

La Casa del Libro 1989–1992

An Illustrated Chronology
of Exhibitions and Activities



R. John Blackley
Barbara Lachman



Schola Antiqua Press
Lexington, Virginia
2011

For Elmer Adler
and David Jackson McWilliams

On April 13, 1989, Library Week was inaugurated at Inter-American University in San German with a fifteen-book exhibition, complete with a short catalogue limited to forty hand-sewn copies, and a lecture on the design, handling and use of books. La Casa del Libro's first exhibition of 1989 was not in its proper home, Calle del Cristo 255.

LA CASA DEL LIBRO

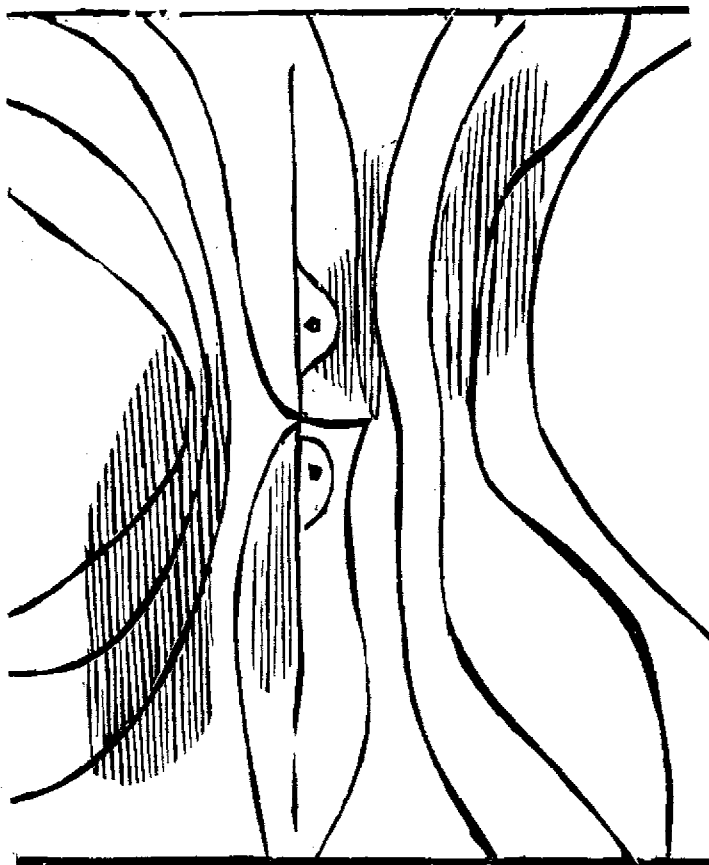
Abril de 1989

9 de Abril de 1989

El Instituto de Cultura Puertorriqueña
y
Amigos de Calle del Cristo 255 Inc.
presenta

SEIS SIGLOS DE BELLOS LIBROS

en dedicacion a David Jackson McWilliams,
segundo Director de La Casa del Libro
desde 1962 hasta su muerte el 29 de julio de 1989.



Johann Gutenberg: Bible. Facsimile published in two volumes by Editions les Incunables in Berger-Levrault, 1985.

Gutenberg was born in Mainz between 1394 and 1399. Almost sixty years later, between 1452 and 1456, he produced the first book printed from movable type: the Bible. Not only did he invent the printing press and movable type, but he produced solutions to technical problems thereof; the principles of his invention remain unchanged to this day.

His Bible was first called the 42-line Bible, because the typesetting was prepared in such a way that the text would appear in compact columns of exactly 42 lines each.

The typeface is called "Textura," a form of the majestic Gothic type reserved for the printing of Scriptures.

Gutenberg put into print the original Latin version of the Bible, as translated by St. Jerome in the 4th century.

It has been established that Gutenberg probably printed 180 Bibles, 30 on vellum and 150 on paper. Today, only 20 complete originals are known to exist in the world.

At folio 285^v, the Book of Psalms begins. The first starts "Beatus vir qui non abiit in consilio impiorum," the second, "Quare fremuerunt gentes"; the third, "Domine quid multiplicati sunt," and the fourth, "Cum invocarem exaudivit me deus." On the preceding page is the conclusion of the Book of Job, and a letter from St. Jerome introducing his Latin translation of the Psalms.

Para hacer profession las monjas dominicas. Valladolid, 16th century. Manuscript on vellum, original binding and clasps.

Spanish monastic book from the convent of Santa Catalina, containing vows and rubrics in Spanish, Latin liturgical texts, as well as sung incipits and notated music for songs of the ceremony for the profession of nuns.

At the top left of the two pages shown, the incipit of the antiphon "Veni sponsa christi" is written in square neumes on a 5-line staff, with a decorated initial of great delicacy. This antiphon recurs, framing several Psalms (see instances of "Ps." in red ink) whose first word only is given, in Latin, since the remainder would have been known to memory. All Latin texts are in black, as are the Spanish rubrics. Note that, above the musical incipit, another hand has written the same music on a 4-line staff, a later practice which has since given way once again to our present 5-line staff.

The binding is particularly beautiful, brown morocco leather, tooled in various patterns and borders. The words SANTA CATALINA (after the Italian Catherine of Sienna) are deeply tooled and gilded on the back as well as the front covers.

Juan de Yciar: *Arte Subtilissima de Escribir*. Zaragoza, 1550.

Spanish calligraphic manual. Roman type-face; the title-page, illustrations, and calligraphic examples are all woodcuts designed by the author and engraved by Juan de Vingles.

de Yciar, born in Durango in 1525, made known in Spain the works of the Italian masters of his art. He was tutor to Infante Don Carlos, eldest son of Philip II, to whom this book is dedicated. Yciar was the best calligrapher in all Europe, and this book is one of the finest of its kind ever printed.

Pp. 102-03 show letters based on compass-design, as these might have been used in hand-illuminated manuscripts in Zaragoza.

[La Casa del Libro's copy was donated by Sr. Cesár Calderón, Sr. Luis A. Ferré, Sr. Manolo Garcia, & Sr. Guillermo Rodriguez.]

Albrecht Dürer: *Institutionem geometricarum*. Paris (Wechel, publisher), 1534.

Translation into Latin of Dürer's late and famous treatise on geometry, *Unterweysung der Messung mit dem Zirkel und Richtscheit*, first published in Nürnberg in 1525.

Pages 116-17 show the opening of a section at the end of Book III, dealing with the correct formation of the letters of the alphabet. Dürer takes each one in turn, showing its structure by circles and lines drawn within a square. The figure at the left reads: "Axiom, 1532: Happy is he who is able to learn the causes of things." Figures and letters are all woodcuts.

Albrecht Dürer: *Of the Just Shaping of Letters*. New York (The Grolier Club), 1917.

Translation into English of a section of Dürer's 1525 treatise on geometry. (Please compare with the Latin translation of 1532, also exhibited.) The great typographer Bruce Rogers printed this book for The Grolier Club. Inside the cover of *La Casa del Libro's* copy, Elmer Adler, founder of La Casa, wrote

This book was printed mostly by hand by Bruce Rogers; because of war conditions, no workmen were available. B.R. stated in talk at Grolier Club that this is the only book so printed. Many of the letters were reinked by hand.

Accompanying this copy is a special issue of page 6, complete with smeared printer's ink, printed on vellum and presented to Adler by Rogers. As in a child's alphabet book, we find "A is for Adler." Below this is the drawing of a bandaged finger, and these words:

One copy (of which this is No. 1) Painfully printed at the Sign of the Sore Thumb, to commemorate the th Anniversary of the Birth of Elmer Adler.

The Herbal or General Historie of Plantes, Gathered by John Gerarde, Enlarged and Amended by Thomas Johnson. London, 1636.

This is the second edition of Gerard's Herbal, published by Norton and Whitakers, with 2,821 woodcuts. The first edition was published in 1597 by John Norton in London, with 1,800 woodcuts first used to illustrate the 1590 edition of Tabernaemontanus' herbal in Germany.

Gerard (1545-1612) was apprenticed in 1562 to a Warden of the Barber-Surgeons' Company and travelled for a time as a ship's surgeon. He later became superintendent of two great gardens of William Cecil, a powerful courtier of Elizabeth I of England. Gerard also kept a remarkable garden of his own, where he raised both native and exotic plants. In 1596 he published a catalog of this garden, listing more than 1,000 plants. It was probably this catalog that caused Gerard to come to the notice of the Queen's printer, John Norton, who assigned the huge project of the Herbal to Gerard, with some unexpected results: at one point, 1,000 corrections had to be made by L'Obel, a Flemish botanist, which Gerard ignored; the herbal was published with its errors!

As is traditional, each plant is here given its various known names and illustrated with a woodcut. In Gerard's work, the narrative descriptions are lengthy and charming, and these are followed by further descriptions of floral nature, virtues and dangers. Often its growing habits are described and, as in one of the pages shown here (bottom of 257), the author tells us of "The Place"--that is, the exact location where he or another named person found the plant growing.

Don Josef Perez Quintana: Sobre Fabricas de Lana. Sevilla, 1785.

Concerning factories for making wool. Pull-out copper engravings show the various machines and instruments that, together, constitute a factory for the manufacture of narrow strips of wool; the book further treats of their costs, and the costs of labor and utilities.

The illustration opposite page 24 shows the three stages by which raw wool is combed into strands.

Investigations of the Aquatic Resources and Fisheries of Porto Rico by the United States Fish Commission Steamer Fish Hawk in 1899. Washington, 1900.

This is a highly detailed report, publishing the results of a study of the aquatic life of Puerto Rico made at the request of the U.S. Commissioner of Fish and Fisheries at the turn of the century. It includes information about the fisheries and fish trade, the harbors of the island, and a systematic, descriptive list of known fishes, according to genus and species. Three large fold-out maps of the island's harbors, based on charts made by U.S. Coast and Geodetic Survey, are bound into the back of the book. Lively black and white photographs illustrate the article about fisheries and fish trade, adding to its value as a source for the early 20th-century social history of the island.

The page shown (plate 19, of the school-master or caji) is one of 49 colored lithograph plates included in the book. Each fish is identified with Latin, English and Spanish names, and the many colors of the lithographs are particularly subtle and luminous.

Rudolf Koch: Die Geschichte vom Weihnachtsstern. Leipzig, 1920.

The story of the Christmas Star, told and illustrated in woodcuts by Koch.

The author was one of the greatest woodcut artists of his time. The exhibited pages show the Magi resting on the journey along which the star is directing them. One Wise Man sits alone, brooding; the other two Kings, and a camel, sit or lie around the fire. The sense of light is wonderfully captured.



The Four Gospels. Leipzig (for Limited Editions Club), 1932. Copy number 947 of 1500, signed by designer/decorator Emil Rudolf Weiss.

Here is Chapter VII and the beginning of Chapter VIII of the Gospel of St. Matthew. The design and layout have a very special beauty: it almost seems that one is holding not only a book, but a sacred scroll being slowly unrolled before the eyes.

Das Buch des Propheten Jona, translated by Martin Luther, typeset by Richard von Sichowsky, woodcuts by Gerhard Marcks. Hamburg, 1950. Number 256 of 300, in folio.

This book is especially notable for three things:

The magnificent woodcuts by Gerhard Marcks appear where they should be within the text: this is not a "book with illustrations," as most are, but truly an "illustrated book," as may be seen in the two pages exhibited. A gray-black ink was used for the cuts, so that their heavy lines would not overpower the typeface.

The very careful typography is entirely in capital letters, so that the text fully equals the illustrations in visual weight. Diagonal lines are used in place of punctuation marks, so that the eye does not continuously "fall" while reading.

The relative spaces of all four margins are perfect, thoroughly satisfying to the eye's sense of space.

Freudenfeuerwerk. Frankfurt am Main, 1962.

"Joyful Fireworks," an anthology of Mannerist lyrics from the 17th century, chosen and with an Afterword by Hubert Gersch, with woodcuts in color by Günther Stiller.

Pages 16-17 show the designer's combination of brilliance and subtlety: though the color woodcuts are eye-catching, the brightness of the empty space and the typography above are every bit as strong.

Charles Perrault: *Histoires ou Contes du Temps Passe. Avec des Moralitez.* Paris (Alberto Tallone), 1950. 15 woodcuts by Jean Lebedeff; one of 350 copies.

"Cinderella," a tale that originated long ago in the Orient, has been written in many styles and cultures. When Walt Disney made the famous movie of that name, he turned to the stunning, courtly 17th-century tale as retold by Perrault; in addition, many of the details of the fairy godmother's magic, such as the pumpkin, mice, rats, lizards, and the witching hour, originated with this version.

In addition to "Cinderella" (see pages 108-09, exhibited), this collection of Perrault's contains such well-known fairy tales as "Sleeping Beauty," "Little Red Riding Hood," "Bluebeard," and "Puss in Boots." Each tale is followed by a brief moral, in rhyme. In this modern edition, two woodcuts illustrate each tale.

Perrault (1628-1703) was a French author and outspoken critic who championed in verse the telescope and microscope, newly invented in his own time. He is perhaps best known for his collection of Mother Goose rhymes, *Contes de ma Mere l'Oye* (1697).

Josep Maria de Sagarra: Ancores y Estrelles. Barcelona, 1949. Number 75 of 195 copies signed by the author; in folio.

Catalan poem in twelve parts, illustrated with color woodcuts and designs by E.-C. Ricart.

For the frontispiece, which is shown, the woodcut has been colored by hand; the title-page and page 83, also shown, were colored on the woodblock during printing.

William Shakespeare: A Midsummer Nights Dreame, color woodcuts by Mary Grabhorn. San Francisco (Grabhorn Press), 1955. One of 180 copies.

"All the world's a stage," the Bard wrote, and this is beautifully mirrored in Mary Grabhorn's illustration at the beginning of Act III (page 41): the round earth has a flag atop it, just as Shakespeare's Globe Theater had; and people climb on its steps and walkways, or stand in embrace, while a silver fish swims in the water below.

BOOK DESIGN

Paper

- rag, not wood
- uncut pages
- double pages
- economical use of paper

Type

- quiet elegance & readability
- occasional use of capitals only, diagonal lines for periods
- different colors in type

Margination

- top, sides = X; total center = $3/4 X$;
- bottom = $2X$

Initial Letters

- same typestyle, but larger
- special, even colored
- fun with initials

Illustration

- illustrated book, not book with illustrations
- extra proof plates
- tipped-in illustrations
- original versus reproduction
- facsimile (= fac simile, made in the same way)
- illustration-colors and type
- fun with illustrations
- woodcut books
- silkscreen books
- texts illustrating graphics
- a novel in graphics (no text)

Title Page

- type only
- with designs
- with illustration
- at end of book

Colophon

- the limited edition
- varieties in colophons

April 13, 1989

OUTLINE OF LECTURE:

THE DESIGN, HANDLING, AND USE OF BOOKS

Binding/Cover

relation of binding to contents of book types of covers

Bilingual Books

a positive, creative approach

Anyone Can Make a Book/Financial Realities with a bit of money, or with very little money: examples

Portfolios

they are books because they are bound (however loosely), and their pages are in order

HANDLING BOOKS

Attitude:

- A well made book lasts very much longer than a human lifetime; we owe it respect, because it is, in this regard, better than we are.
- Since well made books last longer than we, we cannot really own them--we are just their caretakers.

Practice, concerning individual books:

- clean surface
- clean hands; not only concerning dirt, but sweat and body oil; covers
- dustjackets
- opening a book for the first time
- supporting a weak binding
- keep hands off the printed area of the page
- putting a book into a slipcase
- leather and partial-leather bindings
- never break up a well made book, and never take illustrations out of it; not only are book and pictures of more monetary value together, but you will hate yourself years later if you take such a book apart.

Practice, concerning collections/libraries

- foxing, mildew, insects; brittle paper
- airconditioning and dehumidification; the relationship of these two
- in the absence of these: open, moving air
- gently help others to approach average well made books with respect and care; do not under any circumstances let anyone handle a fine or rare book except as indicated above.

THE USE OF BOOKS

Books have the same uses as the mind has potentials.

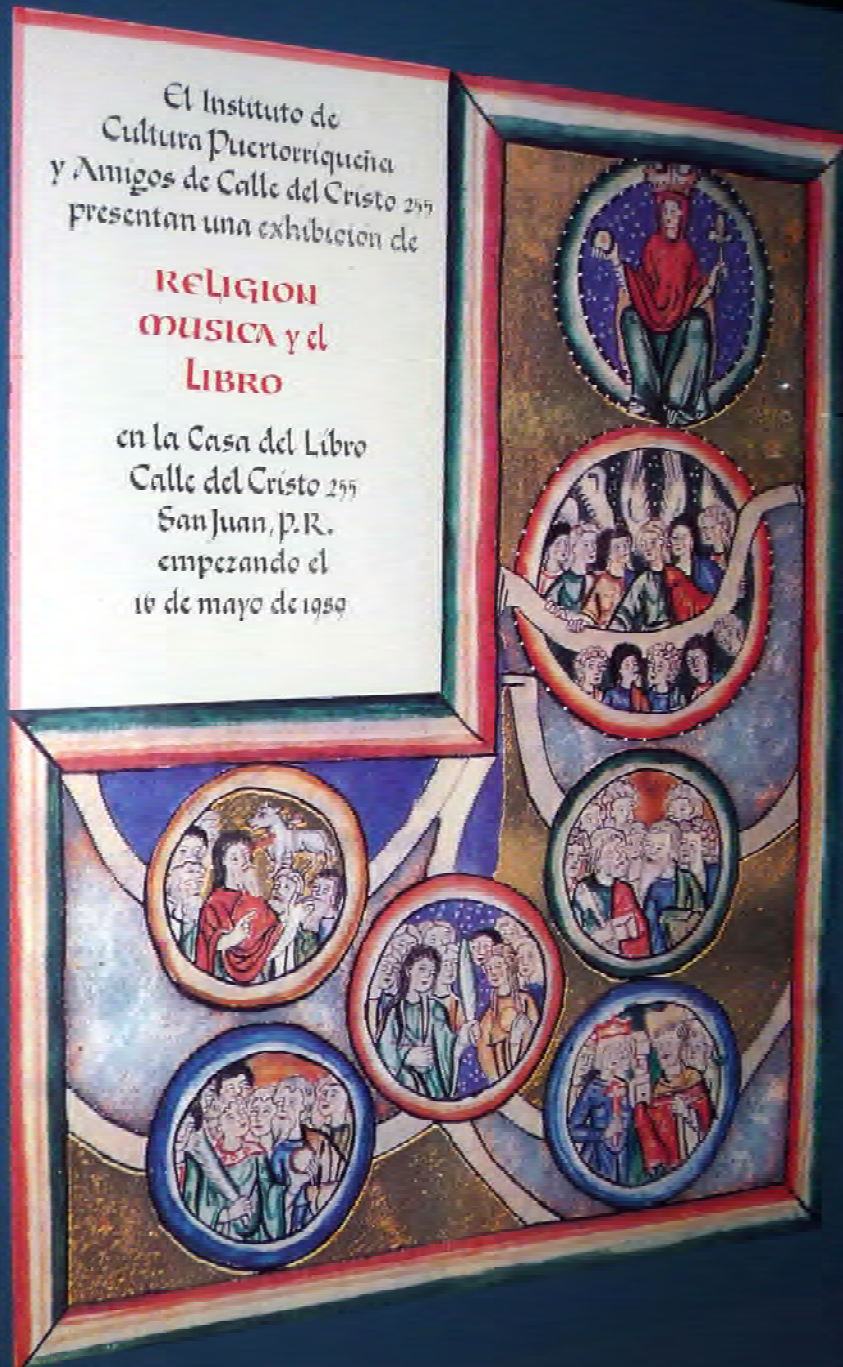
What are the potentials or powers of our minds? They are these:

- A. to have basic intuitions about reality--for example, that a something either is, or is not; that, if it is, either we can see it or hear it or feel it, or none of these; etc.
 - B. to take information into ourselves.
 - C. to join together A. and B. in order to find possible conclusions (reasoning).
 - D. to apply our intuitive powers to the conclusions of C. in order to produce new insights of a scientific, aesthetic, or purely contemplative nature.
- Books can feed us on all of these levels. It is our task to help people understand these various uses of books--which are the varied uses of our lives.

El Instituto de
Cultura Puertorriqueña
y Amigos de Calle del Cristo 297
presentan una exhibición de

**RELIGION
MUSICA y el
LIBRO**

en la Casa del Libro
Calle del Cristo 297
San Juan, P.R.
empezando el
16 de mayo de 1989



La Casa del Libro's collection had been moved to the General Archives in 1978 because of leaks in the roof and problems with airconditioning and mold-spores. Lists of books penciled on yellow legal pads when the books had been packed inspired choices from the Archives, and numbers on the stored boxes, where visible, helped locate them physically. The doors of Cristo 255 were closed for a few days, the Delano exhibition that had been in place for some while was taken down, and the exhibition Religion, Música y el Libro was installed. It opened to the public on May 16, 1989—with fifty books that had been hidden from sight for years.

One was Gerhard Marcks' Orpheus, ten large woodcuts in portfolio describing the singer's loss of his beloved Euridice, his lament and betrayal at the Furies' hands, his haloed head's song down the River Styx. The Ovid text for this 1948 Hamburg offering was printed in a small booklet included with the prints.

There was no indication of a date for an Ethiopian liturgical book that, removed from its two-part leather case, fit easily in one hand. It opened from the back and began with seven pages of rich, naive paintings of Mary and local saints. Rudimentary neumes placed over textual syllables gave indications to the singer. Perfect, rough, and unique.

A 1494 Processionale, opened to the Paschal Vigil's herald of Christ's resurrection, the Exultet-song gave the opportunity for singing a few phrases for visitors. The incunabulum is from Seville; the melody differs from the usual, being much more dramatic.

The Song of Songs in Eric Gill's 1925 edition was exhibited in the last of the cases along the side wall. Within a page's generous margins the woman holds her breasts to her lover's mouth. It was important that text and illustration not be too close to the bottom of a page, and that black and white with red initial letters be chosen over a multitude of colors, for such quiet matters form minds even when they are unremarked.

The inhouse-generated poster included an illustration for Psalm 150 contained in the twelfth-century mystic and composer Hildegard von Bingen's Scivias with calligraphy by Maru Rodriguez-Benitez.

The next three months saw outreaches to Sagrado Corazon, Inter-American at San German, Artes Plasticas, local elementary school children, and the New York Center for Book Arts.

AMIGOS DE CALLE DEL CRISTO 284
Y EL INSTITUTO DE CULTURA
PUERTO RIQUEÑA
PRESENTAN UNA EXHIBICIÓN
EN LA CASA DEL LIBRO:

EL TEMA
DEL NEGRO
EN LA
ILUSTRACION
DEL LIBRO
DE
PUERTO
RICO



AY AY AY DE LA GRIPA NEGRA

José de Burgos

Ay ay ay, mi soy grifa y pura negra:
grifada en mi pelo, cafetera en mis labios
y mi chata nariz mozambiquea.

Negra de tacto linto, fino y ríto
la vibración de ser estatus negra:
de un torso de noche, en que mis blancos
cinturas estampagamos,
y del negro delirio:
que el negro se mezcla
a donde el negro todo
se abraza al negro se acuesta,
cualquier cosa de negro en que me escorpo,
mi estatus que no estatus es toda negra.

El negro que mi abuelo fue el esclavo
que el amo dio treinta monedas,
el blanco que el esclavo fue mi abuelo
que me dio, es mi terna,
el negro que está el amo,
cualquier vergüenza!
que es una burla, es, igual que en las naciones,
si uno es el negro es no tener derechos,
si uno es amo es no tener conciencia.

Ay ay ay, los pecados del rey blanco
llevados en perlas la reina negra.

Ay ay ay, que la raza se me fogue
y hacia la raza blanca limba y suela
a hundirse en su agua clara:
si así sea el la blanca se ensombrará en la negra.

Ay ay ay, que mi negra raza luya
y con la blanca corre a ser tripueta,
la ser la del futuro,
fraternidad de América!

AY AY AY OF THE KINKY BLACK WOMAN

Ay ay ay, how kinky and so black I am:
kinkiness in my hair, African on my lips
and my flat Mozambiquean nose.

Negress of tactful hint, I wooo and I laugh
the vibration of being black status:
of being fragment of night, in which my white
tairts quinine
and being black come
in which the black entangles itself
and binds the black nest
in which the race goes to bed.
Black fragment of black in which I am sculpted,
ay ay ay, my status is nothing but black.

They tell me that my grandfather was a slave
for whom the master gave thirty coins.
Ay ay ay, that the slave was my grandfather
is my sorrow, is my sorrow
if he had been the master,
then it would have been my shame,
among men, the same as among nations,
if one is a slave he has no rights,
he who is the master has no conscience.

Ay ay ay, the sins of the white king
the black queen must wash for forgiveness.

Ay ay ay, my race escaped me
and towards the white race luzzes and flim
to plunge in its clear water:
or perhaps the white race will be overwhelmed in the black.

Ay ay ay, my black race luya
and with the white runs to be suelta:
to be the one of the future,
brotherhood of the Americas!

[Translation: Barbara Lammert]

Exposición a cargo de Domingo Davila Torres,
Instituto de Estudios del Caribe del O.P.R.

Agradecimientos especiales: Ricardo Alegría y Carmen Silvia Arroyo,
Centro de Estudios Avanzados de Puerto Rico y el Caribe.

A small exhibition, “El Tema del Negro en la Ilustración de Libro de Puerto Rico” began September 6, 1989, and ran concurrently with Religion, Música y el Libro. It says much for the catholicity of the collection that, with only a small portion of it readily available at the time, the basis of an exhibition on so special and contemporary a topic as “El Tema” was able to be put together. For this we had as guest curator a very dedicated young man, Domingo Dávila Torres. The poster, reproduced at left, featured an engraving by William Blake and the poem “Ay ay ay de la grifa negra” by Julia de Burgos.

On September 14th, the Schola Antiqua de La Casa del Libro sang a Requiem Mass in honor of Guillermo Rodriguez Benitez at Iglesia San Jose.

Because of damage to the Museo del Arte y Historia due to Hurricane Hugo, La Casa hosted an exhibition of paintings by Jorge Zeno, Marta Perez, and Rafael Trelles, Una Muestra de pintura Universal.

La Sociedad Puertorriqueña de Filosofía Conferencia met at Calle del Cristo 255 in the evening on September 20th.

La Casa began staying open each Tuesday evening 7:30–10, in cooperation with Noches de Galerías, so that more working people can participate.

The 27th saw a tour for visitors from the Library of Congress.

On November 4th, a Gallery Talk by artists as Closing Activity for Una Muestra, sponsored by Mujeres Artistas de Puerto Rico and Yaucono Coffee.

Planning began for a calligraphy exhibition in memory of Guillermo Rodriguez-Benitez, to be held in the fall.



The new shelving for the rare books was to be on the second floor of Calle del Cristo 257, above and to the side of the front and back patios. It had been begun in Jack McWilliams' time, but the work was abandoned by the Institute of Puerto Rican Culture. A depressing place: tall tracks ran the length of the very long narrow, unlit room, and on these sat large, moveable, metal shelf-systems; major water leaks were visible around the airconditioning ducts to the roof. A less suitable place for beautiful books could hardly be imagined. Even if the physical defects were corrected, making the place human would require great imagination.

A false floor had to be installed at the height of the rails. Alfredo Vélez and his sons, superb and honest workers, were hired by La Casa's board of directors. The entire room was tiled, at its new floor-level, in warm brick-colored ceramic tile; the shelf-ends were replaced with Plycem, an inert combination of wood fiber and cement that termites would not touch. The shelves were painted a warm blue-gray color. Andrés Mignucci, a young Puerto Rican architect with offices just across the street, recommended much-needed new lighting and he volunteered to draw up plans for an inner roof made of Plexiglas that would cover the area of the shelves like a lengthy umbrella. Installed at an incline of four inches, it protected the books from present and future leaks from the outside roof: the water ran harmlessly onto the walkway. The ceiling lighting transparent inner roof, new tiles, and carefully chosen art at the end of each shelving system and along the walls would change the horrid space into a welcoming haven.

The board approved Alfredo's waterproofing the entire roof. Another man, Gaspar Figueroa, repaired the large airconditioners on the roof and waterproofed the ducts. Finally, he installed two powerful dehumidifiers inside the rare book room.

To protect books exhibited downstairs along the left side of Cristo 255, Alfredo installed slabs of Plycem just above the cases, inclined so that any water leaks from the second floor would be diverted.



On December 6, 1989, the books came back home. Alfredo Vélez was chosen to do the work. He and his wife and some friends and family were at the General Archives by 7 AM; some volunteers stayed at La Casa, putting up the new Christmas exhibition and waiting. A fingerlift operator was on Calle del Cristo ready for the truckloads of book cartons, which were placed a few at a time on the lift, raised to the second floor of Cristo 257, then brought into the huge, second-floor air-conditioned front room and placed three or four high. There were well over six hundred cartons, and some were very heavy. The whole operation took about twelve hours. Alfredo did brilliantly.

On Sunday, December 10th, Music in La Casa del Libro was inaugurated with a concert by the Consort de San Juan, led by David Dyer. The players with their Baroque violins, gamba, and fruitwood recorders sat in front of the glass cases in the central exhibition area located between the two open patios; the audience sat in front of the players, with a patio on either side. Further seats were available to the right and left of the performers, along the cases. The sound was round in its presence, sparkling and live even in the patios, where some people sat among the plants and under the tree. It was a magical place for music of all kinds.

CARTA A
la Amada



Mayo-1960

The Christmas exhibition, which opened with a party on the evening of December 13, 1989, was Cartas de Navidad a Mi Esposa. Carlos Marichal was one of Puerto Rico's first and best book-illustrators, following in his own father's steps. He adored his wife, Flavia, and for holidays always produced by hand short illustrated Booklets that she found waiting for her when she awoke in the morning. These remembrances of his from Christmases past, arranged by guest curator Araceli Ortiz Azancot, had never before been seen in public. Now they spoke with crystal clarity through the everyday heat of the winter.

Marichal had been an art teacher warmly revered by all who studied with him. One of his very last drawings is reproduced below. He had gone to the States to be treated for an illness that he knew would soon kill him; the drawing shows a winter scene and the sadness felt.





**POR
LOS CAMINOS
DEL DIA**

On January 14, 1990, a concert by guitarist Luis Enrique Juliá.

“A Night with Donald Jackson,” calligraphy lecture-demonstration, partially funded by Fundación Puertorriqueña de las Humanidades.

January 28th–February 2nd: William and Vera Filby were in residence at La Casa del Libro for lectures and to assist in cataloguing the collection. Intensive cataloguing was begun.

“Calligraphy in the 1960s,” January 29th lecture with slides by William Filby, partially funded by the Fundación.

“Calligraphy on Wood, Stone and Glass,” February 1st lecture with slides and examples from the collection of La Casa by William Filby, partially funded by the Fundación.

On February 6th and 8th, Audiciones: Seminario Creativo de Teatro Musica, a carago de Susan Pabón.

A concert by Rondalla Canaria de Puerto Rico, February 11th.

On March 11th, a concert by Susan Pabón, soprano. The program and a CD recording of the actual concert are to be found at the end of this booklet, pages 77–78.

Beginning March 15th, a second Marichal exhibition, Cartas y Cuadernos, guest-curator Araceli Ortiz-Azancot.

March 17th, class for students of Neredin Bauzá, Sagrado Corazon, on La Casa calligraphy holdings.

March 29, a class for students of Marilyn Torrech on book illustration, with examples from the collection.

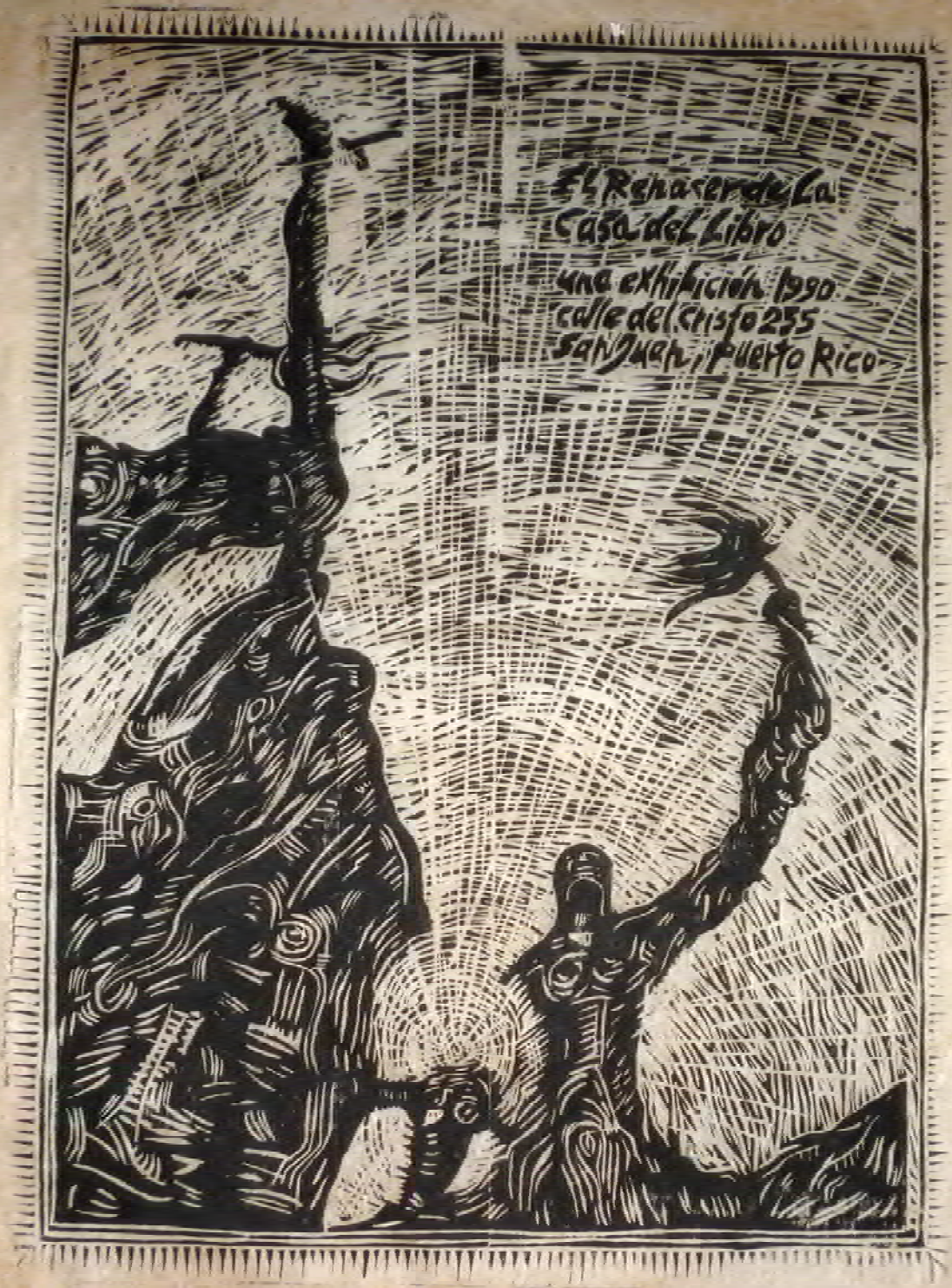
*In New York City, on March 31st, slide presentation and lecture on portfolios of contemporary Puerto Rican graphic artists for the First National Conference, Book Arts in the U.S.A., held at the New York Center for Book Arts. Shown at left is the cover for the silkscreen-typographic *Por los Caminos del Dia*, poem by Manuel Joglar Cacho with visionary illustrations by J. A. Torres Martinó and typography by Will Carter. San Juan, 1969, limited to 250 copies.*

Presentation of La Casa del Libro at panel on April 1st at the New York Center for Book Arts.

April 1st–4th, meetings at Grolier Club, Morgan Library, Hispanic Society of America, and New York Public Library.

April 11th, concert by the Classical Blues Quartet.

Beginning April 26th, exhibition Premios de Honor 1990, “Proyectos No-Constuidos,” juried and housed at La Casa del Libro for three weeks, under the auspices of Instituto Americano de Arquitectos.



El Renacer de La
Casa del Libro
una exhibición 1990
calle del Cristo 235
San Juan, Puerto Rico

The cataloguing of books was done before La Casa del Libro opened at 11 o'clock each day (except Mondays), after closing at 4:30, and frequently while the library-museum was open. The catalogue had to be human, first giving hints and later details as to why Mortimer Adler or Jack McWilliams or we thought the book important or beautiful. It also needed to serve those who chose and pulled books for exhibition: if for variety in a show there was need for an example of a fifteenth-century book rubricated with a color other than red, the system ought to be able to find it immediately. Besides the usual year of publication, author, and title, there was space for a brief description of illustrations, the publisher with city and country, a brief noting of matters of importance, the condition, and the number of the carton from which the book had been drawn. The Q&A software allowed the computer automatically to access the first word of each line; key words within the lines were coded for equal availability by preceeding them with semicolons. "Hand-done;initials;rubricated in;yellow" on the illustration line may have read poorly, but served the purpose beautifully. "The;West:European:Incunabula" enabled us to locate the book by title with or without The, allowed access for exhibitions stressing European culture, and led directly to one of the basic works on fifteenth-century printing. By May 1, 1990, enough of the collection had been computer-catalogued to allow for a major exhibition—by locating all books tagged with "magnificent" or "show" in the computer's memory bank, and simply reaching for them on the shelves, where they had been placed by year of publication. The exhibit focused upon the library's treasures, and was titled El Renacer de La Casa del Libro.

According to legend, on April 30, 1797, British ships were all set to raid San Juan. In an effort to prevent this, the bishop with some young women held a torchlight procession known as la rogativa, the beseeching. The British, seeing all the lights on the hill, thought Spanish reinforcements had arrived from elsewhere on the island, and fled. Australian sculptor Lindsay Daen, who made his home in Puerto Rico with his wife Laura, in 1971 erected a twelve-foot high bronze monument showing the old bishop with his crozier, and a girl and two women holding flambeaux aloft. Daen was unusual among sculptors in that he did not sketch first but thought and worked only in three dimensions. The monumental statue overlooks the bay and embodies faith, hope, and forward movement: it seemed a good icon for the rebirth of La Casa del Libro. Artist Teo Freytes was asked to make a large woodcut of the sculpture to serve as the poster for the exhibition; the black-and-white luminescent cut is reproduced at the left, courtesy of Laura Daen.

Six noontime concerts were given for the public during the month of June, 1990.

All during the summer and thereafter, the co-directors taught classes in conjunction with universities, high schools, and elementary schools.

Beginning in June 1990 and continuing through the summer of 1991, there were many Actividades para Niños en La Casa del Libro, as shown in the six announcements that follow...

5 octubre
sábado Recital: Estudiantes de Suzuki piano 1:30-4 p.m.
de Milagros Arrillaga
Asientos limitados a 60

19 octubre
sábado Taller: ¿Qué viene primero? 2-4 p.m.
¿El texto o la imagen?
Maestra: Socorrito Díaz

26 octubre Recital: Estudiantes de Suzuki violín 3-4 p.m.
y 2 noviembre de Martin Goldman
sábado Asientos limitados a 60

9 noviembre Taller: Hacer tarjetas de Navidad 2-4 p.m.
sábado grabadas a linóleo
Maestra: Marilyn Torrech

ACTIVIDADES PARA NIÑOS EN LA CASA DEL LIBRO

Calle del Cristo 255
Viejo San Juan
Matrícula limitada a 20;
excepciones especificadas.
Entrada: tres dólares.
Para apuntarse, llama 723-0354.



23 noviembre Taller: Vejigantes--aprendices de la 2-4 p.m.
sábado tradición y haciendo las máscaras
Maestra: Socorrito Díaz

7 diciembre Taller: Origami para niños 2-4 p.m.
sábado Maestra: Kumiko Manabé
Edades 7-14

21 diciembre Taller: Arte comible para el árbol 2-4 p.m.
sábado de Navidad
Maestra: Barbara Lachman

2, 3, 4 enero Taller de Títeres 1-4 p.m.
jueves, viernes, de papier-maché
y sábado Maestra: Carmen Ana Muñiz
Matrícula limitada a 10 niños edades 8-15

// 8 enero Taller de hacer "flag books" 2-4 p.m.
miércoles Maestra: Marilyn Torrech
Sábado



Amigos de Calle del Cristo 255, Inc.
Instituto de Cultura Puertorriqueña

TRES ACTIVIDADES PARA LOS NIÑOS
en
LA CASA DEL LIBRO, JUNIO 1990

Taller de PAPEL
HECHO A MANO

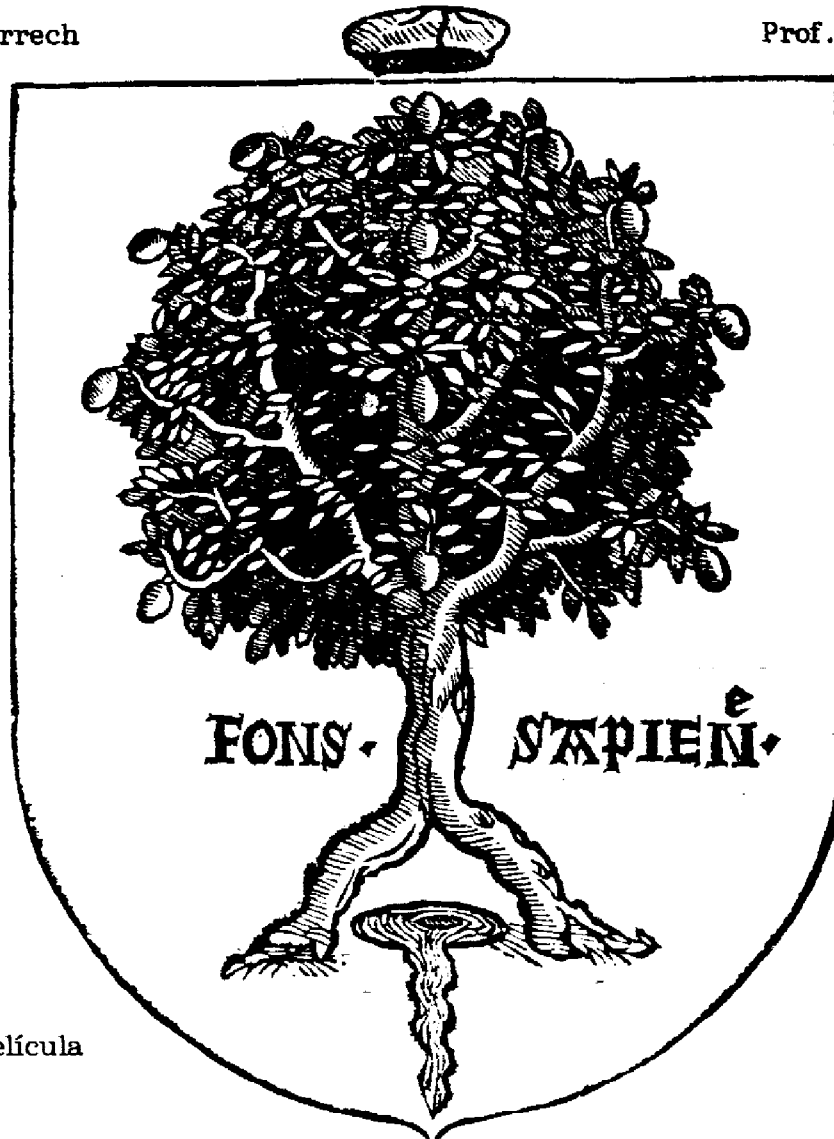
Sabado, 16 de junio
2 - 4 p.m.
Prof. Marilyn Torrech

Costo por
materiales:
\$3.00

Taller de PAPEL
MARMOLIZADO

Sabado, 23 de junio
2 - 4 p.m.
Prof. Marilyn Torrech

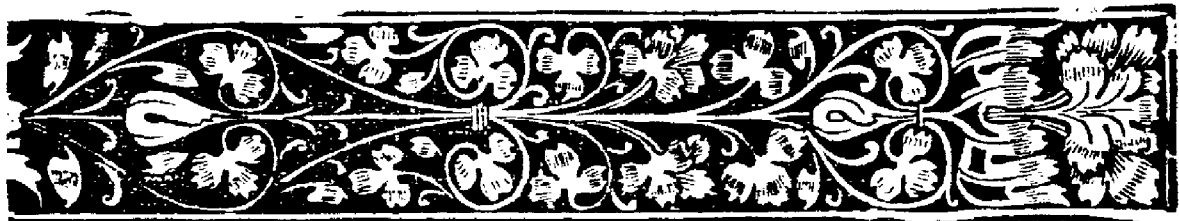
Costo por
materiales:
\$3.00



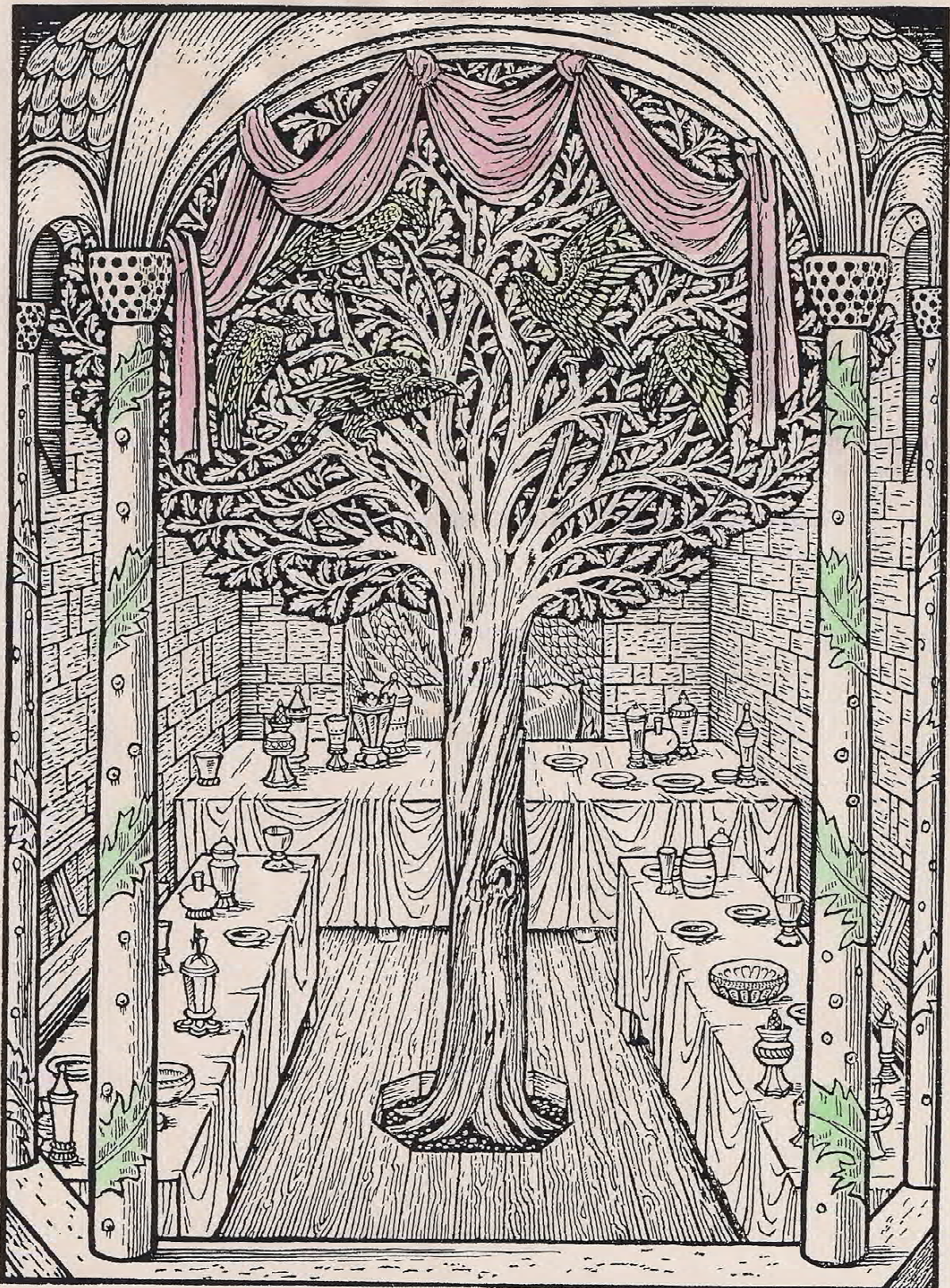
"LOS ARBOLES"
Proyección de Película
y una charla
de artista
Jack Delano.

Sabado, 30 de junio
1 - 3 p.m.

Para información,
llamar a
La Casa del Libro
teléfono 723-0354



TRES ACTIVIDADES PARA NIÑOS EN LA CASA DEL LIBRO, DICIEMBRE 1990
Calle del Cristo 255, Viejo San Juan; información: 723-0354



Sabado, 8 de diciembre 2 - 4 p.m.:

Taller de Origami con Kumiko Manabe y **Taller de Papel Picado** con Prof. Marilyn Torrech
edades 6 - 12; costo por materiales: \$3.00

Sabado, 15 de diciembre, 2 p.m.:

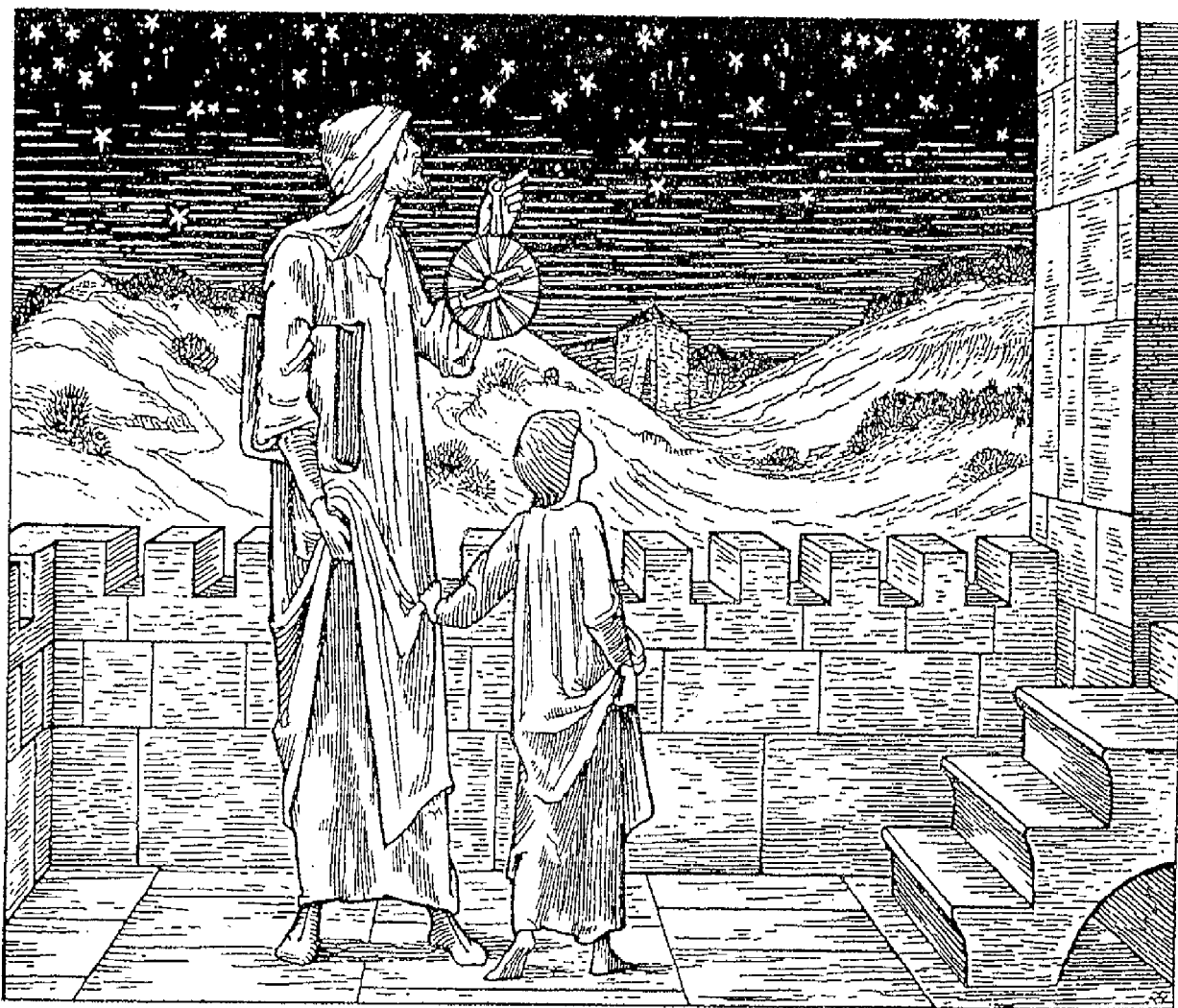
Taller de Poesía "Jugar con Palabras" con Poeta Elsa Tió; edades 7 - 15

Sábado, 12 de enero de 1991, 2 - 4 p.m., edades 5-12

Recital de su obra "Sonatinas" por
Rosario Ferré, autora

Sábado, 2 de febrero 3 p.m.

Concierto informal de los estudiantes Suzuki de
Maestro Martín Goldman



DOS ACTIVIDADES PARA NIÑOS EN LA CASA DEL LIBRO

Calle del Cristo 255, Viejo San Juan; información: 723-0354

Una Actividad para Niños
en
LA CASA DEL LIBRO
Calle del Cristo 255
Viejo San Juan

Sabado 11 de mayo 2-4 p.m.

ISLAS: TALLER DE DISEÑO URBANO

a cargo de
Gail Peters y Arq. Andrés Mignucci
Carmen Morales y Beatriz del Cueto

Edades 9-12; gratis
Matrícula limitada a 25 niños

Para apuntarse llamar
a La Casa del Libro
teléfono 723-0354



INSTITUTO
AMERICANO
DE
ARQUITECTOS



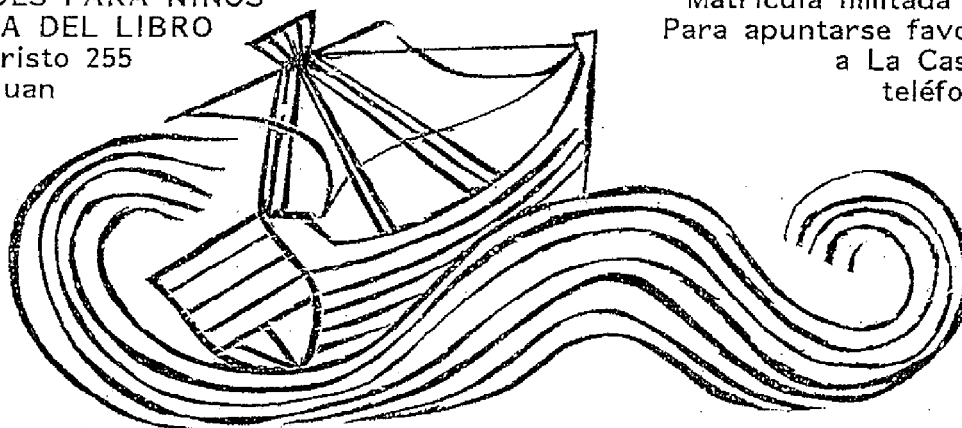
Amigos de Calle del Cristo 255, Inc.

Instituto de Cultura Puertorriqueña

Verano del 1991

ACTIVIDADES PARA NIÑOS
en LA CASA DEL LIBRO
Calle del Cristo 255
Viejo San Juan

Matrícula limitada a 20 niños.
Para apuntarse favor de llamar
a La Casa del Libro
teléfono 723-0354



8 de junio

DESCUBRIENDO EL ESPACIO ARQUITECTONICO

Maestra: Ingrid Jiménez
edades: 9 - 14

22 de junio



VITRALES PARA NIÑOS

Maestra: Herminia Rivera
edades: 9 - 14

6 de julio

IMPRIMIENDO CON EL SOL
USANDO OBJETOS ENCONTRADOS

Maestra: Marilyn Torrech
edades: 5 - 12

20 de julio

VACIADO EN YESO CON BARRO

Maestra: Marilyn Torrech
edades: 5 - 12

3 de agosto

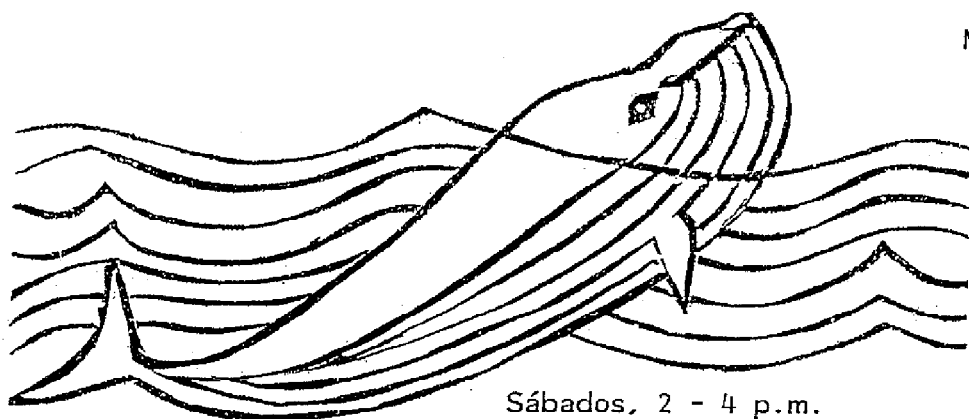
PAPEL HECHO A MANO

Maestra: Aidita Matos
edades: 6 - 12

17 de agosto

LA IMPORTANCIA DE LA APICULTURA
EN PUERTO RICO

Maestro: Daniel Pesante
edades: 6 - 12



Sábados, 2 - 4 p.m.
Matrícula/materiales: \$3.00



Amigos de Calle del Cristo 255, Inc.
Instituto de Cultura Puertorriqueña

DESCUBRIENDO NUEVOS MUNDOS
LIBROS PARA NIÑOS



DEDICADO AL MARCELO
COMERO



DISCOVER THE LAST YEAR



Curator & Bibliographer:
Barbara Lachmn,
Associate Director

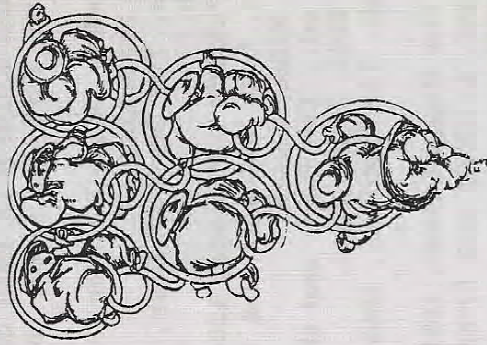
Illustrations:

Laurence Housman,
from Christina Rossetti's
Goblin Market, 1893.

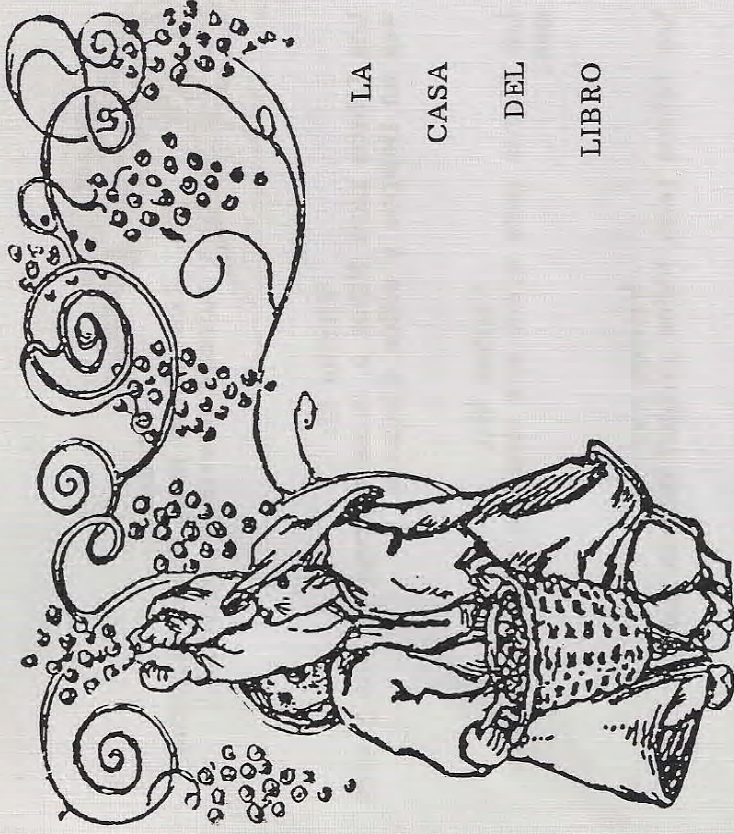
Catalog design:

R. John Blackley, Director

Emprenta La Casa del Libro



San Juan
1990



LA
CASA
DEL
LIBRO

Descubriendo Nuevos Mundos:

Libros Para Niños

Catálogo de la Exhibición

Diciembre-Febrero
1990-91



Vitrina I:

Los Libros para Niños exploran mundos nuevos y extraños.

Vitrina II:

Los Libros para Niños a veces se repiten una y otra vez en tiempos y sitios distintos.

Vitrina III:

Los Libros para Niños nos enseñan en muchas idiomas.

Vitrina IV:

Los Libros para Niños pueden darnos miedo.



Vitrina V:

Los Libros para Niños nos hablan de la Navidad y de los Tres Reyes Magos.

Vitrina VI:

Los Libros para Niños nos hablan de animalitos.

Case I:

Books for Children explore strange new worlds.

Case II:

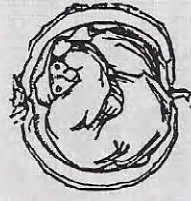
Books for Children sometimes tell the same story again & again in different times and different places.

Case III:

Books for Children teach us in many languages.

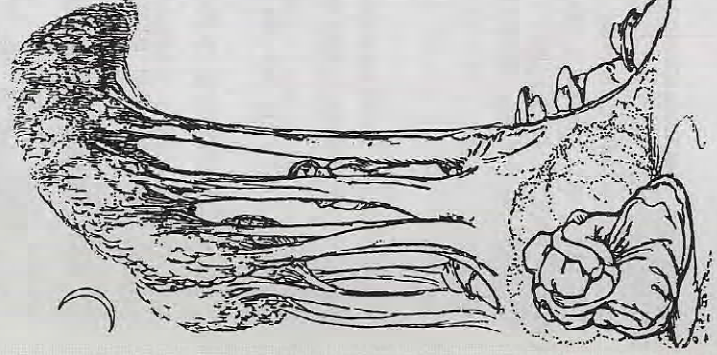
Case IV:

Books for Children can be scary.



Case V:

Books for Children celebrate Christmas and Three Kings.



Case VI:

Books for Children love animals.

Los Libros y sus Ilustradores
The Books and their Illustrators

Vitrina I/Case I:

1. Eugenio María de Hostos, *En Barco de Papel*, 1988; Graciela Azcárate.
2. Ruth Krauss, *The Cantilever Rainbow*, 1965; Antonio Frasconi.
3. Roger Duvoisin, *They Put Out to Sea*, 1955; Roger Duvoisin.
4. Editors of American Heritage, *Discoverers of the New World*, 1966.
5. *The Saga of Gislí*, 1936; Rockwell Kent.
6. Rubén Darío, *Margarita*, 1989; Monika Doppert.
7. *Die Kinder- und Hausmärchen der Brüder Grimm*, 1967; Werner Klemke.
8. Brothers Grimm, *The Sleeping Beauty*, 1959; Felix Hoffmann.
9. Leonardo da Vinci, 1984; A. & M. Provensen.
10. Grimm, *The Juniper Tree*, 1973; Maurice Sendak.
11. Ricardo Alegría, *The Three Wishes*, 1969; Lorenzo Homar.
12. Edy Legrand, *Macao et Cosmage*, 1919; Edy Legrand.
13. Jean de Brunhoff, *Le Voyage de Babar*, 1932; Jean de Brunhoff.
14. Maurice Sendak, *In the Night Kitchen*, 1970; Maurice Sendak.
15. Luis Palés Matos, *Cuadernos de Poesía*, 1959; Rafael Tufiño.
16. Tolmer, *Voyages et Glorieuses Decouvertes des Grands Navigateurs et Explorateurs Français*, 1921; Edy Legrand.

Vitrina II/Case II:

17. Aesop, *Fables*, 1973, facsimiles de ediciones de 1479 Verona (Italia) y de 1484 Caxton (England).
18. Aesop, Giulio Laudi, *Vita di Esopo...e Favole*, 1606 (Italia), grabados en madera/woodcuts.
19. Aesop's *Fables*, c. 1800 (England); grabados en madera coloreado en mano/handcolored woodcuts.

20. Augusti Liberti Phaedri, *Fabularum Aesoparium*, 1741 (Scotland).
21. Aesopi Phrygis vita et fabillae, 1518 (Suisse).
22. Antonio Frasconi grabado/woodcut, *The Dog and the Crocodile*, 1950.
23. Christian Kleukens, Reinke Voss, 1913 (Deutschland); F.W.Kleukens.
24. *Baby's Own Aesop*, c. 1955 (England); Walter Crane.
25. Aesop, Roger l'Estrange, *Fables of Aesop*, 1931 (England); Alexander Calder.
26. William Caxton, *The Fables of Aesop*, 1931 (England); Agnes Miller Parker.
27. John J. McKendry, *Aesop: Five Centuries of Illustrated Fables*, 1964 (U.S.A.).
28. Aesop, *Fables*, 1947 (U.S.A.); Boris Artzybasheff.
29. Dr. Federico de Onís, El Molinero, Su Hijo y el Borrigo, 1962 (U.S.A.); Roger Duvoisin.
30. Gotthard de Beaclair, *Aesopische Fabeln*, 1968 (Deutschland); Imre Reiner.
31. Anne Terry White, *Aesop's Fables*, 1964 (U.S.A.); Helen Siegl.
32. Walter Kahoe, *Ten Fables of Aesop*, 1944 (U.S.A.); John Tenniel.
33. Aesop, *Known Fables*, 1964 (U.S.A.); Antonio Frasconi.
34. Op. cit., 27.
35. Ibid.
36. Glenway Wescott, *Twelve Fables of Aesop*, 1954 (U.S.A.); Antonio Frasconi.

Vitrina III/Case III:

37. M. Aguado, *Letras Romanas*, n.d.
38. Antonio Frasconi: *escultura/schlpture*.
39. Little Red Riding Hood, 1971; Warja Honegger-Lavater.
40. Euclid, *Elements of Geometry*, 1944; Bruce Rogers.
41. Rubén del Rosario, Isabel Freire de Matos, ABC de Puerto Rico, 1968; Antonio Martorell.

42. Celestino Piatti, Eulenglick, 1965; Celestino Piatti.
43. La Biblia en Imágenes, 1841; grabados en madera /woodcuts
44. Fritz Eichenberg: grabado en madera/woodcut.
45. Will Carter: Alfabeto tallado en piedra/Alphabet carved in stone
46. Rudolf Koch, Häusliches Leben (Schattenbilder), 1935.
47. Susan Bartlett, Books: A Book to Begin On, 1968; Ellen Raskin.
48. Un libro Ruso/Russian book for children, 1954.
49. Little Red Riding Hood, c. 1815; grabado en madera/woodcuts.
50. Little Poems for Little Readers, 1816.
51. Alvaro de la Helguera, Gutenbergr, 1953; Jesús de la Helguera.
52. See and Say/Guarda e Parla/Regarde et Parle /Mira y Habla, 1955; Antonio Frasconi.
53. R. Burnaud, Reims, c. 1900; Benito.

Vitrina IV/Case IV:

54. Robert Browning, The Pied Piper of Hamelin, c. 1890; Kate Greenaway.
55. Christina Rossetti, Goblin Market, 1893; Laurence Housman.
56. Washington Irving, Rip van Winkle, 1910; Arthur Rackham.
57. Robert Louis Stevenson: Kidnapped, 1938; Hans Alexander Mueller.

Vitrina V

58. Tomás Blanco, Los Aguinaldos del Infante, 1962; Jack y Irene Delano.
59. A Partridge in a Pear Tree, 1967; Ben Shahn.
60. An Old Czech Carol, c. 1965; Antonio Frasconi.
61. Die Geschichte vom Weihnachtstern, 1920; Rudolf Koch.
62. 8 poemas y 4 cuentos, 1952; Aíta Monserrate.
63. Op. cit., 58.
64. Magda Neuwiler, Die Kerzenkette, 1960; Werner Maurer.

65. John of Hildesheim, The Story of the Three Kings: Melchior, Balthasar and Jaspas, 1955; grabados en madera de edición de c. 1484.
66. Una miniatura de San Nicolás de Bari/A miniature of St. Nicolas, c. 1450.
67. Op. cit., 58.
68. Harriett Philmus Pitt, Land of Two Christmases, 1965; Erwin Schachner.
69. Op. cit., 64.
70. Felicitades, 1955; Irene Delano.
71. A Felicity of Carols, 1970; Helen Siegl.

Vitrina VI/Case VI:

72. Margery Williams, The Velveteen Rabbit, 1974; Marie Angel.
73. A Bestiary, 1960; Marie Angel.
74. A New Bestiary, 1963; Marie Angel.
75. Aileen Fisher, My Cat Has Eyes of Sapphire Blue, 1973; Marie Angel.
76. Cartas de Marie Angel a La Casa del Libro.
77. Celestino Piatti, ABC der Tiere, 1965; Celestino Piatti.
78. Robert McCloskey, Make Way for Ducklings, 1941; Robert McCloskey.
79. Clifford Webb, The Story of Noah, c. 1940; Clifford Webb.
80. Leo Lionni, Pulgada a Pulgada, 1960; Leo Lionni.
81. Conrad Aiken, Cats and Bats and Things with Wings, 1966; Milton Glaser.
82. William Cole, ed., The Birds and the Beasts Were There, 1963; Helen Siegl.
83. Randall Jarrell, The Bat-Poet, 1965; Maurice Sendak.
84. Lynd Ward, The Biggest Bear, 1952; Lynd Ward.
85. Gabriela Mistral, Crickets and Frogs, 1972; Antonio Frasconi.
86. Op. cit., 80.
87. La Fontaine, The Lion and the Rat, 1963; Brian Wildsmith.

Produced with the cooperation of Panasonic/Matsushita Electric of Puerto Rico, Inc.

The poster for Descubriendo Nuevos Mundos: Libros Para Niños reproduced on page 34 was a silkscreen print done by Aaron Salabarrías; the image is based on a work by Margarita Fernandez. The eight-page booklet catalogue therefor is reproduced after the poster.

Major exhibitions lasted for three months; each was accompanied by an eight-page booklet, a copy of which was given to every visitor. (In the reproductions of the booklets given here, beginning with the one just preceding first and last pages are shown side-by-side.)

Board member Miguel Ferrer, the head of PaineWeber in Puerto Rico, thought it would be a good idea to have the collection evaluated, and suggested that Sotheby's help be enlisted. On January 31, 1991, Paul Needham and Jay Dillon arrived from New York City. They finished their on-site inspection on February 3rd and promised that a report would be forthcoming

An installation by Antonio Martorell, "Las casas del libro" opened in Cristo 257 on April 10th.

Free concerts continued to be given during 1991...

January 29th: Cuarteto de Cuerdas de Puerto Rico

February: 2nd, Recital by Suzuki violin students of Martin Goldman

10th, Martin Goldman, viola

March 17th: José Enrique Juliá, guitarra y la laúd

April: 9th, Cuarteto de Cuerdas de Puerto Rico

21st, Susan Pabón, soprano

May 19th: Schola Antiqua

October: 5th, Recital by Suzuki piano students of Milagros Arrillaga

20th, Jenny Gómez & Fritz Kersting jazz

26th, Recital by Suzuki violin students of Martin Goldman

November: 2nd, Suzuki recital, part two

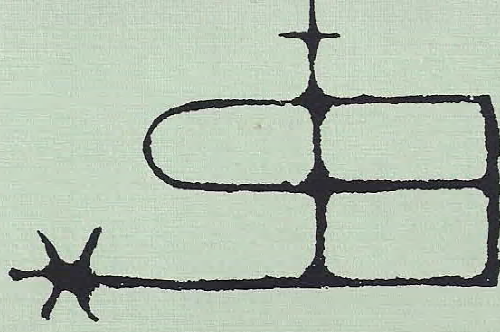
10th, Schola Antiqua

- 3/14/91
- N. Grabado en madera por Gerhard Marcks: Un Joven con Pegasus, c. 1950.
- O. Grabado en madera por Gerhard Marcks: Pájaro Reflejado, c.1950.
- P. Mapa grabado a color en metal por Ortelius: Americae sive novi orbis, 1572.
- Q. Grabado en madera por Hans Schmidt: texto de Sappho, 1967.
- R. Grabado en madera por Rafael Tufiño: Bárbara, 1963.
- S. Grabado en madera por Rafael Tufiño: Loiza Aldea, 1963.
- T. Grabado original al boj por Rafael Tufiño para Loiza Aldea.
- U. Grabado en madera por Rafael Tufiño: La Ceiba de Loiza, 1963.
- V. Hans Schmidt: en el salón entre los dos patios, ocho grabados adicionales en madera, todos de fines de los 1960s.
- Traducción del inglés por Mary McHale Wood.
Producido con la cooperación de Panasonic/Matsushita Electric de Puerto Rico, Inc.
- Ilustración de la portada: ampliación del artificio de Furs de Valencia. Palmart, 1482.

Amigos de Calle del Cristo 255, Inc.
Instituto de Cultura Puertorriqueña

Imprenta La Casa del Libro
San Juan
1991

EL GRABADO



LA CASA DEL LIBRO
Calle del Cristo 255

Marzo-Mayo 1991

Vitrina I: INCUNABLES

1. El grabado en madera de la "G" es la letra inicial de ¡Gradado! Henricus de Hassia: *Vocabularius bibliae*. Ulm [Zaimer], c.1476.
2. Grabado en metal de Martin Schongauer: La Tentación de San Antonio, c.1475. El santo tiene un *gürtelbuch* colgado de su cinturón.
3. Grabado en madera del mapa del mundo, de Pomponius Mela: *Cosmographia*. Venecia [Ratdolt], 1482.
4. Grabado en madera, de Sacro Busto: *Sphaera mundi*. Venecia [Ratdolt], 1482.
5. Grabados en madera, de Werner Rolewinck: *Fasciculus temporum*. Venecia [Ratdolt], 1484.
6. Grabados en madera de Sibyl profetizando el nacimiento de Cristo, y de los ángeles proclamando dicho nacimiento a los pastores, en *Spiegel der Menschlichen Behaltniss*. Basel [Richel], 1476.
7. Grabado en madera, de Thomas à Kempis: *Ortulus rosarum de valle lachymarum*. 1496.
8. Jacobus Philippi Foresti da Bergamo: *Supplementum chronicarum*. Venecia [Benalius], 1486.
9. Grabado en madera de la Transfiguración, en Hieronymus Baldung: *Aphorismi compunctionis theologicales*. Strassburg [Gruninger], 1497.
10. Grabado en madera de la rueda de la Dama de Fortuna, de *Eruditorium poenitentiale*. París [Caillaut], 1488-90.
11. Grabado en madera de la visión de Ezequiel, de la Biblia latina cum postillis Nicolai de Iyra. Nuremberg [Koberger], 1487.
12. Grabado en madera del buque de tontos, de Sebastin Brandt: *Stultifera navis*. Strassburg [Gruninger], 1497.
13. Grabado en madera de la creación, coloreado a mano, con orla, de la Biblia Germanica, Vol. I. Cologne [Quentell], c.1478.

Vitrina II: INCUNABLES ESPAÑOLES

14. Grabado en madera, del De puritate virginis mariae conceptione. Sevilla [Stanislaus Polonus & Ungut], 1498.
 15. Grabado en madera, de Rodericus Zamorensis: *Espejo de la vida hermana*. Zaragoza [Hurus], 1491.
 16. Grabado en madera, de Epistola de regimine domus. Valencia [Spindeleler], 1490 or 1496.
 17. Grabado en madera, de Alvaro García de Sant-Marie: *Crónica del Rey Juan II*. Logroño [Guillen de Brocar], 1517.
 18. Grabado en madera de escudos y vestidura, de S. Mexia: *Nobiliario*. Sevilla [Brun & Gentil], 1492.
 19. Grabado en madera, de Bartholomaeus Anglicus: *De proprietatibus rerum*, traducción por Vicente de Burgos. Toulouse [Henricus Mayer], 1494.
 20. Portada de grabado en madera de escudos reales, *Quaderno de las Leyes nuevas de la hermandad*. España, c.1500.
 21. Grabado en madera, Petrus de Castrovol: *Tractatus vel expositio*. Pamplona [Guillen de Brocar], 1497.
 22. Grabado en madera, de Bonaventura: *Dieta salutis*. Pamplona [Arnaldo Guillen de Brocar], 1497.
- #### Vitrina III: INCUNABLES
23. Grabado lindo en madera, coloreado a mano, de Jacobus de Voragine: *Legenda aurea sanctorum sive Lombardica historia*. Augsburg [G. Zainer], c.1475.
 24. Grabado al boj original de una *Bibilia pauperum*, una biblia ilustrada para personas pobres y analfabetas, c.1490.
 25. Grabado en madera del juicio final, del Nürnbergurger Croniken, una historia del mundo que tiene más de 1800 grabados en madera. Fue impreso en Nürnberg en 1493.

26. & 27. Grabados en madera, de Hyginus: Poeticon astronomicum. Venecia [Ratdolt], 1485.

28. Grabado en madera, coloreado a mano; Johannes Gerson: Tertia pars operum. Basel [Kessler], 1489.

29. Primer mapa impreso del mundo, un grabado en madera, de Isidorus Hispalensis: Etymologiarum Libri XX (enciclopedia escrita en 622-633). Cologne [Winters], c.1478.

30. Grabado exquisito en madera, de Foresti da Bergamo: De pluribus claris sceletisque mulieribus. Ferrara [Lorenzo de Rossi], 1497.

31. Grabado en madera del Abad Sto. Bernardo, de Epistolae. Milan [Pachel], 1495.

32. Grabado en madera de Dédalo e Icaro, primera imagen impresa de seres humanos volando, en Riedrer: Spiegel der Wahren Rhetorik. Freiburg [Reidrer], 1493.

33. Grabado en madera, coloreado a mano, Crónica de Cologne, 1494.

Vitrina IV: INCUNABLES CON GRABADOS EN METAL

34. Grabado de mapa de España, de Ptolomeo: Cosmographia. Rome [Petrus de Turre], 1490.

35. Grabado en cobre de dibujo de Botticelli por Baldini, de Dante: La divina comedia. Florencia [Nicolaus Laurentii], 1481.

Vitrina V: SIGLO XVI AL SIGLO XIX INCLUSIVE

36. Grabado en madera por Albert Dürer: Joaquín y Anna al Portón de Oro, 1509.

37. Grabado en madera de la Transfiguración, de Ludolph de Saxony: Dit as Dlievens ons Liefs Herren Jhesu Christi. Antwerp [Henrick Eckert], 1503.

38. Grabados en papel pergamino que muestran a tres personas cabalgadas a quiénes la muerte va a sorprender, de Oficio de la Virgen María. París [Kerver], 1522.

39. Grabado chino al boj para hacer papel de cartas, c.1900. [Este y los siguientes grabados chinos al boj adquiridos por Dard Hunter.]

40. Grabado en metal por A. Meyer que muestra a tres esclavos que van a llevar a una negra acapulada, con La Fortaleza al fondo. Compáreselo con H, abajo. De fines del siglo XVII. Prestado generosamente por la Sra. Georges E. Chenaux.

41. Grabado en metal de un mapa de Puerto Rico ("S. Giovanni"), en Poracchi da Castiglione: L'Isola piu famosa del Mondo. Venecia [Galignani & Porro], 1576.

42. Mapa de Puerto Rico grabado y coloreado a mano ("San Juan"), c.1550. Obsequio de la Sra. Suni Cabrera.

43. Grabado chino al boj para hacer papel de cartas, c.1865.

44. Grabado chino al boj para papeles de trama, c.1825.

45. Grabado en madera de San Juan Evangelista, de Evangelion. Lemberg [Evstofu Zavadv], 1690.

46. Grabados, de Christoval Rodríguez: Bibliotheca Universal de la Polygraphia española. Madrid [Antonio Marin], 1738.

47. Grabado japonés al boj para la imprenta. Fecha desconocida.

48. Grabado en madera por Charles Doudelet, de M. Maeterlinck: Douze Chansons. Paris [Stock], 1896.

Vitrina VI: EL SIGLO XX

49. Grabado en madera por Max Weber, c. 1930.

50. Grabado en madera por Tamayo en su comienzo: La Dama de Guadalupe.

51. Grabado en madera por Lucien Pissarro, de Ronsard: Choix de Sonnets. Londres [Hammersmith], 1902.

52. Grabado en madera por Wharton Esherick, de Emily Clark: Stuffed Peacocks. New York [Knopf], 1927.
53. Grabado al boj original por Eric Gill, de Chaucer: The Canterbury Tales. Berkshire [Golden Cockerel] 1929.
54. Gran perfección de diseño e ilustración, por Eric Gill: The Gospels. Golden Cockerel, 1931.
55. Grabado de madera por Eric Gill, Virgin and Child. Fines de los 1920s.
56. Grabado original al boj por Eric Gill.
57. Grabado original al boj por Eric Gill, de The Labour Woman. Ditchley, 1924.
- 57a. Grabado en madera, de Carlos Marichal: Tres Versículos del Cantar de los Cantares de Salomón. Publicaciones Tinerfe, 1952. Prestado generosamente por la Profesora Flavia Lugo.
58. Grabado en metal por Hans Erni, de Ovidio: Metamorphoses. Verona [Bodoni], 1958.
59. Grabado en metal por Hans Erni, de Werner Heisenberg: Das Naturgesetz und die Struktur der Materie. Stuttgart [Belser], 1967.
60. Placa grabada con técnica "Druksel" por Hendrick Nicolas Werkman. Groningen, c.1936.
61. Grabado de madera por Robert Gibbings, de L. Powys: The Glory of Life. Golden Cockerel, 1934.
62. Grabado en madera por Otto Rohse, de Gottfried Benn: Aus dem Oratorium: Das Unaufhörliche. Wiesbaden [Maximilian], 1971. Compositor: Paul Hindemith.
63. Grabado de color en madera por Felix Hoffman, de Das Hohe Lied. Zurich/Stuttgart [Flamberg], 1964.
64. Cristo enseña, mientras Sapientia le amamanta: grabado de color en madera por Hanns Studer, de Francois Villon: Lieder. Mainz [Eggebrecht], 1953.

OBRAS COLGADAS EN LAS PAREDES

- A. Cartel del grabado en madera por Lorenzo Homar: Contesta Tipográfica de Martín Fierro a Galileo. Prestado generosamente por el artista.
- B. Grabado en madera por Lorenzo Homar: Juan Ramón Jiménez, 1956.
- C. Grabado en madera por Lorenzo Homar: texto de Joan Amades, 1962.
- D. Cartel del grabado en madera por Lorenzo Homar: Exposición de Imaginería popular, 1957.
- E. Grabado de madera por Lorenzo Homar: texto de Franz Kafka, 1964.
- F. Cartel del grabado en madera: Ilustradores de América Latina, 1974.
- G. Cartel de serigrafía: El Grabado. Muestra Opera por Pedro Mártir, 1511, abierto al primer mapa impreso de Puerto Rico. Caligrafía por Maruxa Rodríguez Benítez, diseño por RJB. (Se venden copias a \$5 cada uno.)
- H. Grabado en metal coloreado a mano por J. Meurs según Peter Schenk, de Montanus: De Nieuwe an Onbekende Wereld. Amsterdam, 1671. (Fasimiles no coloreados se venden a \$5 cada uno.)
- I. Grabado en madera por Lorenzo Homar: texto de Martín Fierro, 1968.
- J. Hermann Zapf: Litografía Caligráfica, con la letra "P" (para representar Puerto Rico) dibujada a mano, 1967.
- K. Marta Pérez: Madre mía, Grabado en linóleo monotipo, 1991. Prestado generosamente por la artista.
- L. Grabado en madera por Gerhard Marcks: texto de Omar Chailam, c.1950.
- M. Grabado en madera coloreado a mano de la Ciudad de Nurnburg de una publicación del Nurnburger Croniken, 1493.



Foldout silkscreen poster by Marilyn Torrech and Mary Ann Mackinnon for La Casa del



Libro's exhibition Los 4 Elementos: Fuego, Aire, Tierra y Agua, June-August, 1991.

Exhibición en Celebración

a

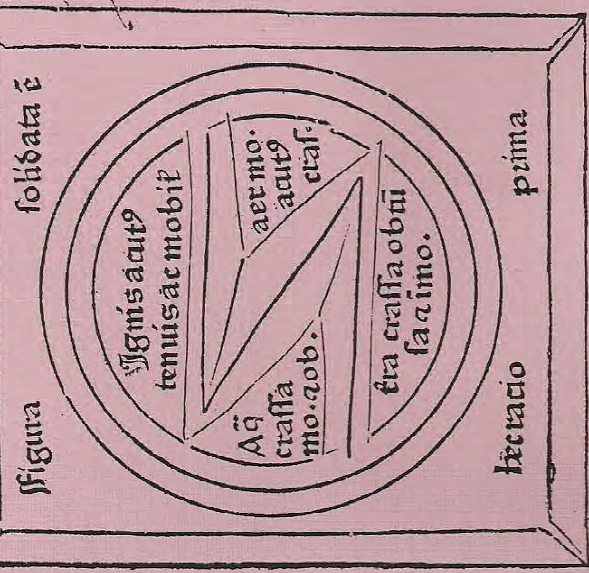
LOS 4 ELEMENTOS

Fuego, Aire, Tierra y Agua

THE 4 ELEMENTS

Fire, Air, Earth and Water

De partib⁹
mundi.



Artes
mūdi
sūt. iiii
Ignis. Aer. Aq̄
Terra. Quatu
hec est natura
Ignis tenuis.
acut⁹ a mobil⁹
Aer mobilis.
acut⁹ a crassus
Aq̄ crassa ob
tra a mobilis
Terra crassa
obusa imobi
lis. q̄ etiā ita si
bimūcē cōmis
cent. Terra q̄

te crassa obusa et imobilis cū aq̄ crassitudine a obustitate col
ligat. Dem aq̄ a crassitudine a mobilitate cūigit. Rursus aer
ignis cōmune acute a mobilitate colligat. Terra a ignis a

LA CASA DEL LIBRO
Viejo San Juan
junio-agosto 1991

Vitrina I: LOS 4 ELEMENTOS: FUEGO, AIRE,
TIERRA Y AGUA

Case I: THE 4 ELEMENTS: FIRE, AIR, EARTH AND
WATER

1. Elizabeth Rivers/Christopher Smart: Out of Bedlam. Dolmen Press [Ireland], 1956.
2. de la Vault/Tissandier/Dollfus: L'Aéronautique des origens a 1922. Flourey [Paris], 1922.
3. Walafrid Strabo (c.809-849): Hortulus, or The Little Garden. Stanton Press [England], 1924.
4. Manuel Trinchera: Pasmosa Vida...San Juan de Dios. Martini Dávila [Madrid], 1829.
5. The Song of Solomon; woodcuts by Wharton Esherick. Pynson Printers [New York], 1927.
6. Rum-Pum-Pum. Ellerman [Germany], 1960's.
7. Seikichiro Goto: Japanese Handmade Paper. Bijutsu-Shuppansha [Tokyo], 1954.
8. Mother Goose; wood-engravings by Helen Siegl. Janus Press [Vermont], 1972.
9. Petrus de Crescentius: Opus Ruralium Commo-
dorum. Strassburg, 1486.
10. Wm. Morris: The Story of Sigurd the Volsung &
the Fall of the Niblungs. Kelmscott [England], 1898.
11. J.G.Lubbock: Reflections from the Sea. Twelve
by Eight Press [England], 1971.

Vitrina II: LA NATURALEZA COMBINE LOS 4
ELEMENTOS

Case II: NATURE COMBINES THE 4 ELEMENTS

12. Traditional: Am Wegesrand; Kredel woodcuts,
Solter calligraphy. Gold. Brunnen [Frankfurt], 1961.
13. Franciscus Boussuet: De natura aquatiliu
carmen. Bonhomme [Lyon], 1558.
14. Unterhaltungen aus der Naturgeschichte. Engel-
brechtichen [Augsburg], 1796.

15. Lawrence: *Birds, Beasts and Flowers; woodcuts by Hughes-Stanton*. Cresset Press [London], 1930.
16. Alciato: *Diverse Impreese...moralità*. Gulielmo [Italy], 1549.
17. *Hortus sanitatis*. Preuss [Strasbourg], 1499.
18. *Mechliniensi Medico: Florum et Coronariarum Odoratunque Nonnullarum Herbarum Historia*. Plantini [Antwerp], 1569.
19. *Aromatum et Simplicium aliquot Medicamentorum apud Indos nascentium*. Plantini [Antwerp], 1579.
20. Walt Whitman: *Overhead the Sun; woodcuts by Frasconi*. Farrar Strauss & Giroux [NYC], 1969.
21. Thomas Fassam: *An Herbarium for the Fair; etchings by Betty Shaw-Lawrence*. London, 1949.
- Vitrina III: LOS DIAGRAMAS DE LOS 4 ELEMENTOS
Case III: CHARTING THE 4 ELEMENTS
22. J.G.Lubbock: *Aspects of Art and Science. Twelve by Eight Press* [England], 1969.
23. *Tre Tryckare: The Lore of Ships*. Holt Rinehart & Winston [New York], 1963.
24. Juan de Rojas: *Commentariorum in Astrolabium quod Planispaerium*. Vascosan [Paris], 1550.
25. Johannes Regiomontanus: *Calendarium*. Ratdolt, Lösslein [Venice], 1476.
26. Hieronymo de Chaves: *Chronographia o Reportorio de los tiempos*. Escrivano [Sevilla], 1576.
27. *Breviarium Romanum*. Plantini [Antwerp], 1575.
28. & 30. Alain Manesson Mallet: *Description de l'Univers*. Denys Thierry [Paris], 1681.
29. *Horae...dei genitricis marie*. Jehannot [France], 1498.
31. Raimundo Lulio: *Liber de Ascensu y Descensu*. Valencia, 1512.
32. Lorenzo Anania: *L'universale Fabbrica del Mondo overo cosmografia*. San Vito [Venice], 1582.
33. Pedro de Medina: *A Navigator's Universe*. Newberry Library [Chicago], 1972.
- Vitrina IV: EL ARTE DE LA NATURALEZA
Case IV: ART FROM NATURE
35. Karl Blossfeldt: *Urformen der Kunst*. Ernst Wasmuth [Berlin], 1935.
36. Nathan Waltz: *A Specimen of Cubeo-Indian Bark Cloth*. Dawson's Bookshop [Los Angeles], 1969.
37. Fred Kabotie: *Designs from the Ancient Mimbresños*. Grabhorn [San Francisco], 1949.
38. Roderick Cave/Geoffrey Wakeman: *Typographia Naturalis*. Brewhouse Press [England], 1967.
- Vitrina V: LOS SERES HUMANOS TRANSFORMAN
LOS 4 ELEMONTOS
Case V: HUMAN BEINGS TRANSFORM THE 4 ELEMENTS
39. *Libro hecho de bambú, Sumatra, y "Tapa Cloth," Micronesia / Bamboo Book; Tapa Cloth*.
40. "Libro Batak" hecho de corteza, Sumatra / Batak Book made of bark.
41. & 42. Manuscrito budista idioma Pali, Birmania, escrito sobre las ojas de la palma "talipot" / Buddhist MS, Pali language, from Burma, written on leaves of talipot palm.
43. Henry Morris: *Roller Printed Paste Papers for Bookbinding*. Bird & Bull [Pennsylvania], 1975.
44. Nicolao Monardis: *Simplicibus medicamentis ex occidentali india delatis quorum in medicina usus est*. Plantin [Antwerp], 1574.
45. & 47. Seikichiro Goto: *Japanese Paper*. Bijutsu-shuppansha [Tokyo], 1957.

46. Hans Lenz: *El Papel Indígena Mexicano*. Loera y Chavez [Mexico], 1948.
48. Von Hagen: *Aztec and Maya Papermakers*. Augustin [New York], 1943.
49. John Mason: *Twelve Papers by John Mason*. Maggs [London], 1957.
50. Seikichiro Goto: *Japanese hand-Made Paper*, Vol. 1, *Northeastern Japan*. Shuppansha [Tokyo], 1958.
- Vitrina VI: **EL MAL USO DE LOS 4 ELEMENTOS**
Case VI: **MISUSE OF THE 4 ELEMENTS**
- 51: Bartholomaei de las Casas: *Narratio regionum indicarum per hispanos quosdam...* de Bry & Saurii [Frankfurt], 1598.
52. William Blake: *Europe*; facsimile. Trianon [London], 1969.
53. Nicolas Gogol: *The Diary of a Madman*; aquatints by Alexeieff. Cresset [London], 1929.
54. Lynd Ward: *Vertigo*. Random House [New York], 1937.
55. Junta de Planificación: *Una Ciudad--Un Pueblo*. el Area Metropolitana de San Juan 1508-1975.
56. Don Freeman: *Newsstand*, Vol. II, No. 8. New York, August 1939.
57. *Der Antichrist und die fünfzehn Zeichen*; facsimile. Prestel [Munich], 1970.
58. Nietzsche: *The Antichrist*. Panfrolico [London], c.1935.
59. Franz Masereel: *Die Idee*. Kurt Wolf [Munich], 1928.
60. Friedrich Hölderlin: *Hyperion an Bellarmin*; color lithography by Robert Schwarz. Breit [Mainz], 1990.
61. Franz Kafka: *The City Coat of Arms*; *Tower of Babel serigraph* by Edward Landon. USA, 1952.
- OBRAS COLGADAS EN LAS PAREDES**
WORKS HANGING ON THE WALLS
62. & 63. Chiesa/Lopez Ramirez/Aponte-Ledee: *Relatos de un Paisaje Asesinado*. San Juan, 1977.
64. Domingo Garcia: *La Tanca*. San Juan, 1961.
65. Joacin Reyes: cartel para 62. & 63.
66. Vide 10., supra.
67. Santa Isabel de Hungría/St. Elizabeth of Hungary. *Europa del Este*, Siglo XIX.
68. Vide 8., supra.
69. Torres Martínó: *Día*. [collection RJB/BL]
70. Ortelius: *Americae sive novi orbis*. 1572.
71. Mary Ann McKinnon: color drawing.
72. Gerhard Marcks: xilografía.
73. Vide 22., supra.
74. Julio Rosado del Valle: cartel, 1941.
75. Antonio Frascóni: cartel, 1967.
76. Rafael Tufiño: cartel, 1952.
77. Julio Rosado del Valle: cartel, 1956.
78. Antonio Martorell: cartel, 1971.
- Ilustración de la portada: Isidorus Hispalensis: *Etymologiarum*. Conrad Winters [Cologne], c.1478.
- Panasonic/Matsushita Electric de Puerto Rico, Inc.
Producido con la cooperación de
Amigos de Calle del Cristo 255, Inc.
Instituto de Cultura Puertorriqueña
- Imprenta La Casa del Libro
San Juan
1991

49. John Cage: *Aria/Milano* 1958. Henmar Press [New York City], 1960. Todo está aquí por casualidad, como mucha de la vida; líneas son diapasones variados, colores son estilos vocales diferentes; el cantante puede decidir./Everything here is by chance, as is much of life; lines are varied pitches, colors are different vocal styles; the performer may decide.

50. Albrecht Dürer: *Of the Just Shaping of Letters*. Grolier Club/Bruce Rogers [Hammersmith], 1917. Página a la izquierda impresa en pergamino por Bruce Rogers, dedicada a Elmer Adler, fundador de La Casa del Libro./Page at left printed on vellum by Bruce Rogers and dedicated to Elmer Adler, founder of La Casa del Libro.

51. Henry Dreyfuss: *10 Years of Industrial Design: 1929-1939*, New York. Pynson/Adler [N.Y.C.], 1939.

52. M. Roriczer: *Das Buchlein...1486; Die Geometria Deutsch 1478/88*. Pressler [Wiesbaden], 1965.

53. Xavier Hernández & Pilar Comes: *Barmi: A Mediterranean City through the Ages*. Houghton Mifflin [Boston], 1990.

Traducido del inglés por Mary McHale Wood

Producido con la cooperación de Panasonic/Matsushita Electric de Puerto Rico, Inc para la portada: Recuerdo impreso para la exhibición de William Morris en la Morgan Library en 1976

Amigos de Calle del Cristo 255, Inc
Instituto de Cultura Puertorriqueña

Imprenta La Casa del Libro
San Juan
1991

ARQUITECTURA DEL ESPIRITU



IF I WERE ASKED TO SHOW WHAT IS AT ONCE THE MOST IMPORTANT

production of Art and the thing most to be longed for, I should answer, A beautiful House; and if I were further asked to name the production next in importance and the thing next to be longed for, I should answer, A beautiful Book. To enjoy good houses and good books in self respect and decent comfort, seems to me the pleasurable end to which all societies of human beings ought now to struggle. William Morris in 'Some Thoughts on the Ornamented MSS. of the Middle Ages'.

LA CASA DEL LIBRO
Viejo San Juan
septiembre-noviembre 1991

Vitrina I: Clásicos de Arquitectura y Geometría
Case I: Classics of Architecture & Geometry

1. Philibert de l'Orme: Le premier tome de l'architecture. Frederic Morel [Paris], 1568.
2. M. Vitruvius Pollionis: De architectura. Joannes Tornaesi [London], 1552.
3. Andrea Palladio: I Quattro Libri dell' Architettura. de' Franceschi [Venice], 1570. Obsequio del capítulo puertorriqueño del Instituto Americano de Arquitectos./Gift of Puerto Rico chapter of American Institute of Architects.
4. Igual./Same.
5. Antoine Desgodetz: Les Edifices Antiques de Rome dessinés mesurés très exactement. Coignard, 1682. El dibujo es extraordinariamente poderoso./The drawing is unusually powerful.
6. Jean Cousin: Livre de Perspective. Jehan le Royer [Paris], 1560.
7. Albrecht Dürer: De urbibus Arcibus castelisque condendis, ac muniendis rationes aliquot, praesentibus bellorum necessitati accommodatissimae. Christian Wechel [Basel], 1535.
8. Vitruvius: De architectura. Bevilacqua [Venice], 1497.

Vitrina II: Ejemplo: Proyecto Arquitectónico Concebido, Dibujado y Modelado por Andrés Mignucci para Casa Vivas en Bayamón.
Case II: Example: Architectural Project Conceived, Drawn & Modeled by Andrés Mignucci for Casa Vivas in Bayamón.

Vitrinas III y IV: Ejemplos en Cuadros
Cases III & IV: Examples in Pictures

9. Hildegard von Bingen: Scivias. Brepols [Turnhout], 1977. Facsímil de pintura de visión por la abadesa del duodécimo siglo./Facsimile of depiction of vision by the 12th-century abbess. (col.BL)

10. L'art Hollandais á l'exposition internationale des arts decoratifs & industriels modernes. Joh. Enschedé & Zonen [Paris], 1925.
11. Chapelle du Rosaire des Dominicaines de Vence par Henri Matisse. Mourlot [Paris], 1955. (col.RJB)
12. Walter Horn & Ernest Born: The Barns of the Abbey of Beaulieu at its Granges. Medieval. U. of California at Berkeley, 1965.
13. Les Chapelles du Rosaire a Vence par Matisse et de Notre-Dame-du-Haut a Ronchamp par Le Corbusier. Editions du Cerf [Paris], 1955. (col.RJB)
14. R. Burnand: Reims: La Cathédrale. France, <1900. Espléndidas litografías a color por Benito./ Splendid color lithographs by Benito.
15. John Elderfield: Kurt Schwitters. Museum of Modern Art, 1985. Vivir en el Merzbau era como vivir dentro de una escultura./Living in the Merzbau was like living inside a sculpture.
16. Slesin, Cliff, Berthelot, Gaume & Rozensztroch: Caribbean Style. Clarkson Potter [New York], 1985. Fotografías de vistas en el Viejo San Juan./Photos show scenes in Old San Juan.
17. James W. Buel: The New World Analytical Reference: Columbus. American Society [Washington, D.C.], 1900. Fotografía en seda de cafetal puertorriqueño./Photo on silk of Puerto Rico coffee plantation.
18. Snap Shots in Puerto Rico: Places, People, Views. San Juan, c.1910. 27 fotografías originales sepias./27 original sepia photos.
19. Down in Puerto Rico with a Kodak. Record [New Haven], 1898.
20. Antonio Zatta: Basilica di San Marco. Facsímil de libro de Venecia de 1761 ilustrado por Antonio Visentini./Facsimile of 1761 Venice book illustrated by Antonio Visentini. Gregg [Ridgewood], 1964.

Vitrina V: Arquitectura en Cuerpo y Espíritu
Case V: Architecture in Body & Spirit

21. Adán y Eva en el paraíso encerrado. Dibujo por William Morris, grabado en madera por Burne-Jones. Prueba de artistas en papel./Adam & Eve in the Enclosed Garden. Drawing by William Morris, wood-engraving by Burne-Jones. Artists' proof on paper. c.1897.
22. Albrecht Dürer: Institutionem Geometricarum. Wechtel [Paris], 1534. La importancia de la proporción humana./The importance of human proportion.
23. Das Hohe Lied Salomos. Dibujos/Drawings, Ludwig von Hofmann; xilografías/woodcuts, Otto von Holten. von Holten [Berlin], 1921.
24. le Corbusier: Vers une architecture. De Roos [Utrecht], 1971. (col.RJB)
25. Bartholomaeus Anglicus: El Libro de Proprietatibus Rerum en Romance. Enciclopedia famosa traducida por Vicente de Burgos; xilografía de Cristo con los cuatro elementos: fuego, aire, tierra y agua./Famous encyclopedia translated by Vicente de Burgos; woodcut shows Christ with the four elements: fire, air, earth & water. Heinrich Mayer [Toulouse], 1494.
26. Le poeme électronique le Corbusier. Paris, 1958. Pabellón Philips diseñado por le Corbusier con cine "wrap-around" y música por Edgar Varese./Philips Pavilion designed by le Corbusier with wrap-around cinema and music by Edgar Varese.
27. Mary and Her Child. Dibujo a tinta con acuarela, por Rockwell Kent./Original ink drawing with color wash, by Rockwell Kent.
28. Thomas Traherne's Poems of Felicity. H.I. Bell, ed. Oxford, 1910. Gerald Finzi puso música a este poema visionario. Libro de la biblioteca de W.H. Auden./This visionary poem was set to music by Gerald Finzi. Book from the library of the poet W.H. Auden. (col.RJB)

29. Geoffroy Tory: L'art et science de la vraye proportion des lettres attiques. Gautherot [Paris], 1549. El alfabeto visto en proporción humana./The alphabet seen in human proportion.

30. Sebastiano Serlio: Libro Primo d'Architettura. Battista & Marchio Sessa [Venice], 1559.

31. Aquellos que han muerto están bienvenidos al Jerusalén celestial por ángeles. Vease número 21, atrás../Those who have died are welcomed into the heavenly Jerusalem by angels. See 21, above.

Vitrina VI: Arquitectura en el Libro
Case VI: Architecture in the Book

32. Bruno Munari: Quadrato-Print. de Jong (Milan), 1953. El libro consiste de formas cambiantes de rojo y blanco; su estuche de papel dice, en varios idiomas, que no se puede leer el libro./The book is changing shapes of red and white; its paper case states, in several languages, that the book cannot be read.

33. Stephane Mallarmé: Un Coup de Des Jamais N'Abolira le Hasard. Tiber Press, 1956. Traducción de inglés por Daisy Aldan. Mallarmé quizás fuera el primer poeta a utilizar lo arquitectónico en el escribir./With English translation by Daisy Aldan. Mallarmé was perhaps the first poet to utilize the architectonic in writing.

34. Victor Hammer: Concern for the Art of Civilized Man. Stamperia del Santuccio [Lexington], 1963.

35. Victor Hammer: Mnemosyne and her Nine Daughters. Stamperia del Santuccio [Lexington], 1956. Mnemosyne es la diosa a través de la cual las cosas no están meramente recordadas, sino re-llamadas, resucitadas a la vida. La ilustración por Hammer aparece en el afiche de esta exhibición./Mnemosyne is the goddess through whom things are not merely remembered, but re-called, brought back to life. The Hammer illustration is used on the poster for this exhibition.

36. William Shakespeare: Hamlet, with stories from Saxo, Grammaticus & Belleforest. Xilografías magníficas/Superb woodcuts, Edward Gordon Craig. Cranach Press [Weimar], 1930.
37. Raúl Rosarivo: Divina Proportio Typographica. Scherpe [Krefeld, Germany], 1961. La importancia de hacer espacios correctos con respecto al texto, márgenes y página--principios hechos claros a nosotros desde 1457./The importance of correct spacing regarding text, margins & page--principles made clear to us since 1457.
38. Maritza Dávila: Ventanas para una Catedral/Windows for a Cathedral. Vinalhaven, Maine, 1985.
39. Dávila: Hogar para el Paisaje. Memphis, 1987.
40. Les Levine: House: Proposal for a Series of Sculptures. Quadrat-Prints: de Jong (Hilversum), 1971. "¡El quien estuvo muerto está vivo de nuevo hoy!/"He who was dead is alive again today!"
- Cubículos en el medio y los dos cuartos al lado...
Cubicles in the middle and two side rooms...
41. Tarjeta/Card: Purgatory Pie Press, New York, 1986. (col. Mary Ann MacKinnon)
42. Maritza Dávila: Agua y Fuego. Memphis, 1986.
43. André Breton: Young Cherry Trees Secured Against Hares. View [New York City], 1946. Portada diseñada por Marcel Duchamp y firmada por él./Cover designed by Marcel Duchamp & signed by him. (col. RJB)
44. Maritza Dávila. Ventana para un Paisaje Humano. Memphis, 1985.
45. Ida Nieves, Reynaldo Ríos: Prensa Ancla--Tesis Gráfica. San Juan, 1980. Producido bajo la supervisión de Lorenzo Homar; obsequio de LH./Produced under supervision of Lorenzo Homar; kind gift of LH.
46. Psalm CXXVII: Nisi Dominus aedificaverit domum. Iniciales xilográficas/Woodcut initials, C.R. Ashbee. Essex House [London], 1902. "Si el Señor no edificare la casa, en vano trabajan los que la edifican. Si el Señor no guardare la ciudad, en vano vigila el centinela."/"Except the Lord buyde the house their labour is but lost that buyde it. Except the Lord kepe the cytie the watchman waketh but in vayne." Obsequio de/Gift of Edward & Helena Roehrs.
47. The Book of Jonah. Chiswick Book Shop/Meriden-Stinehour Press. "Tú tienes pesar por la pérdida de una yedra que ningún trabajo te ha costado, ni tú la has hecho crecer; pues ha crecido en una noche, y en una noche ha perecido. ¿Y yo no tendré compasión de Ninive, ciudad tan grande, y en la cual hay más de ciento veinte mil personas, que no saben aún discernir la mano derecha de la izquierda, y un gran número de animales?"/"You cared about the plant, which you did not work for and which you did not grow, which appeared overnight and perished overnight. And should not I care about Nineveh, that great city, in which there are more than a hundred and twenty thousand persons who do not yet know their right hand from their left, and many beasts as well?" Obsequio de/Gift of James Mates, in memoriam Norma Patow Schmidt.
- Vitrinas en los dos cuartos al lado...
Cases in the two side rooms...
48. MS, c.1100. Notación de Metz de canto, responsorio Hic precursor. La notación de diapasones musicales en líneas iban de uno a seis, entonces otra vez a cinco o cuatro; aquí do está en amarillo entre cuatro líneas y fa está en rojo. Cómo notar diapasones era un problema estructural en la Edad Media./Metz notation of chant, responsory Hic precursor. The notation of musical pitches on lines went from one to six, then back to five or four; here, do is in yellow among four lines and fa is in red. How to notate pitches was a real structural problem in the Middle Ages. (48 y 49, col. RJB)

por dentro arte

EL NUEVO DIA DOMINGO 12 DE OCTUBRE DE 1991



Con sabor añejo el retorno de Rafael Tufiño

Por MARIO ALFARO BARRERAS
Artista de Por Dentro

El 11 de octubre de 1991, Rafael Tufiño regresó a la isla. Fue un día de mucho calor y de mucha alegría. El artista puertorriqueño había estado fuera del país durante más de una década. Su regreso fue un evento que marcó el inicio de una nueva etapa en su vida y en la historia del arte puertorriqueño. Tufiño había estado en Nueva York, donde se dedicó a la pintura y a la enseñanza. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

EL PASADO Rafael Tufiño nació el 15 de octubre de 1924 en San Juan, Puerto Rico. Desde muy joven mostró un talento excepcional por el arte. Estudió en la Escuela de Bellas Artes de la Universidad de Puerto Rico, donde se graduó en 1947. Posteriormente, viajó a Nueva York para continuar sus estudios y trabajar como artista independiente. Allí se involucró en el movimiento artístico de la época y desarrolló su estilo único. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

Tufiño regresó a Puerto Rico en 1991, después de haber estado en Nueva York durante más de una década. Su regreso fue un evento que marcó el inicio de una nueva etapa en su vida y en la historia del arte puertorriqueño. Tufiño había estado en Nueva York, donde se dedicó a la pintura y a la enseñanza. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.



© Alejandro Díaz-Rodríguez/WireImage

Rafael Tufiño presenta una serie de grabados en La Casa del Libro del Viejo San Juan.

Con una trayectoria de medio siglo en el arte, Rafael poco o nada necesita del discurso verbal para dejar su gigantesca huella en las páginas de la historia de las artes plásticas puertorriqueñas. Impreso está

Tufiño es un artista que ha dejado una huella profunda en el mundo del arte puertorriqueño. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

que se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

La Guerra del Corea le trajo un nuevo desafío. Tufiño fue enviado a Corea del Sur, donde se dedicó a la enseñanza y a la pintura. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Corea, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

Después de su tiempo en Corea, Tufiño regresó a Puerto Rico y se dedicó a la enseñanza y a la pintura. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Puerto Rico, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

Tufiño regresó a Puerto Rico en 1991, después de haber estado en Nueva York durante más de una década. Su regreso fue un evento que marcó el inicio de una nueva etapa en su vida y en la historia del arte puertorriqueño. Tufiño había estado en Nueva York, donde se dedicó a la pintura y a la enseñanza. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

Tufiño regresó a Puerto Rico en 1991, después de haber estado en Nueva York durante más de una década. Su regreso fue un evento que marcó el inicio de una nueva etapa en su vida y en la historia del arte puertorriqueño. Tufiño había estado en Nueva York, donde se dedicó a la pintura y a la enseñanza. Su obra se caracterizó por un uso audaz del color y una fuerte presencia de la figura humana. Durante su estancia en Nueva York, Tufiño fue parte de una comunidad artística vibrante y se relacionó con algunos de los artistas más importantes de la época. Su regreso a Puerto Rico fue recibido con entusiasmo por sus colegas y el público. Tufiño se comprometió a continuar su trabajo y a compartir su experiencia con los jóvenes artistas de la isla. Su presencia en el mundo del arte puertorriqueño es un testimonio de su dedicación y su pasión por el arte.

On the same day that Arquitectura del Espiritu opened, September 24, 1991, the exhibition Tufiño: Un Edición Nuevo was unveiled. Here are excerpts from The San Juan Star Sunday Magazine for October 6th, by Ernesto J. Ruiz de la Mata.

Four woodcuts, 24 linoleum-cuts, all the works from “Portfolio del Café” and the final studies for five of Rafael Tufiño’s most sought-after posters constitute this splendid exhibition, equivalent to a mini-retrospective of one of our most important modern masters. ...

Almost all the prints shown are the first issues of prints that had never been seen before, meticulously printed by Lyzette Rosado from blocks that date from 1963 to 1973 that otherwise would have been irretrievably lost due to neglect and their poor state of preservation.

The “Portfolio del Café,” a series of seven prints from the early ’60s illustrating different aspects of coffee-growing and harvesting, originally came out in a limited offset-printed edition and is now being printed in New York by Bob Blackburn at the “Printmaking Workshop” in an edition of 77 prints and 10 artist’s proofs.

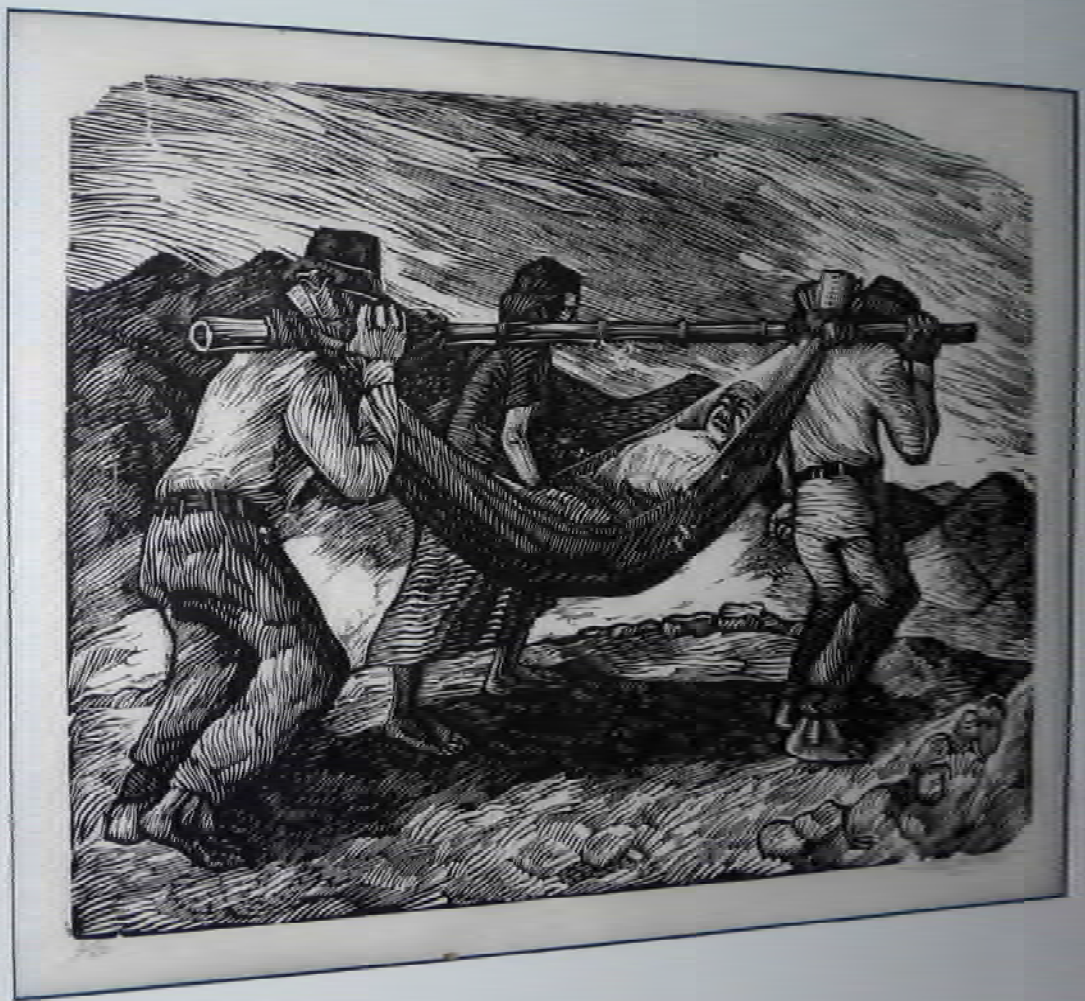
“Barbara,” “Arrullo,” “Trovador” and the self-portrait have been printed and exhibited before—more than 20 years ago—and will be re-issued now along with the whole batch of close to 25 unedited prints in a final intended edition of 50 prints of each.

This is an unusual opportunity indeed for enjoying some of the most extraordinary examples of graphic art executed in Puerto Rico.

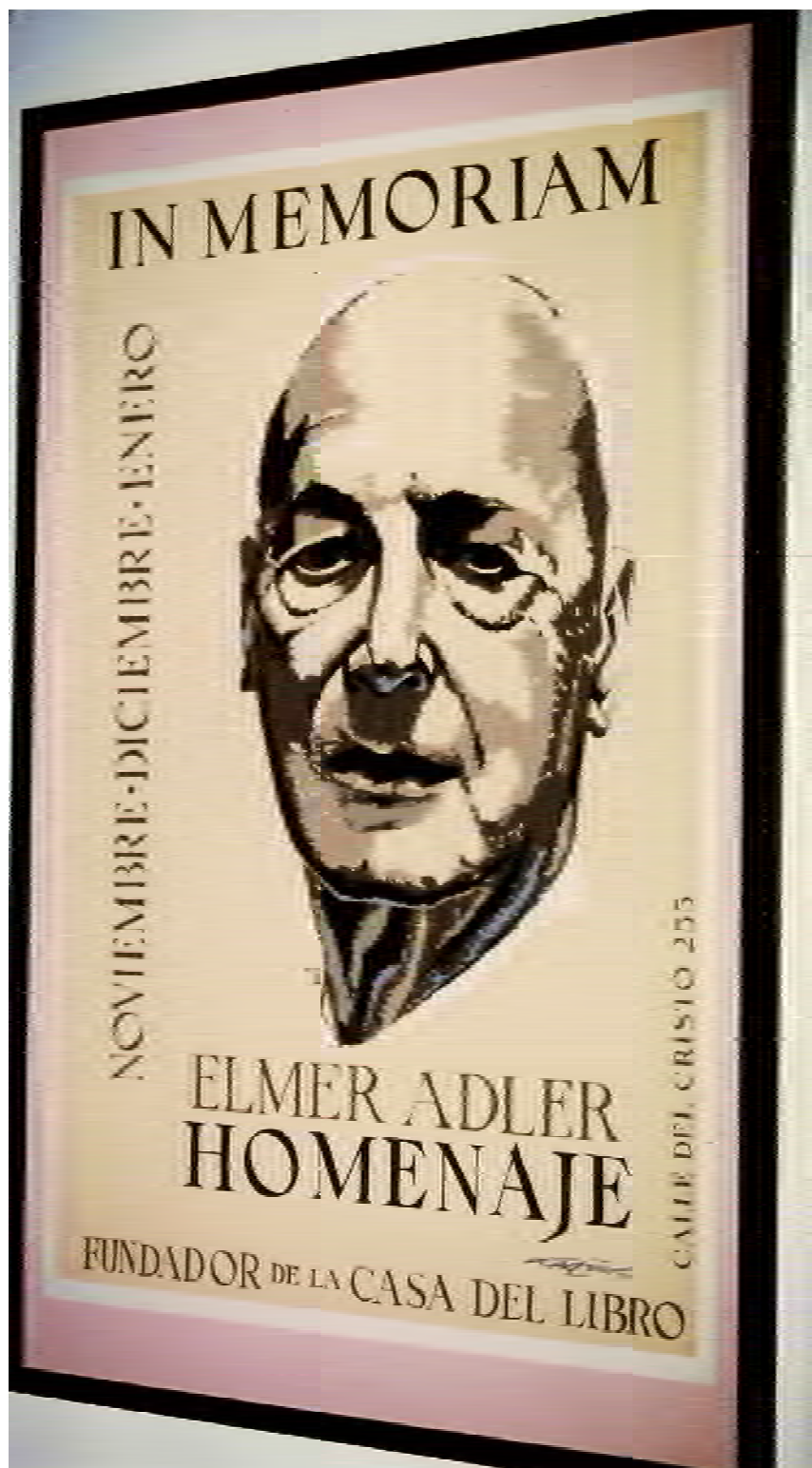
And, as an extra bonus for the interested viewers, the preparatory gouache drawings for “La Noce de Don Manuel,” “La Casa de un Amigo,” “El Santero,” “Raíces de Felicidad,” and “La Plena,” which rank among the most beautiful posters designed by Rafael Tufiño for the Division of Community Education, are included in the current show. ...

For those who may wonder why the title “maestro” is applied to Tufiño, a visit to this show is mandatory.





El Enfermo, linoleum-cut by Rafael Tufiño; opposite page, his silkscreen poster honoring Elmer Adler.



HANDOUT FOR CHRISTMAS 1991 EXHIBITION

NAVIDAD en LA CASA DEL LIBRO 1991



VITRINA/CASE I: ANUNCIACION Y VISITACION

1. Bernardus: Epistolae. Milan (Pachel), 1495.
2. Kalendarium para marzo, Fiesta de la Anunciación, dibujo a tinta de un venado./Kalendarium for March, Feast of the Annunciation, with drawing of a deer.
3. Jacobus de Voragome: Legenda aurea sanctorum. Augsburg (Gunther Zainer), c. 1475.
4. Bernardinus de Busti: Mariale. Milan (Pachel) 1493.
5. Albrecht Dürer: Joachim & Anna. 1509.
6. Fragment from Sarum Hours, c. 1430. Oración a Santa Anna, madre de Maria./Prayer to St. Anna, the mother of Mary.
7. Foresti da Bergamo: De plurimus claris sceletisque mulieribus. Ferrara (Lorenzo de Rossi), 1497. Escenas de la vida de María./Scenes from the life of Mary.
8. Ludolf of Saxony: Dit as Dlevens ons Liefs Herren Jhesu Christi. Antwerp (Eckert), 1503. Escenas de la vida de María./Scenes from the life of Mary.
9. Gabriel Symeoni: Figure de la biblia. Lyons (Rovillio), 1565.
10. Santo, La Virgen del Carmen. Grupo Rivera (Genero?), Morovis-Orocovis, Puerto Rico después/after 1912.
11. Los Cuatro Evangelicos de N.S. Jesucristo. Victor Delhez. Buenos Aires (Kraft), 1945. José recibe la noticia del embarazo de María./Joseph receives word of Mary's pregnancy.

VITRINA/CASE II: NATIVIDAD

12. The Gospels of the Lord Jesus Christ According to the Authorized Version of King James I. Eric Gill. Berkshire (Golden Cockerell), 1931.
13. Marcus Vigerius: Decachordum Christianum Julio II Pont. Max. dicatum. Fano (Hieronymo Soncino Gerson), 1507.
14. Eric Gill: Virgin & Child. 1923.
15. Chronicle of Cologne. 1494.
16. Breviarum romanum secundum ordinem fratrum s. Hieronymi. Saragoza, 1562.
17. John Wiclif: A New Bibilia Pauperum. Facsimile. London (Unwin), 1877.
18. Canciones de Navidad. Diaz, Homar, Palacios, Rodriguez, Rosado, del Valle, Torres-Martinó, Tufiño; Delano. San Juan (Departamento de Educación), 1950.

VITRINA/CASE III: TARJETAS DE NAVIDAD hechas por artistas puertorriqueños en serigrafía./CHRISTMAS CARDS silkscreened by Puerto Rican artists.

19. Christmas Lyrics, 15th Century. Worcester (Stanbrook Abbey), 1957.

20. Nicasius Zorita: *Corita chori sanctae*. Barcelona (Gotardus), 1584. O magnum misterium.. O gran misterio y maravilloso sacramento, que animales puedan ver al Dios recién nacido acostado en una cuna./O great mystery and wonderful sacrament, that animals might see the newborn Lord lying in a crib.

22. *Processionarium secundum fratrum Praedicatorum sancti Dominici*. Salamanca (Canona), 1569. "Sea luz brillante que ilumine a los gentiles, y gloria de tu pueblo de Israel," mapa procesional para lo fiesta de la Purificación./"A light of revelation to the Gentiles, and the glory of thy people Israel," processional chant for the feast of the Purification.

VITRINA/CASE IV & V: LOS TRES REYES MAGOS/THE THREE KINGS

22. *Breviarum Romanum cum Calendario*. Italy, c. 1450.

23. Frater Bertholdus: *Horologium devotionis*. Basel (Amerback), c. 1489.

24. *Postilla sive expositio epistolarum tam dominicalium mecon de sanctis*. Zaragoza, 1506.

25. Willem Pijper: *Noëls de France*. Rie Cramer. Utrecht (W.de Haan), 1919.

26. Tarjeta/Card. Utrecht, 1969. "La luz brilla en los tinieblas y los tinieblas no pudieron vencer la luz."/The light shone in the darkness, and the darkness did not comprehend it."

27. *Dominicale Processionale*. Zaragoza (Georg Coci), c.1500. Cantos para el día de los Tres Reyes Magos./Chants for Three Kings Day.

28. Ruth Robbins: *Baboushka and the Three Kings*. Sidjakov. Berkeley (Parnassus), 1960.

29. *Horae in laudem beatissimae virginis Maria*. Paris (Geofroy Tory), 1549.

30. Engravings by Eric Gill: *A Selection*. London (Fanfare Cleverdon), 1929.

VITRINA/CASE VI: PURIFICACION Y ESCENAS DE LA VIDA DE LA VIRGEN MARIA/PURIFICATION & SCENES FROM THE LIFE OF THE VIRGIN MARY

31. Antonio di Nebrija: *Aurea expositio hymnorum*. Zaragoza (Coci), 1510.

32. Petrus de Natalibus: *Catalogus sanctorum*. Lyons (Jacobus Biuncti), 1543.

33. Rafael Tamayo: *Virgen de Guadalupe (mujer vestida con el sol)*./Lady of Guadalupe (Woman Clothed with the Sun).

34. *Missale Romanum*. Nuremberg (G.Stuchs), 1484. Introitus, "Suscepimus deus," de la misa para la Purificación/from the Mass for the Purification.

35. *Nuremberg Chronicle*. Anthony Koberger, 1493. La Sybil proferize el nacimiento de Cristo, visto con las mujeres vestidos por el sol. Retratos del poeta hortícola Walfred Strabo; Joachin y Anna; Zacharías y Elizabeth; y la joven María./The Sybil prophecies the birth of Christ, seen with the Woman Clothed with the Sun. Portraits of the horticultural poet Walfred Strabo; Joachim & Anna; Zacharias & Elizabeth; and Mary as a young woman.

36. Rafael Tufiño: *Canción de Cuna (grabado a linoleo)*./Crib Song (linoleum cut).

37. *Songs to Our Lady of Silence*. Desmond Chute. Ditchling (St Dominic's), 1921.

[This exhibition opened December 17th.]

LIBROS HECHOS POR MUJERES

Exhibit boasts bookmaking by women
by Eneid Route-Gomez

San Juan Star, Tuesday, December 24, 1991, page 33



On the day after Christmas women who have perused such gift books as "Daughters" by Paule Marshall, "My Son's Story" by Nadine Gordimer, "The Kitchen God's Wife" by Amy Tan, "Falsas Crónicas del Sur" by Ana Lydia Vega and "I Lock My Door Upon Myself" by Joyce Carol Oates can go and see a few handmade books by women themselves. Browsing is the order of the day.

The exhibit — *Libros Hechos por Mujeres* — was lovingly put together by La Casa del Libro associate director Barbara Lachman, a poet and scholar on medieval women. The exhibit evolved out of a children's art workshop that Lachman, artist Mary Ann Mackinnon and art teacher Marilyn Torrech had been holding on alternate Saturdays at Casa del Libro.

"We began to realize that there were women working on books and how important it was that women's voices be heard," Lachman said.

The exhibit boasts samples of women's work from Puerto Rico to Vieques to Ireland and Vienna. "Weinacht," meaning Christmas, was published in Vienna in 1922 and consists of color lithographs by adolescent girls. There is even an illustrated rendition, by Swiss-resident Warja Lavater, of "Snow White and the Seven Dwarfs" that can be "read" by the smallest child.

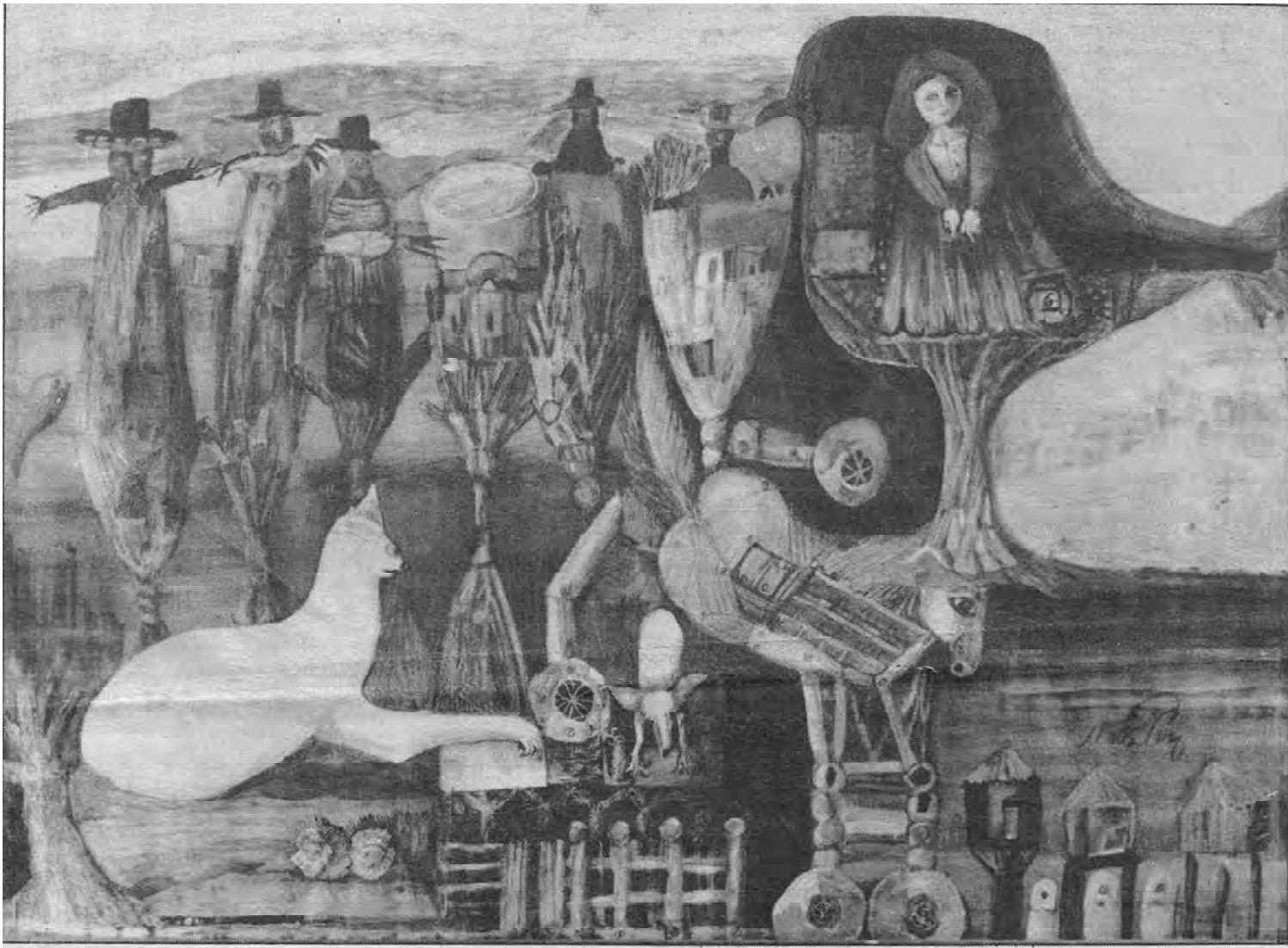
One book by Puerto Rican artist Ida Gutierrez was created out of sugar cane leaves. Gutierrez was inspired by a course she took with José Alicea, one of the island's leading artists. "The attraction [to bookmaking] was immediate," she writes in a card describing her work. "Maybe it was the calling of some roots."

At the age of 11, Nicole Alvarez has shown her talent for the form. Her handmade book on the *paso fino* is also on view. Alvarez is one of the students who go to the Saturday art workshops for children at Casa del Libro.

A standout at the show is Consuelo Gotay's limited edition of "Valle de Colores" by Luis Llorens Torres. The book is entirely handmade. A discreet inquiry brings the response that, yes, the edition of 100 is for sale at \$100 per copy. A protege of Lorenzo Homar, Gotay teaches at the School of Plastic Arts and supervises the Polverín de Santa Elena workshop there.

One of Europe's oldest printing presses, the Stanbrook Abbey Press, is represented by two volumes on what the publishers — the Benedictine nuns — have wrought. The first volume is the history of the press and the second gives examples of what they've printed, Lachman said.

"My Memories of Love" is a handpainted tome by calligrapher and children's book illustrator Victoria Vidal on the "images of things and people representing in my memory, tender moments of love." These memories include her mother, aunt, children and husband.



"El Escenario by Marta Perez," one of three mixed media works designed for bookcovers.

In "Two Christmases in Puerto Rico" Harriet Philmus, who lives in Vieques, gives The Three Kings equal time. The titles of some of the works on view are delightful but carry an undertow. "Ransom Notes" is a collage with erotic text by Melissa Townsend, "Hogares Ancestrales" by Maritza Dávila represents the passage of time, "Dirge for the Land" is Lachman's poem illustrated by MacKinnon and bound by Torrech. That book is a work-in-progress, Lachman said. "She Who Tends the Fisher's Net" is a computer-generated poem by Gail Peters who engages children in urban planning and ecology projects.

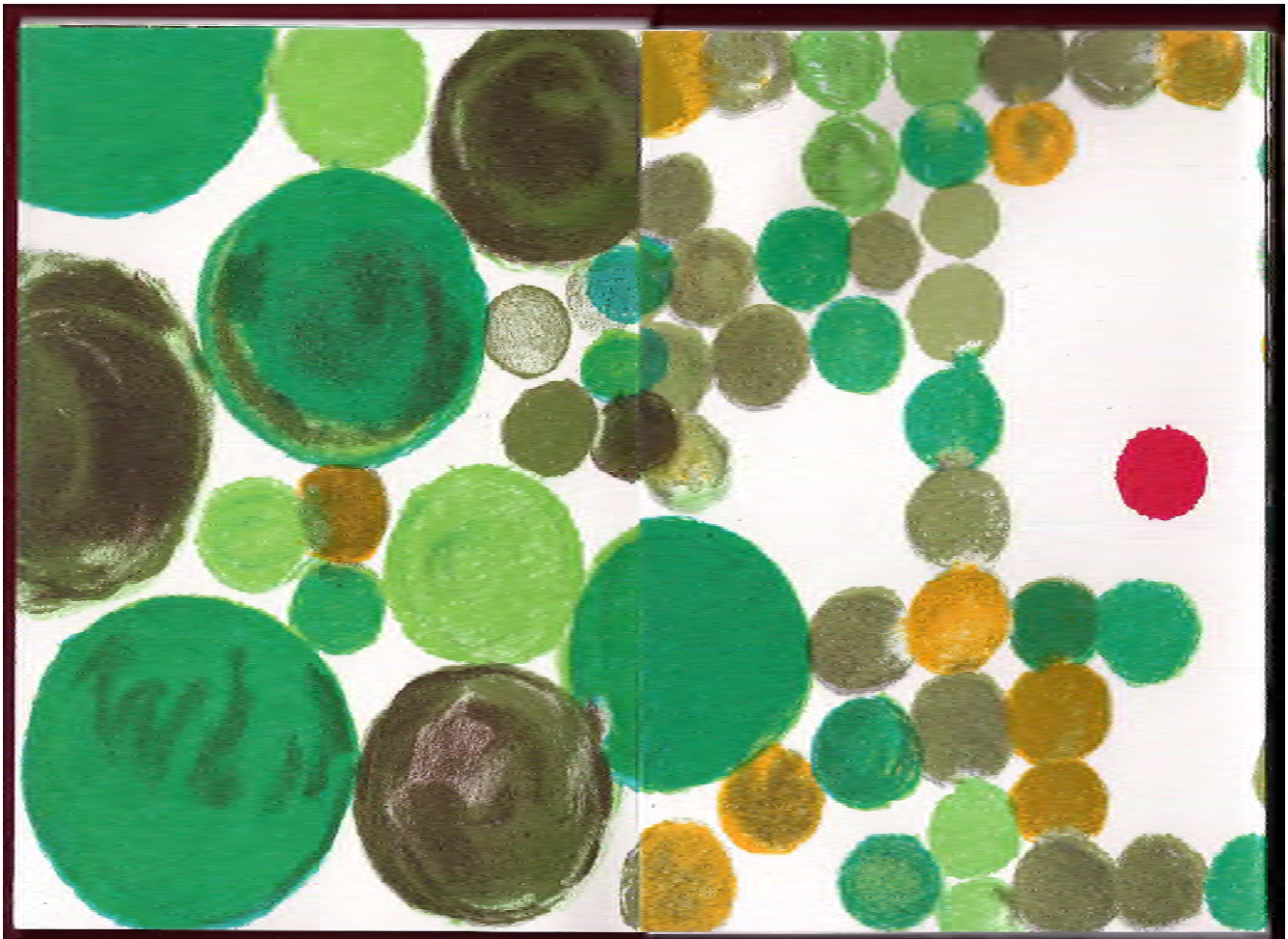
Maria Antonia Ordonez has illustrated

"La Cucarachita Martina" by Rosario Ferré. Also on the walls are letters to the late David Jackson MacWilliams, the keeper of Casa del Libro for many years, by Marie Angel, "one of the best calligraphers in the world," Lachman said. "She's especially fond of animals." Thus, the letters are laced with drawings of cats. Marta Pérez is represented by three mixed-media works meant for covers of books by poets and writers. An exquisite card by Jayuya artist Dora Rivera is also part of the exhibit which will extend through February.

Other Casa del Libro exhibits to amuse, amaze and stimulate the eye are scenes from the life of the Virgin Mary, The

Three Kings and Christmas cards by Irene Delano, Francisco Rodón, Rafael Tufiño, José Alicea and Lorenzo Homar. Also on view is "Los Aguinaldos del Infante: Gloria de la Epifanía" the book by Tomás Blanco which was set to music by Jack Delano. The work was first performed in 1954, according to exhibit notes. Narrator was Luis Palés Matos, Delano played the viola and Irene Delano played the harpsichord which was built by John Hawes. This event took place at San Juan Cathedral.

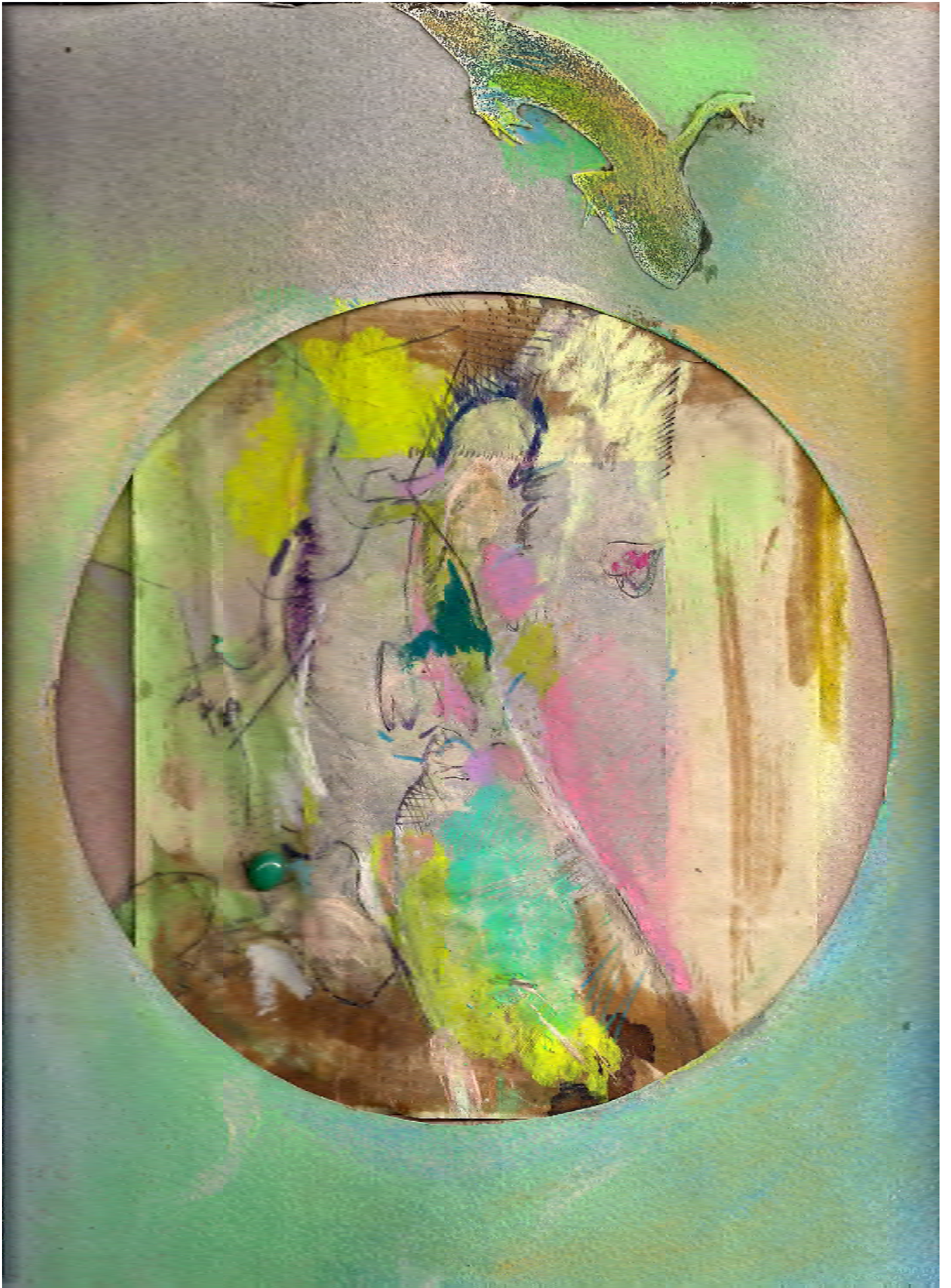
La Casa del Libro is open Tuesdays through Saturdays from 11 a.m. to 4:30 p.m. On Noche de Galeria Tuesday evenings, hours are from 7:30 p.m. to 10 p.m.







Peel the soil like a tangerine,
expose tenacious roots,
the better to yank old trees like pliers.



SILVER LEY,
OAKLEY ROAD,
WARLINGHAM, SURREY, CR3 9BB.

Telephone: Upper Warlingham 4380

29. May. 1969



Dear Mr. McWhinney.

Thank you so much
for sending me the
Hans Fischer
illustrations which
I have enjoyed looking
at immensely. They
really are most
interesting in
technique and have

a lovely sense of humour too. My favourite is
the Hazel & Green house which is really charming
and all the little creatures hidden away among
the forest trees & plants are so little mice
looking for. And all my favourites included -
the snails & ants - squirrels, lizards - and cats!
What a pleasure it must be for children to
have such illustrations in their books.

I have just signed a contract with Waverley
to illustrate the Beatrix Potter story 'The
Tale of the Faithful Dog' - I only hope I do

SILVER LEY,
OAKLEY ROAD,
WARLINGHAM, SURREY,

Telephone : Upper Warlingham 4380

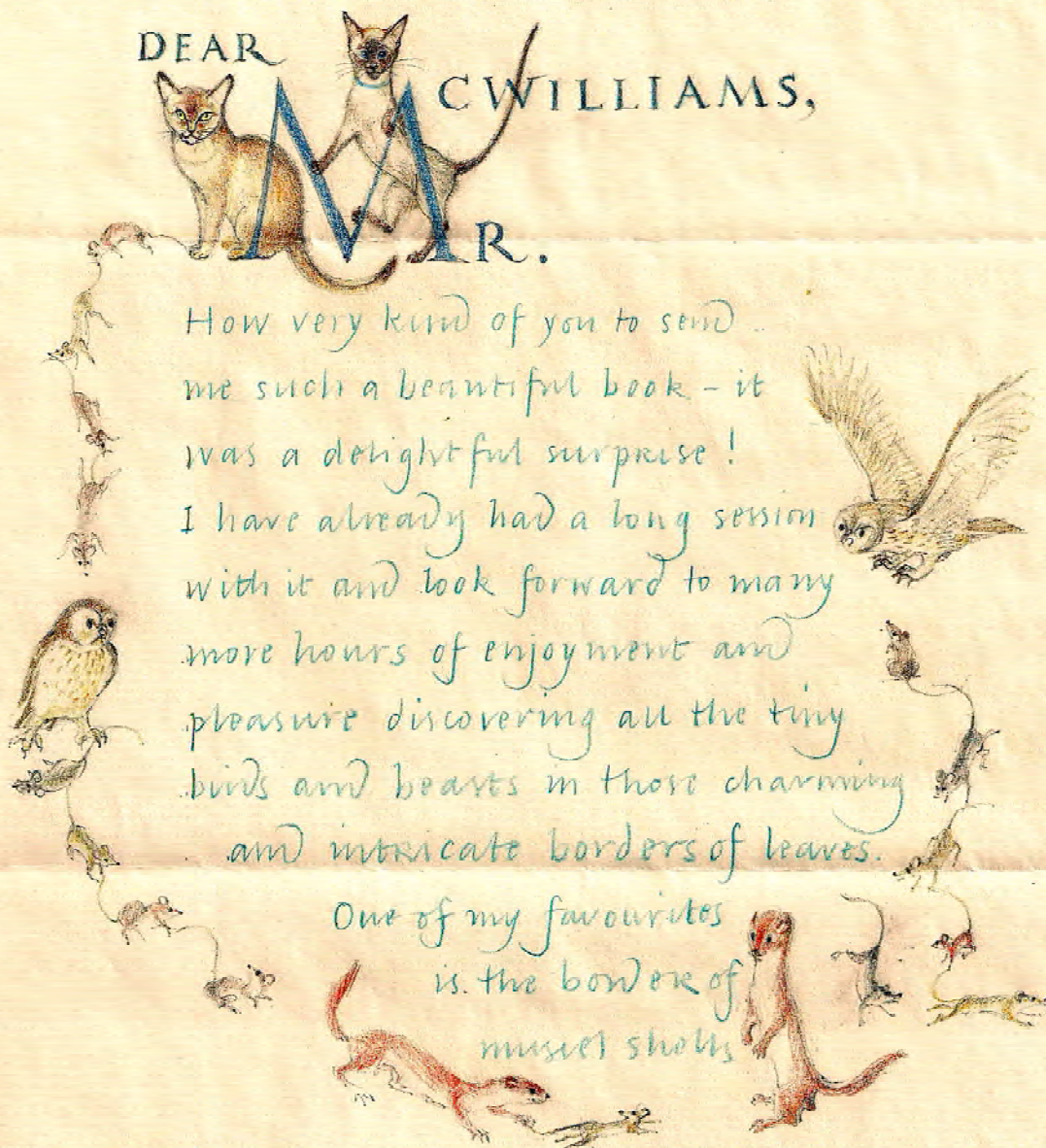
24 July 1967

DEAR  CWILLIAMS,

MR.

How very kind of you to send
me such a beautiful book - it
was a delightful surprise!
I have already had a long session
with it and look forward to many
more hours of enjoyment and
pleasure discovering all the tiny
birds and beasts in those charming
and intricate borders of leaves.

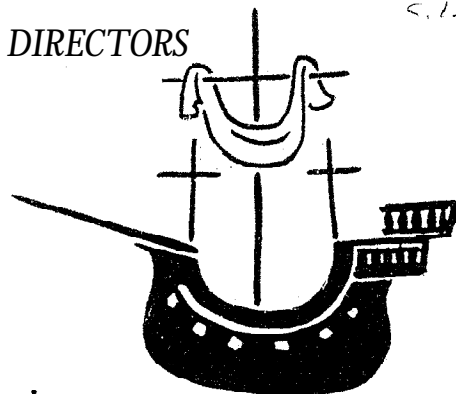
One of my favourites
is the border of
musket shells



THIS WAS A PROSPECTUS SUBMITTED TO THE BOARD OF DIRECTORS

c. 12/10/92

LA CASA DEL LIBRO
A CALENDAR OF EVENTS
March 1992-May 1993
CROSS-CULTURAL ENCOUNTERS



Exhibition: Sunday March 1, 1992 at 7:00 p.m.:

Judaica - Five Centuries of Wanderings

From a Hebrew 1487 ritual code and a 1489 commentary on the Pentateuch (the first book printed in Lisbon) to a hand-painted Ketuba (marriage contract) and a 1991 Book of Jonah, all from the collection of La Casa del Libro. In memory of those Jews expelled from Spain in March 1492.

Opening Night Concert. centuries-old Sephardic folk songs in Ladino, and Spanish canciones.

Conference: The Sacred Bridge. Christian musical and liturgical borrowings from the Jewish liturgy, R. John Blackley and the Schola Antiqua.

The exhibition will remain through May.

Gala: Tuesday March 31, 1992 from 7 p.m. on:

Celebration of the Founding of La Casa del Libro in 1956

With special awards of the Elmer Adler Medallion to three important Amigos: co-founder Teodoro Moscoso, Max Goldman, and Rafael Fábregas. President Fábregas will announce the Elmer Adler Fund, a scholarship program regarding book layout and design. The gala will be invitational, and tickets to the evening will be \$125 each to benefit the Fund.

Special Exhibition. The founding of La Casa del Libro: a history in letters and photographs.

Concert & Accompaniment for Dancing by the Grupo del Orquesta Filharmonica.

Block Party. Beginning at 6 p.m., on Cristo Street between Calle de la Forteleza and the Capilla; open to the public.

Exhibition: Opening Night, Tuesday, June 2, 1992 at 7:00 p.m.:

Creation Myths in the Americas and Europe

Indigenous images from Mayan, Taino, and Aztec cultures, and from the Judeo-Christian and Greek traditions. A poster to celebrate this show will be commissioned by a local Puerto Rican artist.

The exhibition will remain through August.

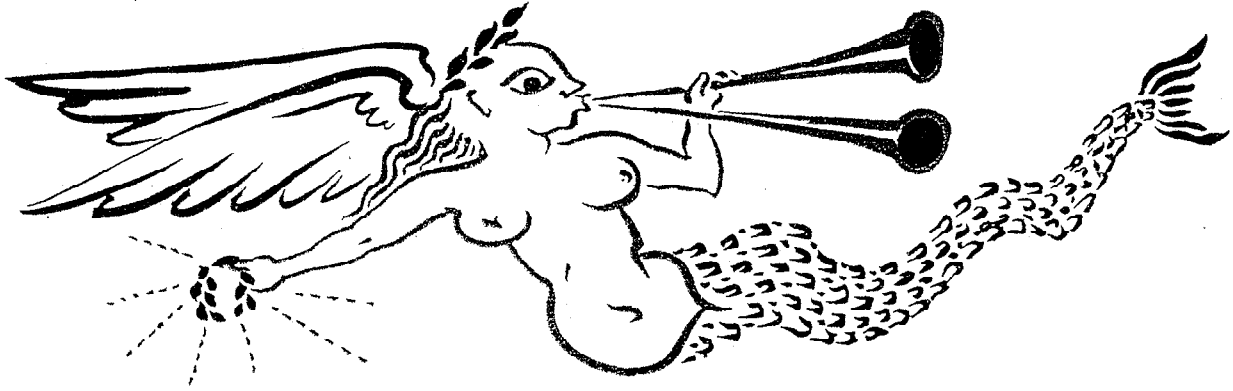


Exhibition: Opening Night, Tuesday, September 8, 1992 at 7 p.m.:

The First Voyage of Columbus

Books and graphics from La Casa's collection. Included will be books printed before 1501 (incunabula), by which we might examine the Europe of 1492, and books of the 16th through 20th centuries illustrating his voyage.

The exhibition will remain through November.



Exhibition: Opening Night Tuesday, December 1, 1992 at 7:00 p.m.:

Christmas at La Casa del Libro

Images of Los Tres Reyes Magos and of St. Ursula y las Onze Mille Virgenes; illustrations from Puerto Rico and Germany, with a collection of Puerto Rican santos.

Conferences:

- History of Lithography in Printing
- The Story of St. Ursula
- Popular Religion in Puerto Rico
- History of Santos in Puerto Rico

The exhibition will remain through February 1993.

Exhibition: Opening Night Tuesday, March 10, 1993 at 7:00 p.m.:

The Second Voyage of Columbus

Spain discovers Puerto Rico; exhibition of two unique cedulae signed by Fernando y Ysabel, ordering provisions for this voyage; graphic arts in the New World. There will be an exhibit on paper and paper-making using indigenous materials from the Americas and the Orient.

The exhibition will remain through May 1993.

[drawings by Jean Charlot
for Paul Claudel's The Book of Christopher Columbus]

¿Que Pasó? / What Happened?

This chronology of activities has not covered the multitude of memoranda, beseechings, and meetings that were required in an attempt to get the Instituto de Cultura Puertorriqueño and Zonas y Monumentas Historicos to fulfill their duty, which was to complete the reconstruction of Calle del Cristo 255 and 257. But that would take a whole other, much lengthier book, and is not our concern here.

The Prospectus given on pages 70–71 came to naught. Why?

It would seem that everything changed in January/February 1991 when Sotheby's evaluated the collection. Jay Dillon, in the rare book room, said to the undersigned, "You know, La Casa doesn't really need to hold on to all of these books in order to fulfill its mission." The answer to that was, "The collection is unique in that it stemmed from a single mind—that of Elmer Adler, with his student Jack McWilliams. It is too integral and organic to be broken up."

From around that time, no new funds came into La Casa del Libro from its Junta. The government-appointed contractor did little work, but managed to drain the money earmarked for reconstruction, while Zonas y Monumentos didn't notice. No steps were taken, either by the Instituto or by the Junta, to arrest the very serious spread of comajen that had caused whole sections of the buildings to be unusable. When La Casa's co-directors tried to increase shareholder membership in Amigos de Calle del Cristo 255 Inc. in the hopes of holding the annual elections for the Junta demanded by the By-Laws—but which had never in thirty-five years been held—they were summarily fired. When, pointing to the illegally constituted Junta, they refused to obey and close down La Casa, but continued to serve without pay, they were brought to court.

The extraordinarily beautiful buildings at Calle del Cristo 255 & 257 have been closed to the public for nearly 20 years, and nothing has been done to repair them. The collection is in storage again, with the rarest books kept in the vault of a bank in San Juan. Books of lesser importance have been used for minor exhibits in temporary locations.

Money has somehow to be at the base of all this, beginning with the evaluation of the collection, which conservatively came to five million dollars in 1991 and is probably closer to ten million by now. ***Just for investigative starters***, there is grave need for an independent inspection of the collection, to see what of it is still *intact*. The catalogue of the collection exists in at least four copies, held by the Instituto and/or the Junta, by Sotheby's, with two (one permanently bound) held by the authors of this booklet.

It can be proven by legal documents & letters, copies of which are in the hands of the undersigned, that La Casa's rare books are not the property of the Instituto, as falsely claimed. They belong to the People of Puerto Rico, under the ægis of a Junta elected annually by Amigos de Calle del Cristo 255 Inc. Please see the Letter that follows.

R. John Blackley, March 1, 2011

Appendix

The following was written by a prominent Condado attorney and dated August 15, 1991.

Dear Barbara and John:

You have asked me to give an opinion as to the corporate structure of Amigos de Calle del Cristo 255, Inc. and its operation. After studying the Certificate of Incorporation, the By-Laws, select correspondence over the thirty-five years of La Casa's existence, and after being shown the premises and questioning you in depth as to the history of the institution you both direct, I opine as follows.

The body whereby Amigos should function, its board of directors, is in every respect in violation of the terms of its Certificate of Incorporation. The Certificate clearly states that the incorporators should constitute the first board and that it should put into effect a series of nominations and elections by the membership of the Amigos in accord with clearly delineated requirements. According to these, all on the board save the incorporators are to be nominated by the board and elected by the Amigos-members, and none for more than two three-year terms. (Please see paragraph 2 of the Certificate [not] attached hereto titled "Members of the Council.") Given these stipulations, the only present member of the board who has a legal right to be on the board is Teodoro Moscoso, for he was one of the six incorporators. No action the current alleged board takes is or can be binding. In fact, to illustrate, you both, Barbara and John, direct La Casa del Libro de facto, but not de jure: the board had no legal right to hire you. Similarly, the board has no legal right to receive funds, to purchase books, even to write a simple check against a bank account. And this addresses only the formal aspect.

There are other problems, on the level of content, and it is important that these be delineated.

It is very clear to me from reading the letters of Elmer Adler, who with Teodoro Moscoso founded La Casa del Libro, that it was his intention that La Casa should be under no political control. There can be no question that this was his intent, and in fact it was the basis of his requests for donations of valuable books for the collection [i.e., they were purchased by donations from the Amigos, not from the Instituto, and this can be proven—J.B.]. The presence of the Instituto de Cultura Puertorriqueña in the operation, control, and supervision of La Casa del Libro is clearly improper. It is contrary to the intention of Adler and to its avowed purpose. PRIDCO gave Calle del Cristo 255 to the Instituto specifically so that the collection of La Casa del Libro could

safely be housed. The Instituto, as pointed out in a confidential memorandum written by John Blackley dated January 1, 1991, has so seriously failed in its obligations to La Casa's collection as possibly to open itself to liability for breach of its "fidutiae," the very least of which would be the re-transference of the title of Cristo 255 to PRIDCO.

So far as can be determined from the available documents, the collection of La Casa del Libro, which is conservatively valued by Sotheby's at five million dollars, is owned by the People of Puerto Rico under the trusteeship of Amigos de Calle del Cristo 255, Inc. This means that one of the most valuable libraries in the world is under the control of directors of which one member is duly instituted.

The situation is untenable and needs legally to be cured. ...



*Calligraphic logo by Jan van Krimpen:
Calle del Cristo 255, San Juan, Puerto Rico.*

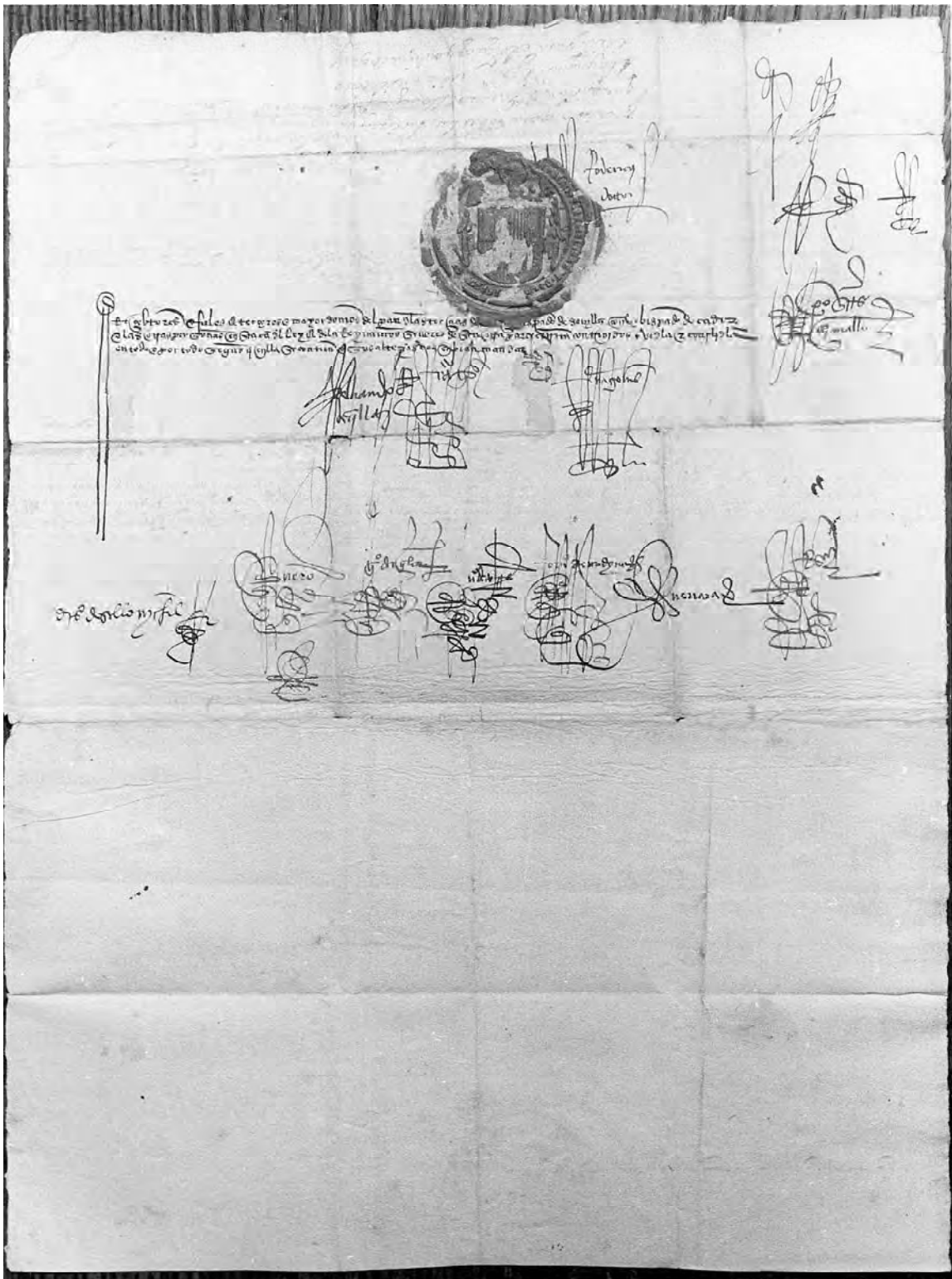
The two pages that follow reproduce folio sides from one of the prize possessions of La Casa del Libro and of Puerto Rico: two cédulas or decrees contained in a large buckram folder. Written May 20th and June 1st in 1493, and signed by Ferdinand and Isabella, they ordered the provisioning of grain for Columbus' second voyage, wherein the Spanish discovered for themselves the various Caribbean islands. On one side of each are the text and royal signatures, on the other, corroborating signatures and healthy remains of the wax seal. Jack McWilliams found them and secured a Puerto Rican industry to purchase them; they are in fine shape, glorious pieces of the rock that were written at Barcelona in a special courtly hand clearly showing Arabic influence.

Don't forget to... (The text is extremely faint and illegible, appearing to be a dense block of handwritten notes or a list of items.)

[Handwritten signature or scribble]

No firmadure... (A line of handwritten text, possibly a title or a specific instruction, written in a cursive hand.)

... (A small line of handwritten text at the bottom of the page.)



AN EXAMPLE OF MUSIC AT LA CASA DEL LIBRO

SUSAN PABON, Soprano

MARIA DE LOS ANGELES RIVERA, Pianista



11 de marzo de 1990

3:00 p.m.

PROGRAMA

George Frederick Handel
(1685-1759)

De Semele
"O Sleep, why dost thou leave me?"
"Endless pleasure, endless love"

Robert Schumann
(1810-1856)

Frauenliebe un Leben, Op. 42
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Susser Freund
An meinem Herzen
Nun hast du mir den ersten
Schmerz getan

INTERMEDIO

Francis Poulenc
(1899-1963)

Fiancailles pour Rire
La dame d'Andre
Dans l'herbe
Il vole
Violon
Fleurs

Franz Liszt
(1811-1886)

Erstes Sonett von Petrarca

track 1: Handel: "O Sleep, why dost thou leave me?"

"Endless pleasure, endless love"

Schumann: *Frauenliebe und Leben* (eight lieder)

track 2: Poulenc: *Fiancailles pour Rire* (five chansons)

Liszt: "Erstes Sonnett von Petrarca"

Encore: "A Simple Song," from Leonard Bernstein's *Mass*

Music at La Casa del Libro was enjoyed in the area immediately between its two open-air patios; there were various ambient sounds—high chimes, vehicles at mid-level, and the deep sound of winds against the microphone. But the music, as heard on this disc, was always worth it!

Thirty copies of this booklet have been printed and distributed gratis.

