# EUCLID to e-books: ideal books moving ideas



*"The whole is greater than the part."*

Euclid from *The Elements of Geometrie*, Common Element #5, Book 1

# EUCLID

to

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# EUCLID

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### e-books:

ideal books moving ideas

GUEST CURATOR:
Bronwyn Hannon, Curator of Acquisitions
Special Collections, Joan and Donald E. Axinn Library

September 18-December 8, 2006



Museums
2006: YEAR OF THE MUSEUM

David Filderman Gallery
Joan and Donald E. Axinn Library, Ninth Floor, South Campus
HOFSTRA MUSEUM
HOFSTRA UNIVERSITY

Bronwyn Hannon's guest curator essay for the exhibition, *EUCLID to e-books: ideal books moving ideas,* has a series of surprises, and very telling is the link she emphasizes from Euclid to the digitized e-book of today. That link is technology from theory to application. Most folks know that Johann Gutenberg used moveable type in his print shop in the 15th century, and while this increased the number of volumes available to the population, it also expanded the types of publications, which allowed the works of the past to be better preserved and disseminated, the works of the present to have a new format and the works of the future? Logarithms, digitalization and e-books were the next steps. And when Ms. Hannon shows what led to Gutenberg, readers (and viewers) have a set of enviably conceived connections complete in the text and its documentation.

The ancients in Greece and Rome believed that fine art must be a blend of aesthetic and technique. No sham construction for them and certainly no aesthetic without precedent. When a book (manuscripts, scrolls, press on paper) became able to carry a visually complex image, that image always had the ancients' qualities of aesthetic and technique. No difference, then, with the traditional concept of art competing with the emerging concept of the book; they were the same.

And now? While more books than ever are being produced on paper, more and more show the currency of print technology, and fewer and fewer show sensitivity towards an aesthetic. Perhaps this is a gain for democracy and capitalism, although it may be a loss for the integrative strategies of traditional communication and bookmaking when aesthetics held hands with technique. Does Ms. Hannon share this view? Read her thoughtful (the aesthetic) and referenced (the technique) essay.

I will be specific in thanking and acknowledging Ms. Bronwyn Hannon for her excellent service as guest curator and essayist. In addition to their status as repositories for immense amounts of information, libraries also can and should teach, and what better lesson than the development of the bound volume, the book (from the Medieval *buk,* or willow bark as tablet). Viewers and readers are in Ms. Hannon's debt for her selection of the objects for display as well as her authorship of the catalog essay about those objects.

After objects for display are selected, the presentation and installation of them is the next step, and for the Hofstra Museum, that step is created and managed by Ms. Karen Albert, the Hofstra Museum's exhibitions coordinator. An attractive and didactic display of objects does not occur through a random or accidental grouping of stuff in a case. Rather the effective display receives a design, which is sensitive to both the objects and their purpose, and Ms. Albert always designs with sensitivity and knowledge. It is again my pleasure to thank and acknowledge her work.

Publications have become important to the Hofstra Museum's exhibitions, and the talents of Ms. Heather Johnson as the Museum's information coordinator show through again in the quality of this catalog. Ms. Johnson has a keen eye for what will become legible and useful text as well as its aesthetic and technical presentation. I know that Ms. Johnson will want me to also acknowledge the services of Ms. Alison Zorn in Editing and Ms. Vicki Dwyer in Publications. I am pleased to thank them both.

David Christman
Director, Hofstra Museum
June 28, 2006

# INTRODUCTION

This exhibition looks at the book as a sum greater than its parts: typography, printing, illustrations and materials, transcending the particular to form an ideal composite of beauty and permanence. It will also look at books with ideas that characterize changes in 500 years of scientific, social and technical progress, from the invention of printing to the digital age, focusing on the printed image and typography.

Such terms for an exhibition undoubtedly have inherent limits: the capacity of the gallery space and this catalog, the availability of the best representational items, and indeed capturing the very latest e-book technology. Yet it is interesting and useful to trace the book's journey from Gutenberg's great experiment of "adventure and art," and to contemplate where that form will evolve. It may be even more useful to see the parallels of the impact of moveable type in the first centuries after its invention, with how the Internet has been changing the purpose and form of information today.

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The invention of moveable type in the mid-15th century did not bring about a sudden revolution in book technology. Within 50 years, eight million volumes had been printed, an explosion in Latin or the vernacular, the religious or secular; learned or populist, bringing two or three books to the shelves of most literates in Europe. Yet the manuscript book form persisted for at least 150 years after the appearance of moveable type, and remained for an extended time for specific purposes. Thus there was a slow period of transition where the two technologies co-existed as producers of text. Similarly the development of the Internet in the last 15 years has not superseded the book but instead, has provided an electronic alternative to information. What is different is the abruptness and speed with which the Internet has evolved, connecting 10 percent of the world's population within a decade of its invention.

We are in the midst of a transition from an analog world to a digital one – a transition begun with the discovery of logarithms in the midst of the Scientific Revolution. The tradition of medieval illustration in manuscripts and handmade books had given the Scientific Revolution, well advanced by the beginning of the 16th century, the benefit of several centuries of reasoning with diagrams. Extant descriptions of what these diagrams produced in the splendid medieval imagination, full of pictures, reveal them as media of scientific visualization. [1]

Medieval illustration, challenged by the difficulties in accurately reproducing scientific diagrams, was too labor-intensive to reach a wide audience. With the proliferation of printed books however, the imagination became a tool for scientific abstraction on a much wider plane. Plans, tables, graphs, gridded maps, diagrams of perspective, "wheels of fortune" and logic trees appeared with great profusion in the first 100 years after the invention of moveable type. Simple formatting taken for granted today, such as title pages, pagination and indexes, allowed the ordering of knowledge. Spatial reasoning (an intellectual process on which moveable type was dependent) was particularly important in the three-dimensional aspects of geometry, and books now reproduced in great numbers, theorems of classical and medieval scholars with the aid of diagrams. Among these



Mental diagram fixed in print.
Renato Descartes (1659), *Geometria*, p. 216
Courtesy of Professor Leo Hershkowitz

1    For further reading on the role of images in the Scientific Revolution see James Franklin,  "Diagrammatic reasoning and modeling in the imagination:  the secret weapons of the Scientific Revolution." http://web.maths.unsw.edu.au/~jim/image.html (accessed March 5, 2006).

scholars were Plato who had used mental diagrams to represent abstract relations of proportion, and Proclus whose commentary for Euclid's *The Elements of Geometrie* held that imagination was where geometry was done, that the mind projected images on the screen of the imagination. This imagination was captured by medieval manuscript production and thereafter by the printed word.

Cumulative thought, limited until the age of moveable type, could now be "fixed" in print, disseminated far more widely and compared by others.[2] Accurate scientific data collection and dissemination were made possible, no longer subject to the verbal tradition or textual degradation of scribal transmission. The printing press redefined the past mutable state of the manuscript book. It created a standardized product, which did not vary in multiple copies, and allowed dispersed geographers, astronomers, zoologists and botanists an open-ended forum in which to exchange ideas. With printing, the knowledge of distant lands and the wonder created by images of phenomenon found there, created a vastly increased interest in exploration, trade and the sciences.

In looking at the progression of printed books to the digital age, one notes the particular impact of logarithms[3] in the Scientific Revolution. It is likely that the invention of logarithms is only surpassed by the invention of the modern computer. Their path is from Egyptian, Greek, Arabic and Hindu thought. When John Napier (1550-1617), a minor Scottish noble and agrarian experimentalist, wrote his *Mirifici logarithmorum canonis descriptio* in 1614, he had arrived at the idea of logarithms by the study of geometry, not algebra and indices. (His ideas would have been influenced by printed sources – a Latin translation of Euclid's *The Elements of Geometrie* having been first published in 1482.) His linkage of these two branches of mathematics has impacted upon the world for nearly 400 years. Napier, using a base ten numeral system, is credited with devising one of the earliest analog calculating machines, "Napier's Bones" in 1617. He also initiated the first systematic use of the decimal point, providing fertile ground for new scientific development, practical and theoretical, in astronomy, physics and mathematics.

Napier's work enabled scholars, including Kepler testing Copernicus' 1543 theory of the solar system, to calculate and recalculate the planetary positions with an economy of effort. Napier's ideas were taken up and published by others such as Henry Briggs (1556-1631) who published in 1624 the first tables of logarithms. He proposed a numeral base of 10 to be used with log (1) = 0 and log (10) =1, which is the binary basis of modern computing.

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2    For further reading on "typographical fixity" see Eisenstein, E. *The Printing Press as an Agent of Change*. Cambridge [Eng.]; New York:  Cambridge University Press, 1979.
3    One of a class of arithmetical functions tabulated to assist calculation by substituting addition and subtraction for multiplication and division.

Further advances were made. In 1748 Euler, the great Swiss mathematician, evolved the modern exponential treatment of logarithms in *Introductio in Analysin Infintorum.* Charles Babbage (1791-1871), today regarded as the "Father of Computing," published logarithmic tables published in 1822, which would become commonplace in Western schoolrooms. His "Analytical Engine," a general purpose machine that embodied most of the features of the programmed digital computer, was invented in 1834. These landmarks of computing science and others are important in that their ideas carried forward for nearly 400 years, to emerge in the digital age.

Geometry, derived from the diagrams of the classical Greeks, became the source for logarithms and the binary number base in Europe. The printing press had accelerated a process of mathematical and scientific revolution already underway**.** Although it would be an exaggeration to suggest that the imagination of the Greeks and medieval scholars, fixed in the printed image, launched the digital age, it is clear that this was a major catalyst. Rather, it was an alliance of printed image and text that grew with the rationalization of knowledge.

Just as there has been a revolution in the transmission of human ideas through books since the invention of moveable type, there have been upheavals during the ensuing centuries, in the artistry of bookmaking itself.
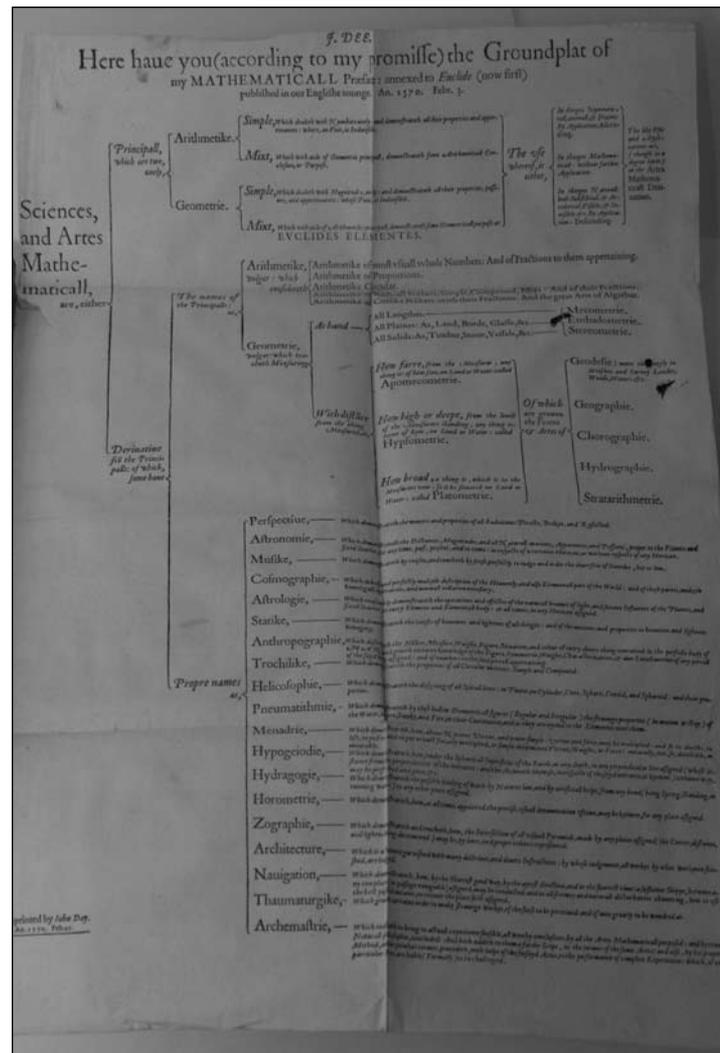


photo credit J.K.H.
Folding plat with knowledge tree.
Euclid (1570), *The Elements of Geometrie*
Hofstra University, Special Collections

The very earliest printed books are exceptional for their clarity of typographical design and harmony of text – the preceding thousand years of manuscript copying had well established for book arts these basic tenets. The earliest printed books resembled manuscript books: on a shelf side by side, they looked no different, nor did they very much when opened.

The spread of printing from Johann Gutenberg's (c. 1397-1468) Germany was arrayed by some of the most illustrious presses central to the growth of modern society. The Venetian presses of Nicholas Jenson (c. 1420-1480) and Aldus Manutius (c. 1450-1515) produced books of great distinction in Greek, Roman and gothic types. Manutius' Aldine press, begun in 1465, dominated the typography of Europe for the next 200 years publishing ancient Roman and Greek texts. It was the first to print books in small, portable sizes for greater readership.



photo credit Dan Boulden
Typography of T. J. Cobden-Sanderson.
Johann von Goethe (1916), Auserlesene Lieder
Gedichte und Balladen Ein Strauss, p. 30
Hofstra University, Special Collections

Book arts in the 16th century were furthered by the exemplar French presses of Claude Garamond (1480-1561), Robert Ganjon (d. 1579) and Robert Estienne (1503-1559). They showed a new facility for metal type, breaking from the form of the medieval book, and produced a new sense of design. Censorship in the following century, reacting from the Reformation's printed challenges to the established Church, brought decline in the book arts, with the exception of the French royal proprietary press of Louis XIII and IV. This press not only produced books of brilliant craftsmanship, but marked the beginning of the modern book era with its precision of type and excellence in mechanical production. It also gave a new impetus to the emergence in the 18th century of other precision types, including Fournier, Baskerville, Bodoni and Didot.

The Industrial Revolution's accelerated pace in the early 19th century brought dramatic changes to book production with the all-iron lever and steam cylinder presses, increasing the speed of printing, followed by the faster Linotype and Monotype presses. An unfortunate uniformity evolved, where all printers used the same equipment and methods of production, resulting in similar typography and types that lacked good design. Publishers with their eye on the profit line now set their own standards.

The great revival of book arts, which began more than 100 years ago, was a reaction to this.  One of the revival's most famous proponents, the eccentric T.J. Cobden-Sanderson (1840-1922) summed up book arts in his tract, *The Ideal Book:*

> *"The ideal book or book beautiful is a composite thing made*
> *up of many parts and may be made beautiful by the beauty*
> *of each of its parts – its literary content, its materials, its*
> *writing or printing, its illumination or illustration, its*
> *binding and decoration – of each of its parts in subordination*
> *to the whole which collectively they constitute…" [4]*

Donna Stein speaks of this synergy of individual parts in her essay "When a Book is More Than a Book." A book is "more than a book when it becomes a work of art,"… when it is "transformed [from] something common into something extraordinary, by summoning images that transcend the literary content of a written or printed text to create a totality that surpasses individual parts."[5]

On writing about the book as a vehicle to convey an image, Cobden-Sanderson further makes the distinction between the "the inner eye" and "the outer eye."  A book ceases to be this vehicle when it becomes "itself the image, to be appreciated not so much by the imagination, the inner eye, as directly by the outer eye, the sense of sight itself*."[6]*

This "inner eye" brings us back to Euclid.

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4   Cobden-Sanderson, T.J.  (1900)  *The Ideal Book.*  Hammersmith, England:  Doves Press.  p .1.
5   Stein, Donna. "When a Book is More Than a Book" in Robert Flynn Johnson and Donna Stein,
*Artists' Books in the Modern Era 1870 – 2000.*  San Francisco: Fine Arts Museums of San Francisco, 2001. p. 17.
6   *The Ideal Book* … p. 3-4.

# THE EXHIBITION

## PART I:  EUCLID TO BLAKE

When John Day[7] (c. 1522-1584) printed the first complete English translation from Euclid's *The Elements of Geometrie* in 1570, it was at the cusp of the Mathematical and Scientific Revolutions.  In the Western World logarithms were 40-odd years away.  Euclid's *Elements* was not a picture book of shapes, but intended to invoke the imagination about diagrams and the interrelations of their spatial parts.  John Day's printing is remarkable in its typography, one of the first to employ "overslips" of three-dimensional geometric models.   Cobden-Sanderson's missive that typography's purpose was to communicate the author's intent had been anticipated almost 350 years before by the creative John Day.   In addition to woodcut diagrams by John Blagraves was an emerging feature of the printed book form, the folding ground-plat.  Day depicted on it a knowledge tree of the sciences, as understood by the Elizabethans.  Knowledge trees have parallels in computer file ordering today.  The copy on display was once owned by Harrison D. Horblit, a noted collector of scientific works.  Almost 1,000 editions and translations have been published.  Due to its domain in Western education since 1200, *The Elements of Geometrie* has been a central force in the history of ideas and predated Napier's pivotal linkage of geometry and arithmetic by more than a generation.

Eighty-eight years before Day's printing, Erhard Ratdolt (c. 1477-c. 1527) had printed the first Latin translation of Euclid's *The Elements of Geometrie* in 1482.  Considered the first printer of scientific material, Ratdolt followed this with Eusebius of Caesarea's great history of world events, the *Chronicon* (1483). For it he used woodcut illustrations and diagrams in multicolored inks and was the first printer to decorate the title page, including the printer's name. This elegant example of early Venetian printing has numerous fine floral woodcut initials, with an introductory text in Roman.  Its most striking features are the gothic type double-columned tables, and the multicolumned Chronicle in red and black ink, with printed line rules.  Such sharp-edged visual innovations systematized knowledge and allowed information to be grasped at a glance.

Of special note is a reference to the invention of "an ingenious way of printing books," by a learned German, Johann Gutenberg, "to whom literature will always be indebted."

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7   Also spelled Daye.

Another historic timeline is one of the earliest Latin translations of *Fasciculus Temporum* (1477) by printer Peter Drach of Speyer. The popularity of this encyclopedia, written in the late Middle Ages and attributed to Carthusian monk Werner Rolewinck (1425-1502), was probably furthered by Drach's typographical treatment of the text. Instead of a dry narrative, he has enlivened the pages with images and facts readily assimilated by the eye. There are 32 known early editions of this work, this being one of the finest, with hand-colored woodcuts and columns headed by bubbled dates and places for new sequences in the timeline. Part of its index and pagination is in a contemporary manuscript form thus documenting the dual role of scribe and printer in this period of technological transition. On the last leaf is another early reference to the invention of printing.

Gutenberg's new invention also fueled the Protestant Reformation. Erasmus, "the prince of the Humanists," was associated for many years with Johann Froben (1460-1527) of Basel, one of the greatest printers of the 16th century. His books printed for Erasmus and other Humanists had a record-breaking circulation in Europe and England. Ulrich Zasius' *Doctoris apologetica defensio contra Ioanne Eckium* (1519), printed by Froben, is a polemic against Joann Eck and a defense of Humanism. The historiated woodcut border on the title page is by Hans Holbein, who lived in Basle from 1515 to 1526. Many of the books printed by Froben were illustrated by Hans Holbein, who after Dürer, brought the woodcut to its highest point in 16th-century illustration. It is thought that Holbein is more the true illustrator, his block cuts belonging more intimately to the books in which they appear than do Dürer's.[8] Displayed is the first edition, as later editions dropped the "Magni Erasmi" from their title pages.

The printing press' increased circulation also allowed the illiterate to be exposed to ideas in printed books through pictorial art. The earliest ones were block books of pictures, which appeared from about 1440, attracting the middle and lower classes of Europe, most of whom could not read. Block books were made from hand-carved wooden printing blocks and predated Gutenberg's invention, which was useful only for printing words. Woodcut pictures were also included in books with text printed from moveable types as early as 1460. Caught in the middle of the Counter Reformation in Italy was Paolo Giovio (1486-1552), a bishop and astute commentator of the High Italian Renaissance. His famous portrait museum on the shores of Lake Como, Italy, was the inspiration for *Eigentliche und gedenckwurdige* (1577), printed by Peter Perna, a prolific printer of Basel. It is a striking later example of a picture book with 133 full-page woodcuts by Tobias Stimmer, of famous warriors and kings. The copy on display is a special altered and reduced version of Peter Perna's earlier printing in 1575, with Riviere bindings, and formerly belonged to Fairfax Murray, the noted Pre-Raphaelite painter and book collector.

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8    Bland, David. *A History of Book Illustration.* Berkeley & L.A.: University of California Press, 1969. p. 151.

Along with picture books for the illiterate, populist printings in vernacular languages created enormous democratic appeal.  By the early 16th century, staffs of translators turned out translations from the Latin, which were read as much by pages and shopkeepers, as by scribes and kings.  The 13th century Bartholomaeus Anglicus' great Latin compendium of medieval science was translated twice in successive centuries.  Stephen Batman's English translation *Batman vppon Bartholme, his Booke*, printed in black letter in 1582, had been predated by another English translation in the late 14th century by Bernard of Trevisa, later printed in 1495.  On display is a first edition copy formerly owned by Harrison D. Horblit.  Important vernacular translations such as these had given the Scientific Revolution its full impetus.

*Cocker's Arithmetic* (1678) is the assumed posthumous work of Edward Cocker, teacher of mathematics and London engraver.  It is thought by some to be a forgery by John Hawkins, capitalizing on Cocker's mathematical reputation.  Published more than 100 times in the successive century, it was one of the most influential and well-used manuals of arithmetic. It was also formerly owned by Harrison D. Horblit.

Equally famous and popular was Jonathon Swift's *Gulliver's Travels***,** which astonished readers when he published it anonymously in 1726.  "Universally read from cabinet council to the nursery," as Alexander Pope had remarked, it was a savage parody of English society and its institutions, and has remained unmatched in satire for nearly three centuries.  It described fantastical voyages to imagined kingdoms of miniature people and giants, quacks and sham philosophers, animals with reason and depraved human beings.  Swift had asked the reader to imagine these modeled societies, to propose the flaws of real ones. To illustrate this construction of virtual kingdoms, Swift used maps and typography to guide where these kingdoms might lie in the realms of his imagination.  "*Gulliver's Travels* has given Swift an immortality beyond temporary fame … and has achieved the final apotheosis of a satirical fable**.**"[9]

> *"Nature and Nature's laws lay hid in night, God said let Newton be and all was light."*
> — ALEXANDER POPE

Voltaire's (1694-1778) influence in the popularization of Newtonian science was incalculably great, as for the first time Newton's ideas were carried to a mass audience.  Women and children particularly became targets of Voltaire's popular scientific works, which had by the mid-18th century become topics of general conversation. *Oeuvres Completes de Voltaire* (1785) was a later imprint, a first collected edition of Voltaire's works, published by

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9    Carter, John & Muir, P.  *Printing and the Mind of Man*.  London: Cassell & Co., 1967.  p. 110.

La Societé Litteraire-Typographique.  Both Voltaire and its publisher, playwright Beaumarchais, were intellectual forces in the climate that created the French Revolution.  This work comprises 92 volumes printed in types designed by John Baskerville (1706-1750) who had brought originality and national style to English printing.  The types for *Oeuvres* were purchased from Baskerville's common-law wife and brought to France for the printing.  The use of wide margins and the spaciousness between letters and words typify the elegant proportions of neo-classical design, and reflect their author in the Age of Reason.

No discussion of book arts practiced during the 18th century could overlook the work of William Blake (1757-1827). For Blake, Newton was a misguided genius whose mechanical universe left no room for the imagination.  The sea change in art, which had appealed to romantic minds despairing of the Age of Reason, now revealed the artist's private vision.  Blake's mystical illuminated books are the product of a most unusual mind and relied entirely on his inner eye. Blake represented his poetry the way in which he really intended it to be read and understood – visualized with the eye of his imagination. "As both writer and artist, Blake was a prototype for 20th century book artists,"[10] and also an inspiration for the Surrealist art movement.

Trianon Press' facsimile (1965) of Blake's *Book of Thel* (1789) was praised for its integrity by Lessing J. Rosenwald, whose own original copy of the *Book of Thel* in the Library of Congress, informed the facsimile's production. It was printed on pure rag paper, matched to the paper of the original edition, and illustrated by collotype and stencil process.  Number 276 of an edition of 426 is displayed with Blake's illustrations for "Elegy Written in a Country Churchyard" in *William Blake's Designs for Gray's Poems* (1922).  Both these examples show a marked variation in style from those executed in *The Grave* (1808), a book of etchings by Louis Schiavonetti, made from Blake's original drawings of Robert Blair's poem of 1743.  It was unfortunate that Blake had not engraved them himself, as his original drawings had been reduced to a level of common commercial success.

## PART II:  MODERN REVIVAL OF BOOK ARTS

The thirst for commercial success in book publishing during the 19th century had reduced book arts, particularly typography, to a low level. Cobden-Sanderson's ideal that typography was to communicate the author's thought without loss, was noticeably absent from book design for most of the 19th century. Will Ransom, however, saw "some reason to date the earliest stirrings of the revival in 1844," with the Chiswick Press' revival of 18th century Caslon types.[11]

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10  Andel, Jaroslav.  *The Avant-Garde Book 1900-1945*.  New York:  Franklin Furnace, 1989.  p. 7.
11  Ransom, W. *Private Presses and their Books*. New York:  Bowker Co, 1929. p. 33.

In America, a new generation of book designers appeared dramatically in the early 1890s, and large numbers of designers were attracted to the field as publishers met demands for popular authors' books, mostly issued in decorated cloth covers, designed by signature artists**.**

One such designer was American book illustrator Margaret Armstrong (1867-1944), whose botanical art nouveau style was used to emphasize the structure of the book as object. Two examples of her work for The Knickerbocker Press, of popular contemporary writer Myrtle Reed, are *The Master's Violin* (1904) and *The White Shield* (1911). The latter shows her most personal contribution to book cover art, the stained glass technique, which she employed in one-third of her total output.

Margaret Armstrong exemplified the American commercial market, driven by the all-consuming, cost-cutting need for the new and alluring in book cover advertising. What decorative art in American book publishing did not pursue at this time were the limits of book art. In Europe such pursuit was exercised without considerations to cost, so that the livre d'artiste became an extraordinary achievement in lithography and other graphic processes. American decorative book art did not pursue either the style of European symbolism, where macabre, erotic or dream-like scenes suggested to American publishers a perverse aesthetic.

Across the Atlantic however, daring support for English artist and author of the Aesthetic movement Aubrey Beardsley's (1872-1898) line block illustrations for Oscar Wilde's (1854-1900) play *Salome* (1894), had sent upheavals in English book design. The sinister, nervous lines of his illustrations went beyond Beardsley's initial inspiration of Greek vases, Japanese prints and pre-Raphaelite symbolism, and anticipated 20th-century Surrealism's haunting settings.

Wilde's dislike of them had declared that they were "too Japanese," for his "Byzantine" play.[12] While this might disqualify Beardsley's illustrations in terms of author's intent, their originality was free of the medievalism of William Morris or the Victorian classical revivalism of the day. As a result, they are the most characteristic illustrations of the 1890s English Aesthetic Movement and captured the spirit of London life during that period. *Salome* led the way for the avant-garde artist's book of the 20th century.

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12  Bland, David. p. 274.

The copy exhibited is a deluxe edition of 100 on Japanese vellum and bound in olive green silk. Shown in pronounced contrast are André Derain's (1880-1954) pochoir color illustrations on black Arches paper for the Limited Editions Club version of *Salome* (1938). Set with Peignot type and designed by René Ben Sussan, these illustrations satisfy author intent with a style symbolic of the ancient Judean setting of Wilde's play.

In the same year of *Salome's* first edition, *The Yellow Book* (1894), a glaring sulfur-colored quarterly of ideas was published with Beardsley's illustrations. A succes de scandale from the first issue, it came to imply the essence of the "new" in art and literature, until affronted clamors for its demise scuttled it after 13 volumes.

No greater contrast to Beardsley could be imagined than William Morris (1834-1896) — English designer, craftsman, writer, painter and social reformer. His book production, inspired by 15th-century medievalism, shows no trace of Beardsley's fin de siècle decadence. Morris' Kelmscott Press (1891-1898), based on principles of the English Arts and Crafts movement, had set out to overcome the lamentable state of commercial machine printing. Recognizing the quality of early printing, he produced more than 50 books with emphasis on fine hand-made production with woodcut illustration ignoring the triumph of photo-engraving. Some have criticized his dense typographies of illustrations and illuminated borders, or types more gothic than their model, all set in disproportionate margins. Although Morris' books were revolutionary manifestos in the cause of better printing, they had the whiff of the laboratory about them. Yet their enormous influence inspired the creation of other private presses, superior or equal, and spread to Germany and America. It was the craftsmanship of his books that was his legacy, rather than the design. Featured are two examples of the Kelmscott Press, both illustrated by Edward Burne-Jones (1833-1898), an English Pre-Raphaelite painter, illustrator and designer. *Love is Enough* (1897) is done in Morris' Troy type, and *A Note By William Morris On His Aim In Founding the Kelmscott Press* (1898) is done in Troy, Golden type and Chaucer types, with a title page drawing engraved by Morris.

Cobden-Sanderson objected to Morris' use of decoration at the expense of typography and to his black letter type as too heavy. Despite striving against his observation that "To force ourselves into the forms of other times is to be affected, and to be useless for our time,"[13] Cobden-Sanderson's books were designed after those of the Renaissance. Devoid of ornament, the Doves Press books (1900-1916) were monumental in form, relying for their beauty on typography and clarity of type. Critics leveled that his typeface was "dangerously near perfection," too perfect for the 1470 Jenson Roman types upon which they were modeled. Eventually, it was the Doves Press' reliance on excellence

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13  Cobden-Sanderson, T.J. *Journals of Thomas Cobden-Sanderson, 1879-1922.* New York: MacMillan Co., 1926. Tuesday 29 November, 1898, para. 2, p. 383.

of typography and clarity of type that pointed the way for printing in the first half of the 20th century. Exhibited are *The Ideal book, or, book beautiful*. (1900); *Areopagitica: a speech of Mr John Milton for the liberty of unlicenc'd printing, to the Parlament of England* (1907); and Goethe's *Auserlesene Lieder Gedichte und Balladen Ein Strauss* (1916), which Cobden-Sanderson predicted "a beautiful book — perhaps the best I have done, as it will be the last."[14]

The Ashendene Press (1894-1935) fell somewhere between the gothic exuberance of the Kelmscott Press and the severity of the Doves Press, being more restrained in its renaissance subtlety of typography and illustrations. Its own "Subiaco" type, modeled on the type of the first printers in Italy and cut in 1900, was used continuously thereafter. *Fioretti di San Francesco* (1922), an example of this printing type, has chapter headings and shoulder notes printed in red, and initials of each chapter in red or blue. There are 53 woodcut illustrations by J.B. Swain from drawings of Charles Gere.

The books by the Eragny Press (1894-1914) of Lucien Pisarro (son of artist Camille Pisarro) have a unique charm and freshness, contributed by their illustrations of colored wood engravings on handmade papers. Pisarro's own Brooks type was designed in 1903 to harmonize with these woodcuts. His technical achievement was to color weight inks, through either graying them or toning them to the decorations, thus solving the problem of margins and texts appearing as two different planes. *Songs by Ben Johnson* (1906), which was the first use of his own music type, is an example of this. It was an expensive book to produce because of the variety of its types, ornaments and lettering in red and black inks. Pisarro had considered it at the time of its printing the best produced by the press**.**[15]

The Golden Cockerel Press (1920-1960) further inspired the revival of the wood engraving. *The Four Gospels* (1931), illustrated by Eric Gill, and set in a new typeface designed by him, "is arguably the finest of all private press books of the period between the wars."[16] Here Gill's weave of letterform and type achieves a consistent unity of page and an archaic style recalling the Spanish Romanesque. It is exhibited with the Press' edition of Chaucer's *The Canterbury Tales* (1929-1931) containing more than 150 of his wood engravings, and along with the *Four Gospels,* is considered as two of his best three books.[17] Similar in decoration to *The Canterbury Tales* is a third example of Gill's work, *Troilus and Criseyde* (1927), which was well-matched to the color of the Caslon Old type, and included some of his finest engravings.

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14  *Journals* October 15, 1915. p. 282.
15  Genz, Marcella.  *A History of the Eragny Press 1894-1914.*  New Castle, Del. and London:  Oak Knoll Press and the British Library, 2004.  p. 212.
16  Cave, Roderick. *The Private Press*.  London: Faber and Faber, 1971. p. 193.
17  Bland.  p. 368.

A final note of the English private press movement should not exclude the highly distinct Gregynog Press (1922-1940), introduced at this "exciting time" for typography when book arts was "reacting against the medievalism of William Morris."[18] The Gregynog Press was introduced to encourage fine printing in Wales and to specialize in cover design and wood engravings, as can be seen in the delicate tone work of Blair Hughes-Stanton. Roderick Cave has said that in the Gregynog Press' "design and execution of its bindings, it was far superior to any [private press], the Doves Press included."[19] *Shaw Gives Himself Away* (1939), an autobiographical work by Irish dramatist George Bernard Shaw (1856-
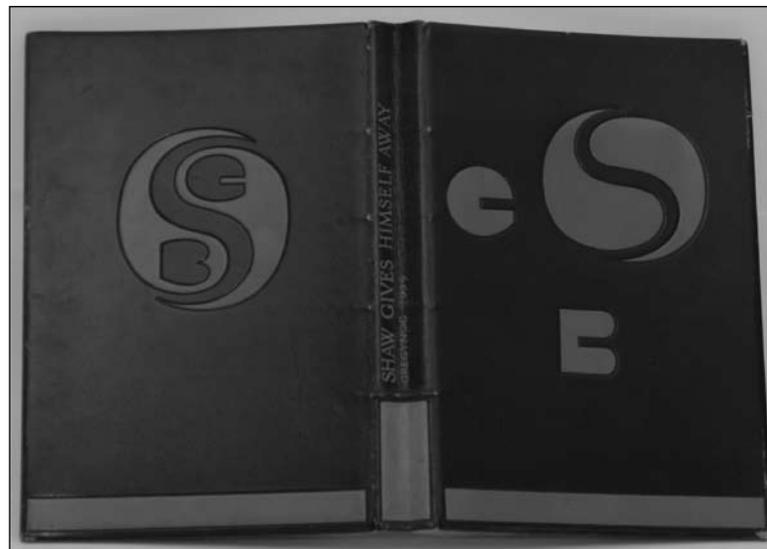


photo credit J.K.H.
Fine binding designed by Paul Nash.
George Bernard Shaw (1939), *Shaw Gives Himself Away,* cover
Hofstra University, Special Collections

1950), was printed in Baskerville type on handmade paper tinted green. Its bindings have an orange leather inlaid design by English painter and book illustrator Paul Nash (1889-1946), who was influenced by Surrealism. Nash's original cover design of Japanese sword-guards was rejected by the pacifist Shaw.[20] The handsome cover that replaced it depicted a closed circular motif composed of Shaw's initials on the back cover. On the front this motif is deconstructed, a symbol of "letting loose" autobiographically, as the title suggests. Nash's design recalls the influence of his 1929 constructivist leather binding for Russian author Mikhail Lermontov in 1929. [21]

American designers and printers spurred by the English revival, such as Will Bradley, Daniel Updike, Bruce Rogers and Frederic Goudy, reinterpreted printing styles of almost every era of the past and created modern, durable types. Bruce Roger's presentation Bible for King George V, the "Oxford Lectern Bible," is a masterpiece, printed with his own modified Centaur type and compares with versions of the Doves Press and of Baskerville's. Frederic Goudy's (1865-1947) excellent recutting of Garamond type gave to British printing an alternative type to those then in

18 Jones, Thomas. *The Gregynog Press*. London: Oxford University Press, 1954. p. 4.
19 Cave. p. 198.
20 Jones. p. 18.
21 Stein, Donna. *Cubist Prints/Cubist Books*. New York: Franklin Furnace, 1983. p. 63 & pl. 85.

use.  Exhibited are his new type *Italian Old Style* (1924), forenoted by Rogers, and the *Song of Songs* (1931) with woodcuts by James Reid and set and designed in the "Newstyle" type by Bertha and Frederic Goudy.

These modern revival presses had been inspired by models of the past, with notable exceptions of Blake and Beardsley.  However, as in the example of the Gregynog Press binding, an avant-garde of book artists had already begun to challenge this.  Through new technologies and aesthetic experimentation, this avant-garde was able to create an artist's book, aimed at a wider audience with less expense than the livre d'artiste.  Avant-garde artist books transcended the structure and totality of the conventional livre d'artiste in their typographies of images and word.  In contrast the livre d'artiste had grown in France as a reaction to bourgeois taste and a mass photomechanical technology, which had led to the breakdown of the formal unity in books.  Like the artist's book, it was a collaboration of artist, author, publisher and printer, but was characterized more usually by luxurious and costly limited editions.  Illustration was not reproduced from artists' drawings (as in the case of *The Grave,* exhibited), but executed by the artist's own hand and printed by the artist directly or indirectly.   However the two entities were not necessarily antithetical as Susi Bloch suggests in her essay, The *Book Stripped Bare.*[22]  The deluxe livre d'artiste could also show, in French poet's Stéphane Mallarmé's (1842-1899; leading figure of French Symbolism) terms a "meaning of format," that "a book in which typography and even the foldings of the pages [could] achieve an ideational, analytic and expressive significance."[23]

One such example is the livre d'artiste *Nausikaa* (1899), Leconte de Lisle's[24] French translation of the sixth book of Homer's *Odyssey,* with illustrations engraved in color by Gaston de Latenay.  De Latenay's Art Nouveau illustrations, set in white margins, are window panes revealing cool pastel landscapes of statuesque classical figures in lyrical settings.  Large illustrations predominate over text, which is clearly secondary and a departure from the tradition of a harmonious combination of text and pictorial elements, each significant and each of relative equal importance.  These illustrations achieve an aesthetic distance for the illustrator — although "art for art's sake"[25] and the prevailing sense of emotional detachment in these illustrations reflect the influence of the Parnassian poets — their dream-like scenes juxtaposed with the secondary text, points to 20th-century Surrealism.

This nascent approach to the breakdown in typographical harmony is contemporaneous with Mallarmé's tentative move two years earlier against the "artificial unity based on the square measurements of the book." *Un Coup de des*

22  For further discussion see Bright, Betty. *No Longer Innocent:  Book Art in America 1960-1980.* NY: Granary Books, 2005. pp. 180-182.
23  As cited in: Bloch, Susi.  *The Book Stripped Bare.  A Survey of Books by 20th Century Artists and Writers.  An Exhibition of Books, September 17-October 21, 1973.*  Hempstead, NY: The Emily Lowe Gallery and The Hofstra University Library, 1973.  n.p.
24  French leader of the classically inspired Parnassian poets of 19th century.
25  A slogan popularized by Pierre Gautier who influenced the Parnassian poets.

| Judeo℞ | Romano℞ | | Anni dñi | Anni mūdi |
|---|---|---|---|---|
| | | Josephus pterᵹ in synagogis iudeo℞ statue ⁊ imagines ⁊ arᵹ. L. cesaris consecrate. | | |
| | | Plurimi nobiliū a Caio interfecti. | | |
| | | Caius sozozes suas quibus stup℞ intulerat insulari exilio condemnauit. | | |
| 3 | 4 | Caius omnes exules iussit interfici. | 42 | 5240 |
| | | Caius a protectozib⁹ suis occidit in palatio | | |
| Olymp. 205 | | anno etatis sue. 29. | | |
| | | Romano℞. 5. Claudi⁹ regnauit añ. 13.℔.9.dieb⁹.28. | | |
| 4 | 1 | Iste ē Claudi⁹ patru⁹ Drusi: ᵹ apud Mo-gunciacū monumēti babet. Alibi legi auū-culus quia frater matris Caii fuit. | 43 | |
| 5 | 2 | Petr⁹ apłus natione Galileus christiano℞ pontifex pm⁹: cū pmū Antiochenā ecclesiā fundasset: Romā pficiscit: vbi euāgeliū pdi-cans. 25. annis eiusdē vrbis eps pseuerat. | 44 | |
| 6 | 3 | Marcus euangelista interpres Petri egy-pto ⁊ Alexandrie christū annūciat. | 45 | |
| | | Primus Antiochie eps ordinat Euodius | | |
| 7 | 4 | Agrippa rex iudeo℞ ānis. 7. imperās mozit. | 46 | |
| | | Post quē fili⁹ ei⁹ Agrippa auiaō⁹ Herodis a Claudio substituit in regnū. | | |
| Judeo℞ rex | | | | |
| Agrippa superiozis Agrippe filius añ. 26. | | | | |
| | | Prophetia Agabi ᵹ in Actib⁹ apło℞ famē in toto ozbe futurā dixerat: sub Claudio explet. | | |
| | | Claudi⁹ de Britānis triūphauit ⁊ Ozchadas insulas Romano adiecit imperio: in cui⁹ glozie memoriā filiū suū Britānicū appellauit. | | |
| | | Domiti⁹ afer Nemausensis clar⁹ ozatoz bᵹ ᵹ postea Nerone regnāte ex cibi redūdātia i coena mozitur. | | |
| | | Clodi⁹ grinalis rhetoz arelatensis Rome insigniissime docet | | |
| Olymp. 206. | | Inter rherā ⁊ rherasiā exozta ē insula babes stadia. 30. | | |
| 1 | 5 | Descriptiōe Rome facta sub Claudio iuēta sūt ciuiū Romano℞.69.centena ⁊. 144.milia. | 47 | |
| | | Claudi⁹ circa be℣tpa Fucinū lacū exiccauit 11 . annos trigita boiuᵹ milib⁹ sine intermissiōe opa℞tib⁹. | | |
| | | Poztū ostie Claudi⁹ exxuxit: dextra leuaq; duobus quasi brachiis obiectie. | | |

Tabulation of history.  Eusebius  (1483), *Chronicon*,  p. 87
Hofstra University, Special Collections

"Foldings effecting the intelligence of image."
Paul Eluard and Pablo Picasso (1941), *Divers Poems du Livre Ouvert*, n.p.
Courtesy of The Weingrow Collection at Hofstra University

photo credit J.K.H.
Book box for Eros.
Andre Breton and Marcel Duchamp (1959), *Boite Alerte: Missives Lascives,*
Contents Courtesy of The Weingrow Collection at Hofstra University
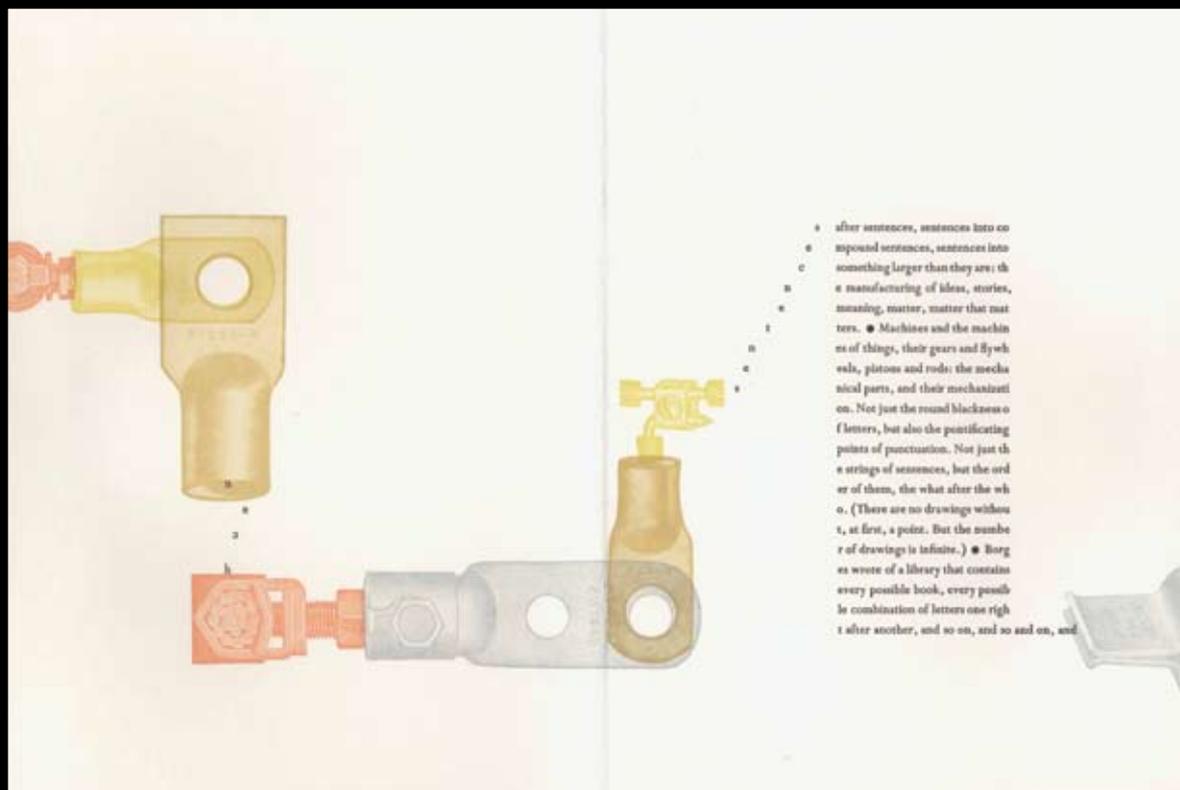
Processed syntax.
Emily Larned (2001), *Syntax Machine*, n.p.
Hofstra University, Special Collections Artists Books' Collection

*jamais n'abolira le hasard* (1914), is a poem first printed in *Cosmopolis* 1897, where zones of the page represent the mental typography of Mallarmé's consciousness; where "the 'whites' [of the page] assume an importance … as silence around a lyric work," and text is manifestation of "prismatic subdivisions of the Idea," connected by a "concealed conductor thread."  The page is scanned in "a simultaneous view" by the eye, the theme coming forth and vanishing quickly "according to the movement of the writing."[26] "The two dates are important for they bracket a period of time during which the influence of Mallarmé's poem spawns a progeny of innovative works." [27]

Far less luxurious than *Nausikaa*  at 1,225 edition copies and sold for only 20 francs, *La Fin du Monde filmee par l'ange de Notre Dame* (1919) was the most beautiful and accessible artist's book of its time.  Published by French avant-garde writer, artist and film director Jean Cocteau (1889-1963), the text is a film script of a Chaplinesque farce of the Last Judgment, written by the witty and subversive poet Blaise Cendrars  (1887-1961). It is fused with the book's industrial-looking types and the Cubist-inspired illustrations of French painter Fernand Leger (1881-1955).  Techniques such as double-page chapter headings, or letters and words enlarged like film close-ups or spliced and edited into typographical diagrams, or words pasted over words billboard style, are landmarks of modern book design and serve to break down the order of textual space and letter form convention.  Letters, numbers, slogans and colors collide with each other, hectic neon images of modern urban life. "A message of modernity is evident on every page of this bibliophilic masterpiece."[28]

"Every age brings with it some new elements which should serve us; the great difficulty is to translate them into plastic terms and avoid the error of Futurism."[29] Despite Leger's difficulty, it is considered that "the combination of color and movement and the concept of simultaneity, which characterize the collaborative works of Cendrars … and Leger, are central to Futurism."[30] When Filippo Marinetti (1876-1944), Italian founder and provocateur of the Futurist movement as "revolution," published *Les Mots en Liberté Futuristes* (1919) in Milan the same year*,* his typographical experimentation went further in breaking down the distinction between literary and visual arrangement.  (The first official break with conventional type composition had been suggested in 1909 by

26  Mallarmé, Stéphane.  Preface to *Un Coup de des jamais n'abolira le hasard. With an English translation by Daisy Aldan.* New York: Tiber Press, 1956.

27  Bloch.  n.p.

28  Johnson and Stein. p. 78.

29  Leger, Fernand.  *Fernand Leger: drawings and gouaches [by] Jean Cassou and Jean Leymarie.*  Greenwich, Conn., New York Graphic Society, 1973. p. 45.

30  Andel, Jaroslav.  *The Avant-Garde Book 1900-1945*.  New York: Franklin Furnace, 1989. p. 27.

Marinetti in his *First Futurist Manifesto*.)[31] He wrote, "Our [Futurist] revolution is directed against the so-called typographical harmony of the page, which is opposed to the flux and reflux, the jerks and the bursts of style that are represented on it."[32] Marinetti's idea of "words at liberty" blew apart the syntax and traditional linear progression of text, to create "a wireless imagination," unbound by the "wires" of syntax. "Words at liberty" were like virtual shrapnel on an exploded page, possessing meaning in a coded, truncated form. A wireless imagination would "create an immense net of analogies to envelope the world [to] reproduce telegraphically the analogical basis of life."[33] The newly defined analog world of the first trans-Atlantic telegraph cable (1866), Marconi's wireless (1896), and the first radio broadcast (1906) had clearly impacted on Marinetti. The first analog computer would follow just 17 years later.

Marinetti's *Les Mots en Liberté Futuristes* was the major typographical centerpiece of the Futuristic movement and generated a graphic arts revolution. "Dadaism, surrealism, abstract painting, concrete music and blacksmith sculpture are some of the fields in which his impact is unmistakable."[34] Exhibited is a presentation copy, signed and inscribed by the author, with four foldout lithographs intended as promotional broadsides, one of which is opened for display. Depicted in black silhouette is a reclining woman, reading a letter from a soldier whose message is sprayed in shell bursts of images and word sounds on the page.

With syntax under attack, another broadside was launched on the printed word. Lynd Ward's (1905-1985) *Mad Man's Drum* (1930) from his series of "novels without words," is considered his greatest contribution to original and innovative book illustration in 20th-century America. Containing no text, the story is told completely by means of wood-engraved images, achieving the dark narrative, and making artist both author and illustrator. Ward's work from the late 1920s and early 1930s reflects his training with Hans Mueller, a teacher at the Leipzig State Academy of Graphic Arts, and coincides with Max Ernst's first work of the genre.

*Une Semaine de Bonte, ou Les Sept Elements Capitaux* (1934) was artist Max Ernst's (1891-1976) most ambitious third and final collage novel. Devoid of text, it carries the narrative force by images alone, which Ernst desired to have the special intensity of the silent movie. Ernst was an influential and prolific Surrealist artist and book

31  Heller, Steven. *Merz to Émigré and Beyond: Avant-Garde Magazine Design of the Twentieth Century*. New York: Phaidon,  2003. p. 87.
32  Marinetti, F.T.  "Wireless Imagination and Words at Liberty.  The New Futurist Manifesto." Translated by Arundel del Rey in *Poetry and Drama* (vol. no. 3, September 1913. p. 325).
33  Marinetti, p. 322.
34  Carter, John and Percy Muir. p. 240.

illustrator and this work is considered by many to be a masterpiece.  Ernst's illustrations are line block reproductions that used cheap wood engravings from Victorian popular novels and scientific texts, which Ernst altered by collage work into disturbing images.  Ernst's view of the collage as "the exploitation of the chance meeting of two distant realities on an unfamiliar plane" has similarities to the hypertext and collage functions of Internet editing.

At the same time Ernst was putting together many images of unrelated context to create a page, Marcel Duchamp (1897-1968), French avant-garde artist and art theorist, was putting together many images of related context to create a glass painting.  *La Mariée Mise a Nu Par Ses Celibataires, Même* (1934) (The Bride Stripped Bare by Her Bachelors, Even), known as "The Green Box," is an unbound book album containing 94 facsimile manuscript notes, drawings and plans, which Duchamp accumulated in random order from 1915 to 1923.  It became the collective blueprint that informed Duchamp's 1923 glass painting of the same name, a parody of mechano-human hybrids.  Duchamp said, "I wanted that album to go with the *Glass* and to be consulted when seeing the *Glass,* because as I see it, it must not be 'looked at' in the aesthetic sense of the word.  One must consult the book, and see the two together."[35]  In its nonconformity with traditional bibliographic structure, "The Green Box," a box of ideas, is considered a major realization of the Surrealist book.  "What the facsimiles present, above all else, is the evidence of a prolonged meditation on art – a conscience probing of the limits of aesthetic creation."[36]

A remarkable feature of *Divers Poems du Livre Ouvert* (1941) is that each copy of its rare edition of 15 has been separately written out by its poet,  Paul Eluard (1895-1952), French poet and leading figure of the Surrealist movement,  and illustrated by artist Pablo Picasso (1881-1973) who painted the pages differently in each copy with freely brushed watercolor strokes.  Picasso used the recesses of the inner margins of the book as a discrete "zone" for his brushstrokes, each inner margin washed in different colors from other colors on the page.  This nontraditional part of the anatomy of the book was used as a distinct part of his canvas and indicates perhaps the Surrealist preoccupation with the inner psyche.   The pink mirror image blotted in the inner creases of the title page opening also indicates this.  Mallarmé's concept that "pages and foldings compose a structure effecting the intelligence of prose and image"[37] has resonance here.  The binding, which creates the intimate effect of a personal soft leather port-feuille of papers, is lined with pearl grey silk.  Picasso's prodigious creativity included illustrating 156 books over 68 years. The copy exhibited is number three.  Despite the difficulty of finding materials under the constraints of wartime Paris, the book is an ingenious and unique creation.

35  Cabanne, Pierre.  *Dialogues with Marcel Duchamp.* Da Capo Press, 1987. pp. 42-43.
36  Spencer, Herbert. *The Liberated Page. A Typographica Anthology*. San Francisco:  Bedford Press, 1987. p. 112.
37  Bloch, Susi.  n.p.

Also noteworthy is the meticulously designed livre d'artiste of French Surrealist writer Rene Crevel's (1900-1935) earlier published stories, *Accueil* (1958), illustrated with original color engravings by Dorothea Tanning (1910-), American Surrealist painter, sculptor, designer and book illustrator, and wife of Max Ernst. Her inspired illustrations of Crevel's provocative text evoke "the effect of spiny and iridescent undersea growth,"[38] particularly at the page exhibited, where a surreal female form depicts the story's "Lady of the Naked Neck."



photo credit J.K.H.
Cover design for a working script.
Jim Dine (1965), *The Picture of Dorian Gray*
Courtesy of The Weingrow Collection at Hofstra University

Andre Breton (1896-1966), French writer and critic who founded the Surrealist movement, and Marcel Duchamp's collaborative experiment, *Boite Alert: Missives Lascives* (1959), further pushed the idea of the unbound book. It was a box of original and contrived erotic ephemera to promote the Paris Exposition Internationale du Surrealisme, 1959-1960. The Exposition's theme was a Surrealist interpretation of eroticism, dedicated to the Greek god Eros. Constructed as a mailbox with letter slot, it contains various facsimile correspondence, publications, printed art (including five original pieces by Miró, Dax, Svanberg, Toyen and Marechal), a 45 rpm record disc and a catalog for the Exposition. It also includes Marcel Duchamp's designs for "his" and "hers" anatomically correct pot holders, and a black silk stocking.

American printmaker, painter and experimental artist Jim Dine's (b. 1935) lush livre d'artiste, *The Picture of Dorian Gray* (1968), is a working theatrical script set by Dine of Oscar Wilde's novel by the same name.[39] It is bound in peacock green, symbolic of an icon of the English Aesthetic movement, and also of Dorian Gray's consuming vanity. The cover is scored by an original lettering, which gouges and sputters through its plush covering, alluding to the

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38 *The Artist and the Book 1860-1960 in Western Europe and the United States.* Boston: Harvard College Library and Museum of Fine Arts, Boston, 1972. p. 202.
39 First published 1890-91.

madness of the title character. Dine's marginal notes and illustrations, including 12 full-page color lithographs, enrich the script, stage direction and design, costumes and properties. The work was issued with four large etchings in portfolio, which complement and extend the book form. These features create a mise-en-scene within a mise-en-scene, where modish London of the 1960s stands in for 1890s London by gaslight.

The collaboration of Robert Motherwell (1915-1991), pioneer and principal exponent of Abstract Expressionism, and Octavio Paz (1914-1998), Mexican Surrealist poet and 1990 Nobel Prize recipient, in the monumental livre d'artiste *Three Poems* (1987), is as much an affirmation of the roots of Abstract Expressionism in Surrealism, as it is a shared horror of the Spanish Civil War. Motherwell's prior illustration of two other livres d'artiste of the Spanish poetry by Raphael Alberti and a series of more than 100 paintings memorializing the horrors of the Spanish Civil War, affirmed his ability as illustrator of *Three Poems*. With 26 original lithographs, and side-by-side Spanish text in red and English translations in black, Motherwell's graphic expressions resonate with the imagery of these poems.

## PART III: THE DIGITAL AGE

With Gutenberg's invention of moveable type, universities became crucibles that forged the new printing technology and revolutionary ideas sweeping Europe, creating new formats for the conveyance of information. Today the technology of the digital age proliferates in all levels of human societies, not only revolutionizing human thought and the conveyance of information, but profoundly affecting the 500-year tradition of the book's form.

After Gutenberg's invention, printers looked beyond the universities and scoured the libraries of antiquity for books to reproduce. A parallel exists today where publishers of electronic books, or e-books as they are known, are scouring inventories for out-of-print books not bound by copyright, to give them greater readership via the Internet. "Project Gutenberg," an example of this activity, at present has 18,000 e-books in its online book catalog and plans to increase this number to a third of a million by the end of 2006. Hofstra University Libraries has more than 26,000 e-books available to its reader community, examples of which are exhibited on a computer terminal in the gallery.

As an electronic alternative to the printed book, e-books are accessible on a computer screen or printout, an audio book (either with human voice or computer synthesis), a cell phone, a paper-like plastic substratum readable from reflected light, or a handheld device. They are available via the Internet, freely or by subscription.

E-books differ from the printed book in their search function, which can take the reader to a word, phrase or sentence, not only within the book, but externally to hypertext references on the Internet. Along with hypertext format and indexed links users can change typographies, fonts and colors, or add personal annotations and bookmarks as they cut and paste text to other programs. This ability to edit digital text by extracting, remixing and reassembling it impacts however on the book's original context, which is a unique architecture of consciousness, history and form. "Tagging," where readers assign descriptive keywords to books in Web site references, can also impact as persuasive popular bibliographic citation.

Although mimicking the appearance of books and about the size of a paperback, handheld e-book devices have accentuated these departures from the traditional book form by storing multiple books as well as other digital data like personal documents, images, online newspapers and audio files. Some handheld e-book devices have attempted a more traditional aesthetic approach to mimic the appearance of the printed word with non-glare electronic ink and the sound of pages turning.

The *Sony ® Reader* may be the theoretical endpoint of this exhibition's 500-year frame of reference. Soon to be released for general distribution and smaller than a paperback, the handheld *Sony ® Reader* is an approach to electronic book arts by incorporating a high resolution print display and the look of traditional paper. Readable text and graphics are visible from a variety of viewing angles, even outdoors in bright sunlight. The absence of backlight is aimed to relieve the reader's eye from the fatigue associated with long hours of reading a flickering computer screen. A practical advantage of this e-book device would be its built-in memory powering 7,500 page turns and storage of about 75 electronic books with an accessorized option to add hundreds more. A Sony online store is planned to allow users to search and browse through thousands of e-books and to transfer selections to the *Reader*. The advantage of topping up on new titles online or at designated bookstores and airport locations will make *Reader* e-books as accessible as a trip to the store.

Obviously e-books have enormous advantages and will become as prolific in human culture as the traditional book did in Johann Froben's day.[40] What these developments are to book arts however is that original typography is no longer material to the conveyance of an author's message. Original design or type preferences or illustrations can be dispensed with. The slight irregularities of form in printed types, prized for their vitality and warmth, are not present in digital fonts where monotony of mechanical uniformity could easily tire the eye, without additional

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40  op. cit. p. 14.

sympathetic technologies.  Nor are the tactile senses engaged with the turning of the pages. Despite these concerns the outlook for fine book arts remains promising and will use traditional and nontraditional forms.  Marshall Weber, director and bookmaker of "Booklyn," an alliance of bookmaking artists in Brooklyn, New York, sees the rare book of the future as "likely to be a multimedia creation with one foot firmly in the world of traditional bookmaking and one foot in the interdisciplinary world of the fine visual, literary and performing arts."[41]

The tradition of book box form, where the box is an integral part of the book's meaning, has been seen already in mid-20th century examples in this exhibition.  More recently is the book box *Lt. Shrapnel* (2002), a symbolic body casket for Lt. Shrapnel's opened-eyed cry for the fallen in war.  The rough-hewn pine box lined with velvet seals the "book-body," which is wrapped in medical gauze and dressed in full fatigues.  It contains Joel Brower's poem, printed on papers of composite flax, hemp and shrapnel and sewn together like flesh, accentuated by graphics at the folding margin as a crudely mended battle wound.  Artichoke Yink Press, in collaboration with a number of book artists, put the work together by 2002: text by Joel Brower; illustrations by Scott Teplin; papers and shrapnel were formed by Paul Denhoad; book-casket linings by Caroline Byrne; printed by letterpress and designed by Patrick JB Flynn; and typeset in Karnak monotype at Woodside Press in the Brooklyn Navy Yard.

Emily Larned's artist book with zinc covers, *Syntax Machine* (2001), was inspired by avant-garde artist Francis Picabia's (1879-1953) machinist style. It was designed and bound so that the continuous "pop-out" pages mimic the depicted linear movement of syntactical bits input randomly through a machine and ordered to a definitive code. Perpetua, an Eric Gill typeface, appropriately recalls the modernity of Picabia's time.

*Galois Fields* (2005), Larned's book of Mathematics, Love and Death in the Age of Revolution, is a dual layer of text superimposed on a palette of subtly changing pattern.   It is both the story of Evariste Galois, youthful mathematician and revolutionary, and the impact of his Group Theory, which served at different times as a model for the solution of the Rubik's Cube, the World War II Enigma Code and Einstein's General Theory of Relativity. The story's text is underpinned by a running text on the applications of Group Theory.  The sequenced fleur-de-lys pattern underscores at each page turn, the fact that Group Theory, which resonates today in myriad computer applications, was also used for repeat patterning in fabrics.  Both books were written, designed, illustrated, printed and hand bound by the artist.

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41  Marshall Weber, e-mail quotation from the artist, February 17, 2006.

The solution of another puzzle, the mathematical dissection puzzle of the Loculus of Archimedes, was the focus of Harriet Bart's book, 13 ÷ 14 (2004).  In it she illustrated each of the 13 stanzas of Wallace Stevens' poem *Thirteen Ways of Looking at a Blackbird,* with different permutations of the 14 geometric puzzle shapes of the Loculus, hence the title. "Working with the shapes [of the puzzle] triggered my memories of the Wallace Stevens poem." Their angular forms "became the birds of the poem."[42]  Bart's work connects disparate ideas, images and text to give unique contexts and new meaning, not unlike the Internet.  It is an elegant solution, inspired by an image, for a conceptual linkage of science, literature and visual art, separated by 2,000 years.

Another allusion to the Internet is Beatrice Coron's hypertext treatment of Jules Verne's *Le Mariage de M. Anselme Tilleuls* (2001).  Coron saw on reading Verne's original story that its dense footnotes were *"*numbers all over the text, ironic for a writer who invented so many futuristic machines.  I thought it was a perfect book to make a paper hypertext to be able to enjoy the text without the numbers and still have the footnotes."[43] To highlight words that had been footnoted by Verne, she used a different green color from the rest of the printed text.  These highlighted footnotes became the hypertext, which was printed on a sleeve layered under the page, and over a facsimile of Verne's original manuscript, much like the layers of subtext on a computer screen.  The paper layers were stitched together by a simple coptic stitch, with stencil illustrations on each page, and encased in the style of a pupil's pencil case, with an ink blotted subtitle of Verne's story, translated as "Recollections of an eighth grade pupil."

Jeff Morin's work *Sacred Space* (2003) comprises a book of writings about sacred spaces and an architectural model kit for a chapel. Letterforms designed by Steven Ferlauto were printed on rice paper, which was then reinforced and cut apart to form the model.  These letterforms are a coda for how the walls of the structure are assembled. The structure is a manipulative "pop-up" extension of the book and thus becomes a separate three-dimensional typography, which the reader assembles and reassembles.  Such typography reinforces the book's ideas through the reader's active participation and invites personal constructs of mental sancta.  The book and its typographical extension are a practical and theoretical exercise in the relationship of words to architecture**.**

Pushing beyond the form of these artists' books is the altered book, *Study for "le musée a l'oeuvre"* (2005) by Paul de Guzman.  Here the sculptured book block is used to convey an idea, rather than interior text and images, or images alone as we have seen.  Altered books have been a part of the artistic landscape since Marcel Duchamp's

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42  Harriet Bart,  e-mail quotation from the artist, April 24, 2006.
43   Beatrice Coron, e-mail quotation from the artist, April 18, 2006.

and Joseph Cornell's[44] (1903-1972) book works of the early 1930s and have continued more recently with the non-tactile book works of Lucas Samaras[45] (b. 1936). The *Study* is part of de Guzman's ongoing series, *Invisible Cities,* which involves the excision of specific areas from the pages of art and architectural publications to create portable architectural and intellectual interiors within the books.  With the book imagined as a rising multilayered building, the excisions mark out specific squares (or "rooms") on each of the book's pages (or "floors") and are removed as a square block, leaving behind the skeletal struts of the book's pages (or "building girders.")  We read between the lines in the profile of the removed block, or offcut, which displays word bits, reinforcing the artist's idea of "how language is integral to the creation and survival of architecture. These altered bookworks are reminders that proposed ideas [in books] are as powerful as any realized architectural structure."[46] "The artist Paul de Guzman could be described as a radical editor" whose works,  "posited beyond the category of 'artists' books,' and in the broad arena of contemporary art, … add a poetic, succinct visual text to the dialectic between visual art, language and architecture."[47]

44  Reclusive American assemblage artist.
45  Greek-born sculptor and experimental artist.
46  Paul de Guzman, e-mail quotation from the artist, May 6, 2006.
47  Thill, Robert.  "Clip Job: Paul de Guzman." *The Architect's Newspaper.*  No. 10,  June 8, 2004. p. 13.

# CONCLUSION

The book as a vehicle for ideas is arguably one of the greatest achievements of mankind.  Until now, its form and purpose has remained basically unchanged for 500 years.  Some precocious typographical features appeared within the first 100 years after the invention of moveable type, not unlike those of Internet file arrangements and hypertext today, and further typographical experimentation has gained momentum during the last 100 years**.** Yet the impact of the Digital Age has not only reduced the printed book format to an information option, but reduced the book's purpose as a read-only entity.  The challenge to the ideal book quite possibly will result in another great revival of fine book arts, which will include also the use of digital technologies and innovative perspectives of art and society.

The remarkable development of the Internet has had a dramatic effect on the form and purpose of the printed book. Today there are more than a billion users of the Internet worldwide compared with just 16 million a decade ago. The development of electronic books in the digital age has made the book's architecture mutable.  The full text accessibility to digitized contexts outside the book that the hypertext link brings surpasses the 500-year tradition of bibliographic citation.  Perceptions may transcend the original contextual meaning of the book and may endure independently of the author's intent. When a book is "tagged" on the Internet this contextual meaning can be further altered.  Original context is further impacted with the ability of e-books to change original typographies, images, color, font styles and their sizes and to allow reader-manipulated text.  In the future, special libraries will be become more important as repositories of original book form**.**

Books are enduring indicators of the health of societies. As long as there are ideas to be expressed there will be books in some form.   In the near future the book form may very likely split in its function.  One form will be electronic media for reading/searching/rewriting the digital text of both fiction and nonfiction for informational and recreational use. The other will be a synthesis of art and text, artist's books, made with special materials in unique ways, and possessing significance for those who acquire them.  Set on coffee tables, or hung on walls, they will be books of mixed media and multidiscipline, of technological and aesthetic experimentation, to challenge or inspire, to be read and displayed in the interiors of private and public spaces — ideal books.

# ACKNOWLEDGMENT OF THANKS

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# EXHIBITION CHECKLIST

## PART I

Bartholomaeus Anglicus [translated and edited by Stephen Batman]
*Batman Vppon Bartholome, His Booke De Proprietatibus Rerum*
(1582)
Book; paper, leather
11" x  8"
Hofstra University, Special Collections

Robert Blair
*The Grave* [etchings by Louis Schiavonetti made from Blake's
drawings]
Book; paper
14" x 11"
Hofstra University, Special Collections

William Blake
*Blake's Designs for Gray's Poems*
Book; paper
21" x  16"
Hofstra University, Special Collections

William Blake
*Book of Thel* (1789) [facsimile by Trianon Press, 1965]
Book; paper
11" x  9"
Hofstra University, Special Collections

Edward Cocker [edited by John Hawkins]
*Arithmetick*  (1678)
Book; paper, leather
5" x  3"
Hofstra University, Special Collections

Euclid [translated by Sir Henry Billingsley]
*The Elements of Geometrie*  (1570) [printed by John Day]
Book; paper, leather
13" x  9"
Hofstra University, Special Collections

Eusebius
*Chronicon* (1483) [printed by Erhardt Ratdolt]
Book; paper, leather
9" x  7"
Hofstra University, Special Collections

Paolo Giovio
*Eigentliche und gedenckwurdige* (1577) [printed by Peter Perna]
Book; paper, leather
8" x  6"
Hofstra University, Special Collections

Werner Rolewinck
*Fasciculus Temporum* (1477) [printed by Peter Drach]
Book; paper, vellum
12" x  8"
Hofstra University, Special Collections

Jonathan Swift
*Gulliver's Travels* (1726)
Book; paper, leather
7" x  5"
Hofstra University, Special Collections

Voltaire (Francois-Marie Aronet)
*Oeuvres Completes de Voltaire* (1785) [Baskerville types]
Book; paper, leather
8" x  5"
Hofstra University, Special Collections

Ulrich Zasius
*Doctoris apologetica defensio contra Ioanne Eckium* (1519)
[printed by Johann Froben; illustrated by Hans Holbein]
Book; paper
8" x  6"
Hofstra University, Special Collections

## PART II

Bible.  King James I version
*Four Gospels of the Lord Jesus Christ* (1931) [Golden Cockerel
Press]
Book; paper, vellum
13" x 10"
Hofstra University, Special Collections

Andre Breton and Marcel Duchamp
*Boite Alert: Missives Lascives* (1959)
Boxed ephemera; paper, cloth
11" x  7"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Geoffrey Chaucer
*The Canterbury Tales* (1929-1931) [Golden Cockerel Press]
Book; paper, leather
12" x  8"
Hofstra University, Special Collections

Geoffrey Chaucer
*Troilus and Criseyde* (1927) [Golden Cockerel Press]
Book; paper, leather
12" x  8"
Hofstra University, Special Collections

Thomas James Cobden-Sanderson
*The Ideal Book, or, book beautiful*. (1900) [Doves Press]
Book; vellum
9" x  7"
Courtesy of the The Grolier Club.

René Crevel
*Accueil* (1958) [illustrated by Dorothea Tanning]
Book; paper, silk
9"  6"
Courtesy of  The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Jim Dine
*The Picture of Dorian Gray.  A Working Script for the Stage From
the Novel by Oscar Wilde With Original Images and Notes on the
Text by Jim Dine* (1968)
Book, four etchings in folio; paper, velvet
18" x 12"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Marcel Duchamp
*La Mariée Mise a Nu Par Ses Celibataires, Même* (1934)
Boxed album of notes; paper
13" x 11"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Max Ernst
*Une Semaine de Bonte, ou Les Sept Eléments Capitaux* (1934)
Boxed notebooks; paper
12"  9"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Fioretti di San Francesco
*I fioretti del glorioso poverelle di cristo, S. Francesco di Assisi*
(1922) [Ashendene Press; woodcuts by J.B. Swain]
Book; paper, vellum, silk
9"  6"
Courtesy of The Grolier Club

Johann Wolfgang von Goethe
*Auserlesene Lieder Gedichte und Balladen Ein Strauss* (1916)
[Doves Press]
Book; paper, vellum
10" x  8"
Hofstra University, Special Collections

Frederic Goudy
*Italian Old Style A New Type.* (1924)
Folio; paper
12" x 9"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Homer [translated by Leconte de Lisle]
*Odyssey* [*"Nausikaa"*] [illustrated by Gaston de Latenay]
Book; paper
13" x 11"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Ben Johnson
*Songs by Ben Johnson* (1906) [Eragny Press]
Book; paper
8" x 5"
Courtesy of the Grolier Club

Fernand Leger
*La Fin du Monde filmee par l'ange de Notre Dame* (1919)
Book; paper
13" x 10"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Stéphane Mallarmé
*Un Coup de des jamais n'abolira le hasard. Poem.* (1914)
Book; paper
13" x 10"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Filippo Marinetti
*Les Mots en Liberté Futuristes* (1919)
Book; paper
8" x 5"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Elkin Matthews and John Lane (publishers)
*The Yellow Book; an illustrated quarterly* (1894) [illustrated by
Aubrey Beardsley]
Book; paper
8" x 7"
Hofstra University, Special Collections

John Milton
*Areopagitica: a speech of Mr John Milton for the liberty of
unlicenc'd printing, to the Parlament of England* (1907) [Doves
Press]
Book; paper, vellum
9" x 6"
Courtesy of The Grolier Club

William Morris
*Love is Enough, Or the Freeing of Pharamond: a Morality* (1897)
[Kelmscott Press; illustrated by Edward Burne-Jones]
Book; paper, vellum, silk
11" x 8"
Hofstra University, Special Collections

William Morris
*A Note by William Morris On His Aim in Founding the Kelmscott
Press* (1898) [Kelmscott Press]
Book; paper
8" x 6"
Hofstra University, Special Collections

Octavio Paz
*Three Poems* (1987) [illustrated by Robert Motherwell]
Book; paper
23" x 19"
Hofstra University, Special Collections

Pablo Picasso
*Divers Poems du Livre Ouvert* (1941)
Book; paper, leather, silk
10" x 7"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Myrtle Reed
*The Master's Violin* (1904) [cover design by Margaret Armstrong]
Book; paper
8" x  5"
Courtesy of Ed Smits

Myrtle Reed
*The White Shield* (1911) [cover design by Margaret Armstrong]
Book; paper
8" x  5"
Courtesy of Ed Smits

James Reid
*The Song of Songs* (1931)
Book; paper
10" x  7"
Courtesy of Leo Hershkowitz

George Bernard Shaw
*Shaw Gives Himself Away* (1939) [cover design by Paul Nash]
Book; paper, leather
10" x  7"
Hofstra University, Special Collections

Lynd Ward
*Mad Man's Drum* (1930)
Book; paper
8" x  6"
Hofstra University, Special Collections

Oscar Wilde
*Salome* (1894) [illustrated by Aubrey Beardsley]
Book; paper, silk
9" x  7"
Courtesy of The Howard L. and Muriel Weingrow Collection of
Avant-Garde Art and Literature at Hofstra University

Oscar Wilde
*Salome* (1938) [illustrated by Andre Derain]
Book; paper
11" x  8"
Hofstra University, Special Collections

## PART III

Harriet Bart
*13 ÷ 14* (2004) [Mnemonic Press]
Book; paper, goat skin
14" x 10"
Hofstra University, Special Collections Artists' Books Collection

Joel Brower
*Lt. Shrapnel. A Poem* (2002) [Artichoke Yink Press]
Boxed book; paper, cloth, metal, wood
Box 14" x 11"; book 12" x 9"
Hofstra University, Special Collections Artists' Books Collection

Paul de Guzman
*Study for "le muse a l'œuvre"* (2005)
Altered book; paper, Plexiglas
11" x 9" x 2"
Courtesy of Robert Thill

Electronic books
Selected titles
Computer laptop; plastic
13" x 12"
Hofstra University Libraries

Emily Larned
*Syntax Machine* (2001) [Red Charming Productions]
Book; paper, zinc
8" x 6"
Hofstra University, Special Collections Artists' Books Collection

Emily Larned
*Galois Fields* (2004) [Red Charming Productions]
Book; paper
9" x 9"
Courtesy of "Booklyn" Artists Alliance

Jeff Morin
*Sacred Space* (2003) [letterforms by Steven Ferlauto]
Book and kit model; papers, cord, cloth, brass, copper
Book 14" x 6"; model 16" x 12" x 6"
Hofstra University, Special Collections Artists' Book Collection

Sony Corporation
Sony ® Reader with selected title
Handheld, dedicated e-book device; plastic, metal
6.9" x 4.9" x 0.5"
Courtesy of the Sony Corporation

Jules Verne
*Le Mariage de M. Anselme des Tilleuls* (2001) [notes by Jean-Michel Margot; paper hypertext by Beatrice Coron]
Book; paper, silk
9" x 6" x 1.5"
Courtesy of "Booklyn" Artists Alliance