Illumination attributed to Flemish artist Willem Vrelant in the Farnsworth Hours.
**Medieval Manuscripts**

Georgetown’s largest collection of late medieval and early renaissance documents, the Scheuch Collection, is described in the European History chapter. In addition to that collection, the library possesses nearly a score of early liturgical and theological manuscripts, including some with interesting and sometimes significant miniatures and illumination. Those held prior to 1970 are for the most part listed in Seymour de Ricci’s *Census* or its supplement, but special note should be made of the volume of spiritual opuscles in Old French (gift of John Gooch) and the altus part of the second set of the musical anthology known as the “Scots Psalter” (1586) by Thomas Wode (or Wood) of St. Andrews, possibly from the library of John Gilmary Shea. Also of note are two quite remarkable fifteenth-century manuscripts: one with texts of Bede, Hugh of St. Victor, and others (gift of Ralph A. Hamilton); the other containing works by Henry of Hesse, St. John Chrysostom, and others (gift of John H. Drury). In recent years the collection has grown with two important additions: a truly first-rate manuscript, the *Farnsworth Hours*, probably illuminated in Bruges about 1465 by Willem Vrelant (gift of Mrs. Thomas M. Evans), and a previously unrecorded fifteenth-century Flemish manuscript of the *Imitatio Christi* in a very nearly contemporary binding (gift of the estate of Louise A. Emling). The relatively small number of complete manuscripts is supplemented, especially for teaching purposes, by a variety of leaves from individual manuscripts dating from the twelfth to the sixteenth century (in part the gifts of Bishop Michael Portier, Frederick Schneider, Mrs. Beauchamp Hughes, Friedrich von Boetticher, and W. Todd Furniss).

**Early Manuscript Facsimiles**

The growing collection of modern color facsimiles of some of the greatest medieval and renaissance manuscripts is of nearly equal importance for teaching purposes. It includes not only such standard works as the great books of hours, but also a range of important manuscripts such as the eighth-century *Ambrosian Iliad*, the Vatican Greek *New Testament* (gift of Pope John Paul II), the *Codex Resta*, the *De arte venandi cum avibus* of Frederick II, the *Book of Kells* in the Urs Graf Verlag edition, the *Domesday Book*, and the reproduction of Leonardo da Vinci’s anatomical studies in the English royal collections (gift of John B. Vermyle). These have been supplemented recently by a second Leonardo facsimile (gift of Henry Nowik), and a number of early facsimiles of Central American manuscripts sponsored by Joseph Florimond, duc de Loubat (gift of Mr. and Mrs. A. Grima Johnson).

**Early Printed Books**

The library is fortunate in having amassed over the years a number of incunabula (approximately one hundred, including those in the Woodstock Theological Library), and more fortunate yet in that these are broadly representative of the development of the art of printing during the fifteenth century. Among the most noteworthy are the first Swiss incunable, Saint Gregory’s *Moralia in Job*, and the 1482 *Euclid*. A complete set of Haebler’s portfolios (devoted to German, Italian, and Western European printing, respectively) includes selections of original leaves documenting the range of fifteenth-century typefaces and providing a broad view of the manifold typographical activities of fifteenth-century
Incunabular holdings are supplemented by representative examples of the work of most of the distinguished printers of the sixteenth, seventeenth, and eighteenth centuries, ranging from Aldus, Plantin, and Estienne to the Elzeviers and the Imprimerie royale to Didot, Foulis (in large part the gift of John C. Hirsh), Bodoni, and Ibarra. A recent welcome addition is one of the 50 copies of the portfolio Religious Printing in America (2004), in which two centuries of American printing are summarized in 31 leaves from works ranging from the Eliot Indian Bible to Julia Smith’s 1878 Bible translation (gift of the publisher William Berkley). While non-European printing is not actively collected, both the Special Collections Research Center and the Woodstock Theological Library have examples of the block books printed in China in the late seventeenth century at the instigation of Jesuit missionaries. Moreover, Special Collections houses an example of one of the eighth-century Japanese “prayer scrolls” printed at the order of the Empress Shotoku, with its lathe-turned pagoda intact.

**The Schulte Collection**

The collection, donated by the wife of its creator, Philip Schulte, comprises nearly 100 examples of Greek and Roman classical texts in fine and scholarly editions from the fifteenth through the nineteenth century. Noteworthy especially for its representation of the work of John Baskerville, the collection includes examples from many of the famous printers of previous centuries.

*Gift of Katherine A. Bowie*

**The Gersten Collection**

A specialized part of the world of printing is that of the recording of the arts of stenography or polygraphy—shorthand, as we know it. The Gersten collection, amounting to more than 500 volumes, provides examples from the seventeenth century to the recent past, including influential early texts by Addy, Macaulay, and Weston and a number of periodicals and reference works.

*Gift of Douglas Gersten*

**Bookbindings**

The library has good examples of virtually all of the major kinds and styles of bindings of the past several hundred years, including Persian and Qajar lacquer examples and the expected European types. In addition, there are two substantial groups of bindings of potential scholarly importance. The first group, so-called German “monastic bindings” in alum-tawed leather, chiefly of pigskin, consists of more than 200 examples ranging in date from the late fifteenth to the late eighteenth centuries. The second group consists of more than 100 American hand bindings from the late eighteenth and early nineteenth centuries, including work by such known and respected binders as John Roulstone of Boston and Frederick Mayo of Richmond (the latter being represented by a splendid three-volume set of Epictetus “homemade” from an English translation interleaved with the text in Greek and Latin, bound for Thomas Jefferson). This group contains an especially important gathering of books worked by the so-called
Monastic bindings, pigskin, mostly 16th century.

“Georgetown binder,” probably from the shop of Georgetown publisher and bookseller Joseph Milligan. Some of his most distinguished volumes are represented, including a magnificent set of the first edition of Samuel Johnson’s Dictionary (1755).

Modern Fine Printing
Over the past 35 years the library has assembled a group of more than a thousand modern press books, primarily of American origin but including examples of the great English private presses as well. Virtually all of the major American private presses are represented, from the Elston, Cranbrook, and Village presses that flourished at the beginning of the twentieth century to Cummington, the Grabhorns, the various enterprises of William Everson, and Pennroyal. These are supplemented by a substantial run of volumes produced at various presses for the Limited Editions Club and other publishers using the resources of fine-press printing. The output of one of Washington’s pioneer private presses, Stephen Hurlbut’s St. Alban’s Press, is held nearly complete (gift of Eric F. Menke). Included in the Riedel Collection are many of Eric Gill’s private press books and a long run of publications by H. D. C. Pepler’s St. Dominic’s Press. The library also holds substantial numbers of works from the Cuala and Dun Emer presses, as well as complete runs of Fine Print and Matrix, the two premier modern periodicals of the fine press movement, successors to such older journals as Colophon and Ars Typographica, also held in complete runs (in large part gifts from Patricia G. England, Judith McCabe, the estate of Arnold Rosenthal, and Mrs. William Zimmerman).

Peter Pauper Press
The work of Peter Beilenson (the motivating force behind three imprints: the Peter Pauper Press, the Walpole Printing Office, and At the Sign of the Blue-Behinded Ape) is held in great strength, numbering more than 600 examples beginning with the first book of the press, Synge’s With Petrarch (Larchmont, 1928). The Peter Pauper Press, a phenomenon of American publishing, made possible the dissemination of fine-press ideals to the public at large through its long list of beautifully designed and carefully printed works sold, for the most part, very inexpensively indeed. The collection is enriched by the presence in it, or at Georgetown in other collections, of galley proofs for a Walpole Printing Office title (The Kilgore Journal, 1949), of designs and original illustrations by Valenti Angelo and Lynd Ward for various works printed by Beilenson, and by deliberate imitations of Peter Pauper Press books created by others to capitalize on the work of the press (in large part gifts from Patricia G. England, who started the collection at Georgetown in 1984, and Todd Haines).

Emblem Books
The library is fortunate in having a substantial number of emblem books. These span the years from the mid-sixteenth century to the early eighteenth century, and include, besides such staples as the works of Alciati, Ripa, and Paradis, a number of less familiar items such as the Imago primi saeculi Societatis Jesu (1640), which incorporates into its narrative historical content a wonderfully elaborate series of
emblematic illustrations. Many of the emblem books derive from the personal collection of Georgetown’s first officially-designated librarian, Rev. Thomas C. Levins.

**Book Illustration**

Students of book illustration can sample most of the major styles and techniques of the craft in the library’s growing collection of illustrated books. Examples from the fifteenth to the twentieth century incorporate specimens of most of the printmaking processes, as well as work by artists from Dürer and Holbein to Maillol and Dali. In addition, the library is in the process of developing significant special collections of illustrated books, concentrating principally on volumes illustrated by artists whose work is held by the library in other forms. The largest of these collections is devoted to the work of Lynd Ward, now represented in more than 100 examples (*gifts of Robin Ward Savage, Nanda Ward, Dan Burne Jones, and George M. and Penelope C. Barringer*). Among other artists whose work is being collected in this form are Valenti Angelo, Peggy Bacon, Thomas Hart Benton, George Cruikshank, Isac Friedlander, Eric Gill, David Jones, Clare Leighton, Barry Moser, Joseph Pennell, Arthur Rackham, and Osbert Lancaster (*the latter collection based on the substantial gift of Todd Haines*). A number of early anatomical works, now distinguished...
chiefly for their illustrations, were recently transferred from the Dahlgren Medical Library.

**J. Watson Davis Collection**
The collection comprises more than 100 original drawings by Davis (1870-1959), primarily intended for publications of the Society for the Propagation of the Faith and other American Catholic religious organizations. The drawings have been supplemented by a later gift of family papers, photographs, printed proofs of illustrations, and memorabilia, as well as the acquisition of several printed versions of Davis’s work.

*Gift of Adele Davis Durant and Paul and Jackie Dienemann; gift (memorabilia) of Margaret Williams*

**Clare Leighton Collection**
The Leighton Collection consists of the artist’s preparatory materials for the illustration of The Book of Psalms ... Proverbs ... Ecclesiastes for the Literary Guild, 1949 and later. Among the materials are an incomplete dummy for the book prepared by the artist, including 28 quite finished sketches for blocks; 19 other sketches for blocks; 140 progressive proofs of the 30 blocks chosen for the book; a 3-sheet set printing all 30 of the blocks in their final form; and correspondence relating to the initiation of the project. The Leighton Collection is supplemented by original prints and a fine run of books which she illustrated (*gift of Maurice Adelman, Jr.*).

**John W. Thomason, Jr., Collection**
The collection of this U.S. Marine Corps officer, author, and illustrator (best known, perhaps, for his *Fix Bayonets!* includes his own copies of most of the books he illustrated, together with a number of other volumes from his library and a substantial number of original watercolors and drawings for book illustrations and dust jackets.

*Gift of Edith S. and John S. Mayfield*

**Art Young Collection**
The Art Young collection contains 65 preliminary drawings, sketches, and notes, as well as a handful of manuscript pages, for the book *Art Young’s Inferno: A Journey Through Hell Six Hundred Years after Dante* (New York, 1934). Together they reveal the author’s working process and his unique blend of cartooning with devilish social commentary. The collection is augmented by a copy of the original edition of *Art Young’s Inferno.*

**Printed Ephemera**
While Georgetown will not soon rival the John Johnson Collection at Oxford’s Bodleian Library in its holdings, it nonetheless has several significant groups of ephemeral publications, as well as broad general holdings in the field. Of particular interest are “core collections” of a number of varieties of ephemera, including the following:

* more than 7,000 examples of paper company samples, many with extraordinary graphic design interest, providing a rich record of this field of work in the last two decades of the twentieth century, *gift of Laurie L. England;*

* American political ephemera ranging in date from the 1860s to the present, in virtually all of the political science collections, and with a number of especially striking examples maintained as part of the University Art Collection;

* ephemera of American and Austrian railroading contained in the O’Connor Railroad Collection, numbering thousands of pieces;*
• several large groups of pamphlet literature, of which the most important are the collection of
nineteenth-century American Catholic pastoral letters and other items formed by John Gilmary
Shea (these fully cataloged) and the extensive representation of Catholic devotional and catechetical
pamphlets published by the America Press; and

• the enormous and comprehensive collection of Georgetown-related ephemera in the University
Archives, comprising examples of virtually every kind of printed matter and dating from 1786 to the
present.

These relatively large collections are supplemented by smaller groups of great diversity of age and content,
for the most part incorporated in collections described elsewhere:

• seventeenth-century English anti-Catholic broadsides;

• Civil War illustrated envelopes, in the Archibald Roosevelt, Jr. Collection;

• Polish political ephemera of the period around 1920 in the de Garczynski Family collection;

• Thai (Siamese) social/cultural ephemera from the early twentieth century in the papers of American
diplomat Hamilton King;

• substantial holdings of American movie “lobby cards” in the C. S. Forester collection and in the
separate gift of Homer V. Hervey;

• the remarkable selection of mid-twentieth century American mail order brochures and advertisements
which came with the papers of Virginia Murray Bacon;

• a number of Time covers autographed by those whose portraits are featured there, in the Frank
Dahlhaus Collection;

• nineteenth-century American railroad stock and bond certificates, in the Kenneth W. Rendell
Collection;

• World War II and Vietnam War propaganda leaflets in the Martin Herz Papers and in the papers of
Russell J. Bowen;

• early pictorial postcards in the Eric F. Menke Papers; and

• an extensive group of late nineteenth-century British proof sheets, job printing, and related fine press
ephemera, including much from the Daniel Press, gift of Mrs. William Zimmerman.