

## FINDING AID TO THE RARE BOOK LEAVES COLLECTION, 1440 – Late 19/20<sup>th</sup> Century



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Processed by: Kristin Leaman, August 27, 2013

## Descriptive Summary

<b>Title</b>	Rare Book Leaves collection
<b>Collection Identifier</b>	MSP 137
<b>Date Span</b>	1440 – late 19 <sup>th</sup> /early 20 <sup>th</sup> Century
<b>Abstract</b>	The Rare Book Leaves collection contains leaves from Buddhist scriptures, <i>Golden Legend</i> , <i>Sidonia the Sorceress</i> , <i>Nuremberg Chronicle</i> , <i>Codex de Tortis</i> , and an illustrated version of Wordsworth's poem <i>Daffodils</i> . The collection demonstrates a variety of printing styles and paper. This particular collection is an excellent teaching tool for many classes in the humanities.
<b>Extent</b>	0.5 cubic feet (1 flat box)
<b>Finding Aid Author</b>	Kristin Leaman, 2013
<b>Languages</b>	English, Latin, Chinese
<b>Repository</b>	Virginia Kelly Karnes Archives and Special Collections Research Center, Purdue University Libraries

## Administrative Information

<b>Location Information:</b>	ASC
<b>Access Restrictions:</b>	Collection is open for research.
<b>Acquisition Information:</b>	It is very possible Eleanore Cammack ordered these rare book leaves from Dawson's Book Shop. Cammack served as a librarian in the Purdue Libraries. She was originally hired as an order assistant in 1929. By 1955, she had become the head of the library's Order Department with a rank of assistant professor.
<b>Accession Number:</b>	20100114
<b>Preferred Citation:</b>	MSP 137, Rare Book Leaves collection, Archives and Special Collections, Purdue University Libraries
<b>Copyright Notice:</b>	Purdue Libraries

**Related Materials  
Information:**

MSP 136, Medieval Manuscript Leaves collection

Collection of Tycho Brahe engravings

Collection of British Indentures

Palm Leaf Book

*Original Leaves from Famous Books Eight Centuries*

*1240 A.D.-1923 A.D. Call No: 094 Or4*

*“Liber Chronicarum”: A folio of the Nuremberg*

*Chronicle, restored from an incomplete copy from the*

*library of Lambton Castle, England: with biographical*

*note. Call No: 093 Sch 2*

## Subjects and Genres

### Persons

Aldhelm, Saint, 640?-709.  
Austin, Saint, Archbishop of Canterbury, -604?  
Caxton, William, approximately 1422-1491 or 1492.  
Garrett, Edmund H., 1853-1929  
Jacobus, de Voragine, approximately 1229-1298.  
Justinian I, Emperor of the East, 483?-565.  
Morris, W. A. (William Albert), 1847-1935  
Worde, Wynkyn de, -1534?  
Wordsworth, William, 1770-1850.

### Organizations

Kelmscott Press.  
Tortis, Baptista de, active 1481-1536

### Topics

Aldhelm, Saint, 640?-709.  
Austin, Saint, Archbishop of Canterbury, -604?  
Buddhism--Sacred books--Translations into Chinese.  
Byzantine Empire--History--Justinian I, 527-565--Early works to 1800.  
Caxton, William, approximately 1422-1491 or 1492. Golden legend.  
Meinhold, Wilhelm, 1797-1851. Sidonia the sorceress  
Poetry  
Schedel, Hartmann, 1440-1514. Nuremberg chronicle  
Wordsworth, William, 1770-1850. Poems

### Form and Genre Types

Black letter (typefaces)  
Book paper  
Chain lines  
China paper  
Incunabula  
Laid paper  
Watermarks  
Wood blocks (printing blocks)

## History of Rare Book Leaves collection

The Rare Book Leaves collection contains leaves from Buddhist scriptures, *Golden Legend*, *Sidonia the Sorceress*, *Nuremberg Chronicle*, *Codex de Tortis*, and an illustrated version of Wordsworth's poem *Daffodils*. The collection demonstrates a variety of printing styles and paper. This particular collection is an excellent teaching tool for many classes in the humanities. It is very possible Eleanore Cammack ordered these manuscript leaves from Dawson's Book Shop. Cammack served as a librarian in the Purdue Libraries. She was originally hired as an order assistant in 1929. By 1955, she had become the head of the library's Order Department, with a rank of assistant professor. During the 1940s and 1950s, many research libraries collected rare book leaves, as librarians believed it strengthened the importance of their libraries. Therefore, it would make sense for Cammack to have purchased and collect these leaves during her time as the head of the Order Department in the Purdue Libraries. Below, information from authorities in the field is provided on the topics that are specific to this collection in order to help the non-specialists better understand the collection.

### Paper:

"The main staple of any book and the largest part of the publisher's bill, paper has been sadly neglected by bibliographers. There are welcome signs of change, initiated by the late Allan Stevenson, amplified in more recent times by the work of Paul Needham and others. Anyone now attempting the bibliographical description of a book will record the sheet size by its proper name, try to identify the watermark, and describe its other characteristics. Paper sizes, standard since the middle ages with names like 'royal', 'chancery' and 'median', grew larger at the end of the 17th century, whence date the once familiar 'foolscap', 'crown' and 'demy', preserved after a further increase in size in the latter part of the 18th century and the mechanisation of printing and paper-making soon after 1800. Metricisation and modern technology has made new paper harder to identify – or preserve. Gaskell's *New Introduction* provides an admirable introduction to these matters, with tables of the common names and approximate dimensions of different sizes of paper. But the changes in these, the product of improvements in paper-making technology, make any degree of precision hard to establish. The most comprehensive reference book is *Dictionary and Encyclopaedia of Paper and Paper-Making* by E. J. Labarre (second edition, 1952, Supplement, 1969). If no longer considered accurate enough to provide more than approximate identification, the great albums of watermarks provide evidence of the dated use (usually archival) of thousands of early watermarks, as well as lesser numbers of those of later centuries. See laid, wove, china, india, japon, marbled, large, royal, imperial, thick, chain lines, wire lines, watermark" (Carter).

**Laid paper:**

“Paper made, originally in a frame or mould, on a mesh of close-set, but distinguishable, parallel wires crossed at right angles by other wires set at a considerably wider, but variable, interval. The marks of these wires, visible in the finished paper when held up to the light, are called wire (or laid) lines and chain lines respectively. (Wove paper is made on a mesh of wires woven together, and in its natural form shows no such marks.) Before about 1800 all paper, both laid and wove, was made by hand; some superior papers continued to be, and still are. Inevitably, paper-makers soon learned to impart to machine made paper, manufactured on a continuous travelling wire web, the superficial characteristics of laid paper. In modern papers, therefore, it is not possible to distinguish hand-made from machine-made papers by the presence of chain lines or even of a watermark, since these may be present in a superior (or a pretentious) machine-made paper” (Carter).

**China paper:**

“A very thin, soft, absorbent paper, made in China from bamboo fibre, yellowish or greyish or straw-coloured, used for proofs of engravings or wood-cuts, and occasionally also for lithographs. The proofs are usually pasted on to stouter paper. Sometimes called India Proof Paper. There are European imitations. See india paper” (Carter).

**Leaf:**

“The basic bibliographical unit: the piece of paper comprising one page on its front side (recto, obverse) and another on its back (verso, reverse). Leaf, leaves are abbreviated to l., ll., or f., ff. (from folio). The inaccurate and slovenly misuse of *page* for *leaf* (e.g. ‘the verso of p. 73,’ ‘the title-page is a cancel’) appears to be on the increase and should be pilloried when found. Nor will the bibliographer neglect the essential truth that any leaf is only part of the basic structural unit, the sheet” (Carter).

**Conjugate leaves:**

“The leaves which “belong to one another”, i.e. if traced into and out of the back of the book, are found to form a *single* piece of paper, are said to be “conjugate” ’ (Mackerron). The conjugacy of leaves derives from the form in which the printed sheet is folded. For instance, in an octavo book, the first and eighth, the second and seventh leaves (and soon) of each gathering will be conjugate. (*The leaf under the reader’s left hand, C4, is conjugate with C5, which comprises pages 73 and 74.*) The most frequent occasions for the use of this term are in connection with half-title or title leaves or other prelims, initial or terminal blanks, leaves of advertisements,

cancel, etc.; i.e. those whose bibliographical relationship to other leaves in the volume may be in doubt. There is no term for a pair of conjugate leaves, except the codicologist's *bifolium*; non-conjugate leaves are sometimes called singletons" (Carter).

### **Chain lines:**

"The widely spaced lines (distinct from the lighter, close-set lines which run at right angles to them) visible in the texture of laid paper, made by the wire mesh at the bottom of the tray in which it is made. They are sometimes imitated in machine-made papers. If there is any doubt about the genuineness or, in the case of blanks, relevance of a leaf or leaves in a book printed on laid paper, the chain lines, which vary in spacing between different papers, offer a useful preliminary check" (Carter).

### **Wire lines:**

"The close-set lines in laid paper, made by the wire mesh in the bottom of the frame and called nowadays by paper experts laid lines. They are to be distinguished from the wider-spaced and heavier lines running at right angles to them, which are called chain lines" (Carter).

### **Watermark:**

"A distinguishing mark or device incorporated in the wire mesh of the tray in which the pulp settles during the process of papermaking, and visible in the finished product when held against the light. The maker's name or initials, the place or date of manufacture, if added, were more apt to be embodied in the countermark, a subsidiary and smaller unit introduced in the 17th century, generally placed in the opposite half of the sheet to the watermark proper. Dates in watermarks are found in French paper from the 17th century, but are rare in England before 1794 when they were made obligatory (34 Geo. III c. 20); they should, however, be treated with caution as evidence of date, since the law only required the presence of a date, not that it should be changed annually. The presence of a watermark is normal in laid paper, less often found in wove paper used for book printing. Watermarks provide valuable evidence of the make-up of a book; and they are often helpful pointers to the existence of a cancel or the cunning insertion of an alien leaf. C. M. Briquet and Edward Heawood pioneered the tracing and recording of watermarks on datable sheets of paper (mainly archival), and the serried volumes of *Monumenta Historiae Papyraceae* and *Piccard* are now the paper historians' standby. A photographic record is far more accurate than tracing; beta-radiography, in particular, has been used for forty years as a means of photographing watermarks without impedance from the text; other less expensive and more rapid methods, such as dye-line prints and X-radiography, are being developed. The pioneer of indexing watermarks was

Briquet; but the whole technique of photographing, identifying and dating them is still in process of evolution” (Carter).

### **Incunable, Incunabula, Incunabulist:**

“The Latin description of early books as printed in cunabulis (in the swaddling clothes) of the new-born art of printing, converted into a bogus noun incunábulum, plural incunábula, to mean books produced in the infancy of printing, has for many years been further specialized to mean books printed before 1501. The Englishing of the word, in singular as well as plural form, as incúnable(s) is well over a century old (Dibdin’s coinage fifteeners, endorsed by William Morris and Robert Proctor, has failed to catch on). For some of the most frequently cited reference books see British Museum catalogue, proctor (arranged geographically by printers); Gesamtkatalog der Wiegendrucke, Hain, Goff (alphabetically by authors); and ISTC. Its earlier, wider meaning as ‘the earliest stages in the development of anything’ (SOED) has been revived in such phrases as (of the May 1839 Bradshaw) ‘one of the incunabula of Railroadiana’, or (of Einstein’s early papers) ‘the incunabula of the theory of relativity’.” (Carter).

### **Gothic type, Gothic letter (Black Letter):**

“Outside specialist literature this is the accepted general term (though see below), and on the whole the most satisfactory one, for all those many varieties of type which look, as distinct from roman or italic. There are three main groups of such types. The first is the textura or ‘pointed text’ letter of the Gutenberg Bible, most early liturgical printing and the first edition (1611) of the King James Bible. This variety was called black letter in England, and collectors of the Roxburghe period (and since) had a particular regard for small literary and other books thus denominated black-letter tracts. The second is rotunda, which was common in Italian printing until well into the 16<sup>th</sup> century, and longer in Spain. The third is bastarda, loosely applied to all the imitations of the vernacular scripts current in Europe in the 15th and 16th centuries (Caxton’s first type is an example), of which one form, the German fraktur, had the longest life of them all. Gothic types were the earliest ever designed, for the German pioneers naturally followed the manuscript bookhands prevailing north of the Alps in the middle years of the 15th century. Although in Italy these types lost ground fast to the roman letter, regional variations of Gothic were almost universal in the printing houses of France, the Low Countries and England, as well as Germany, till well after 1500. But outside the German-speaking and Scandinavian countries where Gothic types persisted into the 20th century, roman and italic gradually relegated gothic type to liturgical and legal printing and cheap vernacular books, to which, with a few exceptions (such as newspaper titling, funerary matter, and Yuletide greetings), and certain archaistic or nationalistic revivals, it has mostly been confined in recent centuries” (Carter).



**Catchword:**

“By ancient custom, long predating the invention of printing and for the benefit of those reading aloud from a book, below the last word on a page the first word on the next page was duplicated. This was called the ‘catchword’ (e.g. *the word which at the foot of this page.*) The collector who is not a bibliographer is likely to have to concern himself with catchwords only in two contexts. First, they will sometimes be referred to where they are (or are thought to be) involved in some point, usually relating to a non-coincidence between catchword and the first word on the following page – e.g. of Goldsmith’s *She Stoops to Conquer* 1773, ‘the state with the catchword “Tony” on N2 verso’. This may point to the insertion of a cancel. Secondly, it is always wise, when considering a cropped copy of an early book, to make sure that no catchwords have been trimmed off or cut into” (Carter).

**Woodcut, Wood-Engraving:**

“Strictly speaking, a wood-cut is cut with a knife along the plank, while a wood-engraving is cut with a graver or burin on the cross-section or end-grain, usually of a piece of box-wood. The latter makes for harder wood and therefore permits a much greater delicacy in the design. In either case, the printing surface is in relief. But the terms are used indiscriminately by most cataloguers (and many other people) for any illustration printed from wood as distinct from metal. Both, indeed, are often used to describe illustrations which (as frequently since the 1860s) were printed from electrotype metal blocks taken from the original wood blocks, which could be preserved unused from any accident at the press; for it is often impossible to tell these from impressions of the original wood” (Carter).

**Rubric, Rubricated, Rubrisher:**

“A *rubric* is a heading to a chapter or section written or printed in red (with a specialised meaning in liturgical books). *Rubricated*, as used in descriptions of MSS. or early printed books, generally means that initial capitals and/or paragraph marks have been painted in red. The *rubricator* or *rubrisher* (a noun undeservedly obsolete) was the man who did the painting. Cf. illuminated, miniature. *Rubricated* is also sometimes, but wrongly, used of books correctly described as red-ruled or *ruled in red* (borders, underlining of words on the title-page, etc.), a common practice in the 16th and 17th centuries” (Carter).

Source(s):

Carter, John and Nicholas Barker. *ABC for Book Collectors*. New Castle: Oak Knoll Press and London: The British Library, 2004.

[http://www.ilab.org/eng/documentation/29-abc\\_for\\_book\\_collectors.html](http://www.ilab.org/eng/documentation/29-abc_for_book_collectors.html)

Halsall, Paul. "Internet Medieval Sourcebook: The Golden Legend (Aurea Legenda).  
*Fordham University*. Last updated January 2001. Accessed May 2013.

<http://www.fordham.edu/halsall/basis/goldenlegend/>

## Collection Description

### Scope

The Rare Book Leaves collection (1440-late 19/20<sup>th</sup> century; 0.5 cubic feet) collection contains leaves from Buddhist scriptures, *Golden Legend*, *Sidonia the Sorceress*, *Nuremberg Chronicle*, *Codex de Tortis*, and an illustrated version of Wordsworth's poem *Daffodils*. The collection demonstrates a variety of printing styles and paper. This particular collection is an excellent teaching tool for many classes in the humanities.

### Descriptive Rules

Anglo-American Cataloguing Rules, 2<sup>nd</sup> Edition / Describing Archives: A Content Standard

### Processing Information

All of the manuscript leaves have been housed in individual acid-free folders and organized in chronological order in an acid-free box.

## DETAILED DESCRIPTION OF THE COLLECTION

### 1 Box

#### Folder

1. Chinese block printing, 1440 (China)

Leaf from Buddhist scriptures printed from wooden blocks on China paper in blank ink in Chinese. Chain lines are present and there is no watermark.  
[5 columns of characters, 5”X14.25”]

2. *Nuremberg Chronicle [Liber chronicarum]*, 1493 (Germany)

2 leaves from the *Nuremberg Chronicle*, Folios 67r and 67v, 248r and 248v. Folio numbers present on the recto side in roman numerals.

Folio 67r and 67v:

The murder of Abner by Joab.

“A severe battle soon afterward occurred at Gibeon, between the army of David under Joab, and the army of Ish-bosheth under Abner, in which the latter was utterly defeated. Abner was afterward killed by Joab.”

“...Joab returned; and hearing what had been done, he went to the king and warned him against Abner as a spy and traitor. Soon after, and without David’s knowledge, Joab sent for Abner; and when he arrived, too him aide privately and murdered him in revenge of the death of his brother, Asahel.”

Woodcuts on 67r:

Woodcut depicting Joab murdering Abner.

Woodcut of Gad, Nathan, and Aseph.

Woodcut depicting David’s sons that were born to him in Jerusalem: Salma, Saba, Nathan, Solomon, Jabaar, Helisua, Nepheg, Japhia, Helisama, Helida, Helifeleth.

Woodcut on 67v:

“Solomon Rex, although shown at full length, appears as a rather diminutive figure. His body is dwarfed, his head is large, and the crown he wears is of greater diameter than the king himself from shoulder to shoulder. He carries the orb and scepter, and is clad in an embroidered and fur trimmed robe. His footwear is rather meager, and he gives the appearance of having stepped forth in his stocking-feet.”

Folio 268r and 268v:

“A narration of the historical events transpiring throughout Germany and Europe under Emperor Frederick III, together with a description of the places, written by the most worthy in God, Aeneas Piccolomini, cardinal of St. Sabine, to Cardinal Antonio of Hilerda.”

“Of Hungary and the History Thereof.”  
Discusses the history and geography of Hungary.

Woodcut on 268v:  
Beautiful woodcut depicting Hungary.

Citation: <http://digicoll.library.wisc.edu/cgi/t/text/text-idx?c=nur;cc=nur;view=toc;idno=nur.001.0004>

The Nuremberg Chronicle is considered the first book that successfully integrates printed illustration into a text, and it is most famous for its cityscapes. It is an incunabulum and was printed by Anton Koberger. The author is Hartmann Schedel, and the artists are Michael Wohlgemut and Wilhelm Pleydenwurff. 625 separate woodcuts were designed for the chronicle, and approximately 2500 copies were made in Latin and German. Printed in Latin in Antiqua Rotunda type with black ink on paper. Folio 268 has a double cross watermark. Click here for an example of the watermark:

<http://www.beloit.edu/nuremberg/inside/about/watermarks.htm>

The woodcuts have not been colored. Chain lines are present. [12”X17.25”]

3. Justinian I, *Codex de Tortis*. Venice: Baptista de Tortis, 1496

“Justinian’s greatest accomplishment was the codification of Roman law. This was done under his direction, by his principal law officer Tribonian, assisted by ten learned civilians, between the years 529 and 533 A.D. This intensive enterprise produced *Corpus Juris Civilis*, a work in four parts.

1. The Code, in which earlier codes were recast and brought together.
2. The Digest, 9, 123 excerpts of legal opinions gathered from over 2000 works.
3. The Institutes, a concise manual aid.
4. The Novellae, or laws of Justinian.

The formulation of Roman Law is often considered the greatest triumph of the ancient world, and its reorganization and transmission in the Justinian codes one of the greatest gifts of the Middle Ages to the western world. Roman law established each man’s right in regard to his labor and property. It was a powerful tool in the struggles between the secular rulers and the powerful of the church.

This code of laws survived the centuries primarily because it was flexible, capable of growth, and international in viewpoint. Universities were crowded by students from far and near the text expounded by noted glossators. Meynial states that this Roman law, more than any other factor, facilitated the passage of west European societies from the economics of the agricultural family to the rule of commercial and industrial individuals. It stressed the principle of representative government; this, together with its ideas of justice and equality, are now part of our American government.

The printer, Baptista de Tortis, was one of the first printers to specialize in jurisprudence. His reputation for accuracy of texts enabled him to dispose of edition after edition of 2000 or more copies, folio size, of his various publications, while many another 15<sup>th</sup> century printer went into bankruptcy after printing only one or two

volumes in editions of 500 copies or less.

Tortis's round, gothic type found such favor with the early Spanish printers that they copied it for several centuries under the name "letra de Tortis." The typographical problem of planning a certain amount of text to correspond exactly with related glosses complete on the same page was successfully handled in this unit."

Citation:

<http://www2.coloradocollege.edu/library/SpecialCollections/Illuminated/DJackson.html>

Printed in Latin in Tortis' round, gothic type on paper with black ink. Red and blue initials and chain lines are present. It is an incunable and has rubricated text. Larger red initials are printed throughout. There is no watermark present. This leaf is from the Second Book. Folio number is printed on the top recto side in Arabic numerals, 50. Signature Sii is printed on bottom recto side. 2 columns, 82 lines [11.75"X17"]

4. De Voragine, Jacobus. *Golden Legend*. London: Wynkyn de Worde, August 27, 1527

Wynkyn de Worde originally worked at William Caxton's press. After Caxton's death in 1500, Wynkyn de Worde took control of his press and moved to Fleet Street, London. He was the first printer in England to use italic type. "Jacobus de Voragine, writing about 1260, achieved dominance in later western hagiographical literature - about 900 manuscripts of his *Golden Legend* survive. From 1470 to 1530 it was also the most often printed book in Europe."

Citation:

<http://www.fordham.edu/halsall/basis/goldenlegend/>

Leaf from the 8<sup>th</sup> English edition of the *Golden Legend* by Jacobus de Voragine, printed in London by Wynkyn de Worde, August 27, 1527. Excerpt from "The lyfe of Saynt Austyn." Printed on paper in English in Black Letter with black ink. Chain lines are present and there is no watermark. On the recto side is the "Life of Saynt Aldhelm" prior to "The lyfe of Saynt Austyn." Folio 126 (in roman numerals) is printed on the top recto side. [2 columns, 44 and 46 lines. 7.75" X 11"]

5. Meinhold, William. *Sidonia the Sorceress*. London: Kelmscott Press, 1893

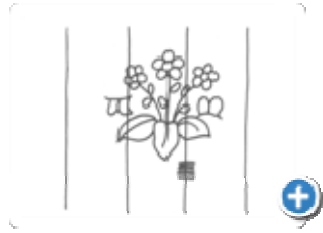
Two conjugate leaves from *Sidonia the Sorceress* printed by William Morris at the Kelmscott Press in London, 1893. Printed in black and red ink in English in Golden type on paper. Four decorated initials are printed in black ink along with printed tree leaves appearing at the end of sentences. A flower and leaf watermark and chain lines are present. Signature c4 is printed on the left side of page 23. Pages 23, 24, 25, 26 all printed in Arabic numerals at the end of the text on the right or left side of the page. [8.25" X11.25"]

Description of the complete edition:

*Sidonia the Sorceress* by William Meinhold. Translated by Francesca Speranza Lady Wilde. Large quarto. Flower watermark, paper. 472 pages. Golden type. Black and red ink. Limp vellum binding with silk ties. 300 paper, 10 vellum copies. Colophon dated 15 September 1893. Published by the Kelmscott Press, 1 November 1893, at 4 guineas (paper) and 20 guineas (vellum).

Citation: Peterson, William S. *The Kelmscott Press: A History of William Morris's Typographical Adventure*. Berkeley: U of California Press, 1991.

Image of the watermark:



6. *Daffodils* by William Wordsworth, likely created by Edmund H. Garrett. undated [Appears to be late 19<sup>th</sup> or early 20<sup>th</sup> Century]

Probably late 19<sup>th</sup> or early 20<sup>th</sup> Century artwork on paper. The origin is most likely North America. Possibly printed or stenciled and then gone over in hand with silver ink. The border is hand decorated with daffodils. The reverse has a painted monogram reading either "CHG" or "EHG". This piece is likely to be the work of watercolor artist and illustrator Edmund H. Garrett. [9.75"X13.75"]