


 *The Indicator*

 This column takes its name from the popular printer's mark shown above. Leigh Hunt used the indicator mark, also called a fist, hand director, or index to sign his column in the *Examiner* and later chose the *Indicator* as the title for his new journal that ran from October 1819 through March 1821. In an epigraph, Hunt explained that the African indicator bird, when looking for honey, would issue "a cheerful cry" to indicate sweets to its followers. The editors hope that this column serves a similar purpose. *The Indicator* is used to direct special attention to various topics, including forthcoming programs and speakers, exhibitions, and news of selected acquisitions.

 Change has come to BOOKS AT IOWA. The magazine has had only slight alterations since its beginning in 1964. With the very successful redesign of the *Newsletter*, the administration of the Libraries decided on an extensive restyling of the magazine. This modernization was undertaken by Kathy Thomas and Patti O'Neill of The University of Iowa Printing Department. The editors hope you will enjoy the new look.

 The November 1989 issue (No. 51) of *Books at Iowa* carried an article by Tatjana Lorkovic entitled "The Slavic Collection at The University of Iowa." The first sentence of that essay stated that "Russian language studies at The University of Iowa appeared during the 1944-1945 school year under the auspices of the Department of Romance Languages." One of our readers, Raymond H. Jipp of Jacksonville, Florida, wrote in that "no recognition was given to Prof. Jack T. Posin who taught a Russian class in 1942." Mr. Jipp was in the class for one semester. There was no University Catalogue published for the year 1942-43, but Russian does appear in the 1943-1944 catalogue with J.A. Posin listed as assistant professor. Professor Posin had an A.B., M.A., and Ph.D. from the University of

California at Berkeley and he later went on to teach at Stanford. Our thanks to Mr. Jipp for bringing this discrepancy to our attention.

📖 Special Collections Feature Presentation!

We have placed a new exhibition case in the Special Collections Department to show newer and older books of interest for various reasons—press, subject, form, materials—or because someone likes them. The displays will be changed approximately monthly.

The premier piece was *Dido and Aeneas* (Nahum Tate and Henry Purcell, 1989). This book, co-published by the Janus Press and the Theodore Press, marks the 300th anniversary of the publication of the libretto to Purcell's opera, first performed to celebrate the coming of William and Mary to the English throne in 1689. The format of the book is a single accordion-folded sheet of handmade paper, nearly six feet long, opening to five successive two-page spreads, each a scene of the opera interpreted in an individual pulp painting. The effect of the book, when unfolded and standing in a line, is quite sculptural—it becomes a miniature theater. The text was prepared, typographically designed and hand-set in Romanee Cursief by Michael Alpert at the Theodore Press, printed by Alpert and Claire Van Vliet, and published in an edition of 150 copies.

The University of Iowa Libraries Exhibitions Program for 1990-1991

📖 BOOK AS IMAGE: A SELECTION OF ARTIST'S BOOKS FROM THE UNIVERSITY OF IOWA LIBRARIES

A phenomenon of the sixties and seventies that many predicted would not outlast the decades, the artist's book has established itself as an enduring artistic medium. Defined as "books produced by artists and intended as visual objects," the artist's book is conceived in its entirety by the artist; the textual matter, if any, is an integral part of this conception and is generally written or assembled by the artist. These works range from fairly conventional book structures to pieces which call

into question the very definition of a book. Presented in September and October of 1990, the exhibition was prepared by Timothy Shipe, Harlan Sifford, and Pamela Spitzmueller.

☞ MOMENTS OF TERROR: POE'S TRADEMARK

The University Libraries collections on Edgar Allan Poe are extensive, ranging from multiple editions, translations, and criticism of his works through the major scholarly collection formed by Professor Thomas O. Mabbott, one of the primary American authorities on Poe. Choosing from examples in art and film as well as print, this exhibition may feature such topics as "Villains and Victims: the Characters of Poe"; "Methods of Madness: Torture in Poe"; and "Scenes of the Crime: Setting in Poe." Judith Macy, Lucia Marino, and Rijn Templeton will prepare this exhibition, scheduled from November 1990 through January 1991.