



*The*  
Illustrated Book  
*from the*  
*15<sup>th</sup> century*  
*to the 20<sup>th</sup>*

The Illustrated Book  
from the 15th century  
to the 20th

An exhibition in the  
Princeton University Library

October 22 to December 19, 1954

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## INTRODUCTION

With the exception of the following, all the items in the exhibition came from the collections of the Princeton University Library: an incunabulum lent by Sinclair Hamilton '06 (II,3), which was given by him to the Library after the close of the exhibition; two books lent by Robert H. Taylor '30 (II, 2 and V, 10); three books lent by Gillett G. Griffin (VI, 20; VII, 11; and VII, 18); and a book and a print lent by the Princeton Art Museum (IV,5 and IV, 7)

The first section of the exhibition was prepared by Alexander P. Clark; the second and third sections by Miss Julie Hudson; the fourth and fifth by Alexander D. Wainwright; and the sixth and seventh by Gillett G. Griffin, who also drew the poster for the exhibition (reproduced as the half-title of the catalogue).

## I.

### THE ILLUSTRATED BOOK IN THE 15th CENTURY:

#### MANUSCRIPTS

Books have been made in a variety of forms, and although in modern times the "book" is thought of as something that is "printed," the world knew books in manuscript for many centuries before the invention of printing. Among the most beautiful of books are the illuminated manuscript books of the late Medieval period and the early Renaissance. These were the "de luxe" editions of their time and they found their way into the libraries of the well-to-do and the discriminating collector.

Large numbers of illuminated books and manuscripts have been acquired by American book collectors and connoisseurs of art. The collection in Princeton University Library has been built up largely through the generosity of some of the most eminent of them. The Princeton collection, although smaller in size than those of the Pierpont Morgan Library, the Metropolitan Museum of Art, the Walters Art Gallery, and The New York Public Library, compares favorably with these collections in quality.

Junius S. Morgan '88, Robert Garrett '97, Grenville Kane, and the late David A. Reed '00 have been among the principal contributors to the collections of illuminated manuscripts at Princeton.

1. An early 15th-century psalter with pictorial miniatures and illuminations, a manuscript written in Germany.

Medieval and Renaissance Mss. Grenville Kane Collection, No. 5.

2. French Book of Hours, ca. 1480.

The Book of Hours of Marguerite de Rohan, wife of Jean d'Orleans, comte d'Angoulême, is noted for the excellence of its illumination, in unusually subdued colors, and for its mural-style miniatures by a competent painter of the Tours school. The manuscript has been attributed to Fouquet and to Bourdichon.

Medieval and Renaissance Mss. Robert  
Garrett Collection No. 55.

3. An illustrated manuscript of the plays of Terence, written on vellum at Padua, in 1402.

The scribe, whose name is given in the colophon, was Petrus Garin who wrote the manuscript for Johannes de Santanco, a lawyer.

The manuscript is illustrated on the first several pages, possibly but not with certainty, by the scribe, and it would appear from the wide margins that the work was to have been profusely illustrated throughout.

The book is opened to Act I, scene 1, of The Lady of Andros.

Medieval and Renaissance Mss. Princeton  
Collection No. 28.

4. Giovanni Marcanova, Antiquitates.

This manuscript was executed in Northern Italy ca. 1465. The text is by Marcanova, one of the early Renaissance archaeologists who gathered inscriptions and studied monuments, many of which no longer exist.

The work is generously illustrated with sepia drawings, by an anonymous artist, of monuments, statues, pageants, and ceremonies. Few such works survive from this period.

Medieval and Renaissance Mss. Robert  
Garrett Collection No. 158.

5. Missal written for the Carmelites of Nantes, 1445-1476.

Illuminated lavishly in the French style, this work has twenty-four large miniatures and numerous smaller ones of excellent quality, such as are shown here. The marginal illumination is characteristic of French manuscripts of this period.

Medieval and Renaissance Mss. Robert  
Garrett Collection, No. 40.

6. A leaf from a manuscript of Froissart's Chronicle.

Froissart's Chronicle, completed about 1410, is a graphic account of events in Europe in the 14th century. Early manuscript copies survive which are lavishly illustrated. The miniature shown here depicts an action in the naval battle of L'Ecluse (24 June 1340) in a manuscript believed to date from the late 15th century.

Medieval and Renaissance Mss. Grenville  
Kane Collection, No. 58.

7. An illuminated manuscript book of hours, French, late 15th century.

Books of hours were, of all the various types of 15th-century books, perhaps the most consistently illuminated with illustrations. The large number of those that survive show a great range of artistic merit. This one is a good representative of the type.

From the library of David A. Reed, of the  
Class of 1900, the gift of Mrs. David A.  
Reed.

8. A printed book of hours with hand illuminated initials and miniatures, Paris, Verard, 1500.

This volume may have been printed about the same time as the manuscript book of hours described

nearby. Early printers designed type to resemble as nearly as possible the preferred manuscript hand of the period, and the early printed books, such as this one, were frequently decorated and illustrated by hand.

From the library of David A. Reed, of the Class of 1900, the gift of Mrs. David A. Reed.

9. Suetonius. [The Lives of the Twelve Caesars].

The manuscript is written on vellum, presumably at Milan, Italy, in 1433, by Milanus Burrus. The twelve miniatures of unusually high quality were added to the manuscript in the early 16th century by an artist whose name is not known.

The miniature shown depicts the emperor Nero as a fifteenth-century personage.

Medieval and Renaissance Mss. Grenville Kane Collection, No. 44.

10. Leaf from an "Antiphonary," a book containing devotional verses with musical notation sung responsively as part of the church liturgy, with an illuminated initial "E."

Spain, late 15th century.

Medieval and Renaissance Manuscripts.  
Robert Garrett Collection, No. 44.

11. Leaf from a choir-book showing the letter "I," with miniature depicting the dedication of the Temple.

Italy, ca. 1300.

Medieval and Renaissance Mss. Grenville Kane Collection, No. 8.



12. Leaf from a choir book. In the large letter "M" is a miniature showing an act of Mercy.
- Italy, late 15th century.
- Medieval and Renaissance Mss. Grenville  
Kane Collection, No. 13.
13. Leaf (No. xxxxi) from a choir-book. The illuminated initial letter "D" shows St. Thomas.
- Italy, late 15th century.
- Medieval and Renaissance Mss. Grenville  
Kane Collection, No. 12.
14. Leaf from a choir-book, showing illuminated initial letter "P" of Puer Natus est...with miniature of the Nativity.
- Germany, ca. 1450.
- Medieval and Renaissance Mss. Grenville  
Kane Collection, No. 11.
15. Page from a manuscript of Aegidius Columna's treatise, Régime des Princes, in French prose, ca. 1450.
- Medieval and Renaissance Mss. Grenville  
Kane Collection, No. 20.

## II.

### THE ILLUSTRATED BOOK IN THE 15th CENTURY:

#### PRINTED BOOKS

The printed book was illustrated almost from the beginning of typography. The first type-printed books strongly resembled manuscripts with the printer taking the place of the scribe and the illuminator supplying the adornment. Blank spaces were left for initial letters or pictures - often with guiding letters for the rubricator.

It was not long, however, before the printers realized that a natural relationship existed between type and the woodcutter's art. The first woodcut illustrations were in outline, intended to be colored in by hand to give the suggestion of manuscript illumination. Gradually these woodcut illustrations became more elaborate and toward the end of the century woodcut illustration had become quite self-sufficient.

#### 1. Block Books.

The printing of books from wooden blocks preceded the invention of typography. In this type of book both text and illustration were cut from the same block, page by page. Shown here are two pages from the "Biblia pauperum." This book used to teach the story of the Bible to the illiterate was extremely popular in block-book form during the fifteenth century. Also exhibited is an original fifteenth-century block and wood cut proof pulled from it.

From the Graphic Arts Division.

2. The First Illustrated Travel Book.

Bernhard von Breydenbach. Peregrinatio in terram sanctam. Mainz, Reuwich, 1486.

The first illustrated book on travel and the first book to be illustrated by an artist of distinction rather than by an anonymous craftsman. On his celebrated journey to Jerusalem in 1483, Breydenbach took along Erhard Reuwich to sketch the inhabitants and draw maps of the places visited. Reuwich took an active part in putting Breydenbach's Latin account of the trip through the press and is spoken of as the printer of the book, though the types used apparently belonged to Peter Schoeffer.

The woodcut illustrations from Reuwich's on-the-spot drawings are in distinct contrast to the standardized views of other books of this period. This work became very popular and at least six different editions were printed during the next ten years.

Lent by Robert H. Taylor '30.

3. Michael Wohlgemuth. Schatzbehälter der wahren Reichtümer des Heils. Nuremberg, Anton Koberger, 1491.

This religious treatise described as a "treasure of the true riches of salvation" contains nearly one hundred woodcut illustrations of scriptural subjects. It was produced by the Nuremberg printer-publisher Anton Koberger who was also responsible for the famous "Nuremberg Chronicle" which appeared two years later. Michael Wohlgemuth (master of Albrecht Dürer) engraved woodcuts for both works.

Lent by Sinclair Hamilton '06, and presented by him to the Library after the exhibition.

4. "The Nuremberg Chronicle."

Hartmann Schedel. Liber Chronicarum. Nuremberg, Koberger, 1493.

This famous history of the world became a

bestseller of its day. It is perhaps the most widely known illustrated book of the fifteenth century. The illustrations for the huge folio volume were engraved by several artists including Michael Wohlgemuth and Wilhelm Pleydenwurff. The "Nuremberg Chronicle" contains some 645 cuts used for 1809 different subjects. Many of the views were highly imaginary while others bear a resemblance to the original. ExI 1016.816f, copy 4.

5. Savonarola. Compendio di revelatione. Florence, 1495.

In the small books and pamphlets published in the late fifteenth century there is usually a front-page design, generally in simple outline, with much generalization of persons and scenes so that the cuts could be used again elsewhere. Savonarola was responsible for a considerable number of these pamphlets - mainly propagandistic tracts - in which the typography is inferior but the woodcut illustrations delightful. Iconoclast that he was, Savonarola did not disdain pictorial decoration.

ExI 3136.59.325.

6. Publius Terentius Afer. Comoediae. Strassburg, 1496. The Graphic Arts Collection.

One of the most remarkable woodcut books printed in Strassburg. It is illustrated with seven full-page woodcuts, one representing the "Theatre of Terence" and one for each of the six plays as well as by a number of smaller cuts.

7. Jacobus Philippus Bergomensis. De claris mulieribus. Ferrara, Laurentius de Rubeis, 1497.

One of the most beautifully illustrated Italian books of the fifteenth century. It consists of legendary lives of famous women selected from the Bible, pagan mythology, classical literature, etc. The woodcut portraits are by different artists. The same portrait often does double duty for quite dissimilar women.

ExI 1038.354q.

8. Sebastian Brant. *Stultifera navis*. Basel, Johann Bergmann, 1497.

The "Ship of Fools" - one of the most popular books of the fifteenth century - was printed in various languages in numerous cities of Europe. This is the first Latin edition and contains the same woodcut illustrations which appear in the original German edition (*Das Narrenschiff*) published in 1494. This series of woodcuts - 112 in number - is generally attributed to Albrecht Dürer.

The Grenville Kane Collection.

9. Franciscus Columna. *Hypnerotomachia Poliphili*. Venice, Aldus, 1499.

This allegorical romance which was issued from the Venetian press of Aldus Manutius in 1499 has been called "the most beautiful illustrated book of the Renaissance." The author of the book was Franciscus Columna, a Dominican friar. It is amusing that his identity is revealed by an acrostic formed by the initial letters of the successive chapters which make up the sentence "Poliam Frater Franciscus Columna peramavit" (Brother Francesco Colonna greatly loved Polia).

The woodcuts in this volume have been ascribed to a number of different artists and it has been asserted that the influence of such painters as Giovanni Bellini, Benedetto Montagna, Cima da Congeliano, and even Carpaccio, can be discerned in the illustrations. The small letter "b" which marks some of the woodcuts is similar to an initial which appears in the Malermi Bible but it is probably indicative of the engraver's own workshop rather than of the artist who drew the designs.

The Grenville Kane Collection.

### III.

#### THE ILLUSTRATED BOOK IN THE 16th CENTURY

During the sixteenth century woodcut book illustration reached its fullest development, to be gradually replaced by metal engraving. Cuts in the incunabula had been simple in design but sixteenth-century book illustration became more self-conscious and lacked some of the elements which formed the strength of the earlier work.

The use of metal engraving for book illustration - a more sympathetic medium for rendering half-tones and shadows - meant changed relations between text and illustration. Engravings were often worked on separate sheets of paper and later inserted between the pages of the book in the form of illustration known as "plates."

During the sixteenth century the talent of the foremost artists was engaged in the service of the printed book and the illustration of the period ranks with the best ever produced.

1. Sebastian Brant. *Stultifera Nauis*. London, 1509.

The woodcut illustrations in Alexander Barclay's English version of the "Ship of Fools," which Pynson printed in 1509, are copies of those in the original Basel edition of 1494.

The Grenville Kane Collection.

2. Book of Hours (Roman Use.) Paris, Hardouyn [1534].  
Ex 5942.247.16.

Book of Hours (Roman Use). Paris, Kerver [1511].  
Gift of Mrs. David A. Reed.

From 1486 until the middle of the sixteenth

century Books of Hours were produced in innumerable editions in the various printing cities of Europe. These books of private prayer were illustrated by elaborate borders, generally made up of small pictures enclosed by entwining foliage, as well as by larger pictures occupying a whole page. Many copies were printed on vellum and the borders and pictures gilded and colored in the style of manuscripts by illuminators. Prominent printers and publishers of these Books of Hours were Jean duPré, Thielman Kerver, Gilles Hardouyn, Antoine Vérard, and Philippe Pigouchet for Simon Vostre.

3. Les Images de la Mort. Lyons, 1547.

The "Dance of Death" is one of the most outstanding pieces of bookwork of the sixteenth century. Hans Holbein, first of the moderns in book illustration, drew this famous series of pictures in which representatives of various classes of society are shown as subject to the inexorable grasp of death. This was first issued at Lyons in 1538 from blocks which had been cut by Hans Lützelburger.

The Graphic Arts Division.

4. Georgius Agricola. De Re Metallica Libri XII. Basel, 1561. Ex 9331.115.11q.

5. Hartman Schopper. Panoplia: Omnium illiberalium mechanicarum aut sedentarium. Frankfort, 1568.

Jost Amman's clever delineations of trades and occupations have become a highly valuable series of pictorial documents. They are often found reproduced in books on the book arts.

From the Graphic Arts Division.

6. Albrecht Dürer. Elementorum Geometri. Paris, 1582.

From the Graphic Arts Division.

7. Theodore de Bry. Admiranda Narratio Fida Tamen De Commodis et Incolarum Ritibus Virginiae. Frankfort, 1590.

In 1585 Thomas Hariot went to Virginia as a member of Sir Richard Grenville's expedition. Five

years later Harriot's narrative of the expedition appeared in a folio edition published at Frankfurt by Theodore de Bry as the first in his series of illustrated travel books known as the "Great Voyages." De Bry's engraved illustrations were made from drawings by John White, artist of the expedition. The account of Harriot's voyage was published by De Bry in English, French, German and Latin.

The Grenville Kane Collection.



#### IV.

#### THE ILLUSTRATED BOOK IN THE 17th CENTURY

The illustrated book of the seventeenth century, the age of the baroque, has received comparatively little attention from scholars and collectors, who have shown far greater interest in the pictorial art of earlier and later periods. But important and attractive illustrated books were produced during that century. To celebrate coronations or victories, royal alliances or funerals, books of great magnificence with lavish illustrations were printed. Fine illustrated books of architecture, perspective, the arts, horticulture, medicine, music, mathematics, astronomy, military science, horsemanship, travel, and exploration appeared in profusion. Portraiture attained the greatest heights it has ever achieved in the engraving medium, and baroque books made much use thereof.

If the illustrated books of this century were better known, they would be more highly valued.

1. Jacob Cats. *Sileni Alcibiadis, sive Proteos*. Middleburg, 1618. Ex 3378.95.385.

An emblem-book bound with another emblem-book by the same author: *Maechden-Plicht ofte ampt der Ionck-vrouwen*, Middleburg, 1618.

The engraving of children at play may be after Adrian van der Venne.

2. Galileo Galilei. *Dialogo*. Florence, 1632.

One of the few important scientific works of the seventeenth century to have an illustration by a well-known artist. The frontispiece, showing Aristotle, Ptolemy, and Copernicus discussing astronomy, is by Stefano della Bella (1610-1664), an Italian who spent ten years in Paris. An imitator of Callot,

his technique has some of the lighter manner of the school of Guido Reni.

The Grenville Kane Collection.

3. Vergil. Opera. Paris, 1641. VRG 2945.1641f.

One of two title-pages designed by Poussin for the newly established Imprimerie Royale, rendered by Claude Mellan (1598-1688), one of the most notable etchers of the seventeenth century. In Mellan's characteristic work cross-hatching is discarded in favor of shading with parallels; variation of tone is obtained by increasing or diminishing the thickness of the principal lines, and outline is generally discarded.

4. Antonio Sousa de Macedo. Lusitania Liberata. London, 1645. Ex 1537.138.866q.

Equestrian portrait of King John IV, by John Droeshout (1596-ca.1652), brother of Martin Droeshout, who is famous for his portrait of Shakespeare in the First Folio (1623). Although Sousa de Macedo's book was published in England, its illustrations are markedly Portuguese in character.

5. Jacques Callot. Lux Claustri. Paris, 1646.

Bound with Callot's Vita Beatae Mariae Virginis, Paris, 1646.

Callot (1592-1635), a Frenchman who studied in Italy and worked in both Italy and France, is considered one of the foremost etchers. His plates, which number some one thousand, are mostly small, and many reflect his genius for caricature and the grotesque. His most successful plates are those depicting small figures, as in the example exhibited.

Lent by the Art Museum, Princeton University

6. Adrien van der Donck. Beschryvinge van Nieuw-Nederland. Amsterdam, 1655.

A description of New Netherlands by a Dutchman who settled there in 1642. The book contains as its sole illustration the second impression of the first view of Manhattan (the same plate having first been used in a book published in 1651). The view, showing Manhattan as it was about 1628, was engraved in Holland from the original sketch without reversing, and as a result the view itself is reversed, with the fort on the east shore of the island instead of the west and New Jersey to the east of Manhattan instead of to the west.

Books of travel were extremely popular during the seventeenth century and nearly all were illustrated. The illustrations were often based more on the artists' imagination than on observation.

The Grenville Kane Collection.

7. Robert Nanteuil. Portrait of Louis XIV. 1666.

Nanteuil (ca. 1623-1678), the greatest French engraver of portraits, engraved well over two hundred plates, most of which are from his own drawings (as in the case of the portrait exhibited). Nearly all the French high dignitaries of church and state of his time appear in his work. In 1658 he was appointed portrait engraver to Louis XIV, of whom he made eleven prints. Two years later Louis, at Nanteuil's suggestion, issued "the decree of Saint-Jean-de Luz," which raised engraving from the status of a trade to that of one of the "liberal arts," freeing it from state-imposed guild regulations. Many of Nanteuil's smaller portraits appeared as frontispieces to books.

Lent by the Art Museum, Princeton University.

8. Elias Ashmole. The Institution, Laws & Ceremonies of the most Noble Order of the Garter. London, 1672. Ex 1043.689.13q.

With numerous illustrations by Wenzel Hollar (1607-1677), a native of Prague who spent many years in England. An industrious artist, he made over 2,500 plates embracing a wide variety of subjects -- topography, architecture, costume, portraiture. Most of his work is done in etching.

9. John Milton. Paradise Lost. The Fourth Edition, Adorn'd with Sculptures. London, 1688. Ex 3859.369 .142q.

The first illustrated edition, with plates by M. Burgess after John Baptist Medina. That Medina anticipated in many ways the work of Blake may be seen in his picture of the fallen angles.

V.

THE ILLUSTRATED BOOK IN THE 18th CENTURY

In the early decades of the eighteenth century the baroque gave way to the rococo, which in turn, in the last decades, gave way to the neo-classic. Throughout the century France dictated the fashions in the graphic, as well as in all, the arts. Under the encouragement of the French court, lavishly illustrated and ornamented books were produced in France which served as models to the rest of the world. Despite the beauty of the eighteenth-century French illustrated books, they lacked a certain vitality and imagination, which were, perhaps, more evident in the English books of the same period.

During the century several new methods of book illustration were developed. About 1770 Thomas Bewick in England perfected the wood engraving technique, and about twenty years later William Blake experimented with metal relief plates and produced whole books from them in the manner of the fifteenth-century block books. And toward the very end of the century a German, Aloys Senefelder, invented lithography, which came too late to have any effect on eighteenth-century illustration but which has been of great importance ever since its invention.

1. Samuel Butler. Hudibras. London, 1726. 3 vols.  
Ex 3660.5.34.135.

Illustrated with plates by William Hogarth (1697-1764), adapted from anonymous illustrations in an edition published in London in 1709-10. Hogarth, a caricaturist and satirist, is best known for his large prints, but he did also a considerable number of book illustrations. His most extensive achievement in book illustration is his Hudibras series, there exhibited in the first edition, which went through many editions, doing much to extend Hogarth's name.

2. Horace. Opera. London, 1733-37. 2 vols. PTT 2865  
.1733 copy 10.

The famous "Pine Horace," engraved on copper throughout. By engraving both the text and the illustrations, John Pine (1690-1756) was able to achieve an exceptional unity of tone and spirit. One of the most celebrated illustrated books of the eighteenth century, it is a permanent "collector's item."

3. Jean de La Fontaine. Fables Choiesies, Mises en Vers. Paris, 1755-59. 4 vols. Ex F 3262.331.111f.

A handsome, if by modern standards slightly unwieldy, edition, with plates by Laurent Cars, P. A. Aveline, Pierre François Tardieu, C. N. Cochin the younger, Nicolas Dupis, and others, after designs by Jean Baptiste Oudry (1686-1755)

4. George Edwards. Gleanings of Natural History, Exhibiting Figures of Quadrupeds, Birds, Insects, Plants, &c. Most of which have not, till now, been either Figured or Described. London, 1758-64. 3 vols. Ex 8807.319q.

Considered as a continuation of Edwards\* (1694-1773) natural history of birds, 1743-1751.

5. John Hawkesworth. A New Voyage, Round the World, in the Years 1768, 1769, 1770, and 1771; Undertaken by Order of his present Majesty, Performed by, Captain James Cook. New York, 1774. 2 vols. Ex 1003.441.21

Each volume has a folding frontispiece by Paul Revere (1735-1818). "Paul Revere will always be remembered as a patriot, but his crude work in engraving would scarcely deserve mention, were it not a fair example of the average production of the period." - Hind.

6. Salomon Gessner. New Idylles. Translated by W. Hooper. London, 1776. Ex 3444.55.348.7.

Salomon Gessner (1730-1788), of Zurich, was an author and an amateur artist. His etchings, almost all of which were done to illustrate his own writings, may leave much to be desired artistically but they have a charm which cannot be denied. The illustrations in the book exhibited are all from designs by Gessner but were not actually etched by him.

7. François Marie Arouet de Voltaire. Candide. Berlin, 1778. NE 910.G3G4. 1778(SAP).

With illustrations designed and etched by Daniel Chodowiecki (1726-1801), the most famous German illustrator of the eighteenth century. His plates, which number over two thousand, are modelled on those of the French illustrators. Like Hollar, Chodowiecki had a keen interest in the humbler aspects of life and was a faithful portrayer of the bourgeois scene.

8. Giovanni Battista Piranesi. "Veduta dell'Atrio del Portico di Ottavia." From Vedute di Roma, a series of plates by Piranesi engraved between 1748 and 1778.

Piranesi (1720-1778) was a Venetian who settled in Rome. "Educated as an architect, he devoted himself almost entirely to engraving the great monuments of Rome of Antiquity and the Renaissance, achieving a work of enormous magnitude, a triumph of diligence distinguished by real genius. The definite archaeological aim of his work is evidenced by the lengthy disquisitions which he added as letter-press to several of his publications, and by the explanatory text engraved on so many of his plates; but he was throughout more artist than antiquarian, and a strong vein of invention may not recommend him to the stricter sort of archaeologist." -- Hind

Graphic Arts Collection.

- 9/ Jean Jacques Rousseau. La Nouvelle Héloïse. Paris, 1788. 4 vols. Ex 3288.1789

With illustrations by Jean Michel Moreau (1741-1814), called Moreau le Jeune to distinguish him from his brother, painter Louis Gabriel. Moreau le Jeune had a keen eye for the little details of social life and was one of the most gifted illustrators of French eighteenth-century society. His illustrations for the works of Rousseau are among his finest productions.

10. William Blake. Songs of Innocence. [London], 1789.

The first edition; with twenty-nine plates.

William Blake (1757-1827) was the equal of any of his contemporaries in illustrations engraved in the conventional manner, but he is remembered today chiefly as the mystic and visionary, the poet and artist, who produced what have been called the most beautiful colored books which had appeared since people stopped making illuminated manuscripts. Reviving the technique of the block-books, he cut both text and illustrations into the same block. He used zinc or copper-plates on which the designs were etched in relief. From these plates he made relief prints in black and color, which were retouched and illuminated with water color.

"The 'Songs of Innocence,' dated 1789, are Blake's first successful venture in the production of illustrated books. The poetry and the lovely complementary designs give voice to his delight in the state of innocence. The poems are happy lyrics, children's songs, written intuitively by one who understood that the imagination of a child is unfettered, capable of comprehending without the impediments of sophisticated reason and experience... Of all Blake's writings the 'Songs of Innocence' have been the best loved."

-- Keynes.

Lent by Robert H. Taylor '30.



11. Thomas Bewick. History of British Birds. Newcastle, 1797-1804. 2 vols.

First edition. Containing 218 figures of birds and 227 vignettes, tail-pieces, etc., by Thomas Bewick (1753-1828). Bewick is famous in the history of book illustration as the perfecter of wood engraving, the predominating medium in the nineteenth century. In the woodcut a knife is used and the design is cut along the grain of the plank. In wood engraving a burin or graver is used and the design is engraved across the grain on the cross-section of the block. The new technique enabled the artist to attain tone effects and color values more fully than did the older method.

Bewick's work in this medium was immensely popular and had a tremendous influence on other illustrators.

The Graphic Arts Collection.

VI.  
THE ILLUSTRATED BOOK IN THE 19th CENTURY

The 19th century saw the florescence of book illustration in a way which was previously unparalleled. The reasons were partially at least due to the great increase and growth of a middle class with leisure time to read.

New methods of reproduction greatly speeded and facilitated the production of large quantities of illustrated books. The 19th century saw the perfection of art of wood engraving initiated by Thomas Bewick at the end of the previous century. The technique became widely popular everywhere as schools of wood engravers grew. But by the end of the century, wood engraving had degenerated into a hack reproductive process in competition with photography. The wood engravers were trying to defy their medium with imitations of "tone."

Steel engravings were popular in the middle of the century and could be printed in large editions very readily. Lithography was taken up almost immediately as soon as it was popularized by great artists and Eugene Delacroix and Daumier quickly proved its worth in illustration. But it, too, degenerated at the close of the century into more commercial uses and almost entirely dropped out as an artistic medium.

Photography, the new art form that managed to have such a bad effect on the other mediums, was used in illustration first by pasting actual photographs into books, then in being used to reproduce line drawing in metal and woodcuts and finally at the end of the 1880's to reproduce the photographs themselves in halftone. By 1892 color reproductions could be made for illustrative purposes.

The wood engravings of the first third or half

of the century had an honest vitality which began to taper off at the century's close. By the 80's and 90's with some exceptions (notably the drawings of Aubrey Beardsley), children's books were the only books which were worthwhile for their illustrations.

1. Samuel Rogers. Poems. London, 1816.

Thomas Stothard (1755-1834) is usually thought of as an 18th-century artist but these woodcut illustrations designed by him were the finest ever produced. Simple and direct, they are considered to be among the most beautiful book illustrations of the whole 19th century.

The Graphic Arts Collection.

2. William Combe. A History of the University of Oxford, Its Colleges, Halls, and Public Buildings. London, R. Ackermann, 1814. 2 vols. Ex 6807.262q.

With 114 plates after designs by Augustus C. Pugin and others. An example of the handsome color plate books popular in England in the 19th century, many of the more important of which were published by Ackermann.

3. William Combe. The Tour of Dr. Syntax in Search of the Picturesque. London [18--]. R1812.22

The earthy and humorous prints of Thomas Rowlandson (1756-1827) are well known and are as truly English as the works of Hogarth before him and Cruikshank after him. One of his best and most popular series of books was the tours of Dr. Syntax which went through numerous editions.

4. Original drawing by George Cruikshank of the famous English clown Joseph Grimaldi singing "All the World's in Paris," reproduced with the text of the song on a broadsheet published in London in 1815. Cruikshank did the illustrations for Grimaldi's memoirs, edited by Charles Dickens (1838).

The Cruikshank Collection.

5. Charles Dickens. *Oliver Twist, or The Parish Boy's Progress*. London, 1838. Cruik 1838.2.

Cruikshank's drawings for Dickens have become so ingrained in the mind of the public that any other illustrations seem to pale by comparison. Just as John Tenniel's illustrations for "Alice's Adventures in Wonderland" form an integral part of the book so do George Cruikshank's illustrations for "Oliver Twist."

6. *La Correctionnelle. Petites Causes Célèbres Etudes de Moeurs Populaires au Dix-Neuvième Siècle*. Paris, 1840. NE 650.G2.C8 (Ex)

Gavarni (1804-1866) is a less well known contemporary of Daumier and like Daumier produced the greatest body of his work in lithograph. Although he made over 2,700 prints of very high quality, he is still greatly overshadowed now by the lifetime rivalry of Daumier.

7. An illustration for "Hamlet," 1843.

Eugene Delacroix (1798-1865) was primarily a painter but his illustrations for Goethe's "Faust" in 1828 "single-handed started the Romantic Movement." The "Hamlet" illustrations were drawn in 1843 following on the success of "Faust" and the romantic movement it started. This is a proof pulled from the original lithograph stone in 1864.

The Graphic Arts Division.

8. Maurice Alhoy. *Physiologie du Voyageur*. Paris [n.d.].

Daumier (1808-1879) remains one of the greatest satirists of all time and one of the finest artists that France has ever produced. Most of his work is in the form of lithographs drawn directly on stone, but most of his small book illustration was reproduced through wood engravings. This is a typical illustrated book by Daumier.

The Graphic Arts Division.

9. Francis Kluger. The Pictorial History of Germany during the Reign of Frederick-the-Great. London, 1845.

Ivins: "Menzel, fired by the commercial success of several French books on Napoleon illustrated with facsimile woodcuts, issued in 1840-1842 an illustrated life of Frederick-the-Great, the first lavishly illustrated popular German book published since the Renaissance."

The Graphic Arts Collection.

10. F. H. Durivage and G. P. Burnham. Stray Subjects. Philadelphia, 1849. Hamilton 315.01

Felix Octavius Carr Darley (1822-1888) was the first great original American illustrator. Alexander Anderson preceded him but he merely copied Bewick's style and European models. Darley's wood engravings have a real American homespun flavor.

11. John J. Audubon and Reverend John Bachman. The quadrupeds of North America. New York, 1851. Ex 88861.134.

Audubon's main interest was not as an illustrator but rather as a naturalist. Illustration for him was a means of classifying and recording the various types and kinds of birds and animals throughout the United States. The "Quadrupeds" with the "Birds" are used extensively still as reference books. The illustrations are hand-colored lithographs.

12. "Lewis Carroll." Alice's Adventures in Wonderland. London, 1869. Parrish Collection.

John Tenniel (1820-1914) was a consistent contributor to the magazine "Punch," but his

unforgettable and fine illustrations for "Alice's Adventures in Wonderland" and "Through the Looking-Glass" have established for him a secure place as a great book illustrator.

The first edition of "Alice" was published in 1865. The copy exhibited belonged to the Victorian poet Coventry Patmore.

13. William Barnes. Rural Poems. Boston, 1869. ND 237  
.H7A1. 1869. (Ex)

Winslow Homer's (1836-1910) career began in the middle of the 19th century as an illustrator for "Ballou's Pictorial" and "Harper's Weekly." He began as a staff artist in 1857 and became their special correspondent, living and sketching on the battle front during the Civil War. He continued to illustrate up through the 1880's.

"Rural Poems" is a typical example of Homer's book illustration produced at a time when wood engraving had achieved a complete mastery of technique and had begun to degenerate and go into competition with photography. Homer's illustrations are always distinctive and have a homespun genre appeal.

14. Pen-and-ink drawing, dated April, 1875, with an inscription from the artist to his friends Mr. and Mrs. Felix Moscheles. The Parrish Collection.

Du Maurier (1834-1896), the author of "Trilby," portrayed in his drawings the worlds of both Bohemia and the English upper classes.

15. Samuel Taylor Coleridge. The Rime of the Ancient Mariner. New York, 1881. 3683.377f.

Gustave Doré (1832-1883) once was vastly overrated and is now probably underrated. He was called "the terrible Gustave Doré," His later illustrations were tremendously complicated &

involved, yet even though they pushed wood engraving beyond its limits as a medium they convey a majestic and awe-inspiring sense of gloom and mood. No one has ever realized illustrations on such a grand scale, with such imagination.

16. The Comedy-Ballet of Marionnettes, Number I. Pen-and-ink drawing for Volume II of "The Yellow Book," 1894. The Beardsley Collection.

Although Aubrey Beardsley (1872-1898) died at the age of twenty-six, he so stamped his personality on the 1890's that the decade has been called the "Beardsley Period."

This drawing forms a part of the extensive Beardsley collection presented to the Library by the late A. E. Gallatin, of New York.

17. Alexander Pope. The Rape of the Lock. London, 1896. The Beardsley Collection.

Beardsley (1872-1898) has become synonymous with the 1890's. His illustrations are associated with the work of Oscar Wilde (whom he disliked) and are as much a part of the '90's in England as Max Beerbohm. His drawings are masterful in their complex controlled technique and draughtsmanship.

18. Sir Edward Burne-Jones and William Morris. Geoffrey Chaucer. The Works of Geoffrey Chaucer. Kelmscott Press, 1896.

A representative example of pre-Raphaelite book illustration and production is the magnificent specimen of the Kelmscott Press - the so-called Kelmscott Chaucer. Sir Edward Burne-Jones designed 86 pictures and William Morris made innumerable elaborate borders and initial letters and initial words. These were cut by W. H. Hooper. The aim was a return to craftsmanship and a gothic feeling which these men believed was the most beautiful form of expression.

The Graphic Arts Division.

19. Randolph Caldecott. The Three Jovial Huntsmen. London, [n.d.]

Randolph Caldecott was one of the favorite children's book illustrators of late 19th-century England. Like Walter Crane, Caldecott was interested in making colored book illustrations and his work achieved a vitality and sprightliness that is refreshing.

The Graphic Arts Division.

20. Walter Crane's Absurd. A. B. C. London [n.d.].

Walter Crane (1845-1915) was primarily interested in color book illustration and the greater body of his work was produced in children's books. A very typical example of early Crane work is the "Absurd A.B.C."

Lent by Gillett G. Griffin.

21. Kate Greenaway. Under the Window. London [n.d.]

Originating a style of her own, Kate Greenaway (1846-1901) charmed several generations with her light and gay illustrations of children for her books, and the styles she designed for them revolutionized children's fashions toward the end of the Victorian era.

The Graphic Arts Division.

22. Richard Wagner. The Ring of the Nibelung. New York [n.d.]. 3495.2.377.5. Illustrated by Arthur Rackham,

With the aid of photomechanical reproduction in color, many illustrators of the end of the last century and the beginning of this one were able to paint in oils or watercolor and be assured of good reproduction. N. C. Wyeth, Howard Pyle, and Arthur Rackham were the most popular, and of these Rackham showed the most imagination.



VII.  
THE ILLUSTRATED BOOK IN THE 20th CENTURY

The 20th century dawned with almost all media for reproduction at the fingertips of the illustrator. The serigraph, hardly fifteen years old, has been the only real innovation, and that the only American one. Other methods have been improved and refined, but for the most part, the 20th-century artist had been eager to rediscover all of the old media and experiment with them in a contemporary vein.

Such processes as engraving, aquatint, woodcut, lithography and etching have all been used in very new ways, and also traditional ways. Offset lithography has added another dimension to the printing of children's books in color.

There has been a tremendous number of individual styles - almost as many styles as there are artists. Time will determine, as we cannot, who and what is lasting. There has been a growing number of specially illustrated books by outstanding artists (primarily in France) produced in limited editions and usually of a lavish size and format. These books were obviously not designed for reading but were produced solely for the illustrations. Children's books have managed to be the most inventive products of our age and perhaps the most vital tradition as well. Most books now are not illustrated and the attention once lavished in the book itself now is used for promotional reasons on the covers and jackets.

1. Reinhold von Walter Der Kopf. Berling, 1919.

Ernst Barlach (b. 1870-1938) is perhaps the most famous 20th-century German sculptor. Like Maillol, Barlach chose woodcut as the finest medium of illustration. This illustration is medieval in feeling with a post first World War

grimness which is interesting to compare with the work of Max Thunziker in the same case.

The Graphic Arts Division.

2. Gustave Coquiot. Les Pantina de Paris. Paris, 1920.

Forain (1852-1931) was a member of the late impressionist circle in Paris. The influences of Daumier, Degas, and Lautrec are particularly apparent in his work. His illustrations, cartoons, and drawings are full of biting caricature, and rank with those of Daumier as some of the greatest satirical drawings of all time.

The Graphic Arts Division.

3. Aristophanes. Lysistrata. Fan Frolico Press, London, 1926.

The most famous illustrations by Norman Lindsay are his delightfully earthy ones for Lysistrata. The line drawings for chapter headings are particularly lively.

The Graphic Arts Division.

4. Vergil. The Eclogues in the Original Latin with an English prose translation by J. H. Mason. London, 1927.

Maillol (1861-1944) is generally considered a sculptor and his book illustration was done for special and limited editions. Like a great many artists and sculptors of this century, he has also turned his hand to book illustration, using 15th-century woodcuts as a guide. Many lesser artists and illustrators have become over-involved in the mannerisms of the styles which influence them. Maillol manages to remain fresh and creative at all times.

The Graphic Arts Division.

5. Geoffrey Chaucer. Troilus and Criseyde. Golden Cockerel Press, 1927.

Eric Gill (1882-1940) was one of England's finest calligraphers, a first rate type designer, and illustrator. This work, although completely his own in concept, lies in the tradition of William Morris in its exactness and craftsmanship.

The Graphic Arts Collection.

6. Lynd Ward. Madman's Drum. A novel in woodcuts. New York, 1930.

Lynd Ward (b. 1903) was the first American artist to create a book without any text - relying on a series of wood engravings, to tell a story. This is Lynd Ward's second book of this type.

The Graphic Arts Division.

7. Paul Eluard. Le Dur Désir de Durer. Philadelphia, 1930.

Chagall (b. 1887) is representative of the group of modern French artists - which includes Picasso, Matisse, and Roualt - who are primarily painters, but who have turned their hand upon occasion to the illustration of expensive limited editions. Chagall's subjective and mystical style owes its imagery to his strict Jewish orthodox upbringing and his memories of childhood impressions in Russia.

The Graphic Arts Division.

8. Leo Tolstoy. Anna Karenina, translated by Constance Garnett, edited by Bernard Guilbert Guerney and Gustavus Spett. Moscow, 1933. Printed for the Limited Editions Club of New York.

Russian book illustration of the 19th century and of the 1930's was of an unusually high caliber: In the modern period Russian children's books have been especially imaginative and fine.

Nikolas Piskariov (b. 1892) is a master of chiaroscuro wood-engraving and the illustrations for this book are especially sensitive and penetrating.

Gift of T. F. D. Wainwright '31.

9. Geoffrey Chaucer. Canterbury Tales. Edited by J. U. Nicholson. New York, 1934.

Rockwell Kent (b. 1882) is one of the most famous contemporary American illustrators. His illustrations of the 1930's are the high point of that period in American illustration. Using wood engraving and pen-and-ink drawings to achieve a cool controlled line, Kent produced illustrations in a very severely classical tradition in a style distinctly his own.

The Graphic Arts Division.

10. Drawings in pen and ink for headpieces for "Canterbury Tales," 1934, by Rockwell Kent.

The Graphic Arts Division.

11. Kenneth Grahame. The Reluctant Dragon. Holiday House, New York, 1938.

The many light, charming drawings of Ernest Shepard (b. 1905) for the Pook books of A. A. Milne and the works of Kenneth Grahame are as familiar to the younger generations of the past several decades as the drawings for "Alice in Wonderland" and "Oliver Twist" were to their parents and grandparents. Simple and direct, they represent, perhaps, the highest ideals of book illustration: harmony with the printed page and subservience to it - for, after all, the text is supposed to be the most important part of the book.

Lent by Gillett G. Griffin.

12. Joseph Conrad. A Conrad Argosy. Introduction by William McFee. New York, 1942.

Hans Mueller (b. 1890) is a German artist who came to America in the 1930's. He is one of the freshest and freest users of the woodcut.

technique for illustrative purposes in America today. The Conrad Argosy is one of his most vital productions.

The Graphic Arts Division.

13. Charlotte Brontë. Jane Eyre. Emily Brontë. Wuthering Heights. New York, Random House, 1943.

The technique of wood engraving is most admirably suited to the illustration of the macabre. Of all the illustrators, perhaps Fritz Eichenberg, next to the Mexican Posada and the Frenchman Gustave Doré, has most fully exploited the medium. Using ominous black masses against startling chalky white he conveys a sombre and terrifying mood which could not be better suited to the words of the Brontë sisters.

The Graphic Arts Division.

14. Hans Jacob Cristoph von Grimmelshausen. Der abenteuerliche Simplicius Simplicissimus. Büchergilde Gutenberg, Zurich, 1945.

With the obvious influence of the French artist Roualt, and a peculiar German somberness, Max Hunziker's numerous illustrations are direct and forceful. In their bitterness one may find much of the disillusionment stemming from the effects of the last war on the German people.

The Graphic Arts Division.

15. Heraclitus. Heraclite d'Entèse traduit par Jean Mariani. Princeton, 1949.

André Girard (b. 1901), a contemporary French artist, came to Princeton where Elmer Adler interested him in the serigraph process. Serigraphy is the newest of all the graphic media and is the only one perfected in America. Mr. Girard began experiments in serigraphy and by himself produced this book - attempting to explore all the possibilities of the medium.

The Graphic Arts Division.

16. Goethe. Prométhé, traduction par André Gide. [N.P.], 1950.

Henry Moore (b. 1898) is considered by many the greatest living "modern English" sculptor. This sculptoring with holes is famous and it is curious to observe that his drawings and prints are very sculptural and of the same concept.

This type of book, while very beautiful, is obviously not meant for reading but rather to contain the drawings of a famous artist.

The Graphic Arts Division.

17. The Cherry Tree Legend. Museum of Modern Art, New York, 1953.

Ben Shahn (b. 1898) is one of this country's greatest contemporary painters and a very fine calligrapher. His illustrations and prints have been evolved through the use of the silk screen (serigraph) process and his peculiar feeling and use of the line stems in part from working and experimenting in this medium.

The Graphic Arts Division.

18. William Cowper. The Diverting History of John Gilpin. London, Penguin Books, 1953.

Ronald Searle (b. 1920) is the youngest living book illustrator to be represented in this exhibition. Like Rowland Emmet, Ernest Shepard and, earlier, John Tenniel, Searle is a constant contributor and illustrator for the magazine "Punch." His cartoons and illustrations have won him recognition on both sides of the Atlantic.

Lent by Gillett G. Griffin.