

Early English Manuscripts

The Goliards, a student organization associated with the Medieval Institute at Western Michigan University, has donated \$1,000 to the Richard Rawlinson Center for Anglo-Saxon Studies and Manuscript Research. The monies will be used to support the acquisition of a complete set of the *Early English Manuscripts in Facsimile* (EEMF)—as well as a continuing subscription to this unique resource. The gift, which represents in part proceeds from this year's sale of T-shirts, caps, and other items at the Medieval Institute's annual Congress, held each May at WMU, will make it possible for the University Libraries to develop its collection in Medieval Studies to the level of a Research II university classification as designated by the Carnegie Foundation for the Advancement of Teaching.

"*Early English Manuscripts in Facsimile*," notes Paul E. Szarmach, the Medieval Institute's Director, "is the premier collection of manuscript facsimiles in Anglo-Saxon studies. The series aims to support the work of students and scholars by offering clear, accurate representations of the most important texts and images in early English history, literature, and art. These books are not deluxe, coffee-table productions; they are extraordinarily useful books with authoritative introductions. With this generous gift, our WMU students are telling us that they want Medieval and Anglo-Saxon Studies to remain major emphases here."

Currently, Waldo Library owns four of the 25 facsimiles published in the series thus far. Of these four, *The Nowell Codex* may be the most famous, containing the complete text of the only version of *Beowulf* and other works that describe monsters such as *The Wonders of the East*. Waldo Library patrons may consult the book in the third floor Rare Book Room.

The remaining volumes will enter the collection, if we can obtain funding, over the next two to three years, and the continuing subscription will become part of the overall acquisitions program. One volume to be added this coming year is *The Old English Illustrated Hexateuch*, a facsimile of an eleventh century vernacular prose version of the first six books of the *Old Testament* with some 600 drawings. However, funding is not yet assured for the remaining volumes, and each volume has a limited printing of only 250 copies. Following is a list of the proposed purchases with the latest cost estimate although there could be increases due to the dollar exchange fluctuation.

<i>The Tollemache Orosius</i> (EEMF 3)	\$ 566
<i>The Pastoral Care</i> (EEMF 6)	\$ 822
<i>The Moore Bede</i> (EEMF 9)	\$ 792
<i>The Blickling Homilies</i> (EEMF 10)	\$ 807
<i>Alfric's First Series of Catholic Homilies</i> (EEMF 13)	\$ 898
<i>The Old English Illustrated Hexateuch</i> (EEMF 18)	\$ 1154
<i>The Vercelli Book</i> (EEMF 19)	\$ 1222

We are seeking private donations, and welcome all inquiries as to the means to make such a gift. Please contact Lance Query, Dean, University Libraries, at 387-5202 or Dr. Paul Szarmach, Director, Medieval Institute, at 387-8745. P.E.S.

Autographs of the Powerful and Famous in 1910

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One of the most successful poets at the turn of the century would not gain easy recognition from the majority who saw her autograph. She was Ella Wheeler Wilcox, 1850-1919. Yet lines such as "Laugh, and the world laughs with you;/ Weep, and you weep alone" are now in the stock of common proverbs of the language. She took the time to include a short poem with her signature.

Another poet whose words have outlived recognition of her name is Rose Alnora Hartwick Thorpe, 1850-1939, who

wrote poems which added unforgettable rallying calls to our language: "Remember the Alamo" and "Curfew Must Not Ring Tonight."

Victor Herbert, 1859-1924, was an Irish-American composer who wrote such perennially favorite operettas as *Babes in Toyland*, *The Red Mill*, and *Naughty Marietta*. His autograph is visually intriguing since he included bars of music. Marching to a steady beat, John Philips Sousa, 1854-1932, rose to prominence as the band master of the American Marine Band from 1880-1892. Internationally known as a composer of marches, every American celebrates the Fourth of July with his *The Stars and Stripes Forever*.

The only artist included in the collection is Will Hicok Low, 1853-1932, An illustrator for such magazines as *Our Young Folks* and *Appleton's Journal*, he studied in France under Jean-Francois Millet, and was a close friend of Robert Louis Stevenson. His work is still occasionally found on the art market.

Actors and actresses were and are extraordinarily popular, but while they may have fame for a time, they also slip into obscurity once the show has closed or, today, if the film is no longer available. The following were well-known to Sophie, but their fame and art have disappeared: Robert C. Hilliard, 1857-1928; Jack Norworth, 1879-1959; Nora Bayes (Norworth), 1880-1928; Blanche Ring, 1877-1961; and Robert Bruce Mantell, 1854-1928. Julia Marlow, 1866-1950, refused to send her autograph unless a dollar was donated to the Actors Retirement Fund; there is no autograph.

In the collection is an autograph of Booker T. Washington, 1856-1915, whose stature in time has continued to grow. Not all of his ideas are as acceptable today as when he advocated that Afro-Americans should strive for economic prosperity and independence before fighting for equality. Along with him as an agitator for rights would have stood Belva Ann Bennett Lockwood, 1830-1917, whose name and autograph are far less known to us, but who was a pioneer feminist. She received a law degree, and was the first woman admitted to practice before the Supreme Court of the United States. A life-long suffragette and advocate of women's rights, she died before women got the vote!

And to conclude this peripatetic tour through turn of the century history, there is the signature and recognition of Thomas Alva Edison, 1847-1931. He was



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