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Key:

- Books are italicised e.g. *The Hobbit*
- Shelfmark / Call number # in bold e.g. **TR 011.35 NORT**
- Location underlined: e.g. *Range 28 Shelf 6*

**Contact Us**

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**Useful Guides**

Special Collections: [http://libguides.ucc.ie/speccolls](http://libguides.ucc.ie/speccolls)
Newspapers Guide: [http://libguides.ucc.ie/newspapers](http://libguides.ucc.ie/newspapers)
Theses: [http://libguides.ucc.ie/theses](http://libguides.ucc.ie/theses)

**Medieval Manuscripts and Facsimiles**


*Evangeliorum quattuor Codex Lindisfarnerensis* / Musei Britannici Codex Cottonianus Nero D. IV permisione Musei Britannici totius codicis similitudo expressa; Prolegomenes auxerunt T.D. Kendrick [et al.]. Also known as *The Book of Lindisfarne*. Oltun et Lausanna Helvetiae: Urs Graf, 1956-60. **TRF 226 LIND** Location: Range 27

Gwynn, John, ed. *The Book of Armagh*. Dublin: Royal Irish Academy, 1913. **TRF 270.2 ARMA** and **TF ARMA** Location: Range 27

*Gutenberg Bible*. Patterson, N.J.: Pageant Books, 1961. **TRF 220.4 GUTE v.1 – 2** Location: Range 27

The text pages have been printed by lithography and the illuminated pages by sheet-fed gravure. "This is the first Gutenberg facsimile ever printed in the United States and only the second in the world. The reproduction derives from the Ansel Verlag edition which was based on the copy in the Königlichen Bibliothek in Berlin and the copy in the Standischen Landes- bibliothek in Fulda, considered by authorities to be the most beautifully illuminated of the 47 copies known to exist.” The paper used is 100 per cent rag content made especially for this book. The capitals were put in by hand after printing.


Early English Manuscripts in Facsimile series is also available. TRF 091 EARL Location: Range 30

Useful Collections

Cuala Press Location: Closed Access. Must be requested.
The Cuala Press was founded by Elizabeth Yeats and her brother W.B. Yeats in 1904. It produced works by writers of the Celtic Revival, and numerous works by W.B. Yeats. The collection includes some Dun Emer (an earlier publishing venture run by Elizabeth) imprints.

Cuala Press copy is half leather bound with gold tooled spine, marbled endpapers. Limited edition of 300 copies

Limited ed. of 300 hand coloured copies, of which this is no. 43.

Dolmen Press Location: Closed Access. Must be requested.
Liam and Josephine Miller founded Dolmen Press in 1951 and items were published until 1987. It initially published Irish poetry but later fiction and critical works on drama and theatre were published.


Friedlander Collection Location: Closed Access. Must be requested.
Elizabeth Friedlander, German artist and designer, who lived in Kinsale, Co Cork designed covers for Penguin books, the Nonesuch Press and many other prestigious publishing houses during her long life. In this collection we have a valuable collection of Penguin and other publishers' books on a wide variety of subjects, including book-design, layout, calligraphy and the arts and printing in general.


Robert Gibbings Collection Location: Closed Access. Must be requested.
Robert Gibbings was born in Cork. He was an artist and author most noted for his work as a wood carver and engraver and for his books on travel and natural history.

Example: p.252 – 263 (from *Lovely is the Lee*, 1945)
Example: p.276 – 287 (from *Sweet Cork of Thee*, 1951)


Three Candles Press *Location: Closed Access. Must be requested.*
Colm Ó Lochlainn (1892 – 1972) founded At the Sign of the Three Candles Press in 1926. The press published Irish literature, works about Irish art and matters about Ireland.


Ungerer Collection *Location: Closed Access. Must be requested.*
Tomi Ungerer was born in Strasbourg and having experienced the Nazi occupation of Alsace, he moved to the United States in 1956. He has lived on the Mizen Peninsula in Ireland since 1976. Ungerer is famous for his children’s books, but has also created art and books for an adult audience, mainly focussing on sexuality. He is also a political artist and writer, tackling themes like war, politics and exploitation.


Ungerer, Tomi. *Der Hut*. Zürich: Diogenes Verlag, [1989]. *Ungerer 813.5 UNGE*

Material on a Theme

Annotations
Hester Cooke (? - 1988) was the daughter of a Church of Ireland rector and lived for a time in Lady Lane and Cathedral Close, Waterford. These items are found in William Cooke’s collection as she was his niece.

Cooke Library copy has signatures of "With the author's love Nov. 1939." Cooke Library copy has reviews of this vol. pasted to front fly leaf.

Cooke Library copy annotated "With every good wish, and love from the author. 14.3.'35".
Cooke Library copy signed "Wm. Chas Cooke Cork 16.3.35".
**Bindings**


Location: Closed Access. Must be requested.

Engraved title vignette (St. Paul's cathedral in flames).

Library copy has magnificent binding: full dark blue morocco with complex patterns of blind and gold tooling. Red spine label. All edges gilt. Marbled endpapers. Fragments of a late 15c or early 16c book used as strengtheners at front and back.


Location: Closed Access. Must be requested.

Library copy bound in half green leather with gold tooling on spine. Marbled endpapers.

Armorial bookplate of William Charles Cooke pasted over earlier bookplate on library copy.


The cover for the second edition (1880) was designed by Frederick Shields who was an artist and illustration and linked to the Pre-Raphaelite group. This cover is considered a significant example of his work in book design and represents an early example of Art Nouveau. The cover is blue cloth blocked with gold.


Cantwell 821.9 YEAT Location: Closed Access. Must be requested.

Yeats wrote of this cover: “I hate this expressionless angel.”

**Bookplates**


X 581-9 BENT. Location: Closed Access. Must be requested.

Cynthia Evelyn Longfield (1896-1991) was a dragonfly expert and explorer. Her bookplate shows a tropical island with a palm tree on left, down which crawls a large snake. A beach is in the foreground, on which is a butterfly and a stork. To the right a caterpillar hangs from a leaf, while a dragonfly flies away. There is a sailing-ship on a lagoon in the background.

**Etchings**


Illustration
Older Printed Books volumes are half bound in leather with gold tooling on spine and marbled boards.

Plates by Daubenton the younger, engraved by Martinet -- BM Cat. Bookplate of the Library of Queen's College, Cork. The colophon is at the end.

Georges-Louise Lelerc, Comte de Buffon, the David Attenborough of 18th century France, set out to catalogue and explain all aspects of life on earth; animal vegetable and mineral. His 36 volumes of natural history made him a household name. His importance as a contributor to the history of ideas was acknowledged by Darwin. Buffon’s bird volumes are dazzling, containing nearly 1,000 plates, illustrating the diversity of birds from around the known world, including much of Europe and Asia and the fringes of North America, Africa and Australia. The beauty and realism of the depictions is startling when you realise that Buffon and his team would never have seen some of the more exotic birds on the wing. They had to work from bird skins, some not even stuffed into a semblance of their true form.

Darwin, Charles, ed. *The Zoology of the voyage of H.M.S. Beagle, under the command of Captain Fitzroy, R.N., during the years 1832 to 1836*. Published with the approval of the Lords Commissioners of Her Majesty's Treasury; London: C.I.L. Ltd., 1994. **X 576.8 DARW v.1 – 4.**

Commemorative facsimile edition. Facsimile “authorised by The Royal Geographical Society”; “identical to Darwin’s own personal copy”


Illustrations by G. Scharf, B. Waterhouse Hawkins and others.

Includes plates, in colour and in black and white.

Pt. I. Fossil mammalia / by Richard Owen; with a geological introduction, by Charles Darwin
Pt. II. Mammalia / by George R. Waterhouse; with a notice of their habits and ranges, by Charles Darwin
Pt. III. Birds / by John Gould; with a notice of their habits and ranges, by Charles Darwin; and with an anatomical appendix, by T.C. Eyton
Pt. IV. Fish / by the Rev. Leonard Jenyns -- Pt. V. Reptiles / by Thomas Bell.


The inserted frontispiece was done by Sidney H. Sime (1867 – 1941). Sime was best known for fantastic and satirical artwork.


Woodcuts

*The Natural History of Domestic Animals: Containing an Account of Their Habits and Instincts, and of the Services They Render to Man*. Dublin: Printed by J. Jones, 1821. **Ed.225 NATU** Location: Closed Access. Must be requested.

Frontispiece, title vignette and tail-piece, woodcuts.
Example: The potato.

**Individual Artists**

**Aubrey Beardsley**
Example: Initial Letters S and V.


**Harry Clarke**
Examples: Human p8, p140.

Harry Clarke (1889 – 1931) was born in Dublin and was an Irish stained-glass artist and book illustrator. He did the illustrations for an edition of Edgar Allan Poe's *Tales of Mystery and Imagination*: the first version of that title was restricted to halftone illustrations, while a second iteration with 8 colour plates and more than 24 halftone images was published in 1923. This made his reputation as a book illustrator. Book illustration's golden age was the first quarter of the 20th century. Clarke's work can be compared to that of Aubrey Beardsley, Kay Nielsen, and Edmund Dulac.

**Gustave Doré**
*Cassell's Doré Gallery: Containing Two Hundred and Fifty Beautiful Engravings, selected from the Doré Bible, Milton, Dante's Inferno, Dante's Purgatorio and Paradiso, Atala, Fontaine, Fairy realm, Don Quixote, Baron Munchausen, Croquemitaine, etc., etc.* With a memoir of Doré, critical essay, and descriptive letterpress, by Edmund Ollier. London, England: Cassell, Petter, Galpin, 186-: X 769 DORE Location: Closed Access. Must be requested.

Examples: p.44 Gorgons, and Hydras and Chimeras dire.

Library copy has bookplate "Ex libris Egerton Castle".
Marbled boards with leather spint and corner binding. Gold tooling. Marbled endpapers.
Edmund Dulac

*Stories from the Arabian Nights* retold by Laurence Housman; with drawings by Edmund Dulac. London: Hodder and Stoughton, [1907?]. Sexton 398.2 HOUS Location: Closed Access. Must be requested. Sexton Anglo-Indian Collection copy has ornate gilt illustrations on the cover and spine.


Examples: 36th Quatrain:
Earth could not answer: nor the Seas mourn
In flowing Purple, of their Lord forlorn;
Nor Heaven, with those eternal Signs reveal’d
And hidden by the sleeve of Night and Morn.

Edward Gorey

Kate Greenaway

**Subjects**
**Botany**
K'Eogh, John. *Botanalogia universalis Hibernica, or, A general Irish herbal calculated for this kingdom: giving an account of the herbs, shrubs, and trees, naturally produced therein, in English, Irish, and Latin: with a true description of them, and their medicinal virtues and qualities: to which are added, two short treatises, one concerning the chalybeat, waters showing their origin, situation, medicinal virtues, &c.; another of the prophylactic, or, hygiastic part of medicine, shewing how health may be preserved, and distempers which human bodies are subject to, prevented*. Corke: Printed and sold by George Harrison at the corner of Meeting house Lane, 1735. B.80 KEOG Location: Closed Access. Must be requested.

John K'Eogh’s *Botanologia Universalis Hibernica* is listed in the Queen's College Cork catalogue of 1860. John K'Eogh (c.1681–1754) was a clergyman and naturalist, and was born in Strookstown and educated by his father prior to attending Trinity in 1705. He was chaplain to the 4th Baron Kingston at Mitchelstown Castle.

The *Botanologia* is an alphabetical list of plants growing in Ireland, with their names given in English, Latin, and Irish. It describes the plants’ medicinal properties and was based mainly on the plants grown in Kingston’s garden. The work is of historical value as evidence of the plants which were
cultivated at that time, which include orange and lemon trees grown in what was a very early greenhouse. The Botanologia remained for many years as one of the standard reference works on the flora of this island. K'Eogh also wrote Zoologia Medicinalis Hibernica (Dublin, 1739); and A Vindication of the Antiquities of Ireland (Dublin, 1748).

Further information relating to various plants may also be found in a herbal. An example of this is Salmon’s English Herbal.

Salmon, William. Botanologia, The English herbal, or, History of plants: containing I. their names, Greek, Latine, English, II. their species, or various kinds, III. their descriptions, IV. their places of growth, V. their times of flowering and seeding, VI. their qualities or properties, VII. their specifications, VIII. their preparations, Galenick and chymick, IX. their virtues and uses, X. a complete florilegium of all the choice flowers cultivated by our florists, interspersed through the whole work, in their proper places, where you have their culture, choice, increase and way of management, as well for profit as delectation: adorned with exquisite icons or figures, of the most considerable species, representing to the life, the true forms of those several plants: the whole in alphabetical order. London: Printed by I. Dawks for H. Rhodes, at the Star, the corner of Bride-Lane, in Fleet-Street, and J. Taylor, at the Ship, in Pater-noster-Row, M.DCC.X [1710]. OPB f 580 SALM Location: Closed Access. Must be requested.

Comics


Education


Facsimile of: Basel: Ex officina Ioannis Oporini, 1543. Engravings by J.S. van Calcar. 2014 marked the 500th anniversary of the birth of Andreas Vesalius. The publication of De Humani Corporis Fabrica in 1543 represents one of the greatest historical shifts in medicine and the way it was taught. Digitised version of De Humani Corporis Fabrica:
Fairytales
Friedrich de la Motte Fouqué (1777 – 1843) was a German writer in the Romantic period. He is best known for the fairytale novella Undine. Undine is water fairy who marries a knight, Huldebrand, in order to gain a soul. Special Collections’ copy is the unabridged English translation by William Leonard Courtney with illustrations by Arthur Rackham. It was published in 1909. Arthur Rackham (1867 – 1939) was one of the leading illustrators from the ‘Golden Age’ of British book illustration, c.1890 – 1918. Rackham’s illustrations in Undine comprise 15 colour plates and 41 line drawings.

Blue cloth with bright elaborate gilt stamped illustrations of knight on horse below a chalice and flanked by angels and with gilt illus. of standing knight with banner on pole on spine. Gilt lettering on spine and all page edges in bright gilt.

Humour

India
Lieut.-Col. Sexton, a graduate of UCC and surgeon in the Indian Medical Service, donated many items including a number of items to UCC from 1889 onwards. The subject matter dealt with India but also with adjacent countries. His reasoning behind the gift was to offer opportunities for study to students intending on similar careers. Subjects in the collection include: History, culture and literature of Persia, Afghanistan, Burma and India, and presence of Europeans in India. The collection contains c.702 books from 18th – 20th century in various formats including: manuscripts, ledgers, photographs, notes, drawings.

Music

The Rhinoceros

*Dürer’s Rhinoceros* is the name commonly given to a woodcut executed by German painter and printmaker Albrecht Dürer in 1515. The image was based on a written description and brief sketch of an Indian rhinoceros that had arrived in Lisbon earlier that year. Dürer never saw the actual rhinoceros. There are a number of anatomical inaccuracies:

- an animal with hard plates that cover its body like sheets of armour,
- a solid-looking breastplate, and rivets along the seams
- a small twisted horn on its back,
- scaly legs and saw-like rear quarters.


Rhinoceros: Vol. 7 p.208. Bruce discounts Dürer’s description and woodcut of the rhinoceros. Bruce’s *Travels* were first published in 1790 and Bruce dismissed Dürer’s *Rhinoceros*. Bruce described an African rhinoceros (Dürer’s had been an Indian one) but some of Bruce’s description still contains inaccuracies.

Science Fiction

Seán Ó Riada (1931 – 1981) was born in Cork and grew up in Adare. He attended UCC where he met his future wife, Ruth Coughlan. Ó Riada was appointed Assistant Director of Music at RTE and later Director of Music at the Abbey Theatre. He began signing his name as Seán Ó Riada on Abbey compositions in 1955. This signalled a new phase in Ó Riada’s personal development, one which saw him become immersed in the traditional Irish way of life. Ó Riada was appointed Lecturer in Music at University College Cork and he and his family moved to Cúil Aodha, in the Cork Gaeltacht, in 1963. He died from a heart attack on 3 October 1971. The Ó Riada Collection: Location: Closed Access. Must be requested.

Further discussion on science fiction:
http://blogs.ucc.ie/wordpress/theriverside/2015/06/03/summer-reading/


Material on Irish Art & Architecture


Yeats, Jack B. *Life in the West of Ireland*. Dublin: Maunsel, 1915. X 741.9 YEAT Location: Closed Access. Must be requested.