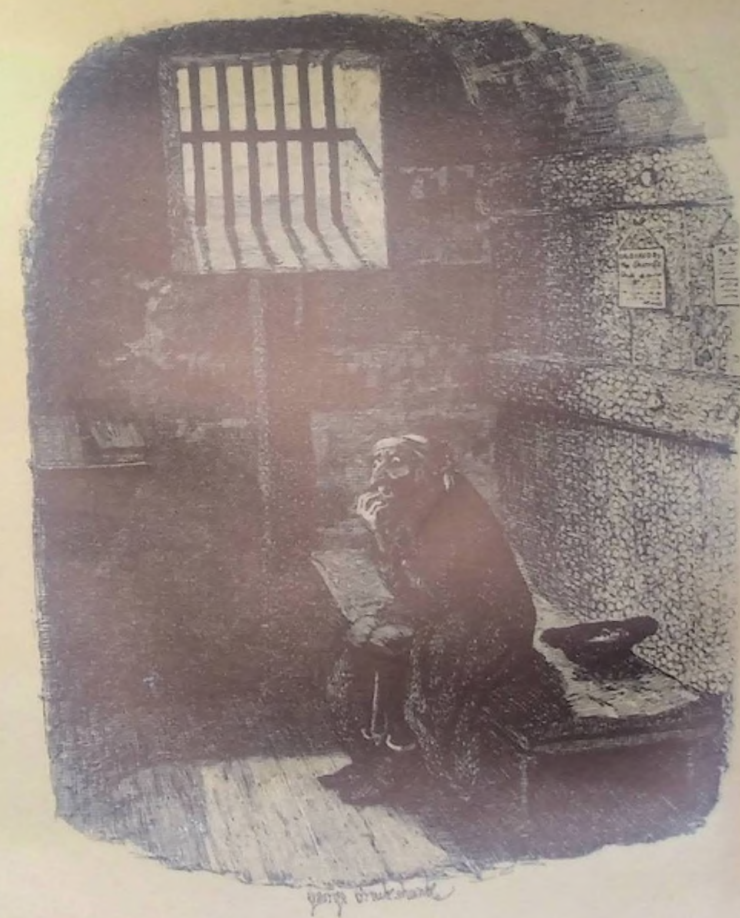




LITHOGRAPHY



G. CRUIKSHANK. All a-growing. From *The Comic Almanack*, May, 1838. (Etching.)



G. CRUIKSHANK. Fagin in the condemned cell. From C. Dickens, *Oliver Twist*, 1838. (Etching.)

George Cruikshank was a contemporary of Daumier who lacked the great biting wit in Lithography of France, but most of his work was for the Illustration of fiction. Daumier on the other hand was a lithographer and painter. He drew the sick, vulgar and repellant things imaginary and in life, but he reached the supreme height in draughtsmanship never to be equalled. These two Illustrators had one thing in common their attitude to drawing from models. One denied that he ever drew from life, the other was never seen to. George Cruikshank is my favourite Illustrator, he gives his characters a special characterisation, which produce an illusion of life almost like a stage producer might. I must admit I seek humour in Illustration, because no matter how straightforward or diagrammatic it may be there is something special in an Illustration which has a touch of humour, and makes the child or adult smile, then in my opinion it certainly achieves a response.

In Cruikshank's early work he used his wit in portraying Pierce Egan's life in London, which was the high life of the Regency bucks and blades. Cruikshank used aquatint, but he soon chose etching as his medium. This technique with its fluent line was commonly used by our humorous and satirical draughtsman. His output was prodigious. Hundreds of his drawings were also engraved on wood. It is by his own etching for the fairy tale by the Brothers - Grimm for Dickens and for the comic almanack that he will always be remembered. The almanack cannot be unsurpassed and as a visual record of London life in the early years of Victoria's reign. It is a fascinating document. At the same time he was working in his short lived partnership with Dickens, and here we can measure his greatness. Otherwise known as "Phiz" the commonly acknowledged Illustrator of Dickens seem tame in conception and feeble in drawing (Illustration on page 10) Cruikshank etched as Dickens wrote, both were townsmen to the core and cockneys to their finger tips. London with its fog, its flickering gas light, its shabby courtyards, its gaiety and its squalor leaps to life in their art. Both were fascinated by the grotesque in Man and Nature, and both were crusaders in Man and Nature, and both were crusaders for social reform and both attacked equally in his writings and Cruikshank in his drawings the cruelty of the Charity Schools, drunkenness and vice which became rampant with the new industrial age, Cruikshank stands midway in the line of humorous and satirical draughtsman from Hogarth onwards who through their Illustrations and prints have provided an important chapter in the history of British Art.

I mentioned that the face of England was changing, and indeed because of life speeding onwards at a faster pace all this was reflected in books and especially in magazines. The demand for cheap Illustrated literature had produced Knights Penny Magazine 1832 and Illustration of every interesting event at home and abroad, were expected by a population now becoming news conscious.

In 1841 Punch appeared. In the following year the Illustrated news, and in 1848 an enterprising businessman W.H. Smith started railway bookstalls. It was the roaring forties, the feverish activity was marked by a deplorable decline in the standard of craftsmanship. Wood engraving as I mentioned was debauched by the new journalism and deadened by the professional hacks who interpreted the slender talent of the historical and landscape painters, Standfield, Birket, Foster, Gilbert, (Illustration on page 14

No one knows the original drawings by Leech and Keene for the young Punch can fail to see how they were vulgarised in the cutting, and yet even in the middle years of the century the dark age of Illustration and all the arts, the book was the one material object so strongly supported by a tradition of good taste that it was not completely debased by the genius for ugliness displayed in buildings and English household goods.

Colour Illustration

It was not in Colour Illustrations that the mid-victorians made the most effected contribution. Much of it was solid exuberant and tasteless. Again when the printer happened to be a man of sensibility it was pleasing. The Colour Meggotints which so agreeable depicted town and country life in King George III reign and the Ackerman news of ackerman's period had also served a purpose apart from book Illustration they were the ancestors of the modern pholographic colour reproductions.

Technique

Now and again a printer provided a new technique which was absorbed by publishers for the purpose of Illustration. This was the colour process invented in 1835 by George Baxter of Lewes. He worked in oil colours from a long number of wood blocks with remarkable precision of register. His real aim was picture printing in imitation of oil painting. He was an appointed missionary so as to speak, with the task of spreading taste through colour printing. However Baxter nearly drove himself to bankruptcy in his determination to perfect technical perfection. Luckily others carried on (Illustration on page) Edmund Evans will always be remembered as the printer in Racqult Court who gave to English children their nursery classics by Walter Crane, Caldecott and Kate Greenaway, using colour Illustrations from wood blocks, he was a skilled and sensitive craftsman (Illustration on page 1313a,14

After a decline there is always fresh hope and that is what happened in black and white art in the middle of the century it was succeeded by a fresh flowering, this was now 1865 and it was regarded as the hayday of British Illustration until 1875. In this period we find a few remarkable books. We have an abundance of talent both among artist who drew the designs and the engravers who cut the blocks and agsin we find the great partnership of Illustrators. It was this conjunction of inspiration and craftsmanship which gave the movement such vitality. But inevitably the divorce between mind and hand persisted, and however skilled the professional copyists might be like the Dalziel Brothers Swain, Linton and others, there could never exist that unity which Bewick gave to his books where he was the originator of the designs and supervised the press work. Illustrated books were now quite unrelated in their parts, but publishers and editors were capricious in their choice, sometimes with Illustrations by different artists in the same volume which could not relate to each other because of the confusing of different taste, resulting in slap-dash results and a deplorable taste in all the other ingredients of book binding. This lack of confidence which sometimes grew into open enmity, existed between the artist and engraver.



R. CALDECOTT. The Parish Priest. From Mrs. Conyns Carr, North Italian Folk. 1878. (Hand coloured wood-engraving.)



J. LEECH. Juvenile : I say, Harriet, do us a favour ?
Pretty Cousin : Well, what is it ?

Juvenile : Give us a lock of your hair to take back to school.
From *The Rising Generation*. A series of twelve drawings on stone. From his original designs in the gallery of Mr. Punch. 1848. (Hand coloured lithograph.)



Caput apri defero

Caput apri defero,
 Reddens laudes Domino.
 The bear's head in hand bring I,
 With garlands gay and rosemary ;
 I pray you all sing merrily,
 Qui estis in convivio.

The bear's head, I understand,
 Is the chief service in this land ;
 Look, wherever it be fand,
 Servite cum cantico.

*W. C. Beeching, Editor. A Book of Christian Verse, selected by H. C. Beeching.
 1895*



SIR J. GILBERT. Lear fantastically dressed with flowers.
From Staunton's *Shakespeare's Works*. 1856-58



C. KRENE. *From Mrs. Trollope's *Cartoon Library*. By D. Jerrard. 1905*

William Allingham whose book of poems was issued in 1855 was the first landmark of the moment. He speaks of his Illustrators as

" THOSE EXCELLENT PAINTERS WHO ON MY HALF HAVE
SUBMITTED THEIR GENIUS TO THE RISKS OF WOOD
ENGRAVING"

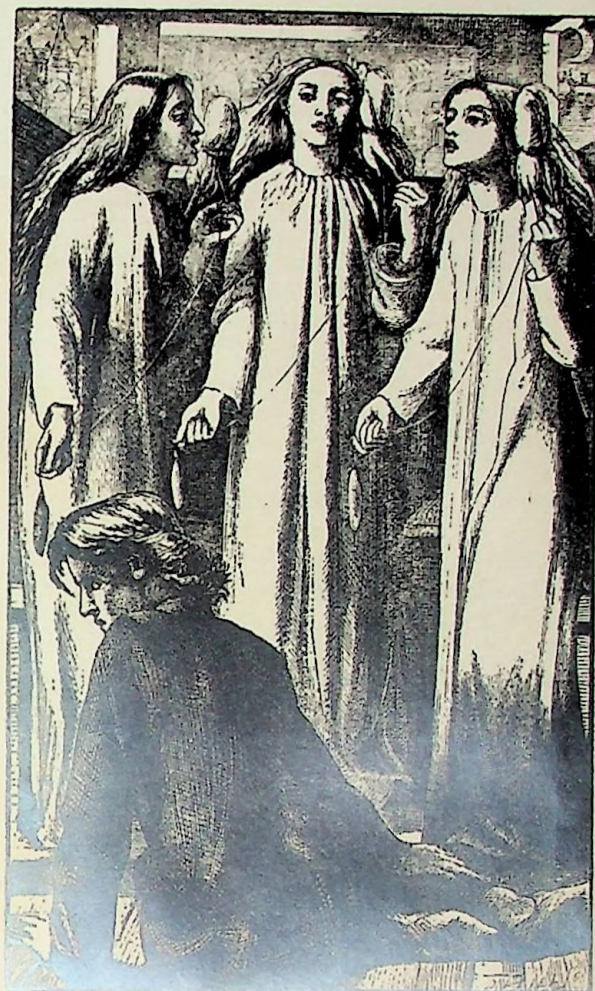
Here he reverts to wood Rossetti, Millais, Hughes who he aptly describes as painters. For it was Rossetti's refusal to lay aside the tones of paint or understand the limitations of the wood block that led to his early withdrawal. (Illustrations on page 16) The Maids of Elfen Mere Rossetti said of this design for Allingham's poem. "I used to be me until it became the exclusive work of Dalziel, who cut it" The Dalziels retorted with some justice that Rossetti "made use of wash and pencil, coloured chalk and pen and ink, but in spite of these difficulties the pre-raphaelites and immediate associates gifted with a fresh intensity of vision stand far above the general run of Illustrators an example of this is the Tennyson book published by Moxon in 1857.

Perhaps the best Illustrators of the sixties were Hughes, Sandys, Pinwell, Keene, Walker, North Tennyson and Houghton. Generally it is the book Illustrations by one artist rather than the volumes with hotch potch of Illustrations which are the most satisfactory. For example Millais' masterpiece The Parables of our Lord (Illustration on page 8) also one of the comparatively few books illustrated by that supreme draughtsman Keene.

However one particular book which springs to life and our childhood memories is Tenniel's two Alices, from Lewis Carroll's Alices Adventures In Wonderland (Illustrated on page 17) Also I must mention two artists who although they have no too complete books, their credit came near to the pre-raphaelites in skill and originality Sandy & Pinwell they both show a great understanding in the medium (Illustration on page 14)

The movement of the sixties expired abruptly as it had begun and once a period of stagnation followed and the only vitality to be seen was in children's books, illustrated by Walter Crane, Randolph Caldecott and Kate Greenaway who were all presented through the charming colour printing of Edmund Evans. There is an element of escapism which shows itself clearly in their individual and tasteful art, a foreshadowing of the open revolt against machine art which was to come through a revival of craftsmanship and return to earlier styles. Kate Greenaway, encouraged by laudatory letters from Ruskin, created a world of children charmingly clad in fancy-dress of no known period. Caldecott withdrew to the rural England of the eighteenth century as it appeared in the poems of Cowper and Goldsmith which he illustrates. Crane had a lasting influence on his young contemporaries. He showed an individual decorative sense based on Classical motives and was ready to design for the modern printed page rather than seek inspiration from mediaeval manuscripts. Japanese prints which were now appearing in the western world had an influence on him.

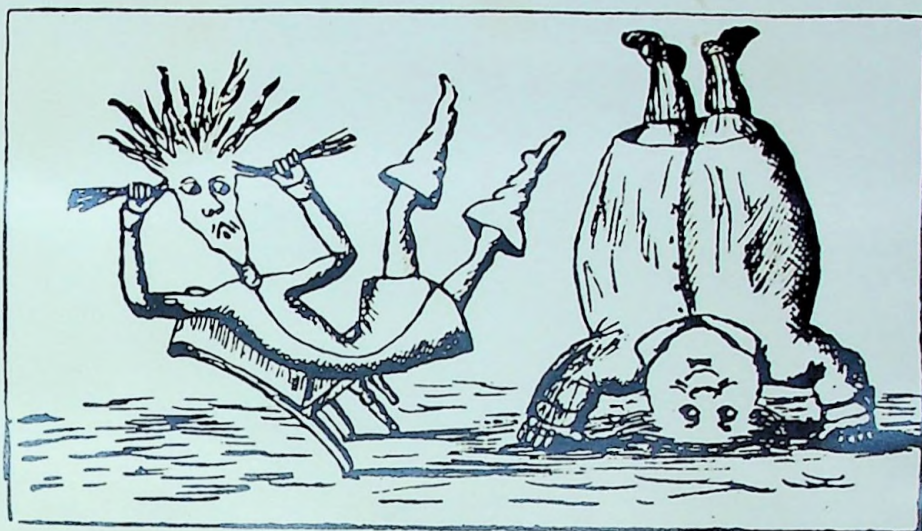
The art of black and white provided a striking contrast. In 1875 three of the best artists who had worked through the sixties Hughes, Pinwell and Houghton - all died in their prime. In the following year technical developments



D. G. ROSSETTI. *The Maids of Elfen-Mere*. By W. Allingham.
1855



D. G. ROSSETTI. *St. Cecilia*. From Tennyson's *Poems*. 1850



L. CARROLL. From a facsimile of the original manuscript of *Alice's Adventures Underground*. 1886. (For Tenniel's version, see facing page.)



SIR J. TENNIEL. From L. CARROLL'S *Alice's Adventures in Wonderland*. 1865

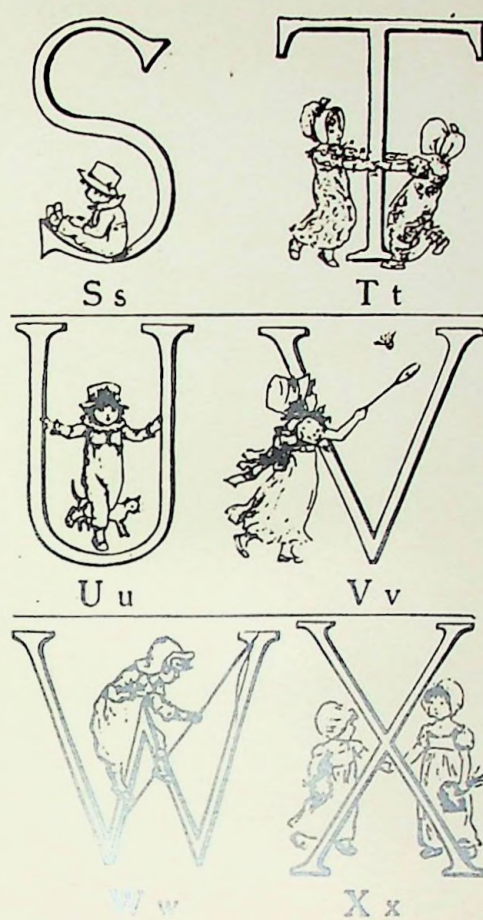
brought professional wood engraving to abysmal depths. Photography was also nearing the end of the gestation and was now generally used as a method of transferring a design on to the wood blocks, Fox Talbot was taking his first paper "Sun Pictures" At Lacock Abbey Daguerre quite independently communicated his discoveries as did Talbot. This invention was ridiculed in the press and gayed by caricaturists, but it was destined to change the whole basis of Illustration in another fifty years. But the first real intrusion of the camera into Illustration was its occasional use to photograph the drawing on to a sensitised wood block. This had the effect of weakening the engravers tyranny over the artist who had often been content to supply a sketch rather than a printed drawing which the master engraver would interpret rather than copy. The artist original could now be preserved. Other factors in the deterioration of engraving were the demand for bigger and yet bigger block by the Illustrated journals and the introduction of the mechanical ruling of paralld lines which killed the art as earlier it had killed steel engraving.

Dore whose Illustrations had a great vogue was an artist of real power often a forbidding power with which he made a moving indictment of social evils in his scenes of London. (Illustrations on page) But he was a Frenchman and employed French engravers. No artist of real merit exploited the possibilities of the new technique except Dore.

The ten years between 1875 and 1885 have aptly been called "the no-man's hand between wood cut and process" and is interesting to note that the elimination of the human engraving by mechanical methods proceeded to its inevitable conclusion. Photography had already been applied experimentally to the three basic methods of Illustration relief, intaglio and surface printing. This resulted in the line-block and half-tone as relief processes. The application of colour was only a matter of time and soon photographic Illustrations had established itself as a cheap and quick method for the facsimile reproduction of drawings and paintings. The half-tone and the three-colour process with their screen technique and printing surface of tiny dots required a coated clay paper for successful results.

In the line-block a new and satisfactory method of reproducing a drawing was found provided that the artist accepted the limitations of clear black lines and masses and pure white spaces without any intermediate "half" tones. Hugh Thomson and the Brocks, Illustrated several rival series of standered novels by Jane Austen, Mrs. Gaskell, Maria Edgeworth, and other authors where old-world scenes were recreated with an accurate representation of all the period accessories of architecture costume and furniture. Their charm lies in the fineness of line which harmonises so pleasantly with the printed page, because of the ability of the camera to reduce their original drawing which were by far, larger than the block.

It was in April 1886 that Thompsons drawings were first reproduced by the new method (Illustration on page) and when we reach the nineties , commercial wood engraving is virtually dead. Now there was a far greater profusion of talent, as prolific as it was varied and a far more adventurous use of material.



The English Spelling Book. 1885





kate Greenaway

Technical field the line-block was established as a medium for creative work, the original wood cut was restored to its true position as a partner with print, and lithography and etching were revived as illustrative methods for the original artist.

The two most contrasting figures to my mind were William Morris and Aubrey Beardsley. The one was born out of his time the other was very much a product of the fin de siècle with its deliberate cultivation of all that was artificial, perverse and mannered.

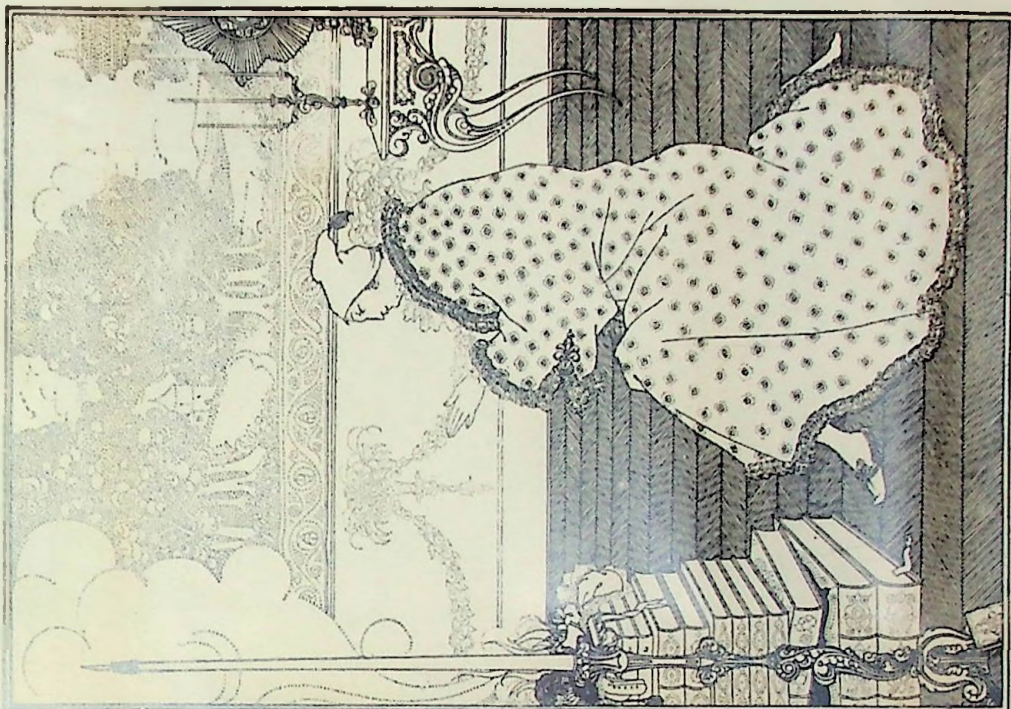
In 1890 Beardsley was only eighteen and an insurance clerk. In 1898 he died of tuberculosis in the France he loved hence came Mademoiselle de Maupin and A Rebours and the whole vocabulary of decadence by which he was haunted. Beardsley had a tremendous zest for work and even on his sick bed in France he pushed himself to complete drawings for the yellow book. He did over a thousand drawings, each for a definite purpose. Beardsley like Dickens was a townsman and began like a good pre-raphaelite with illustrations of the Morte d'Arthur and was encouraged by Burne-Jones as much as he was discouraged by Morris who was affronted by his Rococo treatment of the Arthurian legend. I mentioned that Japanese prints were becoming popular, well Beardsley was influenced by these prints. In his drawings for Oscar Wilde's Salome Show. His greatest designs were for Popes The Rape of the Lock (Illustration on page 22) and for his own erotic romance Under the Hill which appeared in the Savoy magazine. In these it is mainly an entirely original technique in black and white and achieves a triumphant mastery over the limitations of the line block as a reproductive medium. In the examples you can see the brilliance and sparkle of his pure whites and the dotted areas which show a textured effect of the very exotic sense of decoration on the costumes. In all he gives a wonderful effect of richness and colour. William Morris provides a striking contrast to Beardsley, physically robust, always drawing on his love and knowledge of the English countryside and intolerant of the artificiality of urban culture. He concentrated his whole being in a heroic fight against the squalor of the industrial age (Dickens & Cruikshank).

The effects of the machine and mass production could only be countered by a return to the mediaeval system of guilds. He practised many crafts, ran workshops, printing was the last of his adventures and he laid the foundation of the Kelmscott Press in Hammersmith was the crowning glory of his career. He returned to the earliest forms of printing and it is as a printer and book designer rather than as an illustrator that he takes his place as a great master of typography. His insistence on good materials and fine proportions in his books was of far greater significance than his splendid antiquarian revival of borders, initials and type. The noble folio Chaucer, with its illustrations by his lifelong friend Burne Jones will remain one of the greatest books of all time. (Illustration on page 24) Morris books were far removed from everyday life, and Morris plan was to restore the woodcut as the natural partner of print, he employed a number of designers and during the years 1891 to 1898 fifty three books were issued.

Charles Ricketts had a greater influence on artist and publishers. He turned to the renaissance of Florentine idealism rather than Morris, Gothic naturalism he decorated and which John Lane published from the Bodley Head is



A. BEARDSLEY. The Battle of Beaux and Belles.
From Pope's *The Rehearsal* 1896



A. BEARDSLEY. The Baron's Prayer.
From Pope's *The Rehearsal* 1896

is perhaps the most remarkable book of the period. Ricketts own *Daphnis and Chloe*, the first book from the Vale press, planned together with his friends and partner Shannon in every detail and had a far greater effect on general taste. Again his typography has a sense of organic growth with its roots in the arts and crafts of which he was a master. The block is treated as a white rectangle with linear pattern and occasional spots of glowing black in the manner of the fifteenth century masters (Illustration on page 24) Closely associated with Ricketts was Pissarro, he was a printer, type designer and Illustrator. He achieved a simplicity and unity which gave the Eragny books a special loveliness. Sturge Moore he too had a tremulous line, but he attacked the block in the manner of Bewick and Blake and Calinert.

Throughout the nineties Illustration had been influenced by the periodical press, but now the motive was one of genuine determination on the part of subjective artist to publish contemporary work however daring in whatever medium might be chosen. As a result there was a succession of short-lived quarterlies and annuals most of which, unlike the *Dial*, lacked artistic unity owing to the wanton intrusion of half-tone reproductions of paintings and drawings. This is true of the notorious *Yellow Book* and the *Savoy*, - Beardley's contributions, but we can also see the work of the English impressionists Sickert, Steer, Rothenstein, *The Dome*, *The Quarto*, *The Pagent*, *The Venture*, were some of the more interesting of these ephemeral journals.

Another of my favourites is Phil May who again in the field of humorous drawing was a worthy successor of Leech, Keene and Du Maurier and a draughtsman more versatile than any of them. With wit and humour he combined great simplicity and line into his guttersnips and ragamuffins of all ages and both sexes, which he depicted with such genius. One might say he was in a direct descent from Cruikshank.

As the history of art has so often shown those artists who struggle with the limitations of a new technique show great results with the upmost sensitivity. William Nicholson as a painter was influenced by yet another favourite of mine Toulouse Lautrec. He made an original contribution to book Illustration London types, *The Almanac of Twelve Sports* and *An Alphabet* are the most remarkable. The posters which Nicholson and his brother-in-law James Pryde who went under the pseudonym Beggar Staff Bro. In technique they mark the reinstatement of the original artist unhampered by the deadening hand of the hack engraver. They did all the cutting and colouring and the designs were actually lithographed for the ordinary editions, but lithography of all the reproductive techniques used on a commercial scale permit an artist to present his design with the minimum of interference. It is on this theme, the need for integrity on the part of the publisher in reproducing the artist work that I will bring this thesis to a close.

The tradition laid at the beginning of our period by Bewick, although almost completely obscured at times by the commercial standard of the industrial age was reaffirmed with magisterial authority by William Morris, as the century drew to its close. I must agree I admit what Morris said that the Illustrated book "is not perhaps, absolutely necessary to mans 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 men should strive".



Charles Rickelt.
"Daphnis and Chloe."



William Morris
"Adam and Eve."



Phil May (1864-1903): 'If I was you I wouldn't 'ave anything to do with that Mrs Smithers. I think she ain't respectable' 1898 *The Fine Art Society, Ltd*

On pages 56 and 57

George Du Maurier (1834-96): 'Cetewayo in London: Mrs Ponsonby de Tomkyns realises her life's ambition and receives Royalty in her own house' John Lane, Esq.





L. PISSARRO. Frontispiece from S. T. Coleridge, *Christabel*, *Kubla Khan*, etc. Eragny Press, 1904. (Wood-engraving.)

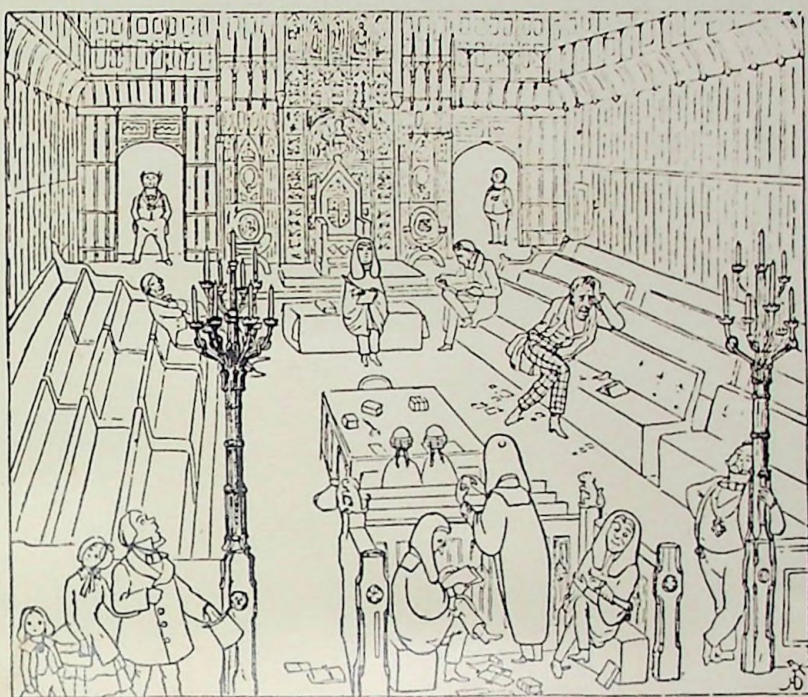


SIR W. NICHOLSON. Hammersmith. From *London Types*. Reprints by W. E. Henley. 1893. (Lithograph from original colored etching.)



Leanne Dunne.

Lithograph.



R. DOYLE. Hyghest Court of Law in ye Kingdom. Ye Lords hearing Appeals. From *Manners and Customs of ye Englyshe*. 1846.



There was an Old Person in Black, a Grasshopper jumped on his back ;
When it coursed in his ear, he was smitten with fear,
That helpless Old Person in Black.

H. LEACH. *After A. Noddy*. 1872



S. PALMER. Opening the fold; or Early morning.
From *An English version of the Eclogues of Virgil*. 1883. (Etching.)

7



J. MARTIN. Psalm cxxxvii, "By the waters of Babylon we sat down and wept."
From *Illustrations of the Bible*, 1831-5. (Mezzotint.)

6



T. ROWLANDSON. The Honey-Moon—"When the old Fool has drunk his wine, and gone to rest—I will be thine." From *The English Dance of Death* (by W. Combe). 2 vols. 1815-16 (Aquatint).



London, Illustrated December 24th 1846, Day & Son, Lith. to the Queen.





Kate Greenaway

Victorian Illustrations

1800~1900