

Zeitschrift: Librarium : Zeitschrift der Schweizerischen Bibliophilen-Gesellschaft = revue de la Société Suisse des Bibliophiles
Herausgeber: Schweizerische Bibliophilen-Gesellschaft
Band: 2 (1959)
Heft: 1

Artikel: On book illustration
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DOI: <https://doi.org/10.5169/seals-387858>

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une version littéraire impeccable, il chargeait Madame Michel Roussier, archiviste-paléographe, de revoir les vers latins et français, qu'il tenait à présenter, en regard l'un de l'autre, dans une typographie admirablement adaptée tant au texte qu'à l'illustration.

Le succès de ces efforts est aujourd'hui consacré par la brillante parution de ces deux tomes où se trouve réuni, pour la plus grande satisfaction des bibliophiles, ce que l'auteur, l'artiste et l'éditeur ont pu réaliser de plus parfait dans leur commune recherche de l'idéal et de la beauté.

DAVID BLAND (LONDON)

ON BOOK ILLUSTRATION

Wir wissen zu wenig von den englischen privaten Büchersammlungen und von dem, was in Großbritannien Jahr für Jahr und in sorgsam gewahrter Unauffälligkeit auf bibliophilem Gebiet geschieht. So brachte erst vor kurzem der Verlag Faber & Faber in London zwei erstaunliche Werke auf den Markt, die man als die weitaus reichsten jüngeren Veröffentlichungen zur Geschichte der Buchillustration und der Buchmalerei bezeichnen darf. Das eine, «A History of Book Illustration» von David Bland, eröffnet zeitlich und räumlich weite Horizonte. Der Blick reicht von den ältesten Papyrusillustrationen Ägyptens bis zum russischen Kinder-Bilderbuch des Jahres 1956, und die Welt des Islam, Chinas und Japans wird mit derselben überlegenen Kenntnis einbezogen wie die europäische. Bland versteht sich auf technische wie auf kulturhistorische und künstlerische Werte; mit sicherem Gefühl greift er aus der Unmenge der Erscheinungen die stellvertretenden großen Beispiele heraus, und seine ausgewählte internationale Bibliographie

wird jedem, der einer erweiterten Einführung bedarf, höchst willkommen sein. — Das andere Buch David Diringers «The Illuminated Book», ebenfalls das Werk überlegener Kennerschaft, ist eine Geschichte der mannigfachen Beziehungen zwischen Buch und Buchmalerei von den Zeiten ihres Aufblühens in den Trümmern der antiken Welt bis zu ihrem Goldenen Zeitalter in den drei Jahrhunderten vor den ersten Siegen der Buchdruckerkunst. Einzigartig ist das zum Teil äußerst seltene Anschauungsmaterial, womit beide Werke den Leser beschenken: mit ihren insgesamt über tausend Einzelbildern (ergänzt durch einige farbige Tafeln) sind sie ein corpus imaginum von unerschöpflicher Aussagekraft. Die nachfolgenden Ausschnitte aus Blands Vorwort, die beiden Textillustrationen aus seinem Buch und die Bildproben auf S. 9 ff. mögen dem Bücherfreund einen ersten, notdürftigen Begriff von der Fülle der von den beiden Verfassern in jahrelanger Arbeit zusammengebrachten Funde geben.

'And you who wish to represent by words the form of man and all the aspects of his membrification, relinquish that idea. For the more minutely you describe the more you will confine the mind of the reader, and the more you will keep him from the knowledge of the thing described. And so it is necessary to draw *and* to describe.'

Could there be a better justification for the illustrated book than this of Leonardo's? If it be agreed that he was thinking of

scientific, rather than imaginative, illustration, it can easily be shown that there was no distinction in his day. The text-books like *De Re Militari* which deals with the art of siege were as imaginatively illustrated as the *Poliphilo*.

Drawing and writing have in fact developed simultaneously from a common origin. Even today we can use the word 'illustration' indiscriminately of a graphic or of a verbal description. Each began as a



Forain: Titelbild zu «Croquis parisiens» von Huysmans, 1880

means of communication and by degrees alphabets were built up of certain images. The process may be studied in the palaeolithic picture where the artist, wishing to show a herd of reindeer would draw only the first and last animals, indicating the rest by a few lines. So stylization came and with it the ideogram.

In a sense then all art is illustrative and in that sense illustration preceded literature. The earliest illustration was simply aimed to reach those who could not read, and this function continued right down to the fifteenth-century days of the printed block books. But here a distinction must be made between illustration and decoration, for while illustration came first it was followed, as soon as literacy developed, by its abstract counterpart, decoration. Throughout the Middle Ages, when manuscripts were

written and illuminated for the learned or the rich, decoration was paramount. The fact that so many of these works were philosophical and did not lend themselves to illustration also had its effect. But even in the Middle Ages there were periods when the classical tradition was strong and when illustration assumed more importance than decoration—as for instance in the *Utrecht Psalter*. After the introduction of printing too there are strongly decorative periods; and so it goes on, first one stress and then the other.

In the medieval mind however it may be doubted whether there was any distinction between the two. The symbol, which is of such vast importance in the art of the Middle Ages and which persisted in the emblem books until quite recently, partakes of both illustration and decoration. It might be said that in those days they saw everything as an illustration but the result to us is



Illustration von Lundqvist zu «Mörk Sång» von Jonsson, 1949

usually decorative, almost abstract. Later on, in the early printed books the cuts seem to have been used partly as a sign-post to the contents. It is not until much later that we begin to find such definitions as Goethe's 'The artist must think out to the end the poet's ideas' which carry us much farther than Leonardo's into the realm of imaginative illustration. This type, of course, had long been practised and probably defined in early China but with the Romantic Revival it became self conscious and articulate in the West. So we come down to the present day and such dicta as that of Lynton Lamb, himself a book-artist: 'Illustrations can only be justified if they add to a book something that literature cannot encompass' . . .

If it be agreed that the illuminated manuscript and the illustrated printed book have almost everything in common it must then be admitted that the illustration of both, especially the miniatures of the later manuscripts, should be considered within the framework of the history of painting. Not that painters with a few exceptions have much concerned themselves with books until fairly recently. They

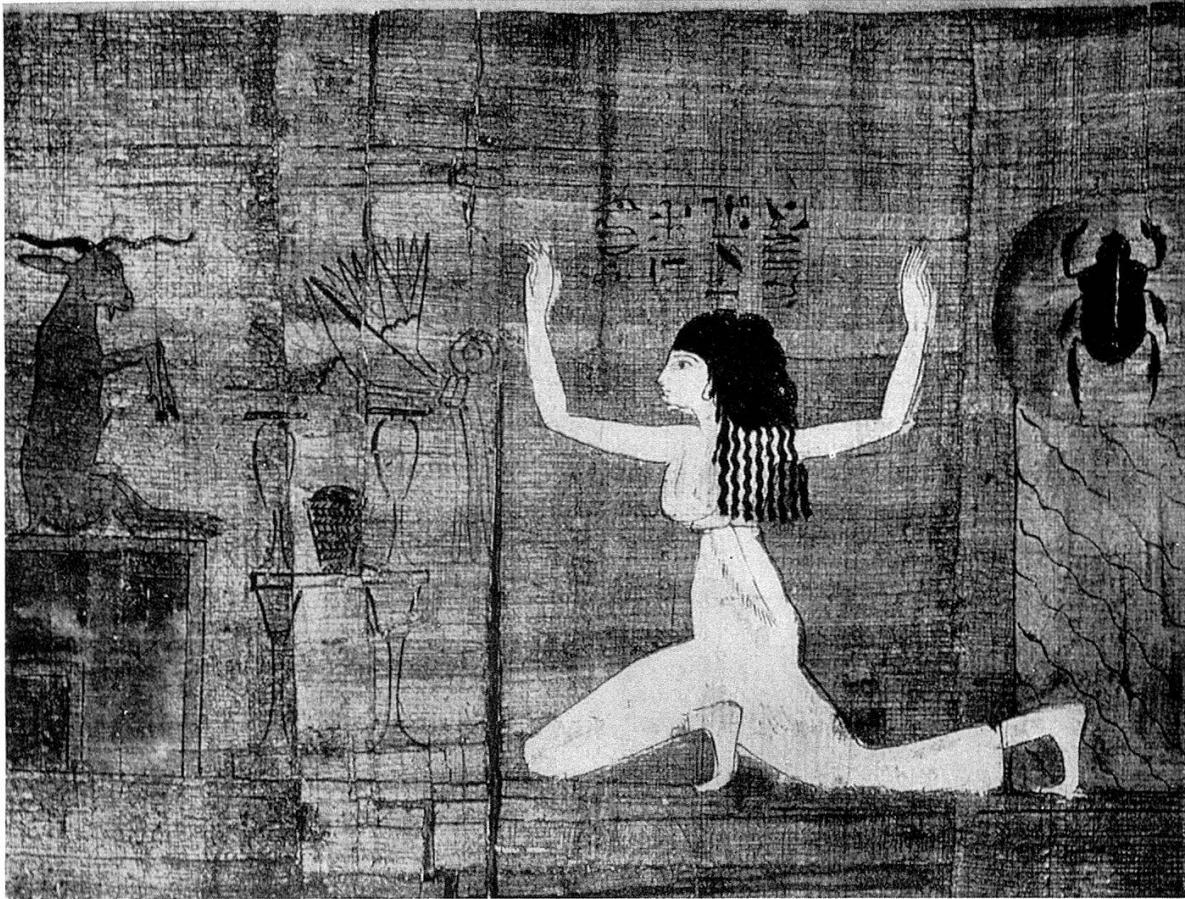
have usually rather looked down on illustration and in certain quarters the word has come to have a slightly contemptuous connotation. It is of course an 'impure' art, mixing literature with painting—but no more impure than opera which mixes literature with music. It has borrowed much from the other arts and crafts in every period of its history, from architecture (seventeenth-century title pages), from flower-culture (late Flemish illumination) and from the art of the goldsmith which inspired the early copper-engravers. But generally of course it has followed the broad development of painting, with however a distinct time lag after the introduction of printing . . .

True illustration can never be anything more than a dependent art. But within its limitations what a delightful art it is. The illustrated book, said William Morris, 'is not perhaps absolutely necessary to man's life, but it gives us such endless pleasure and is so intimately connected with the other absolutely necessary art of imaginative literature that it must remain one of the very worthiest things towards the production of which reasonable man should strive'.



BILDPROBEN AUS «A HISTORY OF BOOK ILLUSTRATION» (1958)
VON DAVID BLAND (B)

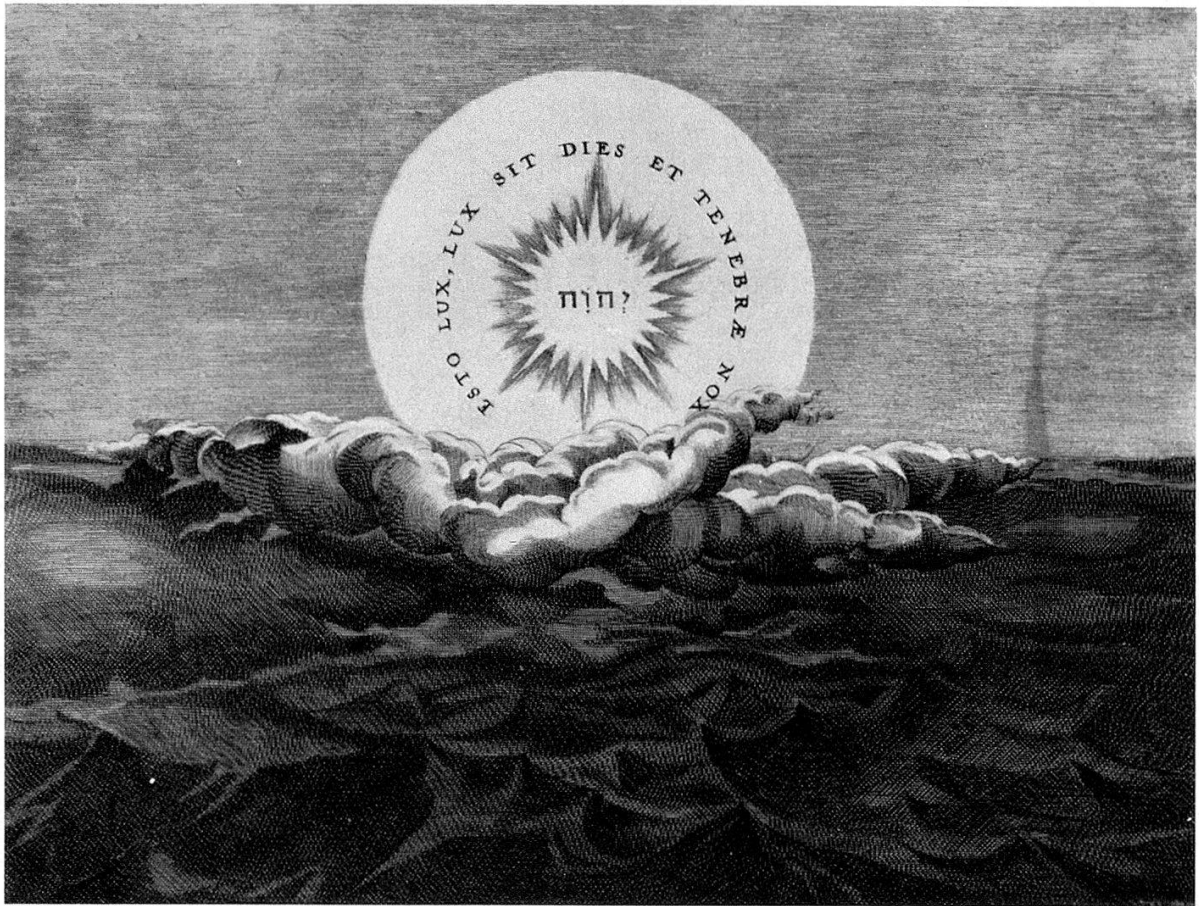
UND «THE ILLUMINATED BOOK, ITS HISTORY AND
PRODUCTION» (1958)
VON DAVID DIRINGER (D)



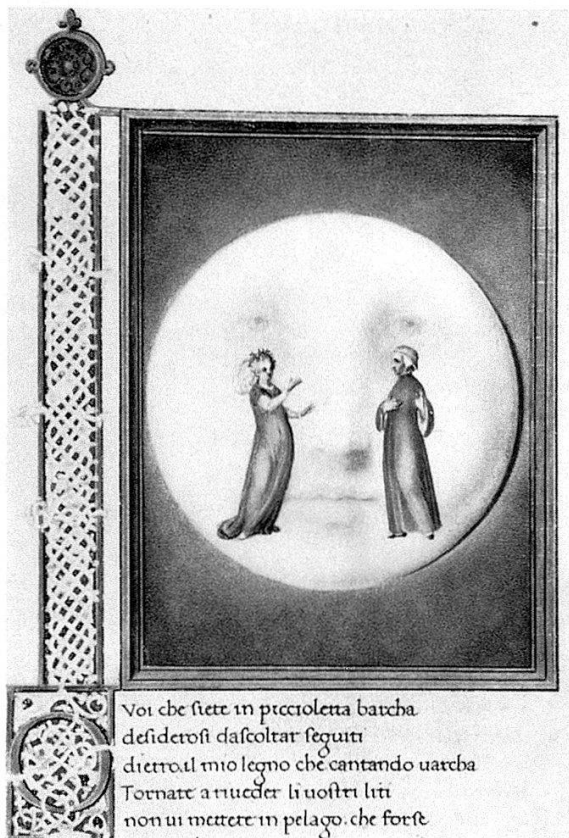
Ägyptischer Papyrus der 22. Dynastie: eine Tote betet den als Widder dargestellten Amun an (D)



*Roger von Parma: Traktat über die Chirurgie (12. Jh., französisch)
Oben Szenen aus Christi Leben, unten chirurgische Fälle (B)*



Cambridger Bibel von 1660: der erste Schöpfungstag
Stich von Visscher nach De Vos (B)



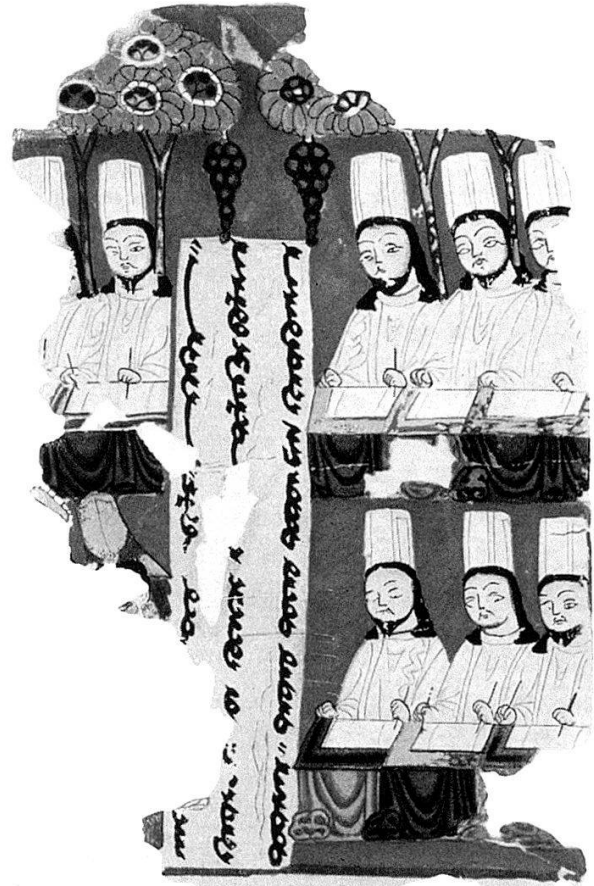
Dantes «Divina Commedia», ill. von Franco de' Russi
und G. Giraldi, Ferrara, ungefähr 1480 (B)



Symbolische Figur aus der Goldenen Bulle Karls IV.
Spanisch, 1400 (B)



Polospiel. Aus der Anthologie des Sultans Iskander, Zeit der Timuriden, 15. Jh. (D)



Manichäische Älteste. Manichäische Miniatur 8. oder 9. Jh. (D)



Illustration nach dem japanischen Maler Ki Chikudo in «Chikudo Gafu», 1815 (B)

A DIPLOMATIC BAG RIDDLE

REPORTED THEFT BY RUSSIANS

VANISHED BOAT IN BOSPORUS

An allegation that the Russians have stolen an American diplomatic bag containing details of recent negotiations

with a Turk, and that this explains Mr. Khrushchev's repeated accusations that the Americans and the Turks are preparing to invade Syria, was made in *Monde* to-day. The suggestion appeared in an article by M. Edouard Sablier, the journal's Middle East expert, one of the most respected of French journalists, and was backed up by much evidence.

M. Sablier quoted Mr. Khrushchev's remarks in the recent interview with the *New York Times*, "make Mr. Dulles swear what I am saying is untrue", and his remarks to Mr. Ben-Gurion, "irrefutable proof of the truth", and similar remarks to Mr. A. Ben-Zur, and he seems to aim to suppose that Mr. Khrushchev was trying to provoke the United States into an open denial of aggressive intentions against Syria so that he could then draw out of his hat, like a magician, the "irrefutable proof."

ATTACHÉ EXPELLED

continued had given him an idea of what Mr. Khrushchev might be getting at. On September 10 Captain Margalin, Soviet assistant Naval Attaché in Turkey, was expelled by the Turkish authorities on a charge of espionage. At the same time, at the same time, he was told in Istanbul by members of the Baghdad staff committee that an American diplomatic bag had disappeared.

It was told that during the first week of September a small boat that was carrying the bag across the Bosphorus suddenly vanished with all its occupants and contents. He added that he would not have believed such a fantastic story, were it not well known that four years ago another boat carrying important American documents had disappeared at the same place and under similar conditions.

ENVOY'S ANXIETY

Senior Turkish authorities had not denied the disappearance of the bag.

which wastelined to include an account of the recent conversations between Mr. Mendezes, the Turkish Prime Minister, and Mr. Henderson, the British envoy. Mr. Henderson had been noted that subsequently Mr. Henderson had seemed to many of those who met him to be in a state of acute anxiety, and since the beginning of Mr. Khrushchev's campaign had kept himself in the background.

M. Sablier did not suppose that this story, even if true, gave any proof that the Americans and the Turks were plotting to overthrow the Russian Government. The Russians were perhaps staging a gigantic piece of bluff, knowing that the Americans would never be able to prove what was in the documents.

A FAIRYTALE ACCOUNT

ACCOUNT

STATE DEPARTMENT'S REACTION

FROM OUR OWN CORRESPONDENT
WASHINGTON, Oct. 22

A picturesque element of mystery and intrigue is given to the forthcoming talks between President Eisenhower and Mr. Macmillan by the suggestion in *Le Monde* that the theft of an American diplomatic bag during Mr. Henderson's mission to the Middle East in September might have been responsible for Moscow's hectoring talk about a Turkish attack on Syria. This circumstantial account of the disappearance of secret documents during a crossing of the Bosphorus had no sooner reached Washington than it was dismissed by the State Department as a

No written instructions, it was asserted, were carried by Mr. Henderson.

nor, the official spokesman added, had there been any report of the disappearance of either documents or an American officer's identity. "The story, in short," was "for the birds."

No other line could be taken, and it was not clear whether the rumors or so rumours have circulated in the State Department about an espionage "leak" in Turkey by which the Russians gained possession of several plans of the Turkish General Staff for military operations against Syria, a paper exercise for a general staff college, and copies of general documents have again recently been given by the Russians to some Arab Embassies.

PROGRESS

FROM THE CROSS EXAMINER

The pound made further progress against the west German mark in the foreign exchanges yesterday on a general basis of optimism.

centres, especially from Frankfurt. This was again attributed to further covering of the positions. The Deutsche Mark

WALL STREET'S FALL
FROM OUR OWN CORRESPONDENT
After an early modest rally prices on the New York Stock Exchange today dropped another 1 1/2 to DM 11.79, its weakest level since the early part of April, 1955. The Dutch florin, now the strongest European currency, was also cheaper against the pound.

**LOAD OF NICKEL
STOLEN**
A lorry loaded with 15 tons of nickel rods valued at several thousand pounds was stolen last night from a park in Commercial Road, Stoney, a