

Paintings
Kathleen Kucka

Poems
Asya Graf

Poems
Sarah Wetzel-Fishman

World Digital Library
UNESCO, Library of Congress





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KATHLEEN KUCKA



Oscillation Between Layered Parts
acrylic on linen



Ephemeral Apparition
acrylic on linen



Confound and Astound
acrylic on canvas



Energy of Surface
acrylic on linen



Deceptively Detached
acrylic on canvas



The Boundless
acrylic on aluminum



Restless Green
acrylic on linen

Images pp 3-10 courtesy of Marsha Mateyka Gallery and Kathleen Kucka

Kathleen Kucka was born in Hartford, Connecticut in 1962. She received her M.F.A. at Hunter College, Graduate School of Art, New York in 1994 and her B.F.A. at The Cooper Union for the Advancement of Science and Art, New York in 1984.

SOLO EXHIBITIONS

2009 "New Paintings", Marsha Mateyka Gallery, Washington, DC
 2006 Brenda Taylor Gallery, New York, NY
 2004 "Burns and Pours", Kristen Frederickson Contemporary Art, New York, NY
 2003 "New Paintings", Marsha Mateyka Gallery, Washington, DC
 Jeffrey Coploff Gallery, New York, NY
 2001 Jeffrey Coploff Gallery, New York, NY
 1999 Jeffrey Coploff Gallery, New York, NY
 1995 Thread Waxing Space, Project Room, New York, NY
 1994 Saint Peter's Church, Lexington Avenue, New York, NY

SELECTED GROUP EXHIBITIONS

2008 Group Exhibition, Gallerie Roger Katwijk, Amsterdam, Netherlands
 Material Color, Hunterdon Art Museum, Clinton, NJ
 Summer Collection 2008, Gallerie Roger Katwijk, Amsterdam, Netherlands
 2007 Group Show, Brenda Taylor Gallery, New York, NY
 2006 "New Year New Work", Marsha Mateyka Gallery, Washington, DC
 "Surface", Brenda Taylor Gallery, New York, NY
 2005 "Head Over Hand: Pushing the Limits of Paint", Denise Bibro, Fine Art, New York, NY
 "NY Loves LV", Dust Gallery, Las Vegas, NV
 2004 *Mindscape*, Pavel Zoubok Gallery, New York, NY
Hard and Soft, Marsha Mateyka Gallery, Washington, DC
"Mindscape", Margaret Thatcher Projects, New York, NY
 2003 "Young + Brash + Abstract", curated by John Yau, Anderson Gallery, Virginia Commonwealth University, Richmond, VA
 "Prima Facie: New Abstract Painting", Angeles Gallery, Santa Monica, CA
 "Bold", Jeffrey Coploff Fine Art, New York, NY
 "Pour Pierce Pounce", Kristen Frederickson Contemporary Art, New York, NY
 2002 "Abstraction: An Invitational Exhibition: Cheonae Kim, Kathleen Kucka and Sheila Rotner", Marsha Mateyka Gallery, Washington, DC
 2001 "hat Which Remains", curated by Mo Eich, Bernadette Salvage Fine Art, Brooklyn, NY
 "Burn: Artists Play with Fire", The Norton Museum of Art, West Palm Beach, FL
 "Pierogi 2000 Traveling Flat Files", Yerba Buena Center for the Arts, San Francisco, CA; Post Gallery, Los Angeles, CA; Block Art Space, Kansas City, MO
 2000 Group Show", Jeffrey Coploff Fine Arts, LTD., New York, NY
 "Fluid Flow", James Graham and Sons, New York, NY
 "Eye Candy: Contemporary West and East Coast Women Painters", California State University, San Bernardino/ The Visual Arts Center, Fullerton, CA
 1999 24/7 The Inaugural Exhibition of The Nantista Discoveries Series, Guild Hall Museum, East Hampton, NY
 1998 Two Person Show", Nylon Gallery, London, England
 "34th Annual Art on Paper", Weatherspoon Art Gallery, The University of North Carolina
 "Fabrications: Art, Fashion, Style", TIAA/CREF, New York, NY
 "Focus on Materials", Staller Center for the Arts, University Art Gallery, State University of New York at Stony Brook, NY

"Paper", Jeffrey Coploff Gallery, New York, NY
 1997 Text and Touch", curated by Kristen Frederickson, Hunter College, Voorhess Gallery, NY, NY
 "Current Undercurrent: Working in Brooklyn", The Brooklyn Museum, NY
 "New York Drawers" The Pierogi 2000 Flatfiles", Gasworks, London, UK
 1996 Limbo", Ah! Space Gallery, New York, NY
 "Repeat", The Bertha and Karl Leubsdorf Art Gallery, Hunter College, NY
 "Painting and Works on Paper", The Houghton Gallery, Cooper Union, New York
 juried by Stephen Haller, Lisa Lawley and Richard Vine
 1988-94 "Modulating the Exhibition: Free Falling", Berlin Shaffir Gallery, New York, NY
 "Passion", Peconic Gallery, Riverhead, New York, juror: Ann Philbin
 "Mark as Metaphor", PS 122 Gallery, New York, NY
 "States of the Art: National Juried Show of Women Artists", A.I.R. Gallery, New York, NY
 "Burning in Hell", The Franklin Furnace, New York, NY, curated by Nancy Spero
 "Selections Show", 1998, The Drawing Center, New York, NY

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 Liberman, Rachael *"Kathleen Kucka's Multi-Dimensional Impressions"*, Gay City News, October 2006
 Mendelsohn, Meredith *"Kathleen Kucka Burns and Pours"*, ArtNews, December 2004
 Jacobson, Lewis *"Concentrics"*, Washington City Paper, Washington, DC, June 2004
 Knight, Christopher *"Surface and Color in Abstract Group Show"*, Los Angeles Times, August 9, 2002
 Dawson, Jessica, *"Three Artists of Different Stripes"*, The Washington Post, 1/21/03
 Schudel, Matt, *"Fire Works"*, The Sun-Sentinel, Fort Lauderdale, FL, April 2001
 Korotkin, Joyce, *"Kathleen Kucka"*, The New York Art World.com, April, 2001
 Schmerler, Sarah, *"Fluid Flow"*, Time Out: New York, July 27 - August 3, 2000
 Knaff, Deborah, *"Eye Candy" by Women Reveals Beauty Beyond Good Looks*, The Press Enterprise, Los Angeles, CA, April 19, 2000
 Johnson, Ken, *"Kathleen Kucka"*, The New York Times, March 19, 1999
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 Braff, Phyllis, *"On the Edge"*, The New York Times, May 31, 1998
 Daigle, Claire, *"Text and Touch"*, Art Papers-New York, March/April, 1998
 Long, Robert, *"Perspectives: A Style Shift"*, The Southampton Press, May 18, 1995
 Harrison, Helen A. *"Depicting Passion, in its many Guises and Garbs,"* The New York Times, March 20, 1994

PUBLICATIONS

2003 catalogue on the artist, essay by John Yau
 2002 *Young + Brash + Abstract*, introduction and curated by John Yau Virginia Commonwealth University, School of Arts, Richmond, VA, catalogue
 2001 *Burn: Artists Play with Fire*, The Norton Museum of Art, West Palm Beach, FL, catalogue
 1999 *OK This is so*, Pierogi Press, New York, NY, Volume 3/Spring 1999
 1999 *Twenty Four Seven: The Inaugural Exhibition of Nantista Discoveries Series*, Guild Hall of East Hampton, 1999

RESIDENCIES AND GRANTS

2008 Vermont Studio Center; 1995 The Nancy Ashton Memorial Fund Award, Hunter College, New York; 1991 The Alternative Worksite, Bemis Foundation, Omaha, Nebraska, Artist residence; 1991 Change Grant

POEMS BY ASYA GRAF

Rush Hour Dysnomia

High rises hold the sun,
post partum, post haste.
Where the flesh gapes
in windy tunnels
between scaffold ribs the sun lavishes
frigid radiance.

Dysnomia of objects –
sunset in the scaffold,
construction in the clouds.

I know my wife's phone number,
my father's birthday.
Turning in my bed
the clock's red glare pries loose my eyelids.

They made sandcastles and drank soda.
It started to rain.
Her body is not a provocation –
a bulge, a sag on the springs,
a circumstantial hand.

The boys went to the beach on Sunday
and ate trees. After there were tulips
in the peddler's bucket, churros
in the coffer. The watches rained
upon the sand like quartz upon the mud.
What could I have given you
to make this easier? Time? A napkin? A ride home?

Come on, said Betsy, we have to pick up soda.
Even the dog wants out,
pawing for hours on the wrong door.
While the sun, sprung loose
within the frame of steel,
burns from the misnamed heart of things.

Three Love Songs

1.

All this happiness came to me at once
or I to it – your blood whirred in my ears
mortar to my breach.

Adust with noon the road smolders.
I am no longer adumbral,
resting in the shade of the olive tree,

adjured, shorn, inhabited.
I am full of grace, void
of that finer substance.

I am like those hazel trees
slow to blossom, drunk on darkness
at the root – should you rescind my sap

I would still serve as kindling, mineral
grist in your mill, sidereal signage

2.

All this happiness came to me at once.
Sidereal adumbrations, scorpions'
tails zigzag in the dust.
I read the signs as mercy,
your smile a message.

Adust with noon, the stones steam.
I rise in their descent, forsaking
lessons, cycles, biology.

I am above the flesh.
I stand as stone against the tide,
braced for infinite advance,
reaved from within, a geode
waiting for the jeweler's blade

3.

All this happiness came to me at once –
the thorn plucked from my flank,
blood washing its own wounds. Let me rub oil

between my palms and grasping slip
my hold upon your coraled flesh. We are
an element of grammar – You,

I straining to drain, bleach, purge, reave
itself from its own center. Coral shales
lace your ribs, lacerate my palms. I

am riveted to the pursuit, thirsty
for my own blood, the coral stained
for the reliquary's cool storage.

The Inner Sanctum

1.

Entering the room the room was locked
but at its entrance stood

(you'd like to know)

an inner chamber

picking over brambles
we parted the last bough and peering in

The walls were gossamer
The veils swayed in the breeze

uncouth as cheesecloth
The breeze? It came from beyond

a window from another room
that opened on a courtyard
two feet wide
between two walls where milk cartons and cigarette butts

But the room? The tablets? The scroll? The face?
But then we were five and Fanny was not entertained

The backs of things are trying for a child
Tweed jackets stretched taught, calves bulging under nylon
The crowd pressed in and we were funneled out
from the seeded core

2.

After the ceremony we found anemones
layered on the floor like anemone petals

Stepping out of the labyrinth you find a hedge —
textured, coiled,
but still a well-wrought hedge

The moon is like the moon tonight
and Salome's mistake was but to make
too much of things:
an apostle's head, a stepfather's hard-on

The veils won't slip from off the mouth
of yonder cave, and we are not romantic

In the gallery the sun licks the floorboards
The holy family stares at cross-purposes:
Mary to sea, Joseph to his donkey's wheezing flank,
the infant into his father's sightless eyes

Is this what you came to see?

An old man's cataracts?

Salome knew that when the last veil fell
her skin's porphyry would be no revelation,
her prize no reward

His lips were cold, his eyes were sightless

Asya Graf has recently published poetry and fiction in *DMQ* (upcoming), *Boxcar*, *Anderbo* and *Vestal Review*. Asya teaches high school English in the Bronx.

POEMS BY SARAH WETZEL-FISHMAN

Infidelity of Finches

Through the wall, a bush next door is begging
me to buy pomegranates, small bombs
more evil than apples, as if it's already

winter when all the sinners in hell
are paired, all the lovers, when the bush's
extravagant flowers

the color of poppies
turn poisonous, even to the small brown finches
that yearn to carry the seeds

in their bodies. The tree next door
is flinging its fruit at my feet, entreating me
eat just a few. Yet if we can't speak
of deceit
to one another, can we speak of love?

A Suspicion of Insects

Whore, he shouts, pulling his wife's body down
the hall, thrusting her into the thick air
of summer. It's 2:20AM
on Orange Street. She stands naked in the glow

of the porch light, the milk thump of Angel
Moths like a pulse. She reaches up, unscrews
the bulb from its socket. For hours, she
whispers through the keyhole. Afraid to ring

the doorbell. Afraid to wake the neighbors.
A mosquito feeds on her arm. To kill
it would draw others to the smell of her blood.
He said once the sweetness of pain

is its aftermath. She knows the truth—somewhere
there's a man in a serge suit carrying a vial
that contains the scent of stagnant
rivers. At night, the man rubs the perfume

on the lips of husbands, their wives. On waking,
the wives imagine mobiles of paper maché
insects hanging by thin blue threads. They
can't take their eyes from the insect shadows

bobbing and wheeling. She cups the warm bulb
in her palm. In the morning, he lifts her
gently from sleep, pries open her fists, both
hands full of crushed glass and mosquitoes.

Under the Painting

X-rays of Rembrandt's *Bathsheba at her Bath* reveal an earlier version of the painting.

Rembrandt has a secret—he paints not one but two Bathshebas. In the first, he borrows desire from ancient Roman engravings where Bathsheba strikes the pose of a pin-up, the [lead] white of her eyes visible, staring seductively

into those of her viewer. But something breaks in him when he sees they'd figured her wrong. *She never looked at him like that.* His tired model, not-quite his wife, doesn't flinch as he twists her torso almost *en face*.

This new pose is painful, and as she turns away (or perhaps he tells her to) her gaze shifts from her lover to the child already five months inside her. Still her profile averted is recognizable as the one their neighbors call whore.

It's on this

Rembrandt's light lingers—the gray, in front of the spectator, changing to a universe of colors that no computer despite its millions of pixels can intimate. At her feet, he paints himself as an old woman, a mended tear [tear] in the cheek.

Gianlorenzo Bernini in Love, 1639

Human nature will not find a helper better than love.
- Plato, *Symposium*

You knew she craved another
when she flew to your brother;
her feet didn't touch the flagstones once.
That night, you slipped
through the window to watch
the bank of her body rise
and fall. You had carved in marble
that curve of unlined cheek,
the mouth now trembling
with sleep.

But imagine the blaze of eye,
brilliance of the red
against linen
as your servant followed
into her chamber, slashed
her face with a razor. Beneath
even your chisel, stone
can't ape such agony.

What does one gain
from love? Some say immortality.
Your sculpture of that girl,
one can't forget her.
Or how desire can turn to vinegar.
As for the girl, banished
for her frivolous kisses,
she could see in the mirror
what love bares.

Sarah Wetzel-Fishman is a poet, essayist, and engineer. She grew up a daughter of the American South, but somehow ended up in Israel after job-hopping across the Americas and Europe. Sarah graduated from Georgia Tech in 1989, and in 1997, received a MBA from The University of California, Berkeley—both degrees proving completely useless to her life as a poet. Sarah completed a MFA in Creative Writing from Bennington College in January 2009. Nominated for a Pushcart Prize for 2009, her work has most recently been published or is forthcoming in US publications including *Rattle*, *Stirring* and *Eclectica*, and in Israeli publications including *Voices* and *Cyclamens and Swords*. Sarah currently lives in Israel with her husband, four step-children, and one needy dog.



UNESCO, U.S. Library of Congress and Partners Launch World Digital Library

Paris, Washington DC, 21 April - UNESCO and 32 partner institutions launched the World Digital Library, a Web site that features unique cultural materials from libraries and archives from around the world. The site – located at www.wdl.org – includes manuscripts, maps, rare books, films, sound recordings, prints and photographs. It provides unrestricted public access, free of charge, to this material.

The launch took place at UNESCO Headquarters at an event co-hosted by UNESCO Director-General Koïchiro Matsuura and U.S. Librarian of Congress James H. Billington. Directors of the partner institutions were on hand to present the project to ambassadors, ministers, delegates, and special guests attending the semi-annual meeting of UNESCO's Executive Board.

Mr Billington first proposed the creation of a World Digital Library (WDL) to UNESCO in 2005, remarking that such a project could “have the salutary effect of bringing people together by celebrating the depth and uniqueness of different cultures in a single global undertaking.” Mr Matsuura welcomed the proposal as a “great initiative that will help to bridge the knowledge divide, promote mutual understanding and foster cultural and linguistic diversity.” In addition to promoting international understanding, the project aims to expand the

volume and variety of cultural content on the Internet, provide resources for educators, scholars, and general audiences, and narrow the digital divide within and between countries by building capacity in partner countries.

The WDL functions in seven languages – Arabic, Chinese, English, French, Portuguese, Russian, and Spanish – and includes content in more than forty languages. Browse and search features facilitate cross-cultural and cross-temporal exploration on the site. Descriptions of each item and videos, with expert curators speaking about selected items, provide context for users and are intended to spark curiosity and encourage both students and the general public to learn more about the cultural heritage of all countries.

The WDL was developed by a team at the Library of Congress. Technical assistance was provided by the Bibliotheca Alexandrina of Alexandria, Egypt. Institutions contributing to the WDL include national libraries and cultural and educational institutions in Brazil, Egypt, China, France, Iraq, Israel, Japan, Mali, Mexico, Morocco, the Netherlands, Qatar, the Russian Federation, Saudi Arabia, Serbia, Slovakia, South Africa, Sweden, Uganda, the United Kingdom, and the United States.

“UNESCO welcomes the creation of the World Digital Library which reflects the values and priorities of our Organization,” Mr Matsuura declared. “WDL offers an invaluable platform for the free flow of information, for international solidarity, for the celebration of cultural diversity and for the building of inclusive knowledge societies. With projects like the Digital Library, the cultural and societal potential of digital technologies come into their own.”

“We are honoured to be working with so many great libraries in this venture,” said Mr Billington, “and thankful for the strong support that UNESCO has given to this project. What we launched today is a first step. We look forward to seeing this project realize its ambition to bring people together, deepen our understanding of each other, and help

electronically oriented young people enjoy what is best in traditional culture, using the new media.”

Her Highness Sheikha Mozah Bint Nasser Al-Missned, UNESCO Special Envoy for Basic and Higher Education and Chairperson of Qatar Foundation, congratulated UNESCO and the partner institutions on the launch of the WDL, and stated that “Qatar is very proud to be a founding member of this remarkable international collaboration.” Her Highness noted that “universal education is the key to international understanding,” and “this endeavour will do much to develop the appreciation of other cultures and nations.”

The National Library of China (NLC) contributed manuscripts, maps, books, and rubbings of steles and oracle bones that span the range of Chinese history from ancient to modern times. “The World Digital Library project offers a brand-new platform for showcasing the diversity of the world's civilizations,” said Dr. Furui Zhan, Chief Librarian of the NLC. “This endeavour enables cultural exchange while bringing together different countries and peoples in mutual understanding and enrichment. The spirit of equality and open understanding comes into full view with the creation of this World Digital Library. The National Library of China is ready to work in close cooperation with the World Digital Library, continuing to promote in concert the prosperity and progress of all human civilizations.”

Examples of other treasures featured include Arabic scientific manuscripts from the National Library and Archives of Egypt; early photographs of Latin America from the National Library of Brazil; the *Hyakumanto darani*, a publication from the year 764 from the National Diet Library of Japan; the famous 13th century “Devil’s Bible” from the National Library of Sweden; and works of Arabic, Persian, and Turkish calligraphy from the collections of the U.S. Library of Congress.

Ahead of the launch, Mr Matsuura invited UNESCO Member States to encourage their cultural institutions to participate in the development of the project. He noted that their participation would contribute to a truly universal digital library that showcases the cultural heritage and achievements of all countries. Mr Matsuura also highlighted the synergies between this initiative and UNESCO’s Memory of the World Programme, noting that the WDL should help provide public access to digital versions of collections on the Memory of the World register.

One of UNESCO’s main mandates is to promote the free flow of all forms of knowledge in education, science, culture, and communication. The Organization therefore promotes education, research and exchanges through the improved and increased availability of content on the Internet. To this end, it collaborates with a number of partners on the creation of digital and other repositories.

Cultural Treasures on the World Digital Library: Selected Examples

- ♦ *The Su Wen of the Huangdi Neijing* (Inner Classic of the Yellow Emperor), 1115-1234
- ♦ *Chronicle of Foreign Lands*, 1623, explanation for the Chinese emperor of Matteo Ricci's world map of 1574
- ♦ *Doctrina Cristiana*, 1593; only known copy of the first book published in the Philippines; in Spanish and Tagalog
- ♦ Calligraphic works in Arabic, Persian, Chinese, and Japanese, 8th-19th centuries
- ♦ *Kitab suwar al-kawakib* (Book of the constellations and fixed stars), 15th century Arabic manuscript of the famous work by the 10th century astronomer, al-Sufi
- ♦ Mesoamerican codices (Huexotzinco Codex, 1531; Totomixtlahuaca Codex, 1584) documenting the history of Mexico in pictographic language
- ♦ *Miroslav's Gospel*, Serbian illuminated manuscript, circa 1180
- ♦ Photographic survey of the Ottoman Empire, carried out in 1880-93 for Sultan Abdul-Hamid II; one of two copies made
- ♦ Drawings of the *Amistad* captives, illegally taken from Sierra Leone, 1839
- ♦ 1562 map of the New World, drawn up by royal cosmographer Diego Gutiérrez for the king of Spain to assert royal claims; one of two known copies
- ♦ *Codex Gigas* (Devil's Bible), Bohemia, early 13th century; captured as war booty in the Thirty Years War and taken from Prague to

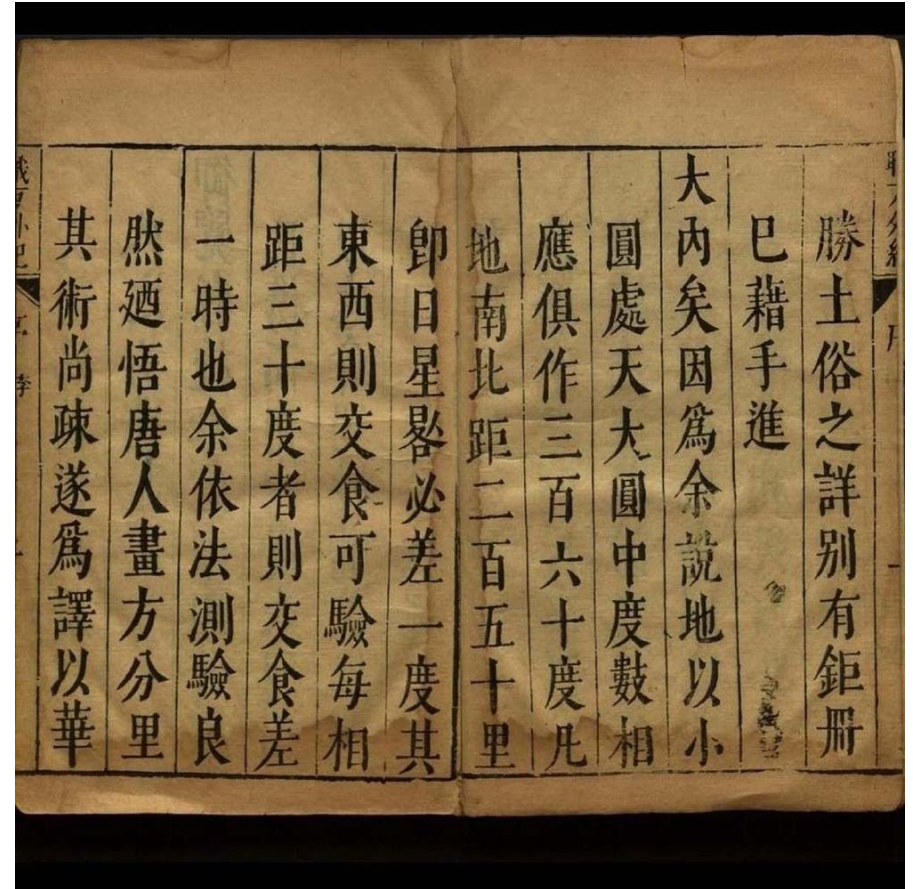
Stockholm

- ♦ 19th and 20th century manuscripts from the Naxi people, Yunnan Province, China; only pictographic writing system still in use anywhere in the world
- ♦ *Genji monogatari* (Tale of Genji), 1596-1615, first printed edition of the world's first great novel
- ♦ 19th century photographs of Brazil from the Empress Thereza Christina Maria Collection, assembled by the last emperor of Brazil
- ♦ *Sunday Book*, 1806; first book published in Bulgarian
- ♦ Map of the Great Siege of Malta, published in Rome, 1565
- ♦ San rock paintings, southern Africa, circa 8000 BC; oldest items on the WDL
- ♦ Arabic scientific manuscripts in optics, mathematics, chemistry, and astronomy, 16th-19th centuries
- ♦ *Pragmatica sobre los diez días del año*, Lima, Peru, 1584; first South American imprint
- ♦ Illuminated manuscripts by Jean Fouquet, greatest 15th century French painter, produced for the Duke of Nemours and later owned by King Francis I, circa 1465
- ♦ Nikolaos Sophianos, *Hellados perigraphé*, 1545, first modern map of Greece; one of three known copies
- ♦ Oracle bones from China, 1200 BC; from the collection of oracle bones and steles of the National Library of China, the largest such collection in the world

- ♦ *Gospel of St. Matthew*, Aleut translation by Russian missionary Ioann Veniamiov, 1840
- ♦ *Description de l'Egypte*, documentation of Napoleon's 1798-99 expedition to Egypt
- ♦ Ludwig Mellin, 1798, *Atlas von Liefland*, first complete atlas of Estonia and Latvia
- ♦ 1507 map of the world by Martin Waldseemüller, first map to show a separate Western hemisphere and first map to use the word "America;" only known copy
- ♦ *Instruccion practica para ordenar santamente la vida*, second-oldest imprint from the Jesuit Province of Paraguay, published in Argentina, 1713; only known copy
- ♦ Map of New France, 1607, drawn by the explorer Samuel de Champlain; first reasonably accurate mapping of the coast of North America; only copy
- ♦ *Bay Psalm Book*, 1640, first book printed in British North America
- ♦ Early films, by the Lumiere Brothers in France, 1897-98, and Thomas Edison in the United States, 1899
- ♦ Antonio Pigafetta, circa 1525, one of four copies of the manuscript journal of one of the 18 men to complete Magellan's first circumnavigation of the globe
- ♦ 19th and early 20th century photographs and photochromes of historic sites, famous buildings, festivals, and folk costumes from many countries
- ♦ *Turkestan Album*, scientific and photographic survey of Central Asia,

carried out by Russian scholars in 1871-72

- ♦ John Thomson, *Illustrations of China and Its People*, 1874; first photographic survey of China



Chronicle of Foreign Lands, 1623, an explanation for the Chinese emperor of Matteo Ricci's world map of 1574. Library of Congress



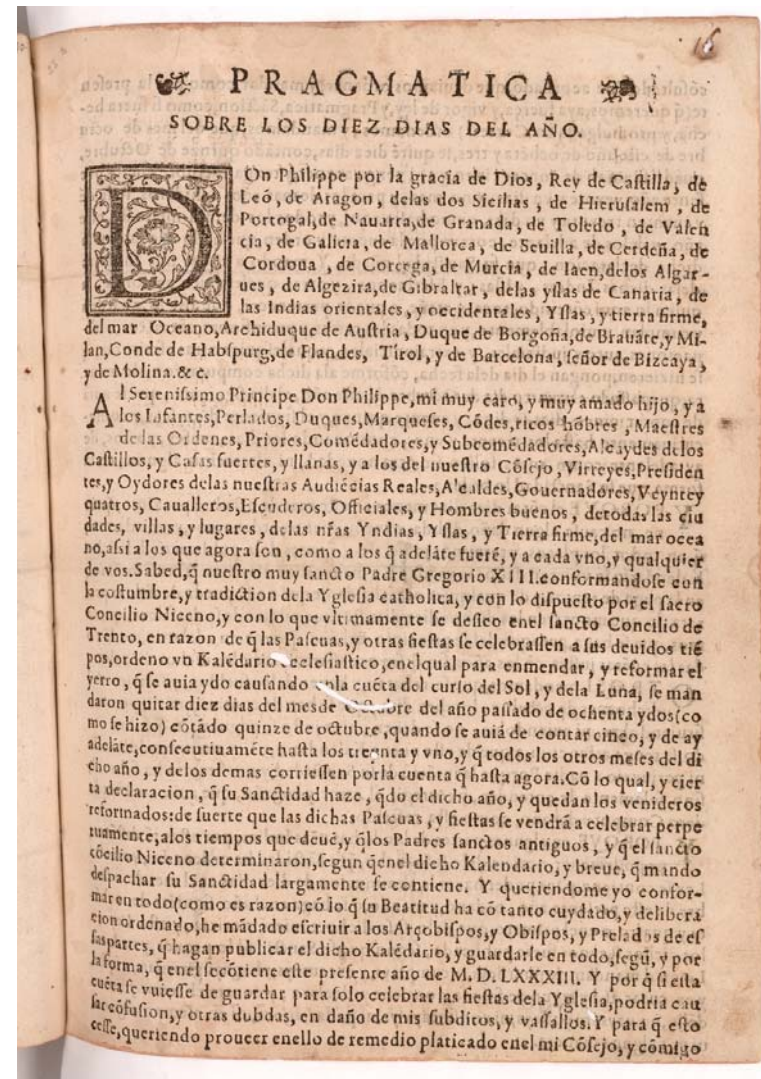
1562 map of the New World, drawn up by royal cosmographer Diego Gutierrez for the king of Spain to assert royal claims; one of two known copies. Library of Congress



19th century photographs of Brazil from the Empress Theresia Christina Maria Collection, assembled by the last emperor of Brazil. National Library of Brazil



Miroslav's Gospel, Serbian illuminated manuscript, circa 1180, a liturgical work that is considered the most important and the most beautiful of Serbian manuscript books. National Library of Serbia



Pragmatica sobre los diez dias del año, Lima, Peru, 1584; first South American imprint. John Carter Brown Library

