



# *Bound*



# *to*

Illustrated Books from the  
Edmund S. Muskie Archives and  
Special Collections Library



# *Art*



Bates





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Katherine A. Stefko, Editor

Bates College, Lewiston, Maine 04240





Edmund S. Muskie  
Archives and Special  
Collections Library

Bates College

2010 marked the 25th anniversary of the Muskie Archives and Special Collections Library at Bates College. The Archives celebrated this auspicious occasion through an eighteen-month series of programs, culminating in the exhibition *Bound to Art: Illustrated Books from the Edmund S. Muskie Archives and Special Collections Library*. Events and exhibits throughout the anniversary period provided an opportunity for the college community to reflect on its past and to be inspired by some of the unique and world-class archival and print holdings of Bates College.

Published on the occasion of the exhibition

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Bates College Museum of Art

Olin Arts Center

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Front and back cover, top to bottom: Thomas Gray, *Gray's Elegy*, 1846; Paul Verlaine, *Femmes*. 20<sup>th</sup> century; John Gould, *A Monograph of the Trochilidae: Or Family of Humming Birds*, 1861; Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, 1888.

Inside front cover: Frontispiece from Michel de Marolles, *Tableaux du Temple des Muses*, 1655

Inside back cover: Frontispiece from Famiano Strada, *De Bello Belgico*, 1640.

The Exhibit



The Edmund S. Muskie Archives and Special Collections Library holds an extensive collection of rare books ranging from incunabula of the earliest days of printing in the late fifteenth century to the finely printed and bound works of today's flourishing book arts movement. *Bound to Art* is the first ever exhibition of these holdings, presenting a selection of important illustrated books spanning the past 500 years. The exhibit explores the three-dimensional and multi-sensory ways in which images and text presented in book form can delight our eyes and inspire our minds.

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Jonathan Y. Stanton, "Uncle Johnny," in his library

# Bibliophiles and Benefactors

## A History of Illustrated Books at Bates College



By Katherine A. Stefko

Bates College has collected rare books from its earliest days when it operated as a college preparatory school known as the Maine State Seminary. When the school became a college in 1864, it possessed a library of 500 volumes, many of which today reside in the Edmund S. Muskie Archives and Special Collections Library as part of its rare book holdings. Since Bates was founded as a school of modest means but considerable aspiration, the early college librarians faced the financial challenge of supplying the institution with an appropriate library to fit its expanding curriculum and goals. A budget to meet this challenge did not afford the luxury of the acquisition of rare or precious books, so such items were acquired primarily through donation.

No individual is owed a greater debt of gratitude in this regard than professor and bibliophile Jonathan Y. Stanton. Personally recruited by Oren B. Cheney, the founder and first president of Bates, Stanton arrived at the college in 1864 to teach Greek and Latin. He also served as librarian and historian of the college, led debates, and taught a popular class in ornithology. He collected books for his private study and pleasure, spending hundreds of dollars from his meager salary each year to build a substantial library that filled nearly every wall in his house on Main Street in Lewiston, Maine.

Although he was referred to universally as "Uncle Johnny," when one glimpses his bearded and unyielding visage in an old photograph, it is difficult to imagine what his students found so avuncular about him. Yet his serious appearance belied the acerbic wit and playful manner of a man who had seemingly endless affection and patience for his students, one of whom recalled upon his death, "A more tender, loving heart has seldom beat in a human breast." Stanton was equally generous to Bates.

Stanton gave the college his prized collection of ornithological books during his lifetime, a collection that included the so-called Bien or chromolithograph edition of Audubon's *Birds of America*, an enormous book printed on double elephant folio size paper (40 x 26½). Various works by John Gould, now all preciously rare and highly valuable, were also part of this gift. The works were housed in the Ira H. Bickford Biological Library in the Carnegie Science Hall that opened in 1913.

Following Stanton's death, his nephew offered Bates the remainder of his uncle's library from which another 2,725 volumes were selected.<sup>1</sup> These books spanned an array of topics, from science to history and the classics to biographies, and were placed in a dedicated room in Coram Library.<sup>2</sup> Among the collection was the Breeches Bible, as well as many reference sources about the history of books and book illustration, evidence of Stanton's interest in the field of bibliology and still useful to librarians, curators, and researchers today.

Stanton had a profound influence on his students. One of them, Arthur Newton Peaslee, class of 1890, in turn had a great influence on the college's holdings of rare books. A minister



# DELLA DESCRITTIONE

per le punture, il volto di sangue, il qual mischiato di lagrime, era raccolto a piedi loro da fastidiosi vermi. Ne la seconda parte contenute da la prima, e che gira poi intorno a la sboccatura del primo, e maggior cerchio, la qual è vn gran fiume, dal Poeta detto Acheronte, pone, che sia Caron demonio a passar l'anime, che s'hanno a dannare, e d'ognuna di queste due parti, tratta l'

❖ SCIAGVRATI CHE MAI NON FVR VIVI ❖



❖ DIAMETRO MIGLIA CCCXV ❖

❖ LIMBO CERCCHIO PRIMO ❖



❖ DIAMETRO MIGLIA CCCLXXX. PROFONDO XLIII ❖

Ma imaginiamoci, che sia coperto di sopra dalla terra in forma d'vna volta, come soglion esser le spe- lonche. Il picciolo cerchierto, che fa centro a questo disegno, si è la sboccatura del primo, e maggior cerchio, ilqual di sotto più distintamente vedremo, che qui si pone solamente per segno, che questo luogo li gira intorno, come porremo quelle de gli altri cerchi, che si contengono l'vn l'altro: Et auenga, che si come di sopra habbiamo detto, che ogni cerchio con tenuto sia sempre minor, e più basso di quello, che contiene, nondimeno, per far le cose più dimostrative, noi nel disegno, li faremo tutti d'vna misura, ma porteremo a ciascuno il diametro de la sua

Poeta, nel già detto terzo Canto. Et il disegno del luogo è quello,

ancor per tutto l'cerchio volto. E' adunque l'Inferno in ogni sua parte, e tutto insieme tondo. Hora è da vedere del primo, e maggior cerchio, altrimenti dal Poeta detto Limbo, nelqual si comincia a scender, immediate passato il fiume Acheronte. Onde Virgilio, nel quarto Canto, oue d'esso primo cerchio si tratta, dice a Dante, Hor discendiam quà giù nel cieco mondo, E più oltre, discesi che furon a quello, il Poeta dice di Virgilio. Così mi mise, e così mi se intrare Nel primo cerchio, che l'abisso cigne. In questo primo cerchio adunque pone i panni morti senza battesimo, e nel peccato originale, e quelli che innanzi a l'auenimento di Christo non credono in lui venturo: ma vissero moralmente secondo la legge de la natura, e questi diuide in tre parti, cioè, quelli che di loro non hanno lasciato, mediante qualche famoso gesto, alcuna fama di loro al mondo; Quelli, che nel'attiva, e quel-

Dopo l' primo cerchio, seguita il secondo cerchio, cerchio minore e ilqual è più basso, del qual de l' Inferno si tratta nel quinto Canto. Onde al principio di quello dice, Così disce si del cerchio primo. Giù nel secondo, che men loco cinghia, &c. Nel qual sotto Minos, giudice vniuersal di tutto l'Inferno, sono puniti i lussuriosi, e la pena loro è, d'esser del continuo agitati per aere da rabbioso, e crudel vento: ma più, & meno, secondo che

sboccatura, e quanto di profondità sarà da la sboccatura de l'vno a quella de l'altro. Et acciò che la forma di queste, e d'ogn'altra sua parte, e di tutto l'Inferno insieme ad vn tratto veggiamo, e che più non habbiamo cagion di trattar di quella, noteremo, che l'Poeta nel xi. Canto, oue finge d'esser giuto a la ruua de la sboccatura del settimo cerchio, dice in persona di Virg. queste parole. Figliuolo mio dentro da costelli sassi. Cominciò poi a dire, son tre cerchi. Di grado in grado, come quei, che lassù. E nel xiiij. Canto, pur in persona di Virg. di tutto l'Inferno parlando, dice, Tu sai, che l'luogo è tondo. E tutto, che tu se venuto molto Pur a sinistra giù calando al fondo. Non se anchor

# DELL' INFERNO.

li, che ne la contemplatiua vita essendosi nobilissimamente esercitati, s'erano renduti famosi, e chiari, & i primi sono sparsi di fuori per lo cerchio ne le tenebre, & i secondi, e terzi raccolti dentro al nobil Castello, che di sopra dicemmo esser in questo cerchio in luogo ameno, e luminoso, mediante lo splendor d'vn fuoco, che era in quello: ma diuisi in due parti, che l'vna contien l'altra, cioè, quelli, che ne la contemplatiua, da quelli, che l'attiva vita s'erano esercitati. Onde hauendo detto de gli attui, e volendo dir de' contemplatiui, dice, Poi che inalzai vn poco più le ciglia, Vidi'l maestro di color, che sanno, Seder tra Filosofica famiglia, &c. Et la pena di tutti costoro mette, che sian non sensibile: ma di mente, & è il desiderio de la beatitudine, senza speranza di poterla giamai conseguire, & il disegno del cerchio è questo.

più, e men graue è stato il peccato loro. Et il suo disegno è questo.

❖ CARNALI CERCCHIO SECONDO ❖



❖ DIAMETRO MIGLIA CCXXXXV. PROFONDO XLIII ❖

d 3 Seguita



and teacher by training, Peaslee, like his mentor Stanton, taught Greek and Latin. He was also an accomplished scholar of Dante, translating and lecturing on *The Divine Comedy*. He compiled a collection of more than one hundred rare books (many illustrated) related to Dante, and, in 1954, he gave them to the college in honor of Jonathan Stanton. Included among these books were the 1596 Sessa imprint of *The Divine Comedy* and John Flaxman’s fine portfolio of drawings illustrating the epic poem.

For the past several decades, the college has grown its collection of illustrated books by focusing on the acquisition of fine press and artists’ books. Since the 1980s, the college has actively collected the works of fine presses located in Maine and, beginning in the mid-1990s, the scope of interest has expanded to include the United States and Europe, where the book arts are flourishing. These collections too have benefited from the generosity of donors who have given their personal collections to augment the college’s holdings. The accomplished soprano and faithful patron of artists and poets Alice Esty, class of 1925, presented the college with no. 22 of Tiber Press’s monumental work *The Poems*, a work she likely reserved both out of respect for the artists and poets who created it and her desire to assist them in the experimental and costly endeavor of producing a work of this scale. More recently, John Moulton Lovejoy gave the college his important collection of books in 2008 in honor of the fiftieth anniversary of his graduation from Bates.

A student of the famed English professor and book-lover John Tagliabue, Lovejoy spent nearly forty years running a book business in Massachusetts representing independent publishers and selling books to independent bookstores throughout New England. Lovejoy also built a substantial personal library, focusing much of his collecting energies on the output of fine presses and, in particular, the work of artist Leonard Baskin and his Gehenna Press. Books by Baskin, Lynd Ward, and several other illustrators that are included in the exhibition are from the Lovejoy collection.

It is largely through the generosity of these and other donors and ardent book collectors that the exhibition *Bound to Art: Illustrated Books from the Edmund S. Muskie Archives and Special Collections Library* exists. Through their gifts, we are graced today with the opportunity to consider the multitude of ways that illustrated books can evoke desire and delight, captivating the eye and inspiring the mind.

Preceding page: Dante Alighieri, *La Divina Commedia* (Venice: Sessa, 1596). The woodblock prints accompanying Dante’s epic poem were originally cut for Francesco Marcolini da Forlì, who published a version of the work in 1544. The illustrations show (counterclockwise from top): the vestibule of Hell, occupied by souls who committed themselves to neither good nor evil during life; Limbo, the first circle of Hell, where resides the virtuous pagans and unbaptized; and the second circle of Hell, containing those who committed carnal sins. Dante and his guide Virgil are identified throughout with a “D” and “V.”

# Boundless Possibilities

## The Art and Production of Illustrated Books



by Amy Keneally and Katherine A. Stefkó

Over the course of many centuries and up to the present day, the underlying purpose of book illustration has remained constant—to literally and figuratively *illuminate* the text, augmenting our understanding and enjoyment, and enriching our sensory pleasure. Illustrators, from monastic illuminators of late antiquity to fine press printers of today, have sought to translate authors’ words into a visually stimulating picture. And yet in spite of this centuries-old continuity, the history of illustration is richly varied and ever adapting.

Like other forms of art, the development of illustration has been shaped by its wider social context. Technological advancements profoundly influenced illustration techniques and practices, simultaneously establishing visual norms and breaking down obstacles of production. So too did social trends exert considerable force on the type of books being published as well as the role of illustration within those books. While for readers illustrations augmented the text, stimulated the senses, and helped bring the world of the author to life, for publishers they offered economic advantages—illustrated books have always sold for a premium.<sup>1</sup> The drive to produce illustrated books more cheaply and easily in turn encouraged the technological innovations that allowed illustrated books to flourish.

The history of illustrated books is intertwined with the history of the printed book itself. In the search for a means to affordably and efficiently reproduce multiple copies of a work, Europeans experimented with moveable type and woodblock printing in the mid-fifteenth century. In Germany, at the hands of a blacksmith named Johannes Gutenberg, the modern printing press blossomed. For a short period of time, Europeans also produced block-books where each page was printed from a block of wood into which both text and image had been carved.

By the end of the century, these two mutually compatible forms of relief printing were combined. While the text was printed with movable type, images were produced from wood-blocks, uniting the strengths of each method in the production of a single illustrated book. Because both the type and the woodblock had raised surfaces, they could be positioned in the same frame, inked, and printed simultaneously. Illustrations were thus fully integrated into



Woodblock printing was used in China and Japan as early as the ninth century. In the thirteenth century, medieval trade routes though the Islamic world eventually brought the technique to Europe. Woodblock printing is a type of relief printing, meaning that, much like a stamp, negative space is carved away to reveal the design or image that will be transferred from the block of wood to the paper when inked.



The description of the Holy Land, containing the places mentioned in the foure Euangelists, with other places about the Sea Coasts, wherein may be seene the wayes and iourneyes of CHRIST and his Apostles in Iudea, Samaria, and Galile: for into these three parts this Land is diuided.



The Places specified in the Map, with their Situation by the Obseruation of their degrees concerning their length and breadth.

Ascalon	65,24:31,32.	Gadara or Gazara	66,48:32,29.
Azor	65,35:32.	Gaza	65,10:31,40.
Bethlehem	65,55:31,51.	Iericho	66,10:32,1.
Bethphage	68,31,58.	Ierusalem	66,31,55.
Bethaida	66,51:32,29.	Joppe	65,40:32,5.
Bethabara	66,34:32,1.	Ior, the other fountaine whence Iordan	
Bethania	66,31,58.	springeth	67,31:33,7.
Cana of Galile	66,52:32,48.	Magdalon, called also Damanutha	66,48:32,28.
Capernaum	66,53:32,29.	Naim	66,35:32,33.
Carmel mount	66,31:32,50.	Nazareth	66,56:32,42.
Cesarea Straton	66,16:32,25.	Ptolemais	66,50:32,58.
Cesarea Philippi	67,39:33,5.	Samaria the citie	66,22:32,19.
Corasim	66,53:32,29.	Sidon	67,15:33,30.
Dan, one of the fountains whence Iordan		Silo	66,27:32,19.
Springeth	67,25:33,8.	Tyrus	67,33:30.
Ennon	66,40:32,18.	Tiberias	66,44:32,26.
Emmaus	65,54:31,59.		
Ephen	66,8,32.		

THE



# THE HOLY GOSPEL OF IESVS CHRIST ACCORDING TO S. MATHEW.

## CHAP. I.

<sup>1</sup> That Iesus is that Messias, the Saviour promised to the Fathers. <sup>18</sup> The Nativity of Christ.

**T**HE <sup>1</sup> Booke of the generation of IESVS CHRIST, the sonne Dauid, the sonne of Abraham. <sup>2</sup> Abraham begate Isaac. <sup>3</sup> And Isaac begate Jacob. And <sup>4</sup> Jacob begate Iudas and his brethren.

<sup>5</sup> And Iudas begate Phares, and Zara of Thamar. And <sup>6</sup> Phares begate Esrom, And Esrom begate Aram.

<sup>7</sup> And Aram begate Aminadab. And Aminadab begate Naasson. And Naasson begate Salmon.

<sup>8</sup> And Salmon begate Booz of Rachab. And <sup>9</sup> Booz begate Obed of Ruth. And Obed begate Iesse.

<sup>10</sup> And <sup>11</sup> Iesse begate Dauid the King. And <sup>12</sup> Dauid the King begate Salomon of her that was the wife of Vrias.

<sup>13</sup> And <sup>14</sup> Salomon begate Roboam. And Roboam begate Abia. And Abia begate Afa.

<sup>15</sup> And Afa begate Iosaphat. And Iosaphat begate Ioram. And Ioram begate Ho- zias.

<sup>16</sup> And Ho- zias begate Iotham. And Iotham begate Achaz. And Achaz begate Eze- kias.

<sup>17</sup> And <sup>18</sup> Ezekias begate Manasses. And Manasses begate Amon. And Amon begate Josias.

<sup>19</sup> And <sup>20</sup> Josias begate Iakim. And Iakim begate Iechonias and his brethren, about the time they were caried away to Babylon.

<sup>21</sup> And after they were caried away into Babylon, <sup>22</sup> Iechonias begate Salathiel. <sup>23</sup> And Salathiel begate Zorobabel.

<sup>24</sup> And Zorobabel begate Abiud. And Abiud begate Eliacim, And Eliacim begate A- zor.

<sup>25</sup> And Azor begate Sadoc. And Sadoc begate Achim. And Achim begate Eliud.

<sup>15</sup> And Eliud begate Eleazar. And Ele- azar begate Matthan. And Matthan begate Iacob.

<sup>16</sup> And Iacob begate Ioseph the husband of Mary, of whom was borne IESVS, that is called Christ.

<sup>17</sup> So all the generations from Abraham to Dauid, are fourteene generations. And from Dauid vntill they were caried away into Baby- lon, fourteene generations: & after they were caried away into Babylon vntill Christ, four- teene generations.

<sup>18</sup> ¶ Now the birth of <sup>19</sup> IESVS Christ was thus, When as his mother Mary was betrothed to Ioseph, before they came to- gether, she was found with childe of the holy Ghost.

<sup>20</sup> Then Ioseph her husband being a iust man, and not willing to <sup>21</sup> make her a pub- like example, was minded to put her away se- cretly.

<sup>22</sup> But while he thought these things, be- holde, the Angel of the Lord appeared vnto him in a dreame, saying, Ioseph the sonne of Dauid, feare not to <sup>23</sup> take Mary thy wife: for that which is <sup>24</sup> conceiued in her, is of the holy Ghost.

<sup>25</sup> And she shall bring <sup>26</sup> forth a sonne, and thou shalt <sup>27</sup> call his Name IESVS: for he shall <sup>28</sup> saue his people from their sinnes.

<sup>29</sup> And all this was done, that it might bee fulfilled, which is spoken of the Lord by the Prophet, saying,

<sup>30</sup> Behold, a <sup>31</sup> virgine shall be with child, and shall beare a sonne, and they shall call his name Emmanuel, which is by interpretation, God with vs.

<sup>32</sup> ¶ Then Ioseph, being raised from sleep, did as the Angel of the Lord had inioyned him, and tooke his wife.

<sup>33</sup> But he knew her not, till she had brought forth her first borne Sonne, and hee called his Name IESVS.

<sup>34</sup> ¶ This little word Till in the Hebrew tongue, signifieth as to understand also, that a thing had not come to passe in time to come: as Ilichai had no children Till her death day, 2 Sam. 6. 23. And in the last Chapter of this Euangelist: Behold, I am with you Till the end of the world.



both the layout and flow of the text, seamlessly melding the graphic with the typographic. Because the lines of a woodcut must be sufficiently broad to sustain the pressure of the printing press as the block is printed, woodcuts typically lack detail and shading and have a broad outline appearance. Nonetheless, many of the illustrated books produced during the first two centuries of printing remain among the finest examples of the form ever produced because of their fluidity between word and image.

During these formative years of printing, illustrations were used primarily to instruct. The so-called Breeches or Geneva Bible, for example, was filled with material of a didactic nature—cross-references, introductions, printer’s notes, marginal glosses, indices, and many illustrations such as the map of the Holy Land at the introduction of the New Testament. Renaissance scholars of the humanities and sciences also relied on the instructive nature of woodcuts to enhance works as diverse as Federici Commandini’s study of the center of gravity from 1565 and Francesco Sansovino’s edition of Dante, originally printed by the Sessa family of Venice in 1564 and republished in 1578 and 1596.

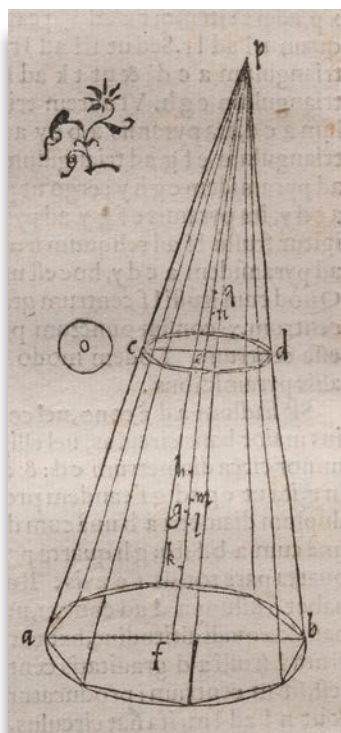
Woodblock printing was gradually supplanted by other technologies that allowed for more gradation of tone and precision of detail. Yet the form survived and prospered in the world of print and graphic art. In the mid-nineteenth century, Japanese prints came into vogue among Modernist painters as the form’s unmodulated, flat planes appealed to the aesthetic values of abstraction and primitivism. By the next century, book designers and illustrators had returned consciously to the form precisely because of these visually distinct characteristics.

The twentieth-century graphic novels of Lynd Ward epitomize the enduring power and communicative capacity of traditional woodblocks. Ward was the first American to publish an entirely textless novel in woodcuts, inspiring the graphic novel tradition that flourished in America during the 1930s and 1940s. *Gods’ Man* from 1929 is the first of six woodcut novels published by Ward between 1929 and 1937. Aesthetically, the

woodcuts show a clear Art Deco and Expressionist influence in their use of dramatic, evocative contours and shading. The novel tells the cautionary story of a young painter from the country who is seduced and ultimately ruined by the money and corruption of urban life. He eventually rediscovers himself with the help of a woman he meets upon his return to the countryside. The physical form, a book composed entirely from woodblocks, also harkens back to the block-books of fifteenth-century Europe.

Whereas woodblock printing lent itself to a dramatically contrasted and graphic aesthetic, the intaglio printing process, which was developed in Europe shortly after, allowed for sophisticated shading and long tonal range. The process, particularly in its two most common

Federici Commandini (1509–1575), *Federici Commandini Urbinatis liber de centro gravitatis solidorum* (Bononiae: ex officina Alexandri Benacii, 1565). One of the many woodcut diagrams Federici Commandini used to illustrate his treatise on calculating the center of gravity in 1565.



Lynd Ward (1905–1985), *Gods’ Man* (New York: Jonathan Cape and Harrison Smith, Inc., 1930). The young artist who is the central character of this wordless novel looks at the city from which he was expelled. Inset: cover. By permission of Robyn Ward Savage and Wanda Wheedon Ward. Copyright estate of Lynd Ward.



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Iulij Casserij Placentini.

Figura. Figuram semicircularem exhibet. Hæc est vera musculorum Laryngis fabrica, & descriptio; hic legitimus eorum numerus, quorum tredecim mea statuuntur sententia, non quatuordecim, cum Realdo, & Fallopio, non viginti cum Vesalio, non Octodecim cum Fuchfio: quorum quatuor propriorum paria, & vnus coniugij expers, siue *Ægyptus*: duo paria communium.



TABVLA

TABVLA PRIMA ✻ PRIMAE HOMINIS. 15







Icare.

— *Et cera Deo propiore liquescit.*

Ouid. II. de Arte.

34



# TABLEAUX

## DV TEMPLE DES MVSES.

### LIVRE CINQVIESME.

#### LES AVANTVRES DE L'AIR ET DES EAVX.

I C A R E. XXXIV.

**S**EST-on iamais pû imaginer vne temerité plus grande que celle-cy? S'attacher des plumes aux bras & sur les épaules avec de la cire, & entreprendre de voler comme vn oyseau pour se sauuer d'une prison, & pour sortir d'un grand Royaume, c'est auoir vne grande fiance en la nouveauté de son inuention. Ceux qui s'eleuent au dessus de la portée de leur esprit ou des forces de leur condition, n'en font pas moins; Aussi ne manquent-ils iamais de tomber dans le precipice, ou de se rendre méprisables par la vanité de leurs desseins mal-conceus. On en pourroit dire autant de l'audace de ces Fautoris qui pensent que toutes choses leur sont permises, se voyant soutenus sur les ailes de la fortune legere: mais bien souuent pour oser approcher de trop pres le Soleil, comme Icare, ils tombent d'une chute qui n'est pas moins dangereuse que la

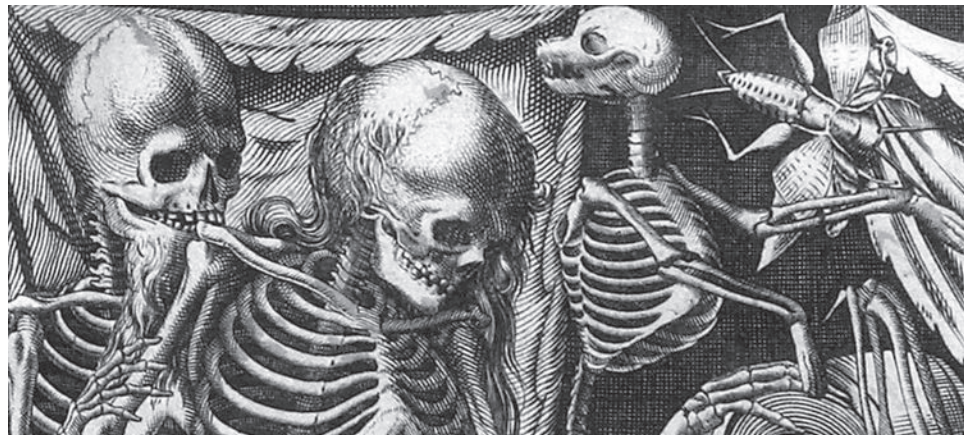
LI



manifestations, etching and engraving, reigned during the seventeenth century. The form continues to be popular with many illustrators and fine artists today, although the greater cost of producing intaglio prints has often restricted their use to limited edition books. Unlike woodblock prints, intaglio prints must be printed on a separate press and then tipped, or glued, in with the text block. Thus, along with changes in the graphic character of illustration came modifications in the typographic layout of illustrated books. The most common result of this dual printing process was that text and illustration existed on separate pages.

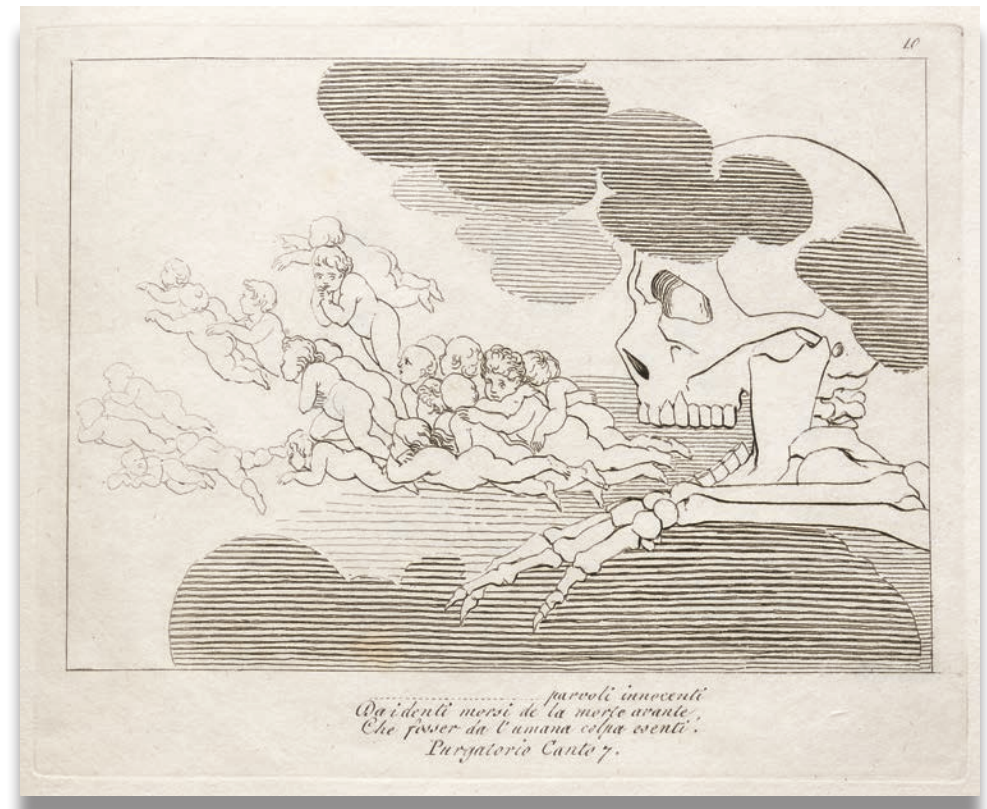
Giulio Casserio's critical work on the anatomy of the ear and throat marked a new era in anatomic representation, and its publication in 1601 all but ended the use of woodcut to illustrate medical treatises. The thirty-four full-page illustrations that accompany Casserio's text were done on copper plates and show a mastery of subject, detail, and printing techniques. The book is rightly regarded as the most beautiful text ever published on the ear and throat and as a masterpiece of book illustration.<sup>2</sup> The print of a human throat seems as fresh as the day the printer rubbed away all but a few small spots of excess ink and pressed the plate onto richly textured, hand-laid paper.

As shown by Abraham van Diepenbeeck's stunning illustrations for the *Tableaux du Temple des Muses* (1655), engraving was equally well suited for representing the beauty of the human form for artistic and literary purposes as it was the scientific. The process is closer to drawing than woodblock printing, resulting in more fluidity and variation of line. John Flaxman's *Dante* is a particularly fine example of the use of engraving to emphasize the simultaneous complexity and simplicity of line.



Intaglio printing is the opposite of relief printing inasmuch as what is actually transferred to the printed page is that which is carved into the printing plate. In etching and engraving, the two foremost types of intaglio, a metal plate is either incised with corrosive acid or a v-spaded blade known as a graver. The plate is then inked and painstakingly wiped to ensure that the ink is left only in the incisions. In order to successfully transfer the image, the ink must be drawn out of the incisions by applying great pressure. The process requires a great deal of skill and time, and the actual engraving was often done by a fine craftsman executing the design of an artist. Plates were initially made of copper, but in the nineteenth century engraving on steel became common in the commercial printing industry, the harder surface accommodated larger print runs and greater detail.

An English sculptor and draftsman, Flaxman was commissioned in 1793 by the English aristocrat Thomas Hope to illustrate Dante's *Divine Comedy*.<sup>3</sup> These 110 line drawings were engraved and sold by Tommaso Piroli and became well known and influential through this wider distribution. Produced during the Romantic period, Flaxman's illustrations are a model of radical reductivism, yet they delight the viewer with their technical virtuosity and grace. His subject matter tends toward Gothic grandeur but is rendered in a minimalist manner reminiscent of ancient Greek red figure pottery. The background is almost non-existent, and the figures themselves appear flat on the surface of the page. The result of Flaxman's immediacy and simplicity of line is a quality of print similar to an artist's sketch.



John Flaxman (1755–1826), illustration for *La Divina Comedia di Dante Alighieri* (1802). Flaxman shows infants being snatched by the teeth of death. According to Purgatorio Canto 7, which this engraving accompanies, the innocent babes who died prior to being baptized were Virgil's companions in Limbo.

As Europe transitioned from the Romantic to the Victorian age, increasing literacy rates and technological advancements spurred a revolution in book illustration. The introduction of cheap wood-pulp paper, the invention of the steam-powered press, and the development of stereo and electrotyping to replace moveable type not only redefined the printing industry but also drove the demand for cheap and fast illustration techniques to new proportions. Wood soon became the preferred medium of many illustrators, although engraving on steel rather than copper plates was also popular. Combined the affordability of relief printing with the precision of intaglio, wood engraving was physically resilient enough to withstand



the larger print runs now needed to meet the needs of the growing literate population. By the 1850s, the transfer of an image from paper to block could be facilitated by photography, further lowering the cost of production and increasing the availability of illustrated newspapers, magazines and books.<sup>4</sup> The application of photography to the production of printing plates and blocks is known generally as photomechanical reproduction, and the introduction of several such processes in the second half of the nineteenth century, particularly the halftone, supplanted wood engraving entirely in commercial illustration by the 1880s.<sup>5</sup>

The large scale and highly commercial production of wood engravings meant that most artists did not engrave their own designs but relied on wood engravers to execute their drawings. The famed French illustrator Gustave Doré had the habit of working on his drawings in the morning and then, after lunch, visiting the various engraving shops of Paris, all of which he kept busy as his work was in such demand.<sup>6</sup> Doré's artistic process was largely spontaneous and, during his short life, he completed a prolific number of works, many illustrating literary texts. In these books, of which Samuel Taylor Coleridge's *The Rime of the Ancient Mariner* is an excellent example, Doré blended the details of the narrative with those of his own unbridled imagination, in this case, fully visualizing the gloomy and supernatural world depicted in Coleridge's poem and contributing much to its popularity during the nineteenth century.

The introduction of lithography in the early nineteenth century broadened the possibility of color illustration. Black-and-white lithographs, with their soft lines and richly textured surfaces, were well suited to hand tinting with watercolor, a practice that was used to augment illustrations in various ornithological, botanical, children's, and other books of the period.<sup>7</sup> Printers also experimented with using numerous lithographic stones, each inked in a different color, to directly produce color illustrations, or chromolithographs. Chromolithography was technically a much easier process than printing from numerous engravings or woodblocks, as had been tried in the past.



Wood engraving was invented in the 1790s by ornithologist Thomas Bewick as an improved means of illustrating his bird books. As its name implies, wood-engraving is a hybrid of woodblock printing and engraving. The image is carved in the end grain of boxwood using burins and other engraving tools.

Opposite page: Gustave Doré (1832–1883), illustration for Samuel Taylor Coleridge, *The Rime of the Ancient Mariner*, (New York: Harper and Brothers, 1888). Doré depicted goblin-like faces on the crests of each wave in the churning sea making a macabre accompaniment to Coleridge's poem.



I looked upon the rotting sea,  
And drew my eyes away.

Page 8.





John Gould, *A Monograph of the Trochilidae: Or Family of Humming Birds*, pt. 22 (1861). Gould came into contact with John James Audubon's work when he was an ornithologist and curator at the prestigious Zoological Society of London. Profoundly influenced by Audubon's naturalistic fine-art illustrations, Gould used a similar technique to present his most beloved subject, the hummingbird. The hand-colored lithograph convincingly captures a sense of the bird's natural iridescence.

In the case of natural history books, both lithography and chromolithography were used contemporaneously. Color was essential to identifying species and, as the naturalist movement took root, the demand for accurate and vividly colored images grew.<sup>8</sup> John Gould in England and John James Audubon in the United States standardized the practice of studying living animals in their natural habitats, and their books, in turn, established a standard of excellence for color reproduction. In Gould's *A Monograph of the Trochilidae*, which was issued in twenty-five parts beginning in 1849, images were produced using lithography and then hand colored. The double elephant folio edition of Audubon's *Birds of America*, which was issued from 1858 to 1860, utilized chromolithography. In both books, the oversized format, naturalistic surroundings, and vivid colors of the birds contribute to the success of their life-like appearance.

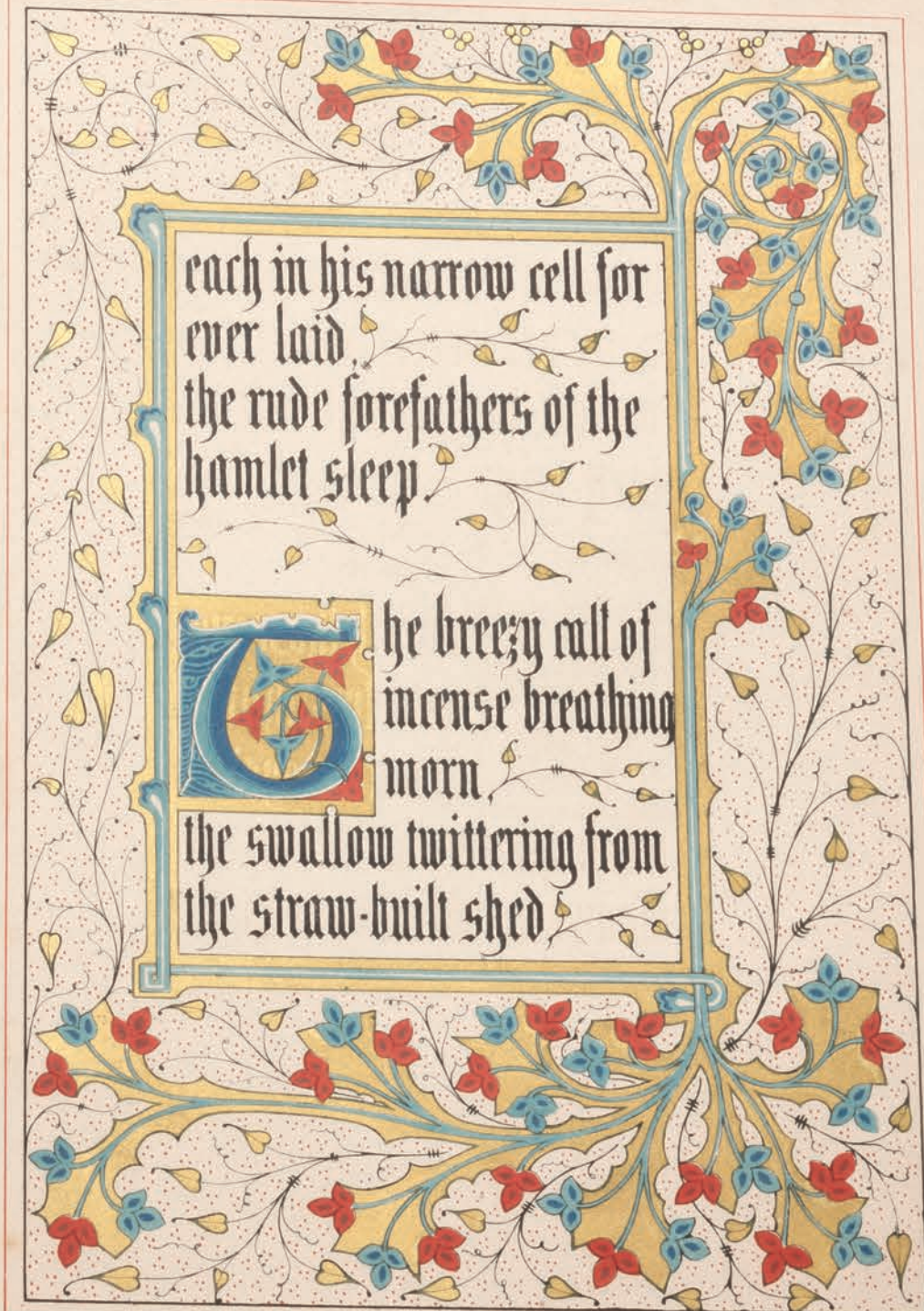
Just as the status and nature of illustration developed alongside technological advancements, so too did it respond to changes in contemporary ideology. Social trends exerted considerable force on the type of books being published as well as the role of illustration within those books. The popularization of chromolithography coincided with a Gothic revival in Europe and designers such as Owen Jones and Noel Humphreys capitalized on the market by designing and producing gift books that imitated illuminated manuscripts.<sup>9</sup> An architect and historian of ornamentation by training, Jones pushed the technical boundaries of the form.

His version of *Gray's Elegy* produced in 1846 has elaborate floral borders of primary colors and gold surrounding text rendered in a Gothic script. A deeply embossed leather binding alludes to the carved wood covers of the book's ancestors.



Front cover of *Gray's Elegy*, designed and illuminated by Owen Jones (London: Longman, 1846). While giving an appearance of being hand crafted, this binding, known as *relievo*, was actually machine manufactured. Using a patented process, the leather covers were embossed and blind-stamped with a steam-driven press and then affixed to several layers of board.







Lithography is a method of printing from the surface of a limestone block. Unlike relief printing and intaglio, lithography is a type of surface printing or planotype, meaning it does not involve any incisions or raised surfaces. The lithographer inks a dampened stone that has been drawn on with a greasy crayon. Repelled by the water and attracted to the grease, the ink faithfully adheres only to what the lithographer has drawn.



Reacting to the mass production and commercialization of illustrated books, publishers and artists consciously sought opportunities to revive the fine art and craft of printing and illustration. These efforts manifested themselves in different countries under different names—the private press movement in England, led by William Morris’s Kelmscott Press, and the *livre d’artiste* movement in France being the two most obvious examples. Both eschewed the photomechanical processes then in common use for producing text and image and favored instead the use of traditional illustration methods and a more direct relationship between artists, craftsmen, and publishers. Etching, in particular, saw a revival in these circles. The anonymous edition of Paul Verlaine’s poems published in the early twentieth century is an excellent example. Produced on high quality Arches paper in a limited print run of 122 copies, the etchings are of sensuous subjects, articulated in rich tonal shades.

The private press and *livre d’artiste* movements are the progenitors of today’s flourishing book arts—the fine press and artists’ books movements. Fine press books promote the traditional crafts of book production—typically letterpress printing combined with intaglio, woodcut, and other handmade illustrations. The movement privileges beautiful books, high-quality printing, and the craft of traditional production methods. Paper, printing, and binding are equally considered and well executed in a fine press book. Artists’ books, essentially defined as books intended as works of art and produced with a high degree of direct input from an artist, have more commonly bridged the gap between trade books and fine printing, as they are equally nimble at using traditional and commercial processes to achieve artistic, ironic, or subversive effects in the production of books.

In 1946, Marcel Duchamp utilized halftone printing for the cover of Andre Breton’s *Young Cherry Trees Secured Against Hares*, but he produced the image using such a large screen, or low resolution, that the optical illusion of continuous tone inherent in halftone printing is intentionally destroyed and the production process revealed. Duchamp’s subversion of the visual intent of the halftone process is in keeping with the subversive nature of Dada and surrealism, art movements with which he was closely associated.







The second generation of Abstract Expressionists operating in New York took a particular interest in silk screen illustration, in part because the medium supported their efforts to undermine the elitism of traditional fine art practices.<sup>10</sup> The inexpensive and straightforward process of silk screening was imported from Japan to the United States in the 1880s and was associated with commercial art throughout the twentieth century. In 1960, a group of four second-generation Abstract Expressionists collaborated with four leading New York School poets to create *The Poems*. Each book of the four-volume set contains five original color silk screen prints. Typical of the Abstract Expressionist style, the prints feature broad and gestural brush strokes in expressive colors and active compositions. The illustrations complement the mood and tone of their respective texts impeccably, engendering a sense of mutual respect and camaraderie between poet and artist.



Left: Michael Goldberg (1924–2007), print from Frank O'Hara, *Odes* (Tiber Press, 1960). By permission of estate of Michael Goldberg. Copyright estate of Michael Goldberg.

Right: Grace Hartigan (1922–2008), print from James Schuyler, *Salute* (New York: Tiber Press, 1960). By permission of estate of Grace Hartigan. Copyright estate of Grace Hartigan.

Opposite page: Alfred Leslie (b. 1927), print from Kenneth Koch, *Permanently* (New York: Tiber Press, 1960). By permission of Alfred Leslie. Copyright Alfred Leslie.

These three remarkable works are part of the four-volume set known collectively as *The Poems*. Each of the artists were introduced to the technical aspects of silk screening in the studio of Floriano Vecchi, an accomplished artist and printer who ran Tiber Press along with his business partner, Richard Miller. In the case of "Ode on Necrophilia" (above left), poet Frank O'Hara and artist Michael Goldberg worked alongside one another in the printshop to arrive at both the text and image of the work.<sup>11</sup>







A bird stoops to stab me  
I crawl into my flesh  
Flesh swallows me,  
swallows you -

Each bird bends  
its beady eyes to love

comical love, that clown,  
buffoon of buttocks and breasts

I gawp at your head  
You squint through the hole

Delight is wholly a garden,  
holy fruit, the holes in fruit,  
ripe, rotting - ever the  
fruit runs riot, and ripens -

Anyone can squirm through,  
you, me and Sesame -

Open wide - what  
word or womb or which wide?

A family joke,  
a joke of leaves and birds

Faces of innocence  
and alabaster arses  
we're all here  
happy as blue jays  
green as woodpeckers

Sharp as the point of flight

All is one is one and one is all  
every mouth is wrong  
and every mouth is right -





In many ways, the multifarious history of book illustration can be compared to the histories of other art forms. It began with the belief that images have an inherent power, underwent numerous transformations in response to technology and culture, and resulted in some of the most exquisite images ever created. However, the division between the illustrator and the artist has always been a controversial one. Historically intertwined but distinct, the modern book arts movement has further obfuscated the differences between these roles. Throughout history, many illustrators have struggled for their work to be seen as fine art, only to have it cast aside as “mere craft.” Today, fine artists seek to revive the craft of book production and establish the medium as an enduring art form. Perhaps the more pertinent issue is not where illustration stands in relation to the world of fine art, but rather what the fate of illustration will be in the digital age. As books are replaced by e-books and Kindles, and libraries by Internet search engines, the art of the book is under ever greater threat. On the one hand, digitization will ultimately bring the greatest amount of information to the greatest number of people. On the other hand, elements of the book will have to be sacrificed. No matter how accurately the digital book appears on the screen, certain features of it remain completely unknown to the reader.<sup>12</sup> The difference between holding one of Noel Humphreys’ bijou illuminated manuscripts and flipping through one of Audubon’s folios will be entirely lost. What about the almost imperceptible gleam of a chromolithographed print? The sound of a turning page? The feel of the paper? The odor? In the end, what digital books lack are all the *sensory pleasures* that are meant to accompany them. Such a loss robs the book of everything which makes it art, potentially obscuring one thousand years of creative production that, undoubtedly, tells us a different story.



*The Proverbial Bestiary* (Woolwich, Me.: TBW Books, 1982). Calligraphy by Rick Cusick and illustrations by Warren Chappell. By permission of Rick Cusick. Copyright Rick Cusick.



The halftone process was perfected in the 1880s and makes use of a screen to break the continuous tones of a photograph into a matrix of dots, each of which varies in size based upon the density of the color it represents. A screen is introduced while creating the negative, which is then printed on a metal plate treated with a bichromated gelatin, a light-sensitive substance. Light passes through the dots of the negative, rendering those areas of the gelatin insoluble and resistant to the acid that is used to etch the plate.



With lokkes crulle as they were leyd in presse.  
 Of twenty yeer of age he was, I gesse.  
 Of his stature he was of evene lengthe,  
 And wonderly delyvere, and of greet strengthe.  
 And he hadde been somtyme in chyvachie  
 In Flaundres, in Artoys, and Pycardie,  
 And born hym weel, as of so litel space,  
 In hope to stonden in his lady grace.  
 Embrouded was he, as it were a meede  
 Al ful of fresshe floures, whyte and reede.  
 Syngynge he was, or floytynge, al the day;  
 He was as fressh as is the month of May.  
 Short was his gowne, with sleeves longe and wyde.  
 Wel koude he sitte on hors and faire ryde.  
 He koude songes make and wel endite,  
 Juste and eek daunce, and weel purtreye and write.  
 So hote he lovede that by nyghtertale  
 He sleep namoore than dooth a nyghtyngale.  
 Curteis he was, lowely, and servysable,  
 And carf biforn his fader at the table.  
 A Yeman hadde he and servantz namo  
 At that tyme, for hym liste ride so,  
 And he was clad in cote and hood of grene.  
 A sheef of pecok arwes, bright and kene,  
 Under his belt he bar ful thriftily,  
 (Wel koude he dresse his takel yemanly:  
 His arwes drouped noght with fetheres lowe)  
 And in his hand he baar a myghty bowe.  
 A not heed hadde he, with a broun visage.  
 Of wodecraft wel koude he al the usage.

Squier







Back cover of  
*Parables of Our Lord*,  
designed and illuminated  
by H. Noel (Henry Noel) Humphreys  
(1810–1879), (New York: D. Appleton, 1848).  
This papier-mâché binding gives the effect of carved  
ebony but is actually a molded form covered in black plaster.  
In each corner a wreath encircles an angel, a lion, an eagle or an ox,  
representing the Gospels of Matthew, Mark, John, and Luke.

## Notes

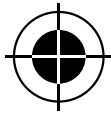
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## Acknowledgements

Bates is distinguished by its capable and creative faculty, students, and staff. It is because of their resourcefulness and energies that this exhibit and catalog are possible.

Amy Keneally, class of 2010, deserves a special note of thanks. While completing a year-long thesis in Art and Visual Culture, she found time to explore and fall in love with a whole new creative medium—the illustrated book. Amy did the initial selection and grouping of the objects in the exhibition, researched and wrote the wall text and most of the object labels, and co-wrote the essay that accompanies this catalog. Much of her efforts were contributed after her graduation, and I appreciate her generosity and devotion in seeing this project through to a successful and meaningful conclusion.

William Ash of the Bates Imaging and Computing Center provided digital imaging and design for this catalog and was a constant source of encouragement, enthusiasm, and support for the project. Despite spending most of his days dealing with pixels, Will fully appreciates the three-dimensional and multi-sensory complexity of an illustrated book. He thought long and hard about how best to represent these beautiful objects in this catalog, and I am incredibly grateful for his efforts.

The staff of the Bates College Museum of Art has been unfailingly supportive of this project from the very beginning. Curator Bill Low provided early and much welcome assistance in conceptualizing this exhibit and Dan Mills, who joined the Museum as the new director in September 2010, has been gracious and generous in dedicating much of his time to refine and realize those plans.

I am equally indebted to my talented staff at the Edmund S. Muskie Archives and Special Collections Library who contributed both directly and indirectly to the exhibit. Elaine Ardia has a seemingly endless capacity to sleuth out answers to the most obscure of research questions, including the many I posed of her about how these remarkable books came to Bates. I also had the benefit of a particularly engaged student assistant, Stephanie Houle, class of 2010, who did a remarkable job tracking down and securing permissions from copyright holders and researching and writing about the history of archival and special collections at Bates.

My sincere thanks to Gene Wiemers, Vice President for Information and Library Services and Librarian of the College, for his complete support throughout the production of the catalog and exhibition. There are many others, too numerous to enumerate here, who also played a part in these efforts. To all of them, I give my thanks and gratitude.

I hope that you, the viewer, will fall in love with the exquisite books presented here and in the exhibit. To me, these objects now seem like old friends—each with a distinct character, appearance, and story to tell. I hope you find them equally enchanting.

Katherine A. Stefko  
Director of Archives and Special Collections







# *Bound to Art*

Illustrated Books from the Edmund S. Muskie Archives and Special Collections Library

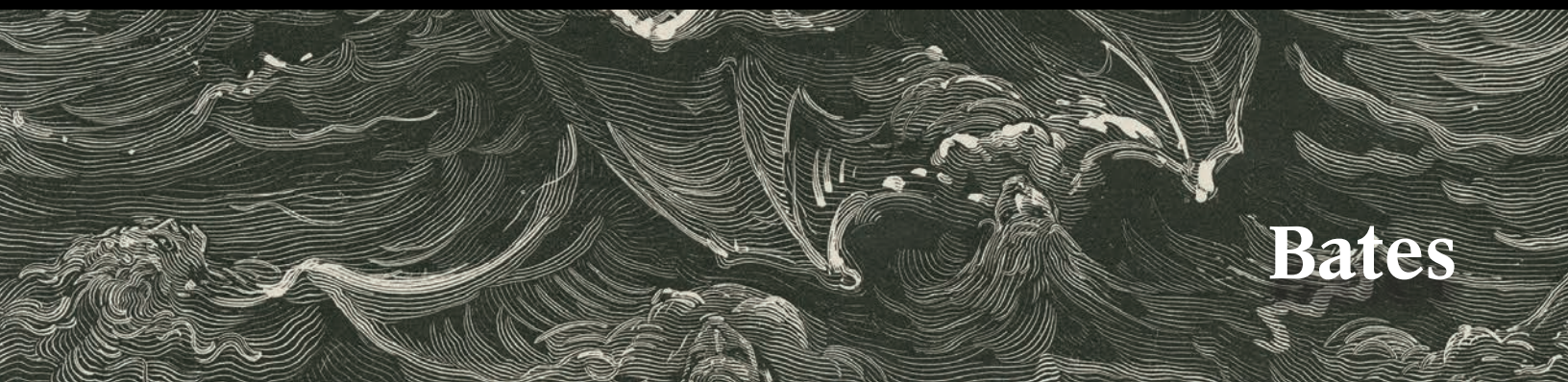


The Edmund S. Muskie Archives and Special Collections Library at Bates College in Lewiston, Maine, holds an extensive collection of rare books, ranging from incunabula of the earliest days of printing to the finely printed and bound works of today's flourishing book arts movement. *Bound to Art: Illustrated Books from the Edmund S. Muskie Archives and Special Collections Library* at the Bates Museum of Art is the first ever exhibition of these holdings, presenting a selection of important illustrated books spanning nearly 500 years. Through essays and illustrations, this catalog introduces the reader to some of these books and to the history of book illustration.



The works included in the catalog and all the holdings of the Edmund S. Muskie Archives and Special Collections Library are available to the public for research purposes. Please visit us online at [www.bates.edu/muskie-archives](http://www.bates.edu/muskie-archives) to learn more about our collections and policies for accessing them.

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