

**THE BOOK HISTORY TEACHING COLLECTION**  
**NORTH CAROLINA STATE UNIVERSITY**  
**DEPARTMENT OF ENGLISH**



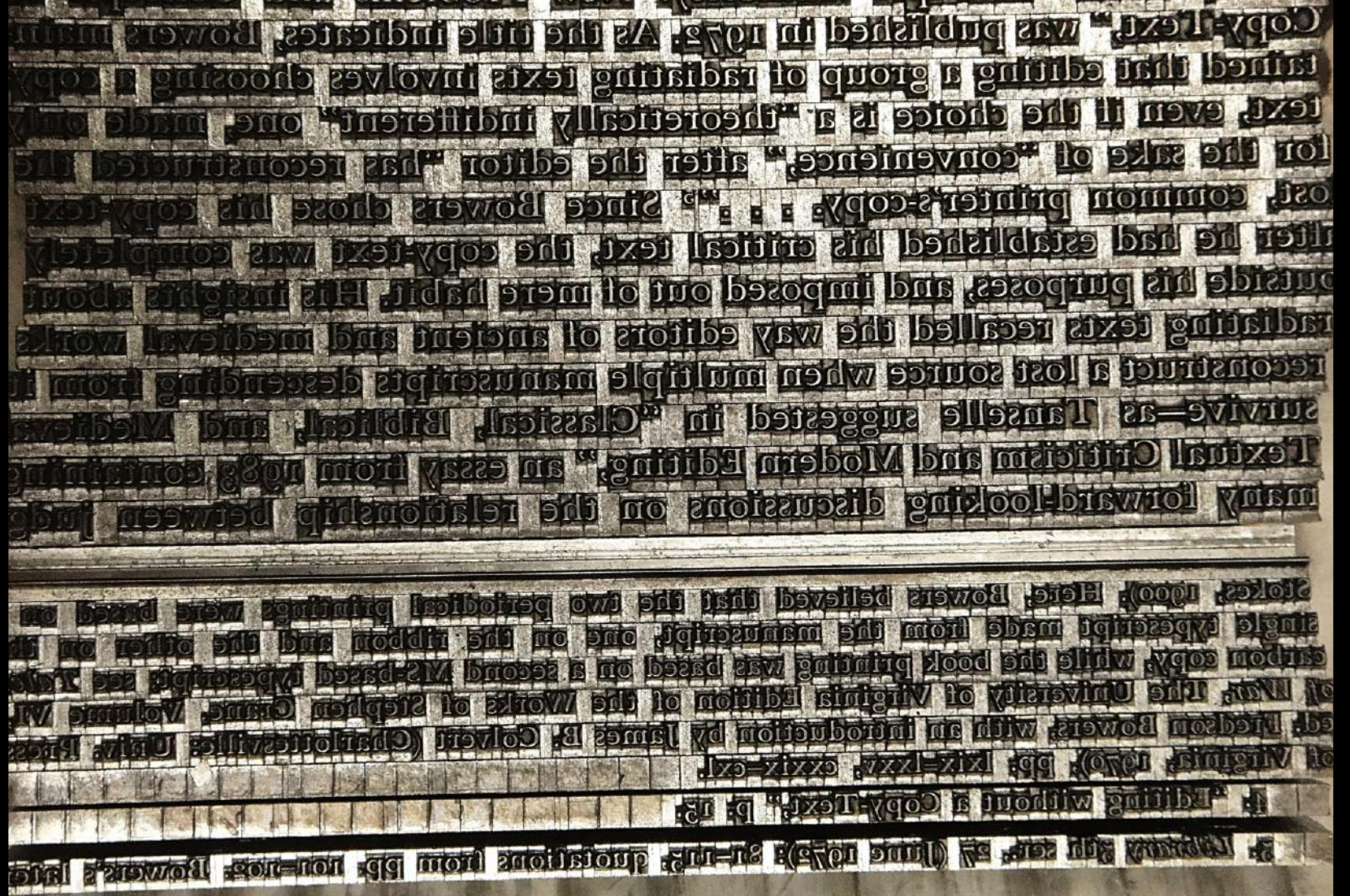
# ABOUT THE COLLECTION

The Teaching Collection in Book History and Text Technologies represents a core set of rare, historical, and instructional materials demonstrating the evolution of the written word and printed image. From pictograms to mass-produced books to digital multimedia, the history of writing and textual transmission bears crucially on how cultures have communicated across space and time. This collection enables students to take the long view of the signature technological developments which have shaped our textual inheritance, including the changing material supports for writing and printing, techniques of inscription and image-making, and the evolving production of books, from hand-made codices to industrialized manufacture. The collection also includes objects that let students delve deeply into specific technologies and textual forms, allowing instructors to show not simply how books were made through history, but how those specific circumstances shape the horizons of what a text can even express, how it can be used, how it travels, and how it helps us think critically about our own multimedia condition in the 21st century. The collection also includes materials to support hands-on instruction and creative exercises in textual production.

This collection will initially support teaching for faculty in the English department, though it can be made available to interested instructors from other departments and libraries. The English department now has a cluster of faculty with expertise in book history who routinely integrate such materials into their courses, including general literature surveys (e.g. ENG 251, ENG 363, ENG 449) as well as courses which more specifically target book history and text technologies (e.g. ENG 216, ENG 582, ENG 583). Additionally, this collection can help support the development of new courses across different programs within the English department, including Literature and Language, Writing, and Rhetoric, as well as those offered within or cross-listed for the Communications, Rhetoric, and Digital Media (CRDM) program.



# I BOOK-MAKING AND PAPER-MAKING TOOLS, AND WRITING IMPLEMENTS





# BOOK-BINDING MODELS

The historical book-binding models come from rare books curators and artisans who are recreating representative examples of how printed materials were bound and encountered. These models span the binding of manuscript materials prior to the printing press and extend into the materials and designs used within the last hundred years. With this collection, we are asking students very much to judge books by their covers, as they shape the commercial and circulatory contexts of books in the world.





# BOOK-BINDING TOOLS



These wood-and-metal devices were used for "tooling" leather bindings. When heated, the metals would press folds or even gold leaf into leather to make the signature decorations of book binding.



# COMPOSING STICK

Used for hand-composing metal type, composing sticks came in different lengths and allowed compositors to assemble several lines of type at once, choosing letters and sorts from their case and slotting them into the stick upside down. Once the stick was filled, the type and spacing would be carefully slid onto a galley tray or the printing surface.





# COPPERPLATE ENGRAVING

Copperplate engraving is a form of intaglio printing. This engraving with detailed topographic features shows Milwaukee, Wisconsin and Lake Michigan at the end of the 19<sup>th</sup> century. Copperplate engraving was the principal form of map reproduction until the early part of the 20<sup>th</sup> century when offset lithography came into use. It is rare that this type of reproduction design has survived. When maps/charts were engraved into copper, once print was issued, the printing plates were either re-cycled or, if there were minor changes to be made, the old data were “hammered” out and new data engraved.



# EYE LOUPES

Magnification is necessary when examining the specific details of paleography, illumination, and material substance of manuscripts and early writing. Standard materials for manuscript scholars and libraries, loupes also help with the scrutiny of the collection's other items, including illustrations and engraved materials.





# GOOSE QUILL PENS

Sometimes, learning about the past requires more hands-on and situational experience of its conditions. These pens imitate the standard writing implements in use for hundreds of years before the kinds of inscriptional technologies we favor today. They'll be used along with dry ink mixes to help students experience the constraints of historical writing by hand and how those constraints shaped expression.





# LINOTYPE SLUGS

Linotype was an all-in-one composing, casting, and typesetting machine in use from the late nineteenth century through the early twentieth. And, in some cases, longer. Here is a page from the journal *Studies in Bibliography* set entirely in linotype. The heavy slugs are cast line by line and then printed or else used to make a separate printing plate.

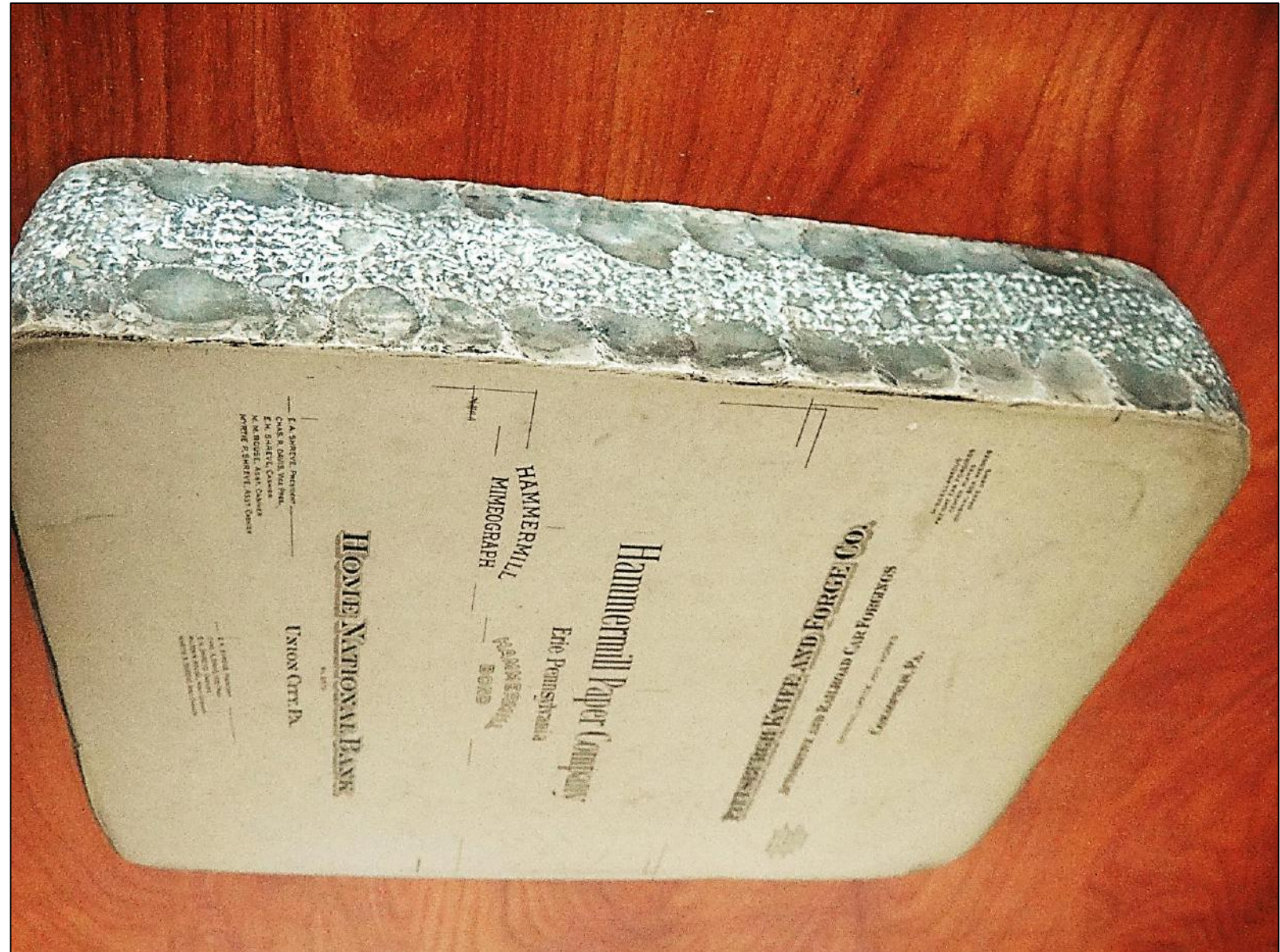




# LITHOGRAPHY STONE

Lithography was arguably the most important and flexible technique of image transfer between the wood engraving and half-tone photo-processing. It dramatically broadened the range of subjects and visual applications of image-making in print, including the transfer of photographs.

Lithography stones could be used over and over again simply by cleaning the surface and starting fresh. This stone offers a working historical example which can also be used for demonstrations.





# METAL LETTERPRESS TYPE

Metal type was cast from matrices into all the various “sorts” of letter forms: capital and lower case, numerical figures, and punctuation. It is kept in a “California case” which organizes the sorts according to the ease of a compositor’s reach. This type is sized at 18 points. The typeface is Baskerville: a “transitional” roman design from the late eighteenth century which was popular for its readability.





# PAPER MAKING KIT

This kit enables students to experience the several stages of production of rag-based paper, the default material for writing and printing for hundreds of years before the industrialization of papermaking in the early 1800s and the transition to esparto and then wood-pulp papers in the century following.



# PAPYRUS SHEETS

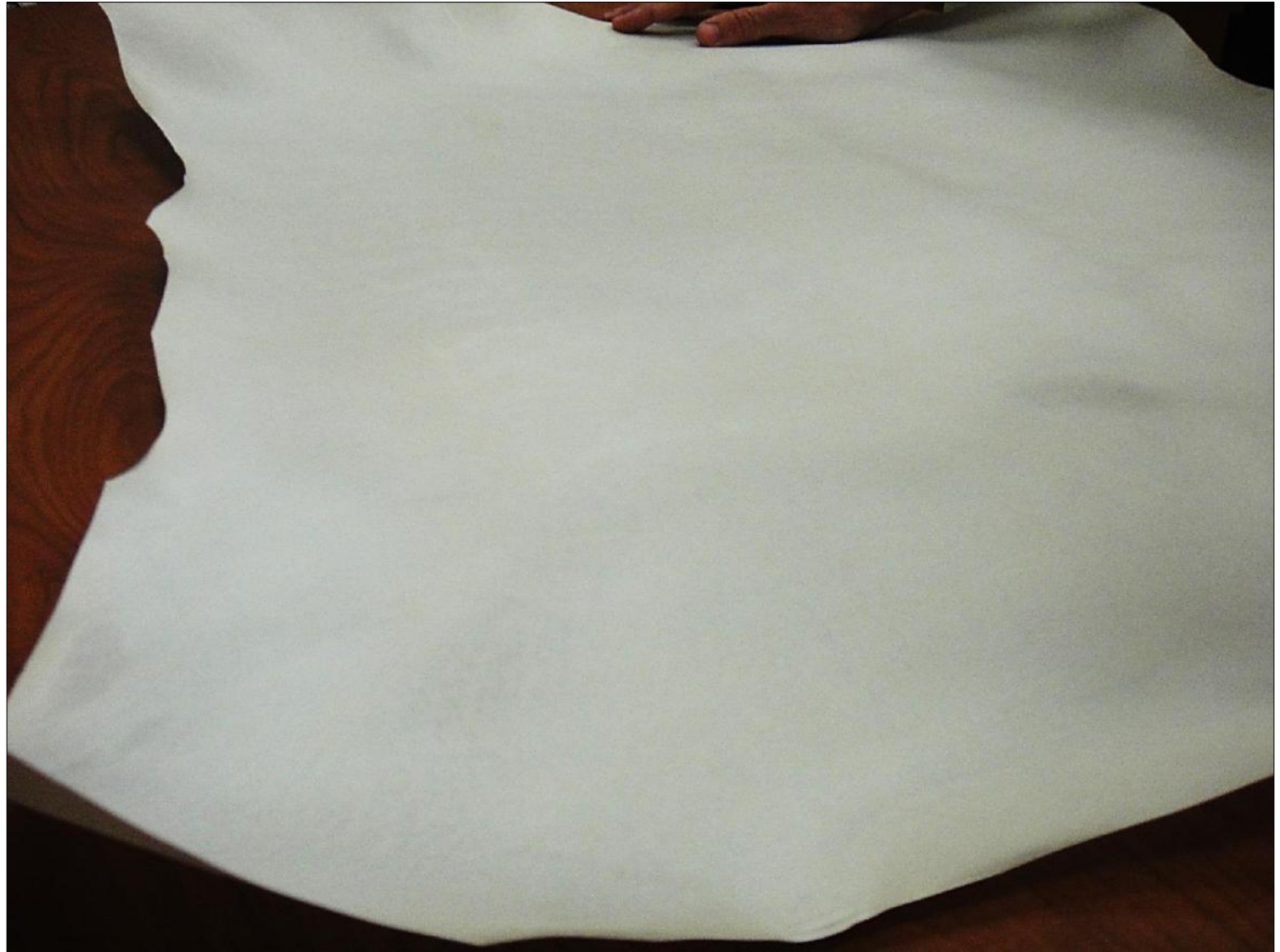
Papyrus is a paper-like substance named for the plant from which it is made, *Cyperus papyrus*, a reed-like aquatic plant native to Africa. Papyrus was used as a writing substance in the Mediterranean world from at least as early as c. 2500 BCE. In Europe it was replaced by parchment, and later paper, as both of those materials are more pliable, are more durable in moist climates, and may be folded into quires and sewn to form codices. Most papyrus documents were stored as scrolls or rolls, as folding papyrus tends to cause it to break.





# PARCHMENT

Parchment used for historical manuscripts is a rare material, but a company called Pergamena continues to make parchment for actual use. This sheet of parchment (4x6 sq. ft) gives students a sense of its scale relative to production from an animal skin and allows comparative experience with other forms of scribal and print media.



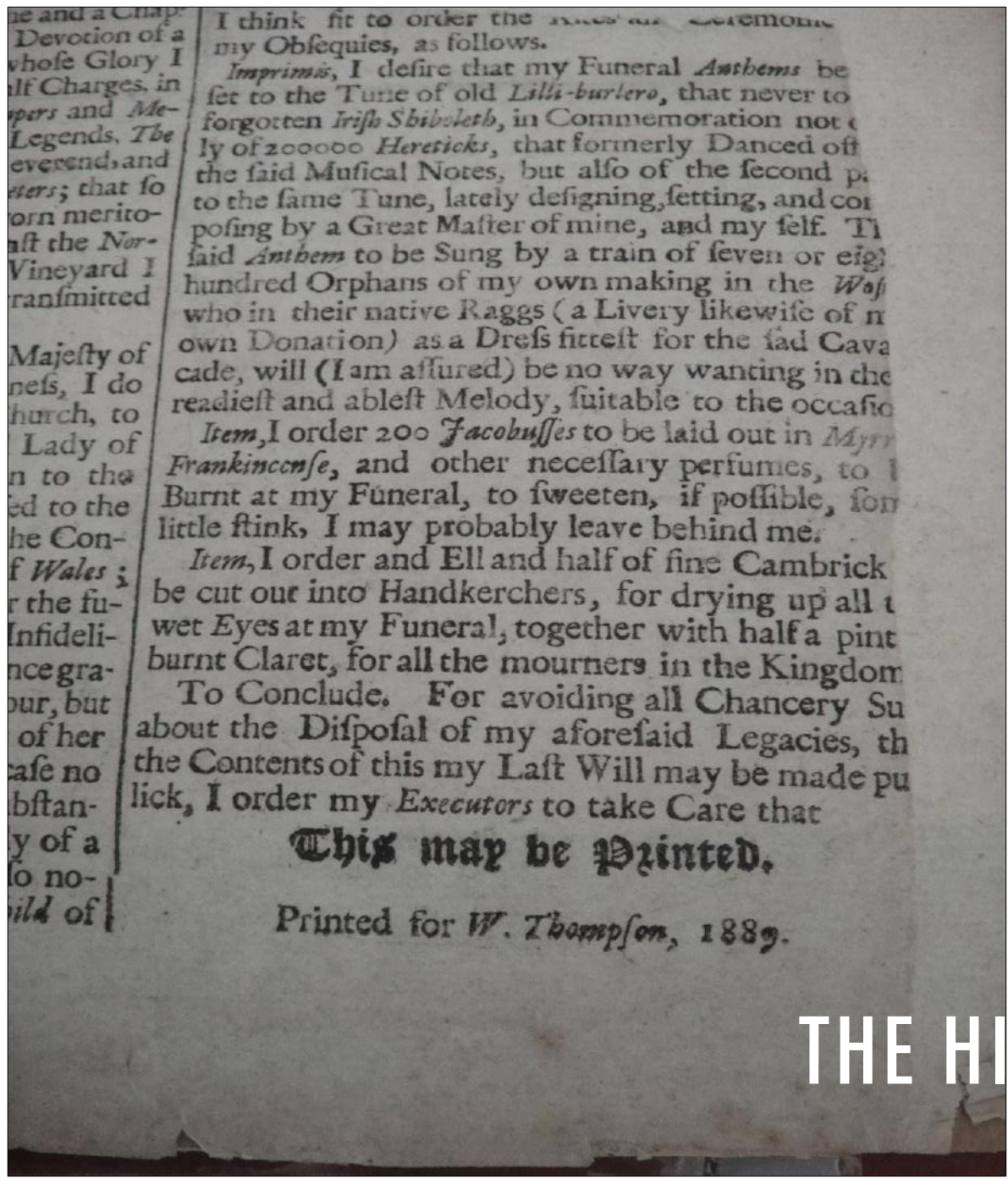


# RAG PAPER SHEETS

The rag paper sheets in small format lets students work with a contemporary version of the predominant material used in writing and printing between animal skins and wood-pulp. These will be used for experiments in writing with quills, different inks, epistolary folding, wax sealing, and other historical reenactments. The large format rag paper lets us model how texts were not printed one page at a time, but arranged on sheets which had to be folded and cut. These practices of folding differently sized paper generated the standard formats of book volumes (folio, quarto, octavo, etc.) that shaped the economics of publishing and the social dynamics of reading.







Usually single-sided sheets printed for ready distribution and display, historical broadsides give use examples of how unbound printed sheets functioned in different historical communication contexts. Comprising treatises, advertisements (“New Process for Bleaching Wools and Cottons”), informational content (“The Last Will and Testament of the Late Lord Chancellor”), music sheets (“Old Oaken Bucket”), religious tracts (“Testimonies Respecting The Bible”) and all kinds of printed ephemera, broadsheet printing tells a quite different story than bound volumes about the impact of the printed word.

Additionally, these sheets became the sites for attempts at eye-catching page designs and experiments with typography. Thus, they serve within the collection to teach students about the design and function of different kinds of type.

# THE HISTORICAL BROADSIDES II



NEW PROCESS

—FOR—

**Bleaching Wools and Cottons**

By this process, Wools are bleached in FOUR HOURS, and the uses of **SULPHUR** and *closed rooms* are avoided. The

**WHITENESS IS PERMANENT,**

and more lasting than the bleaching obtained by Sulphur, and the Wool can enter into the manufacture of tissues and other goods without the slightest danger of injuring the most delicate colors.

**THE BLUEING OF WOOLS**

Can be made at the same time as the bleaching.

For vegetable textiles, such as Cotton, Linen, and Hemp, this process can be advantageously used. It gives a silky white color to **THREADS** and **TISSUES**, which cannot be obtained with Chlorine.

☞ For further information, address

*Prof. H. Dussauce,*

Chemist, New Lebanon, N. Y.

broadside handbill

# Old Oaken Bucket.

The Music of this Song can be had of HENRY J. WIZMAN, Song Publisher,  
New York, or will be sent to any address,  
post-paid, on receipt of cents in postage stamps.

How dear to this heart are the scenes of my childhood,  
When fond recollection recalls them to view:  
The orchard, the meadow, the deep-tangled wildwood,  
And every loved spot which my infancy knew:  
The wide spreading pond, and the mill which stood by it,  
The bridge, and the rock where the cataract fell,  
The cot of my father, the dairy-house nigh it,  
And e'en the rude bucket which hung in the well.  
The old oaken bucket—the iron-bound bucket—  
The moss-cover'd bucket, which hung in the well.

The moss-cover'd vessel I hailed as a treasure,  
For often, at noon, when return'd from the field,  
I found it the source of an exquisite pleasure,  
The purest and sweetest that nature can yield;  
How ardent I seized it, with hands that were glowing,  
And quick to the white-pebbled bottom it fell,  
Then soon, with the emblem of truth overflowing,  
And dripping with coolness, it rose from the well.  
The old oaken bucket—the iron-bound bucket—  
The moss-cover'd bucket, arose from the well.

How sweet from the green mossy brim to receive it,  
As poised on the curb, it inclined to my lips;  
Not a full-blushing goblet could tempt me to leave it,  
Though fill'd with the nectar that Jupiter sips.  
And now far removed from the loved situation,  
The tear of regret will intrusively swell,  
As fancy revisits my father's plantation,  
And sighs for the bucket which hangs in the well.  
The old oaken bucket—the iron-bound bucket—  
The moss-cover'd bucket which hangs in the well.



songsheet



THE  
**Last Will and Testament**  
 OF THE  
**Late Lord Chancellor**  
 Made upon his Death-Bed in the Towe

**I**N the Name of Ambition, the only God of my own setting up, and Worshipping, together with Cruelty, Treachery, Perjury, Pride, Insolence, &c. His four-aided Angels and Arch-Angels, Cloven-footed, or otherwise, Amen.

**I** George, sometimes Lord, but always Jefferys, being in no good bodily Health, (my once great Heart at present being dwindled to the Diminutive Dimensions of a French Bean) but in found and perfect Memory of High Commissions, Quo Warrantos, Regulations, Dispensations, Prolongations, Flauntings, Gibbetations, Barbarity, Butchery, Tyranny, together with the Bonds and Tyes of Right, Justice, Equity, Law, and Gospel; as also those of Liberty, Property, Magna Charta, &c. not only at divers and sundry, but at all times

my Wives, was at the like full growth, born Months.

**I**tem, In tenderness and hearty good-will sometime Friends and Allies on the other side *Herring pond*, I think fit (as a small Mite to the Cause) to order my Executors out of my late laws Estate, saved by my own Chancery Decree the *Salisbury Creditors*, as much Money to be rted over to the true and trusty *Tyrconnel*, as will chase new Liveries of the best *Irish Frieze*, pleatly to rig a whole Regiment of his new *Peagues*; as also the like quantity for the rig of another Regiment of *French Dragons*, now ing over to his Excellencies *succour*; his Majesty having long since ordered

France to be measures of

But above cent Funeral of *Christian*

as slovenly I think fit to order the my Obsequies, as follows.

**I**mpress, I desire that my Funeral *Ambens* be set to the Tune of old *Lilli-burlero*, that never to forgotten *Irish Shibleth*, in Commemoration not ly of 200000 *Heretics*, that formerly Danced off the said Musical Notes, but also of the second p to the same Tune, lately designing, setting, and cor posing by a Great Master of mine, and my self. Th said *Ambens* to be Sung by a train of seven or eigh hundred Orphans of my own making in the *Wap* who in their native Ragges (a Livery likewise of n own Donation) as a Dress fittest for the sad Cava cade, will (I am assured) be no way wanting in the readiest and ablest Melody, suitable to the occasi

**I**tem, I order 200 *Jacobussets* to be laid out in *Frankincense*, and other necessary perfumes, to be burnt at my Funeral, to sweeten, if possible, the little stink, I may probably leave behind me.

**I**tem, I order and Ell and half of fine Cambrick be cut out into Handkerchers, for drying up all t wet Eyes at my Funeral, together with half a pint burnt Claret, for all the mourners in the Kingdom. To Conclude, For avoiding all Chancery Su about the Disposal of my aforesaid Legacies, th the Contents of this my Last Will may be made pu lick, I order my Executors to take Care that

**This may be Printed.**

Printed for W. Thompson, 1889.

satirical will and testament

To conclude with the Sparkling Farce,

# A LOAN OF A LOVER

Mr Stuart Robson / Dolve..... Mr O. A. Dinsmore  
 H. Pearson / Gertrude .. Miss K. Blanchard  
 H. L. Bascomb / Ernestine.... Miss L. Anderson

Wednesday Evening--For the first time in Boston--**SUNSHINE**  
 THROUGH THE CLOUDS, from the French of "La Joie Fait Peur," and

Thursday--**Mr. H. Pearson's** **THE LADIES' BATTLE**, and **DO**

THROUGH THE CLOUDS, from the French of "La Joie Fait Peur," and

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THROUGH THE CLOUDS, from the French of "La Joie Fait Peur," and

theatre broadside



RESPECTING

## THE BIBLE.

*Lord Bacon.*—"There never was found, in any age of the world, either philosopher, or sect, or law, or discipline, which did so highly exalt the public good as the Christian faith."

*John Selden*, (called, by Grotius, the Glory of England.)—"There is no book upon which we can rest in a dying moment but the Bible."

*John Milton*, the immortal poet.—"There are no songs comparable to the Songs of Zion; no orations equal to those of the Prophets; and no politics like those which the Scriptures teach."

*Sir Matthew Hale.*—"There is no book like the Bible, for excellent wisdom, learning, and use."

*The Honourable Robert Boyle.*—"It is a matchless volume; it is impossible we can study it too much, or esteem it too highly."

*John Locke.*—To a person who asked this profound thinker, which was the shortest and surest way for a young gentleman to attain to the true knowledge of the Christian Religion, in the full and just extent of it, he replied, "Let him study the Holy Scriptures, especially the New Testament; therein are contained the words of eternal life. It has God for its Author, Salvation for its end, and Truth, without any mixture of error, for its matter." At another time he said, "It is all pure, all sincere; nothing too much, nothing wanting."

*Sir William Jones.*—The following words were written with his own hand in his Bible:—"I have carefully and regularly perused these Holy Scriptures, and am of opinion, that the volume, independently of its divine origin, contains more sublimity, purer morality, more important history, and finer strains of eloquence, than can be collected from all other books, in whatever language they may have been written."

Reader, oppose these, the deliberate and disinterested opinions of some of the greatest men that ever lived, to the flippant sarcasms of the Infidel. Clasp the Bible to your heart—believe its holy truths—obey its sacred commands—regulate your lives by its precepts—and die resting on that Saviour whom the Scriptures reveal, as having "brought life and immortality to light through the Gospel."

Published by the American Tract Society, and sold at their Depository, No. 150 Nassau-street, New-York; and by Agents in the principal cities and towns in the United States.

No. 1.

religious testimonies  
handbill







# ISSUES OF “THE ILLUSTRATED LONDON NEWS”

Single issues of the *Illustrated London News* spanning from the 1860s to 1880s demonstrate formats of Victorian newspaper publishing and the emergence of the pre-photographic “mass image” in woodblock engravings. Multiple issues allow students to explore documents in class simultaneously.

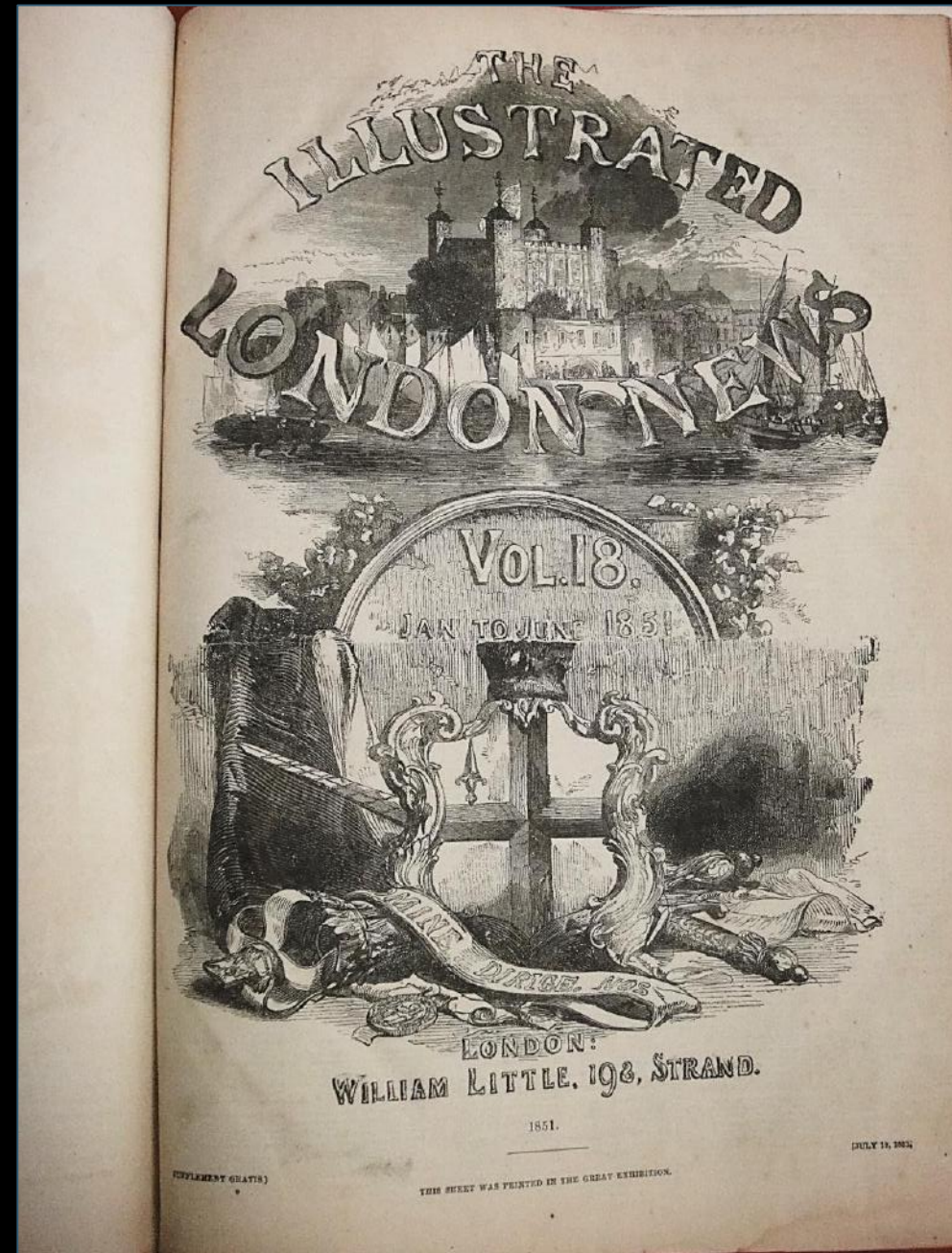
There is also the collected volume edition (number 18) of the ILN that represents how seemingly ephemeral periodical forms were consolidated through library collections. It allows for closer looks at a chronological run of the periodical and includes some of its most ambitious engravings and supplements (coinciding with the Great Exhibition of 1851).





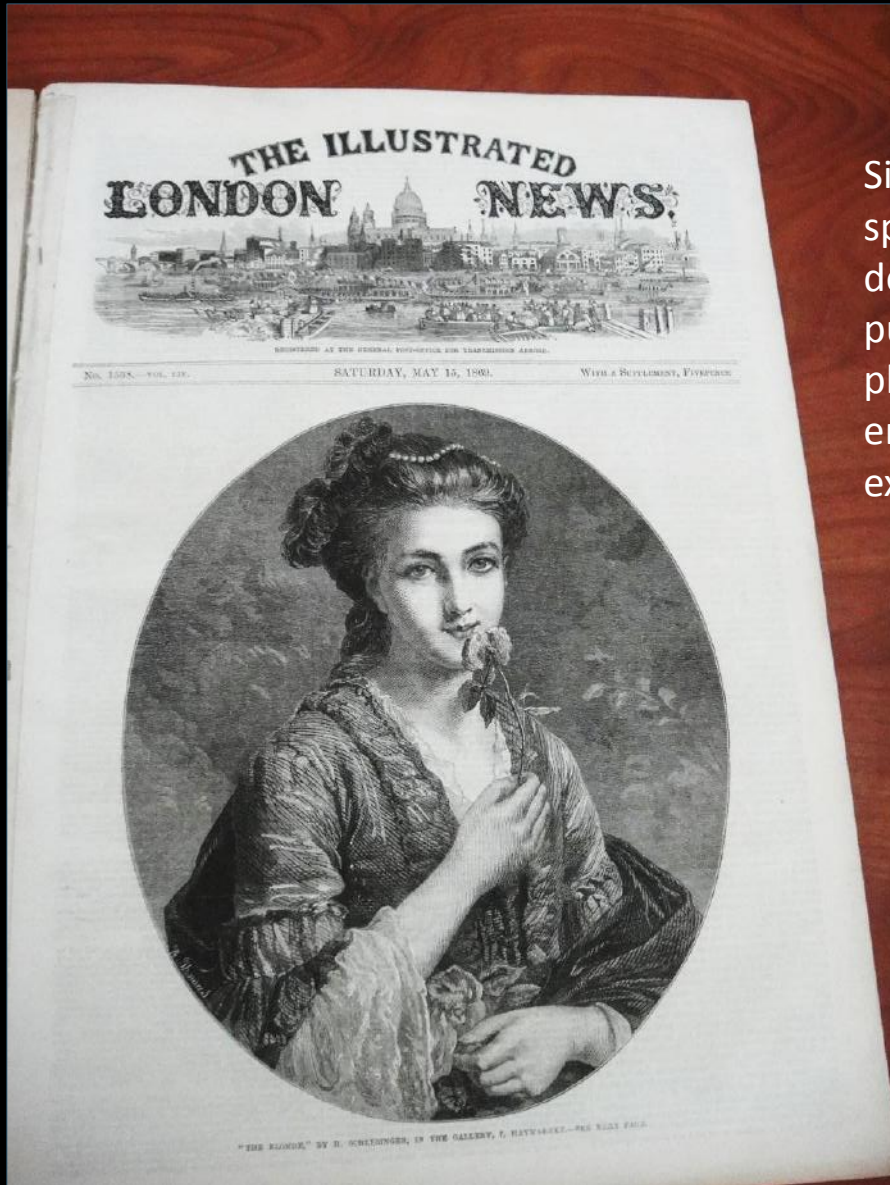
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# THE ILLUSTRATED LONDON NEWS



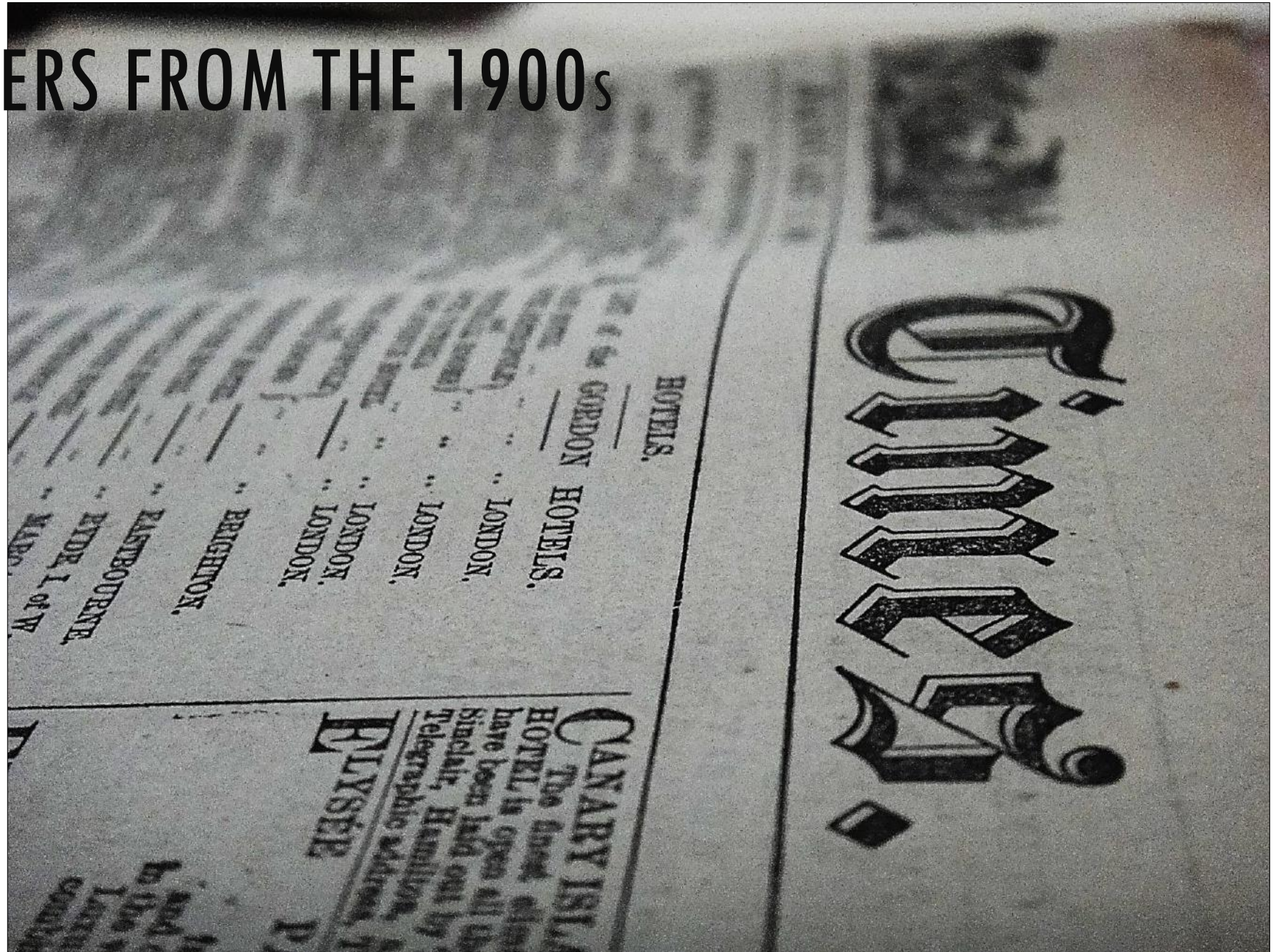
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# LONDON NEWSPAPERS FROM THE 1900s

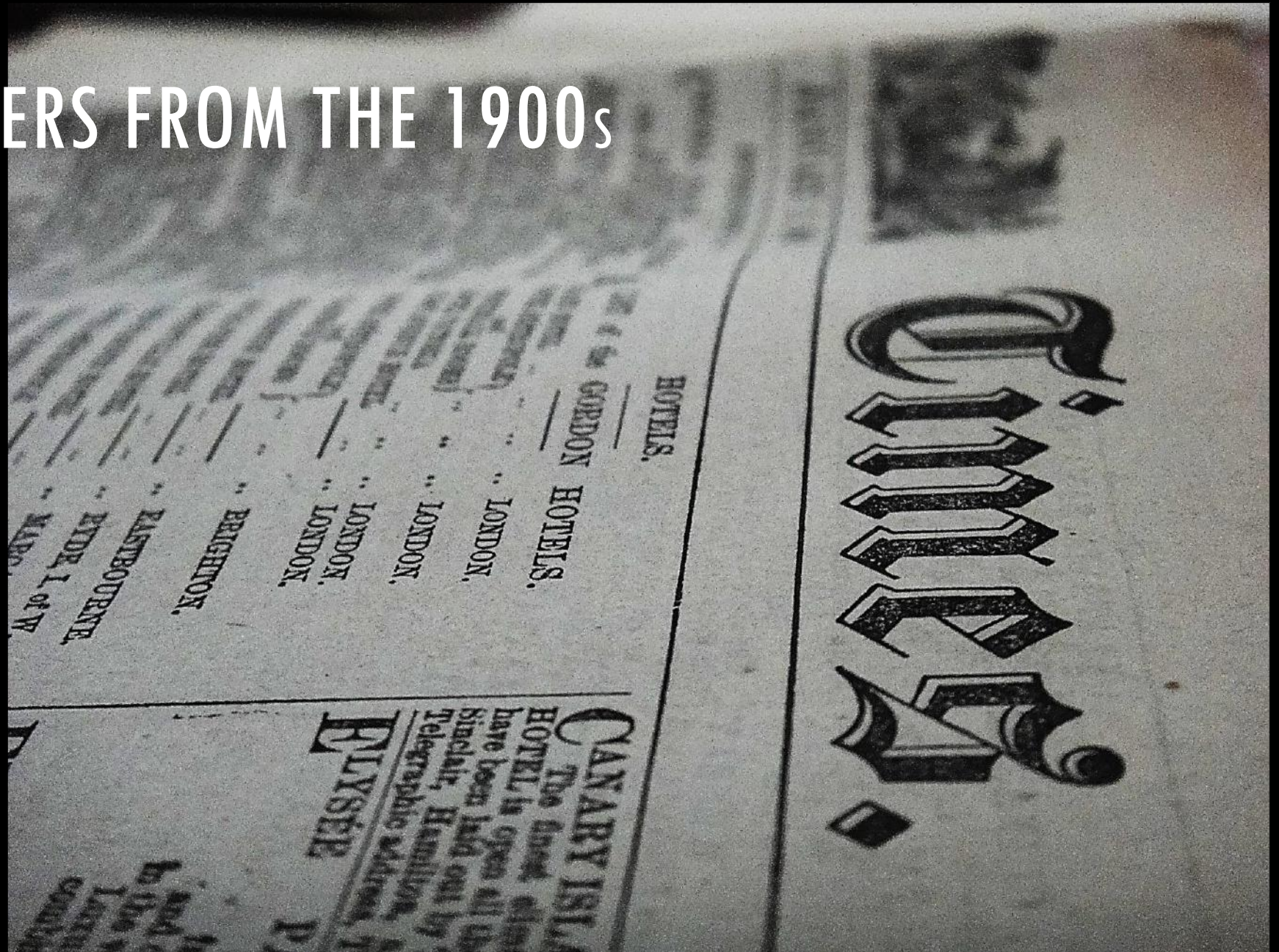
Historical newspapers are difficult to acquire in their original state as one typically experiences them through microfilm, digital archives, or bound collections. These single issue sheets of representative titles like *The London Gazette* and *The Times* let students get an actual feel for the formats and materials of London newspapers at the turn of the century.





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I behold the picturesque giant and love  
him, and I do not stop there,  
I go with the team also.

*I Believe A Leaf Of Grass*

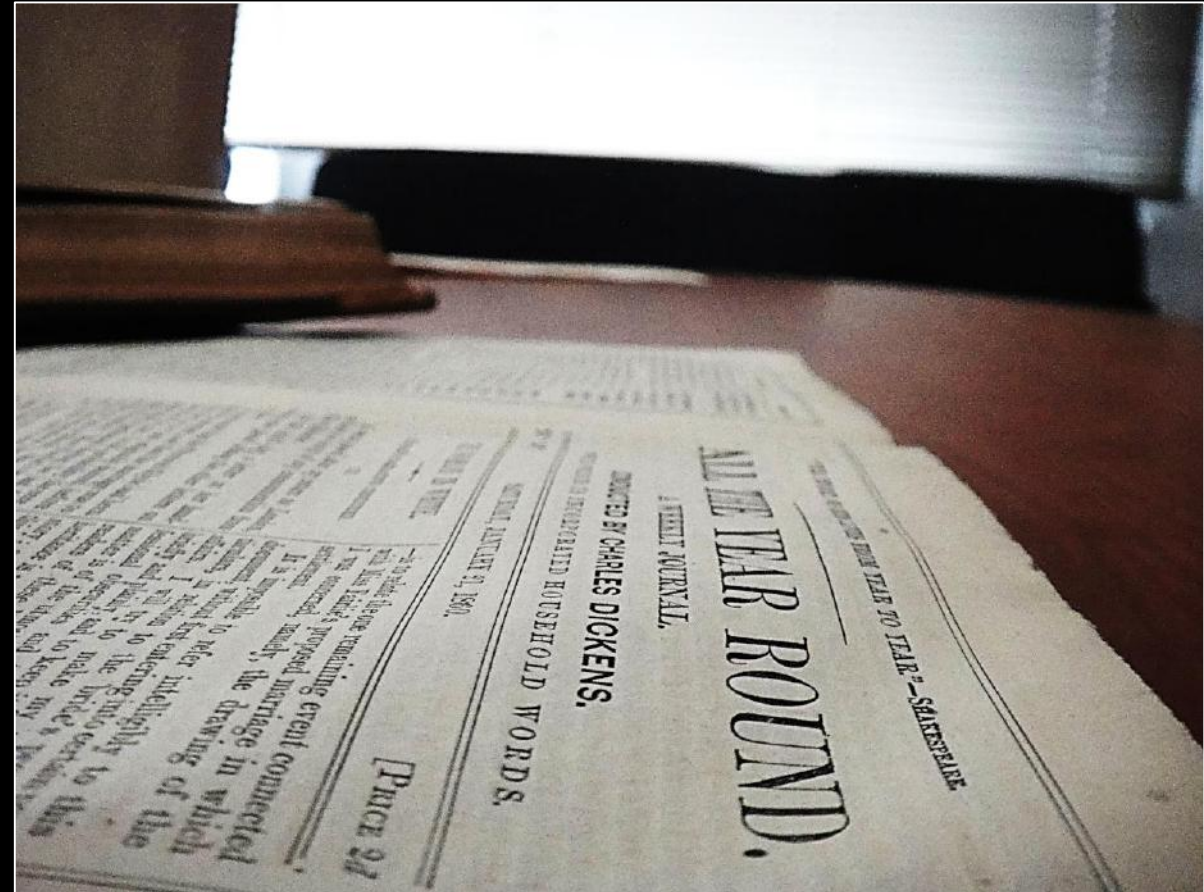
I believe a leaf of grass is no less than  
the journey-work of the stars.



# ALL THE YEAR ROUND

(VOL I, 1859 & VOL II, 1860)

The first volume of Dickens's second magazine *All the Year Round* begins with his famous novel *A Tale of Two Cities* as originally published in magazine form. With the second volume also accessible, students will be able to do a comparative study of Victorian novels and journalism published in magazine format.





# ARMED SERVICES EDITIONS

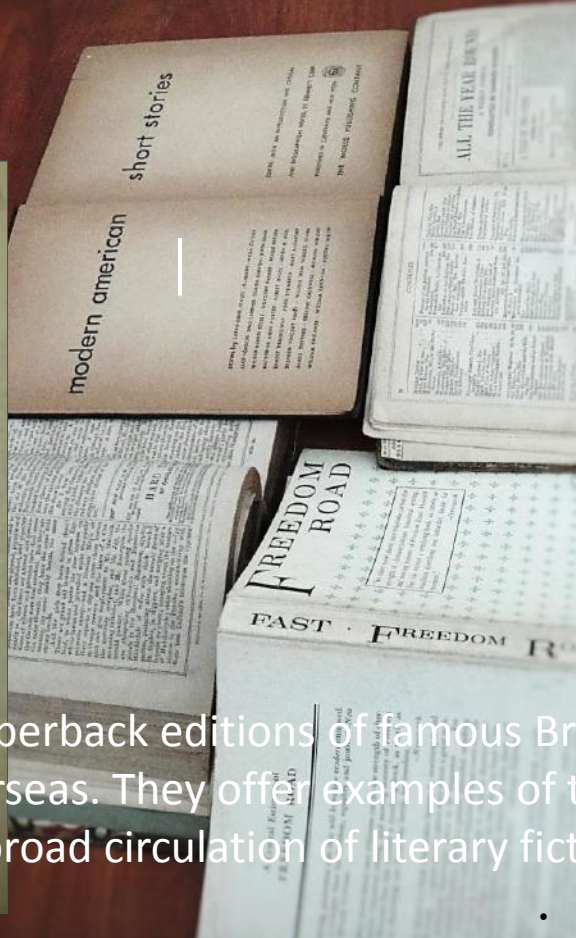
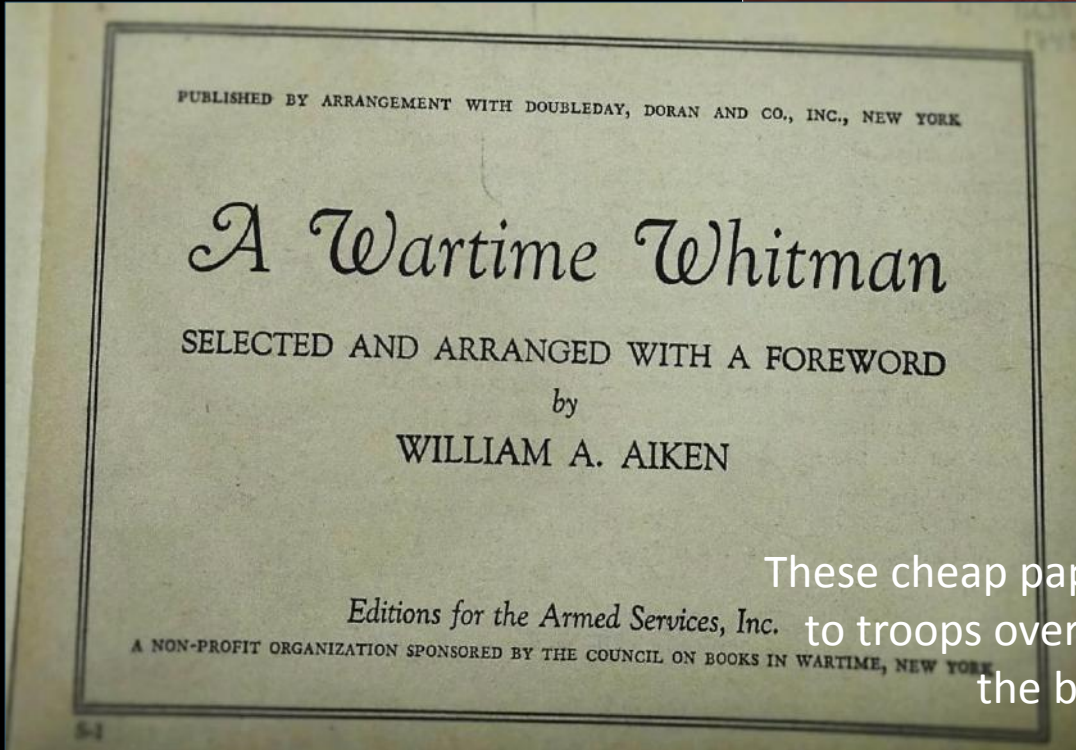
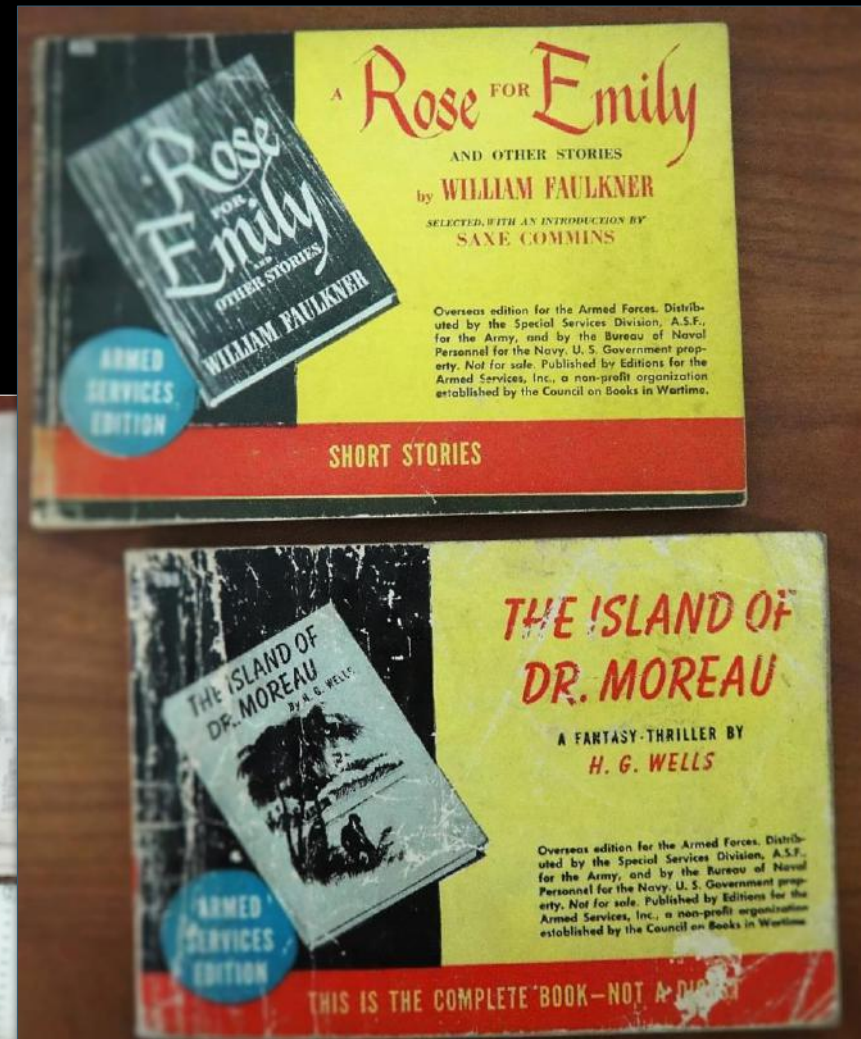
WILLIAM FAULKNER | ROSE FOR EMILY AND OTHER STORIES

HOWARD FAST | FREEDOM ROAD

H.G.WELLS | THE ISLAND OF DR. MOREAU

A WARTIME WHITMAN

MODERN AMERICAN SHORT STORIES



These cheap paperback editions of famous British and American authors were distributed to troops overseas. They offer examples of twentieth-century paperback publishing and the broad circulation of literary fiction for various rhetorical and political goals.



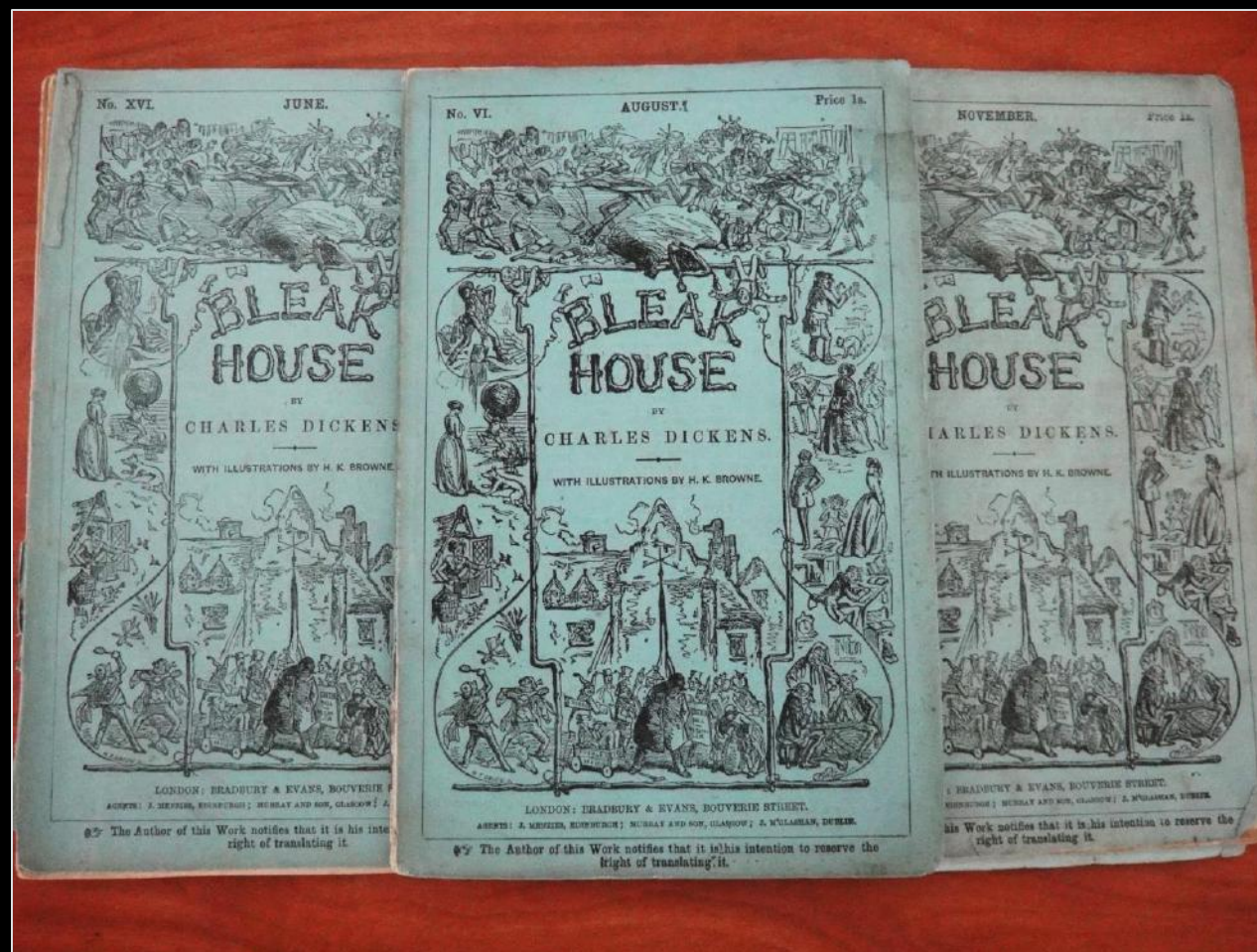
# BLEAK HOUSE

## PARTS VI, IX, XVI

### CHARLES DICKENS

Dickens's novels were originally published in serial parts like the ones in our collection - individually wrapped in paper and including advertisements and illustrations.

These issues have been collated so that students may examine and compare how Dickens (and other Victorian novelists) crafted stories for serial publication and interacted with the commercial publishing market.





# BLEAK HOUSE (1853 EDITION)

**CHARLES DICKENS**

The first full-volume version of Dickens's famous novel, representative of nineteenth-century publishing practices for prose fiction and contrasting with other serial modes (including part issues and periodical publishing).





# GREAT EXPECTATIONS

**CHARLES DICKENS**

Eighteen issues of the serialised *Great Expectations* from Dickens's own weekly journal *All the Year Round* since 1860 onwards, also containing illustrations by F. W. Pailthorpe.



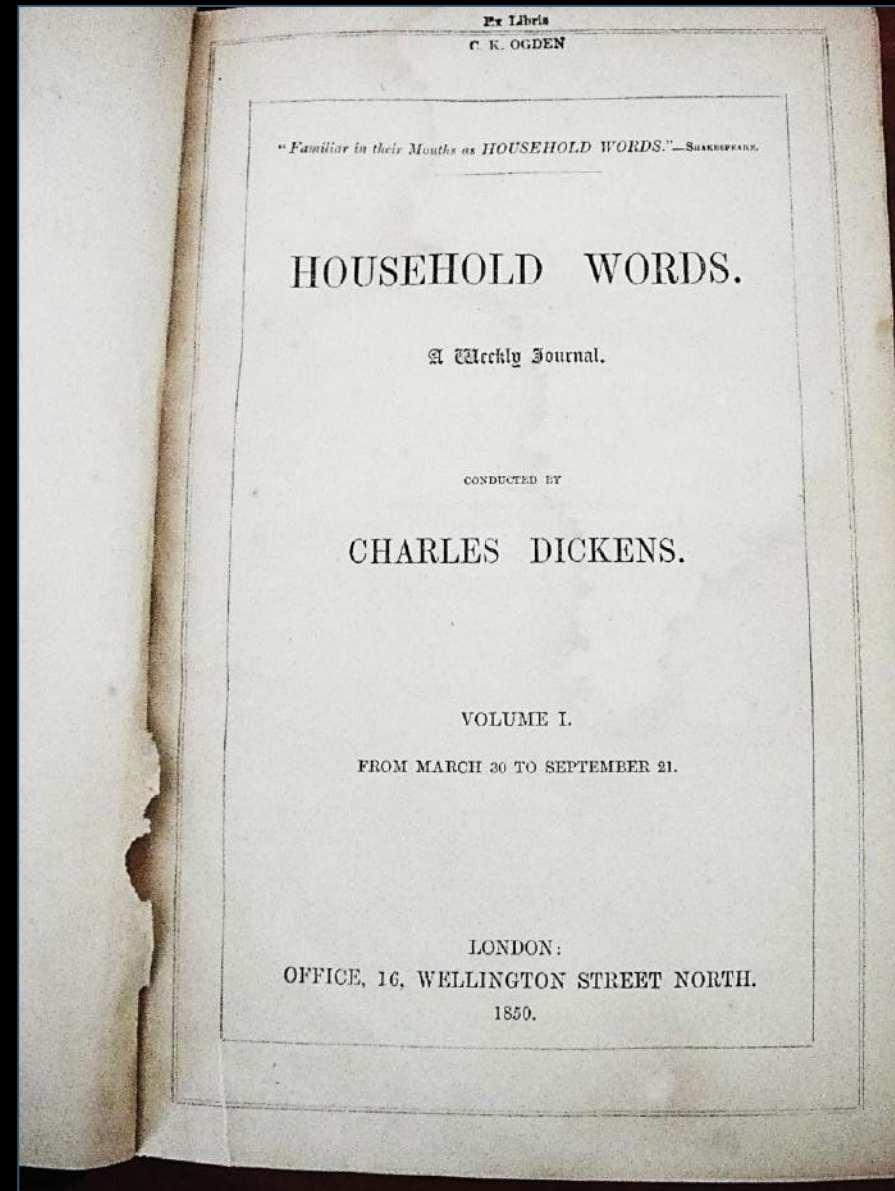


# HOUSEHOLD WORDS

(VOL I, 1851 & VOL IX, 1854)

The first volume of Dickens's edited magazine *Household Words* containing early editorial statements about Victorian periodical publishing and examples of magazine writing.

The 1854 volume of Dickens's magazine included his novel *Hard Times* as originally published in serial parts in the magazine.





# MUGBY JUNCTION

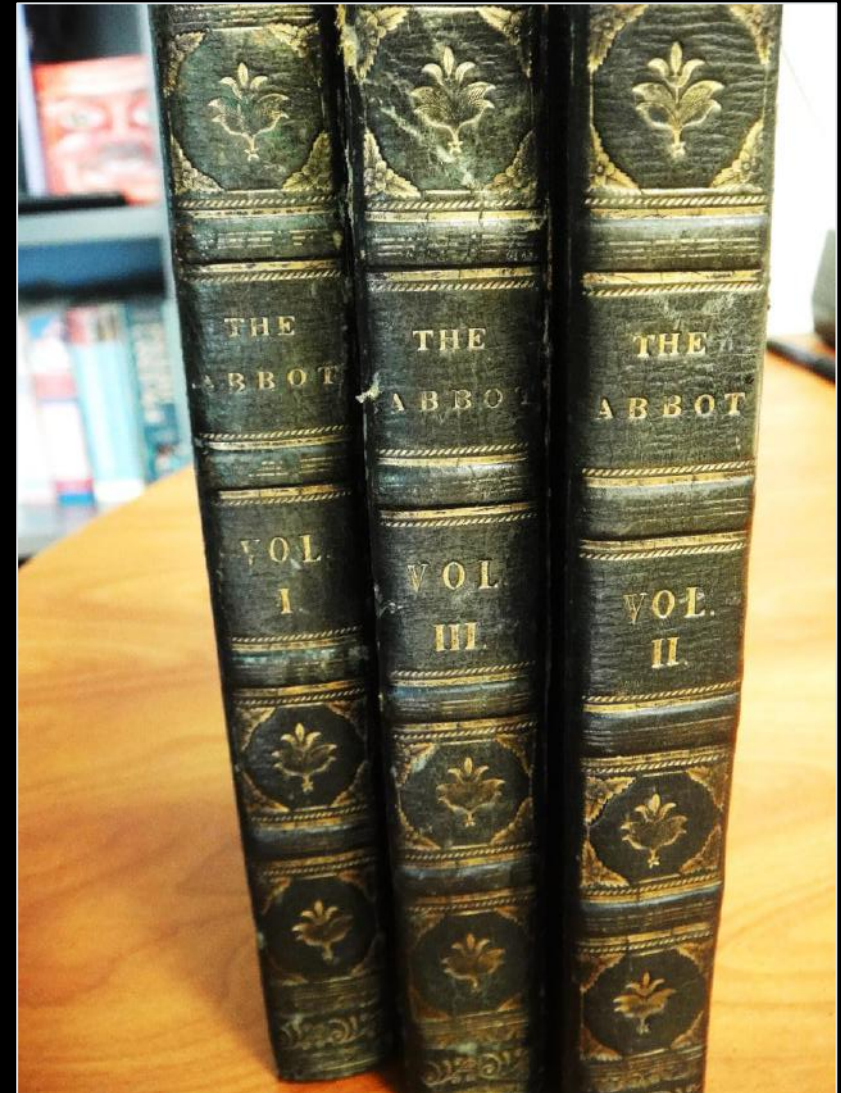
CHARLES DICKENS

A special “Christmas” issue of Dickens’s periodical, complete with original paper wrapping and advertisements, containing the kind of ghost stories made more famous by *A Christmas Carol*.



# THE ABBOT VOLS I-III WALTER SCOTT

A novel published in the characteristic “triple decker” format which typified early nineteenth-century fiction until the rise of magazine culture.



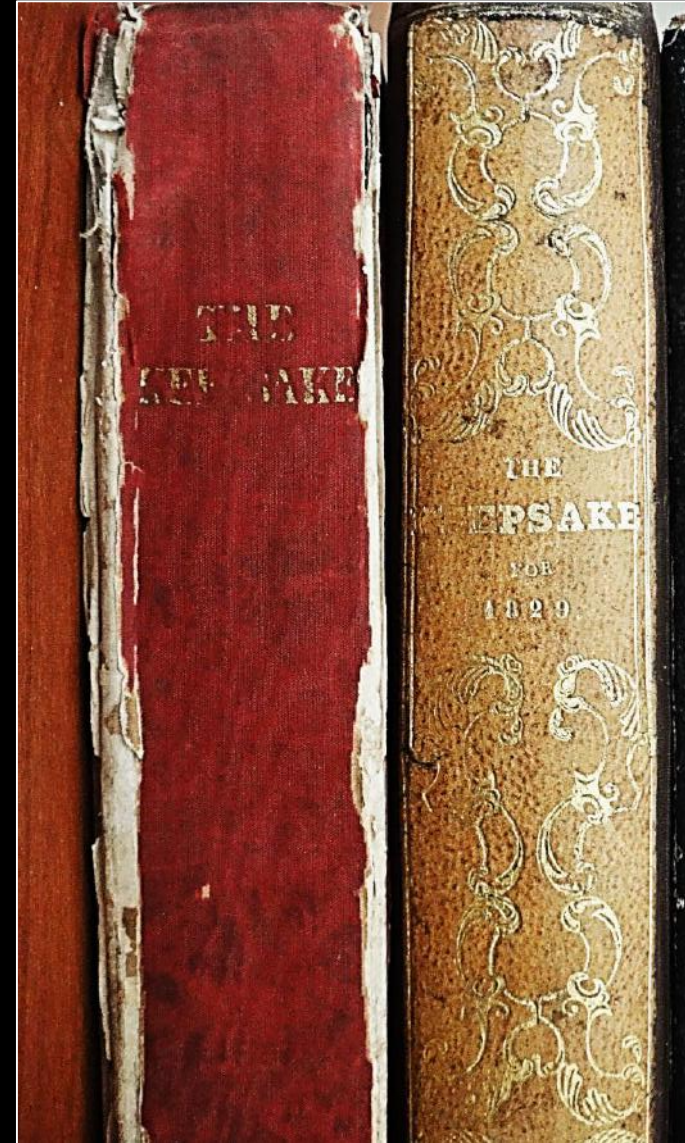


# THE KEEPSAKE

## (1828 & 1829)

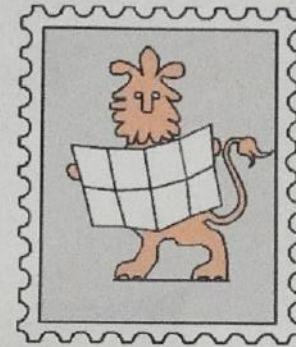
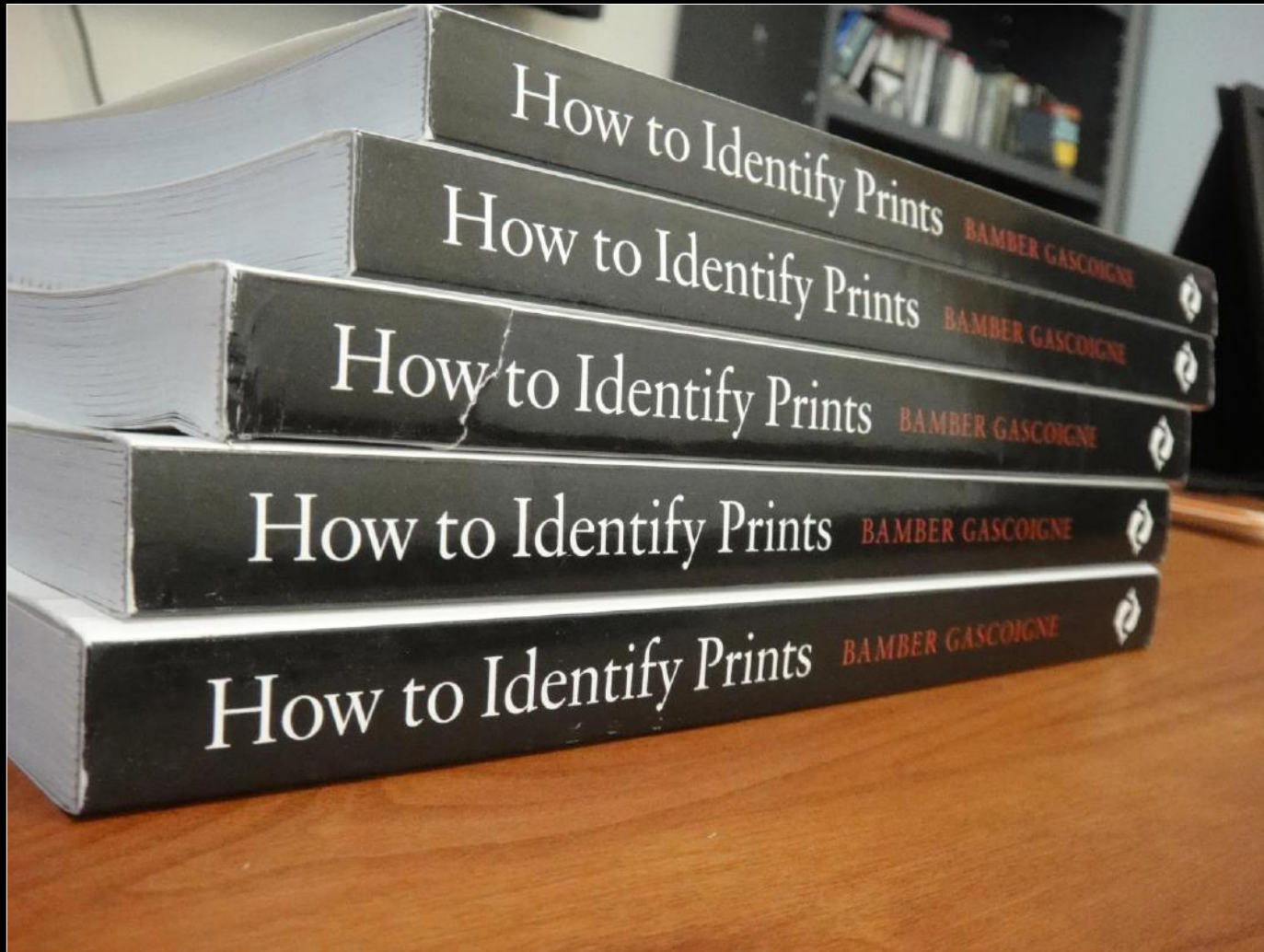
The 1828 volume is the first of a famous Romantic literary annual, containing dedicatory and illustrative material and representing common formats for literary publishing in the early nineteenth century.

The second, the 1829 volume, is useful for comparison as it includes authors for its contents, previously anonymous, revealing some of the most conspicuous names in English Romantic poetry contributing to literary annuals.





# V REFERENCES AND DVDS



Two classic Book Arts Press presentations, remastered for DVD

## **How to Operate a Book**

*Originally issued in 1986, How to Operate a Book was written by Gary Frost and Terry Belanger, directed by Peter Herdrich, and narrated by Gary Frost. All rights now owned by the Book Arts Press.*

We seldom stop to think about the physical form of the book we are reading. Books have become such familiar objects to us that we almost always take their ingenious and efficient physical form for granted. Old books connect us to the past, the more so because they are still common objects: everybody has picked up and handled an old book at one time or another. Unlike most objects manufactured several centuries or more ago, such books are routinely available to users. *How to Operate a Book* examines the physical structure of books, from the medieval manuscript codex to the modern paperback. It discusses some of the difficulties libraries and other repositories face in trying to make valuable—and vulnerable—materials available for use by readers, and it presents some strategies for dealing with these difficulties. 30 minutes.

## **From Punch to Printing Type**

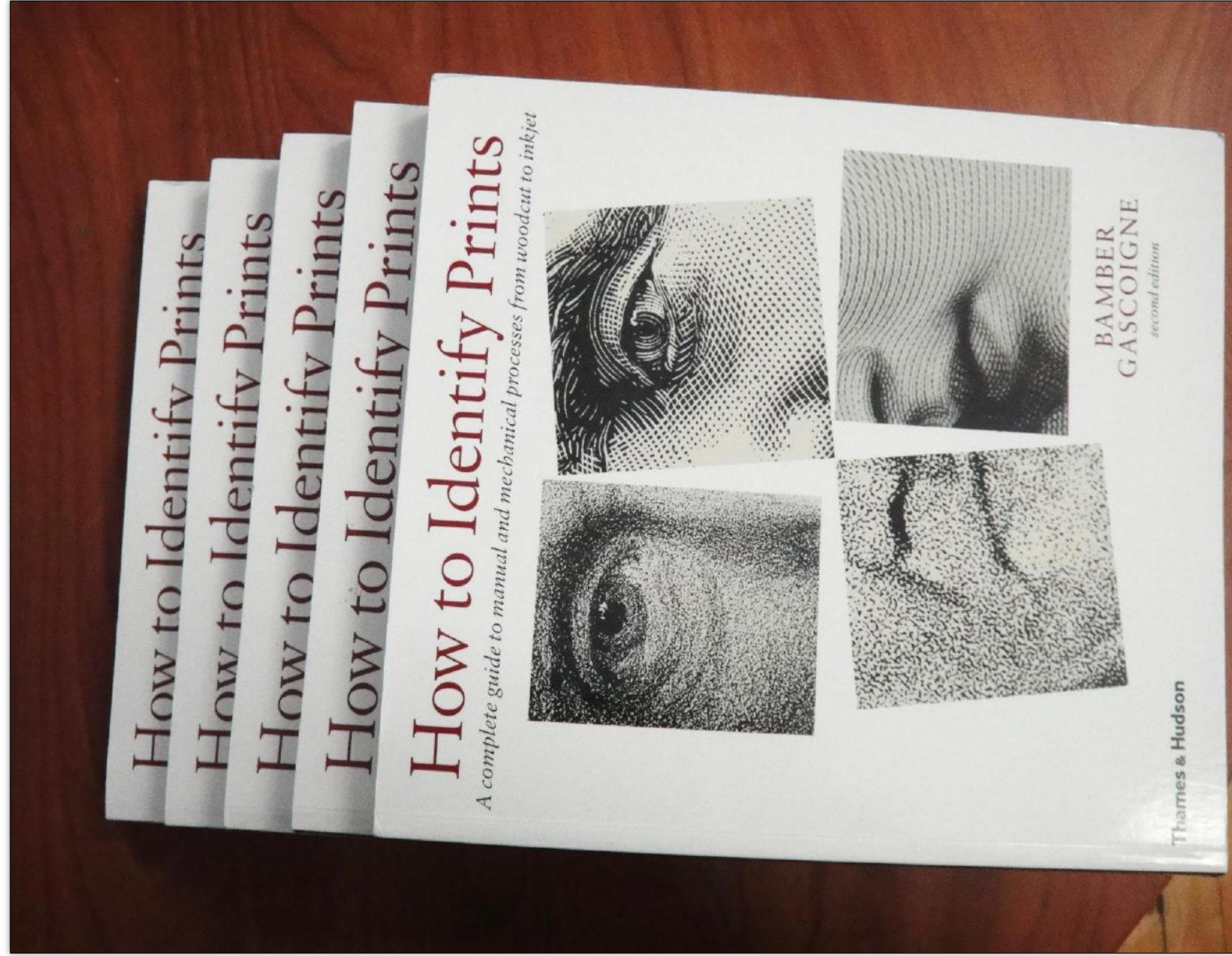
*Originally issued in 1985, From Punch to Printing Type was written and narrated by Stan Nelson. All rights now owned by the Book Arts Press.*

This presentation provides a detailed description and demonstration of cutting a counterpunch and then a punch by hand, making a strike and justifying it, and casting type using a hand mold. Stan Nelson was a specialist for many years in the Graphic Arts Division of the National Museum of American History, Smithsonian Institution, until his retirement in 2003, and he has given many demonstrations and lectured widely on various aspects of typographic history. He teaches the course: T-10 Introduction to the History of Typography at the Rare Book School. 45 minutes.



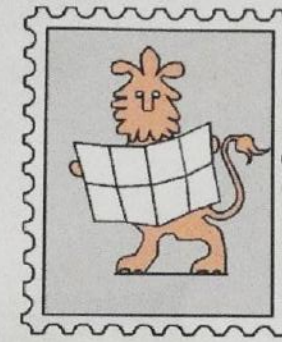
# HOW TO IDENTIFY PRINTS

An invaluable reference for learning the techniques used to identify graphic images – monochrome and color – for both the student and the scholar of graphic art, or any other area of study related to printmaking.



# DVDS FROM THE RARE BOOK SCHOOL

The DVDs from Rare Books School are high quality reference materials about book production and the manufacture of type, allowing us to show students processes which we do not have the materials or skills to replicate. They will be available to anyone wanting to teach about the history of text technologies or the production of books within different historical periods.



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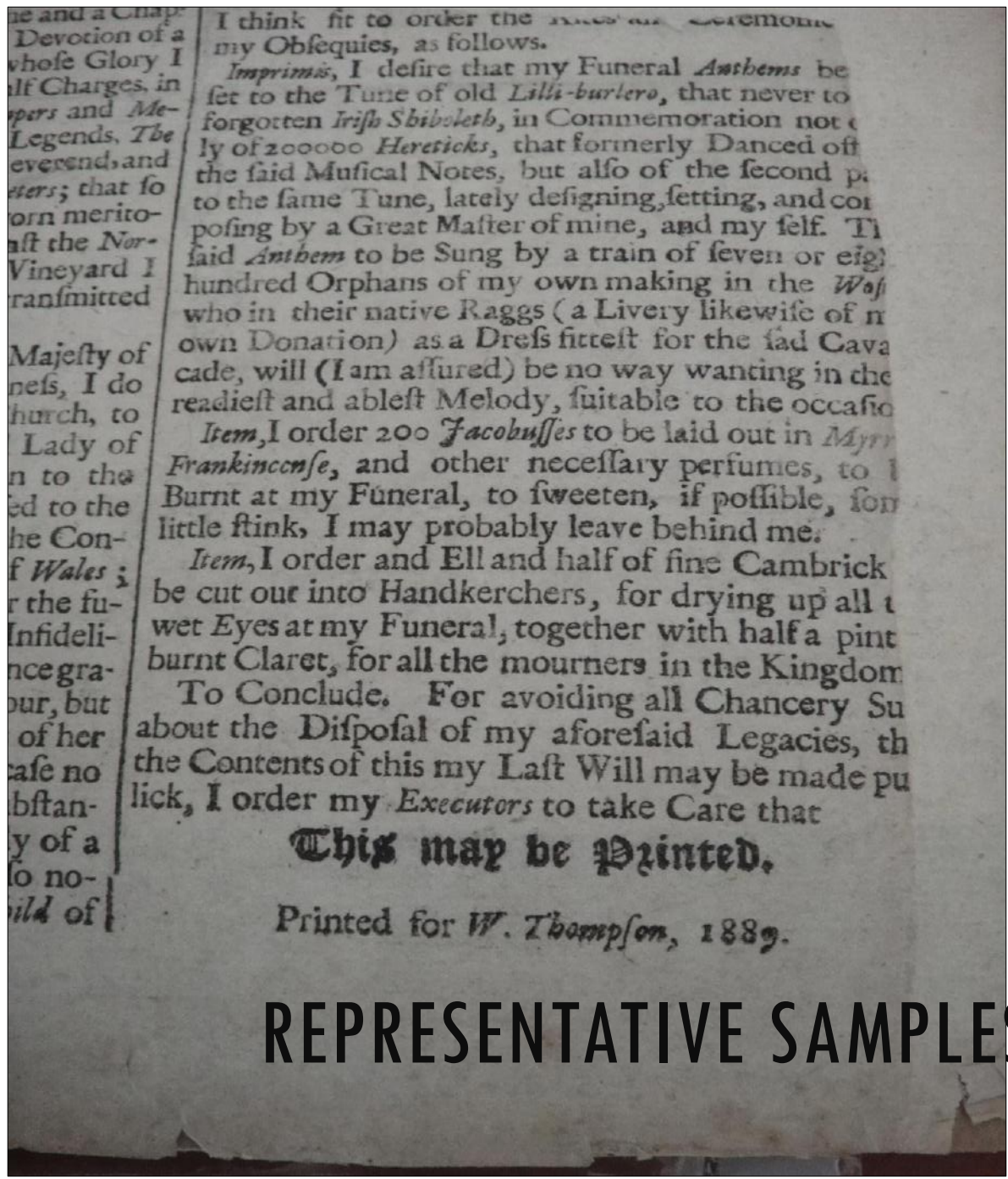
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## **From Punch to Printing Type**

*Originally issued in 1985, From Punch to Printing Type was written and narrated by Stan Nelson. All rights now owned by the Book Arts Press.*

This presentation provides a detailed description and demonstration of cutting a counterpunch and then a punch by hand, making a strike and justifying it, and casting type using a hand mold. Stan Nelson was a specialist for many years in the Graphic Arts Division of the National Museum of American History, Smithsonian Institution, until his retirement in 2003, and he has given many demonstrations and lectured widely on various aspects of typographic history. He teaches the course: T-10 Introduction to the History of Typography at the Rare Book School. 45 minutes.





I think fit to order the most solemn Ceremonie  
 my Obsequies, as follows.  
*Imprimis*, I desire that my Funeral *Anthems* be  
 set to the Tune of old *Lilli-burlero*, that never to  
 forgotten *Irish Shiboletb*, in Commemoration not  
 ly of 200000 *Hereticks*, that formerly Danced off  
 the said Musical Notes, but also of the second pa  
 to the same Tune, lately designing, setting, and com  
 posing by a Great Master of mine, and my self. Th  
 said *Anthem* to be Sung by a train of seven or eigh  
 hundred Orphans of my own making in the *Wass*  
 who in their native Raggs (a Livery likewise of m  
 own Donation) as a Dress fittest for the said Cava  
 cade, will (I am assured) be no way wanting in the  
 readiest and ablest Melody, suitable to the occasio  
*Item*, I order 200 *Jacobusses* to be laid out in *Myrr*  
*Frankincense*, and other necessary perfumes, to  
 Burnt at my Funeral, to sweeten, if possible, som  
 little stink, I may probably leave behind me.  
*Item*, I order and Ell and half of fine Cambrick  
 be cut out into Handkerchers, for drying up all t  
 wet Eyes at my Funeral, together with half a pint  
 burnt Claret, for all the mourners in the Kingdom  
 To Conclude. For avoiding all Chancery Su  
 about the Disposal of my aforesaid Legacies, th  
 the Contents of this my Last Will may be made pu  
 lick, I order my *Executors* to take Care that

**This may be Printed.**

Printed for *W. Thompson*, 1889.

Usually single-sided sheets printed for ready distribution and display, historical broadsides give use examples of how unbound printed sheets functioned in different historical communication contexts. Comprising treatises, advertisements (“New Process for Bleaching Wools and Cottons”), informational content (“The Last Will and Testament of the Late Lord Chancellor”), music sheets (“Old Oaken Bucket”), religious tracts (“Testimonies Respecting The Bible”) and all kinds of printed ephemera, broadsheet printing tells a quite different story than bound volumes about the impact of the printed word.

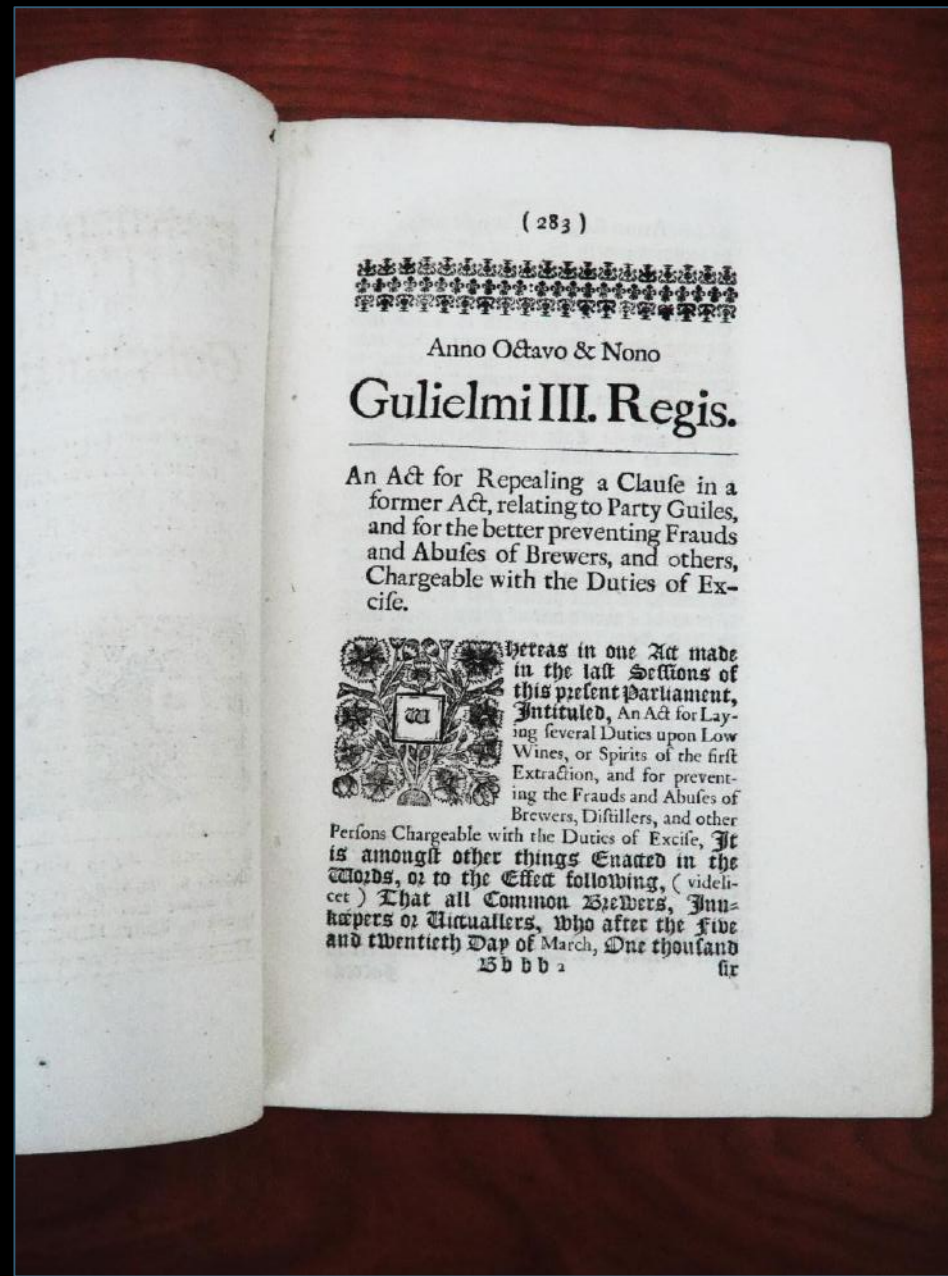
Additionally, these sheets became the sites for attempts at eye-catching page designs and experiments with typography. Thus, they serve within the collection to teach students about the design and function of different kinds of type.

REPRESENTATIVE SAMPLES FROM RARE BOOKS

VI

# AN ACT OF REPEALING A CLAUSE IN A FORMER ACT (1697)

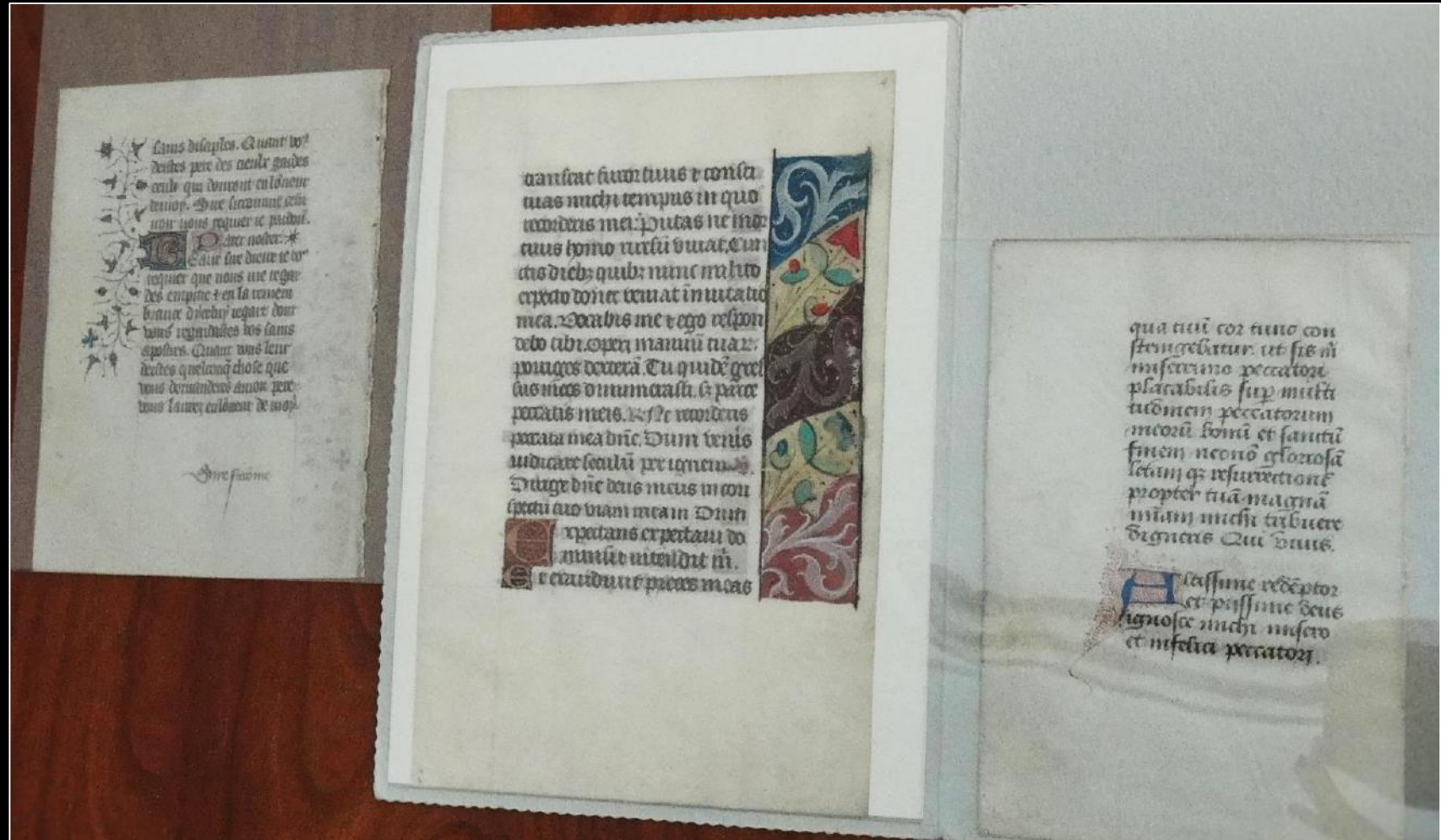
A representative example of handpress printing in the seventeenth century, useful for teaching about original sewing, folio format, handpress printing, blackletter type, and woodcut illustration processes.





# LEAVES FROM THE *BOOKS OF HOURS*

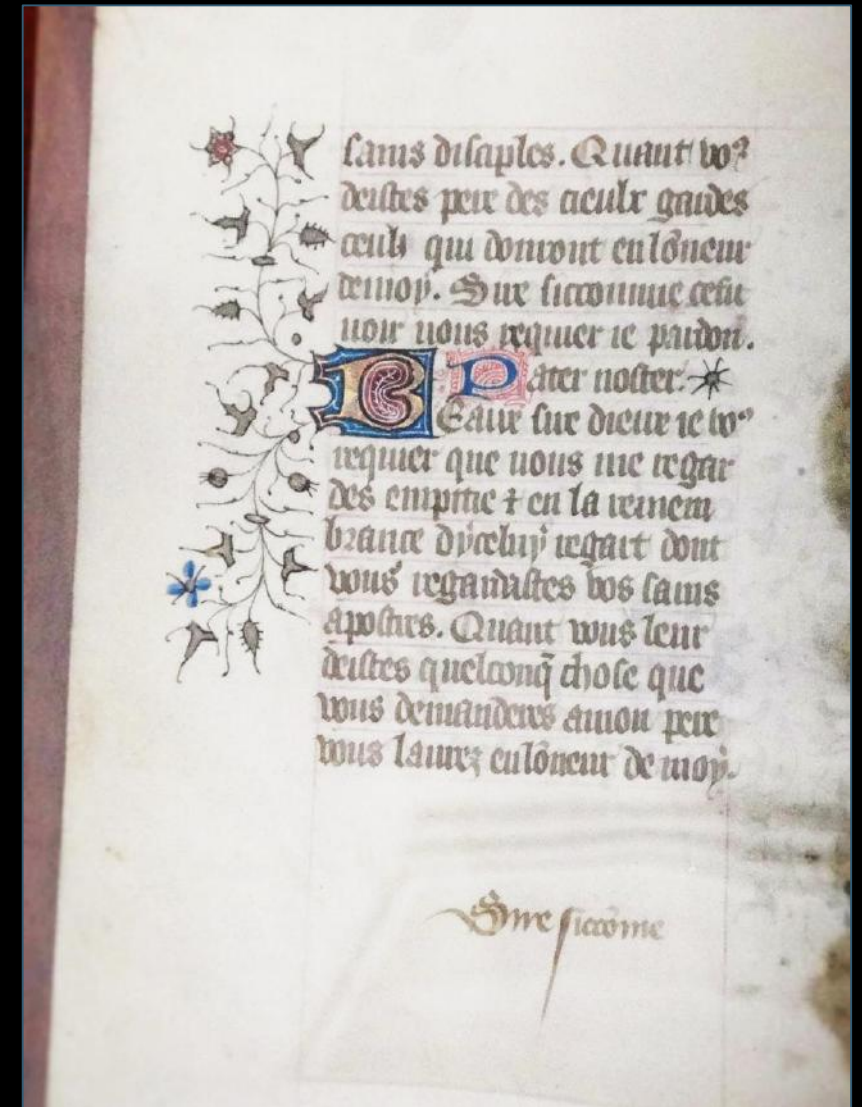
The *Books of Hours* is a prayer book with light sections corresponding to different times of day, more or less personalized depending on the owner's tastes and social class. The illuminated *Books of Hours* signaled the owner's status – the more sophisticated the decoration, the more devout the patron and the more money spent. Although contents vary, all *Books of Hours* contains the Hours of the Virgin as well as a calendar and selection of psalms.



# MEDIEVAL *BOOKS OF HOURS* LEAF, NORTHERN FRANCE (PARIS) C. 1420-30/ 127X92 MM

This is an original leaf from a medieval manuscript of the *Book of Hours* that continues a popular 15<sup>th</sup>-century prayer: the *Seven Requests to Our Lord*. The prayer seeks God's pity by reminding him of those times or of those people upon which or on whom He bestowed His kindness. At the Annunciation, the Incarnation, on His disciples, on Peter at his denial, on the women on the road to Calvary, on the Virgin and John at the foot of the cross; and on the Good Thief. The two-line illuminated "B" begins: "Beaux sire dieux" (Beautiful Lord God...).

Fifteen lines of red ruled, French text, written in dark brown ink in Gothic book-hand script on animal vellum. Two two-lined illuminated initials in burnished gold on a blue and red ground with delicate white penwork extending into margins with delicate rinceaux design in burnished gold, blue, red; two one-line illuminated initials in blue with delicate red-penwork; one illuminated line-extender in burnished gold with blue penwork.

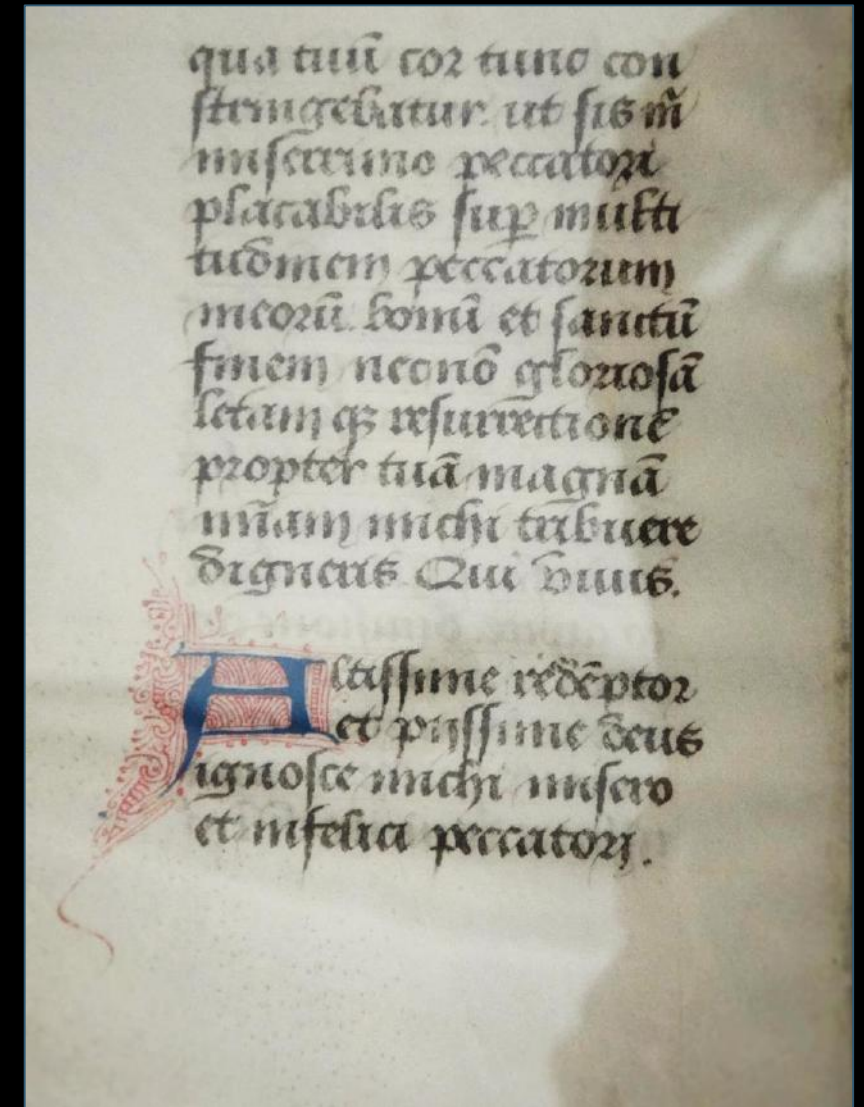




# MEDIEVAL *BOOKS OF HOURS* LEAF, NORTHERN FRANCE OR FLANDERS, C. 1450/ 134X90 MM

Sixteen lines of ruled gothic batarde script, written in Latin with dark brown ink, on animal vellum. Rubrics (headings) in red. One two-lined illuminated initial in deep blue with intricate red penwork tracery extending to the margin.

This leaf continues a prayer recognizing the crucifixion and resurrection, repenting sins and asking for mercy. The two-lined illuminated "A" begins: "Altissime ..." (Most High Redeemer and Loving God, forgive my sins ...)

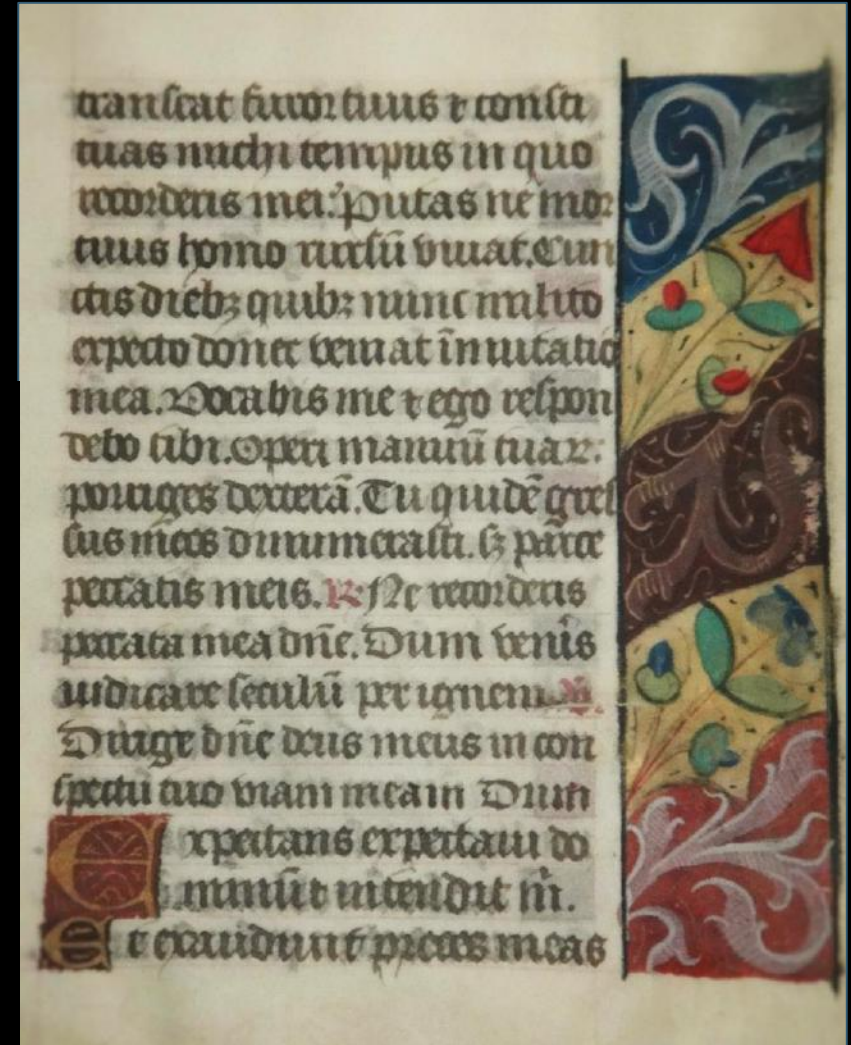


# CATHOLIC CHURCH, *BOOK OF HOURS* MANUSCRIPT LATIN, MATINS OF THE DEAD MANUSCRIPT LEAF ON VELLUM ROUEN: CA. 1490, 8VO (170X112 MM)

These lines from Job 14: 13-16 and Psalm 39, lines 2-7 form part of the second and third nocturns in the Matins of the Dead, raised in honour of the deceased. Written in a bistre ink in a wide gothic hand surrounded by spacious margins, the text is decorated with eight single-line initials in gold against an alternating ground of red or purple and one two-line initial in gold against a pink ground with line infills on the verso, in the same colour scheme.

A lush quarter border divided into 5 panels of flowers and leaves painted in white, red, blue and green, against blue, gold, purple and pink, frames the recto outer edge.

The lines appear on a soft, white vellum with gilt edges, housed in a cardboard and mylar folder. One unobtrusive thin cut can be seen in the middle of the leaf touching text and painted border, a little smudged, else in fine condition.





# CONVERSIO PECCATORIS (1675)

Example of seventeenth-century handpress printing for teaching octavo format, original vellum binding techniques, and early modern paratexts included in printed volumes (title page, dedicatory materials, etc.).

## CONVERSIO PECCATORIS, S E U

Modus quo Peccator communiter  
resurgit ad justitiam.

U B I S I M U L

*Doctrina Manuductionis ad pœnitentiam nuper Flandri-  
cè & post Gallicè impressæ, defenditur & ex  
SS. Patribus solidè confirmatur.*

A U C T O R E

R. D. ANTONIO LE FELON, Ant-  
verpiensi, Presbytero S. T. B. F.

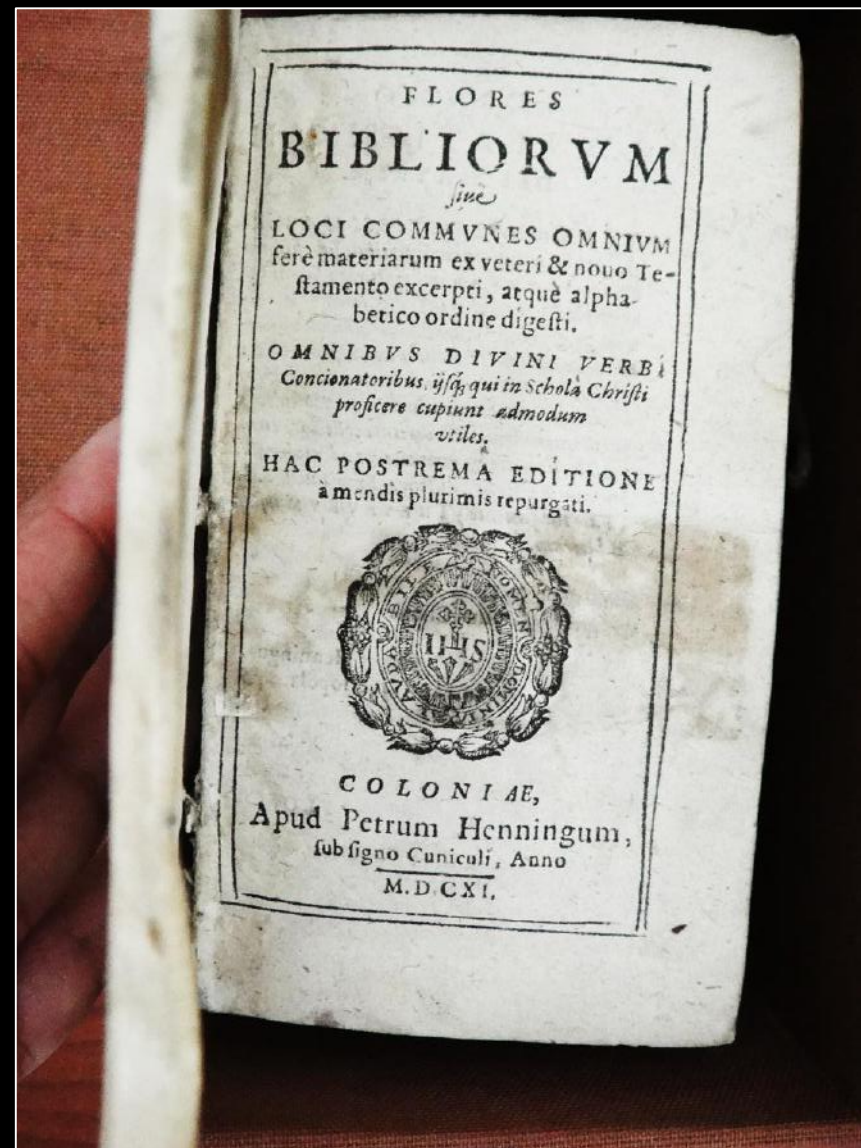
*Adeamus ergò cum fiducia ad thronum gratiæ: ut misericordiam con-  
sequamur, & gratiam inveniamus in auxilio oppor-  
tuno. Ad Hebr. cap. 4. vers. 16.*



BRUXELLIS,  
Typis LAMBERTI MARCHANT, sub  
figno boni Pastoris. 1675.

# FLORES BIBLIORUM (1611)

Early seventeenth-century handpress volume collecting verses from the bible, useful for teaching imposition, indexing, Renaissance commonplacing (in print), and format.





# ORLANDO FURIOSO

## (1573)

A representative example of sixteenth-century handpress printing useful for teaching imposition, historiated initials, woodcut borders, italic typefaces, and more.

*A*lla, come un agnel, si fa soggetto. *g*hia,  
In tanto si accipite il tempo puglia,  
Monta Barardo, e l'urta, e lo tien stretto  
Del romon disgramato la Donzella  
Lascia la groppa, e si ripone in sella.

Poi riuolgento a caso gli occhi, mira  
Fenir sonando d'arme un gran pedone.  
Tutta s'auampa di dispetto e d'ira,  
Che conosce il piziuol del Duca. Amone.  
Pia, che sua uita l'ama egli, e desira,  
L'odia, e fugge ella, più che grü falcone.  
Già fu, ch'egli o diu lei più che la morte;  
Ella amo lui, bor han cangiato forte.

*E* questo hanno causato due font me,  
Che di duerso effetto hanno liquore.  
Ambe in Ardena, e non sono lontane.  
D'amoroso disio l'una empe il core;  
Ch'ibe de l'altra, senza amor rimane,  
E uolge tutto in phacciao il primo ardore.  
Rinaldo quälto d'ana, Amor lo frugge;  
Angüica de l'altra, e l'odia, e fugge.

*N*on si freni occhi subito s'oscura;  
E con anca tremante, e uiso trivolo  
Duplica sacripante, e lo scongiura,  
Che quel guerrier più appresso nõ attenda  
Dei che insieme con lei la fugga prenda.

*S*on dunque, (dissi il far scino) sono  
Dunque in si poco eredito con noi,  
Che mi stimate inutile, e non buono  
Da potermi difender da costui e  
Le battaglie s'. Abracca giuui fondo  
Di mente ofese, e la notte, ch'io sui  
Per la salute uostra, solo e nudo  
Contra Agricane, e tutto il campo, scudo?

*N*on risponde ella, e non sa che si faccia;  
Perche Rinaldo homi l'e troppo appressa  
Che da lontano al Saracin minaccia; (fo.  
Come uide il cussillo, e conobbe effo,  
E riconobbe l'angelica faccia,  
Che l'amoroso incendio in cor gli ha messo.  
Qual, che seguì tra questi due superbi,  
Pö, che per l'altro canto si riferbi.

IL FINE DEL PRIMO CANTO.  
ANNOTAZIONI  
DI IERONIMO  
RVSCELLI.



*T* e, come e' toccato nella epistola à i Lettori in principio, si uerran parlando di Canto in Canto i luoghi bisognosi di dichiaratione, d'auuertimento, o di regola in quanto alle sentenze. Riferbando à niente poi in trattato particolare nel fine di questo Bello libro tutte le cose, che appartengono à i precetti, & all'ornamento. Così ancora tutte le faule, antiche ò moderne, toccate nel libro, tutti i passi mutati, ò tradotti, ò migliorati, & annotati in altri autori; il giudicio sopra tutti uersi che io ricercano; la nota di tutti i luoghi mutati ò aggiunti dall'Autore, dopo la prima impressione; & un primo uocabolario per ordine d'alfabeto, di tutte le uoci, che in questo libro potessero non effer così uniuersalmente intese da ciascheduno.

*S* e da colui, che tal quasi mi ha fatto. Intende qui l'Arillo, che leggi abramente ne chioserò nella Donna sua, per la quale dice esser lui douente quasi x l l e, cioè matto, che in furore, quale ne due precedenti uersi ha preposto che Orlando era uenuto per amore d'Angelica, e come ancora nella prima stanza del Canto xxxv. dice per de se stesso, chiamandoli con quelli due.

Ch'io dubito, se più si sia fermando,  
Di amir tal, qualche desolato Orlando,  
Deuisti dar uersi detti da sopra, cioè, de da colui, che sono l'innocentione dell'Autore, et non si però così di fatto e messo, ne è così uenuto à insubita, come pare a qualche bello poeta. Perche se per certo essi che era che aperta la uelle, che con molta ingrandia ad un uenuto di Fregilla, he e i quasi puoi almiter, sic una delle innocentioni uel uers della Georgica.

Si quon

*M* e, come un agnel, si fa soggetto. *g*hia,  
In tanto si accipite il tempo puglia,  
Monta Barardo, e l'urta, e lo tien stretto  
Del romon disgramato la Donzella  
Lascia la groppa, e si ripone in sella.

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*Car. 1. 1.* *M* e, come un agnel, si fa soggetto. *g*hia,  
In tanto si accipite il tempo puglia,  
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Del romon disgramato la Donzella  
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FINIS.