


9-2014

Exhibition handlist

Kathleen M. Webb

University of Dayton, kwebb1@udayton.edu

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Recommended Citation

Webb, Kathleen M., "Exhibition handlist" (2014). *Supplemental Media: Catalogue, Handlist, Lectures, Events and More*. 3.
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IMPRINTS AND IMPRESSIONS

MILESTONES IN HUMAN PROGRESS

HIGHLIGHTS FROM THE ROSE RARE BOOK COLLECTION

HANDLIST OF AN EXHIBITION HELD
SEPTEMBER 29 THROUGH NOVEMBER 9, 2014

ROESCH LIBRARY GALLERY
UNIVERSITY OF DAYTON

“It is the mark of an educated mind
to be able to entertain a thought
without accepting it.”

ARISTOTLE

At the root of discovery — and indeed of higher education — is a thirst for knowledge, a desire to create ... a yearning to understand that which no one has yet proven or explained.

This exhibit's remarkable works, which University of Dayton faculty selected from hundreds of historically significant volumes to support the undergraduate curriculum, are not merely fruits of that yearning; they are a bedrock of modern inquiry into faith, philosophy, science, literature, art, music, and the social sciences.

In opening his library to the University, Dayton-area collector and philanthropist Stuart Rose has given our students, our faculty, and the community a once-in-a-lifetime opportunity to see firsthand the seminal works of some of the boldest, most courageous thinkers in ancient, medieval, and modern history.

While some of the authors and artists featured here did receive acclaim for their work in their lifetimes, many were reviled or rejected outright, their conclusions dismissed as heretic or impossible.

Today, we marvel at the impact of these great minds, uninhibited by the limitations of prevailing knowledge, of conventionality, of the status quo. May this exhibit inspire your spirit, engage your mind, indulge your thirst to understand ... for many milestones lie ahead.

COVER

THOMAS AQUINAS
Summa theologiae, pars prima

Venice, 1484

Second of the three
editions printed by
Antonius de Strata.

KATHLEEN M. WEBB

DEAN, UNIVERSITY LIBRARIES

ABOUT THE COLLECTOR

The books and manuscripts in this exhibition are on loan from Stuart Rose, a Dayton-area businessman who has assembled one of the most accomplished collections of its kind in private hands.

“I don’t recall an exhibition quite like this,” says rare-book expert Nicholas Basbanes, author of *A Gentle Madness*, a book about the lengths collectors go to find their treasures. “Most collectors of any consequence aspire to have at least one great book on their shelves. He has dozens, and there is nothing that is trivial or insignificant.”

Rose began collecting in 1992 with a first-edition *Tarzan* by Edgar Rice Burroughs, followed shortly by books from Mark Twain and Charles Dickens and a Shakespeare First Folio. He’s been filling in the gaps ever since.

“I set out for maybe 50 great books, but once you get started, you start learning, and so I just kept going,” Rose says. “I’ve focused on first editions of important books that have changed or entertained the world. And with each book, I learn something new. I hope my collection inspires others to realize that learning is a lifelong pursuit and to pursue their interests.”

He now has more than 2,000 books, beautifully displayed on wooden shelves and in glass cases in two small rooms of his house.

“A great, old book, to me, is like a great painting,” Rose says. “It should be on display. It’s one thing to look at a picture of something old, but it’s another thing seeing it in person. It’s just a different feeling.”

CAMERON FULLAM

UNIVERSITY OF DAYTON MEDIA RELATIONS

This handlist is available in limited quantity. Please return after use.
No flash photography.

Thomas Aquinas
Summa theologiae, pars prima
Venice, 1484

Second of the three editions printed by Antonius de Strata

Thomas Aquinas's *Summa theologiae* was originally written as a teaching document, a guide for beginning theology students. At more than 3,500 pages, it may seem an intimidating introduction to Christian theology; however, the influence of the *Summa* exceeds its volume. Aquinas's work influenced every subject in the liberal arts, especially astronomy, logic, and rhetoric. Aquinas's methodical disputations, rhetorical style, and logic are as much an education as his insights on the balance of faith and reason within Christian doctrine.

The *Summa* has three parts; *pars prima*, displayed here, includes Aquinas's examination of the existence of God, the nature of God and of Man, and the creation of the universe.

—Patrick Thomas, Ph.D., Department of English

Aristotle
Opera omnia (Complete Works)
Venice, 1495-1498
First edition; printed by Aldus Manutius

Assembling all of the texts for this *Opera omnia* was a major challenge for its printer, Aldus Manutius, and his associates, requiring the help of scholars from other countries. Appearing at the close of a century that had witnessed a strong revival in Greek and humanistic studies, it was the first major Greek prose collection of text to be reintroduced to the Western world in its original language by means of the printing press.

"The Aldine Aristotle remains, in terms of the labour involved and the magnificence of the result, the greatest publishing venture of the fifteenth century," wrote Martin Davies in his book *Aldus Manutius, Printer and Publisher of Renaissance Venice*.

—Excerpted from Jeremy Norman's *History of Information*.com

Jane Austen
Pride and Prejudice
1813

One of only five copies in the original boards

“It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.”

With this iconic sentence and a delightfully ironic tone, Jane Austen began *Pride and Prejudice*, which, despite an initial rejection by a publisher sight unseen, became her most successful and most celebrated novel. Austen “lopt & cropt” the manuscript and sold it 16 years later; the first printing in January 1813 quickly sold out, and a second edition appeared that November.

In the 1880s, after a nephew published a memoir about Austen, interest in her work grew again, and *Pride and Prejudice*’s popularity has never wavered.

The omniscient narrator’s “universal truth,” in fact, reflects the attitudes of only a particular community; it is, Austen slyly indicates, women of no fortune who want husbands, not men of good fortune who need wives.

—Laura Vorachek, Ph.D., Department of English

Ludwig van Beethoven
Symphony No. 5 in C Minor, Opus 67
1809

First edition of full score

With one of the most distinctive melodic and rhythmic motifs in Western music, Beethoven’s *Symphony No. 5, Opus 67*, is a musical masterpiece.

Though initial public reaction was rather indifferent, the *Fifth Symphony* became a symbol for the changing concept of music as a deeply emotional, spiritual, and intellectual art form. It left behind the song-like melodies, lilting dance tunes, and virtuosic finales of the late 1700s to usher in a bolder concept—one that engaged audiences in the music’s emotional meaning and impact.

Creating a menacing and brooding nature with the predominant use of a minor key, Beethoven composed the piece for a newly developing middle class that looked to musical expression as a common form of public and private entertainment. Beethoven’s *Fifth Symphony* is now a staple for orchestras and a fixture in popular culture.

—Richard Chenoweth, D.M.A., Department of Music
Graul Chair in Arts and Languages

William Blake
Illustrations of the Book of Job
London, 1825
Original boards

In his *Illustrations of the Book of Job*, William Blake integrates verse from the King James Bible with his engravings, creating interesting juxtapositions of images and ideas.

From an early age, this poet, artist, and engraver claimed to see extraordinary visions, such as a tree full of angels; these visions influenced his work. As a child apprentice of master engraver James Basire, he was assigned the task of drawing monuments in Westminster Abbey, and scholars have traced themes in Blake's engravings to this experience. Blake was a progressive, perhaps revolutionary thinker who, though spiritual, was critical of the English institutions of church and state.

Blake also had a circle of progressive friends—Joseph Priestly, Thomas Paine, Mary Wollstonecraft (also featured in this exhibit), William Godwin, and Richard Price—all interested in social justice and human rights and supportive of the American and French revolutions.

—William Marvin, M.A., *Department of Philosophy*

Lewis Carroll
Alice's Adventures in Wonderland
New York, 1969
Portfolio of illustrations by Salvador Dalí; signed by the artist

In 1969, the work of two artists who died one hundred years apart came together when Maecenas Press–Random House issued Lewis Carroll's *Alice's Adventures in Wonderland* with illustrations by surrealist painter Salvador Dalí.

The pairing of a nineteenth-century logician's tale with a master of twentieth-century modern art might seem, by turns, shocking and a stroke of genius. That is precisely what makes this rare collaboration so remarkable.

What links Carroll and Dalí in the 1969 edition is their shared fascination with the fantastic, the dream world, and their respective cultures' reliance on space and time to order human experience. What better way to turn staid convention topsy-turvy than to envision the world through the imagination of a child? And who better than a surrealist to express the world of unconscious desire, counter-logic, and alternate realities that Alice encounters on her journey?

—Margaret M. Strain, Ph.D., *Department of English*

Geoffrey Chaucer
Canterbury Tales
London, ca. 1492
From the collection of J. Pierpont Morgan

Starting as a young page in the household of the Countess of Ulster and later laboring as a forester, sheriff, keeper of the gates, and possibly even a spy, Geoffrey Chaucer—whom fifteenth-century poets dubbed “the father of English literature”—amassed vast storehouses of information for his imagination. Though he composed many works—incidental poetry, dream visions, a scientific treatise, and epic love poetry—he is best known for the collection of stories he never completed: *The Canterbury Tales*.

After Chaucer’s death in 1400, his eldest son, Thomas, arranged to have *The Canterbury Tales* cast into a beautiful volume, written by a trained scribe. This volume, now known as the Ellesmere Chaucer, includes elaborately introduced paragraphs and miniatures of the pilgrims telling the tales. Among these miniatures is Chaucer, who as a pilgrim tells “The Tale of Sir Thopas” and “The Tale of Melibee.” The copy on exhibit is an early modern print edition.

—Miriamne Ara Krummel, Ph.D., Department of English

Nicolaus Copernicus
De Revolutionibus Orbium Coelestium (On the Revolutions of Celestial Spheres)
Nuremburg, 1543
First edition

Upon printing Nicolaus Copernicus’s *De Revolutionibus* in 1543, the year of his death, a friend saw fit to add to the introduction a disclaimer that effectively said, “Here are some interesting ideas, but don’t take them too seriously.”

Met mostly with silence, it spent two centuries on the Church’s index of prohibited books.

Why was this work so intellectually dangerous? It defied the widely accepted view of the cosmos, stemming from Aristotle and delivered through Ptolemy and then the Scholastics, that the earth was at the center of the universe (and a sphere, not flat). Under Copernicus’s rearrangement, Earth was to be the third of the planets orbiting the sun, after Mercury and Venus and nearer than Mars, Jupiter, and Saturn.

It took about a century-and-a-half and the work of several other intellectually dangerous authors in this exhibition ... but Copernicus’s notion took hold.

—Robert J. Brecha, Ph.D., Department of Physics

Marie Curie

Thèse de Marie Curie

1903

Presentation copy of thesis, *Recherches sur les substances radioactives*
(*Research into the Properties of Radioactive Substances*)

The foundations of the nuclear age, with its blessings and curses, were laid in part by the Polish prodigy Marie Skłodowska Curie. Because of the strong bias present against female academics in her day, Curie's 1903 doctoral thesis, shown here, was accepted only with considerable difficulty—yet that same year, she received the Nobel Prize in Physics. Eight years later, for her work with the radioactive element radium, she received the Nobel Prize in Chemistry, making her the only person to date to win Nobel Prizes in multiple sciences.

Curie died in 1934 of aplastic anemia, which almost certainly originated from her work with radioactive materials; her cookbook remains radioactive to this day, as do her research papers from the 1890s—the latter to such an extent that those studying them are required to wear protective clothing.

—Mark Masthay, Ph.D., *Department of Chemistry*

Dante

La divina commedia (*The Divine Comedy*)

Florence, 1481

First Florentine edition

Often called the greatest work of Italian literature and one of the most important literary works in history, this epic poem follows its main character on a journey from hell to paradise in three parts: *Inferno*, *Purgatorio*, and *Paradiso*.

Banished for life from his home city of Florence in 1302, Dante Alighieri wrote *The Divine Comedy* as he traveled throughout Italy under the patronage of prominent citizens, his work mirroring aspects of his own journey in exile. The commentary by Cristoforo Landino, commissioned as part of the Florentine edition, was the work's dominant commentary through the end of the sixteenth century. This edition, the first illustrated work of Dante and the second illustrated book printed in Florence, contains seven copperplate engravings attributed to Baccio Baldini; two were printed directly on the pages; five were printed separately and pasted in.

—*Excerpted from auction catalogue*

Charles Darwin
On the Origin of Species
London, 1859
First edition; presentation copy

In his work to produce this volume, Charles Darwin amassed a wealth of empirical evidence to support evolutionary theory. But he also provided the research community—well beyond the natural sciences—with a model of how to “do” good science when investigating complex relationships.

In the field of psychology, for instance, Darwin had obvious impacts on the growth of comparative psychology—the study of animals to learn about human behavior—and the emergence of the field of evolutionary psychology, the foundation of which is that evolutionary processes shape not only the body, but also the brain, brain processes, and behaviors as adaptations for problem solving.

Darwin’s *Origin* inspired systematic investigation and creative thought, offering powerful explanations for biological and mental adaptation and growth. It’s also an exemplar of data meticulously presented in support of well-conceived arguments, couched in writing that can engage scientists and nonscientists alike.

—Susan Davis, Ph.D., Department of Psychology

René Descartes
*Discours de la méthode pour bien conduire sa raison,
et chercher la vérité dans les sciences (Discourse on the Method)*
Leiden, 1637
First edition

A fundamental principle of modern philosophical thinking can be traced to René Descartes’s famous assertion, “Je pense donc je suis” (“I think; therefore, I am.”), from Part 4 of the *Discourse on the Method*.

Descartes intended the treatise as a response to prevailing Aristotelian principles of knowledge reliant on the senses.

Divided into six sections, the work is both philosophical and autobiographical in that Descartes uses his own intellectual development to explain how he arrived at his method. In essence, Descartes “considers false any belief that falls prey to even the slightest doubt,” thus arriving at truth. His method became the basis for scientific inquiry. Its printing in Descartes’s native French rather than Latin suggests Descartes’s attempt to reach beyond a scholastic audience.

—Margaret M. Strain, Ph.D., Department of English

Fyodor Dostoevsky
Bratya Karamazovy (*Brothers Karamazov*)
St. Petersburg, 1881
First edition

The Brothers Karamazov is a family drama, a crime novel, and a philosophical meditation that tells the story of four brothers and their neglectful father, Fyodor Karamazov, a self-professed buffoon, a miser, and an insatiable lecher.

Originally serially published in sixteen installments in the journal *The Russian Herald* from January 1879 to December 1880, the novel explores the psychological struggle between faith and reason, the distinction between human and divine justice, and the paradox of the existence of evil under the jurisdiction of a loving God.

Dostoevsky died in January 1881 before he had the chance to write the second part of the work, which he planned to title *The Life of a Great Sinner*.

Sigmund Freud called *The Brothers Karamazov* “the most magnificent novel ever written.” Jean-Paul Sartre saw in Dostoevsky’s seminal work the beginnings of French existentialism.

—Masha Kisel, Ph.D., Department of English

Albert Einstein
Die Grundlage der allgemeinen Relativitätstheorie
(*The Foundation of the General Theory of Relativity*)
1916
First edition; presentation issue

A major conceptual consequence of Albert Einstein’s special theory of relativity is the intermingling of space and time as one unified geometric entity. Einstein postulated a new geometrical interpretation of spacetime; in contrast to Isaac Newton, for whom gravitational motions are due to the properties of the massive bodies, general relativity tells us that what we interpret as gravitational forces are really due to curvatures of a spacetime manifold. Though Einstein’s thought experiments were revolutionary, they were a bit too strange for mainstream science; he won a Nobel Prize for his work on the photoelectric effect—not for relativity.

—Robert J. Brecha, Ph.D., Department of Physics

Ralph Ellison

Invisible Man

1952

First edition; presentation copy

To understand the structure and spirit of Ralph Ellison's *Invisible Man*, it helps to also know something of the blues: Ellison once described the musical genre as "an impulse to keep the painful details and episodes of a brutal experience alive." In transmuting sadness into art, it employs the details of a brutal experience "to finger its jagged grain and to transcend it, not by the consolation of philosophy but by squeezing from it a near-tragic, near-comic lyricism."

Like the blues, *Invisible Man* is marked by a productive tension between the tragic and the comic. At times unrelentingly bleak, *Invisible Man* reveals the political and social "invisibility" of African Americans in post-Reconstruction America—though Ellison articulates that condition in an ironic and original literary voice.

The acclaim of *Invisible Man* surprised Ellison; on the bestseller lists for sixteen weeks, it received the National Book Award.

—John McCombe, Ph.D., Department of English

Euclid

Elementa geometrica (Elements of Geometry)

Venice, 1482

First edition printed by Erhard Ratdolt

The Greek word *elementa* (elements) is the same word used in Greek for letters in an alphabet. Hence, *Elementa geometrica* is to mathematics what letters are to vocabulary. Euclid's *Elements* is a masterpiece with two primary contributions to mathematical knowledge. First, the thirteen chapters summarize approximately three hundred years of mathematical development in Greek geometry, number theory, geometrical algebra, and solid geometry (and thus include the mathematical influences of Babylonia and Egypt). Second, in the *Elements*, Euclid introduces mathematics as a deductive science. Before Euclid, the Greeks based their reasoning on unspecified intuitions; Euclid introduced definitions, axioms, and postulates into mathematical reasoning, then demonstrated how to produce results logically.

Original Euclid manuscripts do not exist. This 1482 publication is the first publication of Euclid's *Elements*.

—Paul W. Eloë, Ph.D., Department of Mathematics

Anne Frank
Het Achterhuis (Anne Frank: The Diary of a Young Girl)
Amsterdam, 1947
First edition in Dutch
New York, 1952
First edition printed in the United States

Writing is an act of faith—a measure of trust in words’ ability to communicate what the author wishes to communicate. In Anne Frank’s diary, written in hiding between the ages of thirteen and fifteen, one finds an astonishing trust tested by the horrors of her own time. Her entry on July 15, 1944, is only one of many examples:

“It’s a wonder I haven’t abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. It’s utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more.”

—Sandra Yocum, Ph.D., *Department of Religious Studies*

Sigmund Freud
Die Traumdeutung (The Interpretation of Dreams)
Leipzig, 1900
First edition; presentation copy

In *The Interpretation of Dreams*, Freud teaches us that we can trace the things we do—those things we control and those we sometimes lose control of (what he calls “symptoms”)—to our most intimate and ancient wishes.

These most ancient and intimate wishes—what he calls “unconscious”—animate our thoughts and behaving. Often, our secret lives are secret even to ourselves. In listening to his patients and looking at their dreams, Freud was able help them to see their own secret thoughts and feelings, desires, and motivations.

The Dream book, as Freud often called it in his letters, is the first major work of psychoanalysis and a work that lay the theoretical and practical groundwork for psychoanalysts worldwide. The brilliance of the book is simple—it takes seriously what most people would ignore.

—Andrew Slade, Ph.D., *Department of English*

Galileo Galilei

Sidereus Nuncius (*Starry Messenger*)

1610

One of only two known copies of earliest issue of the first edition

A most remarkable event for a scientist is to be the first to see nature in a new way. In the early seventeenth century, with the invention of the telescope, Galileo experienced just such epiphanies, perhaps the most spectacular of which came in early 1610, as he recorded the graceful dance of four spots of light about the planet Jupiter.

Galileo describes this discovery and others in his *Sidereus Nuncius*.

At the end, Galileo notes the importance of his observations of the four bodies: “(W)e have a notable and splendid argument to remove the scruples of those who can tolerate the revolution of the planets round the Sun in the Copernican system, yet are so disturbed by the motion of one Moon about the Earth ... that they consider that this theory of the constitution of the universe must be upset as impossible; for now ... our sense of sight presents to us four stars circling about Jupiter, like the Moon about the Earth.”

—Robert J. Brecha, Ph.D., Department of Physics

Johann Wolfgang von Goethe

Faust

Leipzig, 1790

First edition

Johann Wolfgang von Goethe was many things: statesman, poet, literary critic, philosopher, scientist, and novelist. But it is this drama about a man who sells his soul to the devil for which the German writer is perhaps best remembered. The story originates from a German folk tale; Christopher Marlow brought the tale to the Elizabethan stage with his production *Dr. Faustus*, but Goethe's reworking of the story nearly two hundred years later placed it in the canon of great literature. The work on display in *Imprints and Impressions* is indeed exceptional: It is the first known published version of the play, dated 1790.

—Margaret M. Strain, Ph.D., Department of English

Hippocrates
Octoginta volumina (The Hippocratic Corpus)
Rome, 1525
First edition of the first complete Latin edition

Hippocrates is rightfully called “the father of medicine.” Born around 460 BC into a world where illness was viewed as supernatural rather than natural, he instead approached medicine in the same way scholars approached philosophy and history: He put it on a rational footing. Hippocrates argued that diseases had natural, material causes; that the body and its ailments must be understood holistically; and that the doctor must treat the patient rather than the illness.

This *Octoginta volumina* is a first-edition printing of Hippocrates’s work translated from Greek into Latin by Marcus Fabius Calvus; work by editors and translators such as Calvus contributed to a “rediscovering” of great works of antiquity, and the invention of the printing press brought about their wider dissemination.

—Bobbi Sutherland, Ph.D., Department of History

Homer
Works in Greek
Florence, 1488
Editio princeps; bookplates of Labouchère and Duke of Sussex

Μῆνιν ἄειδε, θεά, Πηληϊάδεω Ἀχιλῆος — “Wrath, Goddess, sing the wrath of Achilles, son of Peleus.” Thus begins the *Iliad*, and thus begins Western literature. From the time the Homeric epics were first written down in the eighth century BC to the fall of Constantinople in 1453, they formed the core of Greek education. In the West, until well into the twentieth century, reading Homer in Greek remained an important part of a liberal education. In recent years, the Homeric epics have influenced writers such as James Joyce, Nikos Kazantzakis, and Derek Walcott, as well as films such as John Ford’s *The Searchers* and Joel and Ethan Coen’s *O Brother, Where Art Thou?*

The volumes on display, edited by Demetrius Chalcondyles in 1488, represent both the first printed edition of the *Iliad* and the *Odyssey* in Greek and the first collected edition of Homer’s works.

—Fred W. Jenkins, Ph.D., University Libraries

Johannes Kepler
Astronomia Nova (New Astronomy)
Heidelberg or Prague, 1609
First edition

In *Astronomia Nova*, Johannes Kepler proposed that planetary orbits are not circular, but ellipses with the sun as a focal point. It was revolutionary—overthrowing deeply ingrained thinking about perfect cosmological geometry.

Galileo, a scientist willing to break with traditional views, rejected Kepler's theory of elliptical orbits; it was not until the later work of Isaac Newton that a more complete mathematical theory of planetary motion arose—along with a causal explanation for why planets should move in orbits of a particular shape. Modern physical science grew from this union of mathematics and generalizable, testable physical laws.

In a sense, Kepler represents the end of a two-millennium tradition of linking geometrically based theory to careful observations, without the need to link it to laws of motion. *Astronomia Nova* was Kepler's breakthrough proposal for laws of planetary motion.

—Robert J. Brecha, Ph.D., Department of Physics

Abraham Lincoln
Political Debates between Hon. Abraham Lincoln and Hon. Stephen A. Douglas in the Celebrated Campaign of 1858, in Illinois
Columbus, 1860
First edition; first issue; presentation copy

The Illinois Senate campaign between Abraham Lincoln and Stephen Douglas in the fall of 1858 drew audiences by the thousands, not just from Illinois, but also neighboring states. The issue at the heart of the campaign: slavery.

Lincoln dutifully kept newspaper clippings and stenographers' records, and in the spring of 1859, Lincoln decided to publish a chronicle of their seven joint appearances from August 21 to October 15. Released in the spring of 1860 and widely circulated, it helped Lincoln to secure the presidency.

In his second speech (Chicago), Lincoln voices his well-known statement, "A house divided against itself cannot stand." Then as now, these words attest to the power of language to move the minds and hearts of others.

—Margaret M. Strain, Ph.D., Department of English

Carl Linnaeus
Systema Naturae (*A General System of Nature*)
Leiden, 1735
First edition

As of 2014, an astounding 1.9 million animal species have been described and given scientific names. For plants, the number is in the range of 400,000. Yet this diversity may be only the beginning of detailing life on planet Earth; estimates of animal species alone range from 5 million to 11 million. Yet we also must consider extinction rates, estimated at 140,000 species per year. Considering how little we actually know about species present on Earth, we are now in a race to name species before they disappear. This task began in the 1700s with Carl Von Linne, later Linnaeus, and his masterwork, *Systema Naturae*.

These early efforts emerged from both a curiosity about life and a religious desire to learn the mind of the creator by studying his creation. Whatever the motivation, the objective was daunting. In my opinion, this ranks among the greatest scientific accomplishments.

—Ryan W. McEwan, Ph.D., *Department of Biology*

Moses Maimonides
Moreh Nebukhim (*The Guide of the Perplexed*)
Possibly Rome, ca. 1469
First edition; translated from Judeo-Arabic into Hebrew by Samuel Ibn Tibbon

A seemingly constant question in our search for knowledge is, “What is the relationship between faith and reason?” Maimonides, a physician and one of the greatest rabbinic scholars of the medieval era, explores the intersection of faith and reason in *The Guide of the Perplexed*. Written as a three-volume series as letters to his student, Maimonides provides guiding precepts on the nature of God, the physical universe, and the reconciling of Aristotelian philosophy with the religious teachings of the Torah. With his emphasis on building faith through reason, Maimonides’s *Guide* was highly influential, not only for Jewish scholars, but also for Christian and Muslim religious philosophers, most notably Thomas Aquinas.

—Patrick Thomas, Ph.D., *Department of English*

Malcolm X

The Autobiography of Malcolm X

1963

Written with Alex Haley; original typed draft

The Autobiography of Malcolm X, as told to author Alex Haley, received immediate acclaim upon publication in the fall of 1965, just months after the civil rights activist's assassination. Eliot Fremont-Smith reviewed the book in *The New York Times* on November 5, 1965.

"It has been said, correctly I think, that 'The Autobiography of Malcolm X' is a book about the nature of religious conversion. ... But the book is more. It tells what happens to an intelligent Negro who discovers that he has, within American society, no future. ... 'The Autobiography of Malcolm X' is a brilliant, painful, important book. Alex Haley has made very readable the many hours of taped interviews, and his own epilogue ... is candid and perceptive. The book raises many difficult questions, and it is a testament parts of which many readers will not approve. But as a document for our time, its insights may be crucial; its relevance cannot be doubted."

—*Excerpted from* The New York Times

Karl Marx

Das Kapital: Kritik der politischen Oekonomie

(*Capital: A Critique of Political Economy*)

Hamburg, 1867

Volume 1; first edition

Capital has made a comeback in recent years, working into the national conversation on the Great Recession, income inequality, the "1 percent," and the minimum wage. Political economy, which economists once considered a dinosaur of a genre, has likewise made a surprise return, most notably with Thomas Piketty's *Capital in the 21st Century* (2014).

Its premise is rather simple: that profit is only possible in a capitalist economy through the exploitation and impoverishment of workers. To be clear, according to Marx, exploitation is not a by-product or a regrettable consequence of profit-making under capitalism, but rather its defining feature. Capitalism is able to generate surplus value precisely because it has produced a commodity (labor power) that, as it is used, creates more value than it costs.

—Alex Macleod, Ph.D., Department of English

Maria Montessori

Il metodo della pedagogia scientifica applicato all'educazione infantile nelle Case dei Bambini (The Montessori Method: Scientific Pedagogy as Applied to Child Education in "the Children's Houses")

1909

First edition

First published in 1909, the *Montessori Method* sold quickly through six editions, and by 1913, more than 100 Montessori schools had opened in the United States.

Although scientific-based instruction is now pervasive in teacher education, Maria Montessori's method was among the first to be marketed as empirically grounded. Her observation of how children learn in natural settings formed the basis of the pedagogy and linked back to two overarching principles drawn from her research: that children's psychological development occurs through interactions within their environment; and that each stage of psychological development is hastened and optimized through interactions within the environment that encourage growth of children's innate tendencies.

—Treavor Bogard, Ph.D., Department of Teacher Education

Isaac Newton

Opticks: Or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light

London, 1704

First edition

Optics was a well-established discipline by the seventeenth century. However, although the production of mirrors, telescopes, microscopes, spectacles, and other optical instruments was well advanced, the methods were largely empirical, and there was no detailed understanding of the nature and behavior of light. The subject was ready for a more disciplined approach. This was the essence of Newton's contributions.

Opticks was important not just for the unambiguous rules of optical behavior, but also because it clearly demonstrated that it was possible to apply logical reasoning to science and technology to establish natural laws.

The book reads as well today as it must have in 1704. It is one of the most significant texts in optics and paints a remarkable picture of the early development of the scientific method.

—H. Angus Macleod, D.Tech., University of Arizona

Flannery O'Connor
A Good Man Is Hard to Find
ca. 1955
First edition

A Good Man Is Hard to Find (1955), Flannery O'Connor's first published collection of short stories, arguably established O'Connor as a Southern, American, Catholic woman writer.

Though O'Connor's first published book, the novel *Wise Blood* (1952), met initially with mixed reviews, *A Good Man Is Hard to Find* sold comparatively well and met critical praise, including Evelyn Waugh's telling exclamation, "If these stories are in fact the work of a young lady, they are indeed remarkable." But O'Connor lamented that her work, at times startling to readers, was often misunderstood.

In this volume, O'Connor reveals her fictional tendency toward extremes, having understood that she was a Catholic believer writing for an audience largely of unbelievers: "To the hard of hearing you shout, and for the almost-blind you draw large and startling figures," she would say of her aesthetic approach.

—*Brother Tom Wendorf, S.M., Ph.D., Department of English*
Director of Vocation for the Marianist Province of the United States

Blaise Pascal
Pensées
Paris, 1670
First edition

When Blaise Pascal died in 1662, he left behind a considerable amount of unpublished material. In 1670, his nephew Périer and a group of distinguished Jansenists collected Pascal's meditations into this volume. Pascal's meditations are neither a mere defense of orthodoxy nor an appeal to faith; though his thoughts may attack rationalism as seen in the work of Descartes or skepticism as typified by Montaigne, he states his case with the reasoning methods of Descartes and the style of Montaigne. Pascal goes beyond the scope of natural theology to explain the contradictions and vicissitudes of human experience entirely in terms of faith and revelation, the one justifying the other. Since they are only notes—unfinished—conclusions are not always reached, yet it has the marks of genius. It is a book for which we have solid reason to be grateful, from its first imperfect publication to the present day.

—*Excerpted from Printing and the Mind of Man (1983)*

Plato

Opera omnia (Complete Works)

Venice: Aldus, 1513

Second printing

Plato (428–347 BC) was the first of all the ancient philosophers to be translated and broadcast by the printing press. His central conception of a universe of ideas, of which material objects are imperfect forms, and his ethical code based on action according to human nature, developed by education ... fit with the philosophical, religious, and political thought of Western Europe in the fifteenth century. Known as the most fertile of philosophic writers, Plato, student of Socrates, infused his dialogues with two dominant impulses: a love of truth and a passion for human improvement. While nowhere is a definite system laid down, it has been truly said that the germs of all ideas can be found in Plato.

The *Opera* seen here is the first edition of Plato's complete works in Greek.

—*Excerpted from Printing and the Mind of Man (1983)*

Claudius Ptolemaeus (Ptolemy)

Geographiae universae (Geography)

1597

From the library of Robert Burton

An enduring cultural myth is that until the Renaissance, the world was believed to be flat. Since at least Eratosthenes in the third century BC, it had been made clear experimentally that the earth is a sphere—and even that the circumference of the earth could be reasonably well determined. In the second century, Ptolemy, in the *Cosmographia* (or *Geographiae*), took the next step, creating a map of geographical features. His goal was not so trivial since he had to figure out how best to accurately represent the surface of a three-dimensional sphere on a two-dimensional plane—a challenge that persists even today.

Ptolemy set up a system of latitude and longitude, and once he had a length scale, he was able to locate cities, mountains, and landforms; the prevailing mapping convention at the time was to present more important features as larger.

Ptolemy's theories reigned until Copernicus, Galileo, Kepler, and Newton, more than a millennium later. The volume on display here includes sixty-four woodcut illustrations.

—Robert J. Brecha, Ph.D., Department of Physics

Erich Maria Remarque

Im Westen nichts Neues (*All Quiet on the Western Front*)

1928

Corrected galley proofs in author's hand

1929

First edition

Erich Maria Remarque's most acclaimed novel is a semi-autobiographical account of soldiers' conditions and experiences on the front lines of World War I. Centered on Paul, a vibrant, creative nineteen-year-old, the novel chronicles the war's effects on Paul and his fellow soldiers. Remarque published the book to great acclaim in 1929, a decade after the war, with the original German title *Im Westen nichts Neues*, or *There's Nothing New In the West*. Hailed as a masterpiece of protest literature, the German title spells out Remarque's stance: The war produced nothing. It is no surprise, then, that the Nazi party banned and burned Remarque's books.

Displayed in *Imprints and Impressions* are the first German edition and the galley proofs with Remarque's own corrections—previously unavailable to Remarque scholars.

—Patrick Thomas, Ph.D., Department of English

William Shakespeare

Comedies, Histories, and Tragedies

1632

Second Folio

The mere existence of the First Folio of William Shakespeare's work is remarkable; to assemble it, actors John Heminges and Henry Condell collected quartos and loose manuscript editions of Shakespeare's plays, relying on other actors in their company to build the volume from memory from the lines they had performed.

The First Folio of 36 plays, half of which had never been published, was an expensive and exhaustive venture, but the gamble paid off; printed seven years after Shakespeare's death, it sold out, necessitating a second printing, seen here, in 1632, and subsequent printings in 1663, 1664, and 1685.

The Second Folio is an affirmation that Shakespeare was a bestseller in his own time and following his death; it also tells us that Shakespeare's work, even in this expensive format, was a "must-have" for early modern readers—not just the cultural elite.

—Elizabeth Ann Mackay, Ph.D., Department of English

J. R. R. Tolkien

The Lord of the Rings

London, ca. 1953-1955

Page proofs of the first edition with author's final revisions;
binding by Don Glaister

In 1925, the medievalist John Ronald Reuel Tolkien, as the new Rawlinson and Bosworth Professor of Anglo-Saxon at Pembroke College, University of Oxford, suddenly had time and space to explore what son Christopher Tolkien called “the rising of new imaginative horizons.”

To indulge these new horizons, though, Tolkien had to abandon work on his epic poem *The Fall of Arthur* and his prose translation of *Beowulf*, one of his greatest loves.

Even so, *Beowulf* continued to frame not only Tolkien's teaching, but also his scholarship and his fiction. He opened his Old English classes with the word “Hwæt!” or Listen! —the first word in *Beowulf*. Scholars today still study his essay “‘Beowulf’: The Monsters and the Critics,” about the reception of the monsters in *Beowulf*. But perhaps most important ... *Beowulf* had orcs. To wit, the *scop* [poet] of *Heorot* [the great hall in which the Danes and Geats meet, eat, and celebrate] weaves this yarn about Grendel's birth:

[For this crime* Metod makes mankind deal with this
murderous foe

From him all the evil beings arose,

Eotenas and elves and orcs,

Such giants, that with God contend

For a long time; for that he repays him this reward.] (trans.
Krummel)

*Cain's slaying Abel

And thus were born Tolkien's orcs of *The Hobbit* and *The Lord of the Rings*.

On display are Tolkien's page proofs of the first edition of *The Lord of the Rings* with his final additions, corrections, and deletions throughout; added material about runes; and a signed presentation inscription. Binding is by Don Glaister, acclaimed book binder and conservator.

—Miriamne Ara Krummel, Ph.D., Department of English

Mark Twain

Adventures of Huckleberry Finn

1884 and 1885

First British edition (1884) and first American edition (1885), plus card with author's autograph (double signature of S. L. Clemens and Mark Twain)

This volume, a sequel to the *Adventures of Tom Sawyer*, is considered one of the most significant works of the American literary tradition for its faithful but satirical depiction of the antebellum American South.

For Mark Twain, Huck's voyage on a raft down the Mississippi River with Jim, a friend and escaped slave, came to represent the coming-of-age struggles of an adolescent America.

Critics have praised it for its realistic representation of regional dialect and criticized its coarse depiction of the American South; it's been banned at times for its vulgar language and its treatment of race. Critics argue that the satirical representation of a racist society reveals the logical fallacies that underpin slavery; however, the moral transformation of Huck and the humanizing portrayal of Jim also send an anti-racist message. *Adventures of Huckleberry Finn* is an American masterpiece.

—Kara Getrost, Ph.D., Department of English

Phillis Wheatley

Poems on Various Subjects, Religious and Moral

London, 1773

First book published by an African American; frontispiece illustration of author is by African American slave artist Scipio Moorhead

Phillis Wheatley's was the first published book to have been written by an African American. Bought in Boston as a slave around 1760, seven-year-old Wheatley showed interest in writing, and her owners determined to educate her. In 1773, while in England with her owner's son, Wheatley met the Countess of Huntingdon, who offered to sponsor the publication of her poems in London. Upon challenge of the author's authenticity, eighteen prominent men—John Hancock among them—signed a document of corroboration.

Critical evaluations have been mixed; from a modern viewpoint, Wheatley's writing can appear eager to please white readers at the expense of racial pride. As a slave, however, her literary choices were constrained. That Wheatley even wrote—and had the temerity to engage in literary conversation with established greats—remains remarkable.

—Sheila Hassell Hughes, Ph.D., Department of English

Mary Wollstonecraft
*A Vindication of the Rights of Woman:
With Strictures on Political and Moral Subjects*
1792
First edition; original publisher boards

Mary Wollstonecraft's *A Vindication of the Rights of Woman* is one of the key foundational texts of Western feminism. An early supporter of the French Revolution, Wollstonecraft joined Thomas Paine in protesting the inequalities of British society, calling for the elimination of hereditary rule and the creation of a new political order based on reason and equality. However, she went beyond most radicals by insisting that the subjugation of women was also an example of social corruption and tyranny that should be alleviated for the good of all.

This book helped establish Wollstonecraft as a leading radical thinker of her time period. *A Vindication of the Rights of Woman* has continued to resonate with readers since its publication, inspiring such American feminist thinkers as Lucretia Mott and Susan B. Anthony and the early-twentieth-century anarchist Emma Goldman.

—Mary Sanderson, *Department of History*

Virginia Woolf
A Room of One's Own
1929
First trade edition; presentation copy

The extended essay that became *A Room of One's Own* began as a pair of invited lectures at Girton and Newnham, the women's colleges of Cambridge University, in 1928. In answering the question of why no women writers have equaled Shakespeare, Woolf surmises what would have become of a female born with Shakespeare's genius in his day: "Judith Shakespeare," as Woolf christened Shakespeare's invented sister, would have died young, poor, and pregnant.

In the title essay, Woolf makes her famous argument that to write successfully, any woman of talent needs "500£ and a room of her own"—that is, income to support herself and space away from domestic duties and social expectations.

This copy is interesting for its provenance: Woolf inscribed it to Helen Anrep, patron of the arts and wife of the former paramour of Woolf's sister Vanessa Bell, who created the cover art.

—Sheila Hassell Hughes, Ph.D., *Department of English*

Aristotle's *Logic*: a commentary

ca. 1644

Latin commentary written in the disputed question style on the logic of Aristotle

The book displayed here belonged to Armand-François de Menou du Chiron, a French provincial noble. According to an inscription in front, this commentary, called *Ad Logicam Aristotelis* (*On Aristotle's Logic*), entered Armand's library in 1644. The text is in Latin; though Aristotle wrote in Greek, and Greek was becoming more widely known in the wake of the Renaissance, Latin was still the language of scholarship. This work is not a commentary in the usual sense, as it does not follow a particular text or texts, but rather comments on aspects of Aristotle's *Logic* in general.

It is likely a school text, possibly lecture notes. The hand, first neat, becomes cramped and sloppy with corrections and ink blotches.

Of interest to students at this University, the final article asks "What is faith?" The author then discusses the intersection of faith and reason, seeing them as compatible.

—Bobbi Sutherland, Ph.D., Department of History

Book of the Dead: The Book of Going Forth By Day of the priestess Ta-er-pet
(the Papyrus MacGregor)

Late 1st century BC

23 feet, 6 inches long, divided into nine sections; includes a
unique chart of images depicting seventy-five protective amulets

The ancient Egyptians were fascinated by the afterlife, developing a vision of it that greatly resembled their own lives. An elaborate funerary literature for arriving at a good afterlife included, in succession, the Pyramid Texts, the Coffin Texts, and the *Book of Going Forth by Day*, now commonly called the *Book of the Dead*.

The Book of Going Forth by Day came into use early in the New Kingdom (ca. 1650–1069 BC). It was normally written on papyrus in hieroglyphic or hieratic script. The example on display is part of one prepared for a woman named Ta-er-pet at Akhmim in the first century BC. Reverend William MacGregor (1848–1947), a social reformer and philanthropist, acquired the Papyrus in the late nineteenth century. It is noteworthy for an illustrated list of seventy-five amulets on the reverse of its second sheet—a feature found in no other extant version.

—Fred W. Jenkins, Ph.D., University Libraries

| *Mahayana Sutra of the Buddha: Boundless Life*

| China, early 8th century

| Scroll from the Dunhuang caves; in Tibetan language

Part of the canonical Buddhist translation literature, this complete four-panel scroll was handwritten in Tibetan script and character by a single scribe, its contents translated from Sanskrit between 600 and 700 AD. Hidden in a cave sealed in the eleventh century to protect it and other important texts from military conflict and civil strife, it lay undisturbed until the early twentieth century. The high quality of the paper and the printing on only one side suggest that the scroll was created with a distinguished purpose in mind, likely used ritualistically in a temple or shrine in a life-prolongation context.

—*Excerpted from auction catalogue*

| Polyglot Bible: Psalter

| 1516

| First edition in Hebrew, Aramaic, Greek, Latin, and Arabic

Origen (ca. 184–254) created the first polyglot Bible, called the Hexapla because it was in six columns: Hebrew, a word-by-word Greek transliteration of the Hebrew, and four Greek translations that included the Septuagint as revised by Origen. Only fragments of it survive today.

As the West moved from the monoglot Middle Ages to the new learning of the Renaissance, Greek and Hebrew studies flourished. This, the Reformation, and the advent of printing led to an alliance of philology and theology as scholars parsed scriptural meaning for their doctrinal wars. One aspect of this was appearance of polyglot Bibles, many with Origen's Hexapla as their model.

The Genoa Psalter on display—possibly the first of its type to be published—contains eight columns: Hebrew, a literal Latin translation, the Latin Vulgate, the Greek Septuagint, Arabic, an Aramaic paraphrase in Hebrew characters, a Latin translation of the Aramaic, and scholia.

—*Fred W. Jenkins, Ph.D., University Libraries*

Qur'an
Kashmir, 1864

An illuminated manuscript, copied by Aziz Khan Kashmiri et al.

This is an unusually large and extensively illuminated manuscript of the Islamic Holy Scripture. This manuscript, completed in *naskhi* calligraphy on polished paper, contains not only the original Arabic text of the Holy Qur'an, but also the *Tafsir al-Qur'an*, which is Qur'anic exegesis. It includes Persian translation in blue and additional inscriptions in the margins, written in red and surrounded by foliate decoration in gold, giving the number of verses, words, and letters in each *sura* (chapter). What is interesting about this particular script is that the Qur'anic commentary is written horizontally, diagonally, and vertically.

Furthermore, this copy gives information about the different "readings" of the Qur'an among important centers of Islamic learning, such as Mecca, Medina, Kufa, Basra, etc. Based on a note on the last page of the *Tafsir*, the exegesis is that of Husain Wa'iz al-Kashifi, written in 1491.

—Jusuf Salih, Ph.D., Department of Religious Studies

La Biblia, que es, Los Sacros Libros del Viejo y Nuevo Testamento
(Spanish Bible)
Basle, 1569

First complete Spanish-language translation of the Bible

Translated by Casiodoro de Reina, an ex-monk of the monastery of St. Isidore of Seville, this Bible bears the nickname "La Biblia del Oso" (Bible of the Bear) because of its frontispiece, which depicts a bear taking honey from a tree.

The introduction declares the reason for this translation: "Intolerable thing is Satan, father of lies and author of darkness (Christian Reader) so that the truth of God and God's light may be manifest in the world; because only through this road is Satan's deception undone, his darkness stopped, the worthless foundation of his reign discovered, and from where his ruin is certain; and so that the misery of humans, who are tied to death by prisons of ignorance, may be taught through divine light and leave their prisons for eternal life and liberty as children of God" (my translation).

—Neomi DeAnda, Ph.D., Department of Religious Studies

Zevach Pesach

Constantinople, 1505

First edition of Abrabanel's commentary; earliest obtainable edition

In 1493, the Jewish scholar Don Isaac Abrabanel published this *Zevach Pesach* in exile. It features the Haggadah, the account of God's deliverance of the Jewish people from slavery in Egypt, read at the seder meal to fulfill the Torah commandment to "tell your son" of God's great deeds. In addition to the Haggadah, the Abrabanel edition offers a learned commentary on the Exodus event. This text is described as the second text printed in Constantinople using movable Hebrew type. That fact is reason enough to treasure its existence. Yet the text's greater significance lies in its witness to Abrabanel's commitment to assist his people even in the midst of great personal trial to honor the Torah's commandment to tell the story of God's redeeming power.

— Sandra Yocum, Ph.D., *Department of Religious Studies*

"I hope my collection inspires
others to realize that learning is
a lifelong pursuit and
to pursue their interests."

STUART ROSE

ABOUT THIS PUBLICATION

In preparing for *Imprints and Impressions*, we have run across many interesting words that have fallen out of the general lexicon. With this booklet, we are bringing one back: handlist. Dean Kathleen Webb ran across it in a 1944 booklet from the J. Pierpont Morgan Library in New York City. Though the word no longer appears in most new dictionaries, it's still in the *Oxford English Dictionary*:

A list of a particular type or category of things, presented in a readily consultable form; esp. a list of the books or manuscripts in a particular place, on a particular subject, etc.; a catalogue.

It's a good word ... and that's a terrible thing to waste.

HOW TO USE THIS HANDLIST

All works in the *Imprints and Impressions* exhibit appear in the handlist alphabetically by the author's last name. Unsigned works follow. In the exhibit space, the gallery labels indicate each work's author and/or title.

Except where noted, the faculty and staff at the University of Dayton prepared the item descriptions in this handlist. Many of these descriptions are excerpts of longer essays that appear in the online exhibit, along with photographs, videos, and other supplemental content.

SEE THE ONLINE EXHIBIT

GO.UDAYTON.EDU/RAREBOOKS

This handlist is available in limited quantity. Please return after use.
No flash photography.

ACKNOWLEDGMENTS

CURATOR

Harry Campbell

EXHIBIT COORDINATOR

Erin Fletcher

PLANNERS

John Inglis, Donald J. Polzella, Marian Diaz,
Fred Jenkins, Caroline Merithew, Patrick Thomas

CATALOGUE CONTRIBUTORS

Paul H. Benson, Mark Masthay, Donald J. Polzella, Sandra Yocum

PHOTOGRAPHER

Sean Wilkinson

EXHIBIT AND CATALOGUE DESIGN

John V. Clarke, Clarissa Bock, Emily Downey

ONLINE EXHIBIT

Patrick Thomas, Brittany Cook, Jaime Malloy

MEDIA RELATIONS

Cameron Fullam

LIBRARY STAFF INVOLVED IN THE EXHIBIT

Jane Dunwoodie, Cherí Harrington, Katy Kelly,
Ris  Kreitzer, Tina Powell, Nichole Rustad,
Maureen Schlangen, Ed Seaman, Ray Voelker

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唐時藏經
出敦煌藏
經洞

前敦煌縣公安局長王正齋贈

MAHAYANA SUTRA OF THE
BUDDHA: BOUNDLESS LIFE

China, early 8th century

Scroll from the Dunhuang
caves in Tibetan language

IMPRINTS AND IMPRESSIONS

FREE EVENTS

SEPT. 29

Common Bond: Thoughts on a World
Awash in Paper, and the Fellowship of Books
Opening lecture by author
Nicholas Basbanes

KEYNOTE EVENT

7:30 p.m., Kennedy Union ballroom

Public opening of the exhibit
8 p.m., Roesch Library Gallery

SEPT. 30 – NOV. 6

IMPACT: Reactions to the Rose Rare
Books Collection
Misty Thomas-Trout, Joseph Hoffman,
and Ellie Richards
ArtStreet White Box Gallery

SEPT. 30

IMPACT exhibit opening reception
and panel discussion:
How Can You Believe?
The Impact of Creative Media
in Modern Social and Spiritual Practice
Reception 5:30 p.m.,
ArtStreet White Box Gallery
Panel 6:30 p.m., ArtStreet Studio B

OCT. 15

Shakespeare's Early Folios and
the Renaissance Book
Adam Hooks – visiting scholar
4:30 p.m., Sears Recital Hall

OCT. 16

Why Stuart Rose's Collection of Rare Books
Matters in the Age of the Digital Surrogates

KEYNOTE EVENT

Lecture by Daniel De Simone, Folger
Shakespeare Library
7 p.m., Sears Recital Hall

OCT. 16, OCT. 30, NOV. 13

Looking Inside: *Imprints and
Impressions* workshop
5:15 – 8 p.m., College Park Center
Registration required for all three

OCT. 20

Religion, Literacy, and Social Justice:
The Autobiography of Malcolm X
A Campus Cultural Connections Event
11 – 11:50 a.m., Roesch Library Collab

OCT. 21

Insights into *The Lord of the Rings*
A Campus Cultural Connections Event
1:30 – 2:45 p.m., Sears Recital Hall

OCT. 29

Typographically Speaking: Visible Voices
and the Rose Rare Book Collection
7 p.m., Sears Recital Hall

NOV. 4

Judaism, Christianity, and Medieval Books
Noon – 1:15 p.m., Torch Lounge, Kennedy
Union

NOV. 9

Filling in the Gaps:
Remarks from the Collector
Closing reception and lecture by Stuart Rose

KEYNOTE EVENT

4 p.m., Roesch Library

NOV. 12

Out of Print — documentary film screening
Q&A with director Vivienne Roumani
7 – 9 p.m., Sears Recital Hall

NOV. 13, 14 AND 15

The Lord of the Rings films: *The Fellowship of
the Ring* (2001), *The Two Towers* (2002), and
The Return of the King (2003)
7 p.m., McGinnis Center
Viewing of movie with free refreshments