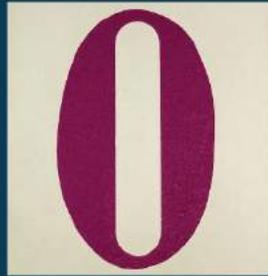


ILLUMINATION TO ILLUSTRATION

Art of the



Exhibition Guide

February 7, 2019



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Illumination to Illustration: Art of the Book

Books are more than mere words on a page; they are a gateway to knowledge and entertainment. To achieve that end they have featured flourishes of artistry since the advent of bookmaking, enhancing the reading experience. This exhibition explores the history of visual brilliance found in books, from illuminated manuscripts to graphic novels.

When books were handmade, painstakingly copied onto vellum by scribes, they offered breathtaking illuminations, great letters that marked the beginning of a passage with silver or gold filigree. With the introduction of the printing press, woodblocks pressed images onto the page along with type, and engraved metal plates soon followed, providing detailed images for both scholarly and leisurely texts. Illustrations became commonplace, particularly in literary works and in children's books. With the innovation of photography, book artistry was offered in a starkly different, newfangled medium.

In a matter of centuries, books were mass produced using cheap materials and rapid processes, a practice that launched a countermovement of fine art presses, including the Kelmscott Press. This and other such printers championed the traditional, artistic book-making methods in the nineteenth and twentieth centuries, harkening back to the age of carefully crafted manuscripts. Several books printed by the Kelmscott Press even mimic the appearance of early, handmade manuscripts.

Although many books continue to be mass produced today, images abound in picture books for children and graphic novels for all ages. In many books for young readers, the images do far more than offer context for the story told through words; they complement the plot, offering delightful details for developing readers. Illustration has become a professional craft that brings readers deeper into a story. Graphic novels, inspired by comics and picture books, continue this tradition, offering striking, visual narratives for adults, teens, and children.

As we explore the history of artistry in books, we take inspiration from the production of visual touchstones in early book-making, the fad of fine art presses, and the current trends of picture books and graphic novels. In the midst of the digital age, there are myriad possibilities for the future of book artistry.

Illumination

Illumination refers to the use of gold and, less often, silver in the decoration of books. Though gold was more expensive, silver would tarnish over time, making it less desirable for use in books that were meant to be used for generations. In some cases, scribes would substitute tin leaf for silver, and cases of apparently untarnished silver in manuscripts that survive today are often actually tin.

To add gold, silver, or tin leaf to a book, a scribe had to first prepare a surface for the metal to adhere to the page. This was often a coat of egg white, or, later, gesso, which created a slightly raised surface. A scribe would breathe gently on the egg white or gesso to make it tacky, and then carefully apply the gold leaf, or leaves, depending on the desired effect. Once applied, the leaf would be burnished and excess rubbed away using an agate or animal tooth, resulting in a gleaming, polished surface. The process was extremely delicate, and required an experienced scribe who was also familiar with metalworking.

The tradition of decorating books by way of elaborate, decorated and illuminated initials carried over into print. Particularly during the early decades of the new technology, print and manuscript techniques coexisted on the same page, with printers allowing blank spaces for buyers to have their books hand-decorated. As printing technology evolved, the expectation that owners would personalize their printed books with illumination and other decoration gave way to woodcut decoration printed along with the text.

All of the books in this set of images came to the library from Edward Deacon (1840-date unknown). He worked in a variety of lucrative businesses, including the Consolidated Rolling Stock Company of Bridgeport, where he acted as secretary of the company. He was also the director of the Detroit Rolling Stock, among others. During one of his life's more colorful chapters, he, as paymaster for the Milwaukee & St. Paul Railroad, would travel across the prairie from Minnesota to Iowa carrying forty to fifty thousand dollars in cash. He and his attendant were heavily armed, and at night he would sleep with the cash box under his head. Later in life, he devoted his leisure hours to cultivating an impressive library that included several incunabula and medieval manuscripts, which Pequot Library is proud to hold in its Special Collections.

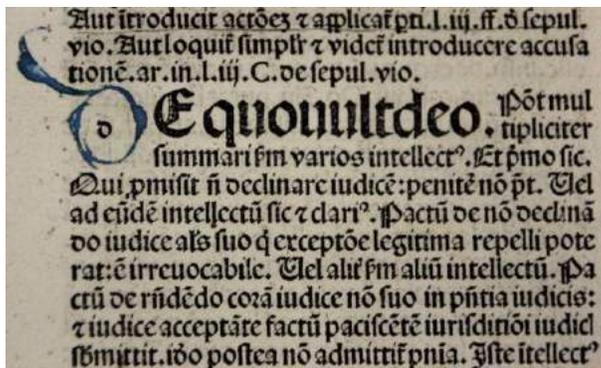


Sancti Gregorii Magni Epistolae [The Letters of St. Gregory]

by Pope Gregory I

Manuscript produced ca. twelfth century, in or for the Cistercian monastery at Potigny, France

This manuscript, also pictured on the title wall of the exhibition, is the oldest book found in a public library in Fairfield County. It is an excellent example of the monastic scribal tradition that served to preserve and reproduce a significant part of written knowledge in Medieval Europe. This initial, which begins the text, includes Latin abbreviations which read “*Oportet fratres karissimi*” [It is fitting, dearest brothers...]. This “incipit,” or beginning of the text, is the start of a sermon St Gregory (ca. 540-604) delivered in 590, calling the people of Rome to penance as a devastating plague swept the city.

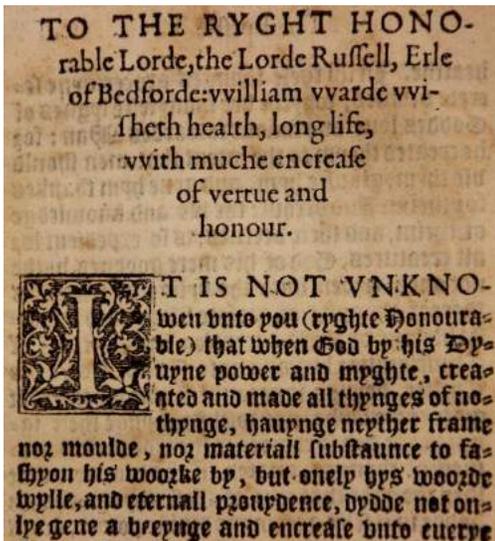


Prima Parte Secundi Libri Decretalium [First part of the commentary on the second book of the Decretals]

By Niccolò de' Tudeschi

Basel: Johannes Amerbach, 1487

In the first decades of print, many printed books left blank spaces so that buyers could have their copies decorated by hand. The small printed letter shown here is called a ‘guide letter,’ so named because it was meant to act as a guide to the artist who would supply the final initial. The early owner of this law book opted for a less expensive option than illumination, and the initials drawn over the guide letters are in blue and red ink. Because of the initials’ simplicity, it is possible that the owner added them himself.



The Secretes of the Reverende Mayster Alexis of Piemovnt

By Girolamo Ruscelli (Alexis of Piedmont)

Translated by William Ward

London: Printed by Henry Sutton: 1559

Pequot Library copy donated by Edward Deacon

As print took hold, printers and publishers innovated new ways of decorating books en masse. Woodcut initials like these took the place of hand-drawn and illuminated letters, such that printed books no longer had to be finished by hand. A printer or publisher might own several sets of initials similar to the one pictured here, and could feature any number of patterns suitable for different kinds of texts. However, not all book producers took this kind of care, and the initials on a page are more often a reflection of what the printer or publisher had at hand, rather than a conscious, artistic choice.

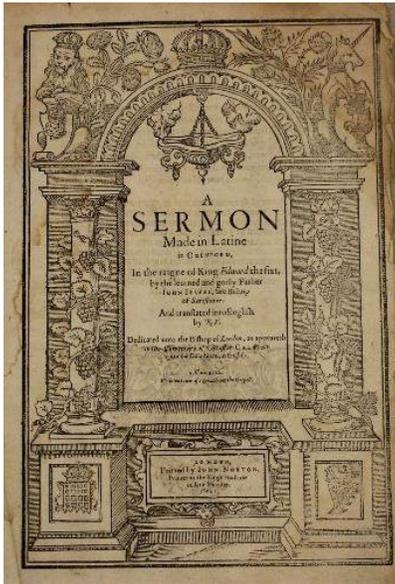
Woodcuts

Woodcuts use a technique called relief printing, where ink sits on top of a raised surface into which a design has been cut. An artist can draw directly onto the wood block, and then cut away the parts of the image that should not be inked. This process creates the sharp contrast between light and dark in prints from woodcuts. For woodcuts, images must be cut with the grain of the wood, which is often visible in the finished image. Wood engraving, by contrast cuts against the grain at the harder end of a block of wood, leading to a finer quality of line. However, wood engraving is also a relief process, and has little to do with copperplate engravings. Most woodcuts will show a thick black line around the borders of a design, from where ink has sat on the edges of the block.

The first books ever printed came from single woodcuts, into which images and words were carved. The technique first emerged in China in the eighth century. These xylographic books, also called 'block books' or 'woodblock prints' were extremely popular in East Asia, contributing to the much-admired tradition of *Ukiyo-e*, Japanese woodblock art prints. In thirteenth-century Korea, printers even went so far as to cut characters into individual wood blocks, much like pieces of metal type.

In Europe, block books were often popular devotional works that a printer could expect to sell to a broad range of customers. The advent of movable type gave printers much more freedom than block books permitted, as they were free to set different configurations of text and images from the same tools. It was not until Charles Stanhope (1753-1816) popularized stereotype printing in the early 19th century that printing books from single, fixed matrices became common again.

One of the many advantages of woodcuts for early printers was that they could be set into a forme alongside movable types. This is because, unlike copperplate engravings, woodcuts and pieces of type require the same amount of pressure to generate a printed impression.



The vvorkes of the very learned and reuerend father in God Iohn Ieuuell, not long since Bishop of Sarisburie

By John Jewel

London: Printed by Iohn Norton, printer to the Kings most excellent Maiestie, 1611

This is a classic example of the way that printers and publishers in the handpress period used woodcuts to embellish their editions. The page shown here is a 'divisional title page,' which indicated to readers that a new section of a work was beginning. The title page for the entire collection uses the same frame, which is also repeated across the other divisional title pages within it. These architectural borders served as a kind of marketing tool that tied the text to its printer or publisher, and made the work appear attractive to prospective buyers.



The Ogres of Oyeyama (Japanese Fairy Tale Series no. 19)

Translated by Kate James

Tokyo: T. Hasegawa, 1891

This book is part of an extremely popular series of English adaptations of Japanese folk tales, issued beginning in 1885 by the Tokyo publisher Hasegawa Takejirō (1853-1938). Hasegawa marketed the series to Western tourists, capitalizing on a growing fascination with Japanese art in European creative circles. The books in the Hasegawa Fairy Tale Series were all printed on crepe paper to mimic the texture of cloth, in reference to the Japanese tradition of printing woodblocks on silk.



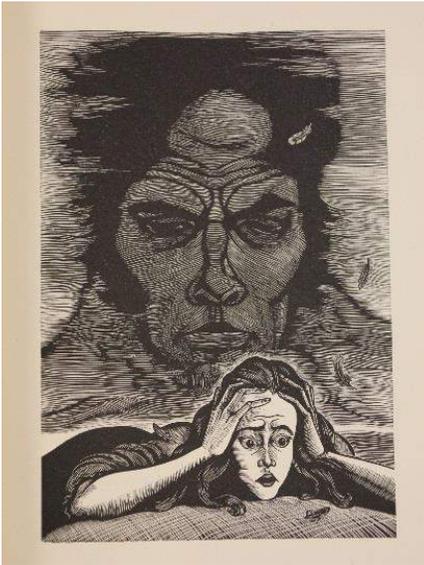
Four Hedges: A Gardener's Chronicle

By Clare Leighton

New York: The Macmillan Company, 1935

Clare Leighton (1898-1989) was an English/American writer, artist, and illustrator celebrated for her wood engravings. Born in England, she emigrated to the United States in 1939 and became a naturalized citizen in

1945. Her writings and engravings champion a rustic existence, as seen in the pictured wood engraving that portrays women picking fruit. Employing contrasting tones and sharp angles, Leighton relates an inspired interpretation of nature and rustic life.



Wuthering Heights

By Emily Brontë

Illustrated by Fritz Eichenberg

New York: Random House Publishers, 1943

This edition of Emily Brontë's *Wuthering Heights*, along with Charlotte Brontë's *Jane Eyre*, were produced as a keepsake series by Random House Publishers. Their format was planned by Kingsport Press, and the 37 wood engravings were conceived and created by Fritz Eichenberg (1901-1990), a German-American illustrator. Many of his works tackled nonviolence and social justice. The image presented here shows Catherine Earnshaw's frenzied state of mind as she contemplates Heathcliff and begins to deteriorate, a harrowing scene heightened by the harsh lines and stark imagery.

Engravings/Etchings

Engraving and etching are both intaglio techniques, the opposite of relief printing. For intaglio prints, the ink rests in grooves cut into the surface of a plate, often copper. Engraving requires multiple steps to translate a drawing into a print. An artist cannot draw directly onto the plate. Instead, an engraver, often a separate craftsman from the original artist, translates the drawing onto the plate using a tool called a burin to cut lines of varying depth and thickness. A burin's ability to draw multiple, fine lines very close together has made it possible for engravers to create contrast and shadow in an image by using cross-hatching techniques.

Rather than cutting into a plate with a tool, etching uses acid to eat away the surface of the plate, creating indentations to carry ink. First, plates are prepared by covering them in a protective wax coating. An artist can then draw directly onto the coated plate with an etching needle, removing parts of the wax in the process. The plate is then washed with acid, which only acts on the parts of the plate exposed by the artist. The "bite" of the acid performs the same kind of work as a burin: transforming the plate into a matrix for producing prints. A plate can be treated and washed several times to achieve variance in tone.

Printing an engraving or an etching requires specialized presses that deliver the high pressure necessary to bring paper in contact with the ink. If you look at the Doré engraving, you can see how the plate has left an impression, called a platemark, on the paper from the force of the press.

Though engraving had become a popular technique for artists in Europe by the 1530s, the technical difficulties of marrying engravings with letterpress meant that printers and publishers did often not include engravings in their books until the seventeenth century.



The Complete Herbal, To Which is Now Added, Upwards of One Hundred Additional Herbs...

By Nicholas Culpeper, M.D.

London: Thomas Kelly, 17, Paternoster Row, 1841

Nicholas Culpeper (1616-1654) was an English physician, herbalist, botanist, and astrologer, best known for his work *The English Physician*, later reprinted as the *Complete Herbal*, which is still in use today. Shown here is a reprint of this work, which includes numerous engravings of the medical plants described. The illustrations in early herbals often used generic depictions of plants rather than the scientific engravings that accompanied Culpeper's work. On view in the case in this gallery is the frontispiece of this edition, an engraving of Nicholas Culpeper surrounded by the animals of the Zodiac, over an image of his home. Culpeper was an astrological botanist, and believed that planetary influences could affect the curative powers of different herbs.



The Fables of La Fontaine

By Jean de la Fontaine

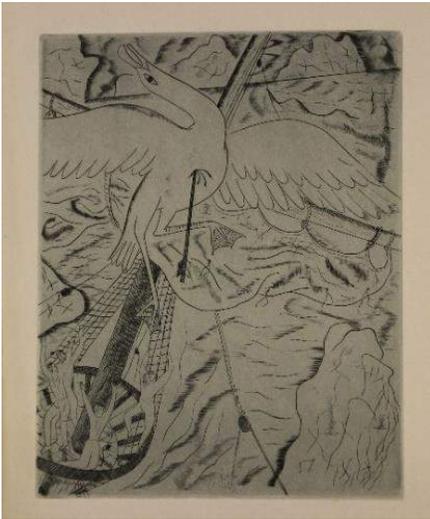
Translated by Walter Thornbury

Illustrated by Gustave Doré

New York, London, and Paris: Cassell & Company, [ca. late 1860s-1880s]

Gustave Doré (1832-1883) was a French artist who worked primarily with wood engravings. During his lifetime he was in high demand as an illustrator, and he was commissioned to create the engravings for *The Fables of*

La Fontaine in the 1860s. The image displayed is from an undated edition published by Cassell & Company. It is likely from the late nineteenth century, and shows off the detailed precision of Doré's work, along with the grotesquely caricatured nature of the doctors portrayed. The signature in the lower right corner of the image, "I. HUVOT," is that of the engraver who cut Doré's drawing into the block.



The Rime of the Ancient Mariner

By Samuel Taylor Coleridge

Illustrated by David Jones

Bristol: Douglas Cleverdon, 1929

Originally published in 1798, "The Rime of the Ancient Mariner" has been reprinted and illustrated countless times. The image displayed is taken from a 1929 edition illustrated with copper engravings by David Jones (1895-1974), a British painter and poet. Known as a modernist, Jones imbued the engravings for this work with geometric shapes that coalesce to form a stunning scene: here, the killing of the Albatross.

Illustration

In the early years of the printing press, multiple plates were used to print a color image, one plate for each color. With the 19th century came developments in the practice of color printing. Intaglio printing, a process wherein an image was incised into a plate, the sunken area holding the ink, was patented by George Baxter in 1835. Lithography also came into use in the 19th century, using oil, fat, or wax to draw an image onto a limestone. The stone was then coated in gum arabic and acid, etching the blank portion of the stone. Afterwards, it was moistened in water, which would repel the oil-based ink applied to adhere only to the original image. Today, lithography is favored by fine art presses. The color images on display were produced through intaglio or lithography.



Shakespeare's Comedy of As You Like It

By William Shakespeare

Illustrated by Hugh Thomson

London: Hodder & Stoughton, 1909

Hugh Thomson (1860-1920) was an Irish illustrator famous for his pen-and ink-illustrations of classics by Jane Austen, William Shakespeare, J.M. Barrie, and Charles Dickens. For most of his career, he favored black and white illustrations, only including watercolors when asked by publishers or tinting his drawings for exhibitions. His works are remarkably detailed, and he was known to devote his efforts to careful research on clothing styles and room layouts to ensure accuracy and consistency. Indeed, the displayed image shows great attention to every rendered element, from the ladies' headpieces to the peacocks' feathers. Although his illustrations were no longer in demand towards the end of his life, today his works are considered inseparable from the famous stories he illustrated.



Kate Greenaway's Birthday Book for Children

Illustrations by Kate Greenaway

Verses by Mrs. Sale Barker

London: George Routledge and Sons, [ca. 1880s]

Kate Greenaway (1846-1901) was an English artist and writer celebrated for her illustrations for children's books, work that ushered in the development of picture books in the twentieth century. Although her illustrations were produced in the late nineteenth century, she had her models, all young girls and boys, dress in Regency fashions. This practice, along with her use of gentle colors, has rendered her work easily recognizable. Her manner of dressing her models even inspired a fashion movement amongst artistic mothers. Greenaway's illustrations were printed through chromoxylography, which employed a separate woodblock for each color in an image.



Bleak House

By Charles Dickens

Illustrated by Edward Gorey

Garden City, New York: Doubleday & Company, Inc., 1953

Edward Gorey (1925-2000) was an American writer and illustrator famous for his dark, comically unsettling scenes associated particularly with the Victorian and Edwardian lifestyles. His pen-and-ink drawings famously appear in books with little or no text, the story dependent on the tone and content of his images. From 1953 to 1960, in the early days of his career, he worked in the Art Department at Doubleday & Company, Inc. It was here that he created the pen-and-ink drawing reproduced here, from the Centennial Edition of Charles Dickens' Victorian classic, *Bleak House*. The bird cages hanging over a window that looks out onto a crowded cityscape strikes a menacing tone adjacent to the book's title page, so the reader immediately knows better than to expect a happy story--if the title was not indication enough.

Photography

Photography was developed over the course of the 19th century, refined by various innovators and inspired by earlier experiments. As the practice was improved, images produced through this medium began to appear in printed books. They were oftentimes reproduced through photogravure, a form of intaglio printing that involved graining a copper plate and then coating it in a light-sensitive gelatin exposed to a film positive. These images were usually tipped into a book, or printed separately and then bound within the work. Photographic images are usually tipped into modern books, as well, printed on separate paper and bound in one section, separate from the text.



The Rough Riders

By Theodore Roosevelt

New York: Charles Scribner's Sons, 1899

Theodore Roosevelt's (1858-1919) detailed account of battles fought valiantly in the foothills of Cuba during the Spanish-American War, *The Rough Riders* was published to instant acclaim in 1899. The most famous of all U.S. Army units fighting during this time, the Rough Riders were the first volunteer cavalry in the U.S., assembled by Roosevelt in 1898. The diverse mix of troops, which included Ivy Leaguers, Texas Rangers, miners, and Native Americans among others, made headlines for their role in the Battle of San Juan Hill. The displayed image is a reproduction of a photographic print in the book showing the four lieutenants of the Rough Riders, a collection of four separate images.



Ada Rehan: A Study

By William Winter

New York: Augustin Daly, 1891

Irish-born American theatre actress Ada Rehan (1857-1916) was one of the most beloved comedic actresses of her time. After her stage debut in 1873 in New Jersey, Rehan went on to join stock companies in Philadelphia, Louisville, and Albany, where she captured the attention of the prominent theatre manager Augustin Daly in her role as Bianca in a production of *Katherine & Petruchio*. She was employed under Daly's management in 1879, where she was a principal figure throughout most of her career until her retirement in 1905. The celebrated actress' biography features a number of photographic prints showing her in various roles; the one displayed shows off Rehan at her comedic best in the play "Railroad of Love."



Evangeline: The Place, The Story, and the Poem

By Noah Porter

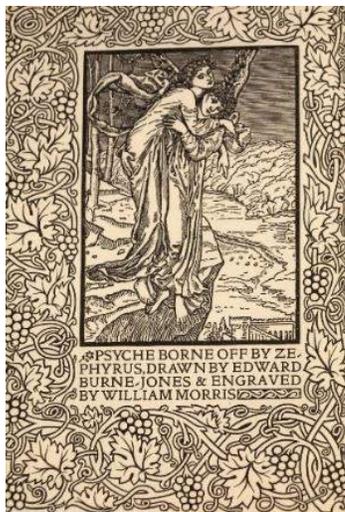
Illustrated by Frank Dicksee A.R.A

New York, London, and Paris: Cassell, Petter, Galpin, & Co., 1882

The heliogravure reproduced here is taken from an oversized book that offers illustrations for and commentary on a Henry Wadsworth Longfellow's (1807-1882) sentimental poem that unfolds in the early days of the Nova Scotia colony. Although the image is not a photograph but a heliogravure, it bears the stark, detailed contrasts associated with photography and was an early alternative to this medium.

Fine Art Press

The tradition of fine printing as seen in this exhibit emerged in the late 19th century. It was part of the broader Arts and Crafts movement, which responded to social and aesthetic changes to daily life and household objects brought about by the Industrial Revolution. To combat a growing alienation from both design and labor, the proponents of the Arts and Crafts movement advocated making things by hand and studied historic craftsmanship. William Morris was at the center of this artistic and philosophical milieu. His successive homes in and near London were major meeting places for figures like Edward Burne-Jones, Dante Gabriel Rossetti, and Philip Webb. Morris founded the Kelmscott Press, which he ran from his home in Hammersmith, to reflect historical printing techniques in every aspect. The printing ink and the paper were both made according to fifteenth and sixteenth century methods; the ink contained no modern chemicals, and the paper was made from linen rags and made using traditional, woven moulds. Morris designed the types and woodcut ornaments himself to reflect early printed books, and his friend and close collaborator Edward Burne-Jones worked with him to create wood engravings that resembled classic Renaissance books like the *Hypnerotomachia Poliphili*, printed by Aldus Manutius in 1499. Pequot Library is fortunate to own copies from 42 of the 52 editions printed on the Kelmscott Press, several of which are on view in this exhibition. William Morris and his colleagues in the Arts and Crafts movement inaugurated a fascination with early printing techniques and design, the effects of which are still felt today. Barry Moser's *Alice in Wonderland*, on view in the Perkin Gallery, is a fine example of the Kelmscott Press' legacy in the twentieth century.



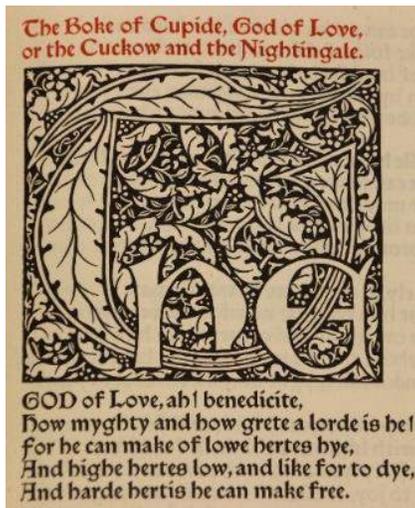
Note by William Morris on his Aims in Founding the Kelmscott Press

By William Morris

Hammersmith: Kelmscott Press, 1898

This frontispiece is from the very last book printed at the Kelmscott Press, produced after Morris' death in 1896. The wood engraving of "Psyche borne off by Zephyrus" is the product of a close collaboration between the artist Edward Burne-Jones, who produced the line drawing, and William Morris, who cut the block himself.

The choice to use this image in the very last book from the Kelmscott press is poetic, as Morris and Burne-Jones originally created the Cupid and Psyche woodcuts for their first, never-completed printing project: *The Earthly Paradise*. As with the majority of the woodcut ornaments used in the Kelmscott workshop, the woodcut border was also designed by Morris. An excerpt from the text of this work can be read on the wall in this gallery. In addition to his reflections on typography and printing, it includes a bibliography of the books printed at the Kelmscott workshop. For this edition, the press printed 525 paper copies, and 12 copies on vellum.



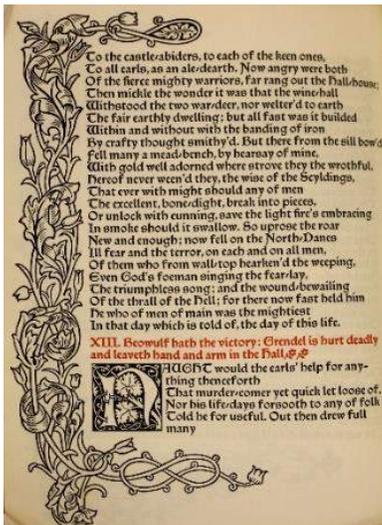
The Floure and the Leafe, & the Boke of Cupide, God of Love, or the Cuckow and the Nightingale

By Sir Thomas Clanvowe

Edited by F. S. Ellis

Hammersmith: Kelmscott Press, 1896

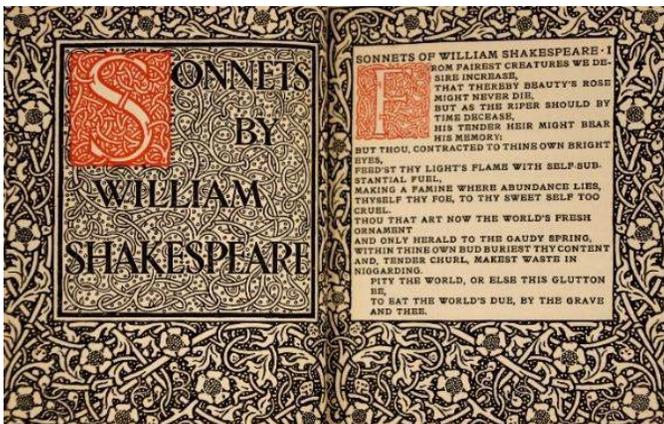
The poems collected in this edition were previously thought to be by Geoffrey Chaucer (c. 1343-1400), though Morris followed contemporary scholars in attributing them to Sir Thomas Clanvowe (d. 1410). Morris used Cambridge University's manuscript of the poems as the copy-text for this edition. The "The" pictured here, and another initial word ("Whan") were originally cut for and used in the Kelmscott Press' monumental Chaucer, on view in the exhibition case in the Reading Room. The total press run of this edition was 300 paper copies and 10 vellum.



The Tale of Beowulf

Verse translation by William Morris, with the aid of A. J. Wyatt
 Hammersmith: Kelmscott Press, 1895

Morris began preparing for the Kelmscott Beowulf in 1893. The Anglo-Saxon scholar A. J. Wyatt (1858-1935) provided Morris with a literal translation of the prose into contemporary English, which Morris then put into verse to mimic the style of the Old English poem. Compare the woodcut border around the text, designed by Morris, with the hand-decorated borders of the antiphonary on view in the Perkin Gallery exhibition case. In addition to his activities as a printer, Morris illuminated several manuscripts of his own, drawing inspiration from medieval books decorated in similar styles. He carried this fascination with manuscript traditions into his woodcuts and presswork. For this edition, Morris printed 300 paper copies and 8 on vellum.



The Sonnets of William Shakespeare

By William Shakespeare
 London: Published by George Bell and Sons, 1901

This edition is a reprint of the Chiswick Press edition from 1899. The Chiswick Press, under the helm of its second director, Charles Whittingham II (1795-1876), was heavily involved in the revival of fine printing in

England, and published some of the early designs of William Morris before Morris founded the Kelmscott Press. This edition uses the original woodcut frontispiece, border, and initials designed by Christopher Dean (dates unknown), which reflect many of the same antiquarian revival elements of Morris' work. George Bell and Sons acquired the Chiswick press in 1880, and continued to issue "the Chiswick Shakespeare" and other classics as prestige titles in their catalog. Pequot Library Special Collections holds a 1903 catalog from their publishing house. It advertises the complete Chiswick Shakespeare, along with a custom bookcase to show off your editions in style!



The Cultivation of Christmas Trees

By T.S. Eliot

Illustrated by Enrico Arno

New York: Farrar, Straus and Cudahy, 1956

In 1927, the publishing house Faber & Gwyer commissioned several poets, including T.S. Eliot (1888-1965), to write Christmas-themed poems for pamphlets that would be produced and distributed as alternatives to Christmas cards. This practice continued for a few years and then was resurrected in 1954 with the publication of Eliot's "The Cultivation of Christmas Trees." Like the earlier books produced in this series, it is a slim book with identical cardboard bindings, produced as an artistic commodity. Enrico Arno (dates unknown) arranged and illustrated the work, and an excerpt is shown, displaying the marriage of poetry and illustration to impress the reader with the childish wonder of Christmas.



Alice's Adventures in Wonderland

By Lewis Carroll

Illustrated by Barry Moser

Edited by Selwyn H. Goodacre

Berkeley: University of California Press, 1982

Established in the late 1960s, the Pennyroyal Press printed its first book in 1969 and has since been devoted to eclectic, fine arts printing, including new illustrated editions of beloved classics. The image of the Rabbit on the wall is from the University of California Press' reproduction of the original Pennyroyal edition, which was printed in 1982. In 1983 the University of California Press won the American Book Award for this trade edition. Pennyroyal Press collaborated with the University of California Press to produce this edition, which would be accessible to a broader audience than the original hand-set, letterpress edition. Barry Moser (b. 1940) founded Pennyroyal Press and illustrated this version of *Alice in Wonderland*. His most well-known illustrations manipulate the contrast between black and white to create a slightly unsettling feeling, as seen in the displayed image.

Children's

Although the earliest illustrated books targeted to children was printed in 1658, children's picture books did not proliferate until the mid-19th and 20th centuries, with collections of fairy tales illustrated by artists including Gustave Doré and with famous classics like Lewis Carroll's *Alice in Wonderland*, L. Frank Baum's *The Wizard of Oz*, and Beatrix Potter's *The Tale of Peter Rabbit*, among others. The illustrations on display show the transformation of art in children's books in the early half of the 20th century, featuring the recognizable, the well-loved, and the eclectic.



The Tall Book of Mother Goose

By Feodor Rojankovsky

New York: Harper & Brothers, 1942

This 5-by-12-inch children's book renders over one hundred Mother Goose classics into an Eastern European art style. Feodor Rojankovsky (1891-1970), the book's author and illustrator, studied art at the Moscow School of Painting. Later, he served as an infantry officer in the Imperial Russian Army while also illustrating Ukrainian children's books during the Russian Revolution. Rojankovsky moved to the United States in 1941 where his illustrations for John Langstaff's (1920-2005) *Frog Went A-Courtin'* won him the Caldecott Medal from the American Library Association. In this image, the artist's Eastern European roots can be seen in the furniture and humorous figures.



Little Wizard Stories of Oz

By L. Frank Baum

Illustrated by John R. Neill

Chicago: The Reilly & Britton Co., 1914

After finishing his initial run of Oz books in 1910 L. Frank Baum (1856-1919) went bankrupt, forcing him to greatly increase his literary output. This resulted in the creation of *Little Wizard Stories of Oz*, which used Baum's classic characters such as the Tin Man and Cowardly Lion, but in shorter, more digestible stories in order to attract younger readers. Appealing to early readers was a success, and a similar collection was released in 1920.



The Three Bears

By A.E. Wilcox

Chicago: Homewood Publishing Company, 1905

One of many standard retellings of "Goldilocks and the Three Bears," this particular book was a cheap edition printed at the turn of the twentieth century. The pages have turned yellow and brittle because of its cheap paper stock, which this can be seen in this image. Here, we see Goldilocks attempt to escape the Three Bears' home before they can eat her.



See and Say

By Antonio Frasconi

New York: Harcourt, Brace, and Company, 1955

Author and illustrator Antonio Frasconi (1919-2013) was born in Uruguay to Italian immigrant parents. Inspired by his multilingual childhood, Frasconi wanted to expand early language consciousness with *See and Say*. The book features fifty common objects accompanied by the words that represent them in four languages. Words in black are English; blue represents Italian; red represents French; and green represents Spanish. The illustrations were done as woodcuts, and Frasconi was known for creating boxy, angular figures that evoke a childlike quality.



Yertle the Turtle and Other Stories

By Theodor Seuss Geisel

New York: Random House, 1958

Theodor Seuss Geisel (1904-1991), better known as Doctor Seuss, would begin his illustrations as pen and ink line drawings. Known for being meticulous about color choice, Seuss would consult his curated color charts and then fill in his figures with bold swatches of flat color. Another Seussian technique was the use of saturated black India ink for the background illustrations, lending the background a faded appearance, which allowed figures in the foreground to “pop.” *Yertle the Turtle* is read as one of Seuss’ more political works. In fact, he first used the image of stacked turtles as a symbol of faulty societal structures in cartoons for the left-wing magazine *PM*.



Stories Children Love

By Watty Piper

New York: The Platt & Munk Co. Inc., 1933

“Watty Piper” was a pseudonym for the author of *The Little Engine That Could*, Arnold Munk (d. 1957), and a “house name” for his publishing company, Platt & Munk. Under this “house name,” several authors and illustrators would collaborate to create books such as *Stories Children Love*. In the lower right-hand corner of the displayed image, the signature of Lois Lenski (1893-1974) can be seen, one of many illustrators who brought classic fairy tale moments to life under the “Watty Piper” name.



Grimm's Fairy Tales

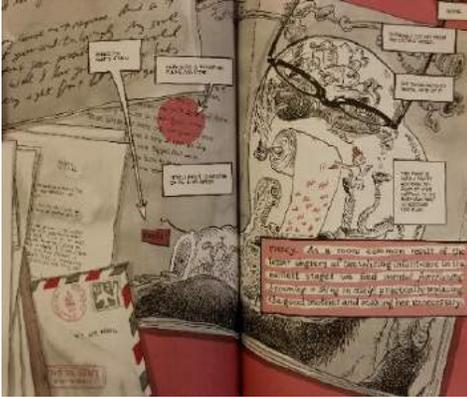
Selected and Illustrated by Elenore Abbott

New York: Charles Scribner's Sons, 1935

Using her experience from the Philadelphia School of Design for Women and the Académie des Beaux-Arts in Paris, Elenore Abbott (1875-1935) brought a sophisticated artistry to the medium of children's books. Her illustrations were done as oil paintings based on photographs that she would take herself. The displayed image is one of nine illustrations in this Grimm Brothers collection, and depicts a griffin carrying a prince and princess over the Red Sea.

Graphic Novels

The word graphic novel was coined in 1964, and refers to any book, fiction or nonfiction, that employs comics content to communicate a story. It originated with the American tradition of printing bound reproductions of comic strips initially printed in newspapers and magazines. Comic books found popularity starting in the 1940s with comic book versions of public domain classics. This medium became increasingly popular with tales of superheros and science fiction. By the 1970s, the first self-proclaimed graphic novels appeared, and since then they have achieved greater popularity and increasing respectability amongst readers everywhere.

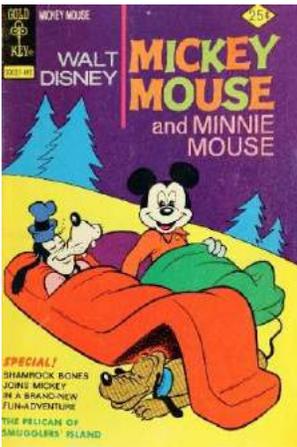


Are You My Mother? A Comic Drama

By Alison Bechdel

Boston: Houghton Mifflin Harcourt, 2012

Considered to have one of the “preeminent oeuvres” of the graphic novel artform, Alison Bechdel (b. 1960) attempts to create literary comics for mature audiences that draw influence from Virginia Woolf, Sigmund Freud, Molière, Mozart, and others. *Are You My Mother?* is a psychodrama that borrows its structure from some of Woolf’s classic novels as it moves between past and present, dreams and reality. In the novel Bechdel, similar to a film director, employs “perspective shifts” in her different frames to elicit unique emotional responses from her readers. She tends to explore the tension between words and image. In a single panel the words and the illustrations they’re paired with may be focused on two entirely different ideas.



Mickey Mouse and Minnie Mouse: The Pelican of Smugglers' Island

By Paul Murry

Poughkeepsie: Walt Disney Productions, 1974

Mickey Mouse comic books were routinely published from 1953 to 1990. Prior to this, in the 1930s, Walt Disney (1901-1966) would write the comics himself. In this edition, Mickey and Minnie uncover a conspiracy of criminals attempting to smuggle diamonds hidden in cuckoo clocks stored in the beaks of pelicans.



Space War – Vol. 1, #20

By Joe Gill

Derby, CT: Charlton Comics, 1963

Charlton Comics was a Derby, Connecticut based comic book publisher founded in 1945. *Space War* was one of the publisher's science fiction franchises, and this twelve-cent edition from 1963 contains five stories from the series' universe.



DC Super-Stars Presents Aquaman: Between Two Dooms

By Bob Haney

New York: National Periodical Publications, 1976

DC Super-Stars was a short-lived anthology series that mainly reprinted classic comic stories. This is a reprint of *Aquaman Vol 1 #35*, originally published in August of 1967. It follows Aquaman as he is pit simultaneously between two enemies, Black Manta and Ocean Master, Aquaman's evil twin brother.

Items in the Perkin Gallery Case

The Complete Herbal, To Which is Now Added, Upwards of One Hundred Additional Herbs...

By Nicholas Culpeper, M.D.

London: Thomas Kelly, 17, Paternoster Row, 1841

Nicholas Culpeper (1616-1654) was an English physician, herbalist, botanist and astrologer, best known for his work *The English Physician*, which was later reprinted as the *Complete Herbal*, which is still in use today.

Shown here is a reprint of Culpeper's most famous work, which includes the displayed engraving of Nicholas Culpeper surrounded by the animals of the Zodiac, over an image of his home. Culpeper was an astrological botanist, believing that planetary influences could affect the curative powers of different herbs.

A New Bestiary

By Marie Angel

Cambridge: Harvard College Library, 1963

Bestiaries are volumes with illustrations and descriptions of animals, popular in the Middle Ages. Marie Angel (1923-2010) was a British illustrator and calligrapher who imitated this art form in her dual works, *A Bestiary* and *A New Bestiary*. Here, words weave with illustration to communicate beauty in the beast portrayed.

Handy Andy: A Tale of Irish Life

By Samuel Lover

Illustrated by J. Barnard Davis

London: Collins' Clear-Type Press, [ca. 1840s-1860s]

Samuel Lover (1797-1868) was an Irish songwriter and novelist. *Handy Andy* is one of his most enduring works and tells the comedy of a good-humored philosopher destined to do everything the wrong way. The illustrations included were engravings, and the pages used were mass produced using cheap materials, as evidenced by the prominent yellowing. Opposite the title page, an old woman threatens the novel's hero with a gun, an indication of the over-the-top mayhem the reader is about to witness.

Gems from Shakespeare

By William Shakespeare

New York: Cupples & Leon Company, 1904

The illustrations in the featured book bear the Pre-Raphaelite-inspired sentimentality commonplace in the early twentieth century. Here, they were produced using chromolithography, which, like lithography, manipulates the repellent nature of grease against water to reproduce an image etched into stone. The illustrations in this book offer an artistic flourish to the selected quotes from William Shakespeare's works. The publisher Cupples & Leon printed a series of books for children, and it is likely that this book was also targeted to young readers.

Chinese Fairy Tales

Compiled by Peter Pauper Press

Illustrated by Sonia Roetter

Mount Vernon, NY: Peter Pauper Press, 1946

This collection of Chinese Fairy Tales has been taken from many sources and features illustrations to enhance each story, emphasizing salient points. Sonia Roetter (1904-1992) illustrates faceless figures in pink, green and blue to complement the stories told in text, conveying emotion in fluid gestures instead of facial expressions.

The Jolly Jump-Ups: Robert Louis Stevenson's A Child's Garden of Verses

By Geraldine Clyne

Springfield, MA: McLoughlin Bros., Inc., 1946

Pop-up books such as the one shown here offer a three-dimensional interpretation of traditional, otherwise two-dimensional illustrations. Early books with moving components were practical or didactic tools that allowed adult readers to visualize concepts like the movement of planets or human anatomy. Moveable books only began to be targeted to children in the 1930s and 1940s, when the term "pop-up" first came into use. These pop-up books were intended for children, but have delighted all ages since then. Here, in "The Land of Counterpane," a viewer can get a unique glimpse at the wonder of a child's imagination.

The Quadrupeds of North America

By John James Audubon and Rev. John Bachman

New York: Published by V. G. Audubon, 1854

Pequot Library copy donated by Virginia Marquand Monroe (1837-1926)

The Quadrupeds of North America was John James Audubon's (1785-1851) final project, begun after completing his monumental *Birds of America*. For what would be his final expedition, Audubon travelled from St. Louis up the Missouri River to Fort Union in the Western Dakota Territory, describing and painting several never-before depicted animals from the American frontier. Audubon died in January of 1851, leaving his son John Woodhouse (1812-1862) to finish roughly half of the drawings for *Quadrupeds*. This lithograph of "Townsend's Rocky Mountain Hare," is from one of the elder Audubon's drawings. The plates for the octavo editions were first issued in 31 parts by subscription between 1849 and 1854. The initial print run of these lithographs supplied many of the later editions, as they were not necessarily printed in the order in which they were used.

Candide

By Jean François Marie Arouet de Voltaire

Illustrated by Rockwell Kent

New York: The Literary Guild, 1929

First published in 1759, *Candide* is a French satire that follows a young man as he learns that the world is a cruel and corrupt place contrary to the optimism he has been sheltered beneath and raised to believe. This fine art press edition features illustrations included with the text using woodblocks. On the displayed page, Dr. Pangloss attempts to console Candide with misplaced optimism in the catastrophic aftermath of an earthquake. The images are simple and childish, almost crude, in imitation of the satire's blunt tone.

A New Collection of Voyages, Discoveries and Travels, Volume II

By John Knox

London: Printed for J. Knox, near Southampton-Street, in the Strand, 1767

Written and published in the eighteenth century, this book details the explorations and colonies of various European powers, looking especially at the European discovery of America, including the voyages of Christopher Columbus. Adjacent to the title page is an insert of the world map from that time period. In the eighteenth century, it was commonplace for maps to be engraved and tipped in with a letterpress text as a fold-out, as shown here. Notice that the map of North America reads "parts unknown," reflecting the state of English knowledge of American geography at the time.

Wilderness: A Journal of Quiet Adventure in Alaska

By Rockwell Kent

New York: The Knickerbocker Press, 1920

Rockwell Kent (1882-1971) was an American illustrator, painter, printmaker and writer. Like Henry David Thoreau (1817-1862) and Ralph Waldo Emerson (1803-1882), he found inspiration in nature, and the subject of this book and its images very much reflect this with its stunning portrayal of the Alaskan wilderness. The illustrations shown here were printed with woodblocks. His work is also featured in Pequot Library's copy of *Candide*, also on display in this case.

Babar En Famille

By Jean de Brunhoff

Paris: Librairie Hachette, 1938

Jean de Brunhoff (1899-1937) was a French illustrator and writer celebrated for his series of Babar books, which have enchanted children for decades. On display is the iconic elephant and his family in the bright palette of colors now expected of most picture books. These vibrant images were created through pre-separation, which involved the layering of four process colors--magenta, cyan, yellow, and black--to create the intended color palette.

Dante's Inferno

By Dante Alighieri

Translated by Rev. Henry Francis Cary, M.A.

Illustrated by Gustave Doré

New York: Cassell, Petter, Galpin & Co., Circa 1900

Gustave Doré (1832-1883) was only twenty-three years of age when he began working on his illustrations for Dante's famous work in 1855. Six years later, his illustrations were compiled into a new edition of *Dante's Inferno*, which was a remarkable success upon publication in France. The book on display is the new American edition, likely printed in the early twentieth century. The black and white engravings express the vicious turmoil of the Inferno, particularly in the shown image: "The stormy blast of hell/With restless fury drives the spirits on..."

Antiphony

Manuscript produced ca. fifteenth century

Pequot Library copy donated by Edward Deacon

Antiphonaries contain the chants to be sung during church services. This particular antiphony is small enough to have been carried by individual members of the clergy as they chanted the liturgy. Lavishly decorated devotional manuscripts like this one enjoyed many generations of use. The binding on this antiphony is not contemporary with the manuscript, but was commissioned by a later owner from a German bookbinding workshop some time in the sixteenth century. This owner further embellished the book by having edges of the text block painted red. Even a century after the manuscript was first made, it was still in use in church services, as we can see from the tabs this later owner added to the margins of book, visible along the text block. These tabs, still largely intact, made it easier to flip to important sections of the liturgy.

Hans Christian Andersen's The Little Mermaid

By Metaphrog

New York: Papercutz, 2017

"The Little Mermaid" is one of the most well-known of Hans Christian Andersen's (1805-1875) fairy tales, and since its inception has undergone many transformative retellings. Here, the story unfolds as a graphic novel with an Art Deco flair. A subsidiary of Macmillan, Papercutz is devoted to publishing graphic novels for children, and many of its books are available in digital format, as well. The illustrator team responsible for this graphic novel, Metaphrog, is the Scottish duo John Chalmers (b. 1965) and Sandra Marrs (b. 1973). Chalmers and Marrs use color and character design to heighten the mood of Andersen's original work. As seen in this image, Metaphrog chose to apply a "Roaring Twenties" aesthetic to the Little Mermaid in order to breathe new life into the tale.

Ada Rehan: A Study

By William Winter

New York: Augustin Daly, 1891

Irish-born American theatre actress Ada Rehan (1857-1916) was one of the most beloved comedic actresses of her time. After her stage debut in 1873 in Newark, NJ, Rehan went on to join stock companies in Philadelphia, Louisville, KY, and Albany, NY, where she captured the attention of the prominent theatre manager Augustin Daly (1838-1899), in her role as Bianca in a production of *Katherine & Petruchio*. She was employed under Daly's management in 1879, where she was a principal figure throughout most of her career until her retirement in 1905. Here, she is shown in her role as Helena in *A Midsummer Night's Dream*.

Items in the Reading Room Case

Child Christopher and Goldilind the Fair

By William Morris

Hammersmith: Kelmscott Press, 25 July 1895

Child Christopher is a fantasy novel written by Morris himself, based on a medieval English romance, *The Lay of Havelock the Dane*. Its use of an imaginary world with supernatural elements were a source of great inspiration to later fantasy writers like C.S. Lewis (1898-1963) and J.R.R. Tolkien (1892-1973). Pequot's copy is one of only 12 vellum copies printed.

News from Nowhere: Or an Epoch of Rest, Being Some Chapter from a Utopian Romance

By William Morris

Hammersmith: Kelmscott Press, 22 November 1892

In *News from Nowhere*, Morris drew heavy inspiration from Sir Thomas Moore's (1478-1535) *Utopia*, bringing Moore's sixteenth-century vision into the context of Morris' own socialist leanings. The book's frontispiece, on view in this case shows William Morris' country house, Kelmscott Manor, in Kelmscott, Oxfordshire, where he held many gatherings of British Socialists. The harmony across the two-page spread, achieved through the woodcut borders and the spacing of text and image on the page, is an excellent example of Morris' design philosophy, which held that the double-page opening, not the single page, was the base unit of book design. The total press run of this edition was 300 paper copies and 10 on vellum.

Love is Enough, or the Freeing of Pharamond: A Morality

By William Morris

Hammersmith: Kelmscott Press, 11 December 1897

Love is Enough is an epic poem that tells the story of King Pharamond, whose obsession with finding love causes him to abdicate his kingdom and abandon his people. William Morris dedicated this poem to his wife, Jane (1839-1914). Its melancholy tone is thought to reflect Morris' feelings about the longstanding affair Jane Morris carried on with her husband's former friend and collaborator, the artist Dante Gabriel Rossetti. This edition is a beautiful example of color printing from the Kelmscott Press, and one of only two that use three colors. Tri-color printing was labor intensive and required great skill, as each color of ink - blue, black, and red - required a separate pull of the press. The team operating the press needed to take great care to ensure that the page was properly lined up for each successive impression, so that there would be no accidental overlap or misalignment of characters. The Kelmscott Press printed 300 paper copies and 8 vellum copies of this edition.

The Works of Geoffrey Chaucer

By Geoffrey Chaucer

Edited by F. S. Ellis (1830-1901)

Hammersmith: Kelmscott Press, 8 May 1896

The monumental folio edition of Chaucer, beginning with the *Canterbury Tales*, is perhaps the most famous book ever printed by William Morris and the Kelmscott Press. Morris first expressed his desire to print Chaucer's works as early as June of 1891, and began designing gothic types for this purpose only a few months later. The Chaucer type, used in this edition and in many later Kelmscott publications, was the result of much trial and error, as Morris attempted to create a typeface that would have the right size, weight, and style for the page layout he had envisioned. Morris and Edward Burne-Jones worked hand-in-hand on the design and illustration, which Burne-Jones described as "a little like a pocket cathedral - so full of design." As with the frontispiece of *A Note by William Morris*, on view in the Perkin Gallery, Burne-Jones provided the drawings for the wood engravings, and Morris cut the drawings into the wood blocks himself. The two artists worked tirelessly on the Chaucer for about five years, and their many bulletins advertising the work show how the pair became more ambitious over time. Their first plans specified 60 images, and the finished product contains 87 illustrations by Burne-Jones, as well as a woodcut title, 14 large woodcut borders, 18 different woodcut frames for illustrations, and 26 initial words. The final press run included 425 paper copies, and 13 printed on vellum. You are encouraged to look through our partial digital reconstruction of the Kelmscott Chaucer on the iPad in the Perkin Gallery.