

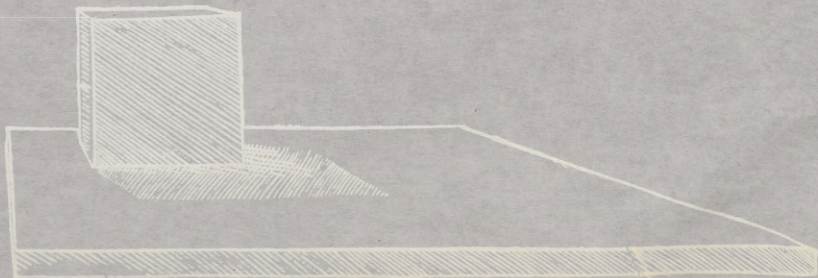


THE  
1,000,000TH  
VOLUME

A FINAL STEP  
A SUMMIT  
A BEGINNING

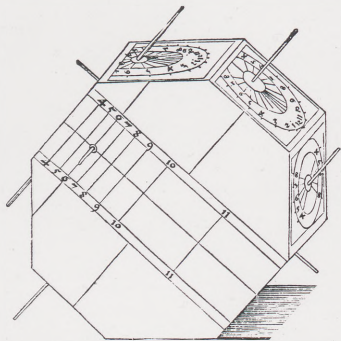
The University of Houston Libraries  
January 28, 1977





A FINAL STEP  
A SUMMIT  
A BEGINNING

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## A FINAL STEP, A SUMMIT, A BEGINNING:

A milestone in the history of the University of Houston Libraries and of the University itself has been reached. The millionth book marks the beginning of yet another phase in the development of both the libraries and the University. If the libraries are indeed the heart of the university, then this important event gives added impetus to the effort toward scholarly excellence that characterizes the goals of the University of Houston. It seems appropriate to glance at least briefly at how the realization of this achievement became possible.

In 1927 the University of Houston Library had its origin when 5000 books were transferred from the San Jacinto High School library to the newly established municipal junior college that was to grow into the University of Houston system. The library opened with 8,524 volumes in a corner of the high school library with one fulltime librarian, one assistant, and nine student helpers. As one might expect, the books were principally textbooks and the most essential dictionaries and encyclopedias. Although the first one of these books was lost and paid for years ago, in May, 1969, the second one of these added, H.H. Horne's *Psychological Principles of Education*, 1906, was prominently displayed when President Philip G. Hoffman officially added the 500,000th volume, a 1599 Geneva (Breeches) Bible, to the M.D. Anderson Library.

Between the original transfer of books and the addition of this one-half millionth volume much had happened. The junior college that held classes in the basement of San Jacinto High School had become a four year college in 1934, and had even by the 1940's moved to its present campus. In 1950 the M.D. Anderson Library building had been dedicated with impressive ceremonies and in June of that year the book stock had increased to 62,807. In 1963 the University of Houston became a part of the Texas state system of colleges and universities. By 1968 the Library had grown so much that an eight story tower had been added to the original building to accommodate one million books expected within ten years. By then three branch libraries — Pharmacy, Optometry, and Architecture — were in existence and the William B. Bates College of Law was preparing to move into beautiful new

quarters with its own library facilities. At the time of the dedication of the addition to the M.D. Anderson Library building in 1969, an exhibition catalog, *The University Library And Private Gifts*, was issued to show the importance of both large and small gifts to the growth of the libraries' collections.

Between 1969 and January, 1977, both the Libraries and the University grew at impressive rates. The University now has on its central campus approximately 30,000 students. Although the majority of these are undergraduates, the University offers masters' degrees in 40 fields and doctorates in 28. There are other campuses at Clear Lake, Victoria, and in downtown Houston. Handsome and functional buildings make the central campus an attractive place to work and learn. Early in 1970 the Architecture library was named the Franzheim Architecture Library to honor the eminent Houston architect, Kenneth Franzheim, whose son, Kenneth Franzheim II, has been of immeasurable help to the College of Architecture and to the development of library resources in architecture. A Music branch library was opened in 1975. The M.D. Anderson Library itself has been increased in size by the massive John H. Freeman Wing in order to house a book collection expected to continue growing as new books and retrospective materials are acquired for use by an increasingly sophisticated faculty, student body, and community at large.

The most dramatic development, however, is the doubling in the past seven years of the number of books on the main campus! The libraries, in other words, added another 500,000 books between 1969-1977, precisely as many as had been added in the previous forty-two years.

Part of the impetus toward building up the scholarly assets of the library collections lies in the location of the University of Houston itself. The city of Houston, remarkable for its continued growth and the increasing complexity of its technological development, has become the fifth largest city in the United States. Ever heavier demands on the educational and research resources of the community have resulted from the phenomenal growth of the petrochemical and space industries as well as the growth of the city itself with

the obvious increase in demands on the largest state-supported university in the area. Fortunately, for a long time, a spirit of cooperation has marked the relationships between the libraries of the immediate area, and a lively inter-library loan traffic has been criss-crossing the metropolis at a great rate for some years.

Nevertheless, by the very nature of its size and the diversity of the needs of its students and faculty, the University of Houston Libraries must increase their holdings in both quality and quantity in the coming years. State funds for libraries are allocated by a formula based on the number of students, and these allocations have increased through the years. But they are still not enough. A glance at the history of any major library demonstrates clearly the importance of private gifts in the achievement of quality resources. The University of Houston is not different in this respect. Active assistance rendered to its libraries by a great diversity of individuals and organizations accounts in large part for the Libraries' celebration of the millionth book in this year when the University of Houston celebrates its fiftieth anniversary.

When it became apparent that the millionth volume would be added to the libraries on the central campus in time to be one of the first exciting events of the fiftieth year of the University of Houston's existence, the question of what that volume should be obviously caused concern. What would be fitting, at the same time, as a reflection of the other books in the libraries and a prediction of what the future might hold? This volume should be significant and interdisciplinary to show, if possible, something of the future probable amalgamation of the humanities and the sciences. At that time there came on the market a splendid volume written by Albrecht Dürer in 1525 and combining an appeal to arts, literature, mathematics, and architecture — *Underweisung der mesung, mit dem zirckel und richtscheit in Linien ebenen und gantzen corporen*, the first comprehensive book in the German language on practical mathematics written for builders, painters, and sculptors.

Although the libraries did not have funds to purchase this truly beautiful and important book, the Franzheim Synergy

Trust, as mentioned later, very graciously agreed to underwrite the purchase of the book for the millionth volume. A fuller description and reproductions of some of the pictures follow this introduction.

Further to enhance the addition of the long awaited millionth book, President Philip G. Hoffman generously agreed to provide the last one of the first million books. A final step, then, toward the millionth book is number 999,999 of the books in the Central Campus Libraries. The one chosen is a singularly handsome book, printed in 1474 in Venice by one of the great printers of all time, Nicolaus Jenson. *Noctes Atticae* (*Attic Nights*) by Aulus Gellius, written in the second century A.D., was reprinted many times during the Renaissance because of its value as a source of classical learning. The Jenson edition is of particular interest because of the consistent beauty of its typography and the light it casts on publishing practices of its day. For more information, see the entry under 999,999.

The Advisory Council of the University of Houston Friends of the Libraries has since the founding of the Friends in 1940 been helping the push toward excellence. At the call of Chairman Charles A. Saunders in the fall of 1976, the Advisory Council decided to provide the 1,000,001st volume to start the Libraries on the way to achievements even greater than those of the past. A bicentennial item, or at least one definitely connected with American history, seemed a desirable choice and finding just the right book took care and time. The Libraries were fortunate when the 1785 printing, second edition, of the *Articles of Confederation* became available. Typically eighteenth century American in appearance, this small book contained what was the law of our land from its signing in 1781 until the adoption of the Constitution of the United States in 1788. Again, more information about this volume and a picture of it follow in the text of the catalog.

Another group whose association with the University of Houston Libraries is very distinguished, the Houston Assembly of Delphian Chapters, heard of the 1,000,001st book and wished to make their very own contribution to the celebration. They asked if they could give the 1,000,002nd — and

make it a significant piece of literature! They could and did — Benjamin Franklin's 1744 edition of *Cato Major* or Cicero's *De Senectute* in English. This, considered to be Franklin's masterpiece of printing, is also shown in the following pages.

An exhibit such as the one presented here — which is designed to take stock both of past accomplishments and future goals — pays tribute to private gifts and to their donors, while not ignoring the basic tax-supported nature of the book collection. Traditionally exhibits of gift books highlight items notable for their beauty, rarity, or historical importance. The thoughtful observer will realize, however, that, as the needs of a large academic community are diverse, so are the gifts which are received to help meet those needs. For example, the papers of Governor James V. Allred will undoubtedly be of inestimable value to scholars writing the political and social history of twentieth century Texas. Equally important for the undergraduate student, however, may be one of the many standard monographs in history or political science purchased with gift funds. This commemorative exhibit, then, only begins in the dozen or so cases whose contents are recited in the following pages. The true exhibit hall extends to virtually every shelf in every library within the University. Limits of time, space, and practicality preclude the naming of all the thousands of books whose presence on those shelves is owing to the generosity of private donors. Deep thanks, however, are due for all donations along with the comment that they enjoy the sincerest of compliments — constant and fruitful use by the students and faculty of the University.

Thanks are due also to a number of people who have helped with this exhibit. Dr. Peter Guenther, Associate Professor of Art History, wrote the description of Albrecht Dürer's *Underweysung der messung . . .* Mr. Covington Rodgers, Assistant Curator of Special Collections, described Aulus Gellius' *Noctes Atticae* and *Cato Major*. Mr. T. J. MacMorran, Mr. Kevin MacDonnell, and Mrs. Linda Griffin of the Special Collections staff labored arduously in mounting the exhibit. Mr. Frell Albright formulated the very modern design of the catalog to show the continuing contemporaneity of Dürer's work. Mr. Henri Muth, Art Director of Gulf Print-



PA6390  
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1472

A FINAL STEP:  
VOLUME 999,999

.xviii

sumus. Hinc autē id lōge optimū ut q in lectūdo scribēdo: cōmētādo:  
nunq̄ uoluptates: nunq̄ labores ceperunt: nullas hoc genus uigilias  
uigilarūt: neq̄ ullis iter eiusdē musæ amulos certantibus: diſceptatiōi-  
busq̄ eliman sunt: sed intemperarum negotiorumq̄ pleni sunt: abeat  
percontando: scribendo a noctibus his procul. atq̄ alia sibi oblectamēta  
quarūt. Verus adagū est. Nihil cū fidibus graculo: Nihil cū amaricō  
fui. Atq̄ etiā quo sit quosdā maledicoſq̄ hominū ſeritas: & iudicia  
intitior: mutabor ex Anilophanis coronopelta pauca. Hic quam ille  
homo ſethuſſimus fabula ſua ſpectāde legē dedit: eadē ego cōmētans  
his legendis dabo: ut ea ne stringat: neue adeat: ſeſtū: & pſanū uulgus  
a ludo muſico diuerſū. Verus legū datē hi ſunt.

Volumina commentariorum ad hunc diem uiginti iam facta ſunt.  
Quantum autem utz mihi deinceps deum uoluntate erit: quantumq̄  
a cura publica: & a ſamiliarī: procurandū: cultu liberorum meorū  
dabit ocur: ea omnia ſuccuſta: & ſubſecūdaria ſepora ad colligendas  
huiusmodi memorarū diſceptatūculas conferam. Progrediet igitur  
numerus libroꝝ diu beneuolentibus cū ipſius utz quātūlū q̄ fuerint  
pgreſſibus. Neq̄ longiora mihi dari ſpatia uſuendi uolo: q̄ dum ero ad  
hāc quoq̄ facultatē ſcribendi cōmētādoꝝ idoneus. Capita rerum que  
cuicq̄ cōmentario inſunt expoſuiſumus hic omiſerā: ut ſi ſtati declarēſ  
quid quo in libro quæri inueniſq̄ poſſit.

AVVI GENI NOSTIVM ATTIGARVM COMMENTARIJ  
RINIS: IMRRRESSI VENETIIS PER NICOLAAM  
IENSON GALLICVM REACTIER. M. DCCC. LXXXII.  
NICOLAOS TRVNO DVCE VENETIARVM INGLETO.



Gellius, Aulus. *Noctes Atticae*. Venice, Nicolaus Jenson, 1472. BMC V 171; Hain 7519; Goff G-120; Pellechet 5010; Proctor 4084.

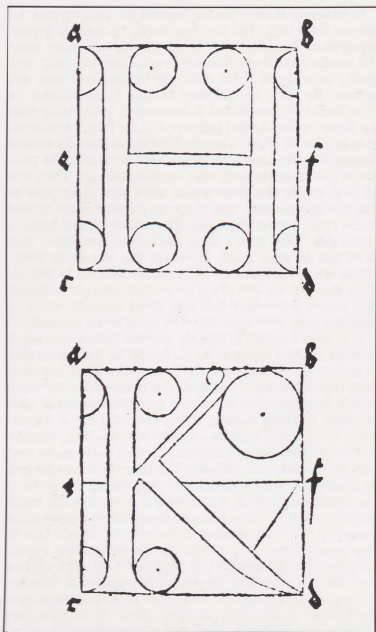
Little is known concerning the author of this curious work. Aulus Gellius was born probably in the early years of the second century A.D. As a youth, he spent some time in Rome studying and practising law. Aulus was in Athens after 143 A.D., where his acquaintances certainly included some of the leading writers and philosophers of the day. While at Athens, he began, for the instruction of his children, a group of essays which he titled *Noctes Atticae* (*Attic Nights*). Aulus drew material for this series of short discourses on literature, grammar, antiquarian knowledge, and philosophy from his reading and conversations. He incorporated material from a variety of sources now lost save through his own reporting. Aulus' work, therefore, was highly prized by the Italian humanists as a valuable source of classical learning. Ten editions of the *Noctes Atticae* were published, mostly in Italy, before 1500, with Jenson's being the third.

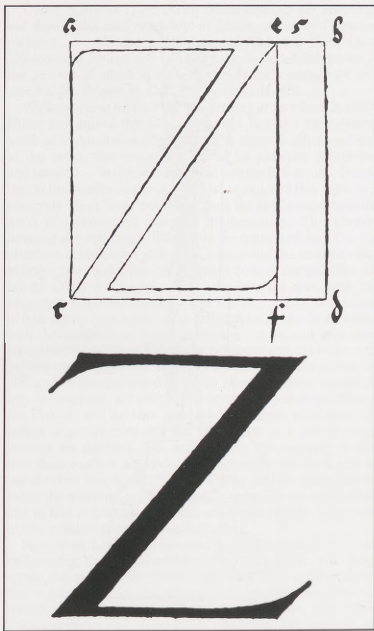
Aulus is, then, an important work for study of the humanistic tradition, and, in turn, of the classical culture which nurtured that tradition. The Jenson edition is made doubly significant by the accomplishments of the man who produced it, a man whose art won for him the highest honors in his own day and a place of pre-eminence in the history of fine printing for all time.

Much concerning Nicolaus Jenson's own early life is founded on tradition rather than fact. Certain it is that Jenson was a Frenchman and that he was for some time mint master at Tours. There is some question, however, as to how he arrived in Italy. One legend has it that Charles VII sent Jenson in 1458 to Mainz, where he was to inform himself in the new art of printing, with the object of applying his knowledge to setting up a printing establishment on his return to France. The story continues that, following the disturbances which beset Mainz in 1462, Jenson, instead of returning to France, chose to accompany Conrad Sweynheyn and Arnold Pannartz to Italy, where they set up the first press on Italian soil at the monastery of Subiaco.

In whatever manner Jenson learned the printing arts, he learned them well. The first four books to bear his imprint appeared at Venice in 1470. In the ensuing ten years, some 150 works came from Jenson's press. The uniformly high quality he achieved in his craft won for him both fame and fortune. By 1475, he had been created Count Palatine by Pope Sixtus IV. Jenson died in September, 1480, while visiting Rome, where he had journeyed at the Pope's invitation. Shortly after his death, a broadside advertisement for various classes of books printed by Jenson was circulated. The preface to this advertisement, after extolling the care which was taken to ensure that these works' texts were as accurate as was humanly possible, makes special mention of the virtues of the types Jenson employed. The author says of Jenson's books that "they do not harm one's eyes, but rather help them and do them good. Moreover the characters themselves are so methodically and carefully finished by that famous man that the letters are not smaller or larger or thicker than reason demands or than may afford pleasure: which he could not have done unless filled by some divine inspiration."

It is indeed Jenson's "divinely inspired" characters which form his greatest legacy to the book arts; for, he was the first to perfect the roman letter, and in a manner which has often been copied but never matched. The roman character which Jenson developed derived directly from the manuscript hand practised by Italian scribes. It was clear and airy in appearance, and perfectly legible — totally unlike the dark, massive Gothic (or "black letter") characters, which today can be read only with considerable difficulty. This letter form was deemed an appropriate graphic medium for reproducing the works of the classical authors. It is only natural, then, that the Italian printers, much of whose business depended on supplying the humanists with new editions of the classics, should turn to this letter form as a model for their printing types. Sweynheym and Pannartz had employed a set of characters very like the roman for the books they printed at Subiaco. (Jenson, if one accepts the notion that he accompanied them from Mainz to Italy, may have had a part in designing this letter as well.) Johan de Spira, Jenson's immediate predecessor





son in Venice, also used a roman face. It remained, however, for Jenson to perfect the form which has since become the standard character for book printing.

Interestingly enough, Jenson's perfection lies in his imperfection. A page composed entirely of letters cast according to rigid rules of form and proportion would lack balance and movement, having consequently a tiring effect on the eye. Jenson's secret, then, lay in knowing when, and how much, to break the rules. This touch of genius produced a page which, when its overall effect is considered, achieves the maximum in legibility and balance.

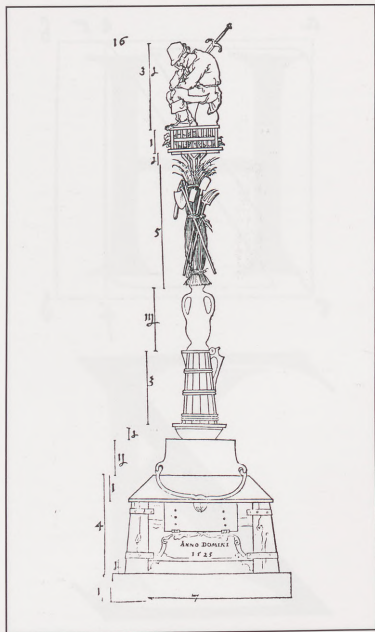
Jenson's roman letter was considerably modified by his successors, primarily Aldus Manutius, in a manner now considered inferior to Jenson's. The Aldine roman, however, was the point of departure for all typographic developments from the sixteenth century until the last quarter of the nineteenth. It was then that the modern fine press movement began, and Jenson was re-discovered as an excellent artistic model. He was a major influence on William Morris, Emery Walker, and Bruce Rogers, all of whom used Jenson's roman face as the basis for their own typographic developments.

Incunabula have a special place in any library's collections. As the first, and often the best, exemplars of an art which has exerted an incalculable force in the history of western civilization, they are prized both as cultural and aesthetic treasures. From his discretionary fund Dr. Philip G. Hoffman, President of the University of Houston, contributed this copy of the Jenson *Noctes Atticae*, a gift which adds a fine and rare work to the Libraries' small but choice collection of incunabula. Also, *Noctes Atticae* is the first example of Jenson's printing to be placed in the collection, thus making available for study an original work by a truly gifted genius. What a splendid last book of the first million in the libraries of the central campus of the University of Houston!

Gift of the President's Discretionary Fund.

PA 30  
1096  
1525

A SUMMIT:  
VOLUME  
1,000,000



Dürer, Albrecht (1471-1528). *Underweysung der messung, mit dem zirckel und richtscheit in Linien, ebenen und ganzen corporen* . . . Nürnberg, Hieronymus Andreae, 1525. Over 150 woodcut figures and two half page woodcut illustrations, the second of which is signed with Dürer's monogram and dated 1525. Brunet II, Col. 91<sup>2</sup>; Graesse II, 452.

While working on his book concerning proportions in 1523, Dürer recognized that German artists lacked a fundamental work on mathematics which would be scientifically sound and at the same time practically useful for painters, sculptors, and masons — and which would be written in German. Drawing on his studies of many years he completed this work in a relatively short time, publishing thus the first comprehensive book in German on practical mathematics. The *Underweysung der messung's* title could be translated as "The Instruction in measures with the compass and the straight-rule, of lines, two- and three- dimensional bodies, compiled by Albrecht Dürer for the use of all who love the arts, with the necessary illustrations, printed in the year 1525." It consists of four parts — or books as he called them — the first dealing with the problems of linear geometry, the second with two-dimensional figures including the pentagon and even the pentaidecagon, while the third has a purely practical character and applies the discussed formulae to architecture, engineering, decorations, and even typography. The fourth part treats the Platonic and Archimedean solids and ends with an explanation of perspective and the suggestion of a few practical devices for painters. But summarizing the contents in this way does really a disservice to the magnificent book now in our libraries and rightfully obtaining the special distinction of being the millionth volume. It might therefore be worthwhile just to hint at a few of the areas which can engage, yes, even excite scholars from various disciplines.

First of all, it is a most beautiful book. The famous German calligrapher, Johann Neudörffer (ca. 1497-1563), who later wrote the texts under Dürer's rightfully famous *Four Apostles*, a painting which the artist gave to his city, designed the letters which were cut by Hieronymus Andreae, also called Formschneider (ca. 1485-1556). Andreae had worked on

Dürer's woodcuts since 1515 and had set up his own printing press in 1527. Afterward he became the official cutter for the seals and stamps of the city of Nürnberg. Dürer himself reserved the right to design the pages, drew all the woodcuts himself, and supervised the printing after having decided on the paper. It is a truly classically beautiful book in form and in execution, a most worthwhile item through which to study the aesthetics of books, now that the paperback is revolutionizing learning. The volume in our library was bound at a later time in unornamented calf — the Baroque endpapers attesting to the fact that the previous owner treasured it. The sense of dignity of the work is evident on every page of the beautiful volume.

By its contents this book naturally poses a great number of questions falling into the field of the history of mathematics. How did the transmittal of the Greek, the Arabic, and the Near-Eastern mathematical discoveries actually take place? What were the reasons as well as the means by which the Renaissance mathematicians (re-) discovered mathematics as a humanistic discipline? How was it possible that at the various Renaissance courts in Italy or among the humanists all over the country the knowledge of the main mathematical theorems could be taken for granted and that an intellectual discussion was nearly unthinkable without at least a few remarks concerning mathematics? Dürer gained his knowledge not only from Euclid. He had purchased a volume of the 1505 translation by Johann Tacinus when he was in Venice in 1507 and in Nürnberg had a handwritten copy of the *Elements* available to him which Regiomontanus, the mathematician, astronomer, and, since 1475, Bishop of Ratisbon, had treasured. But Dürer's main sources were all the many works which had been written by the Italian Renaissance artists. He probably went to Bologna during his second Italian trip in order to see Luca Pacioli, the famous "teacher" of Leonardo da Vinci, who in turn had designed the illustrations for Pacioli's *Divina Proportione* and his *Summa de arithmetica*. Pacioli was familiar with the studies of Donato Bramante, the great architect, and the great painters Piero della Francesca and Vittore Carpaccio. If Dürer had not learned about these

studies of his Italian colleagues even before meeting Pacioli, he would have learned about them at this time. In Nürnberg he had advice and counsel from the mathematician and astronomer, Johannes Werner, a priest who may have been the one who called his attention to Pomponius Gauricus' *De sculptura* which had been printed in 1504. One of the most important scientific treatises in the fields of mathematics and perspective was Leone Battista Alberti's (1404-1472) *Della Pictura* which Dürer could see also in Nürnberg because Regiomontanus owned a copy. Many other probable sources for Dürer's mathematical knowledge can be found but the intriguing aspect of all these works is that they are all worked on a humanistic, even philosophical basis which makes them so attractive — and so difficult — today. There was a truly "different" aspect to the sciences at this time which is borne out by the fact that another advisor to Dürer was Lorenz Behaim who had a doctorate in Jurisprudence and was also an astrologer! Can one imagine that this man at the same time was the highly respected fortress engineer and architect for Cardinal Rodrigo Borgia, the later Pope Alexander VI, who had sponsored Behaim's collection of Roman inscriptions, one of the archaeological sources for the study of ancient Rome? (He also worked Dürer's horoscope in 1507!) In other words, not only is the transmittal question an interesting and intriguing one but piecing together the simultaneous efforts of many Renaissance artists to understand and apply mathematics also is a valuable, if formidable, task.

There is no doubt that this search for regularity, predictability on the basis of unquestionable facts, was one important aspect of the Italian Renaissance. Dürer, reared in the medieval traditions of Nürnberg, quickly recognized this drive and began on his own to try to find the ideal proportions of the human body. He later wrote a book on these proportions which at first appears also rather dull or labored until it is recognized what a tremendous search, philosophical as well as practical, this was. How frustrated was he when Jacopo de Barbari showed him a few of his constructions but was unwilling to reveal what Dürer thought was a "secret formula". In a time when the human form does not play an

important part in the arts, this restudy of the search for the "ideal proportions" may seem esoteric, but the reverse becomes obvious when it is found with what all-encompassing seriousness these intellectual artists dealt with the abstractions they considered the foundation of all great art.

It is in the Third Book of Dürer's *Underweysung* that practical applications are proposed and given. He gives for instance a number of suggestions on how to construct truly classical roman letters and while he could rely on works by Lorenzo Ghiberti and Felice Feliciano, the close friend of Andrea Mantegna, for those forms, he had to invent his own formula when it came to the German script. It is normally called *Fraktur* but Dürer called it *Texture* and he proceeded to show a completely new approach. Going further, Dürer also suggests to artists how they will have to modify their lettering if the inscriptions are high above the head of the viewer, and he gives them devices with which to make these inscriptions appear in the right proportions. As an example he gives a very simple text: "The Word of the Lord remains in Eternity. This Word is Christ, the Refuge of all Faithful in Christ." There seems nothing peculiar with such a text, and yet, when one applies this text to the disturbances of the approaching Reformation (Nürnberg became Protestant in 1525.), the political-religious undertone becomes obvious and Dürer's book on geometry becomes a spotlight on the history of those years.

In the same book Dürer suggests devices showing how to draw columns within the gothic framework or alone, as the Renaissance used them. He also gives three examples for commemorative columns: one for a victory, one for the victory over the revolting peasants, and one for a drunkard. It is not surprising that these three examples have led to a long and heated controversy: Why does "Victory" nearly automatically imply a martial accomplishment? Why would Dürer propose a monument to a drunkard in so serious a book as his was? We know of the problem of alcoholism as we would call it today which worried the city councils of Europe at the time. But, was this the only reason? And what about the monument to celebrate the victory over the revolting

peasants? The Peasant Wars had just been suppressed with great bloodshed after they had at first endangered the "established" order. The peasants had demanded sweeping changes and had used violence until Luther condemned their uprising and backed the military actions against them. Why would Dürer draw a melancholic farmer sitting on top of the column, a huge sword piercing him through his back, the implements of the peasants forming the decoration for that column? Was Dürer actually in sympathy with the peasants? We know how aware he was of the restrictive guild-patterned society of Nürnberg since he wrote from Italy to his friend Pirckheimer: "How shall I long for the sun in the cold (after his return to Nürnberg), here I am a gentleman, at home I am a parasite". We find thus that a book on geometry is posing a large number of questions to the social scientist, the historian, and the political scientist, opening anew the whole question of the transition between the medieval and the modern world in the 16th century in the center of Europe.

There is a further indication that the book should be considered as a prime source for this transition. In the dedication to his friend Pirckheimer, Dürer wrote: "there are some prophets who say (that the art of painting) serves idolatry" and goes on to seriously refute this statement. These "some prophets" call attention to the fact that Andreas Bodenstein von Karlstadt had demanded in 1520 that all works of religious art be banned from the churches, an idea which was further developed by Zwingli and Calvin and which resulted in the most flagrant iconoclasm imaginable. That we possess so little of the overabundance of the medieval arts is due to this wholesale destruction — which in England began under Henry VIII.

Dürer's book also shows one more aspect of the Reformation in Germany which should involve the philologist, the rhetorician, and the student of linguistics. The language of the 16th century was not very flexible; German had not developed that vocabulary which the Renaissance had brought to Italy. When Dürer tried to translate the various Latin and Italian sources to incorporate them into his work, he found himself faced with the task of inventing a number of

new terms and even sentence constructions. In this task he can be compared to Luther whose Bible translation did give the "new" German a basis. It must be understood that the new words had to make "sense" to the reader or listener without the need of an additional "translation." These inventions, therefore, are among the most visual and meaningful new words the 16th century brought about. There is, moreover, an additional proof for this "newness". At first Dürer wanted to follow the routine of the times and have the dedication or at least the introduction in Latin. He asked, therefore, some of his humanist friends to help him and they responded. These Latin forewords are heavy, stilted, and in the rhetorical fashion of the times and lack all the power and clarity of Dürer's own German words. It is most fortunate that he was convinced enough of the worth of his own language that he disregarded the learned suggestions.

From the aesthetics of the *Underweysung* in general, we have recognized that this work of Dürer's merits the central position which it obtained in our libraries by being singled out as the millionth volume. Placed in a larger framework, it challenges inquiries from many disciplines and thus proves the essential unity of all of man's learning and scholarship. It stands as a monument to the fact that man can discover the world as well as himself with the help of some of his best friends, books. For the generosity and wisdom of the Franzheim Synergy Trust in providing this book in memory of the late Kenneth Franzheim as the millionth book added to the University of Houston Libraries all members of the academic community are grateful.

Gift of the Franzheim Synergy Trust.

JK 1817 85

A BEGINNING:  
VOLUME  
1,000,001

T H E  
CONSTITUTIONS  
O F T H E  
SEVERAL INDEPENDENT STATES  
O F  
A M E R I C A ;  
T H E  
DECLARATION OF INDEPENDENCE ;  
T H E  
ARTICLES OF CONFEDERATION  
BETWEEN THE SAID STATES ;  
T H E  
TREATIES BETWEEN HIS MOST CHRISTIAN  
MAJESTY AND THE UNITED STATES OF AMERICA.  
—AND THE TREATIES BETWEEN THEIR HIGH  
MIGHTINESSES THE STATES GENERAL OF THE  
UNITED NETHERLANDS AND THE UNITED STATES  
OF AMERICA.

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*Published originally by Order of Congress.*

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THE SECOND EDITION.

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B O S T O N : Printed by NORMAN and BOWEN, in  
Marshall's-Lane, near the Boston-River.

M.DCC.LXXXV.

*The Constitutions of the Several Independent States of America; The Declaration of Independence; The Articles of Confederation* . . . Boston, Norman and Bowes, 1785.

John Dickinson (1732-1808) is associated with the text of *The Articles of Confederation* by which the thirteen colonies were governed from 1781-1789, in somewhat the same way that Thomas Jefferson is linked with the Declaration of Independence. Dickinson, sometimes called the "Penman of the Revolution," was an inveterate pamphleteer whose most famous work was *The Letters of a Farmer in Pennsylvania to the Inhabitants of the British Colonies*, 1768, in condemnation of the Townshend Acts of 1767. A lawyer and statesman, he served before the Revolution in various capacities for both Pennsylvania and Delaware since the two colonies were under the same proprietorship. Philadelphia, however, was his home in later years.

When the Second Continental Congress in 1776 felt the need of an overall document to unite the separate colonies struggling to become independent states, Dickinson was a logical choice to be assigned the duty of drafting a governing document to which all could agree, the large and populous states as well as the small ones with fewer people.

Actually it was March, 1781, before Maryland, the last of the states to ratify the *Articles of Confederation*, was persuaded that these Articles would be acceptable. Whether the Western lands claimed by states like Virginia and New York would become separate states or be added to states already large by comparison to ones like Maryland was one of the major points of disagreement at this time. Certainly the six years before 1787 during which the *Articles of Confederation* tried to hold the individual states together were very tempestuous ones. Every school child knows that the *Articles* did not provide for enough central authority for the government to be able to function. The *Articles* provided no taxing powers and made no provision for an executive officer. For only a short period did they exist, but theirs was an important role in the development of American government for they bridged the time between the period when each state with separate constitutions held its own interest supreme to one of a "more

perfect union" where the welfare of the Union itself became of paramount significance. The failure of the *Articles of Confederation* provided the transition state for making the present Constitution of the United States.

"The stile of this confederacy will be 'The United States of America.'" So the Articles begin and continue with lofty sentiments of friendship and co-operation if not with the machinery to enforce them. Certain phrases seem to foretell the Constitution which was to come, for example, ". . . to secure and perpetuate mutual friendship . . ." in much the way the pre-1611 English translations of the Bible hint of the language that would be used in the King James Version.

The Friends of the University of Houston Libraries as an organization began in 1940 at the home of the late Dr. Ray K. Daily. Mr. Leopold Meyer was the first Chairman. Ever since then the Friends of the University of Houston Libraries have been important factors in the growth of the libraries' collection. The Advisory Council this year very generously contributed this second edition of *The Constitutions of the Several Independent States of America*, containing the *Articles of Confederation* to start the growth toward the second million books and to re-affirm their interest and concern with the scholarly activities of the University of Houston. Important as being the prototype of the Constitution, the *Articles of Confederation* illuminate an important time in the history of the United States. The members of the Advisory Council of the Friends of the University of Houston Libraries are due sincere thanks.

Gift of The Advisory Council, Friends of the University of Houston Libraries.

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

With Explanatory NOTES.



*PHILADELPHIA:*

Printed and Sold by B. FRANKLIN,  
MDCCXLIV.

VOLUME  
1,000,002

Cicero, Marcus Tullius. *M. T. Cicero's Cato Major, Or His Discourse Of Old Age: With Explanatory Notes.* Philadelphia: Printed and Sold by B. Franklin, 1744. Imposed in quarto form. P. 27 in later state, with "only" at line 5 spelled correctly. Small paper copy, measuring 20.4 cm. in height. Miller 347; Ford 44; Evans 5361.

PA6303  
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L6  
1744

It is easy to forget, amid his countless other accomplishments, that Franklin was originally a printer. One of the sayings he coined as Poor Richard, however, was, "A man who has a trade has also an estate." Following thus his own advice, he held proudly throughout his life to the title "B. Franklin, Printer." Even his will begins, "I, Benjamin Franklin, Printer, late Minister Plenipotentiary from the United States of America to the Court of France, now President of Pennsylvania . . ." — printer first, then ambassador, and statesman.

After several difficult years of apprenticing in the shop his brother James kept in Boston, Franklin went as a young man of seventeen to Philadelphia in 1723. Following a sojourn in England and some years of work for Samuel Keimer in Philadelphia, Franklin in 1728 founded his own printing business, the "New Printing Office near the Market." Franklin's energy and initiative succeeded, in time, in making this venture the most prominent printing establishment in Philadelphia. He maintained an interest in the firm throughout his life, though by 1750 (when scientific and civic affairs began to make increasing demands on his time), Franklin was forced to detail more and more of the daily operating routine to his partners. Social conditions in the Pennsylvania colony hardly allowed for anything in the way of fine printing, and Franklin himself seems to have been little concerned with the artistic side of his craft. A plain, easily legible style was usually sufficient for him.

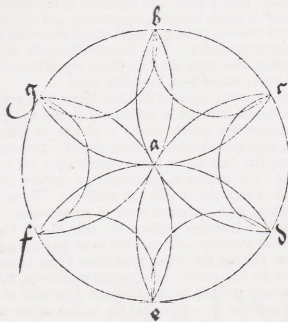
The *Cato Major* was different, however. Sometime around 1737, Franklin saw a manuscript copy of James Logan's translation of Cicero's famous *De Senectute*, or essay on old age. Logan, himself an elderly gentleman at that time, had made the translation, complete with copious explanatory notes, some five years earlier for his friend Isaac Norris, who had just entered his grand "climacteric" — in plainer English, his sixty-third year. Franklin was much taken with the work and resolved to make of it his printerly masterpiece. Several years passed before the necessary time could be spared from more mundane affairs for completing the project. It was not finished and advertised until late March of 1744.

In a characteristically worded preface to the reader, Franklin explained the most interesting feature of the book's design: "A certain Freed-man of Cicero's is reported to have said of a medicinal well, discovered in his time, wonderful for the Virtue of its waters in restoring sight to the Aged, *That It was a Gift of the bountiful Gods to Men, to the end that all might have the Pleasure of reading his Master's works*. As that well, if still in being, is at too great a Distance for our Use, I have, *Gentle Reader*, as thou seest, printed this piece of Cicero's in a Large and fair character, that those who begin to think on the Subject of *Old-Age*, (which seldom happens till their sight is somewhat impair'd by its Approaches) may not, in Reading, by the *Pain* small letters give the Eyes, feel the *Pleasure* of the Mind in the least allayed."

This statement of Franklin's reveals his skeptical and pragmatic turn of mind. The existence of the fabled "medicinal Well" is gently brought into question, and care is taken so that the book he designed might afford maximum benefit to its potential readers. This thoughtful touch, and care in execution, have made the *Cato Major* one of the most sought after works issued from Franklin's press.

One thousand copies of the *Cato Major* were printed, with some copies imposed in octavo half-sheets and printed on American-made paper, others in quarto on Italian paper. Some large-paper copies, probably done for presentation, are known. The copy shown here is small-paper and is in quarto format. The binding is contemporary marbled paper over boards, with a plain brown calf shelfback. The text is clean and fresh, in an excellent state of preservation. The *Cato Major* is a landmark addition not only to the University's American literature collection but to its growing printing collection. For this gift, which symbolizes a long history of support of the University's drive toward excellence, the libraries are deeply grateful to the Houston Assembly of Delphian Chapters. The second book of the second million volumes in the University of Houston Libraries is part indeed of a splendid beginning.

Gift of Houston Delphian Scholarship Foundation



## THE EXHIBIT

With the books added today, the University of Houston Libraries have at last reached the point where the undergraduate library, in spite of continuing needs for both new and retrospective books, has an adequate core of material. The problem now is widening and deepening research resources. This achievement — this possibility of moving toward the “big time” — has certainly been due in large part to the generosity of private donors. Beginning to emerge is a fine group of main campus libraries that owe much to the many concerned people who have through the years given books, documents, maps, or money with which to purchase them. The M. D. Anderson Foundation, for instance, gave the original building, completed in 1950, and in 1972 contributed \$25,000 to aid in developing the collection of books needed for the ordinary undergraduate student.

A group, previously mentioned in this catalog, much concerned with private giving to the libraries, is the Friends of the Libraries, University of Houston. Mr. Leopold Meyer, the wellknown Houston philanthropist and the first chairman of the Friends, in *The Days of My Years* gives an interesting account of the early days of the Library and the first Advisory Board of the Friends of the Libraries. The objectives of the organization have remained the same since its 1940 founding: to increase the Library's resources, to make current resources better known, and to encourage an appreciation of the value of those resources. In January 1941 the first general fund drive came to a successful conclusion with the presentation of \$2,000 to Mrs. Ruth S. Wikoff, librarian, to use for books needed by the Library, which at that time possessed only 12,290 volumes. In 1972-73 another successful general fund drive was conducted. Mr. Charles A. Saunders, Chairman of the Friends Advisory Council, appointed Mr. Sherwood Crane as General Chairman and the group raised \$86,769 with which to buy books and \$94,804 in important donations in kind. By then the book stock was 734,570. In 1973-74 Mr. Johnny Goyen, again at Chairman Saunders' request, headed a Special Emphasis campaign to benefit particular areas of need in the library and again \$34,585 in cash and \$95,218 in donated material helped to overcome some of

the deficiencies in the libraries' holdings. It is the Advisory Council of the Friends of the Libraries who have given book number 1,000,001.

Many much appreciated gifts to the University of Houston libraries, then, have been the very necessary books on the most basic subjects. Through the years, also, gifts have been made and even whole collections have been added with the idea of providing research material for the advanced student and faculty. Representing specialized areas, these books and documents add dimensions to scholarly work in diverse disciplines.

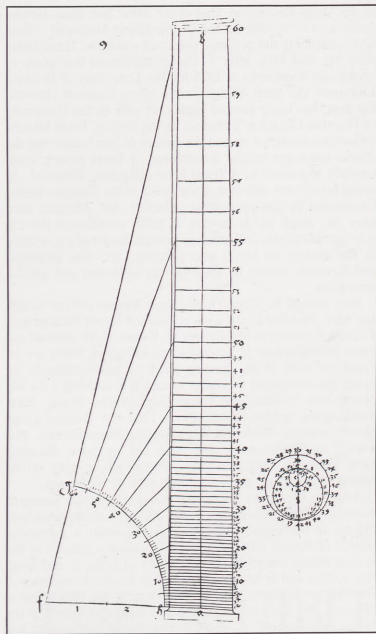
In 1951, for instance, shortly after the opening of the M. D. Anderson Library, the Houston Home Builders Association purchased from the estate of Richard Burges, a noted El Paso lawyer, his collection of over 1,000 books and documents in the field of Texas history, a gift dedicated "to the memory of yesterday's and the use of tomorrow's builders of Texas." Then, in 1964, Mr. Benjamin Clayton made a very substantial gift to the main library to honor Colonel William B. Bates, longtime Chairman of the Board of Regents. The William B. Bates Collection of Texana and Western Americana contains several thousand books, newspapers, maps, and documents which augment the Burges collection by opening other avenues of approach and adding many more original materials for the study of the history of this area. By 1967 the final arrangements were made with the Allred family to add the first segment of the James V. Allred Collection, made up of the ex-Governor's papers and memorabilia from 1923-59. Since that time this collection has been expanded by other Allred family gifts.

Another very important resource centered on Houston itself is the George Fuermann City of Houston Collection which contains books, pamphlets, documents, paintings, photographs, and a fine group of Houston maps which are being given over a period of years by the well-known newspaperman. In 1972 Mr. and Mrs. Robert F. Ball, Jr., in memory of their son, Kenneth D. Ball, gave to the University a fine collection of books which contain the original accounts, by various high-placed Mexican officers, of the Mexican side

of the Texas Revolution. One of the latest fine Texas history collections to be added is the Claude Elliott Memorial Collection, containing the personal library of a notable Texas historian. Mr. and Mrs. John T. Carter purchased this group of books and documents in 1974 for the University of Houston Libraries. Mr. Frelle Albright, well-known Houston advertising man, has made several significant gifts to the University of Houston Libraries, including, in the field of Texas history, collections centered around the battles of San Jacinto and the Alamo and a spectacular assemblage of Texas money, most recently increased by a Texas bond collection. Financial and social history are only two of the facets of the Republic period illuminated by this interesting collection. Mr. Albright, also, after the death of his mother in 1970, established the Ola Albright Memorial Collection to contain books of importance in the history of books and printing, art, fine bindings, and literature united by their beauty of design and graphic execution.

Mrs. Joseph W. Evans (Emily Scott Evans) and her daughter, Mrs. Fletcher Pratt, gave in 1964 the Evans Bibliography Room in memory of Mr. Joseph W. Evans. Here national and trade bibliographies of American and European books are located and here is the starting point for much research, for being able to identify a book is essential to locating it for the researcher. Besides the Evans Bibliography Room, Mrs. Evans gave to the University in 1966 the Colonel Israel Shreve papers, which she had inherited, since Shreve, who served on Washington's staff, was her ancestor. Recently Mrs. Pratt has added to Mrs. Evans' gift another of the Shreve-Washington documents still held by the family.

Another important gift to the American history research potential of the University was the gift by an anonymous benefactor of the impressive *American Imprints*, a microprint edition of books, pamphlets, and broadsides printed in the United States before 1800, in memory of Lillie C. and Hugh Roy Cullen and in honor of the Cullen family. In memory of Dr. Clanton Williams, former president of the University of Houston, the library is acquiring *The Sessional Papers* of the reigns of George I, II, and III. Funding of this project has



been materially aided by contributions from alumni, faculty, and staff of the University of Houston. Although not shown because they must be read with a machine, these are important research collections.

Dr. Henry Rockwell himself and both Rockwell Brothers Endowment and Rockwell Fund Inc. have supported the libraries by purchasing important acquisitions in a number of fields, particularly the Bible and related areas, music, publishers' posters of the 1890's, Texas fine printing, and the Arthur Gordon Knight collection, which contains fine books in several fields, notably English literature.

Because of Houston's obvious ties to Mexico and Latin America in general, in the middle 1960's a group of public spirited people, including Mrs. Charlotte Brown, Mrs. John Maher, and Mrs. Edward A. Wilkerson, with many others, raised an impressive sum of money to increase the libraries' holdings in Spanish language materials. Among these purchases was the Willis Knapp Jones Latin American drama collection. The Vale-Asche Foundation acquired the private library of an eminent Mexican scholar, Carlos Gonzales-Peñá for the library while organizations like the Pan American Round Table, the Rienzi Foundation, the Burdine Johnson Foundation, and many individuals gave generously to build up the Spanish and Portuguese language materials.

Early in the life of the libraries Mrs. Ray L. Dudley established the Bayard Turner Gross Dudley Music Collection, in memory of her son. Located in the Music Library for maximum use, this collection has recently been joined by a large group of scores and books donated by Dr. Milton Katims, director of the School of Music. The Fasshauer-Felber collection of chamber music scores and the Woody Herman scores again are valuable research collections.

Mr. and Mrs. William Shiffick in 1969 established the Peggy Shiffick Anti-Pollution Collection which collects all aspects of this important urban subject in all forms that research material appears — documents, books, microforms, reports. Increasingly important, this collection with the exception of the very expensive or the material whose format precludes circulation is housed in the Science department of

the library.

Light and Clay Bailey established a collection in 1966 to be called the Light and Clay Bailey Collection on Italian Culture which contains books on art, literature, music, and belles lettres. Not only does this group of books contain those given or funded by the Baileys, but it includes the many given after Mrs. Bailey's death in 1972. Another large collection of books, over 8,000, came to the library in 1970 from Mrs. Floyd Glass in memory of Floyd Glass. These cover many subjects, but are particularly important in English naval history, literature, travel, heraldry, and the history of printing.

The Houston Assembly of Delphian Chapters, which gave their first scholarship in 1930 to the junior college which would develop into the University of Houston, have through the years been very generous to the libraries. A collection of the reprints of "little magazines," part of the New York Times on microfilm, and the recent splendid gifts in oceanography, including explorations and atlases, bear bookplates showing that the Delphians procured them for the libraries. This woman's service organization has presented volume number 1,000,002, described earlier.

The University of Houston libraries acquired the large library of Kenneth Franzheim, well-known architect, after his death in 1959. Since 1969 the Honorable Kenneth Franzheim II has been generous indeed in supporting the purchase of circulating books for the Franzheim Memorial Library, the slide collection also housed there, and the landmark books in Architecture, housed in the Special Collections department. These last books, combining the importance of content with dazzling beauty, are an increasingly important resource for the entire academic community since they are germane to art, social history, printing, esthetics, and literature as well as architecture itself. The Franzheim Synergy Trust since 1974 has generously supported this collection. It is that fund which has given the millionth volume.

On the occasion of adding the important four books acquired by the generosity of private donors today, a display of representative books, given in the past, has been mounted. Numerous factors have determined just what could be

shown; in the first place the Special Collections area is currently the only display area in the library and its space for showing off material is limited. Therefore only a sampling of gift books from the past can be shown. Selected have been representative books or documents to show something of the contents of major collections. Ordinarily only one book from the same donor is shown unless the same person has given several collections very different in character. Then, most of the material shown is normally housed in Special Collections so that, should a person need to consult one of the books on display, he will ask for it where he would normally expect to find it and regular service will not be interrupted. Again catalog space is limited and it is not possible to discuss fully the contents of the display cases. They are intended to whet the appetites of the viewers to find out more about the collections that they represent. Again, our thanks to all those who have donated these and other books to the library.

Marian M. Orgain  
Curator, Special Collections

## CASE ONE TEXANA

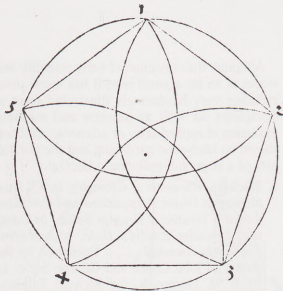
Texas history and especially the history of the city of Houston are obviously very important areas for collection by the University of Houston Libraries. Since the early 1950's the central library has been acquiring books and documents of the Republic period. Although there are many areas for specializing in the general field, the University of Houston is attempting to procure land and travel of the nineteenth century, Texas in literature, and material relating to Texas money and bonds. Luckily a number of excellent collections have been given to the libraries which afford impressive starting points for students of history, literature, and related disciplines. Not complete, as no Texas collection is ever likely to be, this is the largest body of material in the Special Collections department.

1. Ganilh, Anthony. *Mexico Versus Texas, a Descriptive Novel, Most of the Characters of Which Consist of Living Persons. By A Texian* . . . Philadelphia, N. Siegfried, 1838. Streeter 1310; Rader 1525; Sabin 95143; Wright 1017.

William B. Bates Collection of Texana and Western Amer-

icana.

2. Filisola, Vicente. *Representacion Dirigida El Supremo Gobierno Por El General Vicente Filisola, En Defensa De Su Honor Y Aclaracion De Sus Operaciones Como General En Gefe Del Ejercito Sobre Tejas*. Mexico, Empreso por Ignacio Cumplido, 1836. One of the most significant of the books representing the Mexican side of the Texas Revolution. Howes F 127; Raines p. 82; Streeter 853; Sabin 243261; Rader 1382.  
Gift of Mr. and Mrs. Robert F. Ball, Jr. for The Kenneth D. Ball Memorial Collection.
3. *A Visit to Texas: Being the Journal of a Traveller Through Those Parts Most Interesting to American Settlers. With Descriptions of Scenery, Habits, Etc., Etc. 2nd Ed. With an Appendix, Containing a Sketch of the Late War*. New York, Van Nostrand and Dwight. Mobile, Woodruff, Fiske, and M'Guire, 1836. Streeter 1155a; Rader 5547; Raines p. 83; Sabin 95133.  
Gift of Mr. and Mrs. John T. Carter for The Claude Elliott Memorial Collection.
4. Texas (Republic). Receipt for the Printing of the First Texas Scrip. 13 June, 1836. Issued by William McKean of New Orleans to land agent Thomas Toby, who paid McKean \$100 for printing 1,500 certificates later used to sell land in the Republic of Texas. Part of a large Texas money collection, this document proves the maximum number of certificates that could have been issued.  
Gift of Mr. Frell Albright.
5. Roosevelt, Franklin Delano, President of the United States. A.L.S. March 20, 1936. This two page letter to Governor James V. Allred of Texas discusses how the burden of debt owed by farmers might be lightened.  
Gift of the Allred Family for the Allred Collection.
6. Gavan, W.H. A.D.S. This handwritten draft of a proposed City of Houston ordinance of May 2, 1879, provides for penalties for erecting or keeping bawdyhouses.  
The George Fuermann City of Houston Collection.



## CASE TWO AMERICAN STUDIES

American literature and history encompass all sorts of books, records, maps, prints, and documents, whether originating in this hemisphere or abroad. Shown are representative works that give some idea of the scope of the collections in this field, which extends geographically from

Alaska to Tierra del Fuego. Concentration is on the literature, belles lettres, and history of the nineteenth and twentieth century United States; the library, however, owns important earlier items as may be seen.

1. Pennsylvania Society for Promoting the Abolition of Slavery. *The Constitution of the Pennsylvania Society for Promoting the Abolition of Slavery, And the Relief of Free Negroes Unlawfully Held in Bondage, Begun in the Year 1744 and Enlarged on the Twenty-Third of April, 1787. To Which Are Added the Acts of the General Assembly of Pennsylvania, for the Gradual Abolition of Slavery.* Philadelphia: Printed by Joseph James, 1787. Benjamin Franklin was at this time President of the Society. Evans 20636; Sabin 60364.

Gift of Benjamin Franklin Savings Association.

2. Manuscript document, listing the members of the General Staff of the Continental Army, as of November 1st 1777. From the papers of Colonel Israel Shreve.

Gift of Mrs. Emily Scott Evans.

3. Exquemelin, Alexandre Olivier. *Bucaniers of America: Or, a True Account of the Most Remarkable Assaults Committed of Late Years Upon the Coasts of the West-Indies, by the Bucaniers of Jamaica and Tortuga, Both English and French.* London, Printed for William Crooke, 1684. Wing E3894; Sabin 23479.

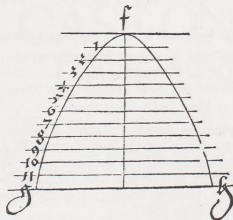
Gift of Rockwell Brothers Endowment.

4. Hawthorne, Nathaniel. *The Scarlet Letter, a Romance.* Boston: Ticknor, Reed, and Fields, 1850.

Gift of Mrs. Frank C. Smith in Memory of Mrs. Geneva H. Bradley.

5. (Strubberg, Friedrich Armand). *The Backwoodsman; or, Life on the Indian Frontier.* Edited by Sir C.F. Lascelles Wraxall . . . With Illustrations by Louis Guard, Engraved by Joan Andrew. Boston, Published by T. O. H. P. Buraham. New York, Oliver S. Felt, 1866. Graff 4016; Rader 3742; Wagner-Camp 407.

Gift of N. Cullinan.



## CASE THREE SCIENCE AND PRACTICAL ARTS

Although the collection of early scientific and mathematical works is so far a small one, it has some outstanding books, including very handsomely illustrated ones useful for other disciplines as well as science and mathematics. Among examples of applied arts, or sciences, are books like the ones shown on landscape gardening and the portfolio that forms a part of a large anti-pollution collection.

1. Euclides. *Elements of Geometry, in XV Books, with a Supplement of Divers Propositions and Corollaries. To Which is Added a Treatise of Regular Solids, by Campane and Flus-sas. Likewise Euclid's Date, and Marinus his Preface Thereunto Annexed* . . . . Published by the Care and Industry of John Leeke and George Serle. London, Printed by R. W. Leybourn, for Richard Tomlins, 1661. Not in Wing.

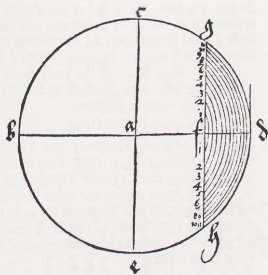
Gift of the Houston Assembly of Delphian Chapters for The Oceanography Collection.

2. Topsell, Edward. *The History of Four-Footed Beasts*. London, Printed by E. Cotes, for G. Sawbridge, T. Williams, and T. Johnson, 1658. Graesse, VII, p. 173.  
Gift of Mrs. Dolores F. Johnston.

3. Triggs, H. Inigo. *Garden Craft in Europe*. London, B. T. Batsford, (1913.)

Gift of the Monsignor John T. Nicholson Endowment in memory of Constance Lindlaw Simmonds.

4. Stock, Dennis. *The National Parks Centennial Portfolio: Twelve Gravure Prints*. San Francisco, Sierra Club, 1972.  
The Peggy Shiffick Anti-Pollution Collection.



## CASE FOUR MUSIC

Most of the collections of music for study or research like the Bayard Turner Gross Dudley Collection, the Katims Collections, and the Woody Herman Collection are housed in the music library. Located in Special Collections, however, are very rare materials like the Aron or nineteenth century lithographed American sheet music. Since lithographed covers, particularly those relating to Texas or the Confederacy, are avidly sought, for the protection of the object, these are kept in Special Collections.

1. Aron, Pietro. *Toscanello in Musica*. Vineggia: Marchio Sessa, 1539. One of the earliest of books on the theory of music, this handsome book has fine Renaissance woodcuts and illustrations.

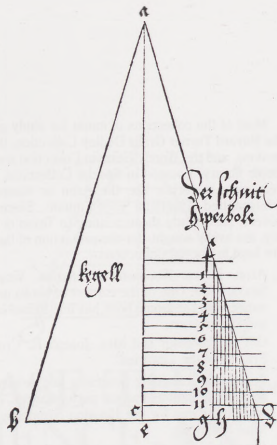
Gift of Professor and Mrs. Joseph R. Crump and other Friends of the Libraries.

2. Scrapbook containing programs and newspaper clippings concerning various musical performances, including many early programs for the Houston Symphony. Compiled by Miss Ima Hogg.

Gift of Miss Ima Hogg.

3. Holley, Mary Austin. *The Brazos Boat Glee* written by Mrs. Holley, composed, arranged and dedicated to Henry Austen (sic). Esqr. by Wilhem Lucho. New York, Firth and Hall, 1858. Streeter 1314.

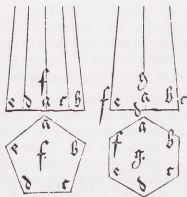
William B. Bates Collection of Texana and Western Americana.



## CASE FIVE ART HISTORY

The study of art history assumes many books in a variety of languages and levels of difficulty. Besides books which are themselves legitimate objects of study because of their design, beauty, or illustrations, there are books about the technical execution of works of art as well as books on art appreciation. All of these have a legitimate place in this collection and fortunately several generous people add to these collections at intervals.

1. Estienne, Henry, Sieur des Fossez. *The Art of Making Devises: Treating of Hieroglyphicks, Symbols, Emblemes, Aenigmas, Sentences, Parables, Reverses of Medalls, Armes, Blazons, Cimiers, Cyphres and Rebus. First Written in French, by Henry Estienne, Lord of Fossez . . . Translated Into English, and Embelished with Divers Brasse Figures.* By T. B. of the Inner Temple, Gent., Whereunto is Added, a Catalogue of Coronet — Devises, Both on the Kings and the Parlments Side, in the Late Warres. [3rd edition] London, Printed for John Holden . . . 1650. Wing E 3552. An early book on iconography, this volume also is an example of the art of translation in seventeenth century England.  
Gift of Mrs. Jane Blaffer Owen.
2. Sauvage, Marcel. *Vlaminck: Sa Vie et Son Message.* Geneve: Pierre Cailler, 1956. Laid in are two portfolios: one containing three original Vlaminck lithographs printed on imperial Japan paper; the other containing a set of the same lithographs, but "barrees apres le tirage." The fine lithographs and cancels in this book make of it a work of art as well as an important statement of Vlaminck's intentions as an artist.  
Gift of Mr. Alvin Romansky.
3. Strauss, Walter L. *The German Single-Leaf Woodcut 1550-1600 . . .* New York, Abaris Books, c 1975. 3 volumes. These splendid volumes supplement the earlier catalogues of reproductions necessary for the study of early woodcuts, many of which are not in this country.  
The Sylvia Guenther Memorial Collection.

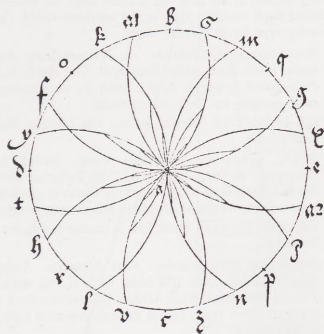


## CASE SIX HISTORY OF BOOKS

The history of books and printing encompasses mankind's recorded history from the time of clay tablets and papyrus

scrolls to modern computer-printed books. Included are, then, examples of the forms of books used in ancient societies as well as modern microforms. The focus of the collection, however, is principally directed to the history of the European book after the invention of printing, to fine printing of all ages, and to the work of private presses. Illustrated books and books with fine bindings are integral parts of these collections. Shown are four examples of incunabula or books printed in the first half century after the invention of printing from movable type in the western world. Oriental movable type forms another study.

1. Houppelande, Guillelmus. *De Immortalitate Animae*. Paris, Denis Roce, 1499. Hain 1499; Goff H495. Note the emblematic printer's device with its conventionalized rose, perhaps for the printer's name.  
Gift of Mr. Frel Albright for the Ola Albright Memorial Collection.
2. Brant, Sebastian. *Stultifera Navis*. Basel: Johann Bergmann, de Olpe, 1498. Hain 3751; Pellechet 2853; Polain (B) 4092; Goff B1091. Albrecht Dürer is credited with over seventy of the woodcuts in this famous allegory.  
Gift of the Rockwell Fund, Inc. in memory of James Wade Rockwell.
3. *Breviarum Ratisponense. Pars hiemalis*. Augsburg, Erhard Ratdolt, 1478. GW 5434, BMC II 380; not in Goff. Printed after Ratdolt left Venice, this service book shows his black letter type. This is the only reported copy in the United States.  
Gift of the Friends of the Libraries.
4. *Biblia Cum Tabula Nuper Impressa & Cum Summariis Noviter Editis*. Venice: Symon dictus Bevilacqua, 1498. BMC V, 522; Hain 3124; Goff B603; Darlow and Moule 6098. Handsomely illustrated, this small Bible is Jerome's version and gives the libraries their first incunabulum example of this text.  
Gift of Dr. and Mrs. John P. McGovern, Texas Allergy Research Foundation.



## CASE SEVEN EUROPEAN LITERATURE

While many more books are needed in this area for adequate representation of European literature, the University of Houston Libraries have been given several interesting groups of books that form the nucleus for developing future collections. Spanish and Portuguese books are shown in the case following, but examples of three of the most significant collections appear here to represent other languages.

1. DuBartas Guillaume de Salluste, seigneur. *Les Oeuvres de G. De Saluste Sr. Dv. Bartas* . . . 2v in 1. Paris, Jean de Bordeaux, 1611. Brunet V, p. 98; Graesse II, p.438. This volume is both important in literature and a beautifully illustrated version of the epic story of Creation.

Gift of Mrs. Floyd Glass in memory of Floyd Glass.

2. Sidney, Sir Philip. *The Countess of Pembroke's Arcadia: Now the Fourth Time Published With Some New Additions.* London: Imprinted by H. L. for Simon Waterson, 1613. STC 2254. The W. L. Scott collection is a nineteenth century "gentleman's" library of significant books all cultured people should read. Given in memory of Mrs. Evans, his daughter, by her daughter, Mrs. Pratt, these books are literary and historical in nature.

Gift of Mrs. Fletcher Pratt in memory of Emily Scott Evans from the W. L. Scott Collection.

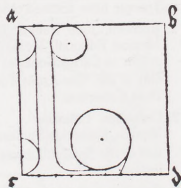
3. Stampa, Gaspara. *Rime* . . . Venice, Plinio Petrasanta, 1554. Brunet, V, p. 507; Graesse VI, p. 477. Gaspara Stampa was one of the two most famous Italian women poets before modern times. Influenced by Petrarch, her work stands on its own as it gives a feminine viewpoint of love and life.

Gift of Mr. Robert S. Moehlman in memory of Light D'Albergo Bailey for the Clay and Light Bailey Collection of Italian Culture.

# CASE EIGHT SPANISH AND LATIN AMERICAN LITERATURE

In the field of Latin American drama the Willis Knapp Jones Collection is one of the most complete known. Purchased by the Spanish Library Fund, this group of books and pamphlets includes some unpublished material. Other interested groups and people have donated other collections.

1. Romero, Jose Ruben. *La Vida Inutil de Pito Perez*. Mexico: Editorial "Mexico Nuevo," 1938. Inscribed by the author to Carlos Gonzalez Peña.  
Gift of the Vale-Asche Foundation; The Carlos Gonzalez Peña Collection.
2. Gorostiza, Celestino . . . *El Color de Nuestra Piel* . . . Mexico, Coleccion Studium, 1953.  
Gift of the Spanish Library Fund; Willis Knapp Jones Collection.
3. Garcilaso de la Vega, 1503-1536. *Obras con Anotaciones de Fernando de Herrera* . . . Sevilla, Alonso de la Barrera, 1580. The works of the Spanish Petrarch.  
Gift of the Favrot Fund.
4. Camoës, Luiz de, 1524?-1580. . . . *Os Lusíadas; Edição Consagrada a Commemorar o Terceiro Centenario do Poeta de Nacionalidade Portuguesa pelo Gabinete Portuguez de Lectura No Rio de Janeiro* . . . Lisboa, Officina de Castro irmão, 1880. An important nineteenth century edition.  
Gift of Mrs. Edward A. Wilkerson.

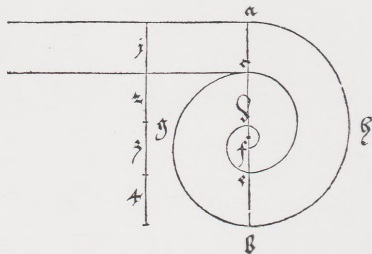


## CASE NINE MODERN LITERATURE

Nineteenth and twentieth century English and American literature obviously can be collected by young libraries in depth while it is difficult to begin now to collect the early writers whose first editions are costly and whose manuscripts probably no longer exist. Even in modern literature manuscripts are very hard to acquire, but all editions and their variants can certainly be found for the expenditures of time and patience. By now several author collections are reasonably complete.

1. Thurber, James. *Is Sex Necessary? Or, Why You Feel the Way You Do*. New York: Harper, 1929. First edition of the author's first book and part of a large Thurber collection. Gift of Mrs. Douglas Mitchell.
2. O'Neill, Eugene Gladstone. *Mourning Becomes Electra, A Trilogy*. New York: Horace Liveright, Inc., 1931. Number 493 of a special edition of 550 copies signed by the author. Modern American drama makes up this collection. Genevieve Parkhill Lykes Drama Collection.
3. Hartog, Jan de. Working notes and drafts for the novel, *The Captain*. Part of de Hartog's own manuscripts and books, this gift has been supplemented with all material relating to *Hospital*. Gift of Mr. Jan de Hartog.

# CASE A ARCHITECTURE



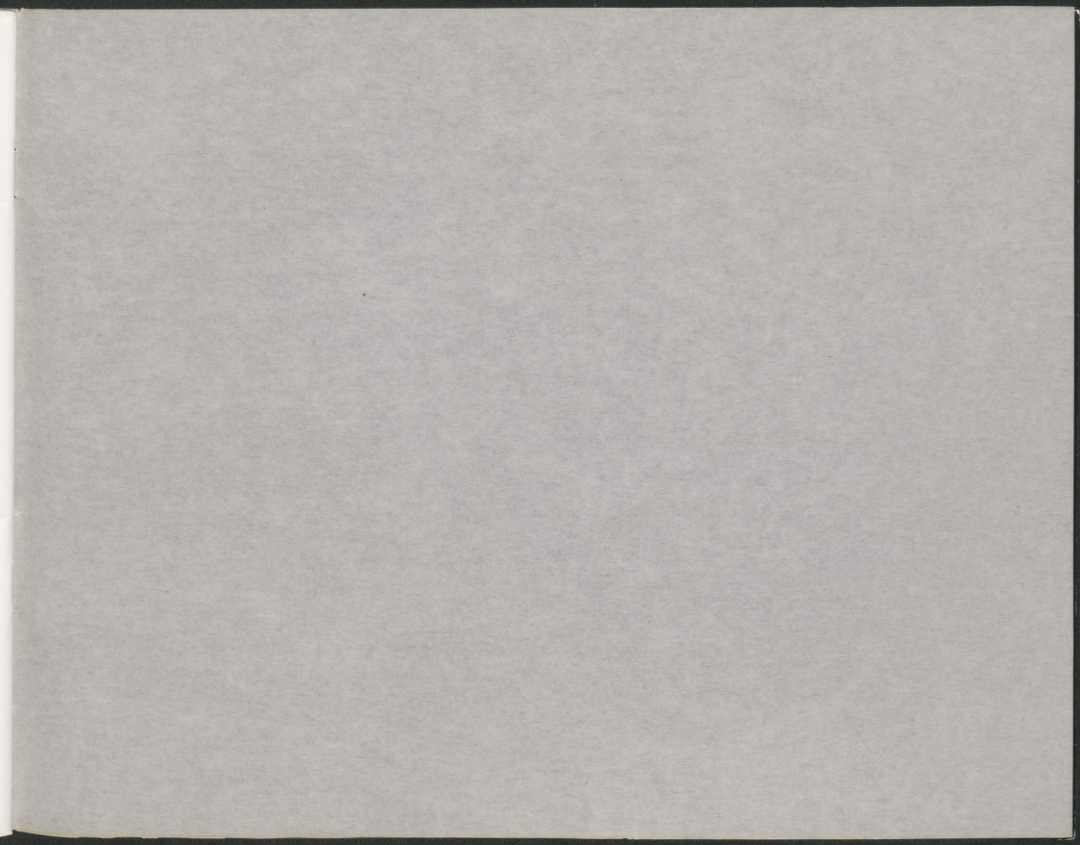
Sources for studying Architecture have been greatly increased by the working library of the late Kenneth Franzheim whose books are called the Franzheim Collection and which are principally fine nineteenth and twentieth century works. The Franzheim Memorial Collection is composed of books funded by Kenneth Franzheim II and for the past two years, by the Franzheim Synergy Trust. These may be circulating books or they may be part of the "Landmarks in Architecture" Collection which is made up of the one hundred most germinal publications since the fifteenth century in the field of architecture. The books in this category are large and extremely expensive because of their many illustrations. Because of their size only one example can be shown but they are among the most beautiful of all printed books.

1. Piranesi, Giovanni Battista, 1720-1778. *Della Magnificenza ed Architettura de Romani*. Rome, 1761. Graesse V, 303.

Gift of the Franzheim Synergy Trust; the Franzheim Memorial Collection.



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Designed by Henri Muth  
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