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Dimidium scientiae: The Half of Knowledge

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Over the main door of Dodd Hall at Florida State University, the former Library of the institution when it was the Florida State College for Women, a well-known and much discussed motto is written in gilded relief letters: “The half of knowledge is to know where to find knowledge” (Figs. 1-2).¹

Figure 1

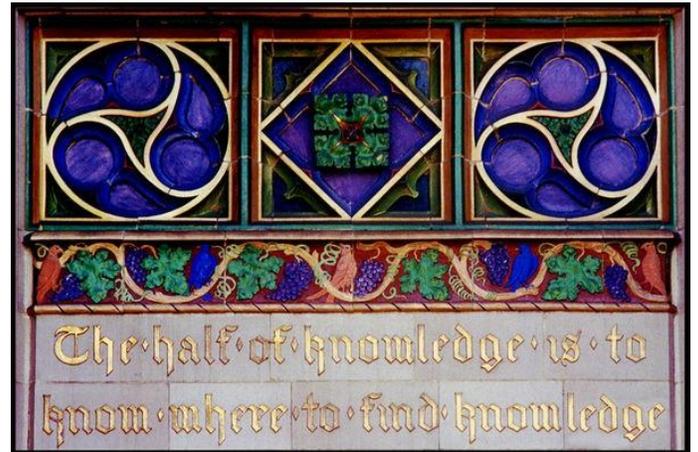


Figure 2

Ironically, no one knows for certain the source of this meaningful adage. Internet sites make comparisons with various quotes involving half or a portion of knowledge,² and an anecdote circulated at FSU attributes the quote to a lowly but hypothetically shrewd workman of the time the building was erected—and the relief was created—in the 1920’s.³ The saying was clearly intended to inspire students to identify the building as a very important source of knowledge. Merely to enter the hall was tantamount to completing half a research assignment.

The purpose of this article is to provide some of the intellectual background for this particular notion of research and learning and to reveal the present writer's discovery that the proverb in English was very likely derived from a Latin motto noted in the nineteenth century. In addition, some surprising design elements in Dodd Hall will be revealed, closely connected with the inspiring motto and showing the link between the building's architecture and its mission.

The Latin motto that preceded the English version is as follows: "*Dimidium scientiae cui scit ubi sit scientia,*" translating as "The half of knowledge belongs to the one who knows where knowledge is." This motto is mentioned in a review in 1885 in the Italian periodical, *Rivista Storica Italiana*, as an "antico adagio," i.e. as traditional but anonymous wisdom.⁴ It was therefore current well before the construction of Dodd Hall.

The scholar who quotes the Latin saying, Enrico Bertanza, was writing a learned review of an ambitious work on historical chronology and was using it in praise of the work under review.

Bertanza⁵ was someone who had good reason to know about sources of knowledge. A classical scholar, linguist, teacher, education administrator, and archivist, he specialized in Greek and Roman chronology and in the history of scholarship and universities. Bertanza studied at Milan and Venice before holding positions at Padua, Feltre, and Este and was ultimately appointed to the high-level position of inspector of schools at Venice in 1884. He remained in Venice until his death in 1898, during which time he worked frequently in the archives of the world-famous library of St. Mark's in Venice. There he undoubtedly had occasions to realize the truth of the Latin slogan he quoted in 1885, since he must have achieved his academic success by knowing the library well and knowing where to find what he was researching. He had already published a work on the history of the university from the origins to the Italian Risorgimento, as well as a study of the chronology of Greek civilization before the Trojan War. At Venice he researched questions that had to do with the Republic of Venice, the Venetian dialect, and in particular

what was to become a publication on masters, schools, and scholars in Venice up to 1500. ⁶ Bertanza specialized in locating unpublished but relevant documents on these topics.

Curiously, and perhaps not coincidentally, the motto used by Bertanza is not the only connecting point to Venetian learning and libraries found at the door of the FSCW/FSU library in Dodd Hall. Above the portal occur two shields that are the emblems of two famous printers in early Venice.



Figure 3



Figure 4

On the portal's upper right (Fig. 3) is the publisher's device of the firm of Aldus Manutius, depicting a dolphin with its tail wrapped around an anchor, an image known around the world associated with the earliest printed books, in particular those that published Greek and Latin authors. On

the portal's left side is the plate of Nicolas Jenson, born in France but flourishing in Venice from 1470 to 1480, also specializing in printing classical authors. His typographer's mark (Fig. 4) is a geometric pattern that features a circle cut by intersecting lines.⁷

Manutius and Jenson both used a form of type that was new in 15th-century Venice, with the letter forms based on Roman script, quite different from the lettering used for the Dodd Hall inscription. Instead, it is based on Gothic lettering of a kind used in medieval manuscripts and for another early printed work, the Gutenberg Bible (Fig. 5), published at Mainz in the 1450s and famous in the history of books as the first major book printed with movable type in the West.



Figure 5

Letter form for letter form, the highly ornamental Dodd inscription, covered with gold leaf like that used in some of the capital letters of the Gutenberg Bible, features the exact lettering style of that book. Further, the ornamental lozenge shapes set in between the words are those of the Gutenberg style.

Yet another reference to Gutenberg, and to the way in which early printed books were illuminated in the tradition of medieval manuscripts, is present in the glazed terracotta frieze above the lettering, depicting five birds, alternately red and blue, perched on a grape vine (Seen in Fig. 1). These are not identifiable species, but rather serve a decorative purpose.⁸ In fact, a similar scheme appears on the first page of the book of Genesis in the Gutenberg Bible where the illuminations feature birds frolicking in vines⁹; neither the birds nor the vines, depicted with great variety, are meant to be biologically precise. The bright coloring that makes the Dodd inscription and frieze so appealing, along with the Gothic tracery in adjoining frames, is clearly reminiscent of Late Medieval

decoration in illuminated manuscripts and early printed books.

There are many more such design elements that illustrate Dodd Hall's educational mission. Just inside the door, on the ceiling of the Lobby of the library, are numerous other learned references to books and libraries. A molding painted brightly in blue, green, red, and white again shows a vine pattern, here with key motifs entwined (Figs. 6-7).



Figure 6

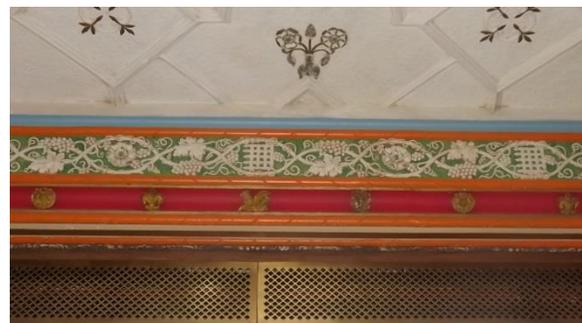


Figure 7

Featured on the molding and ceiling are the open-faced rose of the English royal Tudor family and the latticed portcullis originating from the crest of Lady Margaret Beaufort (d. 1509),

mother of King Henry VII. Elsewhere on the plastered ceiling are the emblems of the major geo-political divisions of Great Britain: the shamrock (three-leaf or trefoil) of Ireland (Fig. 8); the thistle of Scotland (Fig. 9); the fleur-de-lys of Wales (Fig. 10); and the Tudor rose of England (Fig. 11).

Figures 8, 9, 10, 11



This choice of Tudor inspired ceiling decorations is not accidental. There is in Dodd Hall's Lobby an intended and particular emphasis on Lady Margaret and her special relationship to libraries and books. In every way she was a superb model for the education of young women such as those who attended Florida State College for Women and used its library. For a woman of her time, Lady Margaret was exceptional in her abilities to read

and write in English and to read and translate from the French.¹⁰ She was a good friend of the great English printer William Caxton, commissioning books from him and even providing translations from the French for him to publish. Lady Margaret was a great patron of education in general and of Cambridge University in particular. Besides founding a free public grammar school and endowing a professorship in Divinity at Cambridge, she is honored as a founder of Christ's College and St John's College, Cambridge. The portcullis appears conspicuously above the Gatehouse of St John's and it also appears on book stamps for the libraries of Christ's College and St John's College (Fig. 12).¹¹



Figure 12



Figure 13

The Tudor rose is also frequently used on book stamps (Fig. 13), belonging both to Cambridge University and to individuals. A portrait of Lady Margaret originally created in 1505 features both the portcullis and the rose (Fig. 14). Here, as in so many portraits of her, she is depicted with one of the books beloved to her.



Figure 14

The thistle, ancient symbol of Scotland, also occurs on book stamps, and in particular on the device of the National Library of Scotland (Fig. 15).



Figure 15

Both the trefoil and the fleur-de-lys are quite common on book stamps.¹² Frequently the stamps of the British royalty and nobility are derived from heraldry, and many recapitulate the coat of arms of a particular family or society. Hence there are numerous book stamps created in the shape of a shield.

In this regard, we return to the great entrance portal of Dodd and note that just above the door and below the inscription are two shields, featuring a gold *saltire* (St. Andrew's Cross) on a red field (Fig. 1). The device may be found on a shield in combination with the thistle on Scottish stamps of, for example, the National Library of Scotland and the Signet Library in Edinburgh.¹³ While a precise allusion to Scottish libraries is hard to explain further, the student entering the door may well have found significance in the FSCW school colors, garnet and gold.¹⁴

There is yet another aspect of the decoration of the ceiling in the Lobby that reveals an historical allusion to books and printing. The overall design into which the rose, thistle, fleur-de-lys, and trefoil are integrated (Fig. 6)

suggests nothing so much as the beautiful tooled book covers created in the Renaissance for the Venetian firm of Aldus Manutius by the famed firm of Grolier, as well as other bookbinders (Figs. 16-17).

Figure 16

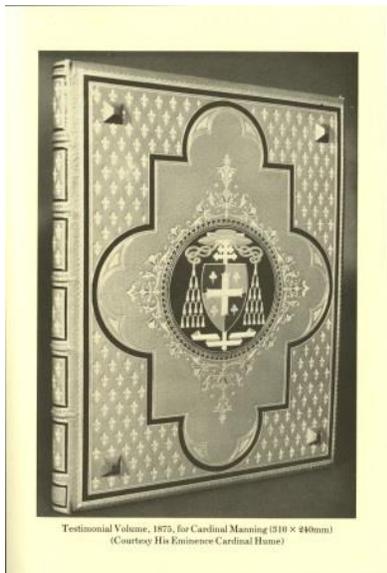
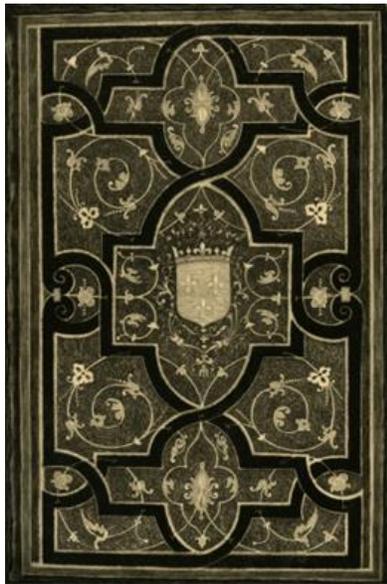


Figure 17

A recurrent motif on Dodd Hall's ceiling and on these book covers is the cartouche shaped like a rectangle with semicircles protruding from it. It appears, for example, on the tooled cover made ca. 1530 at Rome for an edition of Valerius Maximus put out by Aldus and Socerus in 1514 (Fig. 16), and this motif is also found on a Testimonial Volume for Cardinal Manning, made over 300 years later in 1875 by the Zaehnsdorf firm, probably the most important book binders during the period when Dodd Hall was designed (Fig. 17). This basic scheme may be varied in many ways, but usually it is surrounded by arabesques or by interlacing forms. This type of framework appeared over and over in the Lobby, the Reference Room, and in a small room with octagonal ceiling designated as the Librarian's Private Office, and can be clearly seen in the blueprints of this ceiling (Fig. 18).

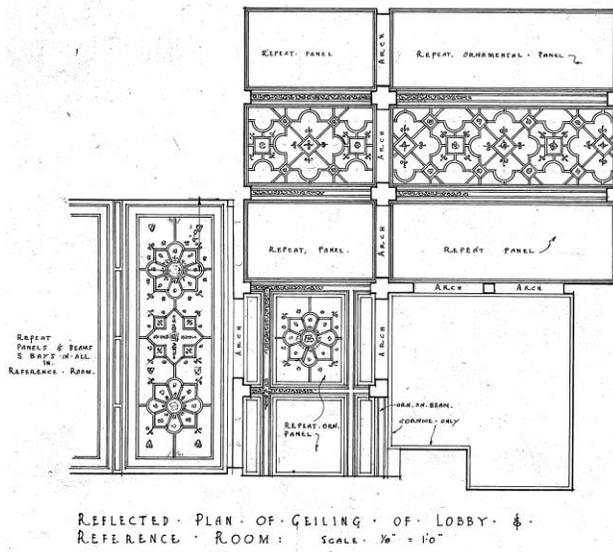


Figure 18

The framework of the Lobby is almost identical to the central motif on the Valerius Maximus cover (Fig. 16).

All in all, it is not surprising that an article in the student newspaper, the *Florida Flambeau*, referred to the style of the new additions to the library as Academic Tudor.¹⁵ Many of the basics of Tudor Gothic architectural style are present, but enhanced by numerous references to learning and libraries.

Without discussing further at this point the rich and thoughtful architectural iconography of the FSCW/FSU library, we may return to the original inquiry of this article: What is the source of the quotation about “the half of knowledge”? The charming anecdote, oft-repeated, about the naïve

construction workman, seems quite inadequate when one notes the numerous learned references in the portal and the Lobby of the building, including the pre-existence of the Latin motto in Italy, an almost word for word equivalent to the sentiment in the Dodd inscription. The origin of that tale has been traced to the head librarian of FSCW at the time of construction, Louise Richardson (Fig. 19).



Figure 19

Richardson served as Director of the library at FSCW from 1922 to 1953 and died in 1963. As far we know, the only place in which this story of the workman appears is in oral tradition, and in particular as recorded in an interview with Lucille Higgs, Assistant Director of the Library, 1949-1985. Here is the anecdote, edited from an interview given by Miss Higgs in 2009:

You know the quotation over the doors of the old library? ...That's the perennial reference question. I don't know how many years we've worked on that quotation.... [We] never did [locate its source]. Miss Richardson said one time that she didn't know, and that it was the architect who put it up there, and that she understood (and I don't know whether this is true or not, but this is what she said) that one of the workmen made that statement to the architect and he liked it. But I have hunted endless times...we had to hunt for it every year, because they'd [i.e., undergraduates] come in and say "Who said that?" And it was kind of initiation for all new librarians coming in. They just knew they could find it."¹⁶

It's clear from this interview that Miss Richardson does not give credit for the original idea to either of the architects of the Library building, William Augustus Edwards, who constructed the west wing of the building (dedicated in 1923) or Rudolph Weaver, who completed the Lobby with portal and east wing of the building by 1929. Their names were well known in general, as the chief architects of the Board of Control of the State of Florida, and of course as the architects of this particular structure. Miss Richardson was known for her strict fairness to others and it

would have been uncharacteristic of her to take credit away from the architect if indeed he had originated the motto.

Further, there is no clear evidence from written documents or blueprints that either architect—Edwards or Weaver—had an interest in devising a design theme referencing printers, books, and libraries. The plans of Edwards do show that he was responsible for first using the Gothic style in the west wing,¹⁷ with its elaborate hammer beam ceiling and its large west window of the style described as Cathedral Tudor Gothic (Fig. 20).¹⁸



Figure 20

Edwards did draw a design for the whole building, and we can see that many of the ideas for the main façade (Fig. 1) were originally created by him: the building material of red brick

accented with white stone; the shouldered pier buttresses placed as vertical strips against the building; the paired lancet windows; the asymmetrical portal, with a truncated crenellated tower on one side only; the empty statuary niches (a common feature in American Collegiate Gothic, imitating Late Gothic buildings in which the niches never got filled); the accents with glazed terracotta; and some details of decoration such as tracery. None of his fifteen surviving blueprints¹⁹ exhibit any detail about the smaller decorative elements.

The drawings of Weaver are a little more illuminating. Out of 28 blueprints, no sheet shows the whole design of the main portal, though sheet 8, printed on March 23, 1928 (Fig. 21) shows one half of the door frame with details of Gothic tracery filled in. On this drawing, the left half of the inscription is added: "The half of Kn...know where to..." Outside of the drawing the whole motto is printed out, allowing us to assume that it had been invented by this time. The lettering is Gothic but there are some considerable differences in the letter forms from the Gutenberg letters used in the Dodd version, especially in the

capitals. The rest of the drawing shows one of the *saltire* shields and a segment of the bird-and-vine motif (although the birds are scarcely evident).

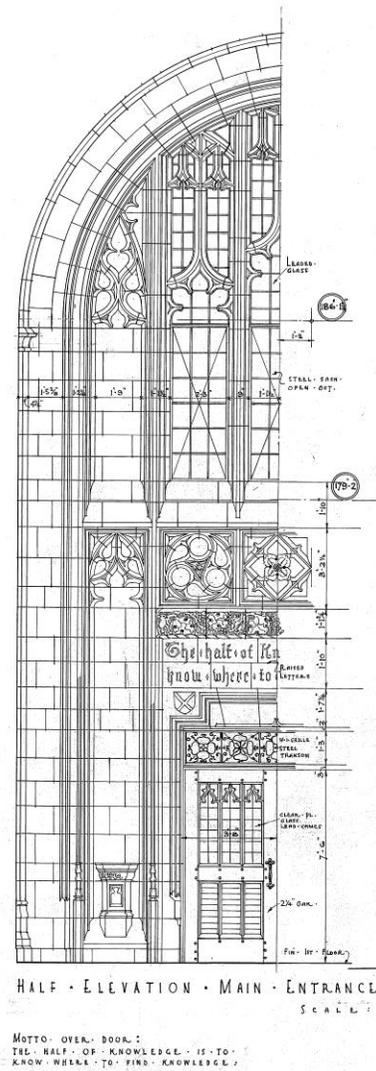


Figure 21

On another blueprint sheet (no.12, same date), about one-quarter of the blueprint (Fig.18) is reserved for the overall ceiling interlace designs that

would later feature design elements identified by the present writer as book stamps. None of the stamp motifs is here recognizable, however. The general framework for those motifs is clear, but the details are only summarily indicated. These designs belong to the ceiling of the Lobby and the Librarian's Private Office, both of which may still be viewed today, and the large hall of the Reference Room, where the ceiling is no longer visible. A photograph from the College yearbook, *Flastacowo*, from 1930 features a picture of that room in use and it can be seen to resemble closely the decoration of the ceiling in the Lobby.

Thus it seems unlikely that a construction worker would be the one to inject the learned slogan in Gutenberg type into the decoration, and the architects seem to have shown little interest in the elaborate messages about Venetian printers and Cambridge patrons. Who, then, would have assembled these design features?

It seems possible, even likely, that Miss Richardson herself may have suggested the various motifs that

would refer to the history of books and libraries and that it was she who devised the slogan about the half of knowledge. The scant documents that survive suggest that she worked very closely with the planners in the designing of the building in its potential to function as a library.²⁰

Richardson was a well-trained librarian who had received her graduate certificate from the Pratt Institute Library School in New York in 1913, and had followed with graduate work at the University of Chicago (summer, 1925) and two years later, earned a master's degree in Library Studies from the University of South Carolina. Her desire to become a teacher in the field was evident in 1926 when she offered the first course in Library Science at FSCW, appropriately in the new Library building.

By 1930 the school bulletin listed a Department of Library Science with two faculty members and seven courses, including one on the History of Libraries.²¹ In effect Louise Richardson was the founder of today's School of Library and Information Studies at Florida State. She was a long-time active member of the key

professional organizations, the American Library Association and the Florida Library Association, as well as the historical associations of the Daughters of the American Revolution and the United Daughters of the Confederacy.

After 31 years as the Director of the university library, Richardson stepped down and continued to work as the head of Special Collections from 1953 to 1960. She loved rare books, and she loved flowers and herbs, being famous for bringing fresh cut flowers to set on display in the library on a daily basis. Her portrait (Fig. 19) shows her in a dress with a floral design resembling more than a little the floral designs on the ceilings of the Library.

It is easy to believe that Louise Richardson may have attended and later taught classes on books and libraries in which she mastered the special knowledge that would lead to the learned references on the library building: Aldus Manutius, Nicolas Jenson, the Gutenberg Bible, as well as medieval manuscripts and book stamps of the British royalty and libraries.

Undoubtedly she knew Latin, as did most educated women of her day in the U.S.; certainly college librarians had to have the capability to read the language. It can also be demonstrated that she would have been familiar with library slogans about "where to find knowledge," long in circulation in Europe and America.

Most immediately, Richardson certainly would have known the motto on the title page of *Poole's Index to Periodical Literature* (1882-1908), for a long time the most essential search tool for published articles in periodicals of the nineteenth century. Published in cooperation with the American Library Association, *Poole's Index* featured the Latin maxim, *Qui scit ubi sit scientia habenti est proximus*, "(He) who knows where knowledge is, is the closest to having it." The Latin is very similar to the adage quoted by Enrico Bertanza, discussed above, although the Bertanza motto is closer to the Dodd Hall text.

A slight variant on the Poole motto has been used by the Frick Fine Arts Library of the University of Pittsburg, founded in 1927: *Qui scit ubi scientis*

[sic] *sit, ille est proximus habenti*.²² The Frick citation has the translation: "The person who knows where knowledge is, as good as has it," and attributes the quote to Brunetiere [sic], i.e., Ferdinand Brunetière, a famous scholar of French literature in the late nineteenth and early twentieth century. Brunetière said, "*Qui scit ubi scientia sit, ille est proximus habenti*: this old proverb is never more apposite than in connection with literary history," in the English translation of his *Manual of the History of French Literature*, published by Thomas Y. Crowell, New York and Boston, 1898.²³ He used the adage with the same easy familiarity shown by Bertanza, and it is worth noting that their quotations were close in time.

But Brunetière did not refer to the *dimidium scientiae*, as did Bertanza. A separate strand of traditional wisdom was incorporated there, since there had been discussions since at least the seventeenth century about what constituted "half of knowledge." Francis Bacon (*De augmentis scientiarum*, 1623, V, 116), declared, *Prudens interrogatio quasi dimidium scientiae*, "The proper question (is)

almost half of knowledge." This saying also occurs as *Prudens quaestio dimidium scientiae*.

Samuel Johnson has been given credit for the idea that knowledge is of two kinds, that which we know ourselves, and knowledge of where to find information. So far no one seems to have located the precise passage.²⁴ The Dodd slogan was treated as anonymous by The Osher Lifelong Learning Institute at Duke (with a slight variation of phrasing): "The half of knowledge is knowing where to find knowledge."²⁵ Florida State's sister institution Florida A and M University in Tallahassee, whose library newsletter in 2004 also used that wording, also said that the source was "Unknown."²⁶

If indeed Louise Richardson is responsible for devising the words for Dodd Hall's portal, there are indications in her personality that may explain why she did not publicly reveal her intentions in selecting the library's motto.²⁷ By all accounts she was a person who did not want to take public credit, always saying, for example, that she did not want to have a building named after her.

Richardson's personal modesty notwithstanding, it would have been more natural for Dodd Hall to have been named after her rather than William Dodd, a professor of English and Dean of Arts and Sciences.²⁸ Or even later, when the administration moved the library from Dodd to its new venue in 1956, it would have been most appropriate to name the new library for the 35-year veteran who had built the institution's collections to such a great size that the old library no longer had enough space. Instead FSU named the building for former president Robert Manning Strozier, who had just died, even though he had been a president who actually cut the budget of the library.²⁹

Further evidence of Louise Richardson's desire to avoid recognition may be found in the article published in *The Library Journal* in 1930,³⁰ giving a vivid description of the new building. It can have been written by no one but Richardson, but was published without a byline and therefore remains anonymous. It is intriguing that the article twice makes rapturous statements about how beautiful the building is, yet the

description is largely practical and never mentions the inscription or the rich academic trajectory of the decoration. Likewise, the 1930 article in the *Florida Flambeau*, must also have been based at least partly on content provided by Richardson, for no ordinary reporter could have had the detailed knowledge of the staff, the acquisitions and the building displayed in that article.³¹ But Richardson is neither credited nor quoted directly.

Another clue amid the personal qualities of Louise Richardson was that she loved word-play and was prone to devise catchy sayings. As an undergraduate she had been an English major at Limestone College in Gaffney, S.C., and for her Master's degree from the University of South Carolina her thesis studied the poetry of Tennyson. Members of her custodial staff recalled with fondness the many quotable phrases she would use to cheer them or urge them on to work harder. Several of these are cited in a taped interview with Alphonso McFadden, who worked in the Library for fifteen years.³² If the men complained, Miss Richardson might say, "No rest for the wicked and the

righteous don't need any!" On other occasions, after a disagreement and resolution, her favorite sayings were, "So far no harm has been done!" and an avowal that "the song had ended and the melody wouldn't linger."

A final observation may be made on the habits of Miss Richardson. She quite literally lived the motto on Dodd Hall's portal, well before it was in place. A review of the accessions of the 1920's and the policies reflected in her regular reports to the President show that she gave particular emphasis to acquisition of periodicals and publications that served as the starting place for the latest research -- "the half of knowledge." Richardson also established for the first time in 1926 a separate library Reference Room, and in the same year hired the first librarian dedicated to reference. Her report for 1924-26 stated, "[I]t has been an inspiration and a pleasure to have both students and faculty make constantly increasing demands on our reference material. The reference librarian deserves unstinting praise...." ³³ Numerous changes in policy were developed to accommodate this particular wing of library services. Other staff members

were asked to provide the reference section with supplementary cards for indexes of pictures, plays, and biographies, as well as clippings, pamphlets, and specialized bibliographies. A record was kept of research questions that required a trained person, allowing for greater efficiency in choosing new acquisitions. In the report for the two-year period of 1930-32, an astonishing 22,946 "serious" reference questions had been fielded. Truly the library was giving top priority to helping clients access the half of knowledge.

Many loose ends remain in this mystery, and a great deal more could be said, especially about the architecture of Florida State, that might help to place Dodd Hall and its motto in perspective.³⁴ It is not without value to note that this building was voted as number ten of one hundred buildings of architectural distinction in the state of Florida in a recent poll of the American Institute of Architects (Florida chapter).³⁵ And it is certainly appropriate to report that the former repository of hundreds of thousands of books and ideas is today populated by the humanist

departments of Classics, Philosophy, and Religion.³⁶ The purpose of this article, however, was to elucidate the motto that has so much inspired and impressed those who have seen it or heard of it, and to argue that it belongs to a common tradition of learning already evident in the Latin motto known in the nineteenth century.³⁷ That same tradition is associated especially with books, libraries, and learning. At Dodd Hall in particular, the total context of the library's overall decoration is clearly connected with the motto and with references to Manutius, Jenson, Gutenberg, Lady Margaret Beaufort, Cambridge, Grolier and other great names. These clues strongly suggest that the library's design elements and the English words above the portal were devised by someone of considerable relevant learning. For these reasons it may no longer be appropriate to assign the famous motto in English to "Anonymous," or "Unknown." Instead, the citation should read: "The half of knowledge is to know where to find knowledge." – Attributed to Louise Richardson, Director of the Library, Florida State College for Women, 1928, and based

on the Latin saying, *Dimidium scientiae cui scit ubi sit scientia.*"

Illustrations

Fig. 1. View of portal of Dodd Hall, Florida State University. Photo-ClipPix ETC, Florida Center for Instructional Technology.

Fig. 2. View of portal of Dodd Hall, detail, inscription: "The half of knowledge is to know where to find knowledge." Photo-Florida State University.

Fig. 3. Shield above the door to Dodd Hall, right side. Based on the publisher's device of Aldus Manutius, Venice, 15th century. Photo-Author.

Fig. 4. Shield above the door to Dodd Hall, left side. Based on the publisher's device of Nicolas Jenson, Venice, 1470-1480. Photo-Author.

Fig. 5. Page from the Gutenberg Bible, showing Gothic script. 1450's. The King's Library, British Library. Digitized by the Humi Project, Kelo University, March 2000.

Fig. 6. Ceiling of lobby of Dodd Hall. 1920's. Photo-Author.

Fig. 7. Ceiling of lobby of Dodd Hall, featuring the Tudor rose and the portcullis of Lady Margaret Beaufort. 1920's. Photo-Author.

Fig. 8. Ceiling of lobby of Dodd Hall, with trefoil of Ireland. 1920's. Photo-Author.

Fig. 9. Ceiling of lobby of Dodd Hall, with thistle of Scotland. 1920's. Photo-Author.

Fig. 10. Ceiling of lobby of Dodd Hall, with fleur-de-lys of Wales. 1920's. Photo-Author.

Fig. 11. Ceiling of lobby of Dodd Hall, with Tudor rose of England. 1920's. Photo-Author.

Fig. 12. Stamp with portcullis on book from St John's College Cambridge. After Stamp 7, St John's College Cambridge, British Armorial Bindings, University of Toronto Libraries, http://armorial.library.utoronto.ca/search/armorial_search/portcullis

Fig. 13. Stamp with Tudor rose on book from Cambridge. After Stamp 8, Henry Frederick, Prince of Wales, British Armorial Bindings, University of Toronto Libraries, http://armorial.library.utoronto.ca/search/armorial_search/tudor%2520rose

Fig. 14. Lady Margaret Beaufort. Mezzotint, 1714, by John Faber Sr. after a portrait of 1505. London, National Portrait Gallery. Photo: Miss Frances Webb and www.picturethepast.org.uk.

Fig. 15. Stamp with thistle on book from the National Library of Scotland. After

Stamp 1, National Library of Scotland, British Armorial Bindings, University of Toronto Libraries, http://armorial.library.utoronto.ca/search/armorial_search/thistle

Fig. 16. Book cover for volume of Valerius Maximus, *Exempla quatuor et viginti nuper inventa*...Venice, Aldus and Socerus, 1514. The British Library, London. After M. M. Foot, *The Henry Davis Gift, A Collection of Bookbindings*, London, 2010, p. 351 (no. 289).

Fig. 17. Book cover for Testimonial Volume for Cardinal Manning. Design by Zaehnsdorf. 1875. After F. Broomhead, *The Zaehnsdorfs (1842-1947): Craft Bookbinders*. Middlesex, 1986, p. 77.

Fig. 18. Design for ceilings of Dodd Hall, from blueprint design of Rudolph Weaver, 1928. Archives Facilities Planning and Space Management, Florida State University.

Fig. 19. Louise Richardson, portrait by M. Kinnebrew. Date unknown, after ca. 1960. Photo-Special Collections, Florida State University.

Fig. 20. West wing of Dodd Hall, the original FSCW Library reading room. Design, 1920's. Photo-Special Collections, Florida State University.

Fig. 21. Design for portal of Dodd Hall, from blueprint design of Rudolph Weaver,

1928. Archives, Facilities Planning and Space Management, Florida State University.

Notes

¹ I am grateful to many on the campus at Florida State University for assistance with research on this topic, above all, to the Special Collections section of the Strozier Library and Katie McCormick (Associate Dean for Special Collections and Archives), William Modrow, and Lisa Girard. Stuart Rochford, Digital Library Studio Manager at Strozier, provided me with superb scans, including the portrait of Louise Richardson (Fig. 19). Graduate assistants at the Goldstein Library also helped me in locating material. Robin Sellers, director of the Reichelt Oral History Program, provided valuable documentation. I thank Dixon Campbell and David Thayer of Building Services for providing me with extensive files on the blueprints of the building phases of Dodd Hall, and Sharon Beaumont for escorting me around the new Heritage Museum in the Werkmeister Reading Room of Dodd Hall. I am also grateful to the helpful staffs of the library of the State Archives of Florida, Tallahassee, and of the Special and Area Studies Collections of Smathers Library at the University of Florida at Gainesville. Giovanna Bagnasco Gianni of the University of Milan assisted me with research on the *Rivista Storica Italiana* (note 4 below).

² E.g., <http://ask.metafilter.com/63386/Who-said-this>

³ R. Sellers, *Femina Perfecta*, 1995, 122 and note 57, p. 308.

⁴ E. Bertanza, rev. of A. Rolando, *Le ere storiche principali* (Milan, 1884). In *Rivista Storica Italiana* 2 (1885), 565-580, quoted on p. 570.

⁵ G. Monteleone, "Bertanza, Enrico," *Dizionario Biografico degli Italiani*, 9 (1967).

⁶ The title of the last in Italian is as follows: *Maestri scuole e scolari in Venezia fino al 1500* (co-authored with Giuseppe Dalla Santa), Venice, 1907, repr. Vicenza: Neri Pozza, 1993. Della Santa's biography, pp. v-ix, is an indispensable source, reviewing Bertanza's life and publications.

⁷ R.G. Silver, *Nicolas Jenson*, Boston, 1966.

⁸ From left to right, the birds are alternately red-brown and blue, with a coloration that cannot be realistic. They are all the same size. Variation in their poses is consistent with the idea that they are meant to decorate. Bird no. 1 (red-brown), facing right, has a curved beak rather like that of a parrot; bird no. 2 (blue), with body facing right and head turned left, has a small pointed beak; bird no. 3 (red-brown), facing right, has a crest, small pointed beak, and a very long tail; bird no. 4 (blue), with body facing right and head turned left, has a crest and a pointed but slightly curved bill, vaguely resembling a blue-jay; bird no. 5 (red-brown), facing left, has a crest and a parrot-like beak. No. 5 seems to be a mirror image of no. 1, and no. 2 and no. 4 have a very similar pose.

⁹ The bird and vine motif occurs as well on a number of other initial pages: Leviticus, Judges, Esdra, Ecclesiastes, Isaiah, Ezekial, Daniel, Hosea, Luke, Revelation and others. The page reproduced here (Fig. 5) is from the first page of Jerome's Epistle to Paulinus.

¹⁰ E.M.G. Routh, *Lady Margaret, A Memoir of Lady Margaret Beaufort, Countess of Richmond & Derby, Mother of Henry VII*, London, 1924. On her activities as a patron of universities and collector of books, see especially 28, 30, and 103-123.

¹¹ For the very rich specialty area of British armorial book stamps, see the indispensable website: <http://armorial.library.utoronto.ca/content/brief-heraldic-guide-armorial-database>. On the portcullis see especially the stamps of St John's College Cambridge. Through its association with English royalty and Westminster Palace, the portcullis is best known today as the symbol of English parliament. <http://www.parliament.uk/documents/commons-information-office/g09.pdf>.

¹² See the Armorial Library website (note 11, above) as follows, for examples of the Tudor rose: St John's College Cambridge and Christ's College Cambridge; the thistle: National Library of Scotland, the Society of Antiquaries of Scotland, the Signet Library Edinburgh and the Scottish Institute; the trefoil: Frederick Augustus Hervey, Bishop of Derry; Constantine John Phipps, Baron Mulgrave and Daniel O'Connell of Ireland.

¹³ There were other shields on the building when it was completed, in particular four on the south end of the large hall of the Reference Room in the back of the building. These are still in place but almost impossible to see because they are concealed behind a large brick fire escape added to the building ca. 1950. I thank Jon Bridges of the Department of Religion for pointing these out to me and providing me with the best images obtainable in the circumstances. One of them features the fleur-de-lys, and the others have rather simple devices of chevron, crescent and lozenges. They appear generically on one of Weaver's design sheets, no. 7, March 24, 1928, and drawings of three of them are reproduced in *Florida State University Architecture Tour*, 1990, p. 11. There would have been other shields on the exterior of the east end (stacks) of the library, according to Weaver blueprint no. 6, March 24, 1928. This end of the building was completely reworked ca. 1950, again to add stairs, and the terracottas are not there. Their present location (if they survived) is unknown to me.

¹⁴ Already established by 1906: Sellers, 1995, 29.

¹⁵ *Florida Flambeau*. Friday, May 30, 1930, 12.

¹⁶ Interview with Lucille Higgs on February 2, 1993, Reichelt Oral History Program, Florida State University, Tallahassee, Florida.

¹⁷ The well-known style of Collegiate Gothic was officially recommended by the Board of Control of the State of Florida:

¹⁸ So named in the news announcement about the dedication of the new library in the *Florida Flambeau*, Friday, May 30, 1930, 12.

¹⁹ I am grateful to Building Services at Florida State University for providing exhaustive digital files of these and other blueprints in their keeping.

²⁰ Unpublished letter of December 16, 1924, from E.B. Hussey of Library Bureau, New York, to Miss Louise Richardson, suggesting numerous details about how the furniture, doors, balconies, etc. would function. In Special Collections, Strozier Library of Florida State University.

²¹ *Bulletin of the Florida State College for Women*, 23, 1930, 140-141.

²² <http://www.learningace.com/doc/1530209/4a5fae2ff9d0d2d3d1b5f2b484d77125/frick>

²³ P. xi. The French original, *Manuel de l'histoire de la littérature française*, was published at Paris by C. Delagrave in the same year. See the preface, pp. vi-vii for the quote. According to accession records of the Florida State College for Women, 1918, numerous works by Brunetière were acquired. The *Manuel de l'histoire de la littérature française* is still in the holdings.

²⁴ <http://iew3.technion.ac.il/Lib/weare.php>
“*The Half of Knowledge is Knowing Where*

to find it" Samuel Johnson, 1775,” (Dibner Library, Technion-Isreal Institute of Technology, The William Davidson Faculty of Industrial Engineering and Management, Haifa) does not cite a particular passage.

²⁵ <http://olliatdukeinstructors.pbworks.com/f/OLLI+Fall+2010+Catalog.pdf>

²⁶

<http://www.famu.edu/library/@famulibrariess.edu1.pdf>

²⁷ Note that Sellers, 1993, 177, even refers to her as “having kept secret” the source of the inscription.

²⁸ The naming of the building took place after the Library had moved out, in 1961, at a time when Miss Richardson had spent nearly 40 years at the institution.

²⁹ Interview with Lucille Higgs on February 2, 1993, Reichelt Oral History Program, Florida State University, Tallahassee, Florida. FSU had another chance to honor Louise Richardson by naming a building for her when the new Library School was built in 1981. Instead the building was named after Dr. Harold Goldstein, Dean from 1967 to 1981 of the school she had founded.

³⁰ *The Library Journal*, 55, 1930, 498-499.

³¹ *Florida Flambeau*. Friday, May 30, 1930, 12. Some of the article was reproduced almost verbatim in the *Tallahassee Democrat*, Sunday June 1, 7 and 8. But Richardson probably did not have the chance to review or correct proof on the

Flambeau article. The famous slogan is misquoted as “The Half of Knowledge is to Know Where to Find it”!

³²Cited in the unpublished and unsigned typescript, “Louise Richardson and The Florida State University Library,” (c. 1975), no pagination. Copies available in the FSU Strozier Special Collections Archives and circulating in a bound version as LD1771.F92 L68 1975.

³³Cited *Ibid.*

³⁴In particular, the other buildings by Rudolph Weaver on campus should be studied and described in comparison with Dodd, not so much because they are like Dodd, but because the building seems all the more unique when compared to these others. Another direction for research would be to review the numerous buildings designed by Weaver for the University of Florida. Though it does seem unlikely that Weaver himself devised the details of the program for Dodd, it is worth noting that before he became an architect, among his several job experiences in college were working for a bookbinder and working for a print shop.

³⁵<http://www.fsu.edu/news/2012/04/25/majestic.building/>. More than 2.4 million votes were cast. Dodd Hall does not have the distinction of being listed on the National Register of Historic Places, though without doubt it is deserving of this honor. (No university buildings on the campus at Tallahassee are on the Register.)

³⁶ Well highlighted on the home page of the Department of Religion:

<http://religion.fsu.edu/resources.html>

³⁷ So far it has not been possible to trace the saying back any further. It may be suspected that it originally emerged in Venice itself, where the explosion of the printing of books from the fifteenth century on would have created awareness of its applicability.