

PRESERVING OUR HERITAGE



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Historic Roosevelt Arch at the north entrance of Yellowstone National Park.

PRESERVING OUR HERITAGE

Perspectives from Antiquity to the Digital Age

Selections and Commentary by
MICHÈLE VALERIE CLOONAN



CHICAGO | 2015

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Printed in the United States of America

19 18 17 16 15 5 4 3 2 1

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ISBN: 978-1-55570-937-2 (paper).

Library of Congress Cataloging-in-Publication Data

Preserving our heritage : perspectives from antiquity to the digital age / Michèle Valerie Cloonan.

pages cm.

Includes bibliographical references and index.

ISBN 978-1-55570-937-2 (alkaline paper)

1. Library materials—Conservation and restoration. 2. Books—Conservation and restoration.
3. Archival materials—Conservation and restoration. 4. Manuscripts—Conservation and restoration.
5. Sound recordings—Conservation and restoration. 6. Photographs—Conservation and restoration.
7. Motion picture film—Preservation. 8. Digital preservation. 9. Museums—Conservation and restoration.
10. Cultural property—Conservation and restoration. I. Cloonan, Michèle Valerie, 1955– editor of compilation. II. Title.

Z701P7537 2014

025.8'4—dc23

2014000216

Book design by Kim Thornton in the Brandon Grotesque, Meta, and Minion typefaces.

© This paper meets the requirements of ANSI/NISO Z39.48-1992 (Permanence of Paper).

*To the incomparable Sidney Berger,
helpmate and guiding spirit*

*ALA Neal-Schuman purchases fund advocacy, awareness,
and accreditation programs for library professionals worldwide.*

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PREFACE

Michèle V. Cloonan

T HIS BOOK AIMS TO INTRODUCE STUDENTS AND professionals to readings that will help them in their studies and in their professional practice. For students, the book presents key introductory readings. For professionals, some of the readings will be familiar, though the authors of some pieces have added updates or afterwords. Many other writings will not be familiar, either because they are old or difficult to find, or they were published in different fields. For example, librarians may not be familiar with the historic preservation literature, museum professionals may not read library literature, and so on. I hope that readers will be enriched by the interdisciplinary approach of this volume. Three new pieces appear here in the chapters on “Collections: Development and Management” (Karen F. Gracy, “Preservation in a Time of Transition: Redefining Stewardship of Time-Based Media in the Digital Age”), “Preservation Policy” (Ellen Cunningham-Kruppa’s “Exploring Cultural Policy at Humanities Texas”), and “Sustainability” (Rebecca Meyer et al., “Sustainability: A Literature Review”). This anthology should be useful to a variety of audiences.

This book gathers and discusses key readings in preservation and conservation and presents the readings in an accompanying historical timeline. Many current debates about issues such as longevity, reversibility, enduring value, and authenticity have their roots in writings of past centuries. This volume presents the roots and their outgrowths.

Background

Preservation assures the memory of civilizations. Libraries, museums, archives, and other cultural institutions gather, organize, display, and sometimes disseminate their holdings. At the same time, they cannot collect and save everything. And what they do collect and preserve has to do with the mandates of individual institutions. Throughout the histories of institutions, decisions were made about what would not be collected. Thus, what has been preserved is but a small subset of what has been created. Natural and man-made disasters further contribute to the disappearance of objects. Then, too, there are natural and man-made objects that have existed outside the purview of institutions or governments. In those cases preservation has probably been a matter of chance.

Collections cannot be made available if they are not preserved. Yet the systematic practice of preservation management in cultural heritage institutions began only in the twentieth century, though writings about caring for objects date back to antiquity. That is because before the mid-twentieth century, there was a focus on caring for individual items rather than for collections. With the invention of photography in the nineteenth century, it became possible to copy or reformat original materials. It was then subsequently possible to preserve the intellectual content of an object, as well as the object itself. Research into the causes of deterioration led to individual or mass treatments, or to reformatting, or later, with digital media, to migration and other strategies. An interest in preserving collections as a whole led librarians, archivists, and museum curators to make recommendations for improved ambient conditions through environmental monitoring and to advocate for the appropriate design of buildings housing heritage materials. Today, preservation encompasses the care of individual items as well as collections, buildings, and entire communities or habitats. The notion of preservation, then, implies two things: 1) preserving the objects that carry information, and 2) preserving the information itself. The latter of these focuses on the intellectual dimension of an object. Hence, the content of an item can be saved even if the item is lost. Of course, saving the content and losing the

original medium is not a full victory because information resides in originals that simply is not inherent in copies. But having a surrogate is better than having nothing. Are photographs of a vase—or even a replica of it—a form of preservation? For written materials the *content* of an item can be saved. For three-dimensional objects, even with the new scanning technology, the “content” is more difficult to preserve.

The onset of digital media means that an increasing amount of information and creative output is born in electronic form and will never be acquired by an institution. Some of the readings, particularly in chapters 4 and 7, address preservation efforts in these areas, including the move to personal archiving and Personal Information Management (PIM), for which there are Personal Information Manager application software systems (PIM or PIM tools). Scholars are already taking measure of users’ digital preservation practices.¹ Of course it is easier for someone who creates, for example, a blog, to preserve it than it is for someone to preserve a page that she posts on Facebook—a social utility that may own the content as soon as it is posted. Literature that addresses preservation and social media issues is growing daily.

The evolution of preservation can be charted through its literature. There are many publications in the field which, if students and practitioners had access to them, would help them to understand the context surrounding a host of current issues. Furthermore, the literature comes from a number of disciplines including art, art history, architecture, history, and historic preservation, and, of course, the literature of the library, archives, and museum professions. The sometimes divergent perspectives of the various fields will lead the reader to a broad understanding of the values and ethics of preservation.

Selection of the Readings²

The genesis for this book grew out of discussions that Paula De Stefano, Head, Preservation, New York University Libraries, and I had a few years ago about “classic” readings in preservation. We defined classic as those readings that are continuously cited in the

literature, referred to repeatedly by professionals, and assigned in preservation courses. In contemplating compiling an anthology, we wanted to know which articles our colleagues thought were the most influential to them. We solicited suggestions from librarians, archivists, and conservators primarily through listservs. We received some fifty suggestions, many of which are included here. Respondents provided lists, or described in detail what each reading had meant to them.

An Advisory Board, whose members represented the fields of librarianship, archives, museum studies, and historic preservation, revised and augmented the original list, and helped me make the final selections.³ The final selections were further winnowed down either because permissions could not be secured, or the items were too long for inclusion.

I used four selection criteria for the readings. First, I included historical writings that form the basis of contemporary thinking and practices. Classic works can sometimes shed new light on how to approach contemporary problems. Second, I sought readings from a variety of fields that are primarily concerned with the preservation of cultural heritage. These fields include library, information, archival studies, historic preservation, and museum studies and informatics. Sometimes one field is ahead of another in its practices and there is much that can be learned from a new perspective. Third, I looked for readings in new areas of interest, such as sustainability. Finally, I tried to include publications that might not be readily accessible to most readers because they are out of print, were published in un-indexed periodicals, were chapters in books, or were rare and/or difficult to access.

There is necessarily uneven coverage from topic to topic. There has been a tsunami of publications about digital preservation in the past decade, as is reflected by the length of chapter 7, “Frameworks for Digital Preservation.” In contrast, while there is a voluminous literature on preservation policies in specific institutions, less has been published about general preservation policymaking in a broader societal context, and I have selected only three pieces for chapter 8. However, policy and public policy issues are considered in some articles in chapters 7, 9, 10, and 11. Other areas are growing rapidly, with new articles

being published frequently. While chapter 11, “Sustainability,” has just three contributions, it is a rapidly growing field, with many recent publications.

Terminology

The term *preservation* forms part of the title of this book. However, in various contexts, and at various times, *preservation*, *conservation*, and *restoration*, have been used interchangeably, as the writings in this volume demonstrate. While all three terms are used somewhat differently in librarianship, film archives, art conservation, and historic preservation, they all refer to the care of movable, immovable, natural, man-made, and socially constructed heritage. *Preservation* is an umbrella term that includes conservation and restoration. *Conservation* is the treatment of objects based on scientific principles and professional practices, as well as other activities that assure collections care. The conservation field encompasses art, natural history specimens, archives, and books. In some contexts, *architectural conservation* is used to mean to historic preservation.

Restoration is used in a variety of ways. In film preservation, restoration refers specifically to the process of returning a film to the version that is most faithful to its original release. This process may include restoring lost footage. In art, restoration has a narrower focus than does conservation. Restoration strives to bring objects back as nearly as possible to their original condition, or to a known earlier state. The emphasis is on *presentation* rather than accurate interpretation. Restoration is unethical if it is used solely to make an object appear “new” or “better” than it was before treatment.

Heritage, *cultural heritage*, and *cultural memory* are defined in the introduction to chapter 2. The broad interpretations of these concepts are reflected in the readings.

The book begins with a Timeline that is a reference for the book’s readings and which places the readings in context. Thus, the timeline, while providing context and background, is not meant to be a history of the preservation field. Rather it attempts to draw out the many social, political, technological, professional,

and economic facets of preservation, and, in so doing, enhance the readings.

The subjects are organized into twelve chapters. chapter 1, “Early Perspectives on Preservation,” includes works that span from the Old Testament to the late nineteenth century.

Readers will recognize in these selections some enduring preservation themes.

Chapter 2, “Perspectives on Cultural Heritage,” presents a variety of perspectives on the meaning of cultural heritage and how those meanings have shaped our collective pasts. This is followed in chapter 3, “Preservation in Context: Libraries, Archives, Museums, and the Built Environment,” with an examination of preservation practices in a variety of institutions and settings.

The relationship between institutional collecting and preservation is the theme of chapter 4, “Collections: Development and Management.” A section of the chapter is devoted to time-based media and the distinctions between preservation of paper-based and new media are drawn. Karen F. Gracy has provided an introductory essay to time-based media.

Chapter 5, “Risks to Cultural Heritage: Time, Nature, and People,” takes a broad look at risk. While there is a voluminous literature on disaster recovery, risk assessment and management is much less covered.⁴ Yet cultural heritage is under constant and inevitable risk; its mitigation is critical to preservation efforts.

Chapter 6, “Conservation,” presents a variety of theoretical and practical perspectives on the physical care, treatment, and remediation of collections. Works about the care and treatment of items have been written for centuries, and chapter 1 gives examples of early views on the subject. Chapter 6 represents twentieth and twenty-first century perspectives.

“Frameworks for Digital Preservation” is the subject of chapter 7. Over a thousand publications have appeared on this complex and rapidly changing area, with no diminution in sight. The chapter provides the reader with an overview. It is useful to trace the areas in which great strides have been made and those in which much work remains.

Chapter 8, “Preservation Policy,” explores public and cultural policy approaches to preservation. No attempt was made in the chapter to explore legal policy issues. While these are mentioned throughout the book, particularly in chapter 7, this anthology—with its broad coverage of preservation subjects—is not the ideal forum to cover the wide range of legal issues. Readers may want to consult Barbara T. Hoffman’s anthology, *Art and Cultural Heritage: Law, Policy, and Practice*.⁵

“Ethics and Values” are covered in chapter 9. The chapter is divided into two sections: a consideration of the topic with readings and a selection of international conventions and declarations, and professional codes of ethics. The subject of moral and ethical conduct has been considered for over 2000 years, and it is no less relevant today. As I write this preface, a new article has just crossed my desk that considers ethical perspectives relating to political-economic issues in the preservation of digital heritage.⁶

Chapter 10, “Multicultural Perspectives,” calls into question the assumption that cultural heritage belongs equally to everyone. Who “owns” heritage? How is it to be preserved? By whom and for whom? Some of the authors advocate for collaborative and community-based approaches to preservation while others focus on specific treatment issues. Attitudes in museums, libraries, and archives towards managing diverse cultural materials are changing.

Chapter 11, “Sustainability,” the concluding subject of the book, refers to an implied commitment to managing natural and cultural resources into the indefinite future. Parallels are drawn between the stewardship that is implicit in preservation and sustainability.

Finally, the Epilogue identifies several new and potential research foci. The aim is to encourage readers to track these areas in scholarly publications, as well as in the media and on social networking sites.

No volume can do full justice to the broad range of subjects that make up preservation. Certainly, I could have added dozens more excellent pieces to this collection—many items that were on the original list, for instance. It was sometimes painful not to be able to

include items that had to be cut. Notes throughout the text refer readers to texts that are not included here.

Infelicities and inconsistencies in bibliographic styling—from one publication to another and even within a single publication—have been retained as they were in the originals.

Audience

The Heritage of Preservation can be a reader for heritage professionals, a textbook for graduate students, or a reference work for professionals and scholars in other fields. Its goal is to bring together a variety of sources, and in so doing represent the depth and scope of this intellectually rich field.

NOTES

1. See, for example, Andrea J. Copeland, “Analysis of Public Library Users’ Digital Preservation Practices,” *Journal of the American Society for Information Science and Technology* 62.7 (July 2011): 1288–1300.
2. Each article is styled as it originally appeared in print.
3. Though Paula De Stefano was unable to coedit this volume with me, she has served on the Advisory Board, making many useful suggestions for the readings as well as the timeline.
4. One notable example, not excerpted here, is Jonathan Ashley-Smith, *Risk Assessment for Object Conservation* (Oxford: Butterworth-Heinemann, 1999).
5. Barbara T. Hoffman, ed., *Art and Cultural Heritage: Law, Policy and Practice* (Cambridge: Cambridge University Press, 2006; rpt. 2009).
6. Peter Johan Lor and J. J. Britz, “An Ethical Perspective on Political-Economic Issues in the Long-Term Preservation of Digital Heritage,” *Journal of the American Society for Information Science and Technology* 63.11 (November 2012): 2153–64.

ACKNOWLEDGMENTS

I T TAKES MANY PEOPLE TO BRING A BOOK TO FRUITION, AND I wish to thank those who made this one possible. I wish that there was a word stronger than “thanks” to convey my gratitude to them.

When I came up with the idea of creating a preservation anthology, one of my first supporters was Charles Harmon, formerly Vice President and Director of Neal-Schuman Publishers. He gave me many useful suggestions for this volume and I worked with him until Neal-Schuman was acquired by the American Library Association. Charles, now Executive Editor at Rowman & Littlefield, and Christopher Rhodes and Rachel Chance at ALA, helped to shepherd this volume into print. All three were wonderfully supportive and patient.

Following the early advice of Charles Harmon, I formed an Advisory Board whose names are listed elsewhere. I am grateful to them for their many ideas for items to be included. Unfortunately, I was not able to use all of their suggestions, either because I could not secure the necessary permissions, or because the permissions were prohibitively expensive. No blame should be accrued to them for omissions.

Most of my research was conducted at the Getty Research Institute (GRI). A GRI Library Research Grant in 2007 made it possible for me to begin the Timeline that appears here and to identify some of the texts for this anthology. Subsequent trips to the Getty in 2011 allowed me to finish the research. Special thanks are due to Murtha Baca, Head, Digital Art History Access; Mary Reinsch Sackett, Head of Conservation and Preservation; Marcia Reed, Chief Curator; and Susan M. Allen, formerly

of the Getty Research Institute, and currently Director of California Rare Book School (CalRBS). They have been my esteemed colleagues for many years. Their generosity is unparalleled.

Thanks also to Cameron Trowbridge, Manager, Research Services, Dissemination and Research Resources, the Getty Conservation Institute. He and his team were unfailingly helpful to me.

My former and current research assistants have helped me in many ways including bibliographic sleuthing, finding or creating images, translating items, and generally sharing their knowledge: thank you, Patsy Baudoin, Anne Holmer Deschaine, Jonathan Lill, Sarah Spira, Hugh Truslow, and Elizabeth Walters. To Rebecca Meyer I owe a particularly large debt of gratitude. For nearly two years she helped me track down permissions. She also scanned most of the texts for this book.

Linda Chan, Serials Librarian at the Newberry Library in Chicago, has assisted me with more research projects than I can count. She is intrepid at tracking down sources. For this book she helped me locate items relating to Paul N. Banks.

Through ongoing conversations colleagues at Simmons College have helped me shape my ideas. I particularly wish to thank Jeannette Bastian, Ross Harvey, Martha Mahard, and Terry Plum. Former UCLA

colleagues Howard Besser and Anne Gilliland continue to be generous supporters of my work.

Rachel Salmond, librarian, consultant, editor, and teacher, has been an intrepid copy editor. She has tracked down many print and digital textual variations in the works. She, too, has been exceedingly generous with her time.

Simmons College granted me a “mini-leave” in 2007, and a sabbatical during spring semester 2011. My special thanks to former president Dan Cheever and current president Helen Drinan, and former Provost Charlena Seymour. I am grateful to them for their generosity.

My final debt of gratitude goes to my husband, Sidney Berger, and my aunt, Marguerite Bouvard. Fine scholars both, they empathize with the agony and the ecstasy of research and writing. I could ask for no better support than they have given me over many years.

The book was longer in the making than I could have anticipated. The process for searching for and securing rights has become increasingly difficult when access should be getting easier. That said, the editor and publisher gratefully acknowledge permission to reproduce previously published material. We made every effort to trace copyrights to their holders for original materials as well as for translations.

PRESERVATION TIMELINE

T HIS TIMELINE HAS TWO PURPOSES: TO SERVE AS a reference for the readings and to place them in context. Thus, the timeline provides context and background. For example, in 1823, John Murray laments the poor composition of paper; his letter to *The Gentleman's Magazine* appears in chapter 1. Consulting the timeline, one learns that chlorine bleach had been used in paper since the 1790s—and the harmful effects of it were apparent by the time that Murray's letter was published. Alum-rosin sizing, another prime cause of the deterioration of paper, had been developed at the beginning of the nineteenth century, but was not in widespread use by 1823. Poor-quality wood-pulp paper was not yet being manufactured. John Murray had identified a problem that would only become worse by the middle of the nineteenth century.

Another example dates from 150 years later, in 1976. The publication of Paul Philippot's "Historic Preservation: Philosophy, Criteria, Guidelines" (chapter 3) and of Caroline K. Keck's "The Role of the Conservator" (chapter 6) overlap with a number of preservation-related events in the United States: the Library of Congress holds a major conference on preservation and conservation; the Tax Reform Act of 1976 provides some tax incentives for rehabilitating historic properties; and it is the American Bicentennial with its attendant commemorations and emphases on honoring the past. The publications and the events nurtured the preservation field.

The reader may also use the timeline by selecting a topic, such as Thomas Edison's invention of the phonograph, and then read Mark Roosa's article in chapter 4,

“Sound and Audio Archives,” about the preservation of recordings. The timeline and articles are not reflexive, however. There may be events in the timeline that no article in the anthology addresses, and there may be articles for which there are no corresponding events in the timeline. Nor are all of the readings included in the timeline: only pivotal readings such as the *Lieber Code* and the *Salvage of Water-Damaged Materials*, to give but two examples.

In a field as diverse and extensive—and as old—as preservation, no volume, no collection of writings, and no timeline can pretend to approach comprehensiveness. Clearly, many events, inventions, and publications could be added to the timeline. The method here is more suggestive than all-inclusive.

This timeline is not meant to be a history of the preservation field, which has yet to be written. Rather, it attempts to draw out the many social, political, technological, professional, and economic facets of preservation. Its overall aim is to enhance the readings.

ca. 750 BC and ca. 630–580 BC

Old Testament prophets Isaiah and Jeremiah advise on the importance of keeping documents for future use.

ca. 15 BC

Roman architect and engineer Marcus Vitruvius Pollio notes causes of deterioration of domestic buildings in *De Architectura Libri Decem* (Ten Books on Architecture). He advises against having paintings and delicate cornice decoration in dining rooms where smoke from fires and lamps may damage them.

1550

Giorgio Vasari chronicles contemporary artists' techniques, including their art restoration practices, in *Le Vite de' Più Eccellenti Architetti, Pittori, et Scultori Italiani* (Lives of the Most Eminent Italian Architects, Painters and Sculptors).

1560

Queen Elizabeth I of England issues “A proclamation against breakinge or defacing of monumentes of antiquitie, beyng set up in churches or other publique places for memory and not for supersticion.”

1627

Gabriel Naudé publishes *Advis pour dresser une bibliothèque* (Advice on Establishing a Library) in Paris, with a chapter addressing preservation concerns.

1631

John Weever decries wanton destruction of Catholic monasteries by Henry VIII in *Ancient funerall monuments within the United Monarchie of Great Britaine, Ireland, and the islands adjacent*.

1774

Chlorine bleach is developed. It was first prepared from hydrochloric acid and manganese by Carl Wilhelm Scheele and was considered a compound until Humphry Davy demonstrated that it cannot be decomposed and that hydrochloric (muriatic) acid consists of hydrogen and another true element, which he named chlorine in 1810. The discovery leads to alternatives to sun bleaching for the removal of stains from paper and fabric.

1783

Chlorine is first used for bleaching fabrics.

1785

French chemist Claude-Louis Berthollet introduces chlorine gas as a commercial bleach.

1789

Berthollet produces the first liquid bleach, *eau de Javel*, a weak solution of sodium hypochlorite.

1791

Thomas Jefferson, in a letter to Ebenezer Hazard of Philadelphia on February 18, laments the loss of documents chronicling early American history. He writes, “The lost cannot be recovered; but let us save what remains: not by vaults and locks which fence them from the public eye and use ... but by such a multiplication of copies, as shall place them beyond the reach of accident.”

1792

Clement and George Taylor, English papermakers, receive a patent for bleaching linen and cotton in paper manufacture.

1799

Scottish chemist Charles Tennant takes out a patent for bleaching powder (chloride of lime), which is in widespread use in bleaching paper pulp by 1815.

1807

German inventor Moritz Friedrich Illig publishes his method of alum-rosin sizing for paper, which he had developed before 1805. It is later discovered to be a leading cause of paper deterioration.

1823

A letter by John Murray, "On The Bad Composition of Modern Paper," is published in London in *The Gentleman's Magazine*.

1829

John Murray publishes *Practical Remarks on Modern Paper* in which he gives an account of his chemical analysis of pages of a Bible.

1830

Alum-rosin sizing of paper is introduced to the United States.

1835

John Andrews Arnett publishes *Bibliopegia; or, The Art of Bookbinding in all of its branches* in London, in which he describes the use of bleaching to remove stains from paper and improve its color. He refers to the work of French chemist Jean-Antoine Chaptal, who published *Essai sur le blanchiment* in 1801.

1838

French chemist Anselme Payen first identifies cellulose as a substance in plants and determines its chemical composition.

1839

Louis Daguerre develops the daguerreotype, a silver-based system for creating photographs, which he sells to the French government.

Using the daguerreotype process, the first microphotographs are produced.

1840

German paper manufacturers Friedrich Keller and Heinrich Voelter obtain a patent for a wood-grinding machine, which enables the development of techniques for manufacturing wood-pulp paper throughout the 1840s.

1841

After working on his invention at the same time as Daguerre, Henry Fox Talbot takes out a British patent for the calotype process, in which a positive photographic print is made from an in-camera negative.

First ground-wood paper to be made in the West is made in Halifax, Nova Scotia, by Charles Fenerty.

1842

Sir John Herschel publishes his discovery of the first blueprint process based on the photosensitive properties of iron salts in one of his three papers on photographic processes. His discoveries regarding the photosensitive behavior of iron and silver salts underlie the development of most common reprographic processes.

1846

Alfred Bonnardot publishes *Essai sur la restauration des anciennes estampes et des livres rares*. He urges people not to remove early marks of ownership, indications of use, and so on, and includes a bibliography, which was unusual for that period.

ca. 1850

Anselme Payen studies the effects of alum-rosin sizing on paper.

1851

English meteorologist and aeronaut James Glaisher suggests microphotography as a document preservation strategy.

1853

Ann Pamela Cunningham and others found the Mount Vernon Ladies' Association to preserve Mount Vernon, George Washington's home near Alexandria, Virginia.

EARLY PERSPECTIVES ON PRESERVATION

THE NEED FOR THE PRESERVATION OF DOCUMENTS has been recognized for nearly 3,000 years, although conservation and preservation have emerged as formal fields only in the twentieth century. This recognition is manifest in many texts that talk of preserving history, documents, ideas, and the oral and written record, though only rarely do these early writers propose strategies for achieving the longevity of cultural heritage.

This chapter introduces a host of early sources relating to preservation, which are presented chronologically. (No doubt many other sources exist.) Together, the sources included here weave an uneven but persistent narrative of the reasons we preserve our heritage. These include religious, political, cultural, educational, historic, philosophical, scholarly, aesthetic, fiscal, and personal motivations.

In **Jeremiah 32:14** (ca. 630–580 BC) we see that to ensure the return of the people of Israel to the Land of Israel, and thus to the restoration of their promised status, a key document—the deed of purchase—needed to be preserved. Storage in earthenware jars was a contemporary preservation strategy. In fact, systems were then in place throughout the Middle East for the creation and keeping of records.

Similarly, in **Isaiah 30:8–11** (ca. 740–700 BC) the prophet is commanded to write God’s prophecy down on a tablet so that it may serve as “a witness forever” that God warned against an alliance with Egypt. “That Isaiah is commanded to write this prophecy specifically suggests that he often delivered prophecies as speeches without writing them down.”¹

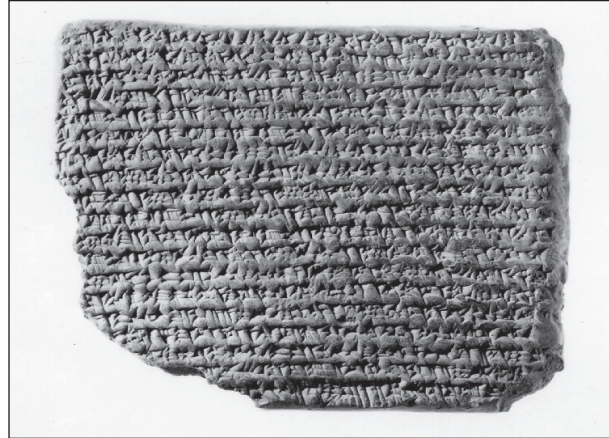
Ernst Posner, writing about archives in the ancient world, observed that

Where business considerations had an influence on the mind of the record creator, he could be expected to provide for the long-term preservation of his documents. In an oblique sense, such consideration would prompt the temple priests to build and keep collections of omen tablets, [the prediction of events] just as the priests of the Apollo temple at Delphi later maintained their oracle archives. Businessmen would naturally see to it that their records were kept for future use, and they did so quite effectively. The records of the Egibi banking family in Babylon, to give but one example, document the activities of six generations of that family from 690 to 480 BC.²

Vitruvius (ca. 75–15 BC) takes a preventive approach to preservation in his *On Architecture*. For example, he observes that smoke from fire and soot from lamps can cause damage to paintings and thus it is better not to place paintings in dining rooms. Similarly, he notes that continuous dampness in a building can cause injury to plaster and stucco. One of his pragmatic suggestions is that in constructing a house, builders should determine its style by the climate in which it is built. Today such thinking is central to sustainable architecture. Unfortunately, architects throughout the ages have failed to follow his sound preservation advice.

Martial (ca. 40 AD and 104 AD), a poet and social commentator whose works are known for their sharp wit (as well as for their obscenities), wrote over a dozen books of epigrams. Included here is Epigram 2 of Book 10, “To the Reader on Issuing a Second Version of this Book.” (“This book” refers to Book 10 of his Epigrams.) Of interest to us are his reflections on the art of writing and the preservation of recorded texts. Martial suggests that words are more enduring than physical monuments because they are preserved in multiple copies of books.

A passage from the **Koran**, Surah 85 (ca. 632), “The Constellations,” verses 17–22, reminds us that the Koran is preserved on a tablet, presumably for



Clay tablet; legal document of the Egibi banking family concerning a sale of land. Dated 2nd Nisan, 10th year of Darius; i.e., 512 BC. Image courtesy of the British Museum.

the ages. The tablet is a metaphor for the permanence of the Koran; once recorded it is unchangeable and imperishable.

The idea that multiple copies of works will help to assure their longevity, as Martial asserted, was taken up by **Thomas Jefferson** nearly 1,700 years later in a letter to Ebenezer Hazard on February 18, 1791. Jefferson was concerned that if the history of “the infancy of our country” was not kept in “the public eye,” it would not be preserved. The idea that multiplicity will place items “beyond the reach of accident” is current in the digital-information world. For example, LOCKSS, “Lots of Copies Keeps Stuff Safe,” based at Stanford University, is an international community initiative that provides libraries with digital-preservation tools and support for preserving e-content. It uses open-source software, a contemporary approach to keeping material in “the public eye.” The home page of the site prominently displays a quotation from the same Jefferson letter that is reproduced in this volume (www.lockss.org).

Martial’s epigram was quoted by **John Weever** (active 1630s) in his 1631 book *Ancient Funeral Monuments within the vnited monarchie of Great Britaine, Ireland, and the islands adiacent, with the dissolued monasteries therein contained*; he also quoted classical authors Horace (*Lyric poesie*) and Ovid (*Metamorphoses*, Book 15), who were simi-

larly contemplating the preservation of their work. Relevant to Weever's interest in preserving heritage, Martial, Ovid, and Horace each expressed the belief that books were the most permanent of all "monuments." Martial, Horace, and Ovid composed their works long before the invention of printing, when every book produced was as unique as the monuments that Weever sought to preserve. Yet even if the various copies of manuscript books had textual variations, at least some portions of the texts had a chance of survival. And it is certainly easier to copy a text than to make a copy of a piece of sculpture. Additionally, books were portable and hideable, further aids to their survival.

The overarching theme of *Ancient Funeral Monuments*, however, is another age-old preservation dilemma: how to protect works from war and other social, political, or religious conflicts. His aim was to preserve the monuments and sepulchers of the dead which, he maintained, were not preserved as well in the "British Isles" as they were in other countries.

This was in part because of King Henry VIII's destructive actions against monasteries. In response to the looting of churches and other Catholic religious sites in England that came as a result of the dissolution of the monasteries, Queen Elizabeth I sought to end such destructive practices. Her proclamation against breaking or defacing "Monuments of Antiquity"³—quoted in Weever—was possibly more symbolic than successful. To declare such a sentiment is one thing; to enforce the law is another. Weever implies that the declaration was not particularly enforced. Nonetheless, the Queen's *Declaration* does stand as an early example of governmental protection over sacred or otherwise charitable or cultural sites. Later, in the nineteenth century, local, national, and international laws would be enacted to protect cultural heritage, also with varying levels of success (see chapter 9). All the laws in the world will not stop fanatics, enemies, or repressive regimes from defacing or destroying historical objects or records.

Writing at about the same time as Weever, **Gabriel Naudé** (1600–1653) viewed the very act of gathering collections and forming libraries as aspects of preservation. During his career he became the librarian

of some of the greatest collectors of his time, including Cardinal Francesco Barberini. Luckily for us, he wrote down his views of librarianship in the remarkable work *Advice on Establishing a Library* (1627). Later, as librarian to Cardinal Jules Mazarin, Naudé traveled throughout Europe to enhance the Cardinal's great library in Paris. Mazarin eventually acquired some 40,000 items and allowed his library to be used by the public. Sadly, Mazarin's library was sold by the French government, and Naudé closed out his career as librarian to Queen Christina, of Sweden.

Gabriel Naudé's important book stands as a testament to all that he learned as a librarian as well as to his natural brilliance. In chapter 5, he discussed the process of building collections. He acquired entire libraries with verve, tenacity, and wisdom. He recognized the research value of items that others did not. Today we would describe such items as ephemera. Some of the principles in this chapter address the integration of preservation into collection development—a theme that is picked up again in chapter 4 of the present volume, "Collections: Development and Management."

For example, Naudé stresses the importance of conserving whatever is acquired. Paraphrasing Ovid, himself an avid collector, he writes: "that which is gained by being protected is not less valuable than that which is gained by being searched for." Yet at the same time, Naudé cautions against lavishing too much attention on fancy bindings:

The fourth principle is to cut the excess expenditure many waste on the binding and ornamentation of their volumes, in order to use this money instead to purchase books that are missing, so as not to be liable to Seneca's criticism, who took pleasure in making fun of those 'to whom the covers and titles of their books give the most pleasure.'

Gabriel Naudé's work deserves to be better known.

John Murray (1786?–1851), a scientific writer,⁴ identified some of the causes of deterioration in paper in "On the Bad Composition of Paper," a letter to the editor published in 1823 in *The Gentleman's Magazine*. He later expanded his observations and published *Practical Remarks on Modern Paper* in

1829.⁵ Although it would be nearly a hundred years before all of the causes of deterioration in machine-made papers would be determined, Murray's work was important in two ways. First, he identified problems with manufacturing that existed even before the development of wood-pulp paper. Second, he voiced his concerns in a popular publication, *The Gentleman's Magazine*, where it was read by a number of people throughout the English-speaking world. Thus Murray turned preservation into a public concern.

Francis Lieber (1800–1872) was a German-American jurist. In 1863 he prepared “Instructions for the Government of Armies of the United States in the Field,” more commonly referred to as “The Lieber Code.” It was revised by the Army's board of officers and approved by President Abraham Lincoln. The Code sets out rules of engagement for war. Of particular significance for readers of this volume is that the Code also sets out rules for the “public and private property of the enemy,” with specific instructions about the protection of works of art, libraries, and hospitals. These ideas would be further developed in the 1954 Hague Convention, which includes a section on “The Protection of Cultural Property in the Event of Armed Conflict.” Thus, in the Lieber Code, Weever's concerns about the wanton destruction of monuments were addressed within the context of war. Although codes and conventions are not always followed—as many of the armed conflicts of the twentieth and early twenty-first century have demonstrated—they carry moral weight as well as legal authority. (See also chapters 5, “Risks to Cultural Heritage: Time, Nature, and People,” and 9, “Ethics and Values.”)

William Morris (1834–1896), a founding member of the Society for the Protection of Ancient Buildings (SPAB) in 1877, advocated for a minimalist approach to the repair of historic buildings. Inspired by the architectural writings of John Ruskin,⁶ he decried poor restoration practices in the manifesto that he and others wrote for SPAB. Morris set an ideal, but not one that can always be met. Sometimes intervention is necessary in order to save a historic structure. In his 2009 work, *Time Honored: A Global View*

of *Architectural Conservation*, John H. Stubbs (see chapter 3, “Preservation in Contexts”) describes degrees of intervention for architectural conservation ranging from *laissez-faire* (least intervention) to re-creation *in situ* or at a different site with new materials (replication or facsimile).⁷

Three poets, **Hakīm Abu'l-Qāsim Ferdowsī Tūsī** (940–1020), **William Shakespeare** (1564–1616), and **Percy Bysshe Shelley** (1792–1822), address variations of the themes we have considered here, and their poems round out this chapter. Like the classical poets before him, Ferdowsi hopes that his work will remain in the world because it carries the wisdom of the ancients. His lines “from this famous book of the ancients” is probably a reference to the work of which this poem is a part, the *Shahnama*, his national epic about the Persian empire before the Islamic conquest.

In Shakespeare's Sonnet 18, “Shall I compare thee to a summer's day?,” the poet intones with confidence that “So long lives this, and this gives life to thee”; his words will be immortalized as long as there are people to read his sonnet. Archivist and computer scientist Jeff Rothenberg, in the documentary *Into the Future: On the Preservation of Knowledge in the Electronic Age*, about digital preservation,⁸ quotes the last lines from the sonnet. Shakespeare could be confident that his work would survive, so reasons Rothenberg, because of the fixity of the printed word. However, for authors who compose their work online, Rothenberg raises the concern that there is much less chance that such creations will survive. (See his article in chapter 7, “Frameworks for Digital Preservation.”)

For the Romantic poet Shelley, “Ozymandias” provides a metaphoric read into the almost complete decay of a statue (of Egyptian King Ramses II, here referred to by his Greek name) and the entire civilization it stood in front of. Although once a mighty king, he is no more immune from oblivion than anyone else. Even his entire physical world has turned to dust (“Round the decay of that colossal wreck, boundless and bare, the lone and level sands stretch far away.”) Shelley's poem seems to anticipate the many nineteenth century writings about ruins that would follow.

With these writings, then, we can trace the roots of preservation concerns that today's practitioners continue to express and grapple with.

NOTES

1. *The Jewish Study Bible*. Jewish Publication Society, Tanakh trs. Edited by Adele Berlin and Marc Zvi Brettler. (Oxford and New York: Oxford University Press, 2004): 843.
2. Ernst Posner, *Archives in the Ancient World*. (Cambridge, MA: Harvard University Press, 1972): 66.
3. Queen Elizabeth I, *A Proclamation against breakinge or defacing of monumentes of antiquitie, beyng set up in churches or other publique places for memory and not for supersticion*. (Imprinted at London in Powles Churchyarde: By Rycharde Iugge and Iohn Cawood, Printers to the Quenes Maiestie, [1560]). The proclamation is included on pages 52–54 of Weever's book, which was published in London, by Thomas Harper, in 1631. This copy (DA28.W37 1631) was consulted at the Getty Research Institute, on March 3, 2011.
4. There is little information to be found about John Murray. Perhaps the best source is a reprint of Murray's *Practical Remarks on Modern Paper* with an introductory essay by Leonard B. Schlosser (North Hills, PA: Bird & Bull Press, 1981).
5. John Murray, *Practical Remarks on Modern Paper with an introductory account of its former substitutes; also observations on writing inks, the restoration of illegible manuscripts, and the preservation of important deeds from the destructive effects of damp*. (Edinburgh: William Blackwood; London: T. Cadell, 1829).
6. Ruskin's influence on Morris is described throughout Fiona MacCarthy's *William Morris: A Life for Our Time*. (New York: Alfred Knopf, 1995).
7. John H. Stubbs, *Time Honored: A Global View of Architectural Conservation*, 2009, pp. 23–24, "Nomenclature and Common Understandings," and p. 127, the graph "Architectural Conservation: Degrees of Intervention."
8. Terry Sanders, director. *Into the Future: On the Preservation of Knowledge in The Electronic Age* (Washington, DC: Commission on Preservation and Access, Council on Library and Information Resources, 1998).

Selection 1.1

THE JEWISH STUDY BIBLE

The translations of these two passages are from The Jewish Study Bible. Jewish Publication Society, Tanakh translation. Edited by Adele Berlin and Marc Zvi Brettler (Oxford and New York: Oxford University Press, 2004).

Jeremiah 32:14

Thus said the Lord of Hosts, the God of Israel: "Take these documents, this deed of purchase, the sealed text and the open one, and put them into an earthen jar, so that they may last a long time."

Isaiah 30:8

Now, go, write it down on a tablet, and inscribe it in a record, that it may be with them for future days, a witness forever.

MARCUS VITRUVIUS POLLIO

Excerpts from *De Architectura*

De Architectura 6.1.1–2

These [private residences] will be properly designed if one has first taken into account which of the world's regions and climes they are being built in. It is clear that one should build one type of building in Egypt and another in Spain, and build differently near the Black Sea than at Rome, and so forth according to the qualities of other lands and regions. For in one part of the world the earth is close to the sun's course, whereas in another it is far removed from it, and in a third it is situated in the middle. Therefore, just as the world is arranged such that the circle of the zodiac and the sun's course naturally bestow different properties on any given area of the earth, in the same way is it clear that one should fit the design of a building to the type of region and its variety of climate.

In the north, buildings should clearly be well-roofed and as closed as possible, not open but rather oriented toward the direction of warmth. By contrast, in southern regions where the force of the sun creates oppressive heat, buildings should be designed to be more open and oriented toward the north. Thus what nature spoils craft shall amend. Likewise in the other regions one should modify one's designs to fit the climate of that part of the world.

De Architectura 7.4.1–5

I have already given the reasons why in dry places one should use stucco. Now I will explain how in damp places one may achieve smoothed surfaces that can last without cracking. First, in rooms that are of level footing, apply plaster using burnt tile instead of sand-mortar at a height of roughly three feet above the base of the floor and lay it down such that those parts of the stuccoing will not be cracked by damp-

*Edited by F. Krohn (Leipzig: Teubner, 1912).
New translation for this volume by Coleman Connelly.*

ness. If a wall should suffer from permanent dampness, retreat a ways back from it and construct a second thin wall standing as far apart from as the situation will allow, and conduct a channel between the two walls that is on a gradient with the room and has vents at the opening. Likewise, when the wall has been built up to its full height, one should leave air-holes. For if the dampness cannot exit through vents both at the base and at the top, it will unfailingly spread out over the new structure. Once all this has been carried out, plaster the wall using burnt tile, straighten it, and then smooth it using stucco.

If however the location will not allow for such construction, create channels and have the vents lead out to the opening. Then on one side place tiles of two feet each, while building on the other side a foundation of pillars made from eight-inch bricks,¹ upon which the corners of two tiles can rest. Have the pillars stand apart from the wall such that resulting space is no more than a palm's breadth. Next, set up studded tiles above from the base to the top and fasten them to the wall. Carefully coat their inward-facing sides with pitch so that they will resist water. Likewise make sure that they have air-holes on the base and the top above the vault.

Then whitewash them in turn with slaked lime so that they will not resist the tile-plastering, since because of their dryness from being fired in the kiln they cannot take and hold onto the plaster unless one puts lime underneath to glue the two substances together and force them to cohere. Once the plastering has been put on, lay down burnt tile instead of sand-mortar and complete all the other steps described above in the section on the reasons for using stucco.

The smoothed surfaces for their part ought to have decorations adapted as befits them, such that they possess worthy qualities suited to the location and not foreign to the distinctions between types.² In winter dining rooms, subtle decoration with artistic depictions, grand paintings, or cornice work in the vaulting is not practical, because they are marred by the smoke from the fire and the constant soot from the torches. In these rooms, panels decorated with black varnish should be installed below the dadoes and polished, with wedges dyed in ochre or vermillion placed between them. The vaulting should then be smoothed out, after first being polished clean. Regarding floors, if one cares to consider the style of Greek winter dining rooms, this cost-effective and practical method will prove quite satisfactory.

First, below the level of the dining room one digs to a depth of roughly two feet and after packing down the soil spreads out a layer of lime and gravel or of

burnt tile, sloped such that it has vents in the drainage channel. Then, having heaped in charcoal and stamped it down, one spreads out a mortar mixed from sand, lime, and ash, a half-foot thick. Once rubbed down with a whetstone to the measures of a rule and level, the surface gives off the appearance of a black floor. Thus during the Greeks' banquets, whatever anyone spills from a cup or spirts out dries up as soon it falls, and the servants who stand in waiting do not catch cold from that type of floor, even if they go about barefoot.

TRANSLATION NOTES

1. Reading *laterculis* between *besalibus* and *pilae*.
2. Translation of this sentence can only be approximate since, to follow Krohn, there is a lacuna between *autem* and *politionibus*.

Selection 1.3

M. VALERII MARTIAL

Epigrammaton

*Edited by W.M. Lindsay (Oxford: Clarendon University Press, 1902).
New translation for this volume by Coleman Connelly.*

Liber 10.2

My first hurried efforts on this tenth book have forced me to recall it after the work had already slipped from my hands. You will read some familiar poems, but they have been polished by a more recent file; the greater part are new. Reader, be kind to both since, reader, you are my mainstay. For when Rome gave you to me, she said "We have nothing greater

to give you. Through this man you will escape the sluggish flows of thankless Lethe and in your better part will survive. A fig-tree splits Messalla's marble and a rash mule-driver laughs at Crispus' defaced horses. But writings no theft can harm and the passing centuries profit them. These monuments alone cannot die."

THE KORAN

Excerpt from Surah 85, “The Constellations”

From The Koran Interpreted. Translated by A.J. Arberry (New York: Simon & Schuster, 1955).

Hast thou received the story of the hosts,
 Pharoah and Thamood?
 Nay, but the unbelievers still cry lies,
 And God is behind them, encompassing.
 Nay, but it is a glorious Koran
 In a guarded tablet.

HAKĪM ABUL-QĀSIM FERDOWSĪ TŪSĪ

Excerpt from “When the Sword of Sixty Comes Nigh His Head,” from *Shahnameh*

*Translated by Basil Bunting, in World Poetry: An Anthology of Verse from Antiquity to Our Time, edited
 by Katharine Washburn and John S. Major (New York: W.W. Norton, 1998, p. 469).*

[Final stanza]

I ask the just Creator
 so much refuge from Time
 that a tale of mine may remain in the world
 from this famous book of the ancients
 and they who speak of such matters weighing their words
 think of that only when they think of me.

WILLIAM SHAKESPEARE

Sonnet 18: “Shall I Compare Thee to a Summer’s Day?”

Shall I compare thee to a summer’s day?
 Thou art more lovely and more temperate.
 Rough winds do shake the darling buds of May,
 And summer’s lease hath all too short a date.
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimmed;
 And every fair from fair sometime declines,

By chance, or nature’s changing course, untrimmed;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow’st,
 Nor shall Death brag thou wand’rest in his shade,
 When in eternal lines to Time thou grow’st:
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

GABRIEL NAUDÉ

Advis Pour Dresser Une Bibliothèque (Chapter 5)

New translation for this volume by Laurence Bouvard (Paris: François Targa, 1627).

The Means by Which a Collection Can Be Created

And so, Monsieur. After having shown in these first three discussions the method that should be followed in order to learn how to establish a library, how many books it is suggested it should be provided with and what qualities to look for in their selection, what follows now is an investigation of the means by which one can obtain the books themselves, and what must be done to improve and increase the collections. In this regard, I will honestly say that the foremost principle pertaining to this point is to carefully preserve those books that are acquired and that one acquires on a regular basis without allowing them to be lost or damaged in any way. “It is far more easily bearable,” says Seneca, “never to acquire than to lose, and thus it can be seen that those who have never had any fortune are happier than those who have lost it.”

In addition to this is the idea that there is no point in greatly increasing a collection if the books that have been so carefully and diligently acquired are then lost or damaged through lack of care. Keeping this in mind, Ovid and other wise men were right to say that to preserve is no less a virtue than to acquire: “That which is gained by being protected is not less valuable than that which is gained by being searched for.”

The second principle is not to overlook anything that could be considered at all important or have some use, whether in your view or that of others; such as writs, placards, theses, fragments, essays, and other similar items that one should be careful to collect together and assemble according to their different types and subjects, as this is the best way to consider them and take them into account: “Since that which is of no benefit on its own, is useful when taken

together.” Otherwise what often happens is that by neglecting these little books that do not appear to be anything more than trifles and items of small importance, one ends up losing a number of wonderful little collections that are sometimes the most interesting parts of a library.

The third point can be gleaned from the methods which were used by Richard de Bury, Bishop of Durham and Lord Treasurer and then Lord Chancellor of England, which involved publicly declaring and otherwise making known to everyone the regard he had for books and the great desire he had to establish a library. If such a project is well and widely known, and if the person who champions this idea has the ability and the authority to do his friends favors, these friends will undoubtedly be led to present him with the most interesting books that come into their possession, invite him into their own library and that of their own friends, in short, do everything they possibly can to aid and support such a plan. This has been well documented by the above-mentioned Richard de Bury in the very words that I transcribe here, all the more willingly because his book is extremely rare and counts among those that are being lost through our negligence: “When I began to be successful,” he says, “I came to the notice of the King’s Majesty and was received into his household, giving me a greater opportunity to explore wherever I wanted and to hunt through, as it were, some wonderful public and private libraries, both secular and religious.” And a little afterward, “I received free access through his Royal favor to search out the most hidden books. The knowledge of my love of books soon spread very quickly, and it was even reported that I was languishing from desire for them, especially the most ancient books, and that my favor was more easily obtained by quartos than by money. For this reason, supported by the authority of the above-named Prince, I could greatly hinder and benefit, advance and impede, both

the strong and the weak; and instead of presents and rewards, in place of gifts and jewels, there flowed to me filthy quartos and timeworn Codices, valuable both in my sight and in my affections. Then the most illustrious monasteries threw open their safes, chests were unfastened, and cabinets undone, etc.”

To this he also adds the many voyages he made as an ambassador and the great number of erudite and diligent people whose hard work and industriousness served him in his research.

What also leads me to believe that these methods were effective is that I knew a man who was so interested in medals, paintings, statues, brooches, and other such items and ornaments that he collected more than twelve thousand pounds worth by this means alone without ever having paid out more than four. And in all honesty, my motto is that any well-bred and naturally virtuous person should always support the laudable intentions of his friends, as long as they do not hinder his own. So that those who have books, medals, or paintings that they have received more or less by chance and that they take no pleasure from, will have no trouble in accommodating those of his friends whom he knows desire and are interested in these items. I would willingly liken this third principle to the ploy which magistrates and people with power of office may make use of; but I do not want to explain this more overtly than by the simple narration of the strategy which the Venetians used to obtain Pinelli’s best manuscripts the moment he had passed away. Having been informed that his library was going to be transported from Padua to Naples, they immediately sent one of their magistrates who seized one hundred bales of books, among which were fourteen that held the manuscripts, two of which containing more than three hundred commentaries covering all of Italy’s affairs. They gave as their reason the fact that although Signor Pinelli had been given permission to copy the archives and registers of their affairs, as a result of his position, his purpose, his noteworthy and virtuous life, and above all the loyalty that he had always exhibited towards the republic; nonetheless, it was neither relevant nor advisable for them that these documents should be divulged, disclosed and revealed after his death. His

heirs and executors, being powerful and within their rights, filed suit in response, so that only two hundred of these commentaries were retained by the Venetians, and put into a special chamber with this inscription: “Herein collected the Pinelli library by order of the Imperial Senate.”

The fourth principle is to cut the excess expenditure many waste on the binding and ornamentation of their volumes, in order to use this money instead to purchase books that are missing, so as not to be liable to Seneca’s criticism, who took pleasure in making fun of those “to whom the covers and titles of their books give the most pleasure;” and to do so especially given that a binding is nothing but an incidental mode of appearance without which, or at least without one so beautiful and opulent, books would be no less useful, convenient, and sought-after, as it is only ever ignorant people who attach importance to a book due to its cover; (since it is not the same with books as it is with people, who are only recognized and respected through their apparel); as it is more useful and necessary to have, for example, a large number of books with ordinary bindings than to have a tiny room or cabinet full of volumes that have been cleaned, gilded, ordered, and adorned with every kind of ornate, luxurious, and superfluous decoration.

The fifth principle concerns the procurement of the volumes, and can be divided into four or five articles according to the different ways in which this can be done. However, of these I will willingly put first and foremost the quickest, easiest, and most worthwhile method of all the others, which entails the acquisition of another complete library in its entirety. I call it quick because in less than a day you can obtain a large number of scholarly and unusual books that otherwise might only be rarely available, once or twice in a lifetime. I call it easy, because you are spared the time and trouble that goes into acquiring them separately. And finally, I call it worthwhile, because if the libraries which are acquired are noteworthy and unusual, they will increase the reputation and authority of those that are enriched by them.

From this we can see why Possevino makes much of the library of Cardinal de Joyeuse, because it incorporated three others, one of which had belonged to

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