

ART IN PRINT

ILLUMINATING A CREATIVE HISTORY

SPECIAL COLLECTIONS & ARCHIVES, UNIVERSITY OF MARY
WASHINGTON, FALL 2024 THROUGH SPRING 2025



RARE BOOK
EXHIBITION

CURATED AND RESEARCHED BY ART HISTORY
STUDENT INTERN, NATALIA C. RAMÍREZ

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With gratitude,
Natalia C. R.

INTERN CURATOR AND RESEARCHER

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This exhibition and catalog have been staff and faculty supervised and created by a student for the internship course HIST499 at the University of Mary Washington.

All image materials derive directly from the Special Collections Rare Books Library, which have been scanned at the University of Mary Washington Digital Archiving Lab.

UNIVERSITY OF MARY WASHINGTON
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Fredericksburg, Virginia
22401

INTRODUCTION

Aiming to highlight the diverse range of rare books that the University of Mary Washington's Special Collections and Archives has to offer, this exhibition explores the art history collection, providing a global survey from prehistory to contemporary time periods. Spanning from the Americas, Asia, Arabia, Europe, and North Africa, these books seek to highlight the diverse styles, materials, and contents, while also exemplifying the global interconnectedness throughout history. Taking a chronological approach, this exhibition acknowledges the limitations of historical periodization, while appreciating the groundwork for historical understanding that has been laid.

Throughout history, a broad range of materials have been used by the hands and minds of innumerable artists to create physical representations of values, ideas, and the worlds around them. Documenting even a fraction of these works in edited collections, facsimiles, and commentary literature has contributed to their preservation and broadening education. Many of these books which document creative histories become part of the creative history themselves, serving as 'signs of the times' for the state of art literature since the dawn of written documentation.

This collection's objects date back as early as the mid-Medieval period (approximately 500 CE through 1400 CE), with original Arabic papyrus inscriptions and Latin illuminated manuscript fragments. These pieces, along with many others show that written artifacts can be appreciated and displayed as artworks for their creative cultural contributions. From linen rag, papyrus, parchment, and vellum, this exhibition's paper variety exemplifies the range of printing materials and methods that have been used in different places and at different times.

Photo derived from:HOKUSAI





PREHISTORY TO 500 CE

ORIGINS AND TRANSFORMATIONS: HUMAN
JOURNEYS FROM PREHISTORY TO 500 CE



DAS POLYCHROME ORNAMENT

Racinet, A. (1825-1893)

Edited collection published by Paul Nedd von Verlag
Stuttgart, 1845
German
NK1530.R24

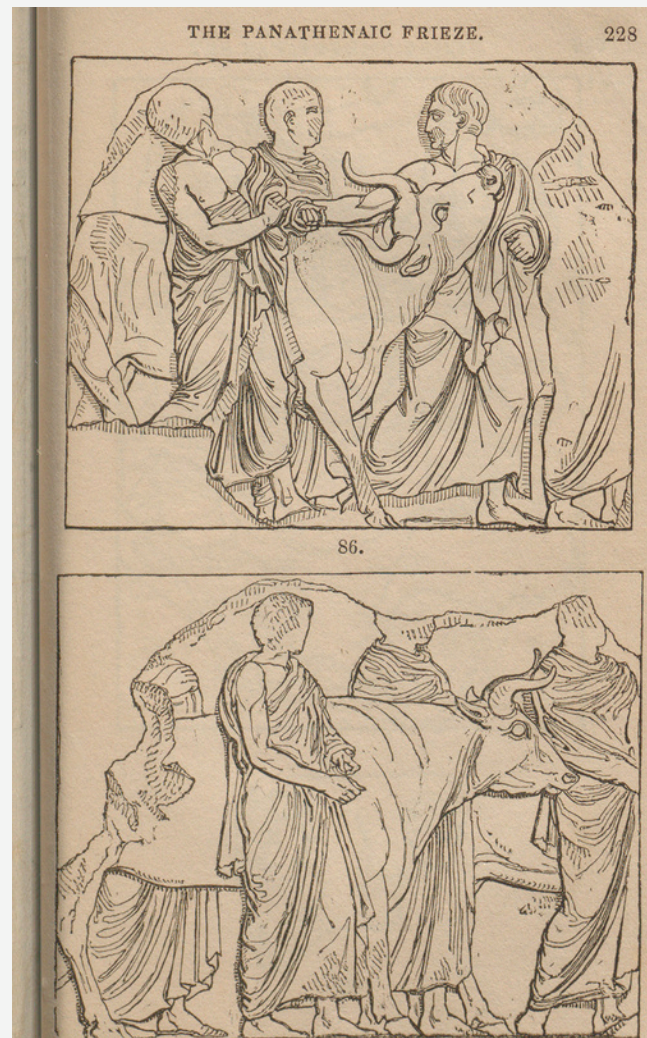
Originally published in French, this German edition of the color lithograph book depicts 100 examples of polychrome designs from Europe to East Asia.

Throughout history, color pigments from a vast array of natural sources, varying by region, have been used to create vivid artworks that illuminate each culture's values, traditions, and lenses for seeing the world. Author and artist Albert Racinet sought to highlight this history through a number of radiant regional reproductions, while seeking to inspire modern polychrome decoration. During this book's creation, numerous commercial artists created the plates for publishing.

Title translated from German as: The Polychrome Ornament

ELGIN AND PHIGALEIAN MARBLES, V.I & V.II
British Museum. Dept. of Greek and Roman Antiquities
Edited collection published by Charles Knight, etc., 1833
English
NB92.B74

Between the fourth and second centuries B.C.E, plethoras of shining marble sculptures were crafted and housed on the sunlit ridges of Athens and Mount Kotyilion of Bassai. Architect Phidias remains credited for designing many of the Athenian Parthenon's sculptures, including those acquired by the British Museum in 1816 controversially due to the efforts of Scottish nobleman Lord Elgin. Similarly, the Phigaleian Frieze was created for the Temple of Apollo Epikourios (Apollo the Helper), which uniquely displays the three classical architectural orders of Corinthian, Doric, and Ionic.





VI
 Eurybatos od Euribate portano via Briseide (I, 345).
 Eurybatos und Eurybates führen Briseis fort (I, 345).
 Eurybatos und Eurybates führen Briseis fort (I, 345).
 Eurybatos und Eurybates führen Briseis fort (I, 345).
 Eurybatos und Eurybates führen Briseis fort (I, 345).

VII
 Thetide conforta Achille dolente per la perdita di Briseide (I, 357, 362).
 Thetis tröstet Achilleus, der um Briseis trauert (I, 357, 362).
 Thetis tröstet Achilleus, der um Briseis trauert (I, 357, 362).
 Thetis tröstet Achilleus, der um Briseis trauert (I, 357, 362).
 Thetis tröstet Achilleus, der um Briseis trauert (I, 357, 362).

ILIAS AMBROSIANA; COD. F. 205 P. INF.,
 BIBLIOTHECAE AMBROSIANAE MEDIOLANENSIS
 Homer (Cod. Ambrosianus F. 205 inf.), Antonio Maria
 Ceriani, Aristide Calderini, Angelo Mai (Years of life
 unknown)

Edited collection published by Berna, Urs. Graf, 1953
 English, French, German, Italian
 PA4O22.A4

Likely created in the fifth century, the Iliad Ambrosiana appears to uniquely be the only ancient illustrated manuscript copy of Homer's Iliad. The story is drawn in a Hellenistic style with flattened figures, signifying its likely creation in Alexandria, Egypt, which was a major Hellenistic center during a time of religious and political distress with the rise of Christianity in the region.

Although the piece has existed for more than a millennium, it wasn't documented for its importance until the eighteenth century after its acquisition by the Veneranda Biblioteca Ambrosiana in Milan, Italy in 1609. This 1953 book on the ancient manuscript is the first to be printed with color illustrations.

Purchased by the library for the rare book room in July,
 1968

KNOSSOS FRESCO ATLAS

Sir Arthur Evans, 1851-1941; Mark Cameron, and Sinclair Hood

Facsimile published by Farnborough Hants. Gregg Press,
 1967

English

ND2570.K58

Knossos, the Cretan Bronze Age civilization, was largely inhabited by Minoans, who had constructed robust palaces which were intricately decorated with fresco paintings. Sir Arthur Evans, a British archaeologist is credited with many contributions to the studies of Crete, Knossos, and Minoan

history, as he involved himself with excavations and numerous publications on such areas. Much of his studies in Knossos connect closely with Grecian myths including the Minoan Palace's labyrinth and Minotaur, as well as its heroic slayer Theseus.

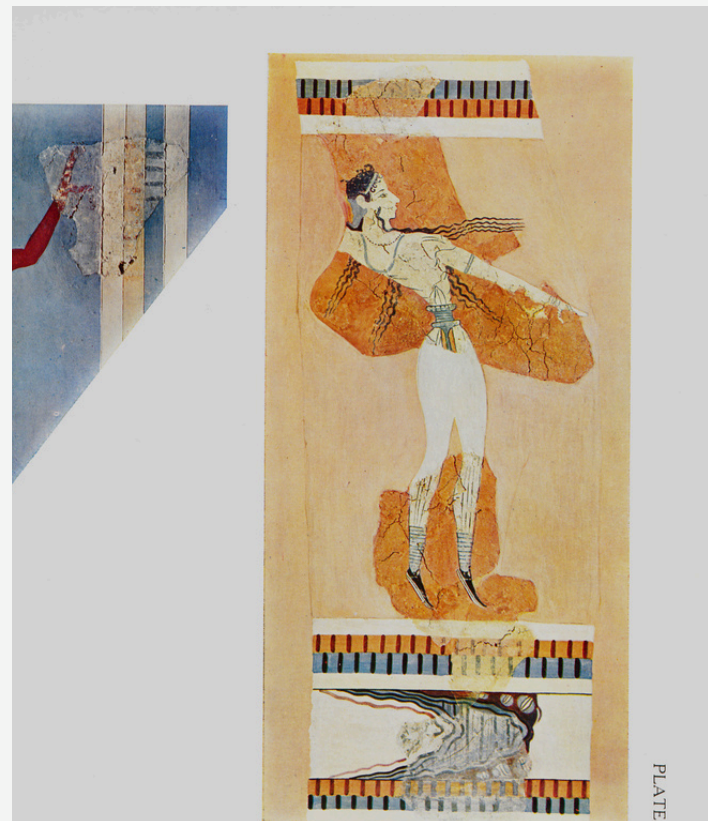


Fig. 2

Another Locrian imitation is the fat comast from Malesina (Athens 2067, Nicole no. 858): cf. pl. 44, 5.

It is difficult to decide whether vases like the Louvre kotyle (Gaz. Arch. 1884 pls. 1-2; cf. J.H.S. 1927, 222) are to be classed as imitations of Corinthian. The shape and minor decoration are taken directly from Corinth, and the draped figures go back to Corinthian originals; but the style is 'pure', and for the sake of brevity I therefore exclude work of this kind.

III. PELOPONNESIAN.

- (1) *Alabastron* from Bassae, Eph. Arch. 1910, 289. Peculiar shape; red clay. Laconian?
 (2) *Round aryballois*. Type fig. 90. Red clay, black varnish with white and red decoration over the black ground. A very large class, and very widely distributed;¹ sometimes referred to as Corinthian.² The Spartan series includes miniature examples which must be of local manufacture because they are of identical technique with other very rough miniature vases from Sparta.



FIG. 90. Laconian aryballos. FIG. 91. Laconian aryballos. FIG. 92. Rhodian alabastron.

It is likely that another class of round aryballois, which are certainly not Corinthian, was also made at Sparta. A typical example is illustrated in fig. 91. This class is less numerous than the last. The clay is orange-red and covered with a thick white slip. Examples have been found at Sparta (several in Oxford), Korynthos (Deltion ii, 101), Bassae (Eph. Arch. 1910, 287 fig. 7 β and fig. 7 ζ); Rhitsona (J.H.S. 1910, 355 fig. 19); Delos (Dugas pl. 43, 586-8); Cumae (Mon. Ant. xxii, pl. 54, 3); at Taranto and, no doubt, elsewhere.

The white-slip technique of course would suit an East Greek origin, but the fact that these vases are found at Korynthos and at Bassae, the finds at which are purely Peloponnesian in character, and at Sparta, where again Ionian pottery does not appear to have been imported, are definitely against this view. Dugas classifies the examples from Delos as Attic, but the evidence of the finds makes this suggestion also improbable. Moreover, the clay is distinctly coarser than that of most Attic vases.

Examples of a third group of aryballois which are in a sense connected with

¹ Examples from Sparta in Oxford (mostly miniature); others in the B.M. from Camirus. Cf. also Argive Heraeum ii, 155 fig. 92; Eph. Arch. 1910, 287 figs. 7, 8 (from Bassae); Deltion ii, 101 (from Korynthos, Messenia); Mon. Ant. xxii, pl. 54, 1 (from Cumae); several in Syracuse and Taranto.
² e.g. by Hackl, S.H. p. 22, nos. 292, 3; Scheurleer, C.V.A. Hague i, text to pl. 5, 15.

NECROCORINTHIA, A STUDY OF CORINTHIAN ART IN THE ARCHAIC PERIOD

Humfry Payne (1902-1936)

Edited collection published by the Clarendon Press, 1931, Oxford

English

N5655.P3

Dawning around 610 B.C.E, Ancient Greece's municipality-or polis-of Corinth spearheaded ceramic production through their material innovation and trade with areas in the Near East. This contact influenced stylistic innovations such as a less-geometric composition pattern, as well as silhouetted figures. Subjects were painted with glaze in silhouettes, then carefully etched using a small sharp tool to create details. This style and technique, known as black-figure pottery, was one of the city's largest exports for centuries to many Grecian cities and surrounding international regions.

THE LIFE OF THE BUDDHA ACCORDING TO THAI TEMPLE PAINTINGS

Kurt Friedrich Leidecker (1902-1991), Rudolph Hampe (years of life unknown)

Facsimiles and edited collection published by the United States Information Service, 1957, Bangkok

English, Thai

N8193.T3S34c.2

In India's north-eastern region (contemporary Nepal) around the fifth century B.C.E, Buddhism emerged based on the teachings and life of Siddhartha. Buddhism, with its basis of compassion and patience, traveled to Thailand through Sri Lanka around the third century B.C.E, lasting through to contemporary times. Customarily,

Thai temples (known as wats) depict the life of the Buddha through vivid narrative imagery. These detailed scenes show temples, disciples, mythology, and values in regional styles for the purpose of teaching and encouraging venerative meditation.

Gifted to the rare book room by Chancellor Grellet C. Simpson



500 CE TO 1400

CROSSROADS OF CULTURES: SHIFTING WORLDS FROM 500 TO 1400 CE

Photo derived from: JAPANESE SCULPTURE



Figure 1.



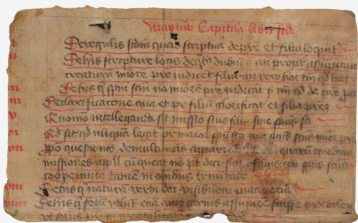
[FRAGMENT] SAMPLES OF PAPYRUS AND OF MEDIEVAL
MANUSCRIPT WRITING

Author and publishing information not currently known

Figure 1. Written in Arabic, likely created between the 7th and 11th centuries.

Figure 2. Written in Latin, while the context of production is not currently identified, the minimal embellishment and informal script suggests its likely domestic purpose.

Figure 2.



Gifted to the library by the son of Dr. Hugo Itlis

Research assistance courtesy of Elliot S. Knell

SEMMEN HOKEYŌ NO KENKYŪ

Terukazu Akiyama (1918-N/A), Taka Yanagisawa, Keizō Suzuki (1913-N/A), Tōkyō Kokuritsu Bunkazi Kenkyūjo, Shitennōji

Edited collection published by Kashima Shuppankai, 1972
English, Japanese

Highly valued during their creation time, the Japanese fan-shaped illustrated narratives contained in this book depict the Lotus Sutra, a Buddhist text which teaches practitioners how to achieve 'Buddhahood' through religious skills and ideologies. The original fan-shaped pieces were created in Japan's Heian period (794-1185), a time revered for art, literature, and imperial court because of the lessening impact of Chinese influence, and the increase in national cultural development.



Rumohr says of these ceiling frescos, that the "allegory which they illustrate is monkish-childish, and was certainly so ordered by the monks and not thought out by Giotto". He passes them over "because of late a German tourist has described them at length,¹ who seems to have contemplated with delight how the angels draw up poor sinners of monks with the healing cord of S. Francis to heaven."² No doubt the allegory was not his, nor was it in his mode of thought; but if it be the aim of an artist to expose clearly that which he desires to express, the meaning is here perhaps as clear as it could have been, had the same thoughts been conveyed in rhyme or prose; nor would the task of a critic be heavy, who should thus allow his scorn of the mere form in which a subject is presented, to dispense him with the duty of considering the art which distinguished the painter.

These allegories, next to the frescos of the upper church of Assisi, enable the beholder to study the progress which Giotto had made as he emerged from adolescence into the enjoyment of independent life. In the frescos of the upper church of Assisi the laws of composition and distribution had already been successfully developed.³ The space had been judiciously distributed; and the groups were bound together with such art that the resulting lines were at once simple and grand.⁴ Whilst the greatest and most difficult law of delineation was thus ably enforced, other maxims had not been forgotten. The painter explained his meaning every where. Not a movement but suited the general action; not a figure whose character was not befitting his quality and the part allotted to him in the scene; not a personage whose stature was not well proportioned, whose form was not rendered with intelligence of the action, the nude, and even of per-

¹ Köhler in Kunstblatt 1821, Nos. 40 and following.

² Rumohr, Vol. II, p. 67.

³ Die Kunst, den gegebenen Raum mit dem bestimmten Gegenstand auf eine angemessene und

schöne Weise auszufüllen, gehört vielleicht mit zu den erheblichsten Verdiensten Giotto's. Förster, Kunstblatt, No. 8, an. 1834.

⁴ This applies particularly to the fresco No. 26.

A HISTORY OF PAINTING IN ITALY: FROM THE SECOND TO THE FOURTEENTH CENTURY

Joseph Archer Crowe (1825-1896), Giovanni Battista (1820-1897)

Edited collection published by J. Murray, 1864-66

English

ND611.C75

Illustrated in gold and refined pigments, painting on the Italian Peninsula was regionally stylistic and based on Christianity. After the political collapse of Rome around 500 C.E., Byzantine Constantinople became the civilization's new center, with Byzantine Christian art becoming highly influential, especially in Southern Italy, which had the most trade and cultural contact with Constantinople. Iconographic and stylistic elements such as Madonna and Child, and golden halos integrated into an Italo-Byzantine style, which blended with regional styles and materials.

DIE DEUTSCHE PLASTIK DES ELFTEN BIS DREIZEHNTEN JAHRHUNDERTS

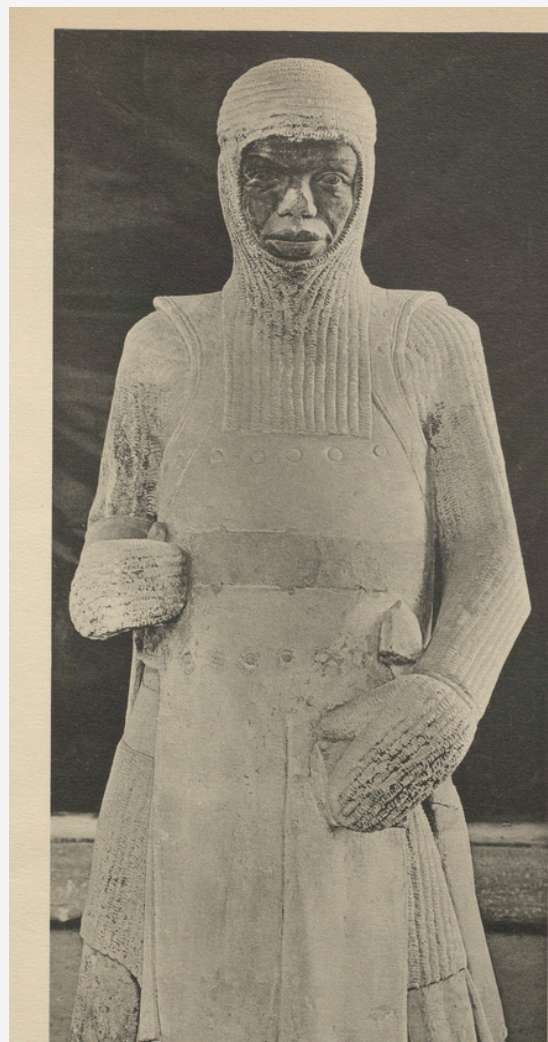
Erwin Panofsky (1892-1968)

Edited collection published by K. Wolff Muenchen, 1924

German

Created for church atmospheres, wooden and stone sculptures served to encourage veneration, and demonstrate the power of the Roman Catholic Church. During the European Medieval period, both trade and religious pilgrimage encouraged heavy mobility, which resulted in the exchange and adoption of artistic style and content influence. The three-dimensionality and narrative elements of Roman sculpture was popularized in Germany under the rule of Charlemagne, which developed the Gothic style seen in French and North-Central European art and architecture.

Title translated from German as: German Sculpture of the Eleventh to Thirteenth Centuries.





JAPANESE SCULPTURE OF THE TEMPYO PERIOD;
MASTERPIECES OF THE EIGHTH CENTURY

Langdon Warner (1881-1955)

Edited collection published by Harvard University Press, 1959

English

NB1053.W32

Japan's Tempyo, or Tenpyō, period existed between 729-749, largely in the Nara Prefecture which was the nation's capital from 710-194. Shortly after the Asuka period, which brought Buddhism from China into Shinto-dominated Japan, large cultural and political shifts changed the production of art. With Buddhism integrating into the court, the temples became a massive cultural and financial power, which subsequently controlled artistic and architectural creation, being heavily inspired by the ink painting and lacquer sculpture creations of China's Tang Dynasty (618-907).

ILLUMINATED MANUSCRIPTS

John Alexander Herbert (1862-1911)

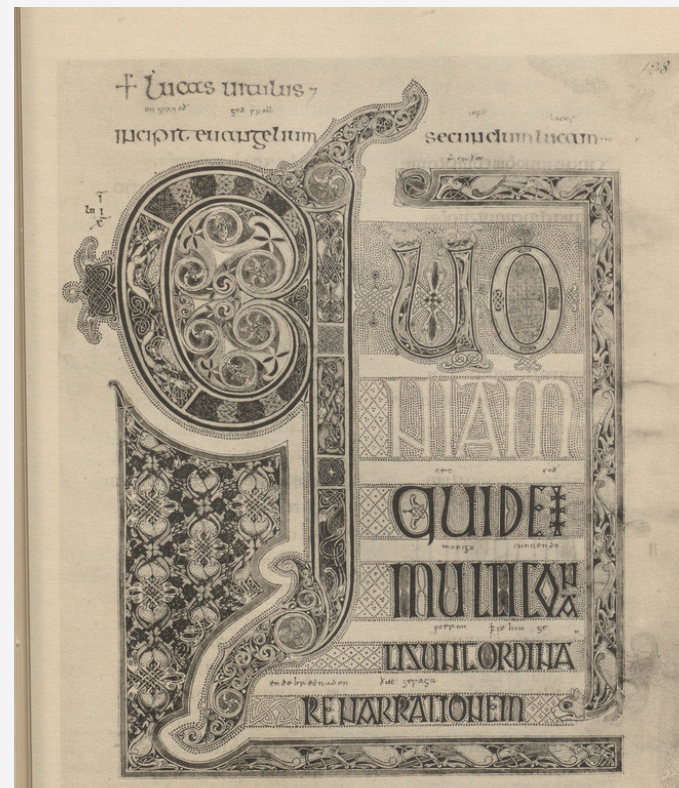
Edited collection published by G. P. Putnam's Sons, 1911

English

ND.3310.H4

From the origins of illuminated (illustrated/embellished) manuscripts in the Mediterranean Late Antiquity, to the medieval productions of Celtic, Flemish, English, and Italian pieces, this written survey describes the nature of style, content, and cross-cultural influence on European manuscripts.

Illuminations sought to offer visual aid for narratives, principles, and veneration primarily for Christian liturgical books. Secular illuminations also flourished in courts, where commissioners and authors could afford visual illustrations to accompany romance and other courtly literature.



LINDISFARNE GOSPELS, CIRCA 700
BRIT. MUS. NERO D IV

UNCHARTED HORIZONS: TRANSFORMATION AND TENSION, 1400 TO 1600

1400 TO 1600

Photo derived from: REGOLE GENERALI



DIE SKIZZENBÜCHER JACOPO BELLINI'S

Jacopo Bellini (1400-1470), Victor Goloubew (1879-1945)

Edited collection published by G.van Oest, 1908-1912, Brüssels

German

NC1055.B4 A4

Jacopo Bellini, related to the later Giovanni and Gentile Bellini, was an artist of Venice during the early Italian "Renaissance," or Early Modern period of art and culture. Although few of Bellini's completed works exist today, his detailed sketchbooks containing a plethora of architectural studies model the characteristics of Classical Antiquity. These stylistic and ideological characteristics founded this period on the Italian Peninsula, and in Venice specifically, flourished with color and illuminative Greco-Roman narrative. Bellini also notably employed details such as pseudo-Arabic text in his works, signifying the international access Venice had at the time as an active port city.

Title translated from German as: The Sketchbooks of Jacopo Bellini



SANDRO BOTTICELLI [1445-1510]

Yukio Yashiro

Edited collection published by the Medici Society, 1925,
London
English
ND623.B7Y3

Although his reputation during and after his lifetime was mundane and largely forgotten, come the turn of the nineteenth century with the rise of the pre-Raphaelites, Botticelli's works would gain notoriety and reverence for their assigned originality. He lived in the heart of Italian Early Modern art, harnessing friendships with Leonardo da Vinci, Michelangelo, and Massaccio. Despite his connections and his similar subject-matter, his works' unique style remained considerably uninfluenced by the prominent art scene around him, a contemporarily appreciated feature of his work.



14 LA PRIMAVERA (Detail 3)

L1

TEPECHPAN CODEX; PRINCIPAL EVENTS IN MEXICAN
ANNALS BETWEEN THE YEARS 1298-1596

Author not currently known

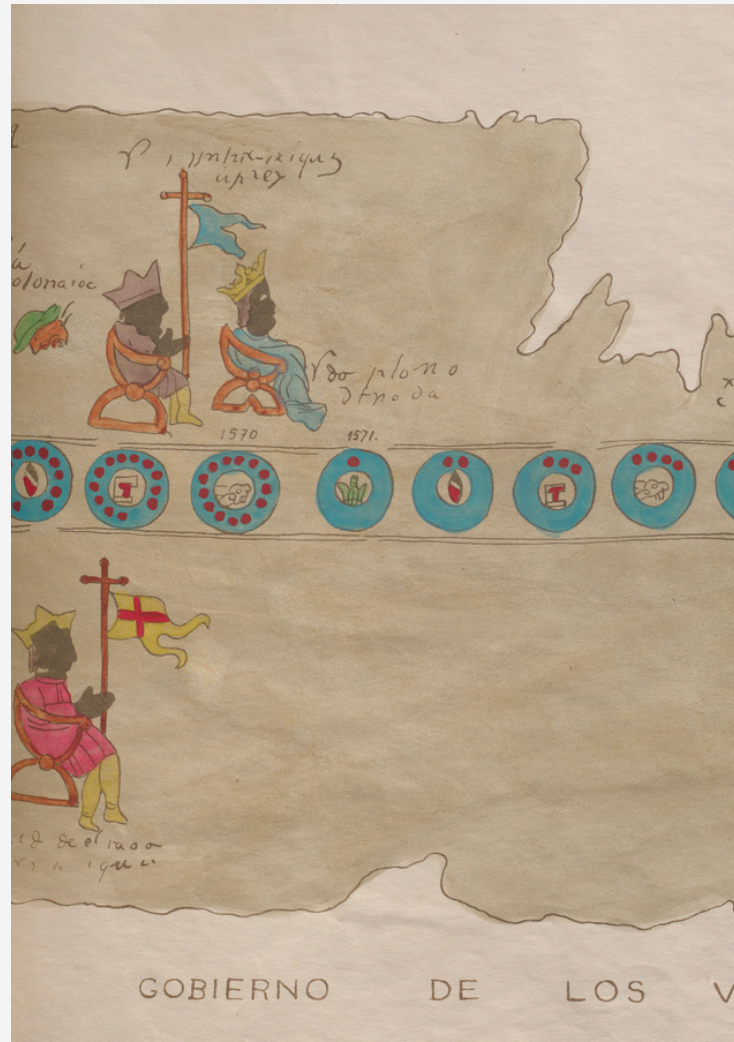
Facsimile published by Julius Wisotzki, Chicago, 20th
Century

English, Spanish

F1219.C62

Described in Aztec pictographic glyphs, the story of the Aztec settlement of Tepechpan is drawn recreated after the original codex created on tira, or bark paper. The codex was created through the collaboration of multiple pictograph scribes, depicting canonical historical events for the settlement, including deaths of kings, political inaugurations, as well as the Spanish Conquest with images of deaths due to illness and killings from the Spanish. Although Tepechpan was under the Acolhua government, no references to Texcoco (a larger settlement under Acolhua), implying Tepechpan's dissatisfaction with their neighboring status. Political tensions and desires in-part inspired the codex, in an effort to claim political legitimacy.

Transferred to the rare book room from the general
collection in May, 1975





THE LITERARY WORKS OF LEONARDO DA VINCI
 Leonardo da Vinci (1452-1519), Jean Paul Richter, ed (1847-1937)
 Edited collection published by S. Low, Marston, Searle & Rivington,
 1883, London
 English, Italian
 ND623.L5A15

Along with da Vinci's widely known painted works, he authored thousands of pages of literary information on natural philosophy, including anatomy, botany, architecture, and personal commentary on numerous topics. Leonardo resided in Florence and Milan numerous times, as well as Rome and later in France where he died. During his time in each of his residences, he worked with many artists and others as a polymath, writing ideas and commenting on his experiences along the way.

REGOLE GENERALI DI ARCHITETVRA SOPRA LE QINQVE MANIERE DE
 GLIEDIFICI, CIOE, THOSCANO, DORICO, IONICO, CORINTHIO, ET
 COMPOSITO, CON GLIESSEMPI DELL'ANTIQVITA, CHE, PER LA MAGIOR
 PARTE CONCORDANO CON LA DOTTRINA DI VITRVVIO

Sebastiano Serlio (1475-1554)

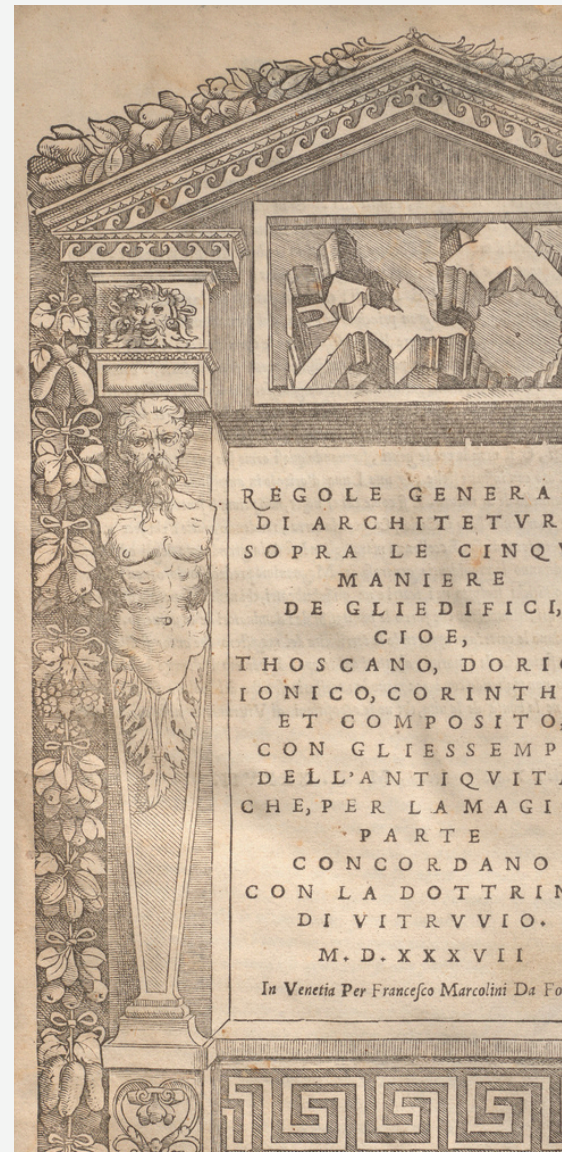
Original source published in Venetia per Francesco Marcolini da Forli, 1537

Italian
 NA2517.S57

Born in Bologna, and having worked largely in Rome, Sebastiano began publishing as a Mannerist architect in 1537. Being Mannerist, his designs exaggerated the architectural forms known to the Italian Renaissance. His designs became highly influential in France, with their prominent Greco-Roman Classical references, and elegance that appealed to French culture. During his time living and working in Venice, he met architect and publisher Francesco Marcolini, with whom he published *Regole Generali* as his earliest publication. This book, emphasizing geometry and harmony, would have appealed to architects and polymaths who wanted to learn from, and emulate Serlio's drawings and principles.

(Title translated from Italian: General Rules of Architecture on the Five Manners of Buildings, namely, Tuscan, Doric, Ionic, Corinthian, and Composite, with Examples from Antiquity, which, for the Most Part, Agree with the Doctrine of Vitruvius)

Purchased by the library for the rare book room in December, 1964



1600 TO 1750

WORLDS IN MOTION: CHANGE AND
CONVERGENCE, 1600 TO 1750

Photo derived from: ASIAN CARPETS





M^{rs} ANN KILLIGREW.

ANECDOTES OF PAINTING IN ENGLAND; WITH SOME ACCOUNT OF THE PRINCIPAL ARTISTS; AND INCIDENTAL NOTES ON OTHER ARTS

Horace Walpole (1717-1797), George Vertue (1684-1756)

Edited collection published by Thomas Farmer, 1762,

Strawberry Hill

English

ND461.W2

Vivid and full of contrast, English painting during the European Baroque stylistic period most often depicts robust portraiture, architecture, political genre, and biblical and Classical narratives. Specifically in England, highly detailed paintings of court and aristocratic portraits to highlight the power and prestige of English Royalty. This motif grew from the intense attention to detail in Flemish and Dutch Baroque painting, and depictions of power in Spanish and Italian Baroque art.

Purchased as a set by the library for the rare book room in September, 1970

ASIAN CARPETS; XVI, AND XVII, CENTURY DESIGNS FROM THE JAIPUR PALACES

Thomas Holbein Hendley (1847-1917), Sir Samuel Swinton Jacob (1841-1917)

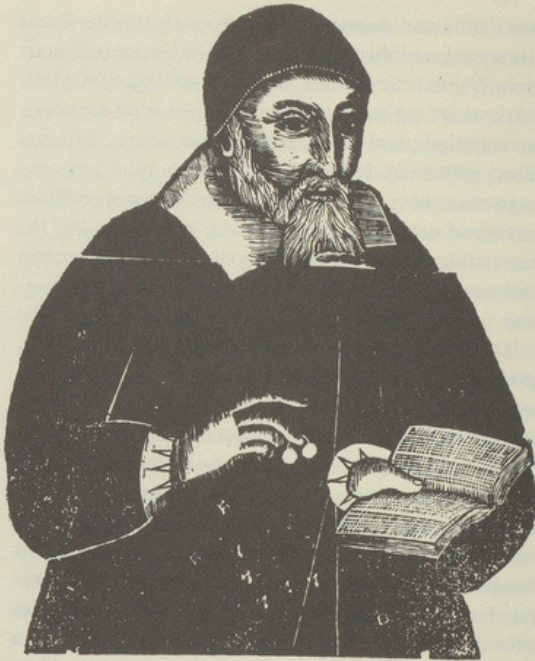
Facsimile published by W. Griggs, London, 1905

English

NK2808.H5

These carpet design reproductions were created using oleographic printing, or polychromy lithography, a type of printing intended for using multiple layers and colors to create a complete image. Oleograph prints were often stamped to mimic the texture of canvas, as if painted directly on a material by hand. Housed throughout India's Jaipur palaces, intricate carpets were placed to mirror cultural traditions and motifs through colors, subjects (often birds and flowers). These carpets simultaneously demonstrate the wealth and mobility of the owners, as hand-woven tapestries were expensive, and many design elements were influenced by Persia and Arabia, signifying cultural exchange.





Mr. Richard Mather.

Hills map, with its cuts of figures and animals; and (3) the cut of the Seal of Massachusetts. Also included in this initial section are frontispiece portraits in wood and copper. Examples of the former are a portrait of John Bunyan from Nicolas Boone's edition of *Grace Abounding to the Chief of Sinners*, published in 1729, and

EMBELLISHED WITH NUMEROUS ENGRAVINGS: THE WORKS
OF AMERICAN ILLUSTRATORS AND WOOD ENGRAVERS, 1670-
1880

Sue Rainey, Mildred K Abraham

Edited collection published by the Department of Rare Books at the
University of Virginia, 1986

English

NE1103.A1R3

Carefully carved into a block of wood, a design will be rolled with ink, and gently pressed onto paper to transfer an illustration. Relief printing as a technique was developed in ancient China, though through cultural exchange, was adapted by numerous artists and regions over time. The printing method became popular in England and other areas in Europe during the 15th century, and spread to the United States to be used by American illustrators to visualize narratives, scientific diagrams, and artistic reproductions.

Gifted to the rare book room by the University of Virginia's Library

NOUVELLE DESCRIPTION DES CHÂTEAUX ET PARCS
DE VERSAILLES ET DE MARLY

Jean Aimar Piganiol de La Force (1673-1753)

Edited collection published by Etienne Francois Savoye,
1764

French

NA77736.V5P34

With construction beginning in 1631 by Louis XIV after a smaller hunting lodge was built by Louis XIII in 1623, the Palace of Versailles quickly grew to be a robust demonstration of power and wealth, with elaborate gardens, fountains, architecture, and decoration. This book, with its earliest edition published in 1701, describes these visual and structural elements, with details of Classical stylistic and ideological origins, and their alignment with the King's own philosophy.



Vue et Perspective du Chateau de Trianon du côté



PETER PAUL RUBENS: TEKENINGEN NAAR HANS HOLBEINS
 DODENDANS: FACSIMILE'S MET BEGELEIDENDE TEKST
 Sir Peter Paul Rubens (1577-1640)
 Facsimile and edited collection published by H. D. Pfann, 1977
 Dutch
 N7720.R8 A4

These forty-four sketchbook drawings were initially attributed to Hans Holbein the Younger (German-Swiss, 1497-1543), the illustrator of the woodcut series Dance of Death, a series based on the European Medieval allegory which personified death. It wasn't until the 1970s when the Dutch art historian I. Q. van Regteren Altena officially attributed the works to Rubens, a Flemish Baroque artist who emphasized religious genre scenes in a richly contrasted painting style. These stark yet playful memento mori scenes were likely some of the first drawn by Rubens, created at the age of around thirteen.

Title Translated from Dutch as: Drawings After Hans Holbein's Dance of Death: Facsimiles With Accompanying Text

THE HERBALL: OR, GENERALL HISTORIE OF PLANTES
 John Gerard (1545-1612), Thomas Johnson, Robert Davies
 Original source published and printed by Adam Islip, Joice Norton,
 Richard Whitakers, 1633
 English
 QK41.G35

Beginning in the 1530s, a resurgence in botanical publishing began after dissatisfaction with earlier Medieval publications that often contained information considered incorrect by 16th century researchers. During this period throughout Europe, an interest in science and the natural world increased in documentation and changed perspective compared to the prior Medieval approaches. Initially published in 1597 with about 1,000 plant profiles, this 1633 new edition was printed due to high demand and contained over 1,800 plant profiles. This book was created with rag-linen paper and woodcut illustrations.

Gifted to the rare books room by the Trinkle Association



1750 TO CONTEMPORARY

BREAKING BOUNDARIES: INNOVATION AND
IDENTITY, 1750 TO THE PRESENT

Photo derived from: DALÍ





DALÍ (199 REPRODUCTIONS WITH 52 IN LARGE FULL COLOR)
 Art by Salvador Dalí, Spanish (1904-1989), text by Robert Descharnes, French (1926-2014)
 Edited collection published by Harry N. Abrams, INC., 1976
 English
 ND813.D3 D4413

Having spent much of his life exploring the vast nature of style and through, Spanish Salvador Dalí found himself creating some of the most recognized Surrealist artworks of his time. Dalí grew artistically from style to style, painting impressionist works, Modernist works inspired by Renaissance artists such as Leonardo Da Vinci and Michelangelo. He stretched further into the Modernist realm, creating after Cubism, and eventually landing in the world of Surrealism, and using it to express his innerworld.

I.M. PEI: COMPLETE WORKS
 Philip Jodidio, Janet Adems Strong (1951-)
 Edited collection published by Rizzoli, to the U.S. Trade by Random House, 2008
 English
 NA737.P365J63

I.M. Pei (1917-2019) was a Chinese-American architect who indulged in the stark geometry and materialism of Modern architecture. With artistic and scholarly ancestry leading back to China's Ming Dynasty (1368-1644), Pei nurtured his propensity for design, especially after receiving support and encouragement from architecture faculty who fled their Bauhaus positions with the dawn of World War II. Pei designed numerous recognizable structures, such as the Louvre Museum's glass pyramid, and the East Wing of Washington D.C.'s National Gallery of Art.

Donated by Elizabeth Saunders Morris in memory of James P. Morris, 2022

MUSEUM OF ISLAMIC ART

Doha, Qatar
 2000-08



A view of the museum from the park along the water's edge

The Museum of Islamic Art in Doha, Qatar, opened to the public in November 2008, may be I. M. Pei's last large-scale building. He has stated that he wishes to take on no further major projects, although he is at work on a new private commission. The Doha building was originally scheduled to open before the Suzhou Museum, but political issues in Qatar delayed the inauguration and the completion. In fact, a number of major projects in the Perisan Gulf emirate launched by Sheikh Saud al-Thani with architects, including Santiago Calatrava and Arata Isozaki, were halted altogether when

questions were raised about his purchasing policies. The architects' intentions or actions were never part of the problem, but Saud al-Thani's methods were. Saud al-Thani, the former chairman of the National Council for Culture, Arts, and Heritage (NCCA), was replaced, allowing the Museum of Islamic Art, already quite advanced in planning, to move forward while other projects, such as Arata Isozaki's National Library of Qatar, were cancelled or put on indefinite hold.

Doha is located on a peninsula in the Persian Gulf, more commonly called the Arabian Gulf by Arab residents of the region. The Greek geographer



1. Self Portrait of the artist c. 1922.

JOHN BUTLER YEATS AND THE IRISH RENAISSANCE

James White (1913-?), John Butler Yeats (1839-1922)

Edited collection published by Dolmen Press, Dublin, 1972

English

N6797.Y43.A4

In French, renaissance defines a rebirth, which in art, literature, and culture, has been used for centuries to describe a revival of what has been lost or forgotten. During the 19th and 20th centuries, Ireland experienced its own cultural resurgence after the Great Famine encouraged reflection upon national identity. John Butler-Yeats and his son William were prominent figures during this period, through painting, poetry, and theater which sought to express and revere Irish culture.

OPOSSUM.PNG

Jeff Thompson (1982-), Glenn Randers-Pehrson
(1941-)

Original source published by Black Rock Press, 2021

English

N7433.4.T46

Between late 1994 and 1995, the largely text-based internet transitioned rapidly to accommodate images, especially through the creation of the PNG file. One of the first PNG images depicts an opossum on the porch belonging to the co-creator of the PNG code, Glenn Randers-Pehrson. This book contains the written code and annotations that collectively created the image, as well as a printed copy of the image itself, demonstrating an overlap between technological and art histories.



THE ART OF HOKUSAI IN BOOK ILLUSTRATION

Jack Hiller (1912-1995)

Edited collection published by London: Sotheby Parke Bernet,
1980, Berkeley, California: University of California Press

English

NE1325.K3H45

Translating to 'pictures of the floating world,' ukiyo-e woodblock art was one of Japan's Edo period's most influential artforms, which depicted scenes of history, folk tales, city scenes, etc. The international fame that Edo Japan's art collected was in-part because of Katsushika Hokusai (1760-1849). Hokusai created many woodblock prints of his works which most often showed colorful scenes of people and nature. Because of the accessible nature of printing multiples, his work spread throughout Japan and to Europe, influencing Impressionist artists in their style and content.



acceptance by him of the responsibilities of old age: he was, after all, nearly seventy. He had designed his last *shunga* several years earlier, and was to concern himself in the years ahead with Confucius and with Chinese verse; in his separate sheet prints he was to design a set based on the classic *Hyakumin Isshu*, 'One Poem from each of One Hundred Poets', characteristically illustrating them from the viewpoint of an 'old nurse', and providing vernacular, pictorial interpretations that reveal more about Hokusai than they do about the verses. He now drew what he saw with an eye that had 'kept watch o'er man's mortality'.

THE LIFE AND WORKS OF THOMAS COLE

Louis Legrand Noble (1813-1882),

Edited collection published by Sheldon, Blakeman and
Company, 1856

English

ND237.C6N6

During a time in American art history where landscapes were revered for their 'sublime' qualities and resonance with Transcendentalist ideology, Thomas Cole (1801-1848) and his work flourished. After moving from England to the United States at twenty-two, he began working as an engraver until his transition to portrait painting before later shifting to landscapes. His works notably place landscape elements at the center, while placing miniscule structures and figures throughout in a whimsical yet naturalistic way.

and melting into wavy smoothness, ragged edges and points, grappling roots, silken fibres sewing the seams of the soil, webs timid of the softest airs, luminous dust darting into shadow from the gleaming ray, were also studies asking and receiving the scrutiny of the patient piercing eye: landscape lapped in the vale, tilth and groves, crystal winter, vernal bloom and tenderness, summer's calm and tempest, brightness, richness and rain, ripe mellow September, crisp October morning and her funeral pomp, and man, his works, the ruins of his pride, his living home, were studies, beautiful, wonderful studies, calling out the affections of his inmost heart.

From the visible forms and spaces, qualities and forces of nature, her motions also, and her rest, Cole went on to the audible and invisible. With him there was no pause inside of the bounds of the material and sensible. His tracks were plain and manifold up to the line where sense ends and the spiritual and the imaginative begin. He inquired after the expression of the viewless winds and sounds. His ear, delicately attuned to the preciousness of music, caught the far-off harping of silence and the whispery melodies that glide under heavier voices and mightier harmonies.

The writer is aware that, in some degree, he is repeating himself, and also anticipating something of what belongs more strictly to the artist's works themselves. His excuse is the desire to open to the reader the field of Cole's studies, in some small measure, as it opened out to him; and also to make manifest the enthusiasm, energy, and untiring industry, above all, the earnest, affectionate spirit with which he laboured in it.

If there be anything more which one would fondly snatch from the thoughts still multiplying around the subject;



Photo derived from: Gertrude Stein on Picasso

THEORY AND COMMENTARY

BEYOND THE SURFACE: IDEAS, ANALYSIS,
AND REFLECTION

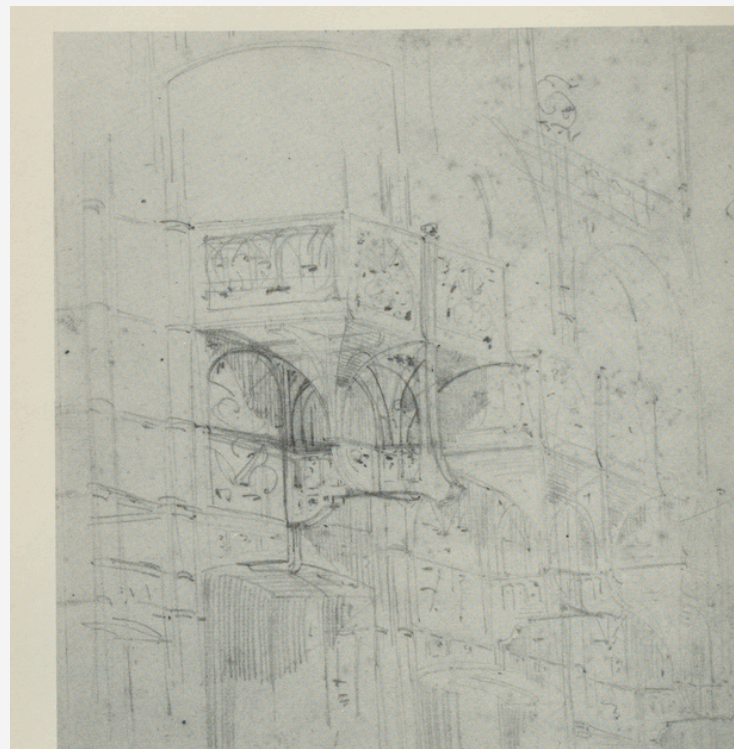
AN ANALYTICAL INQUIRY INTO THE PRINCIPLES OF
TASTE

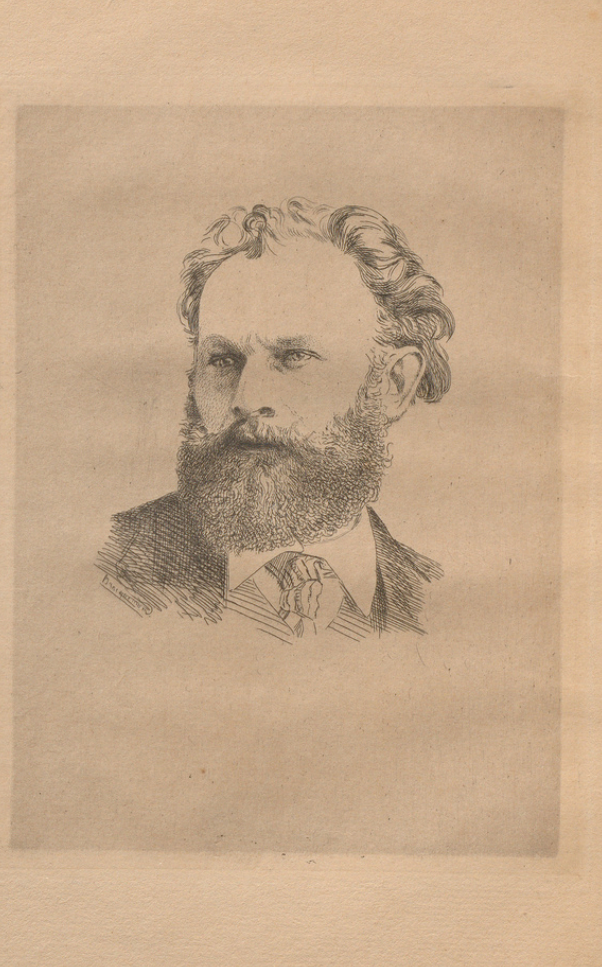
Richard Payne Knight (1751-1824)

Second edition published by Luke Hansard for T. Payne
and J. White, 1805

English
N75.K7

Between eras of acclaimed intellectual enlightenment and harsh reflections after the French Revolution projected in Romanticism art, many British and French artists questioned ideas of beauty and aesthetics, including Richard Payne Knight. Here, he skeptically explores the nature of beauty and 'taste' through various senses like sound and sight. He aims to get at the crux of beauty principles, trying to decipher whether the recognition of beauty is innate or arbitrary. Through his analysis, he encourages considering the role of beauty in life, and individual perceptions of it.





ÉD. MANET; ÉTUDE BIOGRAPHIQUE ET CRITIQUE,
ACCOMPAGNÉE D'UN PORTRAIT D'ÉD. MANET PAR
BRACQUEMOND ET D'UNE EAUFORTE D'ÉD. MANET, D'APRÈS
OLYMPIA

Émile Zola (1840-1902)

Edited collection published by E. Dentu, 1867

French

ND553.M3Z6

Having become revered for his contributions to Naturalist literature and playwriting, Émile Zola was a prominent French thinker who had commented on art and artists as part of his interdisciplinary philosophy. Well-known Impressionist painter Paul Cézanne was a childhood friend of Zola, thus connecting him to the world of visual arts. Édouard Manet (1832-1883), during his painting career, endured harsh criticism for his unorthodox portrayal of his subjects, which Zola defended in his commentary. Zola encourages deeper thought beyond Manet's artistic style, thus defending not only an individual, but freedom to artistic expression as a whole.

GENIUS AND THE MOBOCRACY

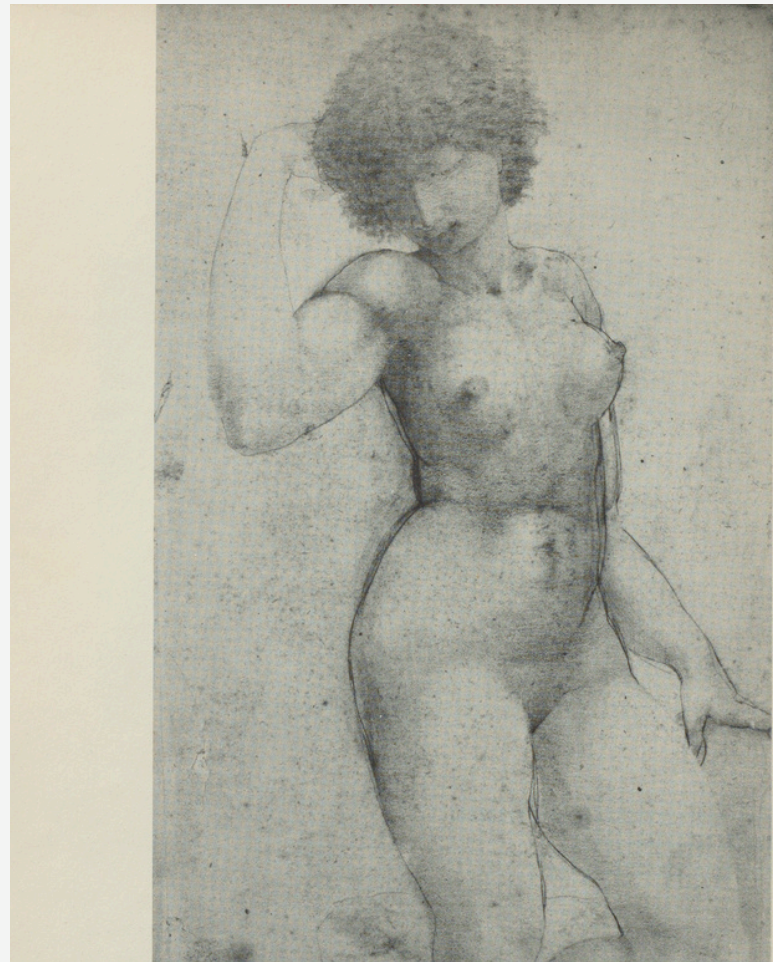
Frank Lloyd Wright (1867-1959)

Original source published by Duell, Sloan and Pearce,
New York, 1949

English

NA737.S9W7

Known for his architectural designs and executions, Frank Lloyd Wright was an American Modernist architect who philosophized through the lens of art and architecture. He defends the position and potential of individuals against the larger mobocracy, or larger governing body that he claims tends to overlook individuality and favor the masses. In his commentary, he describes American Modernist architect Louis H. Sullivan (1856-1924) as an example of the individual's potential for 'genius,' and why such potential should be nurtured by society in order to elevate the world.





GERTRUDE STEIN ON PICASSO
 Gertrude Stein, American, 1874-1936
 Original source published by Liveright, 1970
 English
 ND553.P5 S76

Lyrical and vividly describing Cubist works of art and their well-known painter, poet and art collector Gertrude Stein recounts her friendship with artist Pablo Picasso (1881-1973). Gertrude emigrated to France from the United States, becoming an advocate for Cubist art and its Spanish origin. She collected many of Picasso's paintings, including a portrait of herself from his 'Rose Period,' prelude to his later radical shift to Cubism. Gertrude's brother and she shared much of their collection, though divided it due to differences in ideology and beliefs on Gertrude's romantic relationship with Alice B. Toklas (1877-1967). Picasso's Portrait of Gertrude Stein was cherished by her, lasting as one of her most protected works after the outbreak of World War II, where she and Toklas fled to the countryside to protect their Jewish identities.

THE GENTLE ART OF MAKING ENEMIES

James McNeill Whistler (1834-1903)
 Original source published by William Heinemann, London,
 1890
 English
 ND237.W6A3

Painting his subjects in oil and watercolor paints, James McNeill Whistler became an eminent American painter of the late nineteenth century, creatively approaching color and form in portrait, and some landscape, works. He preached creating 'art for art's sake,' an artistic philosophy that defended 'true' art as being outside of social values, politics, or morality, thereby promoting 'self-motivated' art. This book was written by Whistler against art historian, critic, and philosopher John Ruskin, who heavily criticized his paintings, notably *Nocturne in Black and Gold*. Also throughout the book are small butterfly designs, which mimic the signature of Whistler, thus 'doubling down' on his statements.

OF MAKING ENEMIES

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how little they resemble the impudent images on the walls! how "quiet" in colour they are! how "grey!" how "low in tone." And then it might be explained to their riveted intelligence how they had mistaken meretriciousness for mastery, and by what mean methods the imposture had been practised upon them.



ALL MATERIALS INCLUDED IN THIS
EXHIBITION ARE AVAILABLE FOR
VIEWING AND RESEARCH ASSISTANCE
AT SPECIAL COLLECTIONS AND
ARCHIVES



Helpful Resources

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ART IN PRINT



ILLUMINATING A CREATIVE HISTORY

A RARE BOOKS EXHIBITION
