**But Is It a Book?**

You are in a library surrounded by books. If you think you know all the attributes that make a book a book, turn back to the gallery door and conclude your visit to this exhibition. If you ever thought there might be more to the seemingly familiar and ultimately knowable book—one of the most innovative and adaptable technologies for making and sharing meaning devised by humankind—then take a moment to browse and consider the many wonderful, sometimes contradictory, and occasionally confounding aspects of the book.

*But Is It a Book?* is a choosable-path exhibition that invites inquiry into the nature of material text, considering in turn the attributes that often signal “bookness”—format, shape, binding, pages, and text. You will see examples from the long arc of book history and book technology, from a clay tablet made in the 3rd century BCE to audio- and e-books manifesting themselves materially the instant you press “play.” But is a clay tablet or an e-book really a book? Choose your path and decide!

# Intro Case

1. Contract for the purchase of barley

Cuneiform inscribed clay tablet from Ur, c. 3000-2030 B.C.E.

Akkadian

From the Crerar Manuscript Collection

<http://pi.lib.uchicago.edu/1001/cat/bib/4410786>

Call number: CrMs237

*This clay tablet inscribed with cuneiform text in Akkadian outlines the terms of a purchase agreement drawn up in the ancient city of Ur in the third millennium, B.C.E. The tablet, though tiny, has a distinctive book shape that predates – but also prefigures – the codex by roughly 2500 years.*

1. Fragment of Homer’s *Iliad* (Book 5, lines 824-841)

Papyrus manuscript, c. 150 – 199 CE

Greek

From the Edgar J. Goodspeed Papyri Collection

<http://pi.lib.uchicago.edu/1001/cat/bib/5634460>

Call number: alc Ms1063

*This papyrus fragment bears 17 lines from Book 5 of Homer’s* Iliad*. Although epic poems from antiquity are typically divided up into books, the word would not have been understood in the way it is used today. The term comes from the papyrus “bookroll,” which was formed by affixing approximately 20 standard sheets of papyrus together that could be rolled up into a compact unit and hold roughly 700 lines of poetry – close to the typical book divisions of ancient epics.*

1. Homer’s *Iliad*

Venice: Aldus, 1504

From the Bibliotheca Homerica Langiana, Gift of M. C. Lang

<http://pi.lib.uchicago.edu/1001/cat/bib/6645459>

Call number: PA4018.A2 1504

\*opening – Dolphin and the anchor printer’s device

*Pocket-sized, portable and relatively affordable at the time of their production, classical texts printed by Aldus Manutius – Homer in the original Greek, in this case – played a key part in the spread of Renaissance humanism and are a forerunner to the modern paperback classic. The iconic printer’s device of the dolphin and anchor and the motto* σπευδε βραεως *in Greek,* festina lente *in Latin*, *or “hasten slowly” in English, is an apt metaphor for the progress of the history of the book.*

1. Bible, Old Testament, “Ester”

Parchment scroll, c. 18th – 19th century

Hebrew

http://pi.lib.uchicago.edu/1001/cat/bib/5016934

Call numbers: alc Ms1532a alc Ms1532b

*Megillah, or hand-copied scrolls of the* Book ofEsther, *are still used in services during the festival of Purim. Although the format of this book looks back to antiquity, it is a product of the modern era.*

1. Ferber, Edna

*Show Boat*

New York: Pocket Books, 1962

From the collection of Professor Lauren Berlant

<http://pi.lib.uchicago.edu/1001/cat/bib/12037965>

Call number: PS3511 .E46 S4 1962

*Following on the success of Penguin Books’ line of boldly striped paperbacks that debuted in Britain, Pocket Books was the first publisher in the U.S. to market pocket-sized paperbacks, publishing 10 titles in runs of 10,000 copies each in 1939.*

# Format 1

The term format takes on many meanings in the context of library collections. As a general term, format refers to the shape and size of a book: a codex, a pamphlet, or a parchment roll, for example. In bibliography, a book’s format is more expressive of size rather than category, and it refers to the number of times a printed sheet has been folded to make the book’s constituent leaves. A folio book describes sheets that have been folded once; a quarto, four times; an octavo, eight times; all the way down to (or up to) a tricesimo-secundo, or thirty-two-mo (32mo), which is a miniature book. The term can also encompass hand-copied or printed matter in different forms—for example, a newspaper, a periodical, a manuscript, a broadside, a play, a musical score, an e-book, and so on.

1. “Ulysses,” from *The* *Odyssey of Homer*

Typescript, draft shooting script

United Kingdom: Television Film Production, Ltd., c. 1946-1949

Purchased on the George Williamson Endowment Fund

http://pi.lib.uchicago.edu/1001/cat/bib/12641597

Call number: Ms1473

*Manuscripts and typescripts dating from the nineteenth century to the present are predominantly working drafts or precursors to the printed or published work. Should a draft shooting script, like this one for “Ulysses,” a British television film that was never produced, be considered a book?*

1. Condit, Lester

*A Pamphlet About Pamphlets*

Chicago: University of Chicago Press, 1939.

From the University of Chicago Press Imprint Collection

<http://pi.lib.uchicago.edu/1001/cat/bib/2249536>

Call number: Z691.C74

*“Who shall say where the pamphlet ends and the book begins?” So opens this curious work about the nature, use, acquisition, description, and preservation of the unassuming yet history-altering pamphlet. Perhaps it is with irony that Condit’s work, which claims pamphlet status in its title, does not conform to the pamphlet format as it is understood in library collections – i.e., a short work, typically five to forty-eight pages, that is unbound.*

1. Jullien, Jean

*This Is Not a Book*

London: Phaidon Press Ltd., 2016

Purchased on the Carter H. Harrison Collection Fund

<http://pi.lib.uchicago.edu/1001/cat/bib/12747821>

Call number: PZ7.J948T45 2016

\*Opening to the foldout

*Which one is truly the book? The object in this case, titled “This Is Not a Book”? Or the subject pictured in the fold-out opening, helpfully labeled “This Is a Book”?*

# Format 2

Think of format as “category,” and you will find that many of the objects in this exhibition qualify as books.

1. Lieber, Larry

*Your Future Rests in Your Hands!*

New York: National Association for the Advancement of Colored People, 1964.

Purchased on the Herman and Fannie Feldstein Memorial Book Fund

http://pi.lib.uchicago.edu/1001/cat/bib/11432507

Call number: JK1924.Y68 2010 (SEND FOR CATALOGING REVIEW)

*Printed in the same year that the Civil Rights Act prohibiting segregation and gender and racial discrimination was enacted, this work, which shares attributes in common with the comic book and pamphlet formats, confronts inequalities faced by people of color in employment, housing, and education*

1. Morgan, J.

*Cholera Humbug*

Westminster: Phair, between 1832 and 1840?

http://pi.lib.uchicago.edu/1001/cat/bib/12697630

Call number: f PR5059.M25 C56 1832

*A broadside ballad circulated in London in the 19th century,* Cholera Humbug *is an example of some of the cheapest printed matter of its time, costing no more than a penny. Although ephemeral, broadsides are preserved in great quantity in libraries throughout Europe and North America and are a rich source of material evidence documenting printing history and reading culture, as well as insight into the current events and concerns of the societies that produced them.*

1. Engelbrecht, Martin, engraver

*Fine Peepshow of Acrobats*

Augsburg: Martin Engelbrecht?: 1740?

Purchased on the Celia and Delia Austrian Study fund

http://pi.lib.uchicago.edu/1001/cat/bib/10496813

Call number: GV1525 .E64 1740

*Peepshows, also known as tunnel books, date back to the 18th century. The hand-colored paper panels are spaced out so a person looking through the hole at the front sees a three-dimensional theatrical scene. Martin Engelbrecht is credited with inventing peepshows along with his brother and fellow engraver, Christian.*

1. The Odyssey by Homer, translated by Samuel Butler

LibriVox recording

Read by Kirsten Ferreri, et al.

**For download:** <https://librivox.org/the-odyssey-by-homer/>

*Consider the ways in which a recorded performance of a reading of Homer’s* Odyssey *can be considered a book. Should a book be defined by the format in which it is produced?*

# Shape 1

The codex book has a distinctive shape: rectangular or oblong, with leaves of text joined at the spine and attached to a binding of paper or boards. Although material evidence is lacking for exactly how and when the codex was invented, the shape of a book as we know it today is likely the result of the individual sheets of a papyrus bookroll being detached and circulated separately or sewn together in a leaved book. The codex came into common use in West in the fourth century, offering the advantage of quick and random access to a place in the text, rather than being limited to sequential access made necessary by the length and shape of a continuous roll. Codex books could be made of parchment, paper, or papyrus leaves and they allowed for more efficient use of materials, as unlike the roll, writing can appear on both sides of a leaf.

1. Woodson, Carter G.

Publisher’s dummy for *The Negro in Our History*

Washington, D.C.: Associated Publishers, 1927.

Purchased on the George Williamson Endowment Fund

http://pi.lib.uchicago.edu/1001/cat/bib/11889091

Call number: E185.W9 1927a

*Publisher’s dummies were sample books used by travelling salesmen to sell books by subscription ahead of publication. The sample volumes included a small portion of the text, and usually an illustration to entice the potential customer. The dummy included options for the style of binding and blank ledger sheets at the back to record the customer information and payment.*

*Carter G. Woodson was an early graduate of the University of Chicago (AB and AM 1908). He was a part of the initial Congress of Negro History Week, which would later become African American History Month.*

1. Receipt-book of Jacob Barge

Manuscript account book, 1755-1764

Philadelphia, PA

http://pi.lib.uchicago.edu/1001/cat/bib/5535224

Call number: alc Ms971

*With an oblong shape, pages, text and binding, this manuscript account book asserts its “bookness” by virtue of its title. But should an essentially administrative document be considered a book?*

1. Batsel, Hannah

*Maneater*

Chicago: Spudnik Press, 2015

Purchased on the R. R. Donnelley & Sons Co. Fund

http://pi.lib.uchicago.edu/1001/cat/bib/10390937

Call number: PS3602.A884M35 2015

*Hannah Batsel, a Chicago book artist, on her set of four artist books: “The set consists of four stories whose physical and narrative structure nest within one another like Russian nesting dolls. The books can be read separately, but when taken together, reveal a legacy of greed and colonialism across generations.”*

# Shape 2

In addition to the papyrus and parchment roll and codex, books have been shaped into tablets – including clay, wax, and electronic – as well as horn, as in hornbooks, which get their name from the protective layer placed over the printed page.

1. Wooden mold for a gingerbread hornbook

England?, late 18th or early 19th century

Purchased on the Joseph and Helen Regenstein Rare Book Fund

http://pi.lib.uchicago.edu/1001/cat/bib/12479686

Call number: ARREARAGE 2021-9

*The precursor to the textbook, hornbooks get their name from the translucent piece of horn that is placed over a printed sheet of paper containing the alphabet and a prayer. The horn protected the book matter from grasping hands and mouths. Hornbooks were produced in Europe but used predominantly in Great Britain and America*. *The earliest documented use is 1450, around the time that Johannes Gutenberg was printing the* Biblia Latina *using movable, metal type in Mainz, Germany. As is true with children’s books and textbooks today, few early examples of hornbooks survive, as they were intended to be ephemeral and subject to extreme wear and tear.*

1. Facsimile hornbook from an exemplar in Harvard College Library

New York, Silver, Burdett & Co., no date.

From the Littlefield Collection

http://pi.lib.uchicago.edu/1001/cat/bib/3133781

Call number: PE1119.A1H8

1. del Nevo, Annpaola

*Dimetrodon*

New York: Harry N. Abrams, 2000

From the Edward Valauskas Collection of Dinosauriana

http://pi.lib.uchicago.edu/1001/cat/bib/12744315

Call number: QE862.P3 N48 2000

1. del Nevo, Annpaola

*Stegosaurus*

New York: Harry N. Abrams, 2000

From the Edward Valauskas Collection of Dinosauriana

http://pi.lib.uchicago.edu/1001/cat/bib/12744312

Call number: QE862.O65 S74 2000

Dimetrodon *and* Stegosaurus *bear the shapes of the dinosaurs they describe. The individual pieces of anatomy – the sail of the Dimetrodon, for instance – function as pages that hold the text. In this case, the book becomes the dinosaur, and the dinosaur becomes the book.*

# Binding 1

A book’s binding provides an important line of defense for the text block, holding the pages fast and protecting them during shelving and use. A binding also provides support for the readers, making it possible for them to interact with a text with ease and allowing for random or intermittent access through place marking. Hardbound books have hinges that allow the cover to swing open so that the book can be rested flat, either on a lap or a lectern, and the pages can be turned at ease. Bindings are considered paratext, but many decorated, pictorial, and printed bindings provide information that is essential to the narrative or text contained within. Binding methods and styles are numerous, and the board binding of a codex book is only one of them. How do the objects in the exhibition conform to or subvert your idea of a book’s binding?

1. Gunsaulus, Frank W.

*Songs of Night and Day*

Chicago: A. C. McClurg and Co., 1896

Bound by Constance Karslake, Guild of Women Binders

Purchased on the T. Kimball Brooker Art Fund

http://pi.lib.uchicago.edu/1001/cat/bib/1619790

Call number: PS1769.G25 S6 1896

*This striking art-nouveau binding was made by Constance Karslake, a founding member of The Guild of Women Binders, an artists’ collective that formed in England in the late nineteenth century to showcase and sell their work and build a community of women working in the largely anonymous field of bookbinding.*

1. *Shirakaba. 2.*

Japan, c. 1930-1940

Purchased on the George Williamson Endowment Fund

http://pi.lib.uchicago.edu/1001/cat/bib/11787946

Call number: TS1220.573 1930

*The utilitarian binding made of screw posts and cloth-covered boards stands in stark contrast to the quality and surprising beauty of the decorated torinoko papers contained within. This book was likely produced for a Western market for fancy papers, with a laid-in price list and sizing specifications.*

1. Pattern paper sample book

Edinburgh: J & J Jeffery, 2008.

Purchased on the George Williamson Endowment Fund

http://pi.lib.uchicago.edu/1001/cat/bib/12366369

Call number: ARREARAGE 2020-114

*This binding of stenciled paper backed with goatskin and lettered in gilt conveys an 18th-century book aesthetic. It may come as a surprise to the reader to find the narrative-less collection of exquisite marbled, stenciled, block-printed and linocut papers beneath the covers. The binding and the papers are handmade by Jane and John Jeffery, a husband-and-wife team of book artists still working in Scotland.*

# Binding 2

A book’s binding provides an important line of defense for the text block, holding the pages fast and protecting them from shelving and wear. A binding also provides support for the readers, making it possible for them to interact with a text with ease and allowing for random or intermittent access through place marking. Hardbound books have hinges that allow the cover to swing open so that the book can be rested flat, either on a lap or a lectern, and the pages can be turned at ease. Bindings are considered paratext, but many decorated, pictorial and printed bindings provide information that is essential to the narrative or text contained within. Binding methods and styles are numerous, and the board binding of a codex book is only one of them. How do the objects in the exhibition conform to or subvert your idea of book’s binding?

1. *Tripitaka, Puskola Pota*

Manuscript on palm leaves, circa 18th-19th century

Pali

http://pi.lib.uchicago.edu/1001/cat/bib/2730021

Call number: alc Ms1098

*Containing one of the canonical texts on the nature of Buddhism, this is a fine exemplar of a palm-leaf manuscript. Palm leaves were used as writing surfaces in South Asia dating back to the 5th century B.C.E.*

1. *The Printer’s Ball, Friday July 31, 2009*

Chicago: Columbia College Chicago, Center for Book and Paper Arts: Poetry Magazine, 2009.

From the library of Ron Offen.

http://pi.lib.uchicago.edu/1001/cat/bib/8849140

Call number: Z209.C45P75 2009

*This work has neither pages nor binding in the familiar sense of the printed book. The text consists of clippings from magazines and books and printers’ waste, hinged together by a screw post.*

1. Bervin, Jen

*Seven Silks*

New York: Granary Books, 2018.

http://pi.lib.uchicago.edu/1001/cat/bib/12534834

Call number: obl N7433.4.B48 S48 2018

*Poetry told through objects, Jen Bervin’s* Seven Silks *defies the codex structure to include the materials that informed her creative process, making them an essential part of the narrative whole. Written from the perspective of the silkworm,* Seven Silks’ *component parts include two prints on silk fabric; a signed copy of* Silk Poems *(Nightboat Books 2017); a Bombyx Mori cocoon in a glass jar; a vial with a scroll printed on silk; a vial with a skein of silk thread; a vial of liquid silk protein; and a colophon. The poem* *is the product of a six-year research project developed with expertise from thirty textile archives, medical laboratories, nanotechnology and biomedical labs and in collaboration with the scientists David Kaplan and Fiorenzo Omenetto at the Tufts University Bioengineering Department.* Seven Silks *was produced in an edition of 100.*

# Pages 1

Bindings support the pages or leaves of a book, allowing readers to progress logically or sequentially through the narrative. How do the pages of these objects function to convey meaning?

1. *A Collection of Paper Samples from Hand Papermills in the United States of America*

Santa Cruz: Peter & Donna Thomas, 1993

http://pi.lib.uchicago.edu/1001/cat/bib/2335695

Call number: TS1095.U6C65 1993

1. Robson, Joanna

*Nylmah*

Edinburgh: Joanna Robson, 2014

Purchased on the Cora B. Perrine fund

http://pi.lib.uchicago.edu/1001/cat/bib/11941015

Call number: ARREARAGE 2019-75

*This intriguing work uses book architecture to tell the tale of the mythical kingdom of Nylmah, brought to ruin when a stranger bearing a gift is turned away at the gates. The concertina binding structure allows the walls of the castle to function as the pages of this book; but when the covers are folded beneath it, they become a pedestal for a captivating book sculpture.*

1. *Jumbo*

London: Dean’s Rag Book Co. Ltd., c. 1920s

Purchased on the Suzette Morton Davidson Rare Book Fund

http://pi.lib.uchicago.edu/1001/cat/bib/11944790

Call number: ARREARAGE 2019-78

*Some of the earliest paper produced in Europe is also some of the sturdiest and long-lasting because it was made from cotton and linen rags. This children’s book printed in the early twentieth century on rag comes with neat borders done with pinking shears – a material reminder that storytelling has much in common with sewing and weaving.*

# Pages 2

1. Dedicatory prayer for the family of Jehan Bocquet, apoticaire

Manuscript on parchment

Amiens, France, c. 1545

Purchased on the Joseph and Helen Regenstein Rare Book Fund

http://pi.lib.uchicago.edu/1001/cat/bib/12725195

Call number: Ms1471

*A manuscript leaf pasted onto a single board detached from an 18th-century binding. Both the leaf and its binding have been separated from their original material objects and re-combined into a text that can be easily read and yet one that challenges through what might be accidental deconstruction the concept of the book.*

1. Rawlins, Thomas J.

*Lane’s Telescopic View, of the Ceremony of Her Majesty Opening the Great Exhibition of all Nations*

London: C. Lane, 1851

Purchased on the George Williamson Endowment Fund

http://pi.lib.uchicago.edu/1001/cat/bib/11974069

Call number: ARREARAGE 2019-132

*Perhaps more a telescope into the past than a book, this ingenious view of London’s Great Exhibition of 1851 is made of six hand-colored lithographed panels that fold concertina style to give readers’ a bird’s-eye view of the fountains, statues and crowds milling about the hall. Peer through the mica-glazed lens, and it feels as if you are there in the midst.*

# Text 1

Text is most often the way a book conveys a narrative, but it is not the only way. Think about how the objects in this exhibition use text and paratext to record and transmit information—and see if you can identify all the objects that dispense with text entirely.

1. Maret, Russell

*Specimens of Diverse Characters*

New York: R. Maret, 2011

http://pi.lib.uchicago.edu/1001/cat/bib/8743308

Call number: f N7433.4.M37 S74 2011

*Typography is architecture – of the letter, the word, the printed page. Russell Maret uses this cleverly designed type specimen book to investigate the use of standard and proprietary typefaces, as well as to comment on the place of design and decoration in our contemporary world.*

1. Thiele, Friedrich Leopold

*Laub-Moose der Mittelmark*

Berlin: Trowitsch u. Sohn, 1832

From the John Crerar Library, Chicago

http://pi.lib.uchicago.edu/1001/cat/bib/4202749

Call number: QK544.G3T55 1832

*This work of natural history from the John Crerar Library collection describes the deciduous mosses of the Mittelmark, using dried specimens in the place of text to most efficiently convey their attributes.*

1. Prokof’ev, Aleksandr Adreevich

*Sotvorenie Mira: Izbrannye Stikhi*

Leningrad: Gos. izd-vo khudozh, 1931

Purchased on the University of Chicago Centennial fund

http://pi.lib.uchicago.edu/1001/cat/bib/12494478

Call number: PG3476.P75 S66 1931

*The cover design for this collection of lyric poetry is by David Dvoskin, a member of the Artists’ Union of the USSR who worked for the Central Committee of the Communist Party. Dvoskin uses typography to create an arresting avant-garde design that evokes the drastic changes to village life precipitated by the October Revolution and Russian Civil War that are the themes of the poetry by Aleksandr Prokof’ev.*

# Text 2

Text is most often the way a book conveys a narrative, but it is not the only way. Think about how the objects in this exhibition use text and paratext to record and transmit information, and see if you can identify all the objects that dispense with text entirely.

1. Lavater, Warja

*Imageries,* “Blanche Neige” and “Le Petite Chaperone Rouge”

Paris: Adrien Maeght, 1965-1982

*Purchased on the Anthony Fund for Studies in Comparative Literature*

http://pi.lib.uchicago.edu/1001/cat/bib/9971317

Call number: N7433.4.H66 I43 1965

*The text of these Grimm’s fairy tales is not text at all but rather abstract symbols. The accordion binding and brilliant imagery work together to pull the reader along the path of these familiar narratives.*

# Putting It All Together 1

1. *Vulgate Bible*

Decorated manuscript on parchment

Spain: Kingdom of Castile (Seville?), c. 1240-1260

Gift of Barry and Winnifred Sullivan

*This parchment manuscript bible, containing the Old and New Testaments, is handsomely decorated with elaborate penwork, and annotated with marginal notes from owners from the 13th to the 15th centuries. The work illustrates the influence of “Paris” or “pocket” bibles on manuscript and reading culture in 13th-century Europe. Portable bibles, such as this one that measures 172 x 123 mm (slightly smaller than 5 x 7 inches), were copied and circulated in large numbers in France (especially Paris), England and Italy, but much less commonly so in Spain, making this exemplar remarkable for its scarcity and fetching style. Thirteenth-century bibles are crucial to the study of the history of the book and bible production, particularly the ordering of its books, which were codified during this period.*

# Putting It All Together 2

Vostell, Wolf

*Betonbuch*

Hinwil, Switzerland: Edition Howeg, 1971

Purchased on the R. R. Donnelley & Sons Co. Fund

http://pi.lib.uchicago.edu/1001/cat/bib/10469467

Call number: ff N6888.V66 V672 1971

*How does one read a book made of concrete? The Fluxus artist Wolf Vostell said he encased a copy of* Betonierungen, *a looseleaf portfolio of all his planned works in concrete, inside each of the 100 copies of* Betonbuch. *But how do we confirm the presence of this publication? A collaboration among curators, conservators and materials scientists at the University of Chicago and the School of the Art Institute* *investigated this challenge by turning to the scientific community to conduct instrumental analysis of Vostell’s work to offer an alternative approach to reading the material object. The results were inconclusive, but work continues to try to understand how the* Betonierungen *and its idea* *might be enhanced, contradicted, or transformed by the* Betonbuch *that contains it.*

# Putting It All Together 3

Robson, Joanna

***Vasilisa and the Witch’s Fire***

Edinburgh: Joanna Robson, 2019

*Purchased on the Cora B. Perrine Fund*

Call number: N7433.4.R628 V38 2019

*With neither binding, nor pages, nor text, nor shape in the traditional book sense, it is difficult to know where this retelling of the Russian fairy tale about the witch Baba Yaga and Vasilisa begins and ends. The narrative ambiguity is an elegant complement to the timelessness and adaptability of fairy tale. Joanna Robson is a book artist working in Edinburgh, Scotland.*

# Ando Case

The qualities that signal “bookness”—format, shape, binding, pages, text—are easily taken for granted. What is a book, exactly? At its essence, a book is a medium for recording and conveying information. But does it have to have a material embodiment? If so, what kind? And can a book be something else, such as art? Can a piece of artwork be a book, too? The objects in this case and throughout the exhibition invite you to consider the attributes that make a book a book, and how books work in different contexts and cultures.

1. D’Hendecourt Scroll

Parchment roll, copied and illuminated c. 14th-century

Greek and Arabic

From the Edgar J. Goodspeed Manuscript Collection

http://pi.lib.uchicago.edu/1001/cat/bib/2689363

Call number: alc Ms125

*One of two extant sections of a single roll, this illuminated manuscript features miniatures of the evangelists, Christ and King David, as well as the Nicene Creed and Psalm 68. On the reverse is a series of prayers and incantations. The roll once belonged to Suleyman ibn Sara and, later, Vicomte Bernard d’Hendecourt, whose collections were sold at Sotheby’s in London in 1929 and from whom the manuscript gets its name. The other portion of the roll is in the Morgan Library & Museum in New York.*

1. *Cinderella*

New York: Patented. Nov. 10, 1891. Copyrighted 1891 by McLoughlin Bro' [sic] New-York, 1981.

Purchased on the George Williamson Endowment Fund

<http://pi.lib.uchicago.edu/1001/cat/bib/12410210>

Call number: f PZ162.C57 1891

*This late 19th-century toy book is cut in the shape of a proscenium, the part of the theater stage that is in front of the curtain. The pages are hinged on opposite sides and opening them mimics the curtain going up on each scene of Cinderella’s story.*

1. *Motif*

London: Shenval Press, 1958-1967

Gift of Professor Neil Harris and Teri Edelstein

http://pi.lib.uchicago.edu/1001/cat/bib/2504488

Call number: N1.M68 c. 3

*Journals and magazines, unlike books, are published in periodical format. But magazines are often referred to as “books” by their publishers.* Motif *was published three times a year from 1958 to 1962 and then annually until 1967. Thirteen volumes in total,* Motif *is a striking platform for the visual and book arts. This particular copy is bound in three volumes in the publisher’s decorated paper bindings, contained in faux-woodgrain slipcases. From outward appearances,* Motif *manifests very much like a book.*

1. Vicuña, Cecilia

*Chanccani Quipu*

New York: Granary Books, 2012

Purchased on the Robert Rosenthal fund

http://pi.lib.uchicago.edu/1001/cat/bib/8827743

Call number: ff N7433.4.V536 C48 2012

*Quipu was a method used by ancient Incan cultures to record and communicate information using strings and knots. Book artist Cecilia Vicuña’s poem using this ancient method is along with instructions on how to interpret the work.*

1. Herrick, Henry Walker

“Reading the Emancipation Proclamation”

Hartford, CT: S. A. Peters & Co., 1864

Gift of the William E. Barton Library of Lincolniana

http://pi.lib.uchicago.edu/1001/cat/bib/12731796

Call number: ff E468.7.H47 1864 c.1

*When this engraving based on the painting by Henry Walker Herrick was published by Lucius Stebbins in 1864, it was accompanied by a pamphlet detailing the figures, their relationships to one another, as well as the domestic scene, perhaps in an attempt to guide the reading and interpretation of the broadside and situate it as a text marking the significance of emancipation in both U.S. and world history.*

1. de Lorris, Guillaume

*Roman de la Rose*

Illuminated manuscript on parchment, c. 1365

http://pi.lib.uchicago.edu/1001/cat/bib/6664143

Call number: alc Ms1380

*This 14th-century illuminated manuscript was copied by scribes onto parchment – an organic and sturdy writing surface made from the skin of a goat or calf and stretched, dried, and scraped until its surface becomes supple enough to accept ink from a quill pen. The illuminations would have been added separately and by skilled artists in a scriptorium – for comparison, see the printed copy at right, produced 140 years later but maintaining many of the conventions and aesthetics of manuscript culture.*

1. de Lorris, Guillaume

*Le Romant de la Rose*

Paris: Antoine Verard, 1505[?]

Purchased on the Joseph and Helen Regenstein Rare Book Fund

http://pi.lib.uchicago.edu/1001/cat/bib/12528872

Call number: alc PQ1527.A1 1505 c.1

*Among the earliest printed editions of this allegory of courtly love, Antoine Verard’s post-incunable edition includes the codicil or testament of Jean de Meun, who finished in 1270 the poem that Guillaume de Lorris had begun forty years earlier. Though printed texts can often be thought of as fixed, the distance between completion of* Le Roman de la Rose *and this printed version allows for plenty of creative and editorial intervention as well as human error.*

1. The Holy Bible

London: Robert Barker, printer to the Kings Most Excellent Maiestie, 1611

http://pi.lib.uchicago.edu/1001/cat/bib/3137285

Call number: f BS185 1611 c.4

*Often shorthanded as “The Book” in contemporary culture, one of the most iconic translations of the bible into English is the King James’ version, printed by Robert Barker in London in 1611. King James is indelibly associated with the most widely published text in the English language not because he did the translating, but because he appointed the 50 theologians and scholars who did so. Their work relied heavily on earlier translations by William Tyndale and Myles Coverdale. Well into the sixteenth century, circulating or possessing a bible in English was considered a heresy that could be punished by death.*