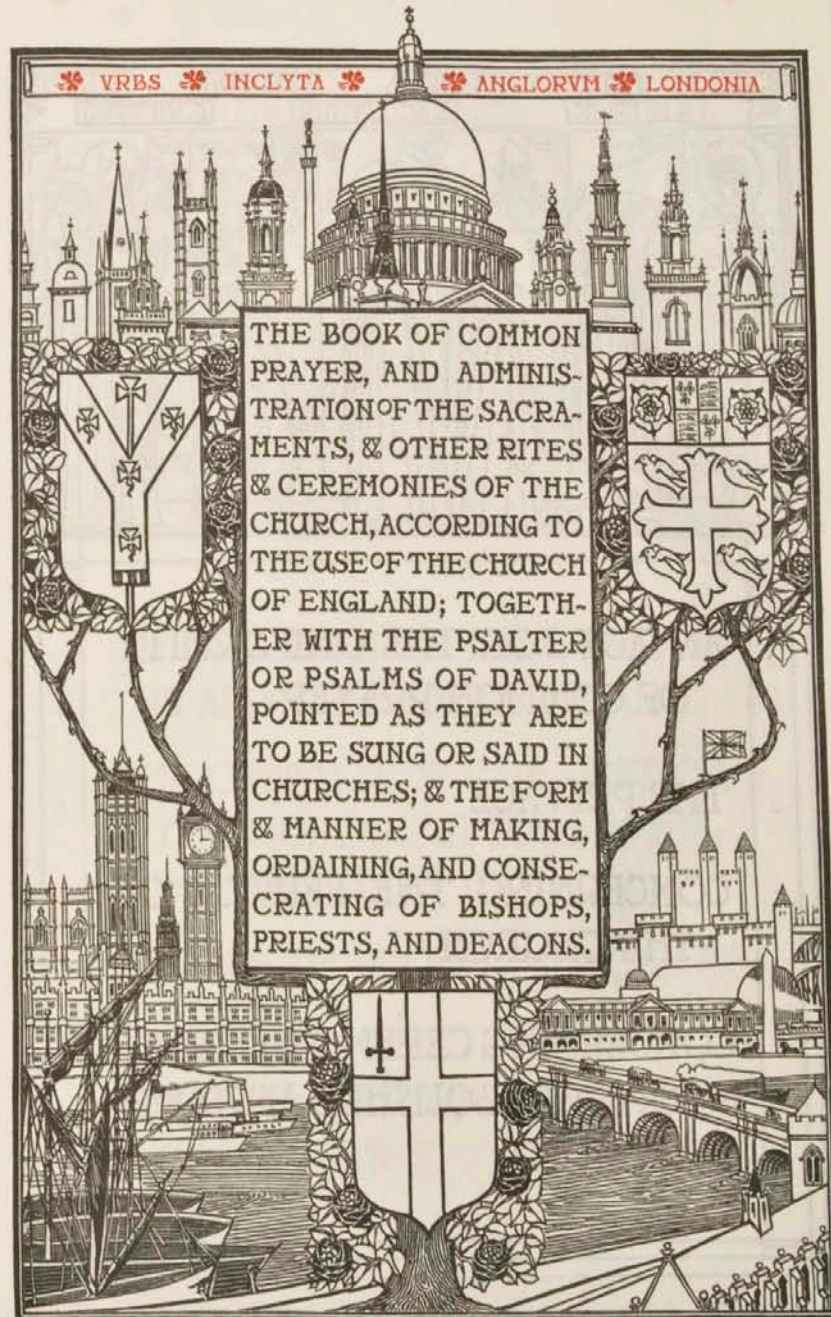
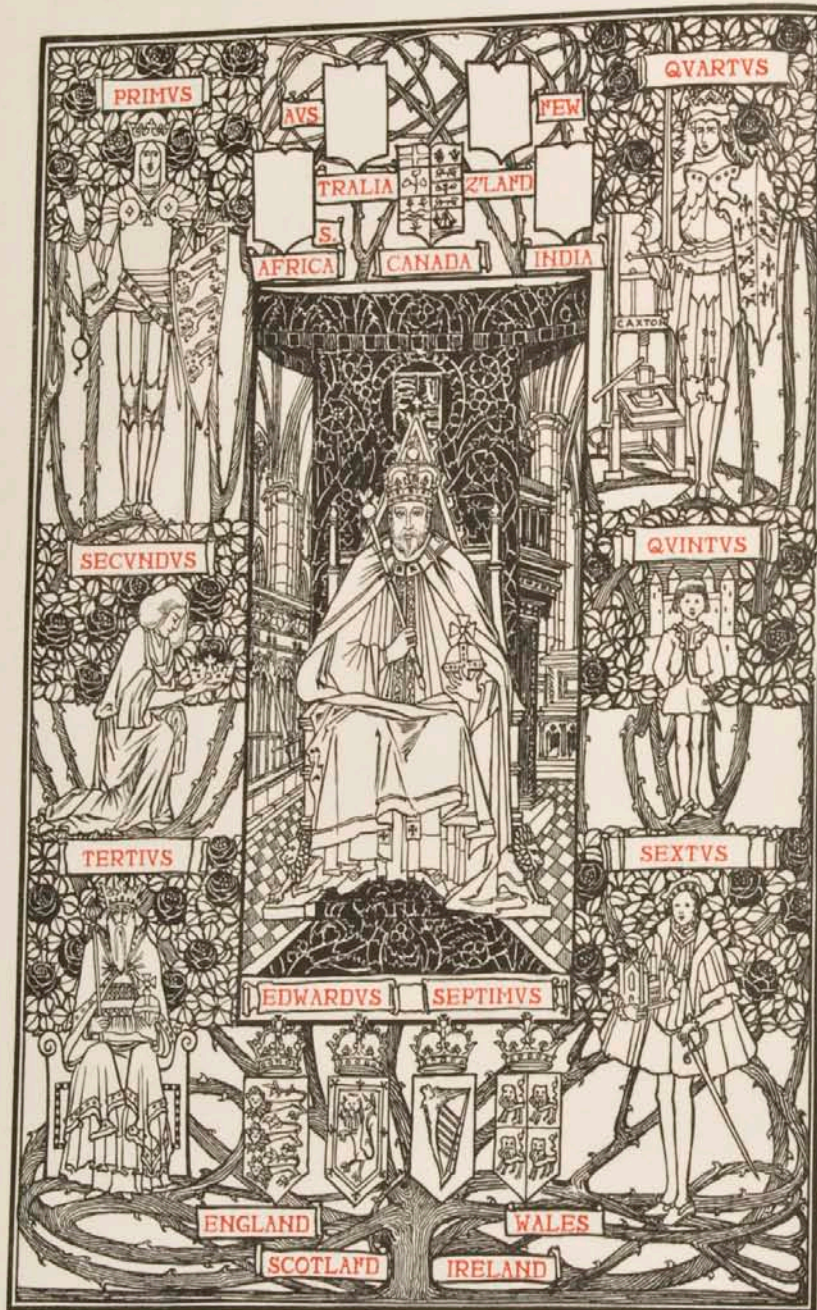
01-15--Canyon Lodge employees reunion, July 27, 2001. Interviews with Kurt Stremple and others including Shirley Shong and Dorothy Lundgren. Interviews conducted by Lee Whittlesey. File includes release forms and four tapes: 1) interviews conducted at the reunion 2) tape of Canyon Lodge songs given to Lee Whittlesey by Lloyd Warr 3) tape of Canyon Lodge history and music (transcript included) 4) tape containing one song entitled "Lloyd's Song" which includes references to Yellowstone.

76-2 (reel to reel)--Songs: "The Wonders Of Yellowstone" and "The Hills of Montana"

76-14 (cassette)--Canyon Lodge Spirit Songs

96-79--A tape of the United States National Anthem, by Francis Scott Key, arranged and performed by Chip Davis.






THE BOOK BEAUTIFUL: THE REVIVAL OF FINE PRINTING

Scott Duvall

The Book of Common Prayer.
London: Essex House Press, 1903

n November 15, 1888 William Morris, 19th Century socialist, architect, author, poet, artist, and designer, attended an illustrated lecture on letterpress printing given by his friend and neighbor, Emery Walker. As Walker, an ardent student of typography, discussed the elements of beauty on the printed page, Morris realized that none of the books which he himself had authored could be included in an exhibition of fine printing. He therefore determined – at the age of fifty-four – to learn to print something of beauty.

With the aid of Emery Walker, Morris studied the earliest printed books and learned the techniques of book printing as it was done by the master printers of the fifteenth and sixteenth centuries. In his spare time Morris designed a type face of his own, based on Nicolas Jenson's "Roman" face. "Golden" was chosen as a name for the new type face. He eventually designed two more types, the gothic "Troy" and the small gothic, "Chaucer."

As Morris examined the early types he concurrently studied the manufacture of ink and paper and the technique of hand printing. He acquired a hand-made paper from Joseph Batchelor in Kent and purchased an ink from a German manufacturer in Hanover. With everything ready, including an Albion hand press, the Kelmscott Press was founded on January 2, 1891. The first book was completed in May 1891.

Between May 1891 and March 1898, fifty-three books in sixty-six volumes were printed at the Kelmscott Press. Morris was a perfectionist. The very fact that he spent two and one-half years in preparation for his printing efforts testifies to his patience and desire for perfection. The crowning achievement of Morris' effort was the great Kelmscott Chaucer, printed in 1896.

What is the legacy of William Morris? Simply put, Morris' influence on contemporary printers brought about a revival, indeed a rebirth, of fine printing. All who associated with Morris and watched the output of the Kelmscott Press recognized Morris' inspiration in the art of printing. During the existence of the Kelmscott Press, and after Morris' death in 1896, several artists were inspired to begin private press efforts of their own.

For this seminar we have chosen to focus on the Kelmscott Press and five other British private presses, the proprietors of which were personally and directly influenced by William Morris. We will also briefly explore Morris' influence in America.

THE ASHENDENE PRESS

The Ashendene Press was founded by C.H. St. John Hornby in 1894. The name of the press was taken from Mr. Hornby's home, Ashendene, in Hertfordshire. Hornby credits William Morris with his influence on the art of printing: "The spirit which infused his work had done more than anything else during the past forty years to influence the printing craft not only in England but throughout the world." Thus inspired by William Morris, Hornby set up some type cases and a hand press and began printing in his spare time solely for the sake of his "own interest and amusement."

In 1901 Hornby obtained a private type face of his own called "Subiaco," after the font used by the printers Sweynheim and Pannartz in Subiaco, Italy in 1465. The new face was made with the help of Emery Walker and Sidney Cockerell, long time Secretary to the Kelmscott Press. After 1901, Hornby's books were masterpieces of composition and printing.

After forty years and forty books, the Ashendene Press stopped production in 1935. As Hornby explained in his 1935 Bibliography, "It has been the hobby of my leisure hours

... it was for many years worked entirely, except for some little help from my brother and sisters, by my own hand; ... it has never at any one time employed more than a single Pressman and a single Compositor."

THE VALE PRESS

Another of William Morris' important disciples was Charles Ricketts. Ricketts was an artist, an illustrator, and a designer. He began printing on his Vale Press in 1896. After he had designed his first font of type, the "Vale," he employed the Ballantyne Press to carry out the actual printing. He later designed the "Avon" type – a smaller version of the "Vale" and the "Kings" font.

In 1899 a fire at the Ballantyne Press destroyed most of Ricketts' engraved blocks of initial letters and borders. Hence, the Vale books printed after this destruction exhibited a new and beautiful austerity because the fire had forced a reduction of decoration; the placing of type became more important. The last major printing of the Vale Press was an edition of Shakespeare in thirty-seven volumes. When Ricketts closed the Vale Press, he had printed over eighty books in seven years.

He said of his books, "A Vale book is a living and corporate whole, the quality of beauty therein is all pervading; ... it is conceived harmoniously and more beautifully like any other genuine work of art. Unity, harmony, such are the essentials of fine book building." On closing the Vale Press, Ricketts consigned the type, matrices, and punches to the Thames River. In this he established a precedent for private presses to cease completely, leaving no privately owned type behind.

THE ERAGNY PRESS

Lucien Pissarro, a French printer and engraver, founded the Eragny Press in 1896. At that time he began using the "Vale" type of Charles Ricketts. By 1903, however, he had designed his "Brook" type which was based on the "Vale" letter. Pissarro moved to England in 1890 when he heard about William Morris'

plans for revival of wood engraving and printing. The designing, wood engraving, and printing of the thirty-two books of the Eragny press were all the work of Pissarro and his wife, Esther.

The last volume produced by the Eragny Press appeared in 1914. When World War I began, the activities of the Press ceased. The difficulty of obtaining paper and the cost of production presented insuperable difficulties. For eighteen years, however, the Eragny Press participated in the revival of fine printing, which had drawn its founder to England in 1890.

THE ESSEX HOUSE PRESS

The Essex House Press also benefitted from William Morris' "typographic adventure." Found in 1889 by the Guild of Handicraft under the leadership of C.R. Ashbee, Essex House acquired two of the printing presses previously used by the Kelmscott Press. When Ashbee acquired the Kelmscott presses he aimed to take up the work where Morris had left it. As Ashbee asserted, "To Morris indeed may be attributed what one might call the reinvention of the Art of Typography It should be the aim of the Essex House Press to keep alive the traditions which he reinstituted, and to consistently apply them to whatever is best and greatest in English literature."

In 1901 Ashbee designed a type of his own, appropriately named the "Essex House" type. The works published prior to 1901 were printed in an eighteenth century "Caslon" type face. These books are simple in design. The later productions, printed in the "Essex House" type are also interesting and well done. The best known production of the Essex House Press is the *Prayer Book* of King Edward VII.

THE DOVES PRESS

The Doves Press, the last of the major private presses to be personally influenced by William Morris, was founded in 1900 with the collaboration of Emery Walker and Thomas James Cobden-Sanderson, who began a career as a bookbinder in 1883. His bindings have become celebrated among collectors and are representative of the finest taste and craftsmanship. But his lasting fame stems from his partnership with Emery Walker

which began at the age of sixty-one. This partnership lasted until 1909 when a dispute occurred between Walker and Cobden-Sanderson over the Doves Press type.

The "Dove Press" type was cut as an adaptation of Nicolas Jenson's famous "Roman" type, and is one of the most beautiful letter designs of all time. Cobden-Sanderson loves the "Doves" type with an almost fanatical love. As he grew older he became absolutely paranoid with concern for it. Hence, at midnight, August 21, 1916, he recorded in his journal the following: The Doves Press type was designed after that of Jenson; this evening I began its destruction. I threw three pages into the Thames from Hammersmith Bridge." He continued throwing punches, matrices, and type into the river until it was all bequeathed to the bed of the River Thames."

Highlights

During this seminar we will have the opportunity to view many of the works printed by all of these British presses. Let me just highlight here the most important work from each press.

KELMSCOTT PRESS

The Works of Geoffrey Chaucer, May 8, 1896.

The Kelmscott Chaucer, as it is known, is by far the most important achievement of the Kelmscott Press. BYU owns one of the 425 copies that Morris produced. Edward Burne-Jones, Morris' lifelong friend and partner, designed the eighty-seven wood-cut illustrations in pencil. They were re-drawn in black-line ink by R. Catterson-Smith, and then revised by Burne-Jones and transferred to wood-block by means of photography. W. H. Hooper engraved each wood block. In addition, William Morris himself designed fourteen different wood-cut borders. One hundred fifteen pages of text are printed within these borders. He also designed the full page wood-cut title and twenty-six large initial words and numerous initials of different sizes throughout the text.

HERE ENDS THE FIRST PART OF THE HISTORY OF THE VALOROUS AND WITTIE KNIGHT ERRANT DON-QUIXOTE OF THE MANCHA BY MIGUEL DE CERVANTES SAAVEDRA TRANSLATED OUT OF THE SPANISH TONGUE INTO THE ENGLISH BY THOMAS SHELTON AND FIRST PRINTED IN THE YEARE ONE THOUSAND SIX HUNDRED & TWELVE BY WILLIAM STANSBY. NOW NEWLY IMPRINTED BY ST JOHN HORNBY ASSISTED BY G. FAULKNER PRESSMAN & I. JENKINS COMPOSITOR AT HIS PRIVATE PRESS THE YEAR NINETEEN HUNDRED AND TWENTY SEVEN. THE INITIALS AND BORDERS WERE DESIGNED BY LOUISE POWELL AND CUT ON WOOD BY W. M. QUICK AND GEO. H. FORD. THE PAPER WAS MADE BY J. BATCHELOR & SON OF FORD MILL, LITTLE CHART, KENT. TWO HUNDRED AND TWENTY FIVE COPIES HAVE BEEN PRINTED UPON PAPER AND TWENTY COPIES UPON VELLUM. LAUS DEO.



CALLED THE ASHENDENE PRESS SHELLEY HOUSE CHELSEA IN THE COUNTY OF LONDON. THE WORK WAS BEGUN IN NOVEMBER OF THE YEAR OF OUR LORD NINETEEN HUNDRED AND TWENTYFIVE AND ENDED IN MAY OF

IN THE BEGINNING GOD CREATED THE HEAVEN AND THE EARTH. AND THE EARTH WAS WITHOUT FORM, AND VOID: AND THE DARKNESS WAS UPON THE FACE OF THE WATERS. SPIRIT OF GOD MOVED UPON THE FACE OF THE WATERS. ¶ And God said, Let there be light: & there was light. And God saw the light, that it was good: & God divided the light from the darkness. And the evening, and the morning were the first day. ¶ And God said, Let there be a firmament in the midst of the waters, & let it divide the waters from the waters. And God called the firmament, Heaven. And the evening & the morning were the second day. ¶ And God said, Let the waters under the heaven be gathered together unto one place, and let the dry land appear: and it was so. And God called the dry land Earth; and the gathering together of the waters called he Seas: and God saw that it was good. And God said, Let the earth bring forth grass, the herb yielding seed, and the fruit tree yielding fruit, whose seed is in itself, yielding seed after his kind: & the tree yielding fruit, whose seed was in itself, after his kind: and God saw that it was good. And the evening & the morning were the third day. ¶ And God said, Let there be lights in the firmament of the heaven to divide the day from the night: and let them be for signs, and for seasons, and for days, & years: and let them be for lights in the firmament of the heaven to give light upon the earth: & it was so. And God made two great lights; the greater light to rule the day, and the lesser light to rule the night: he made the stars also. And God set them in the firmament of the heaven to give light upon the earth, and to rule over the day and over the night, & to divide the light from the darkness: and God saw that it was good. And the evening and the morning were the fourth day. ¶ And God said, Let the waters bring forth abundantly the moving creature that hath life, and fowl that may fly above the earth in the open firmament of heaven. And God created great whales, & every living creature that moveth, which the waters brought forth abundantly, after their kind, & every winged fowl after his kind: & God saw that it was good. And God blessed them, saying, Be fruitful, & multiply, and fill the waters in the seas, and let fowl multiply in the earth. And the evening & the morning were the fifth day. ¶ And God said, Let the earth bring forth the living creature after his kind, cattle, and creeping thing, and beast of the earth after his kind: and it was so. And God made the beast of the earth after his kind, and cattle after their kind, and every thing that creepeth upon the

THE ASHENDENE PRESS

The History of the Valorous and Witty Knight-Errant, Don Quixote of the Mancha, 1927-1928

Hornby printed this *Don Quixote* in two volumes. He began in November, 1925 and completed the second volume in July, 1928. It took a long time to complete because Hornby was a true “private” printer. He printed only on Sunday mornings for his own enjoyment. The border and initials were designed by Louise Powell and cut on wood by W.M. Quick and George H. Fond. Two hundred twenty-five copies were printed on paper and twenty copies on vellum. Each volume was bound in dark green morocco or pigskin. These two volumes were the first to be printed in Hornby’s “Ptolemy” type, modeled upon the type face used by F. Holle of Ulm in his printing of the *Geographia* of Ptolemaeus in 1482.

THE VALE PRESS

The Vale Shakespeare, 1900-1903

The last major undertaking of the Vale Press was an edition of Shakespeare in thirty-seven volumes. For this major work Ricketts, designed a new type, the “Avon.” Each of the three hundred and ten copies of each volume are uniform in size, binding, design, paper, and typography. The first volume was published in April, 1900; the volumes were issued monthly thereafter.

English Bible. Hammersmith: Doves Press, 1903-1905.

Inset: Miguel de Cervantes. The History of the Valorous and Witty Knight-Errant Don Quixote of the Mancha. Chelsea: The Ashendene Press, 1927-1928.

THE ERAGNY PRESS

Un Coeur Simple, 1901

As Lucien Pissaro printed his books, he took great care with his illustrations. He insisted they be well done. Indeed, during the twenty years of the Eragny Press’ existence, although Pissarro’s greatest desires lay with book printing, he supplemented his income by doing illustrations for magazines in England and on the continent. His style imitated that of his father, Camille. Two hundred twenty-six copies of *Un Coeur Simple* were printed.

THE ESSEX HOUSE PRESS

The Prayer Book of King Edward VII, 1903

This is the best-known production of the Essex House Press. The wood-cuts throughout are excellent in their quality. They were designed by C.R. Ashbee, founder of the Essex House Press. The frontispiece presents the seven Edwards of England. The title page engravings represent the City of London. Within are the Dome of St. Pauls and the famous spires of Christopher Wren. Below are the Houses of Parliament, The Abbey, The Thames, The Tower, Somerset House, Waterloo Bridge, the Needle, and Lambeth.

Four hundred copies were printed on paper and ten on vellum, the first of which was printed especially for His Majesty the King. The copies were bound in actual ash boards with leather and metal clasps.

THE DOVES PRESS

The English Bible, Containing the Old Testament and the New Translated Out of the Original Tongues by Special Command of His Majesty, King James The First, 1903-1905

The Doves Bible is the masterpiece of the Doves Press. Some connoisseurs

Thomas Henry Parker
"In Memoriam"

10/-

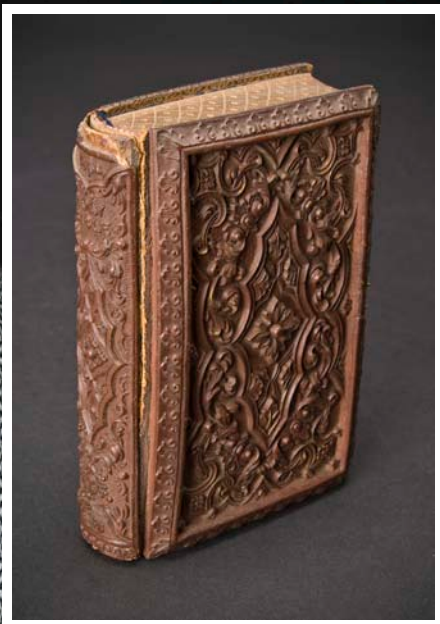
9812

PSIA

£300

Miss Botterill
from her Friend
M. J. Holby


Feb 22nd 1851



of fine printing view it as the consummate work of art in printing. Themeticulous typesetting, the flawless presswork, and the majestic simplicity of design attest to the vision, which Cobden-Sanderson possessed of the Doves Press.

The individual quality which at once strikes all observers of the Doves Bible is the entire absence of decoration. Besides the characters of a simple roman alphabet there is only a paragraph mark. An occasional red initial occurs, but that is all. “The great red initial ‘I’ that dominates and yet fits exactly the opening page of Genesis in the Doves Bible is a pattern for all time of complexity reduced to the minimum of simplicity.”

Notes





A. Dean Larsen (1930-2002)



A. DEAN LARSEN

Memorial and Biography

The Harold B. Lee Library Book Collecting Conference is named in memory of A. Dean Larsen, retired Associate University Librarian at Brigham Young University, who passed away on May 29, 2002 after a long battle with cancer.

Dean Larsen worked at the BYU Library for 40 years and was principally responsible for the acquisition of over three million volumes during his career, adding not only to the general collection, but building a world-class Special Collections as well.

Under Dean's direction, the library reached prominence as one of the nation's finest research libraries. Dean worked closely with Chad Flake to acquire unique research materials that today form the core of Special Collections. Among the collections built by Dean and Chad are the History of Printing, Renaissance and Reformation, History of Science, British and American Literature, Victorian and 19th Century Social History, and Western and Mormon Americana.

His personal interest in collecting rare books and manuscripts resulted in life-long friendships with librarians, collectors, curators, and book dealers around the world. Prior to his passing away, Larsen and his wife, Jean, donated to the Lee Library their personal collection of more than 1,800 books, pamphlets, maps, photographs, and postcards dealing with Yellowstone National Park and established an endowment for its continued growth.

A. Dean Larsen's life and career were centered on libraries, book collecting and BYU. For this reason the University is pleased to recognize Dean's many contributions by naming the Lee Library's Book Collecting Conference in his honor.

BIOGRAPHY

A. Dean Larsen was born August 23, 1930 in Vineyard, Utah, a rural farming and dairy community adjacent to Orem and Provo, Utah. He was the third of five children, two older brothers and two younger sisters, born to Vera Alice Austin and Ariel Ellis Larsen. His early years growing up on a farm and in a house without indoor plumbing required his performing daily chores of carrying water from the spring, providing kindling to start the fire in the old kitchen coal stove and the heater in the front room, as well as keeping the coal buckets full.

During the war years in the 40's, a steel mill was constructed in Vineyard, thus prompting the relocation of several families living in that area. When Dean was 14 years of age the Larsen family moved to Orem, where they had purchased a small farm and a newly remodeled modern home. Also on the property was a large barn. With the move Dean's father started a hide and fur business, thus the barn had a double function of providing shelter for live stock and a spacious area for processing hides and furs.

Dean attended Lincoln High School in Orem where he was on the debate team, associate editor of the year book, president of FFA, and a student assistant for a very inadequate school library. After graduating from high school he entered Brigham Young University, focusing his study on history and geography. Summers and evenings were spent buying and processing hides for his father. He interrupted his university study after his sophomore year to serve as a missionary for the Church of Jesus Christ of Latter-day Saints. Upon completion of this two year mission, he returned to his studies at BYU and obtained student employment in the University Library. From that time on, books and the library became an integral part of his life.

When he graduated from the university with a major in history, the Korean War was under way and he was drafted to serve in the army. After basic and specialized training, he was assigned to the Central Intelligence Corp in Stuttgart, Germany. This assignment and location provided extensive opportunities during weekends and short leaves to

experience travel throughout Europe. This opportunity imbued him with a lasting appreciation for the arts, museums, libraries, book shops, rare book dealers, etc.

Dean returned home from his tour of duty with the army in the fall of 1956 and was hired full-time at the BYU library with an agreement that he would be given summers off to pursue a Master of Library Science degree, at the University of Michigan. He completed his degree in August of 1960. The next year he was appointed director for collection development. The fruits of his ability and tireless efforts are now documented with the quality and quantity of books acquired during his tenure at the helm of acquisition for the Brigham Young University Harold B. Lee Library. Dean was also an avid collector of material for his personal library. One of his most extensive collections was his collection of Yellowstone materials. He also spent a great deal of time working on a general bibliography for Yellowstone material. Before his death, he was able to accrue information for more than 10,000 annotated entries.

From the beginning of his career he demonstrated what some have said is a gift or rare ability - a true "book sense". It is something analogous to height in a basketball player; it can't be acquired through training; you either have it or you don't. He was able to recognize not only the value of the acquisition, but also envision how it would contribute to the collections of the library.





BIOGRAPHIES

BRENT ASHWORTH is a native Provoonian, long-time local booster and civic leader. Brent's career has included maintaining a private law practice, serving as county attorney and as general legal counsel for some of Utah Valley's largest companies. He is also a collector of rare books and manuscripts, art, and more! Because of this life-long passion for collecting, he established the firm *B. Ashworth's Rare Books, Documents, Art, and Collectibles* in Provo, Utah several years ago. Ashworth holds degrees in History and Political Science from BYU, and a Juris Doctorate from the University of Utah. Recently, he completed a service mission, where he focused on acquiring rare books and manuscripts for the LDS Church. An inveterate collector of all things valuable, beautiful, and intellectual, Ashworth is especially interested in American political materials, English and American literature, American cultural materials, sports, and, first and foremost, Western and Mormon Americana.

JANET BRADFORD has been head of the Music/Dance Library at Brigham Young University since 2000. Previous to that time she was the music cataloger at BYU. She has a BA from BYU in Music Theory and Composition with post-graduate studies in musicology. Her MLS (Masters of Library Science) degree is from the University of Illinois, Champaign-Urbana. Janet has eclectic music tastes. Over the past few years Janet has focused on collecting Mormon music for the BYU Library.

LARRY W. DRAPER is Curator of Printed Americana and Mormonism at the L. Tom Perry Special Collections, Harold B. Lee Library at Brigham Young University. He received a BA in philosophy from California State University at Fresno (197), an MLS (Masters of Library Science) at BYU (1978) and an MA in history at BYU (1988). He worked for 18 years at the LDS Church Historical Department, from 1979 to 1985 as a manuscript processor/cataloger, then from 1985 to 1997 as rare book librarian. He has held his present position at BYU since 1997.

SCOTT DUVALL began his work at Brigham Young University as the Assistant Curator of Special Collections in 1975. He has a BA in History, an MA in European History, and a Masters of Library Science. He was appointed Chair of the Special Collections in 1991. He remained in that position until 2002. He has been the Assistant University Librarian for Special Collections since 1997. His subject expertise lies in the fields of Manuscripts of the Middle Ages, Renaissance/Reformation, History of Printing, Victorian and 19th Century American Literature, History of France, History of Children's Literature, and Modern Fine Printing.

MAGGIE GALLUP is Curator of Rare Books at the L. Tom Perry Special Collections. She joined the library staff in January 2007. She holds an MA in Medieval Studies from Fordham University and a Masters of Library Science degree from the University of Texas.

ROBERT MAXWELL is a regular presenter at the A. Dean Larsen Book Collecting Conference. He is the Library's cataloger of fine press materials and also serves as team leader of the Special Collections Cataloging Team. He holds a Ph.D. in Classics from University of Toronto, and a JD, MA, and MLS from Brigham Young University. He also received his BA in French and Latin.

MARK POLLEI completed his post-graduate studies in Rare Book Conservation at the North Bennet Street School Boston, Massachusetts after graduating from Brigham Young University with a BA in Art History in 1992. He has worked as a Rare Book Conservator at the Houghton Library at Harvard University and completed an advanced rare book conservation internship at the Library of Congress in 1996. Presently, he is the Department Chair of the Rare Book Conservation Laboratory at the Harold B. Lee Library, Brigham Young University.

TOM WELLS has been the Curator of Photographic Archives in the L. Tom Perry Special Collections of the Harold B. Lee Library for the past fourteen years. He has taught and lectured widely including being invited to address the International Music Librarians Conference in Helsingør, Denmark. Tom holds BS and MLS degrees from Brigham Young University. He has also received advanced training in historical photographic processes and photographic preservation from the George Eastman House and the Image Permanence Institute in Rochester, New York. Tom is equally at home behind camera and in a photographic darkroom.

BRAD WESTWOOD has served as the department chair of the L. Tom Perry Special Collections Library since 2002; he was assistant chair from 1997 to 2002; and thus has had the joyful responsibility of working across all collecting areas and with all of the department's curators, catalogers, conservators, reference staff, and exhibition personnel (see sc.lib.byu.edu). Brad is the co-founder of the A. Dean Larsen Book Collecting Conference with Scott Duvall, Assistant University Librarian for Special Collections. His subject specialties include modern manuscripts, the administration of cultural repositories (archives, rare book libraries and historical societies), architectural history, and historic preservation. Brad's degrees are from BYU in American Studies (BA, 1985) and from the University of Pennsylvania in Historic Preservation (MS, 1994).



A decorative graphic consisting of several elegant, grey swirls and flourishes that originate from the left side of the page and curve upwards and to the right, partially framing the title and the table of contents.

LIBRARY MAPS

| | |
|----------------------------------|----------------------|
| First Floor | 98 |
| Second Floor | 99 |
| Third Floor (Ground Level) | 100 |
| Fourth Floor | 101 |
| Fifth Floor | 102 |
| Sixth Floor | See Directions Below |

Directions to sixth floor seminar room: walk as far south as you can on the 3rd floor, turn to your left you will see the stairs; left of the stairs you will see the elevators, take an elevator to the 6th floor, go through the doors, turn right and take the first door.

The floor plan shows the layout of the second floor, including various rooms and areas. A red star is placed in the special collections area, specifically near the intersection of the main corridor and the special collections rooms 1101-1112. The plan also shows the location of the social sciences/education department, the management/economics/government information (MEGI) department, and the special collections rooms 1151-1162. The plan includes labels for Wi-Fi coverage areas and exit locations.

Locations of seminars

Exit and check-out located on Level 3

-  Reference Desk
  Group Study Rooms
  Emergency Exits
  Restrooms
  Offices
  Elevators

Level 2



The floor plan illustrates the layout of the 1st floor. Key areas include:

- Conservation:** Rooms 1458-1460.
- Preservation:** Rooms 1421-1423.
- Center for Instructional Design:** Rooms 1480-1489 (no library access).
- Interlibrary loan & faculty services:** Located between preservation and center for instructional design.
- Information Commons:** Includes a reference collection and Wi-Fi coverage areas.
- Information:** Includes a sampler collection, university accessibility lab, and a ref. desk.
- Intellectual property services:** Rooms 1210-1218 (no library access).
- Hbll Classrooms:** Rooms 1210-1218 (no library access).
- Instructional media center:** Located near the hbll classrooms.
- Main entrance/exit:** Located on the left side of the plan.
- Emergency exits:** Marked with red 'EXIT' signs.
- Restrooms:** Men's and women's restrooms are located near the center of the plan.
- Offices:** Various offices are scattered throughout the plan.
- Elevators:** Located near the main entrance/exit.
- Reference Desk:** Located near the main entrance/exit.
- Group Study Rooms:** Located near the main entrance/exit.
- Locations of seminar:** Marked with a red star in the center of the plan.

Legend:

- Reference Desk (green square)
- Group Study Rooms (brown square)
- Emergency Exits (red square)
- Restrooms (yellow square)
- Offices (dark blue square)
- Elevators (light blue square)
- Locations of seminar (red star)

Level 4



 Locations of seminars
Exit and check-out located on Level 3

The floor plan of the second floor is divided into several main sections. On the left, there is a large gallery labeled 'ND' (overviews) and a smaller gallery labeled 'NK A'. Below these are galleries labeled 'B' and 'BK'. In the center, there is a large gallery labeled 'NS' (ancient studies collection) and a smaller gallery labeled 'NK'. To the right of the 'NS' gallery is a large gallery labeled 'PS' (humanities). Below the 'PS' gallery is a large gallery labeled 'PQ' and a smaller gallery labeled 'PR'. The plan also includes several restrooms, a map, and an exit. A large 'EXIT' sign is visible in the center.

NOTES



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IVES
BRASS
MAN

AMERICAN
COLLEGE
BOOK-
PLATES

Fris
Berolzheimer

POEMS
OF
GEORGE
ELIOT

BOOK
OF
GEMS.

1837

LITTLE
WOMEN

L.M. ALCOTT

ILLUSTRATED

BURNS
COMPLETE
WORKS.

Deutschland
von heute

THE
SINGING OF THE
CRANE ILLUSTRATED

HAWBUCK
GRANGE
ILLUSTRATED
BY
"PHIZ"

HOOKER'S
ROMAN
HISTORY
III

LAUREL
LEAVES

SUNSHINE
& STORM
IN THE EAST
BY
MRS. BRASSEY

DARON
MUNCHAUSEN

THE BOOK
OF SAINT
AND HEROES
ANDREW LANG
ILLUSTRATIONS
BY
HENRY FORD