

Trinity College

Trinity College Digital Repository

Watkinson Publications

Watkinson Library (Rare books & Special
Collections)

Fall 2010

Book Matters: A Student Exhibition in the Watkinson Library

Trinity College

Follow this and additional works at: <https://digitalrepository.trincoll.edu/exhibitions>



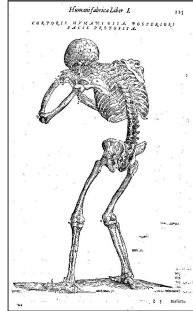
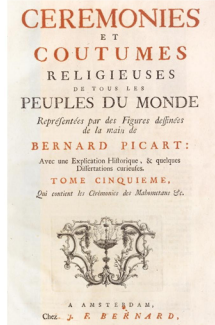
Part of the [Book and Paper Commons](#)

Recommended Citation

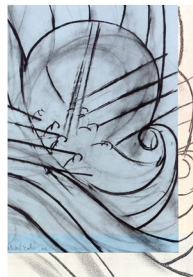
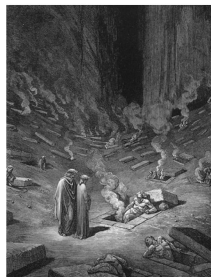
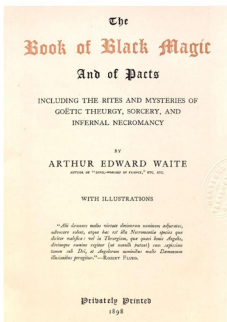
Trinity College, "Book Matters: A Student Exhibition in the Watkinson Library" (2010). *Watkinson Publications*. 17.

<https://digitalrepository.trincoll.edu/exhibitions/17>

BOOK MATTERS



FROM THE WATKINSON LIBRARY TO THE STUDIO STUDYING AND MAKING BOOKS AT TRINITY



"I have tended to think of books in terms of rivers of words, wonderful words by brilliant writers, that open the doors to new interests and passions... Book history and book-making have made me want to get my hands dirty, to unpack and inspect the history of how text and images came to be printed or written by a scribe in the format of a particular era ..."

~Nancy Rossi, IDP '12

"Books exist. We read them, toss them in our bags, write in their margins. We accept that someone authored the words inside of them and when we seek a book we believe ourselves to be seeking its content. But what about the book itself? Have we considered how it is bound, or the process by which it came to be? Or, perhaps, how it might have been bound a thousand years ago? These were things that I had never considered before taking the classes in Book History and Book Arts."

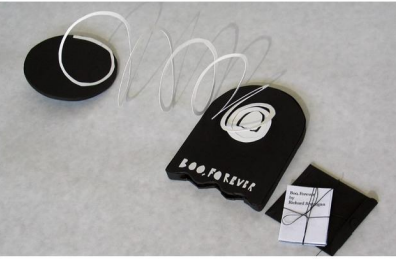
~Thea Button '11

La Mejor Perrita de Barcelona by Nancy Rossi



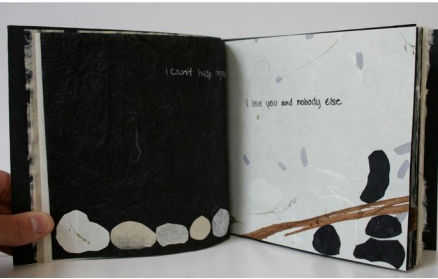
Coffee by Thea Button

Boo, Forever by Luc Riouali



Breath by Ghazaleh Hernandez

Provocative Bookcase by Thea Button



Rock People by Alyssa Simpson

BOOK MATTERS

In the spring semester of 2010, Professor Jonathan Elukin, Department of History, and Professor Jenni Freidman, Visiting Professor in Studio Arts, launched an experimental pairing of courses. One course (taught by Professor Elukin) was on the history of the book and the second (taught by Professor Freidman) was a hands-on course about designing and making books. Most students took both courses. This exhibition is the culmination of the two courses.

The students were asked in Professor Elukin's course to find a small group of books from the Watkinson Library that would illustrate a set of themes from the course. The books from Professor Freidman's course are the final student projects from the studio. The exhibition captures the excitement, creativity and joy the students found in exploring the world of "rare" books while creating their own visions of what books can be. It was particularly interesting to see how deeply connected the students felt to "their" books in the Watkinson. They live and work in a digital age, but these old books still spoke to them and drew them back to understand the world of print.

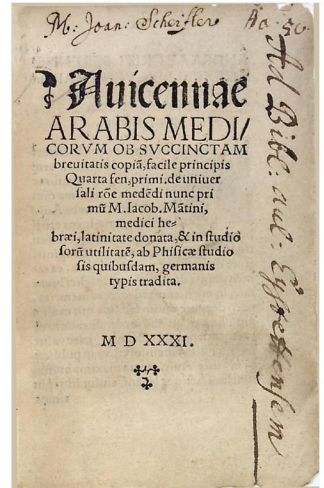
Their creations are simply stunning. They are a wonderful expression of experimentation, creativity, and deep reflection on what a book means. We wanted to explore with the students how books represent and shape our understanding of the world. In the books they chose from the Watkinson, their presentation of the books in this exhibition, and their own book designs, the students have given us wonderful examples of their intellectual and artistic journey.

Professors Elukin, Freidman, and the students in the two courses would like to express their deepest thanks to Sally Dickinson, Special Collections Librarian of the Watkinson, for her important contributions to both courses and for mounting this exhibition.

EARLY MEDICAL TEXTS

DANIEL MORGAN '13

The three books on display, Avicenna's *Canon of Medicine*, *De Fabrica Corporis* by Vesalius, and *De Motu Cordis* by William Harvey, will serve as "snap-shots" of the development of the medical text. By the closing years of the seventeenth century, the medical book was a wholly different object than it was in its infancy. It had undergone a transformation from the "authoritative text" of the High Middle Ages and Renaissance to a part of the canon of the Age of Reason. The medical book had moved from being a tightly bound expression of Aristotelian or Neo-Platonic order in the universe, a vessel of Higher Principle, to being a guide-book to acquiring and processing new information. While it is true that pre-Vesalian medical texts also imbued their readers with the ability to acquire and process information, they did not do so in a way that yielded their higher ordering doctrines. By the time of William Harvey in the seventeenth century, the medical text had arrived at a methodology that allowed for radical doubt, a trait that post-Harvey physicians would identify as essential to modern science. Thus, to accommodate the drastic shift in natural inquiry over the course of early modernity, the medical text was altered to fill its role in the epistemology of natural inquiry.



Avicennae arabis medicorum. 1531.

Avicenna, 980-1037.

Avicennae arabis medicorum.

[*Qānūn fī al-ṭibb*]

Ettlinge[n]: Valentinum Kobian, 1531.

Andreas Vesalius, 1514-1564.

De humani corporis fabrica libri septem.

Venetiis: Apud F. Franciscium & I. Criegher, 1568.

Humani corporis ossium ex latere delineatio; Corporis humani ossa, posteriori facie proposita, woodcuts.

William Harvey, 1578-1657.

De motu cordis in: Recentiorum disceptationes De motu cordis, sanguinis, et chyli, in animalibus.

Lugduni Batavorum [Leiden]:

Ex officina Joannis Maire, 1647.

[Plate 1], engraving.

DANCE OF DEATH

BROOKE HAYNES '11

Hans Holbein was a German-born artist and print-maker best known for his portraits and satirical religious art. One of Holbein's most pervasive influences was his father, Hans Holbein the Elder. Holbein the Elder was an affluent religious artist and portrait painter who taught his son. Hans Holbein learned the art of portraiture in Augsburg, a city with a booming book trade and profitable woodcut and engraving culture. Similar to many other artists and printers in Augsburg, the majority of Holbein's profits came from religious commissions. As time progressed, one can see the manifestations of religious reform within Holbein's works. His work *Dance of Death* revises formerly traditional works into reformist satire. This transformation embodies the changes in book culture from a form of religious expression and support to a political statement. Throughout Holbein's *Dance of Death* the woodcuts are riddled with satirical statements and portray people from every province imaginable. No person escapes the skeleton, the embodiment of death's, claws. The reproduction and reprinting of these images represents the cherished nature of a call back to the fundamental state of religion that was made public through printing and publishing.



Holbein's Dance of death. 1849.

Hans Holbein, 1498-1543.

Imagines mortis.

Cologne, Germany: Apud haeredes
Arnoldi Birckmanni, Anno 1555.

Death's coat of arms, woodcut.

Hans Holbein, 1498-1543.

Dance of death.

[London , 1794]

Temptation, engraving.

Engraver: W. Hollar.

Hans Holbein, 1498-1543.

The British Dance of death.

London : Printed by and for George
Smeeton, [1825]

Frontispiece, hand-colored aquatint.

Artist: Robert Cruikshank, 1789-1856.

Hans Holbein, 1498-1543.

Holbein's Dance of death.

London : John Russell Smith, 1849.

The Pope, woodcut.

Hans Holbein, 1498-1543.

The Dance of death: les simulachres & historiées faces de la mort.

Boston: Printed by the Godine Press for
the Cygnet Press, 1974.

The old man, woodcut.

Wood-engraver: Hans Lützelburger,
1495?-1526.

Hans Holbein, 1498-1543.

The Dance of death.

London: Printed by C. Whittingham
for John Harding, 1804.

Death, painted image on calf binding.

ARTHUR EDWARD WAITE: MYSTIC, AUTHOR, SCHOLAR

THEA BUTTON '11

Arthur Edward Waite (1857-1942) was an intellectual and a spiritualist who walked the fine line between belief and skepticism. He wrote numerous books, reorganizing and compiling information from older texts about topics such as mysticism, the kabala, the Holy Grail, black magic, divination, alchemy and the Freemasons. Waite was often critical of previous scholarship on certain subjects and would revise previous author's work. Because of this, Waite's work was often regarded as the ultimate text on any given issue. Even today the tarot deck he designed is recognized as the standard in the English-speaking world. Waite looked at the world of mysticism, magic, and secret societies, of which he was a part, through the eyes of a scholar, and the resulting oeuvre is still considered some of the most important work on esotericism.

Arthur Edward Waite, 1857-1942.

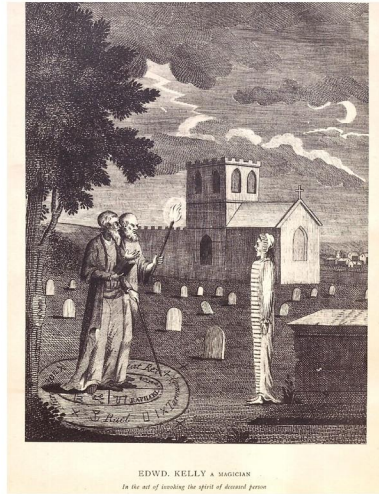
The book of black magic and of pacts: including the rites and mysteries of goëtic theurgy, sorcery, and infernal necromancy.

Privately Printed, 1898.

Edwd. Kelly a magician in the act of invoking the spirit of deceased person, woodcut.

The pictorial key to the tarot: being fragments of a secret tradition under the veil of divination.

London: William Rider & Son Limited, 1922.



The book of black magic and of pacts. 1898.

The hidden church of the Holy Graal: its legends and symbolism, considered in their affinity with certain mysteries of initiation and other traces of a secret tradition in Christian times.
London: Rebman Limited, 1909.

The Holy Grail: its legends and symbolism.
London: Rider & Co., 1933.

Lives of alchemystical philosophers: based on materials collected in 1815 ... with a philosophical demonstration of the true principles of the magnum opus, or great work of alchemical re-construction.
London: George Redway, 1888.

EDUCATING EUROPE: EARLY DEPICTIONS OF CUSTOMS AND RELIGIONS AROUND THE WORLD

NANCY ROSSI, IDP '12

Along with the Huguenots, Bernard Picart, an artist and engraver, and his publisher, Jean Frédéric Bernard, fled Papist France in the early 1700's for the more cosmopolitan publishing capitol of Amsterdam. Bernard and Picart's dream was to publish a series of volumes that would describe and depict the world's religions and customs, free from Papal oversight and censorship that looked unfavorably upon "idolatrous" customs. That neither gentleman had traveled to the distant lands they wished to describe put them in good company with another Amsterdam author, Olfert Dapper, who in 1681 had compiled a work on the costumes and dress of distant populations, even though he, too, had never traveled to, or met, the peoples he depicted.



Olfert Dapper. *Asia*. 1681.

Olfert Dapper, 1636-1689.

Asia, oder, Genaue und gründliche Beschreibung des gantzen Syrien und Palestins, oder Gelobten Landes.

Amsterdam : In verlegung Jacob von Meursen nachgelassener Wittibe, 1681.
Reba Koning der Arabieren, engraving.

Bernard Picart, 1673-1733.

Cérémonies et coutumes religieuses de tous les peuples du monde.

Amsterdam: J. F. Bernard, 1728-1743.
v. 5. *Les Cérémonies des Mahometans &c.* 1737.

La Nuit du Decret, engraving.

Artist & Engraver: Bernard Picart, 1673-1733.

La Nuit du Decret, engraving [facsimile].

Engraver: P. Tanjé.

Artist: Bernard Picart, 1673-1733.

From the UCLA Library Digital Collections:

Cérémonies et coutumes religieuses de tous les peuples du monde.

Les Mahometans. v. 7.

Amsterdam: J. F. Bernard, 1728-1743.

ORNITHOLOGY BOOKS & ILLUSTRATION

SEAN ZIMMER '11

With the books I've selected, I am seeking to highlight the importance of art in scientific works, and the importance of art in books in general. These books initially caught my eye because of the aesthetic appeal of their illustrations. After reading the corresponding text, I gained information that could not be conveyed by the illustration alone. As ornithological works, these books rely on accurate, authoritative illustrations. Conversely, the illustrations require the textual information of the book to indicate their significance. This relationship is formed within the book, creating a source of information that is both accessible and beautiful.

Sir Walter Lawry Buller, 1838-1906.
A history of the birds of New Zealand.
2nd ed. Vol. 1.
London: Published by the author, 1888.
The Kakapo or Owl Parrot, hand-colored lithograph.



A history of the birds of New Zealand. 1888.

Gregory M. Mathews, 1876-1949
The birds of Norfolk and Lord Howe Islands and the Australasian South Polar quadrant.
London: H. F. & G. Witherby, 1928.
Barnardius Crommelinae (Allied Mallee Parrot), hand-colored lithograph.

REPRESENTATIONS OF DANTE'S HERETICS

KRYSTAL RAMIREZ '10

For nearly 700 years, Dante's *Divine Comedy* has been a literary cornerstone of the Western canon. His extraordinarily rich visual imagination has inspired artists from manuscript illuminators in the Middle Ages to the present. Here are four examples of representations of the heretics found in the sixth circle of hell.

Dante Alighieri, 1265-1321.

Dante con l'esposizione di Cristoforo Landino et di Alessandro Vellutello.

Venice: Appresso gli Heredi di Francesco Rampazetto ad instantia di Giouambattista Marchiò Sessa, & fratelli, 1578. *Overview of Dis and the tombs of the heretics*, woodcut.

Dante Alighieri, 1265-1321.

The Vision of hell ... illustrated with the designs of Gustave Doré. New ed. London: Cassell, Peffer, and Galpin, 1866.

Dante and Virgil among the heretics, engraving.

Artist: Gustave Doré, 1832-1883.

Dante Alighieri, 1265-1321.

La divina commedia, or, The divine vision of Dante Alighieri ... with 42 illustrations after the drawings by Sandro Botticelli.

London: The Nonesuch Press, 1928.

The Heretics, drawing [facsimile]

Artist: Sandro Botticelli, 1444 (or5) -1510.

Dante Alighieri, 1265-1321.

[The divine] comedy / translated by Robert & Jean Hollander; illustrated by Monika Beisner.

Verona: Edizioni Valdonega, 2007.

Heretics, painting [facsimile]

Artist: Monika Beisner.



Dante con l'esposizione di Cristoforo Landino et di Alessandro Vellutello. Venice. 1578.

THE LIMITED EDITIONS CLUB: CULTIVATING RARITY

STEPHEN KENDALL '10

This portion of the exhibition examines several works published by the Limited Editions Club in order to observe the printing and design of books with the intent to create rare objects. The authors and artists represented here are well-known. Many have read their works in a variety of forms, yet few have experienced them in the versions represented here; this is intentional. Only 1,500 copies of each of these works were ever printed. Each is signed by illustrator or designer and the publisher claims they are the best versions available at the time of press. Ultimately, these works exist more as rare objects than as books to be read. In that sense, they have achieved their goal. From the first step of design the Limited Editions Club wanted to create books that would be rare and desirable to collectors from the moment of printing, not after years of chance happenings.

William Blake, 1757-1827.

The Poems of William Blake.

Cambridge, Mass.: Limited Editions Club, 1973.

Visions of the Daughters of Albion, facsimile of a color print.

Artist: William Blake, 1757-1827.

James Joyce, 1882-1941.

Ulysses ... illustrations by Henri Matisse.

New York: Limited Editions Club, 1935.

Copy no. 912 of 1,500.

Aeolus episode, print of preliminary line drawing.

Artist: Henri Matisse, 1869-1954.

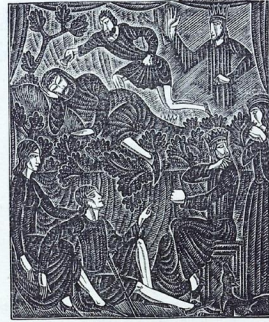
William Shakespeare, 1564-1616.

The Tragedy of Hamlet, Prince of Denmark, with engravings by Eric Gill.

Buckinghamshire: Hague and Gill (for the Limited Editions Club), 1933.

Act III. sc. 1. *A room in the castle*, wood-engraving.

Artist: Eric Gill, 1882-1940.



Act III. Sc. 1. A room in the castle. Enter King, Queen, Polonius, Ophelia, Rosencrantz, and Guildenstern.

King N D can you, by no drift of circumstance, get from him why he puts on this confusion, grating so harshly all his days of quiet with turbulent and dangerous lunacy? Ros. He does confess he feels himself distracted. 61

The Tragedy of Hamlet. 1933.

“Making a book was one of the most authentic creative experiences I’ve ever had. As the world moves toward a more digital future, I’m grateful to have had the opportunity to make and study books.”

~Sean Zimmer '11



The Journal of Jonathan Westwood, Naturalist by Sean Zimmer

scenes of my home in
ne. of Boston Harbor at
Halsall, while the oth
s on the back are from t
go Mountains are on eit
Lake in the Rangeley
of Mt. Katahdin. The
the sporting camp that my
mmer, and the girl sitting
that the accordion style
eascape and landscape th
f my notes. The construc
on the Salem Harbor scen
captains often carried outline
made landfall that were

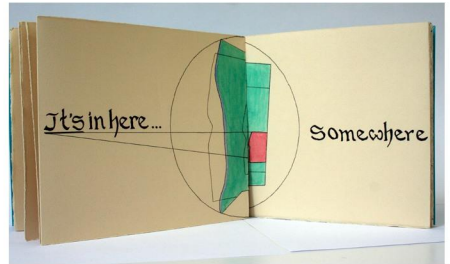
Boston Harbor by Sam Ingraham



Devotional by Daniel Morgan

“Holding a book, going over its tattered and sun-bleached pages, while contemplating the thoughts of those who wrote and read it, reminds me why history is an endeavor in tangibly understanding humanity.”

~Daniel Morgan '13



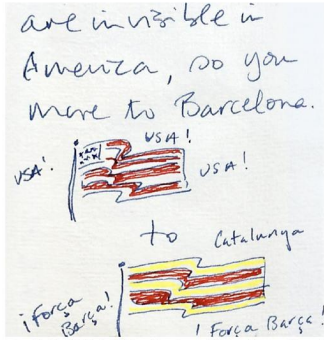
Geography IV, A Map of Memory by Stephen Kendall

“... What lies within each book in the Watkinson is unique to the physical object. Notes in the margin, tears in the pages, bindings, each of these factors is a historical marker and lends insight into different periods of thought and traditions in craft.”

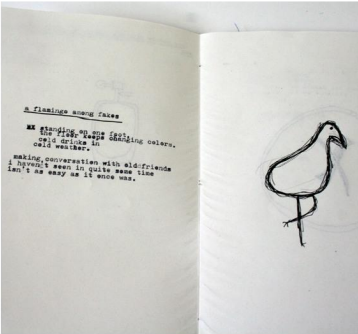
~Stephen Kendall '10



Varmints by Sean Zimmer



The Metro Ticket, Willow Book, part 2 by Nancy Rossi



Faux Leather Jacket by Luc Rioual



Lung Capacity by Stephen Kendall; words by Kristin Rocha and Luke Blanchard.



Trinity College

HARTFORD CONNECTICUT

The Watkinson Library
300 Summit Street
Hartford, Connecticut 06106

Special thanks to Professor Tom Mitzel, Associate Academic Dean, without whose support the dual course would not have been possible. Appreciation also goes to Jessica Smith, Administrative Librarian, Peter Knapp, College Archivist, and to College Librarian Richard Ross, as well as Rita Law for the design of this brochure and Nancy Rossi for her gracious assistance. Publication was made possible by the support of the Trinity College/Watkinson Library Associates fund.