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INTRODUCTION

Leonardo da Vinci in his notebooks stated that perhaps the first picture was only a single line which circumscribed the shadow of a man cast by the sun on a wall. It is possible that painters used this technique to transfer reality into plastic form. Some of the earliest images of animals and geometric patterns appeared in the Magdalenian era perhaps thirty to sixty thousand years ago. Many primitive methods of transmitting ideas are found on materials such as bone, stone, wood, horn, bark of trees, bronze and shells that were either carved or scratched. It is not difficult to imagine that during the long nights, as people sat around a fire, storytellers or shamen would talk their people to sleep and the movement of flickering light created shadows on the walls. Perhaps these moving shadows gave man the idea to go a step further and create similar images from the hides of animals (shadow figures) to help explain and re-tell stories.

Writing came later in man's cultural development, and very little is known about the early history of the book. The origin of the word "book" is believed to be connected with the name of beech tree, although the exact connection is not known.

In the development of the book, various writing materials have been used. The earliest known books were written on wood, and later waxed tablets, papyrus, linen, leather and parchment were used. There are the Sumerian clay tablets but these were not illustrated. For the beginnings of the illustrated book we look to Egypt, and the oldest

illustrated papyrus roll dates back to 1980 B.C. By the end of the first century A.D., a new form of the book appeared which was known as the codex. For many centuries roll and codex competed with each other, and it was only in the fourth century A.D. that the codex became the dominant form.

Three innovations helped the book to evolve. The first was the development of the papyrus scroll by the Egyptians; the second was the invention of the parchment codex at the end of the first century; these relate to the hand-made book. The third was the invention of moveable type by Gutenberg in the fifteenth century which led to the creation of the printed book.²

For most of the examples that I cite to reconstruct the beginning of book illustration, I am indebted to Kurt Weitzmann's remarkable book on Illustration in Roll and Codex, and for material on the printed book I am indebted to print historian William Ivins' books.

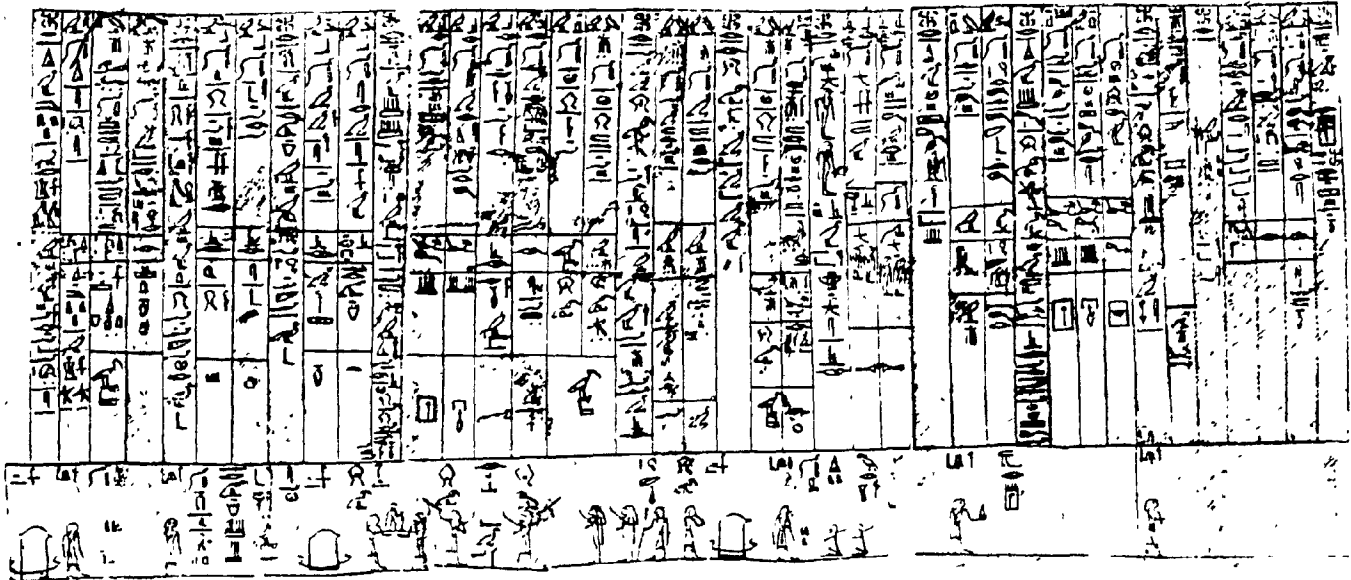
It is not my purpose in this thesis to investigate the general development of children's books.

PART I OUTLINE FOR THE DEVELOPMENT OF PICTORIAL NARRATIVE

CHAPTER 1

(a) The Hand-Made Book

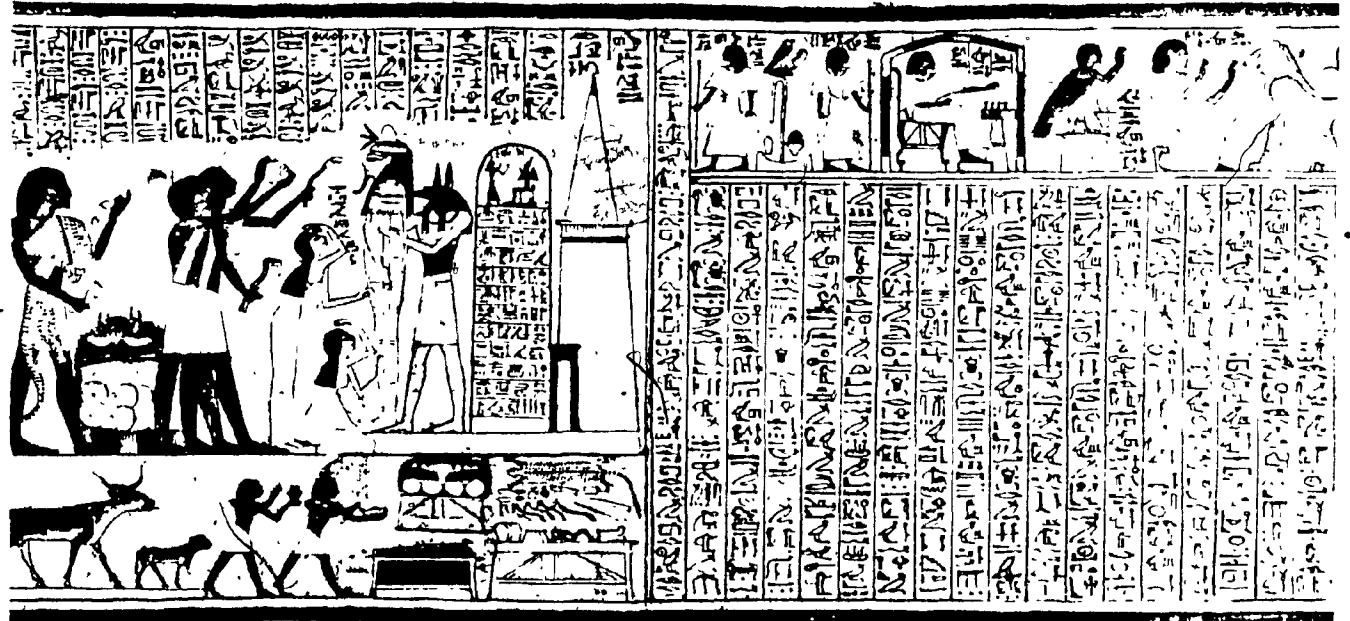
In order to gain insight into picture books as we know them today, it is necessary to go back to ancient times. In the long history of the art of the book, fine illustrations can be seen in the papyrus scrolls of ancient Egypt. The oldest known illustrated Egyptian papyrus scroll, the Ramesseum Papyrus (fig. 2), dates back to 1980 B.C.³ It is a ceremonial dramatic play, written for Pharaoh Sesostris I of the Twelfth Dynasty on his accession to the throne. The style of the drawings is simple and the figures are not very much larger than the hieroglyphs.



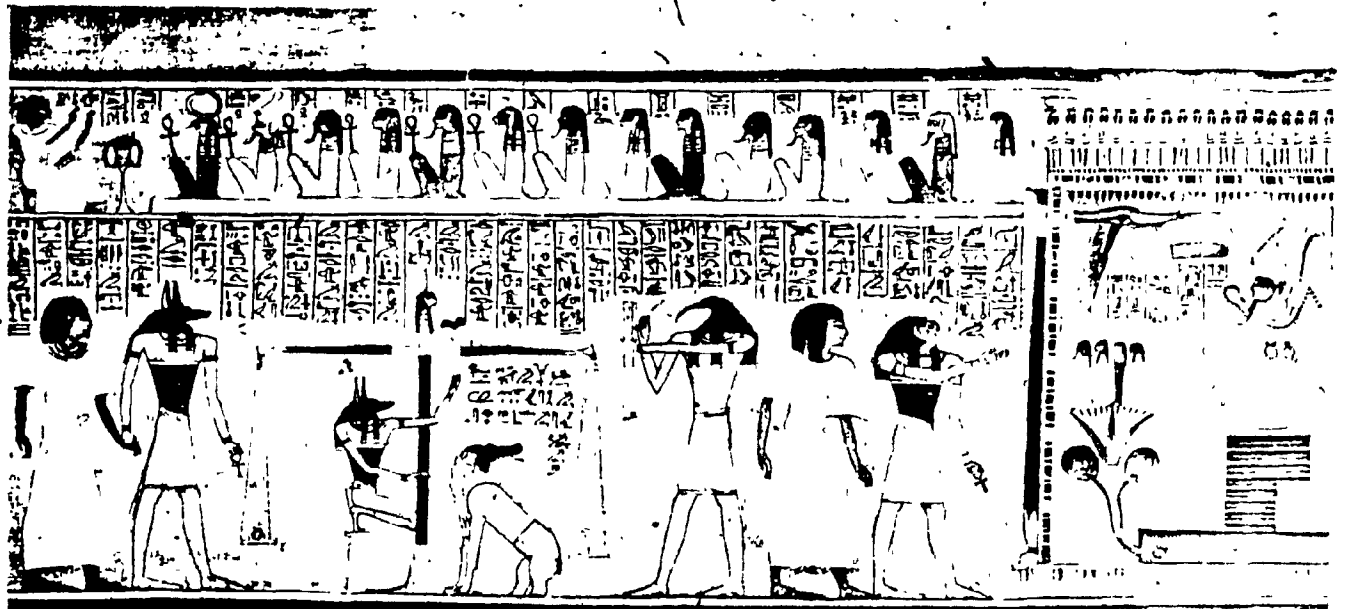
2. The Ramesseum Papyrus: Accession to the Throne of Sesostris I

The illustrations run along the bottom of the scroll and the text is predominant.

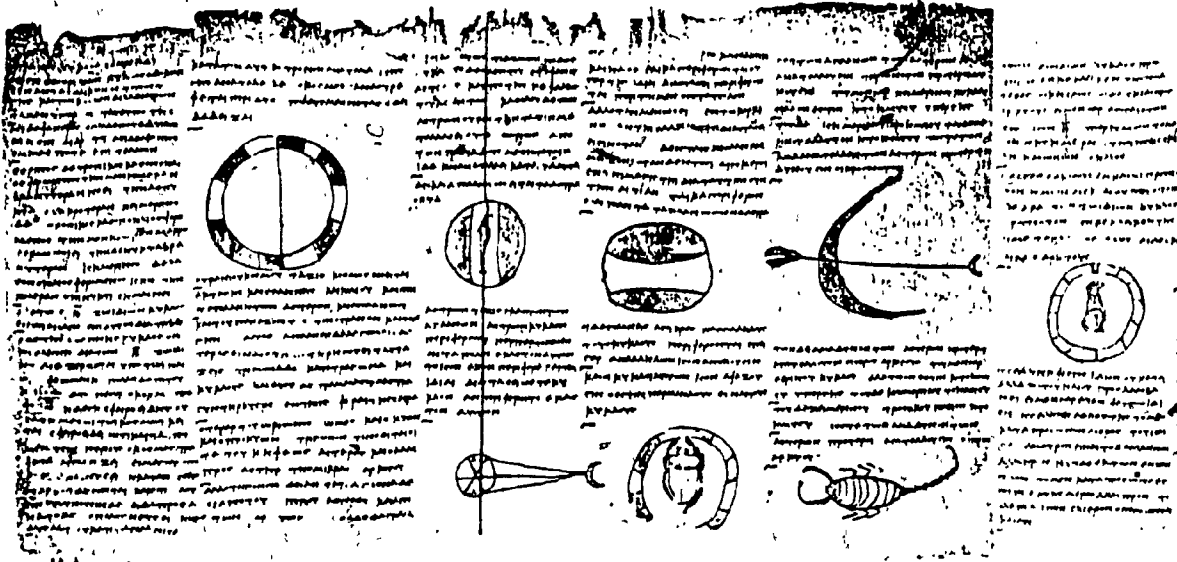
The most frequently illustrated rolls that have come down to us were the Books of the Dead,⁴ which contained prayers and descriptions of the experiences that awaited the spirit of the departed in the world to come. Some of these rolls were beautifully designed and included illustrations that were fitted into the writing columns with the text above or below. A fine example is the Book of the Dead of Hunefer (fig.3) in the British Museum, London.



3. The Book of the Dead of Hunefer, Judgement Scenes.
 London, British Museum, Pap. 9901, Sections 3, 5.



The literary compositions of Greete and Rome were also written on papyrus rolls, but only fragments have survived because the climate was not conducive to their preservation. In the Endoxus Papyrus Roll, for example, we find that there is a relationship between the diagram and the text, which usually appears after the end of the passage, although each picture is placed within the writing column at different heights.

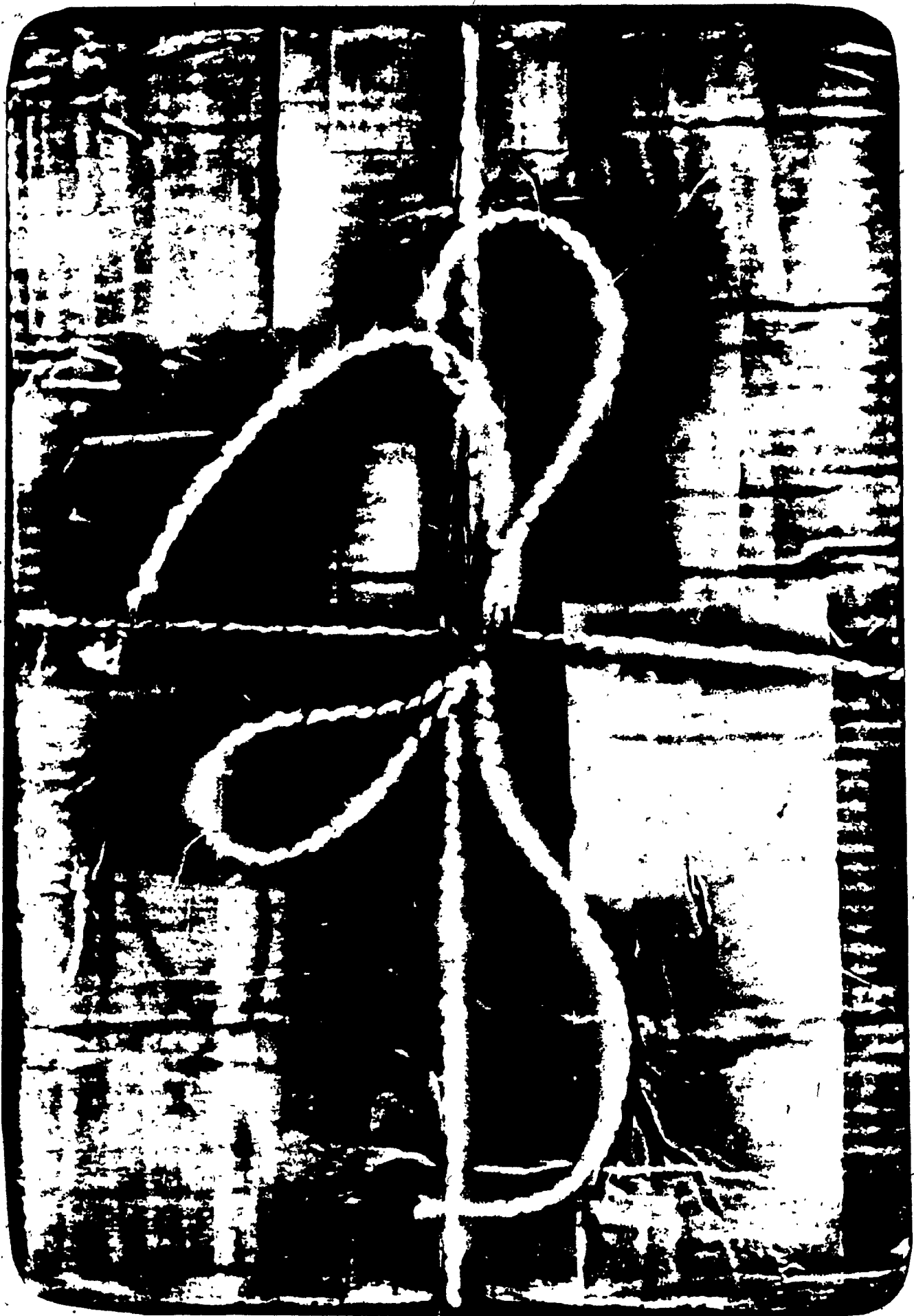


4. Endoxus Papyrus Roll: Instructions about the Spheres, Paris, Louvre.



5. Wax tablet book, Berlin

Though the papyrus scroll was a first step towards the modern book, it was eventually displaced by a second. The second invention, which developed in the first century A.D., was a new form of the book called the parchment codex. This affected the art of illustration more than the art of writing. The codex evolved in imitation of the waxed wooden tablets used in ancient Rome, Egypt and Greece in the fifth century B.C.⁵ and was known as "the book with many folded skins."⁶



this is my box of toys
full of words for weaving
marvellous patterns
for uniting separating mat-
ching now the unfolding
of the dance and soon a
clear burst of laughter
that one thought had been
lost

saint - dennis - garneau

My box of toys - trans. by F. R. Scott

Elizabeth Cleaver

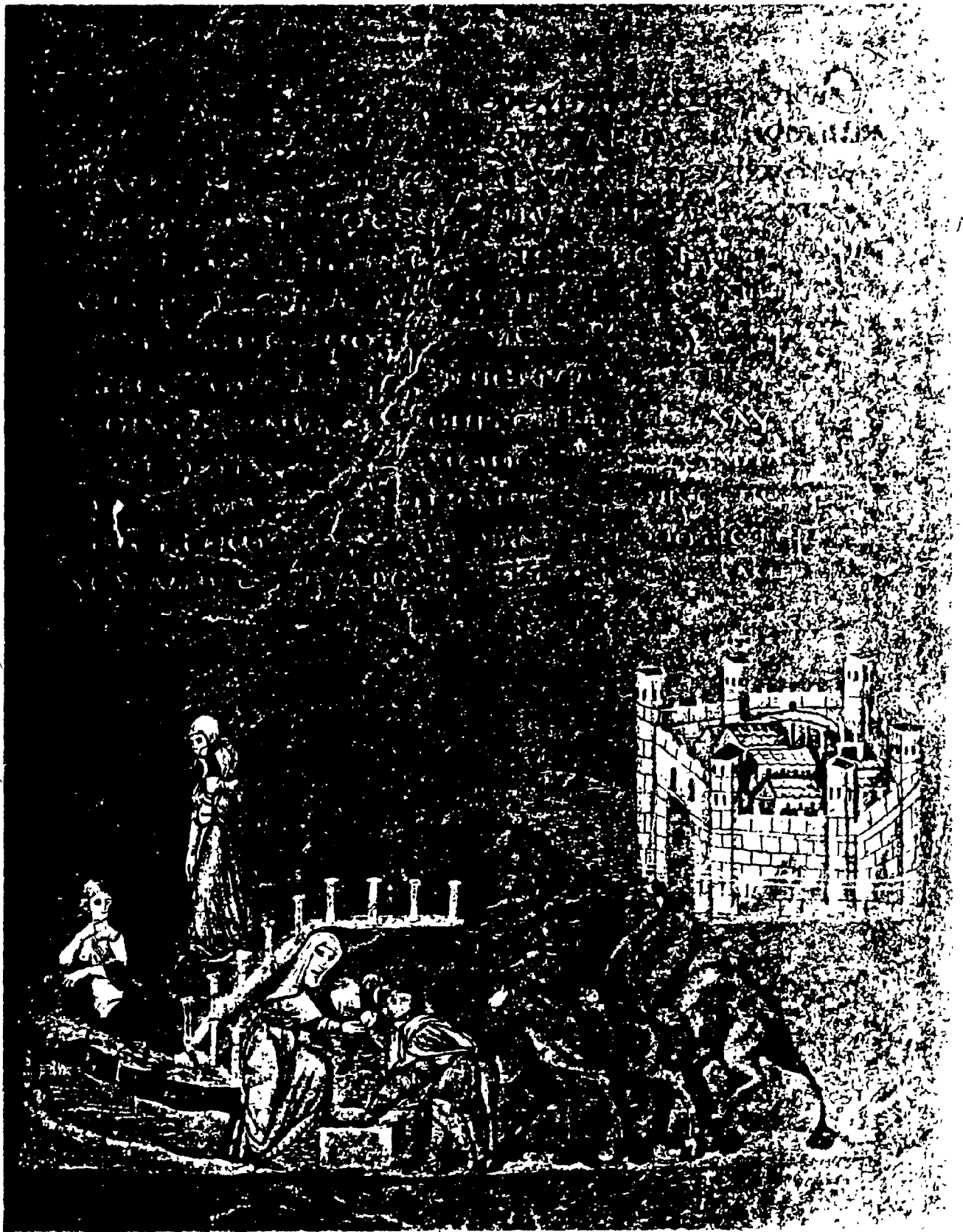
Many fine illustrations can be seen in the fragmentary codices of the Vatican Vergil, (fig. 6) the earliest known medieval manuscript found in the fourth or early fifth century A.D., the Iliad (fig. 7) in the Ambrosiana in Milan, and the earliest Christian book fragment of the Book of Genesis (fig. 8) in Vienna.⁷ From the earliest times, drawings and paintings were inserted with the text, and it was a revolutionary step to separate picture from the text and to enlarge each picture to the size of a page. In the progression from transient shadows to a permanent art-form, technological innovation was necessary.

IORSIANEIPINGUISHORTOSQUINECURACOLENDI
 ORNAREICANEREMBLEBIBIQUEROSARIACESTI
 QUOMODOLOISGAUDERENTIENIIBARLIS
 ETUADISANORIEAORTOSQUILDERHERBAM
 CRISCEBIIINVENTRENIQUUCUMSNECSEBACOMANTE
 NARCISSUMACIUEXITACUESSEMENACANTHID
 TALLERISHEDERASIIAMANTISLITORNAMORTOS





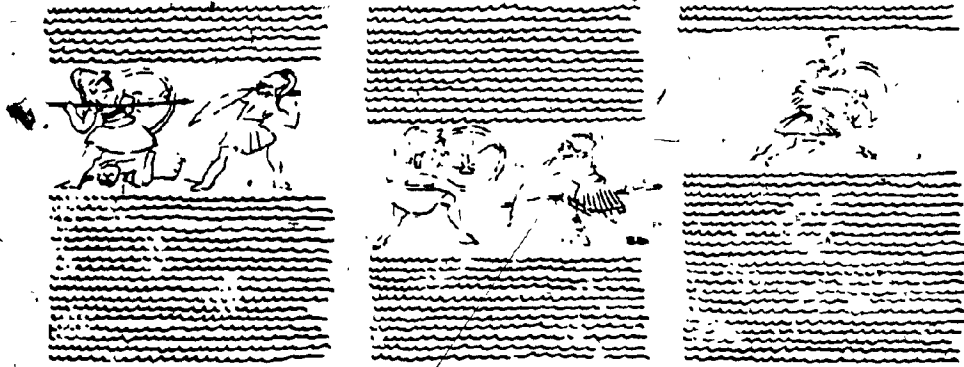
7. Iliad, Ambrosiana, Cod. F 205, Inf. pict. XXXIV.



8. Vienna Genesis, cod. theol. gr. 31, plate 24. Rebecca and Eliezer .

In order to understand and reconstruct the beginning of book illustration, archeological methods have been used. The first archeologist to make a connection between classical monuments and illustrated books was Otto Jahn in a study about small relief tablets.⁸ Subsequently, Carl Robert found that monuments with cyclic illustrations parallel classical illustration. He also dealt with Hellenistic terra cotta bowls and analysed other classical monuments in terms of their being reflections of illuminated books, particularly Roman frieze sarcophagi. Further, the masks found on Pompeian frescoes and Roman mosaics were considered by him to be copies of title miniatures, which can be found in the later Terence manuscripts.⁹

The easiest way to read a story in picture language is in the frieze form, where scenes of a cycle and figures share a common ground line. Kurt Weitzmann has shown that before the invention of the codex, book rolls were not illustrated by continuous friezes but rather by self-contained pictures inserted into single writing columns as demonstrated in the Megarian bowl (fig. 9) and reconstructed manuscript model with three scenes from the Little Iliad.¹⁰



9. Megarian bowl and reconstructed manuscript model with three scenes from the Little Iliad.

In the development of the relationship between literature and the representational arts, Kurt Weitzmann has distinguished three stages: the simultaneous, the monoscenic and the cyclic methods.

The simultaneous method (fig. 10) used from the archaic period until the fifth century B.C. describes a single scene where several actions take place at the same time. In the Spartan cup from the sixth century B.C. which illustrates Odysseus' adventure with the Cyclopes, the archaic artist shows three moments of the story in one single scene without repeating any of the participants. In illustrating Odysseus' adventures, Polyphemus is depicted sitting upright and holding the legs of one of Odysseus' companions whom he has just devoured. Odysseus who stands in front of him offers him a cup of wine, but the giant cannot take the cup since he has no hand free. Odysseus offers the drink with one hand, but he is holding the beam which he intends thrusting into the giant's eye with the other.¹¹



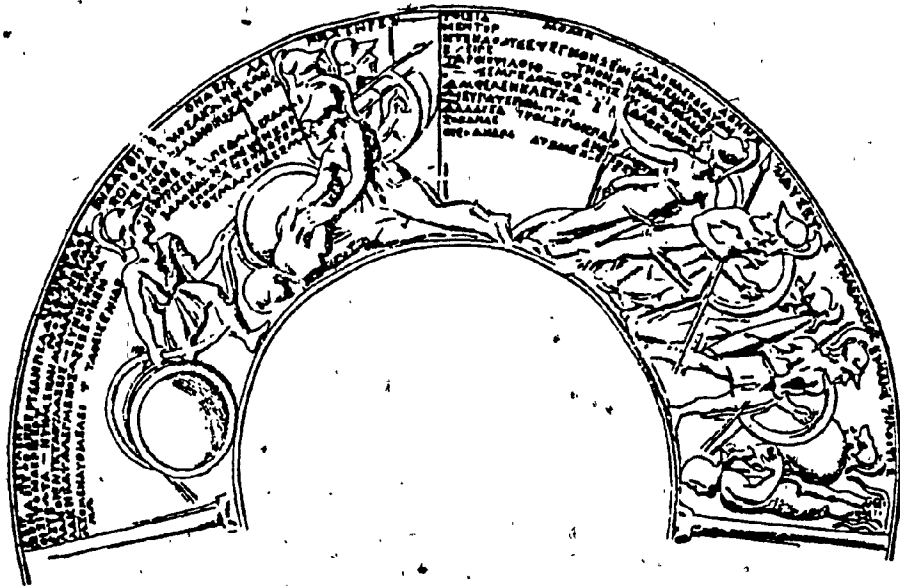
10. The Simultaneous Method. Odysseus and Polyphemus. Paris, Bibl. Nat.

In the monoscenic method (fig. 11), used from the fifth century B.C. until the Hellenistic period, one single action is represented in a picture, as in the vase painting scene from the *Odyssey*, illustrating Odysseus slaying the wooers. We find one wooer hit by an arrow, while Odysseus is aiming at one of the two other wooers. What we see is a specific moment of the fight represented by one single action within the boundaries of a scene.¹²



11. The Monoscenic Method. The Killing of the Wooers, Berlin, Mus. Scyphos.

The cyclic method, which appears in fully developed form in the Hellenistic period, is rendered by a series of consecutive compositions with separate and centered actions, repeating the actors in each scene. In this method, the image can be closely related to the literary source, as the eye moves from one column of writing to another, from one picture to the next, and the beholder visualizes in his mind the changes which took place between the consecutive scenes. A group of monuments, the so-called terra cotta cups (figs. 12 and 13) for the first time shows this method of consecutive scenes.¹³



12. Scenes from Odyssey XXII. Berlin, Mus. Cup. I.



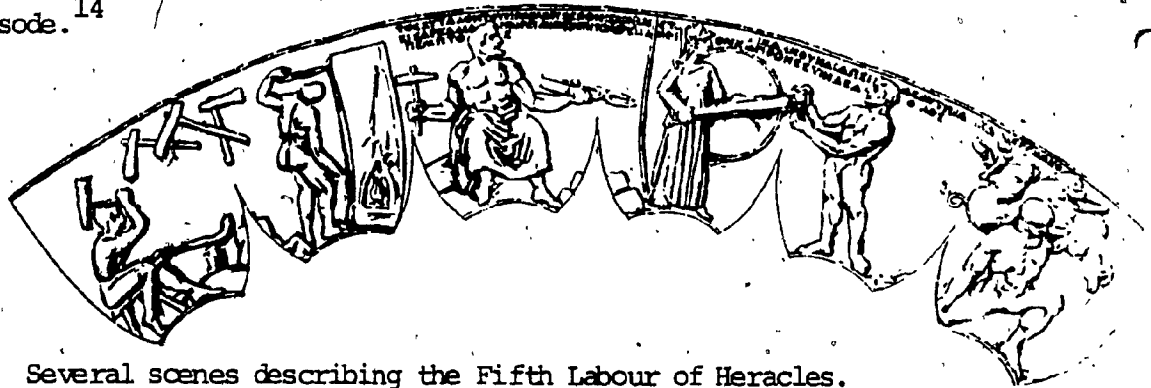
13. Scenes from Odyssey XXII. Berlin, Mus. Cup II.

Other examples which show the beginning of the cyclic method can be seen in the Deeds of Heracles and Theseus.



14. The Deeds of Heracles, end of 5 c. B.C. Berlin, Mus. Amphora.

In the relief Amphora in Berlin, The Deeds of Heracles (fig. 14) are lined up in a frieze form: the Nemean Lion, the Stymphalian Birds, the Golden Apples of the Hesperides, the Cerynitian Hind, the Cerberus, and the Lemnaean Hydra. From a formal viewpoint, each single deed constitutes an iconographic entity. In a genuine cyclic method (fig. 15) there would be several scenes. leading up to or following the dramatic moment of the episode.¹⁴



15. Several scenes describing the Fifth Labour of Heracles. Cup. Paris, Louvre.

In the contents of Theseus (fig. 16), as illustrated in a Roman mosaic from Salzburg, the Ariadne episode alone is rendered in four consecutive scenes: Ariadne gives Theseus a clue to find the way through the labyrinth; Theseus battles with the Minotaur; Theseus and Ariadne board a ship; and finally Ariadne finds herself forsaken.¹⁵



16. Theseus and Ariadne. Vienna, Kunsthist. Mus. Mosaic.

A number of formal problems confronted the artist when distributing scenes in a miniature, which formed a cycle. Kurt Weitzmann has distinguished four stages. In the first stage, scene may follow scene without a division. In the second stage, pictures in a cycle are distributed into a decorative system. In the third stage the scribe leaves an open space in the column whenever he wants the painter to have a picture inserted. In this stage, the artist cannot relate the pictures, and it results in irregular spacing, although there is the advantage of enjoying the text and image at the same time. The fourth stage leads to complete disintegration where each scene is isolated, falling back into the monoscenic method.¹⁶

For many centuries, roll and codex competed with each other, and it was only in the fourth century that it became the dominant form. With the square format of the codex, the flat parchment sheet could take the application of thick layers of paint, and it also allowed the artist to fill the page with several writing columns. The proportion of a single page inspired the painter to adjust the format of the picture and to isolate or enlarge a single scene.

The following devices helped the artist to increase the importance of the miniature: frame, background, decorative frames and borderlines, filling in of areas inside the frame with landscape and sky, scenes under arches, the frontispiece: sometimes containing the author's portrait, dedication pictures, column pictures, full-page picture, marginal illustration and commentary illustration.¹⁷

The development of the frame was the first step to isolate a scene from the text and give it a panel-like appearance. This can be seen in the Milan Iliad (fig. 17), the earliest existant codex fragment.



17. The Ambrosian Iliad, Hecuba and Three Trojan Women: Hector, Paris and Helen. Milan, Ambrosiana Lib. Ms. F. 205. inf. Pic. 25.

If an artist used a frame (fig. 18), care had to be taken to balance the composition



ΚΑΤΑ ΠΥΓΜΑ ΧΥΜΟΙ ΛΥΓΡΟΝ ΕΝΑΡΤΙ ΔΙΟΦΩΤΙΔΕ
 ΥΑΙΟΣ ΚΥΛΑΙΣ ΕΣΤΙ ΤΟΙΣ ΒΑΛΙΟΥΣ ΕΡΑΜΑΚΚΑΤΟΦΗΡΑΙΣ

18. Hunting with Dogs. Venice, Marciana. Cod. gr. 479, Fol. 20.

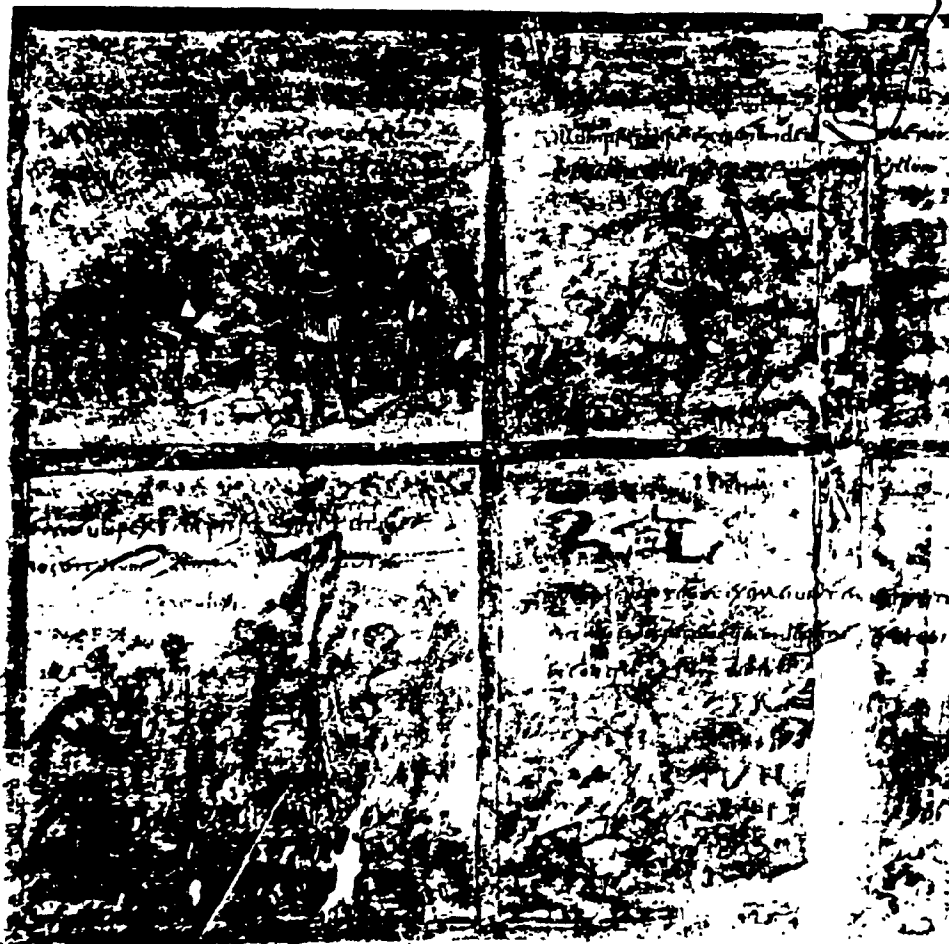
and in time decorative frames and borderlines were created (fig.19).



Cum ambulat iter facit in montibus et
 odor uominum. Et cauda cooperit uertigi
 sua ut non sequatur uel uel uel uel

19. Lion. Berne, City Lib. Cod. 318. Fol. 7.

The next step was the filling in of the background area inside the frame with landscape and sky. This already occurs in the Itala fragment from Quedlinburg (fig. 20), where the sky contains a pink strip and at sunset gradually turns into a cool blue.



20. Quedlinburg Itala. Berlin, Staatbibliothek, Cod. Theol. lat. fol. 485. fol. II^r. Samuel and Saul.

In time, a more ornamental background was used, instead of landscape as seen in medieval art (fig. 21).

Lege camment augusto. *bona*
herbam camedrum bultum
de ligno mignum contunde
numum uer' aduies: potu dabis
uehaffice: .to po dagram,
Herba camedros in puluere
 mollissimo redacta cum aq
 calida murti paragonam p' stat.
Herba ca .to se pentum inoz
 matris in puluerem sus
 mollissimum redacta in uno ue
 teri potu dda. omne uenenum
 fortissime distum ruer.



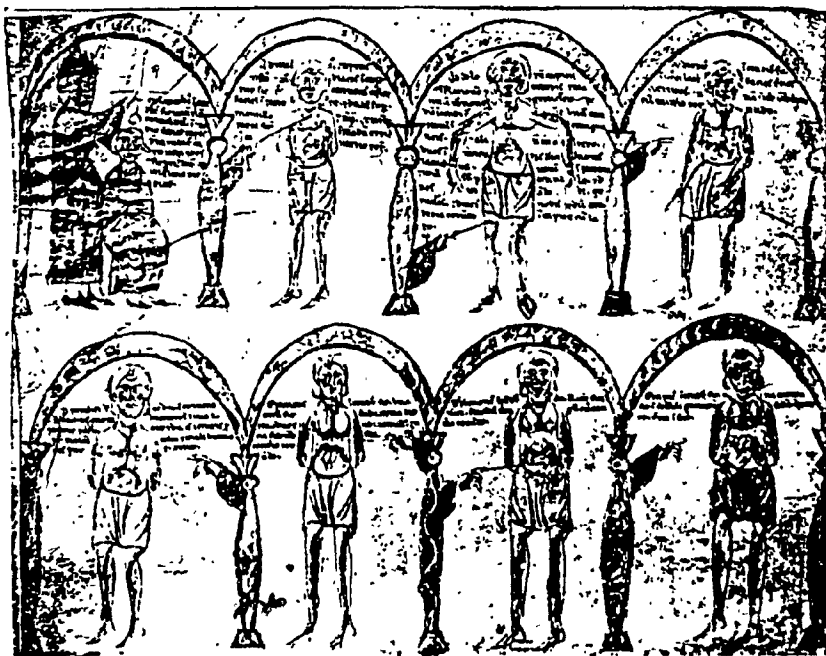
Nomen istius herbe Camedra.



Lerbe camellestie do epatecos:
 cur potu dar' um uno. febrin
 tati ad rem cu aqua calida dabis
 .to se murtiue libembum. Contra
Herbam alme cam de uenenu.
 acaum. in puluerem redacta

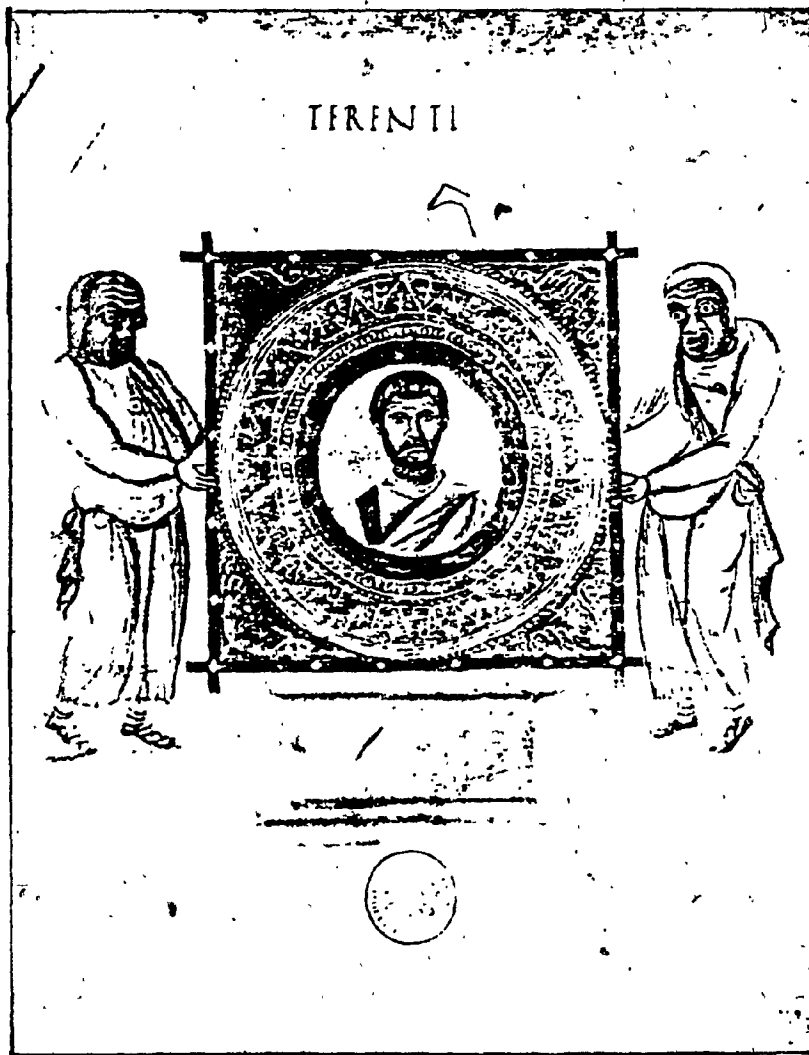
21. Camelia, London, Brit. Mus. Cod. Sloane 1975.
 fol. 21^r.

Besides frame and background the artist also used scenes under arches which were organized and lined up in superimposed rows (fig. 22).



22. Cauterizing. Rome, Bibl. Casanatense. Cod. A.II.15
Fol. 2^v.

The frontispiece which contained the author's portrait (fig. 23) or dedication picture (the author or scribe dedicated the book to a dignitary, divinity, or saint), stimulated the addition of an arch or a frame around the picture, giving it a monumental character, as can be seen in the Gospels of St. Augustine (fig. 24). If the figural composition from the arch is freed and inserted into a writing column, it fits spatially into the text.



23. The Comedies of Terence, Portrait of the Author. Vatican. Lib. Apostolica, Ms. lat. 3868, f. 2.

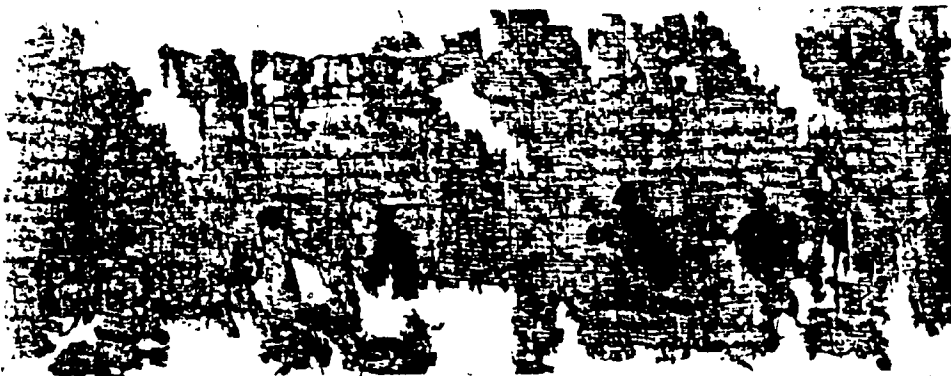


24. The Gospel Book of St. Augustine, St. Luke, frontispiece.
 Cambridge, Corpus Christi College Library, Ms. 286. f. 129v.

It was a revolutionary step to separate the picture from the text, and to enlarge each picture to the size of a whole page. The artistic transformation of column picture to full-page miniature, is not confined to the enlargement of figure scale. The transition from a simple papyrus illustration (fig. 26), to codex miniature is seen in the Milan Iliad (fig. 25).



25. Aphrodite before Zeus. Milan, Ambrosiana. Cod. F. 205 inf., Pict. XIX.



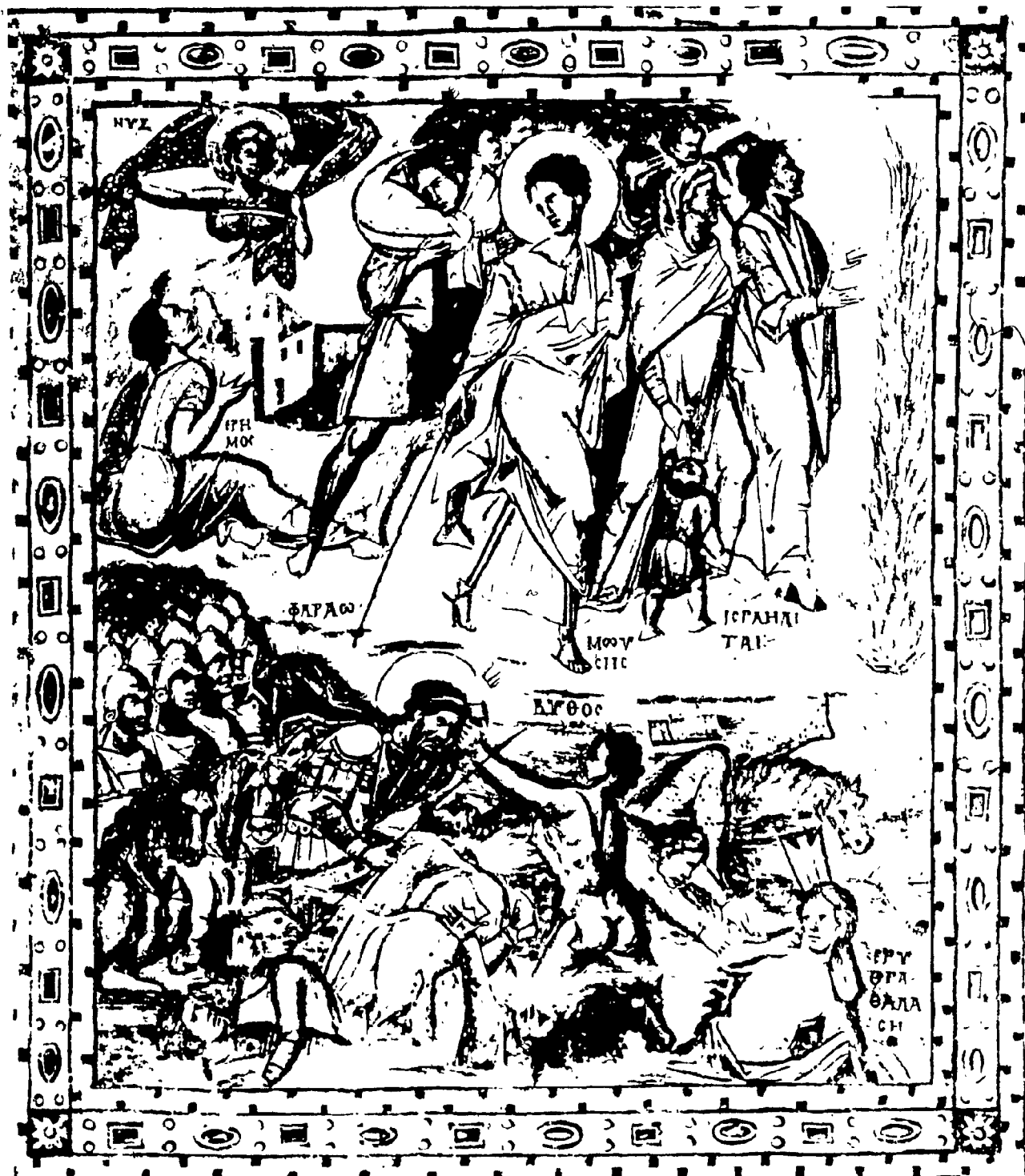
26. Romance. Paris, Bib. Nat. Cod. suppl. gr. 1294.

In the second century Romance papyrus (fig. 26), the individual figures that are lined up, void of background, reflect the same system as in the Milan Iliad (fig. 25). The only addition is the frame giving it a panel-like appearance.

In the Quedlinberg Itala (fig. 27) the scenes are not interspersed in columns of the text, but the four scenes are united in one full-page miniature.



27. Quedlinburg Itala: Samuel and Saul. Berlin, Staatbibliothek,
Cod. Theol. lat. fol. 485 fol. II^r.



28. The Paris Psalter, Crossing of the Red Sea. Paris, Bib. Nat., Ms. gr. 139, f. 419v.

The column picture could be enlarged by cutting a scene in two halves and placing one part above the other as seen in the Paris Psalter, Crossing of the Red Sea (fig. 28).

If the artist wanted to give the narrative scene the monumentality of the frontispiece, the same figure scale was adopted filling the page (fig. 29).



29. Repentance of David
Paris, Bib. Nat. Cod. gr. 139
fol. 136.

Another way of converting the column miniature to a full-page one was by filling the area with ornamental features such as a framing arch (fig. 30).



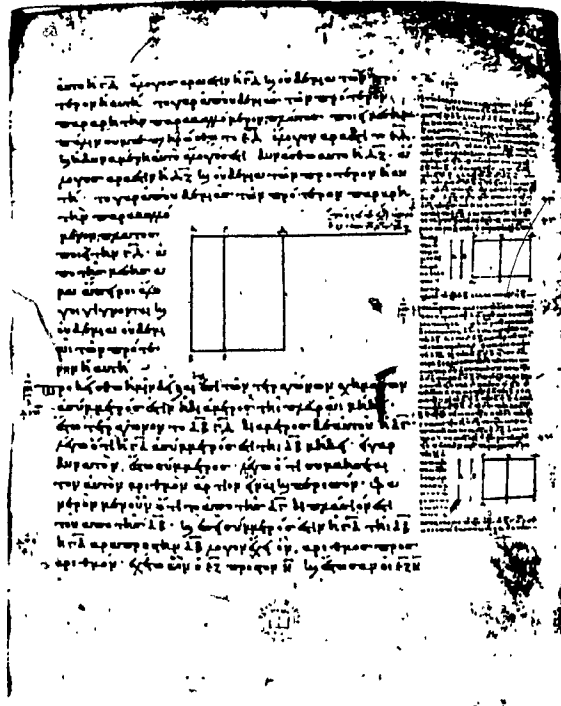
30. Treatment of Dislocated Bone
Florence, Laurent. Lib. Cod.
Plut. LXXIV, 7. Fol. 202.

If the scribe forgot to provide the necessary space in the column for the figure, the illuminator was forced to reduce its size and squeeze it between two columns, creating a marginal illustration (fig. 31)



31. Luke, Vatican. Cod. gr. 699 fol. 80.

Commentary illustrations were placed next to the commentary text as seen in the Elements of Euclid (fig. 32).



32. Elements of Euclid. Oxford, Bodl. Lib. Cod. d'Orville 301. Fol. 260.

During the early Christian era until the end of the fifteenth century the illuminated manuscript dominates. Several manuals about illuminating and painting were written by medieval artists, but they do not discuss the creative process. Figures 33, 34 and 35 show illuminators at work. One manual is the Il libro dell'arte by Cennino d'Andrea Cennini from the fourteenth and fifteenth centuries. The anonymous fourteenth century author of the De arte illuminandi writes lovingly about his work:

Pressing the colours from flowers on an early morning in May or June, with special devices and the most delicate sieve, so that the splendor of nature's own raiment could pass directly on to be pressed on to one might say - the illuminated page.¹⁸

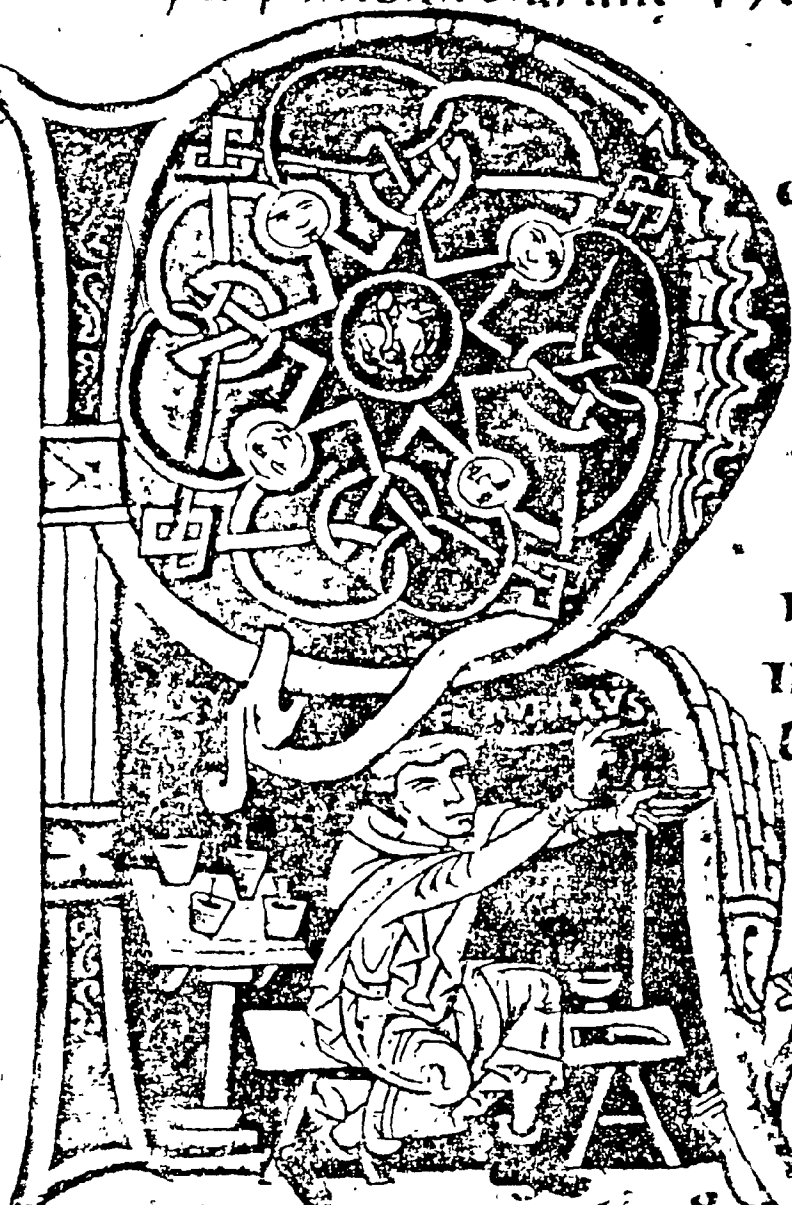
The scribe, a man or sometimes a woman illuminator, in a monastic scriptoria, produced the most perfect example of the book where the pages can be studied for proportion, decoration, spacing, colour and illustration. The subjects treated in illuminated manuscripts were mainly liturgical, codices of the Bible, theological or secular works.



33. A Distracted Illuminator. De civitate Dei of Augustine, ca. 1140
Prague, University Library, Ms. Kap. A. XXI, fol. 133 ro.

Incipit passio s. Martini & ydi.

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pri
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man
biti
ton
orb
ano



et salu. port. nro ihu x.
militant. aut aduersario
diabolo aduersus ietuos
qui nro ihu xpi. sub regno
alexandri cesaris. in quarto

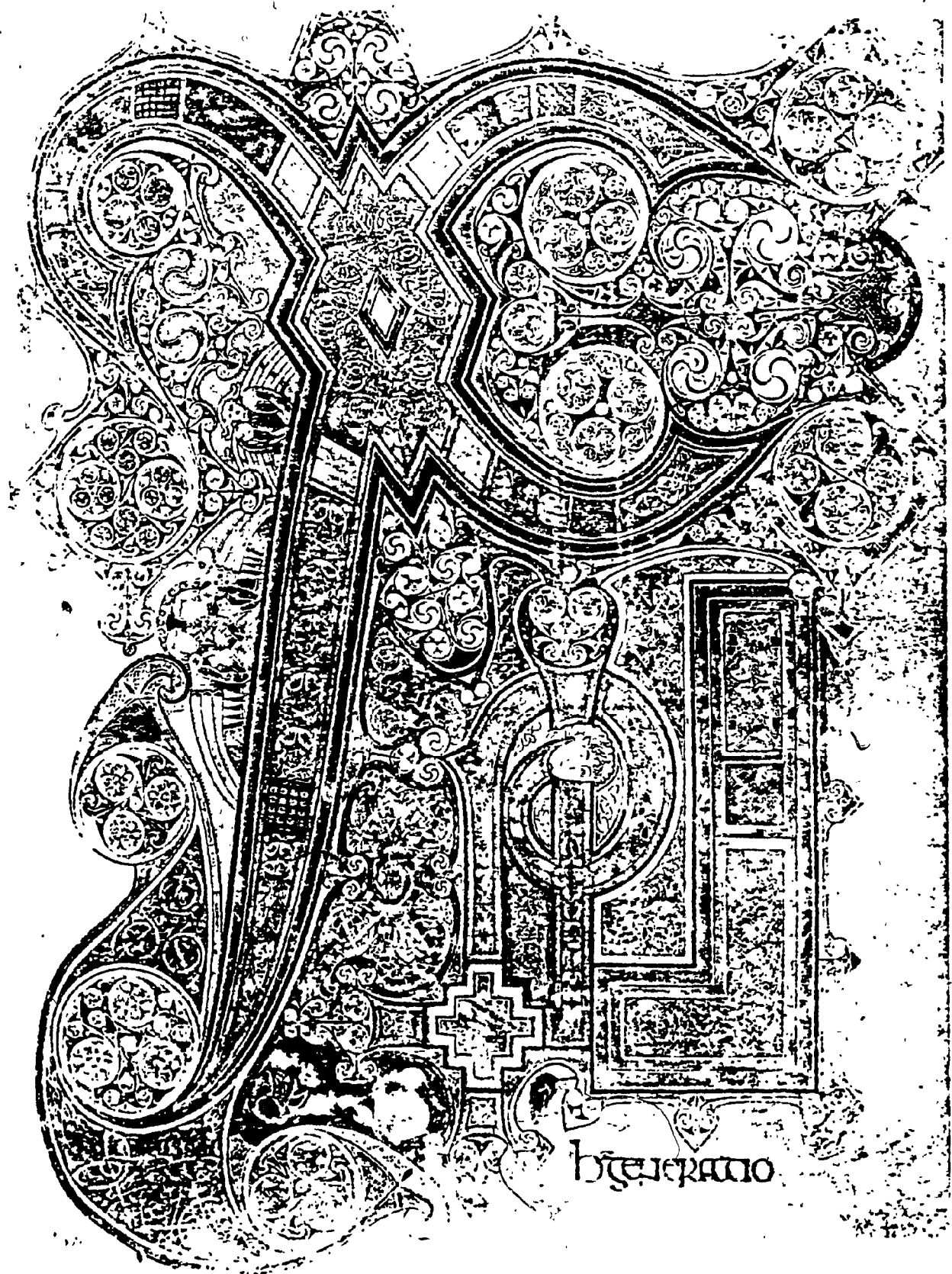
34. An Illuminator Involved in his Work. Legendary, 12th c. Formerly in Sigmaringen, Hofbibliothek, Ms. 9. fol. 244 ro.

En celluy qui fil le scribe / Et peure
 au fil du roy des roys



35. Burgundian scribe (portrait of Jean Miélot, from *Miracles de Notre Dame*), XV c. Bib. Nat.

Celtic illumination which began at the end of the fifth century in Irish monasteries disregarded realism, because "they were influenced by Pagan laws that forbade the copying of the works of the Almighty Creator"¹⁹ and therefore showed rich ornamental decoration. As can be seen in the Book of Kells (fig. 36), written during 806-813, the Book of Durrow (fig. 37), written in the sixth or seventh centuries and the Northumbrian Lindisfame Gospels (fig. 38) written in 687, the colour range in these works are delicate, using red, yellow, black, green-violet and brown. The various Gospels have whole pages with carpet-like designs and ornament, used as a frame to enclose a full page figure. Only when the Irish artists developed their ornamentalized book art, did certain forms like the headpiece and initials spread into the writing column to mingle with it. In the twelfth century Winchester Bible (fig. 39) the initials stretch the length of the whole page.



36: The Book of Kells, The Chi-Rho Monogram. Dublin, Trinity College Library
Ms. 58 (A.I.6), f. 34.



37. The Book of Durrow, Evangelist Symbol preceding St. John's Gospel. Dublin, Trinity College Library, Ms. 57 (A.IV.5), f.19lv.



38. The Lindisfarne Gospels. Incipit of St. Mark's Gospel. London, British Museum, Ms. Cotton Nero D. IV, f. 95.

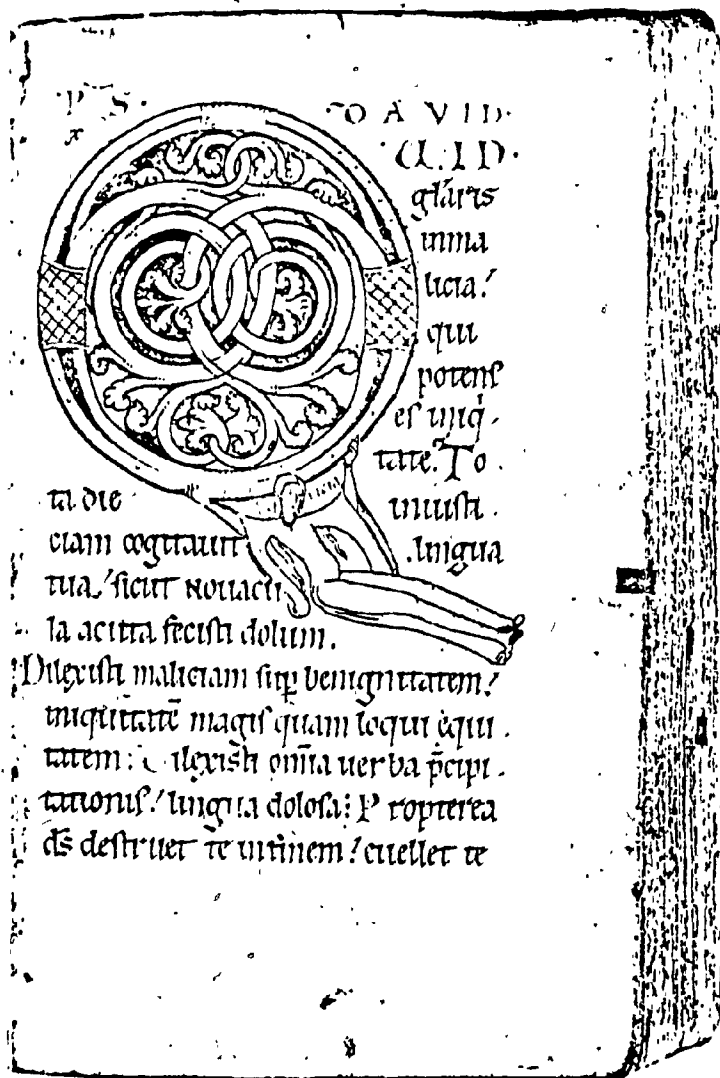
REVA
RICH
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A. B.

missi postquam mortuus est achab.
Cecidit et ochezar post mortem achab
sui quod habebat in samaria. et egredia
tur missi ut nuntiarent ei de morte eius.
Et cum esset in monte ad consilium
beelzebub dñi accaron. tunc
occurrit ei cum de in firmate mea hac.
Angelus autem dñi locutus est ad helia
dicens. Non dicitur. Surgo ascende in
occurrit in monte ad helia. et dicitur
et dicitur ad eos. Numquid non est de
missi ut eam ad consulendum beelze
bub dñi accaron. Quam obrem hęc
dicit dñs. Descende super quem ascen
dit. non descendet. sed manet. moueri
Et abire helias. Reneritque tunc nun
ti ad helia. Qui dicitur eis. Qua
re perit. et dicitur. At illi responderunt
ei. Vir occurrit nobis. et dicitur ad nos.
Ita et accaron ad regem qui misit
uos. et dicitur ei. Hęc dicit dñs. Num
quid dicitur de missi. quia misit
ut eos saluaret beelzebub dñi accaron.
Ita et de scabulo super quem ascendit
non descendet. sed manet. moueri.
Qui dicitur eis. Cuius figurę et habi
tus est ut qui occurrit. et lo
cutus est uerbo hoc. At illi dixe
runt. Vir pistoris. et zona pellic
cia. et cineris ramus. Qui ait. Hęc
figurę sunt. Oculi. ad eum qui quagena
runt. principum. et quinquaginta qui erant
sub eo. Qui autem uidit ad eum. scilicet quę in terra
mea erant. homo de terra. pistoris uel de scabulo.
Respondens helias. dicit quinquagenario.
Sine uo de terra. ascendat ignis de celo. et de
uo. et de terra. et quinquaginta uos. Descendat. et quę
ignis de celo. et de terra. et quinquaginta
ta. qui erant in terra. Rursum uenit ad eum. prin
cipum qui quagena. et quinquaginta
gna. cum eo. Qui dicitur eis. Vir homo de

39. Winchester Bible. Initial P: Elijah
Speaking to the King's Messengers.
Fol. 120 v. Winchester Cathedral Lib.

During the Middle Ages a number of woman artists also copied and portrayed sacred symbols and painted the margins of books. In the sixth century the woman scribe Radegonde, at Poitiers and in the fourteenth century Sister Giovanna Petroni at Siene directed convents founded with the specific intent of training woman copyist and illuminators.²⁰

As seen in the manuscript Psalter (fig. 40), the initial Q is created with a tail made from the image of a young girl who swings on the letter. The young girl is Claricia, a Roman artist who signed her name. Her hair is done in pigtails, therefore, she is no nun.²¹ Figure 41 shows Marcia, an artist, paint a self-portrait with the aid of a mirror.



40. Initial Q: Beginning of Psalm 51 (52)
 From a Psalter; German (Augsburg), late 12
 century, Baltimore, Walters Art Gallery
 (W. 26, fol. 64).



41. An Artist Painting a Self-Portrait. De claris mulieribus of Boccaccio (in French trans.), 1402, Paris, Bibliotheque Nationale, Ms. f. 12420, fol. 101 v.

The Beatus Apocalypse (figs. 42-44), the Spanish Romanesque manuscript, though lettered by a priest, was illustrated in part and signed by Ende in 975 A.D. PINTRIX ET DEI AIUTRIX (Ende woman painter and servant of God).²² The pages of this manuscript are filled with angels, colourful dragons, demons, animals and saints while the opening pages are painted across both pages disregarding the fold in the center. From these illuminations it is difficult to tell if the work was painted by a man or a woman as the artists relied on copying from existing model books.



42. The Triumphant Christian Warrior. The Gerona Beatus of 975, Gerona Cathedral, Ms. 7. fol. 134v.



43. Combat of the Bird and the Serpent. Girona Beatus of 975,
Girona Cathedral, Ms. 7: fol. 18v.



44. Christ in Majesty . The Gerona Beatus of 975, Gerona Cathedral,
Ms. 7: fol. 2r.

One of the most remarkable abbesses, the mystic St. Hildegard of Bingen (1098-1179) created a book of visions, the Scivias (figs. 45-49). In this book she reveals her visions:

I had been conscious from earliest girlhood of a power of insight, and visions of hidden and wonderful things, ever since the age of five years, then and ever since. But I did not mention it save to a few religious persons who followed the like observances with myself; I kept it hidden by silence until God in His grace willed to have it made manifest.... It was in my forty-third year, when I was trembling in fearful anticipation of a celestial vision, that I beheld a great brightness through which a voice from heaven addressed me: "O fragile child of earth, ash of ashes, dust of dust, express and write that which thou seest and hearest. Thou art timid, timid in speech, artless in explaining, unlearned in writing, but express and write not according to art but according to natural ability, not under the guidance of human composition but under the guidance₃ of that which thou seest and hearest in God's heaven above...

St. Hildegard's illuminations are expressed by stars, moon, sun, flaring spheres all struggling against darkness which is filled with demons, dragons and monsters.



45. Contemporary manuscript of the Scivias.
Hessische Landesbibliothek, Wiesbaden, f.1.

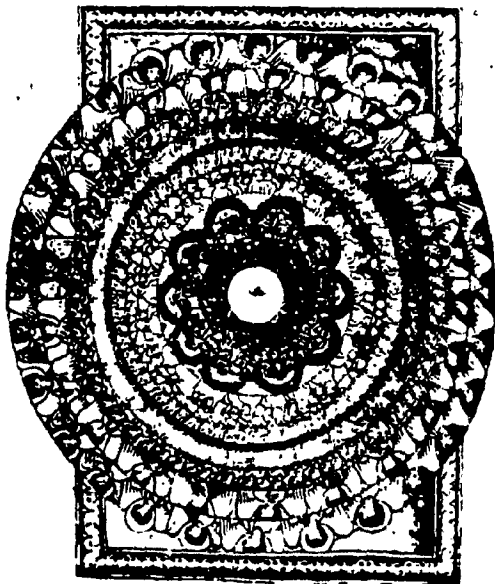
St. Hildegard of Bingen receiving a vision in the form of "a great flash of light from heaven," prepares to record her revelations on a wax tablet with a stylus, while a monk waits to make a parchment copy.



46. Hildegarde's view of the Universe: the earth, a sphere at the center, surrounded by four concentric layers of atmosphere, the middle two oval, the outer-most egg-shaped and consisting of flames. F. 14r.



47. The soul enters the body before birth. F. 22r.



48. Choir of angels. F. 38r.



49. The soul leaves the body at death, appearing as a naked human shape, to be received by either devils or angels. F. 25 r.

The French illuminations from the fourteenth and fifteenth centuries are most famous for their lavish illuminations of the Books of Hours. In the Middle Ages, Hours indicated portions of the day that were set aside for religious duties. The Books of Hours, personal prayerbooks, were used for the recital of certain prayers at specific times at home or at church. The decorations of these books were prepared by a scribe who wrote the text and the artist who painted the borders and the pictures. Sometimes these were supplied by different artists. The basic elements were the initial, the miniature and the border. The initials were either decorative (fig. 50) filled with interlaced foliage or historiated (fig. 51) small pictures instead of ornament appear. The borders surround the miniature and frequently the whole page (fig. 52). A famous specimen is the Book of Hours for the Duke de Berry (figs. 53, 54).



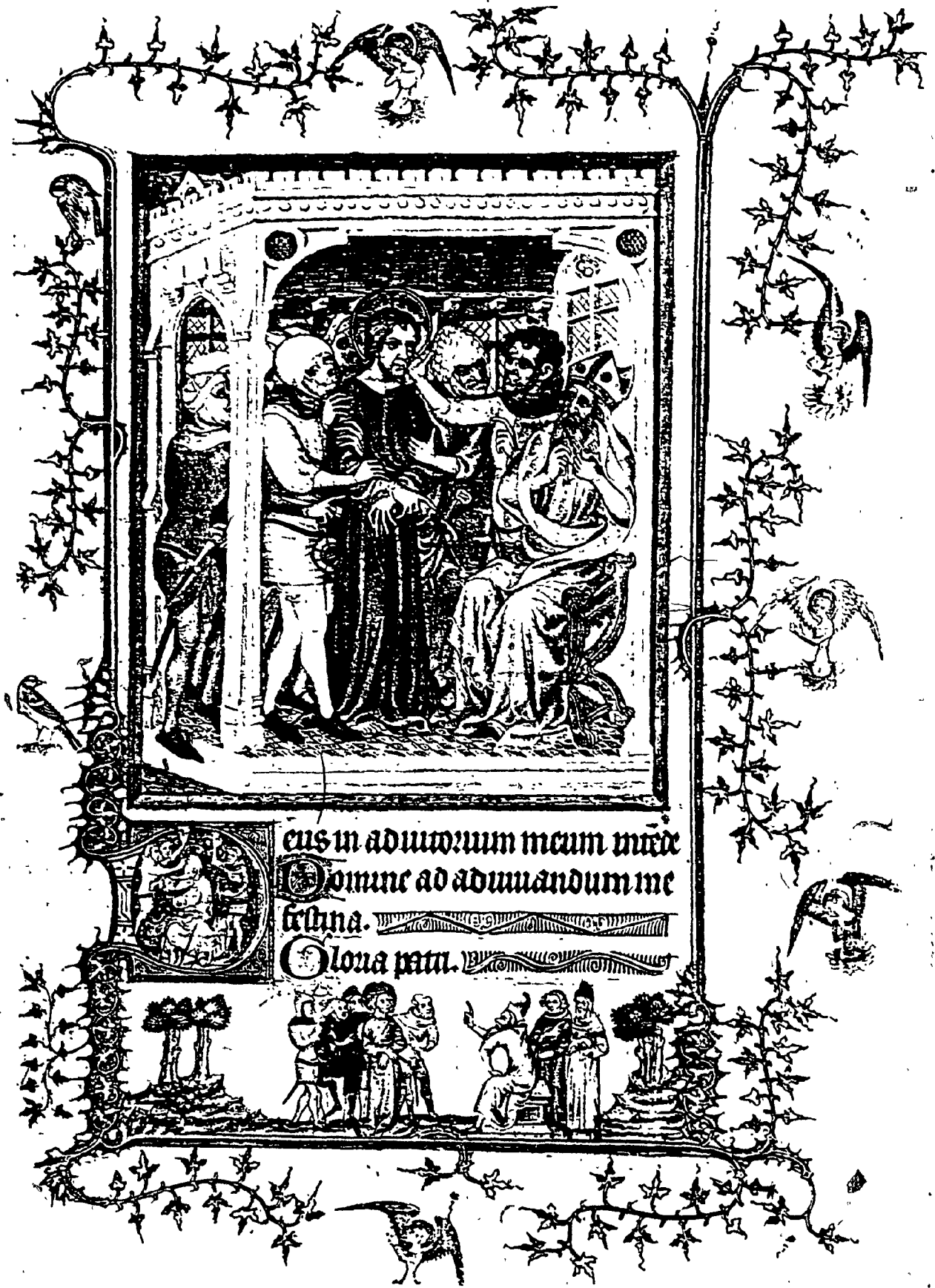
50. Bible. Initial U at the beginning of the Book of Job.
Winchester (?). mid-twelfth century. Bodleian Lib. Oxford.
Auct. E. Infra I, fol. 304.
Decorative Initial.



51. Milan, Braidense Library, Ms. AG XII 3, f. 1r. Ambrosian missal. Initial with St. Martin and the beggar. Late Gothic Lombard illuminator. Historiated Initial.



52. Borromeo Book of Hours. Milan Ambrosiana Lib.
Ms. S.P. 42, f. 205v. St. Augustine and the Angel.
Marginal decoration with flowers and fruit.



Deus in adiutorium meum intende
Domine ad adiuuandum me
festina.
Gloria patri.

53. The Tres Belles Heures of Jean de Berry (Paris fragment). Paris, Bibl. Nat. Ms. Nouv. Acq. Lat. 3093: Caiaphas Interrogates Christ.



54. The Petites Heures of Jean de Berry. Paris, Bibl. Nat. Ms. Lat. 18014: The Arrest of Christ.



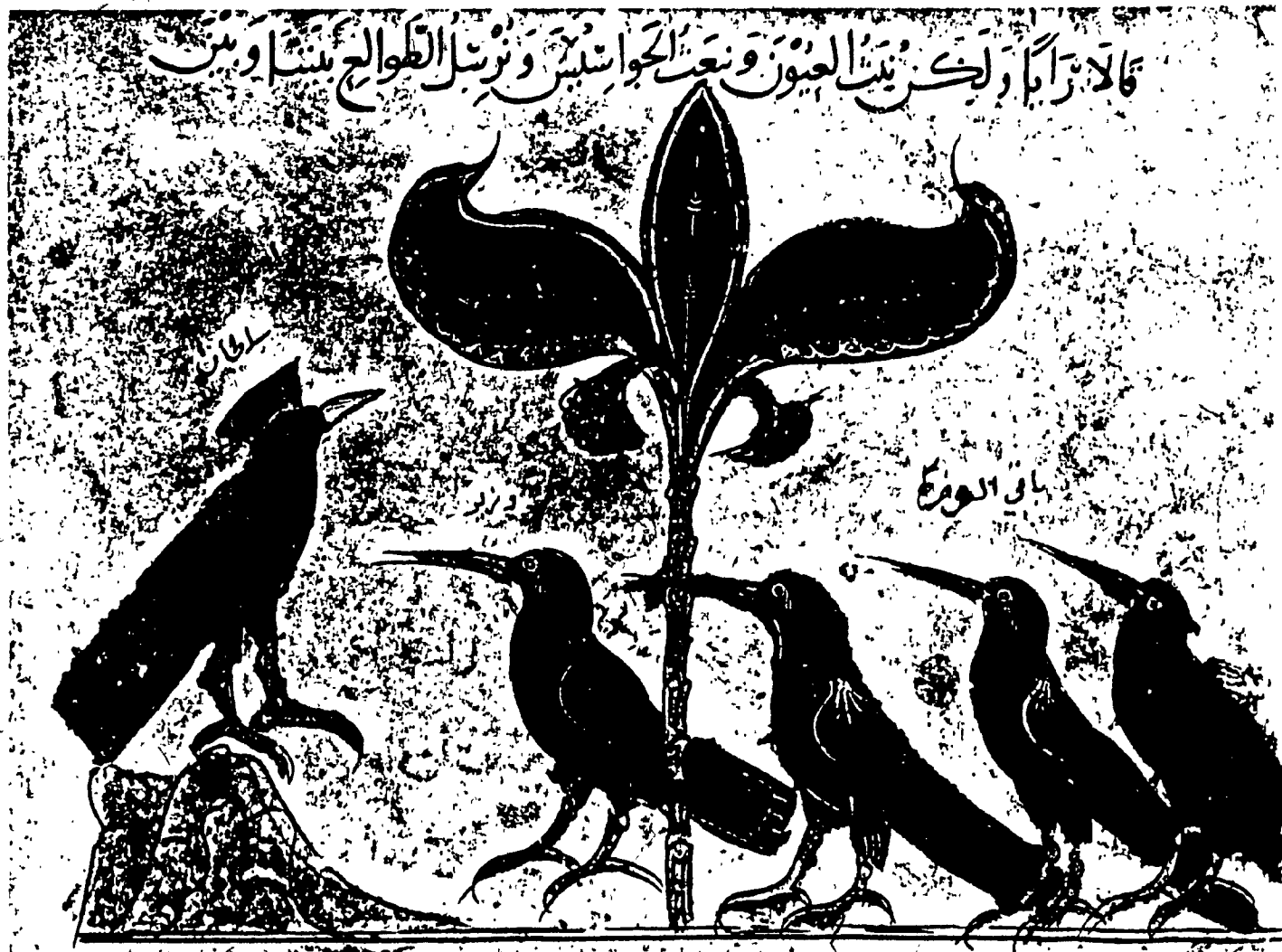
55. The Divine Comedy. Florence, Laurent. Lib. Ms. Tempi I, fol. 2r.

This illumination, the opening page from Dante Alighieri's Divine Comedy shows successive actions; as if they happened simultaneously. The four episodes from the First Canto are: The morning sun illuminates the hill which the poet has reached after leaving the wood; he meets the lion and the leopard; Virgil comes to help Dante as he is retreating from the wolf; and Virgil leads Dante away.

Islamic book art differs from the art of Christendom (Byzantine, Carolingian, Romanesque, Gothic, Renaissance) in style and motifs. Islamic work, confined mainly to the period following the downfall of Constantinople, was derived from countries where the Moslems ruled, namely, Syria, Armenia, Persia, Egypt and later India.

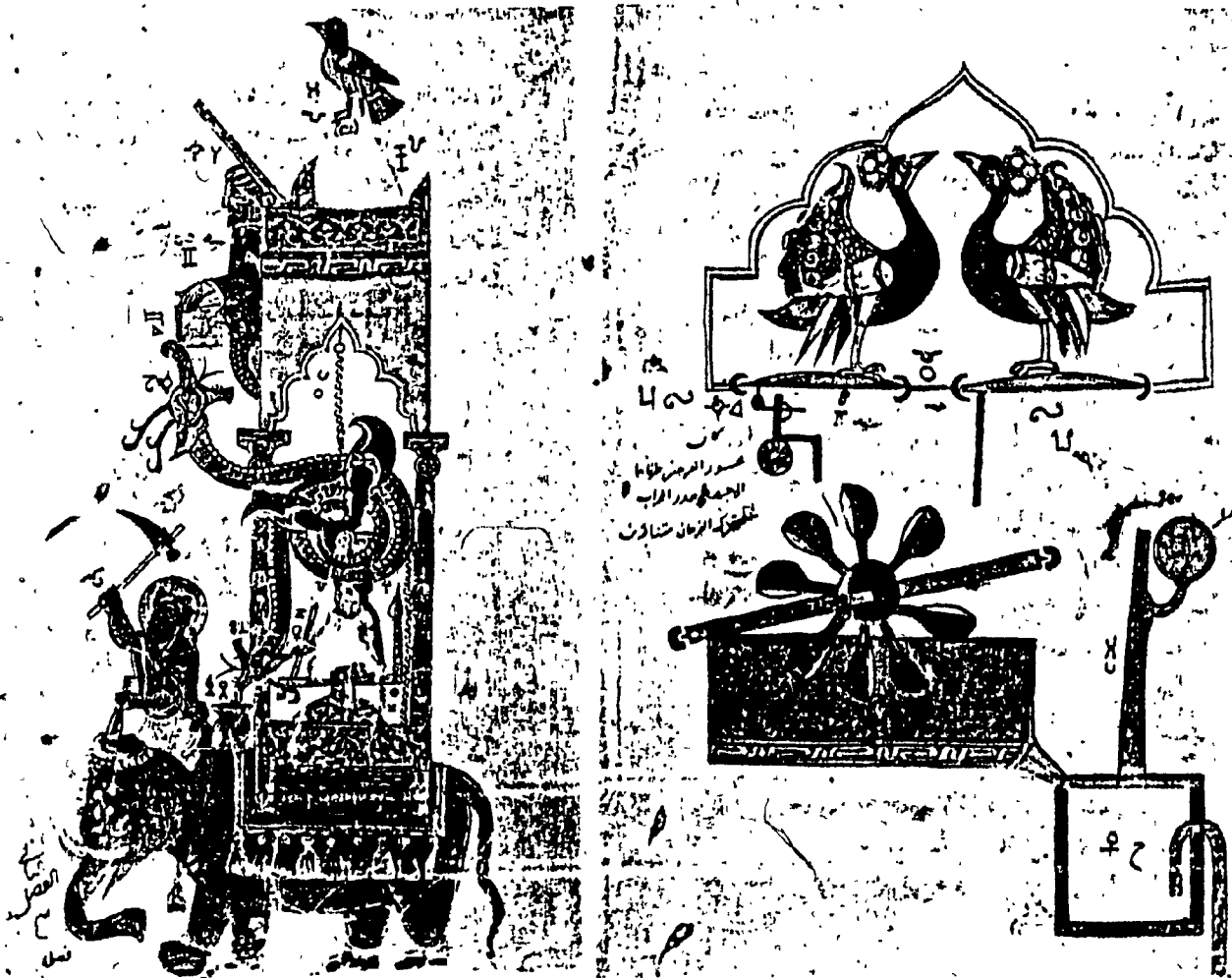
Characteristic features of Arab painting are the strong sense of composition, where the various parts are grouped simply, lacking a framing device (fig. 56). The colours are bold and the artists' use of space is different. Human figures are shapeless, which represent types and not individual persons. The animal illustrations in the Kalila and Dimna manuscript are arranged in a simple, balanced composition. These animals have a natural and life-like look.

In Arab Painting, Richard Ettinghausen stated that several influences affected the development of manuscript painting in the Arab world. Namely, the Shi-ite passion plays, the puppet theatre and the shadow plays show an influence on book illustration.²⁴ The Kalila and Dimna manuscript (fig. 56), betrays the influence of the Turkish karagoz figures where the group of figures, dramatic gestures, the plant in the center are peculiar to shadow plays and seem like set pieces used in shadow plays.



56. *Kalila and Dimna. The Council of the Crows. Probably Syria, c. 1200 to 1220. Ms. arabe 3465, folio 95 verso, Bib. Nat., Paris.*

The illumination of "The Elephant Clock," from the Book of the Knowledge of Mechanical Devices (fig. 57), a technical treatise on mechanical contrivances, written in 1206 by al-Jazari reveals the scientific knowledge necessary for the automatic machines.



57. Book of the Knowledge of Mechanical Devices of al-Jazari: The Elephant Clock. Probably Syria, 1315. No. 57.51.23, Metropolitan Museum of Art, New York.

In The Wonders of Creation: The Archangel Israfil (fig. 58) and The Miraculous Rescue of the Stranded Voyager (fig. 59), Iraq, the latter scene reminds us of the sailor's tale that appears in the voyage of Sinbad in the Arabian Nights.

حتى يوم ينفخ والفرق شبه البوق وداين راس اللوح كعرض السموات والارض وهو شاحص من
 حواله من سطرى
 يوم فارتفع
 صعد في السموات
 ومن في الارض الامين
 شاء الله قالت
 قالت روى الله عنها
 قلت كما لا حصار
 سمعت رسولا لله
 انه قال سلم يقول
 رب حزبل وميكائيل
 واسرافيل اما السبل
 وميكائيل سمعت
 في المران واما السبل
 انهم روى عن
 كما لا حصار انه ملك
 عظيم الشأن له اربعة
 اجنحة اسمها
 المشرق والامرسلة
 العزب والثالث تسبله من السماء الى الارض والرابع التسم به من عظمة الله تعالى قدماها من الارض الخاضعة وراسه
 انتهى الى اركان قوائم المشرق وسين يمينه لوح من جبر ما اذا اراد الله تعالى ان يحدث في عباده امرا امر القبل
 ان يخطب اللوح الى اسرافيل ويكون بعينه ثم ينفخ الى ميكائيل عليه السلام وله اعوان في جميع العالم
 حتى لا يركب والموالدات يفرحون بها الروحانيات فيصير بعدا وحيوانا وناسا وهي القوى التي بها حياتها



58. The Wonders of Creation of al-Qazwini: The Archangel Israfil. Probably Iraq, c. 1370-1380. Freer Gallery of Art, Washington, D.C.



59. The Wonders of Creation of al-Qazwini: The Miraculous Rescue of the Stranded Voyager. Wasit (Iraq), 1280. Arab. 464, folio 65 verso, Bayerische Staatsbibliothek, Munich.

Many beautiful Armenian miniatures (Gospel of Rabula, 586 A.D.) date back to the sixth century. The majority of these manuscripts are Gospel books (figs. 60, 61) where the source of inspiration for motifs were pagan, relating to the cult of the sun, of water and the Tree of Life. The scenes refer to the theatre, the circus and the hunt. Formal characteristics reveal few figures, an absence of background, architecture, landscape, and a limited range of colours with gold negated. The figures show expressive gestures and faces with simple ornamental motifs.

60. Marginal figures from
The Gospel of 1397.





61. The Annunciation. Armenian Ms.

Characteristic of the Persian miniature are the use of sensual colours, patterns, forms and harmonies. Usually, figures and trees are rendered naturalistically, where flat surfaces of buildings and backgrounds are given an abstract treatment. Perspective is not meant to imitate objective reality. The subjects reflect Persian poetry, associating the girls face with the moon, the night sky and the enclosed enchanted garden, a setting for love. One common form was the subdivision of an illustration into a number of rectangles creating an abstract geometrical plan (figs. 62, 63).

As representational art, especially the human figure, was banned from the Koran, the art of calligraphy developed. Fragments of the earliest books have something in common with the Hiberno-Northumbrian school, which preceded the pure decoration reminiscent of the Book of Durrow. The best decorations and calligraphy were produced for the Koran (figs. 64, 65) as the best illustrations were of the Bible in the West.



62. The Martyrdom of St. John the Baptist. Folio 4 of the Museum's Language of the Birds. 63.210.4. M.M.A., N.Y.



63. Detail of the miniature shown on the previous page (Fig. 62).

With the introduction of the printed book around 1500, manuscript illumination entered a decline and was gradually replaced by woodcuts as the hand-drawn picture could no longer be integrated with the printed text. The foundation of many universities and libraries also increased the demand for the printed book. Important scriptorias disappeared with the secularization of many monasteries even though individual works by well known artists were still commissioned. Eventually these artists took to paint on a larger scale.

CHAPTER 2

(b) The Printed Book

The third innovation that Weitzmann pointed out as integral to the development of the book was the invention of printing from moveable type. With the "discovery of mechanical ways to make pictorial records in duplicate, exactly, cheaply, and in vast quantities"²⁵ the illustrated book underwent a revolutionary change. Since the fifteenth century the illustrations in a printed book depended on four printmaking methods for obtaining an impression and may be classified as relief, intaglio, planographic or surface, and screen printing. By the nineteenth century, certain technological innovations, such as the steam-powered press, machine-made wood pulp paper, the invention of photography, and photo-mechanical processes developed, encouraging the further development of the printed book. By showing examples of the printed book in terms of the four processes we can understand how the method and function of the image changed from conveying information in the fifteenth century to self-expression in the twentieth. William Ivins, one of the great print historians, remarked: "what makes a medium artistically important is not any quality of the medium itself but the qualities of mind and hand that its users bring to it".²⁶

Relief Process

William Ivins, the print historian, defined a print "as an image made by a process that is capable of producing a number of exact duplicates".²⁷ The woodcut is considered to be the oldest and simplest relief process for making an image. It is made from a plank-grain wood block, cut with a knife, gouges or chisels. The inked block is printed by rubbing the back of a piece of paper laid face down on the surface of the block.

In China, printing from wood blocks dates back to 1000 A.D. where the Chinese printed on paper long before papyrus and vellum was used in the western world. Their books are folded in the accordion-shaped manner and stitched at the back. These accordion-shaped books date back to 618 - 907 A.D.²⁸ An example of the earliest printed book, a roll, with a pictorial frontispiece is the Diamond Sūtra (fig. 71) of 868 A.D.

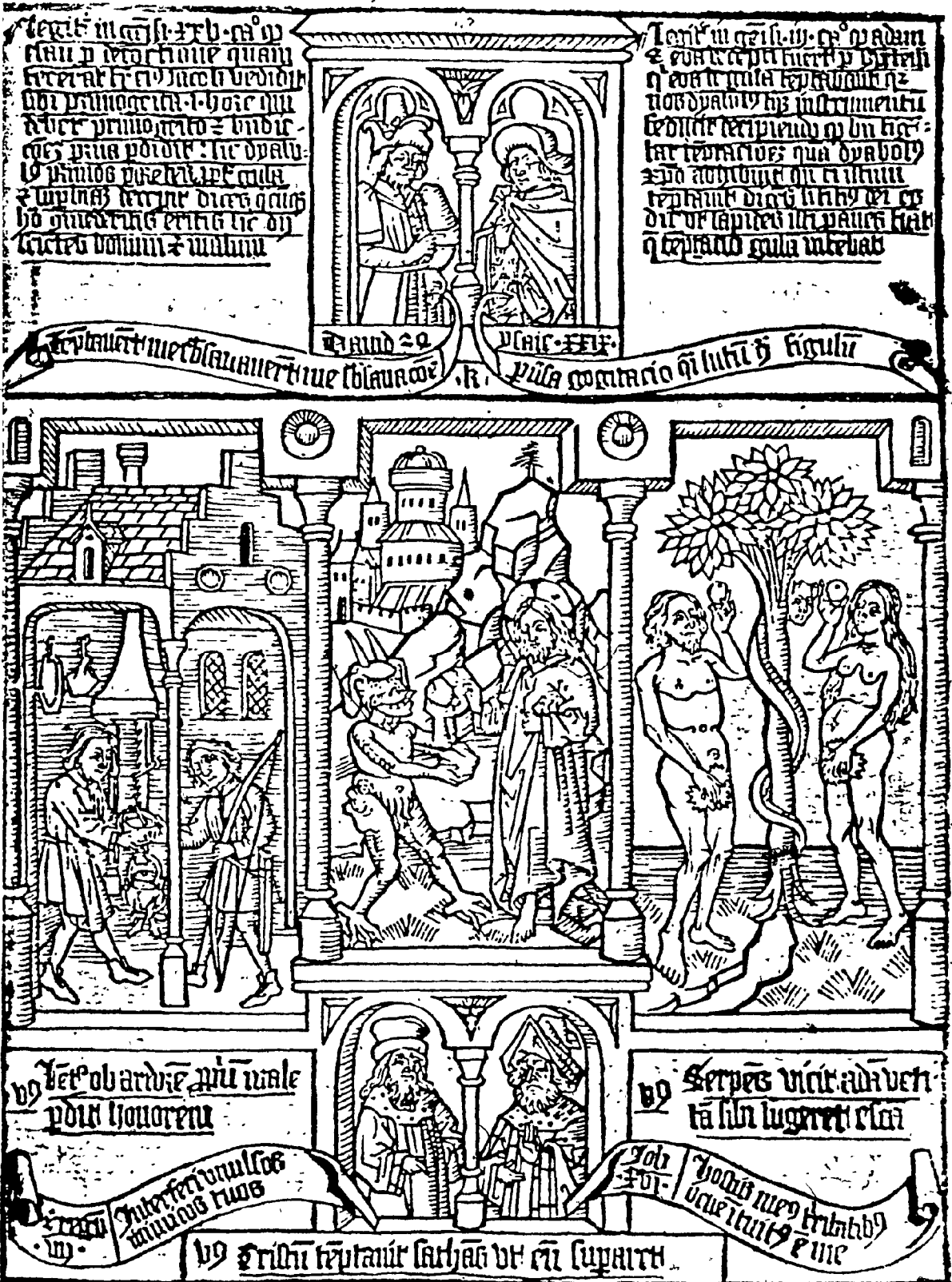
In Europe wood block printing has its origins in the late fourteenth century as seen in the examples of textile designs, playing cards and sacred image pictures before printed books were invented. Wood blocks with hand-cut text and illustration known as block books appeared. Some well known examples are the Ars Moriendi (fig. 72) Art of Dying, the Biblia Pauperum (fig. 73) Poor Man's Bible and the Ars Memorandi (fig. 74) Art of Memory.



71. Diamond Sutra, China, A.D. 868, wood blocks.



72. Ars Moriendi (The Art of Dying). c. 1470, woodcut.



quatuor Johanne uxor uxor contempore i patmos insula exulo



delegatus in patmos.

hic scribit



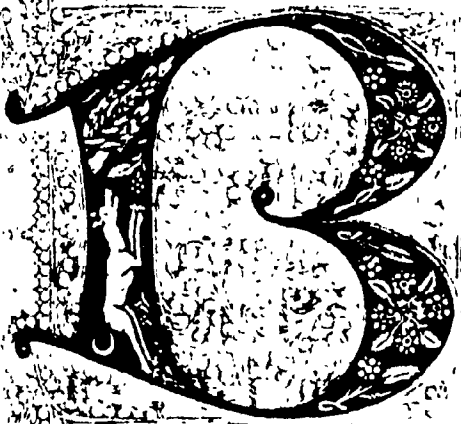
The invention of moveable type did not evolve from wood block printing, but was developed by men familiar with the designing of coins and seals, cutting punches and dies, and melting, mixing, casting metals in a matrix or mould.²⁹ Johann Gutenberg (1397-1468) a goldsmith, invented printing from moveable type by replacing wood with metal and the block replaced by individual letters. Printing began with letter design and the early models of type were based on the Medieval manuscript styles and later in Italy on the inscriptions of Roman monuments.³⁰ Hand papermaking originated with the ancient Chinese and arrived in Germany by 1390. This stimulated printing and together with the invention of printing ink and the screw press, the printing process from moveable type finally developed. Gutenberg's famous Bible, printed between 1452-56 in Mainz, was the first printed typographic book with interchangeable, reusable, moveable lead type which consisted of 2500 pieces of type to every page.³¹ The page was divided into two 42-line columns with hand painted borders and initials (fig. 75).

et temptauerunt me iam p̄ decem p̄ces
 nec obediuerunt uoci mee. nō uidebūt
 terram pro qua iuravi patribus eorū:
 nec quilibet eē illis qui detrahit michi
 intrudunt eam. Seruū meū chaleb q̄
 plenus alio sp̄ritu secus est me indu-
 ram in terram hanc quā circūiit. et
 seruen eius possidebit eam: quoniam
 amalechites ⁊ chananeus habitāt in
 uallibus. Eras mouere castra: ⁊ reuer-
 timini in solitudine p̄ uiam maris ru-
 bri. Vocatusq; ē dñs ad moysen ⁊ aa-
 ron dicens. Usquequo multitudo hec
 pessima murmurat contra me? Que-
 relas filiorū israhel audiuī. Dic ego-
 nis. Huius ego ait dominus: sicut lo-
 cuti estis audient me. sic faciā uobis.
 In solitudine hac iacebunt cadauera
 uestra. Omnes qui numerati estis a
 uiginti annis ⁊ supra. ⁊ mururastis
 contra me. non intrabitis terram sup̄
 quā leuaui manū meam ut habitare
 uos facerem: propt̄ chaleb filiū iephone.
 ⁊ iosue filiū nun. Paruos autē
 uestros de quibz dixistis quod prede
 hostibus forent introducantur uide-
 ant terram quē uobis displicuit: uia
 cadauera iacebūt in solitudine. Filij
 uestri erunt uagi in deserto annis qua-
 draginta: ⁊ portabunt fomicationē
 uestram. donec consumerēt cadauera
 patrum in deserto: iuxta numerū q̄dra-
 ginta die; quibus considerastis terrā.
 Annus pro die imputabitur. Et qua-
 draginta annis recipietis iniquitates
 uestras: ⁊ scietis uoluntatem meā. Quo-
 niam sicut locutus sum. ita faciā omni
 multitudinē huius pessime. que con-
 surrexit aduersum me: in solitudine hac
 deficiet ⁊ morietur. Agitur omnes uiri
 quos miserat moyses ad contemplan-
 dam terram: ⁊ qui reueli murmurare

fecerant contra eū omnē multitudinē.
 Detraheres terre qd̄ esset mala: mor-
 tui sunt atq; percussiq; in conspectu do-
 mini. Josue autē filius nun ⁊ chaleb
 filius iephone uixerunt eē omnibus
 qui preperant ad considerandā terrā.
 Vocatusq; est moyses uniuersa uerba
 hec ad omnes filios israhel: et luxit
 popul⁹ nimis. Et ecce mane primo
 surgentes. ascendit uerticem montis
 atq; dixerunt. Parati sum⁹ ascendere
 ad locum de quo dominus locutus
 est: quia peccauimus. Quibus moy-
 ses. Cur inquit transgredimini uerbu
 dñi. quod uobis non adet in prospe-
 rum? Nolite ascendere. non enim est
 dñs uobiscum: ne corrūatis corā in-
 micis uestris. Amalechites ⁊ chanane-
 us ante uos sunt quoz gladio correu-
 eris: eo q̄ nolueritis acquiescere dño:
 nec erit dominus uobiscū. At illi con-
 temptati. ascendit in uerticem mon-
 tis. Archa autem testamenti domini
 et moyses non recesserūt de castris. De-
 scenditq; amalechites ⁊ chananeus q̄
 habitabāt in monte: et peruersos eos atq;
 uocantes. p̄secut⁹ ē eos usq; hōma. **XV**
Locutus est domin⁹ ad moysen
 dicens. Loquere ad filios isrl: ⁊
 dices ad eos. Cum ingressi fueritis ter-
 ram habitationis uestrę quā ego dabo
 uobis. ⁊ feceritis oblationē domino
 in oleocaustum. aut uictimam pacifi-
 cam uota solutes. uel sponte offeretis
 munera. aut in solemnitatibus uestris a-
 dolentes odorati suauitatis dño: de
 huius sive de cunctis offeret quicumq;
 immolauerit uictimam: sacrificiū sive
 decimam partem ephi cōspectam oleo-
 quod mensurā habebit quartā partē
 hincet uinum ad liba fundenda riu-
 dem mensure dabit in oleocaustū sive

The influence of the manuscript book on the printed page is clearly noticeable. To make the printed book resemble the manuscript, margins, initials, headlines, chapter openings, title pages and page numbers were left blank for illumination by hand.

The first attempt at the earliest printed colophon in a printed book, signed and dated, printed in colours, spacing with leads between the lines and marginal notes is credited to Johann Fust (1400-1466) and Peter Schoeffer (1425-1502/3) in their Mainz Psalter (fig. 76) of 1459.



Beatus ^{ps. 112. v. 1.}
vir a seruite dñi. Erudae.
qui nō abiit in cōsilio im-
pioꝝ: ⁊ in via peccatoꝝ nō
stetit: et in cathedra pestilē-
ne nō sedit, Sed in lege

dñi volūtas eius: ⁊ in lege ei⁹ meditabit die
ac nocte. Et erit tanq̃ lignū qđ plantatū est
secus decursus agrū: qđ fructū suū dabit in
tempore suo. Et foliū ei⁹ nō defluet: ⁊ oīa quecūq̃
faciet prosperabunt. Non sic impij nō sic: sed
tanq̃ pilulis que proicit vendis a facie terre.
In deo nō resurgūt impij in iudicio: neq̃ peccā-
tes in cōsilio iustorū. Quī nouit dñs viā iu-
storū: et iter impioꝝ pibit. O ha p̃ri. **Ps. 112.**

Obare fremuerūt gētes: ⁊ p̃phi meditati
sūt inania. Astiterūt reges t̃re et prin-
cipes adueniēt in vñū: adūsus dñm ⁊ adūsus
ep̃m ei⁹. Dirūpam⁹ vinda eorū: ⁊ p̃ciam⁹
a nobis iugū ip̃oꝝ. Qui habitat in celis irri-
debit eos: et dñs subfannabit eos. Tūc lo-
quet̃ ad eos in ira sua: et in furore suo cōtur-
babit eos. Ego aut̃ cōstitutus sū rex ab eo



In einē hausz ey wifel ging. Die gar vil meuse vīg
 Und kam zum lezē an die fare. Das sie auch tre

77. Ulrich Boner, Der Edelstein, Bamberg, 1461.

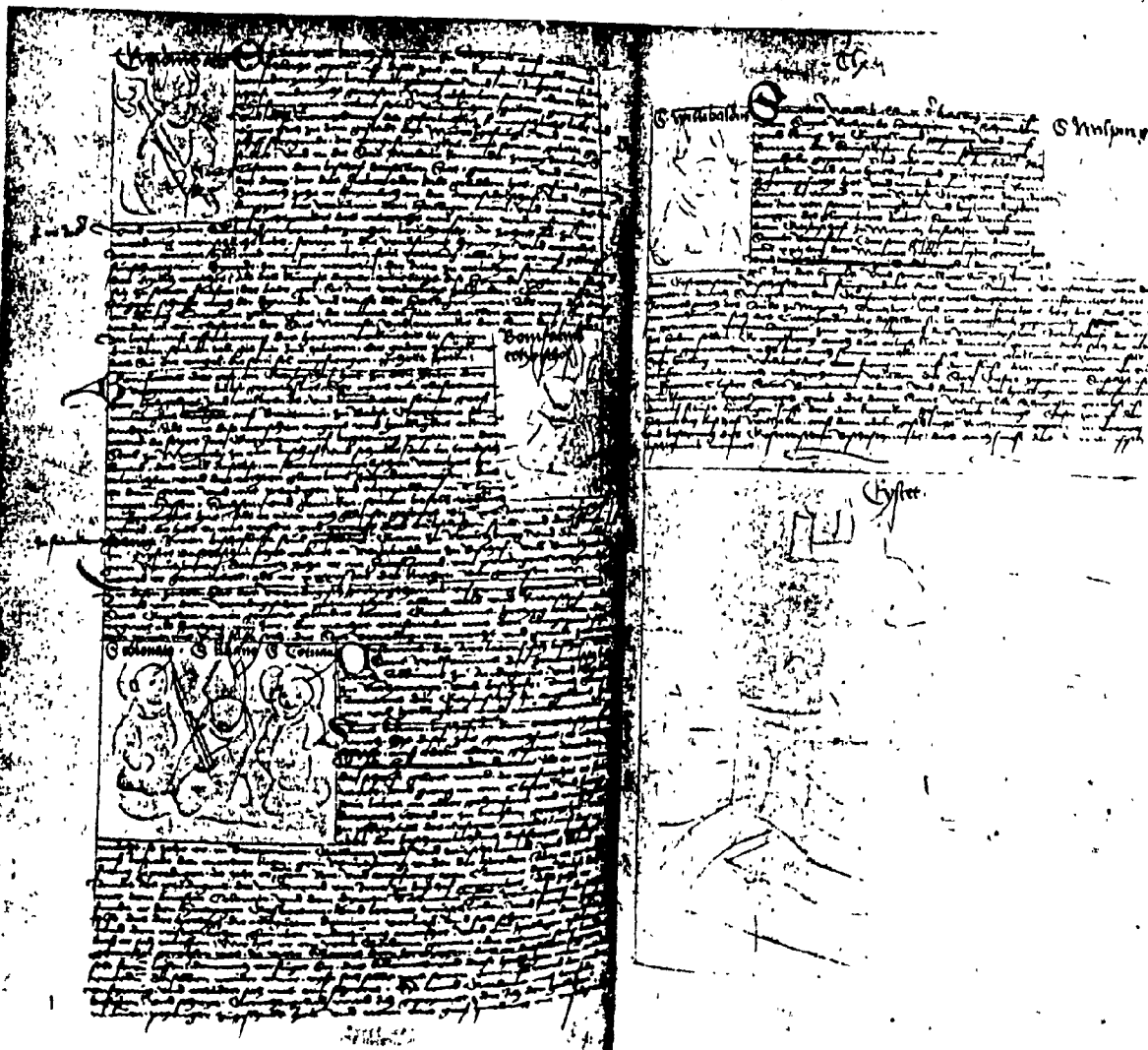
The earliest printed book to contain type and woodcut illustrations is Ulrich Boner's Der Edelstein (fig. 77), printed in Bamberg by Ulrich Pfister.³²

The integrated series of woodcut and type can be seen in the Nuremberg Chronicle (figs. 78-80) printed in 1493. This informational book contained 1809 woodcut illustrations, but printed from a smaller number of blocks. An interesting feature is that several cities are represented by the same woodcut.

Japhet tertius filius noe habet septem filios q et europam sortitus est. Ille iaphet a pte bndictus e
 ppter ingenua nobilitatem dilata. uoneq ei unpcab st. r ab eo descendunt generationes. xv. Sepe
 aut genes per iaphet filios institute fuerunt. Gomer pmo genuit iaphet in europam venies gome
 nitas instituit: q postea a grecis galatbe nncupati sunt: r a qbus galatia regio. Iuxta quippe bisp anie r lusi
 tane coterminata qua a meridie bz. Ab occidete vo r septentrone oceanu. Et ab oriente flumē sequaue r ger
 mane puicinas. Gomer q primus fi. iaphet a q galatbi r bz. 3. filios. pmi astanes a q sarmacia. hq
 scythar boles sum i paludis meotridis pfundo hitates q exlus regio e in eliab arborib refera. Scds
 Riphath al r apbas a q papblagones. r papblagomia nome accepit. h e minoris asie regio. Tera^o Tho
 gorma a q friges emerit. r a qb frigia mionis asie puicina cogniata fuit: q postea bardania. ceante troia
 cogniata e. Scds fi. iaphet magog a q scyth r a qbus scythia r gothia nomē hūere. Tera^o Madai sine
 mede a q medi a qb media regio nome sortita e q e assyrie r pte vicina. Quam^o fi. iaphet iavan a q gre
 ci. hie. uū. genuit filios
 Iaphet funda vroz
 sui milib^o ab yralia distare di. Scds rbar^o q i
 mion asia tartos pdidit q aniq^o alices dicebat
 inde pulca alicia pauli apli pta. Tera^o th^o
 ysa al cethum a q cypa isula cethina dea fuit ce q
 circa isulas te loco ei^o pte. Qir^o todamin a q
 burgudi. h i insula rhodis venies rhodios ap
 pellari voluit. Quir^o fi. thubal a q hispani a q
 b^o hispana europe regio pmaxia. Scrs^o fi. mo
 soch a q Capadoces r regio Capadocia maior
 asie vicia Scrs^o fi. tharas suos thiretes appe
 llavit. a q tracia puicina. q i scythie pab^o e noiat.



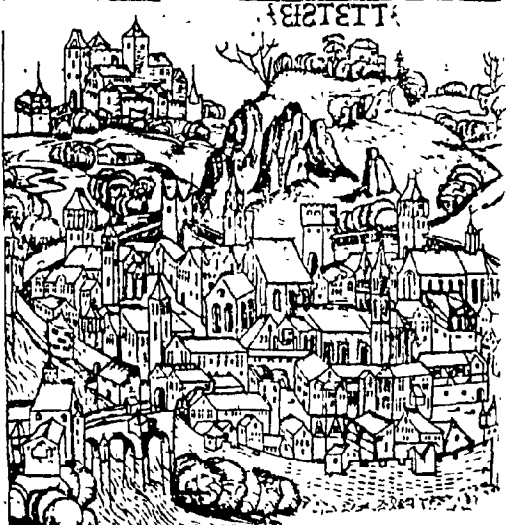
78. Hartmann Schedel, Liber chronicarum. Nuremberg, Anton Koberger, 1493.



79. The layout for a double spread for the Nuremberg Chronicle of 1493, the earliest known book designs.

Das sechbt alter... An dem ersten Capitel... Das ist die geschichte... Die welt ist vndertheilt... In dem ersten Capitel... In dem zweiten Capitel... In dem dritten Capitel...

der werlt... Blat... Das ist die geschichte... Die welt ist vndertheilt... In dem ersten Capitel... In dem zweiten Capitel... In dem dritten Capitel...



80. The printed spread for the layout of the Nuremberg Chronicle. The printer Anton Koberger modified the layout slightly.



81. Woodcut from Boccaccio's De Mulieribus Claris, German School, 1473.

The illustrations of Boccaccio's De Mulieribus Claris (fig. 81), are by an anonymous artist. The crude illustrations typify the earlier illustrated books.

After an artist made his drawings, they were given to "woodcutters" who specialized in cutting away the surface of a wooden block between the lines. Durer's and Holbein's woodcuts were prepared this way. Each school (city) had its own way of laying lines and designs on a block. These differences can be seen in the printed books produced in Germany, France, Netherlands, England and Spain.

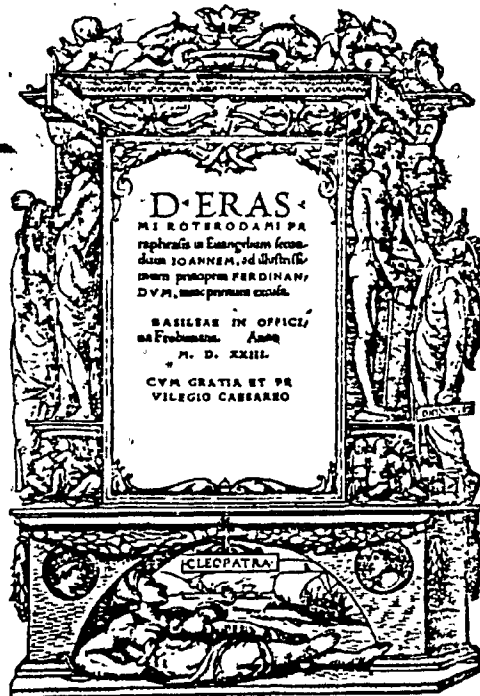
There is a contrast between the designs with intricacies and cross-hatching of Durer's Apocalypse (fig. 81) and the delicacy of Holbein's tiny illustrations (figs. 82-85) in the Dance of Death (fig. 86).



82. Albrecht Durer from The Apocalypse, woodcut.



83. Bible, Moses appoints Joshua as his successor. Woodcut, possibly designed by Holbein, 167.



84. Woodcut title border by Holbein, Basel, 1523. Cleopatra Committing Suicide and Dionysius of Syracuse Robbing Statues of their Gold.



85. Expulsion from Eden. Woodcut, Holbein from Retratos de las Historias del Testamento Viejo. Lyons. 1543.



86. 'The Duchess' from the Dance of Death,
Hans. Holbein, c. 1529, woodcut.
The enlarged portion shows the detail
of the head.

In Italy fine woodcut printing is found and the printed picture book is praised for its illustrations of artistic value rather than for the text. The notable fifteenth century scholar-printer Aldus Manutius (1450-1515), of Venice printed Hypnerotomachia Poliphili (figs. 87, 205), The Strife of Love and Dream of Poliphilus, written by Francesco Colonna and illustrated by an anonymous illustrator. This fully illustrated book broke away from the medieval manuscript tradition by producing a small book in a large edition. Aldus Manutius used a new compact type called Italic which had been designed and cut by Francesco Francia.

Other examples of early printing in Italy are Turrecremata's Meditationes (fig. 88), the first illustrated book printed in Italy by a German printer and Valturis' De Re Militari (fig. 89), the second illustrated book printed in Italy in which the illustrations can be traced to a known artist, Matteo de Pasti. In each of these books the letterpress was printed first with a blank left for the illustrations. To arrive at printing types and woodcuts together was the greatest discovery. Note similarity in layout between Euclid's Geometriae elementa (fig. 90) and Elements of Euclid (fig. 32).

to optatissime carne sentendo, nelle quäle l'alma sua uigendo, se nutriuua se euigiloe suspirulante, & reaperte le oculisg palpebræ. Et io repente au'dissima anhellando alla sua insperata reiteratione ricouute le debilitate & abbandonate bracce, piamente, & cum dulcissime & amoro se lachrymule cum singultato pertractantilo, & manuagendulo, & souente basiantilo, presentandogli, gli monstraui il mio, Immo suo albente & pomigero pecto palesemente, cum humanissimo aspecto, & cum illicet ochii ellio scia uario di hora, riuente nelle mie caste & delicate bracce, Quale si latione patito non hauesse, & alquantulo reassumete il contaminato uigore, Como alhora ello ualeua, cum tremula uoce, & suspiritti, mansuetamente disse, Polia Signora mia dolce, perche cusi a torto me fai: Di subito, O me Nymphæ celeberrime, me sentui quasi de dolcicia amoro sa, & picto sa, & excessiua alacritate il core p medio piu molto dilacerare, per che quel sangue che per dolore, & nimia formidine in se era constricto p troppo & inusitata læticia, laxare le uene, il sentiuua exhausto, & tuta aborta, & attonita ignoraua che me dire, Si non che io agli ancora pallidati labri, cum soluta audacia, gli offerri blandicula uno lasciuo, & multo lento basio, Ambidui serati, & constricti in amoro si amplexi, Quale nel Hermetico Caduceo gli intrichatamente conuoluti serpi, & quale il baculo inuoluto del diuino Medico.





88. Turrequemata: Meditationes, German School, woodcut, 1467.



89. Valturius: De Re Militari, Italian School, woodcut, 1472.

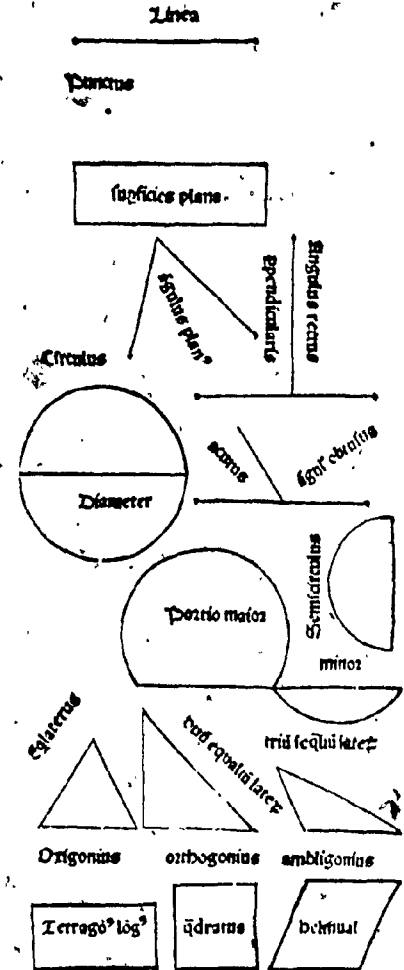
Præclarissimus liber elementorum Euclidis perspi-
cuissum: in artem Geometrie incipit quâ foelicissime:



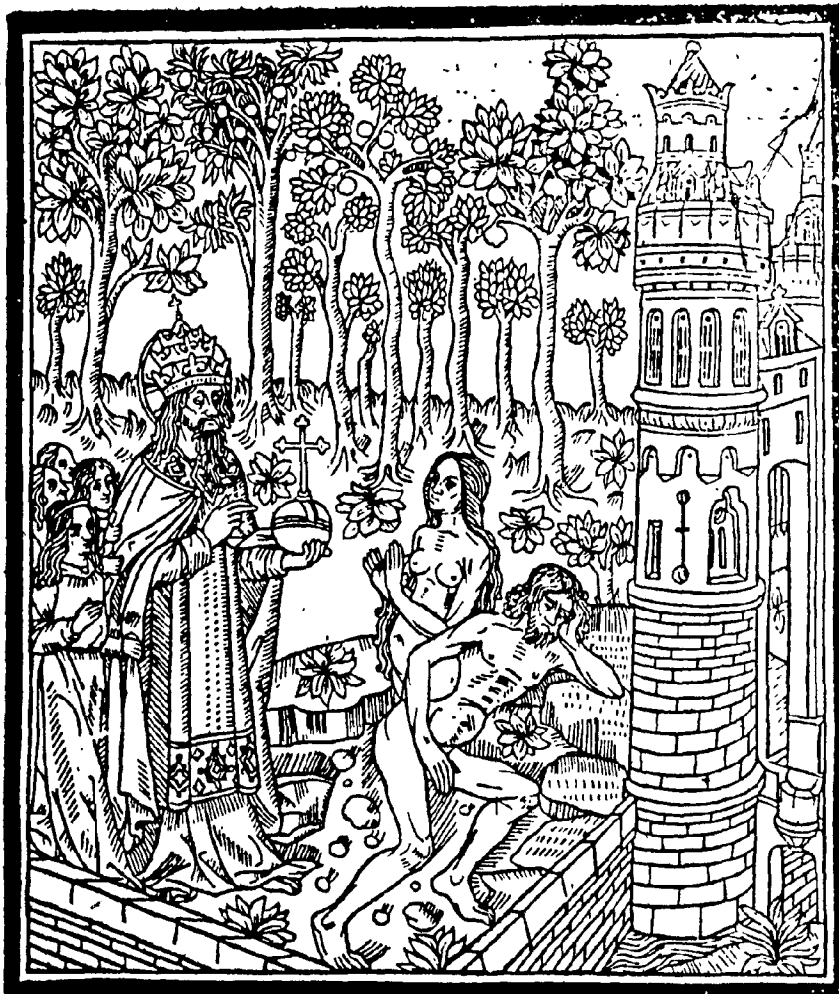
Linea est cuius pars non est. Linea est
longitudo sine latitudine cuius quidem ex-
tremitates sunt duo puncta. Linea recta
est ab uno puncto ad aliud brevissima exte-
rio i extremitates suas utriusque eorum reci-
piens. Superficies est quae longitudine et lati-
tudine terminatur: cuius quidem sunt lineae.
Superficies plana est ab una linea ad a-
liam extensio i extremitates suas recipiens
Angulus planus est duarum linearum al-
ternis partibus: quarum expansio est super super-

ficiem applicatioque non directa. Quando autem angulum continet duae
lineae recte rectilineus angulus nominatur. Quando recta linea super rectam
steterit duorumque anguli utrobique fuerit aequales: eorum uterque rectus erit.
Lineaeque lineae superstitas ei cui superstat perpendicularis vocatur. An-
gulus vero qui recto maior est obtusus dicitur. Angulus vero minor re-
cto acutus appellatur. Terminus est quod uniuscuiusque finis est. Figura
est quae terminis continetur. Circulus est figura plana una quaedam li-
nea peripheria: quae circumferentia nominatur: in cuius medio punctus est: a quo omnes
lineae recte ad circumferentiam exeuntes sibi invicem sunt aequales. Et dicitur
quidem punctus centrum circuli dicitur. Diameter circuli est linea recta que
super eum transit per centrum: et terminatur i circumferentia applicans
circuli i duo media dividit. Semicirculus est figura plana dia-
metro circuli et medietate circumferentiae peripheria. Portio circuli
est figura plana recta linea et parte circumferentiae peripheria: semicircu-
lo quidem aut maior aut minor. Rectilineae figurae sunt quae rectis li-
neis continentur quarum quedam trilaterae quae tribus rectis lineis: quedam
quadrilaterae quae quatuor rectis lineis: quedam multilaterae quae pluribus
que quatuor rectis lineis continentur. Figurarum trilaterarum: alia
est triangulus habens tria latera aequalia. Alia triangulus duo habens
aequalia latera. Alia triangulus trium inequalium laterum. Quorum utrum
alia est orthogonius: unum scilicet rectum angulum habens. Alia est am-
bligonium aliquem obtusum angulum habens. Alia est originium: in qua tres anguli sunt acuti. Figurarum autem quadrilaterarum
Alia est quadratum quod est equilaterum atque rectangulum. Alia est
tetragonum longum: quae est figura rectangula: sed equilatera non est.
Alia est belmaaym: quae est equilatera: sed rectangula non est.

De principijs per se notis: et primo de diffini-
tionibus eorundem.



One of the first typographic masterpieces is France's St. Augustine's La Cité de Dieu (fig. 91), printed in 1496 in Abbeville by Jean DuPré (1481-1504) and Pierre Gerard. Twenty-three woodcut pure line illustrations were used, one at the beginning of each 'book'. The Paris Missal (fig. 92) was the first illustrated book produced in Paris containing full page pictures of God the Father enthroned and of the Crucifixion.



Ce chapitre est par maniere de prolo-
gue iusques ou il dist. Ce nest mie chose
conuenable: ou le premier chapitre com-
mence.

¶

Ancors que le dye de
l'institution de l'orne
ou il sera demonstre
la naissance des deus
citez tant come il tou-
che a appartient aux
creatures raisonnables mortelles, si co-
me ou liure precedent il a este demonstre

es anges, p lesquelles tant come nous
poutons sera prouue: comment aux ho-
mes et aux anges, compaignie ne soit
mie dicte estre desconuenable ne mal se-
ant, a ce que quatre citez, cest adire qua-
tre compaignies ne soient mie dictes estre
ordonnees. Cest assauoir deus des an-
ges: et deus des homes. Mais qui plus
est deus: cest assauoir vne aux bons: l'au-
tre aux mauuais. Non mie seulement
aux anges: mais aux homes.

¶ Declaration de ce liure.



Incipit missale scdm vsum ecclesie pa-
risiensis. **G**loria missa aduentus. Introitus

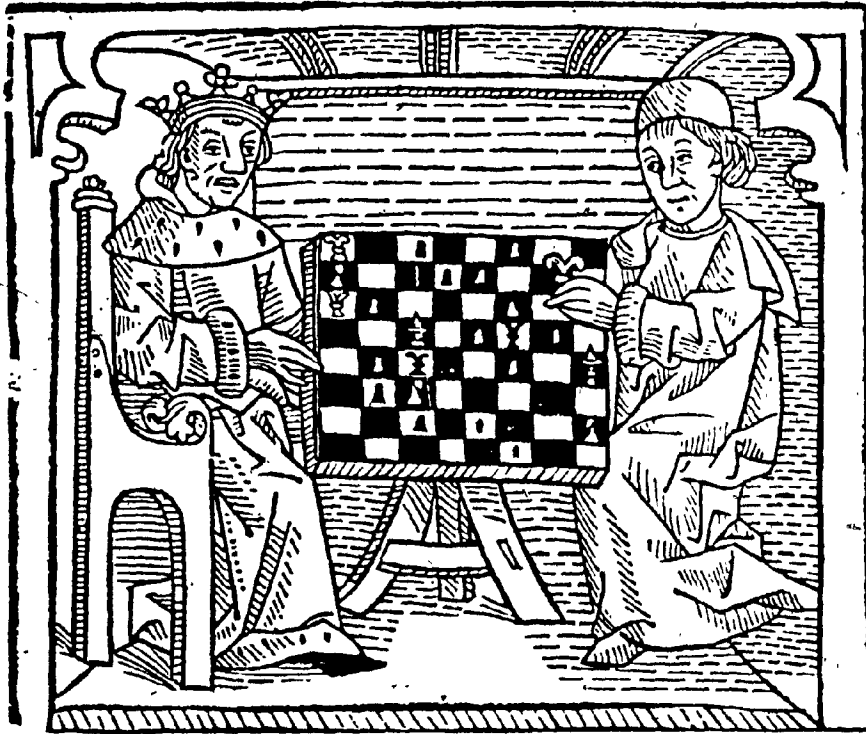
De te leuaui animam me-
am deus meus in te co-
fido non erubescam ne-
que irideant me inimi-
ci mei etenim vniuersi
qui te expectat non co-
fundentur. ps. Dias tuas dñe demonstra
michi et semitas tuas edoce me. Gloria

patri. Sicut erat. **L**eprieleison. iii. **C**hriste
eleison. iii. **L**eprieleison. iii. Non dicitur Gloria
in excelsis vsq; ad natiuitate dñi qñ fit de
tempore. Dñs vobiscum. Et cum spiritu
suo. **O**remus. **O**ratio

Exauda quesumus dñe potenti-
am tuam et veni. vt ab ini-
uentibus peccatorum nostroru pe-
riculis: te mereamur protegēte eri-
pi. te liberante saluari. Qui viuus

In England, William Caxton (1421-1491) set up the first printing press in Westminster in 1476. In 1483 he printed the second edition of The Playe of the Chesse (fig. 93), illustrated with woodcuts in which the playing pieces represent the various classes and conditions of man. Between 1484-1485 Caxton produced three of his most famous illustrated books, the Fables of Aesop, Canterbury Tales (fig. 94) and a Golden Legend.

The thyrd chapitre of the first tractate tretteth Wherfore
the plays Was founden and maad? Capitulo in



The causes wherfore this playe Was founden ben in
 t The first Was for to correcte and repreue the kyng
 for whan this kyng enylnewardch saue this playe / And
 the barons knyghtes and gentilmens of his court playe
 wyth the philosopher, he merueylded greely of the beaultie
 and noueltie of the playe. And desired to playe agaynst
 the philosopher / The philosopher answered and sayd to hym
 that hit myght not be don / but yf he first lernyd the playe
 The kyng sayd hit Was reson and that he wold put hym
 to the payn to lerne hit / Than the philosopher began to

The Tale of The Nonnes preest

And here begynneth his tale



Foure bydoth som dele y stept in age
Was somtyme dwellyng in a cofage
Beside a grove stondyng in a dale
This bydoth of which I telle you my tale
Syn that day that she was last a wyf
In pacience lede a ful symple lyf
For tyll was her care and her rent
By husbondry of such as god her sent
She fonde her self and eke her doughtryng tibe
The large sollys had she and nomo
The kyne & eek a sheep that hight make
Wel soþ was her houre and eek her halle
In wyche she eat many a slender meel
Of poynaunt salte ne kneibe she neuer adre!
Ne dynt moral passyd thorough her throre

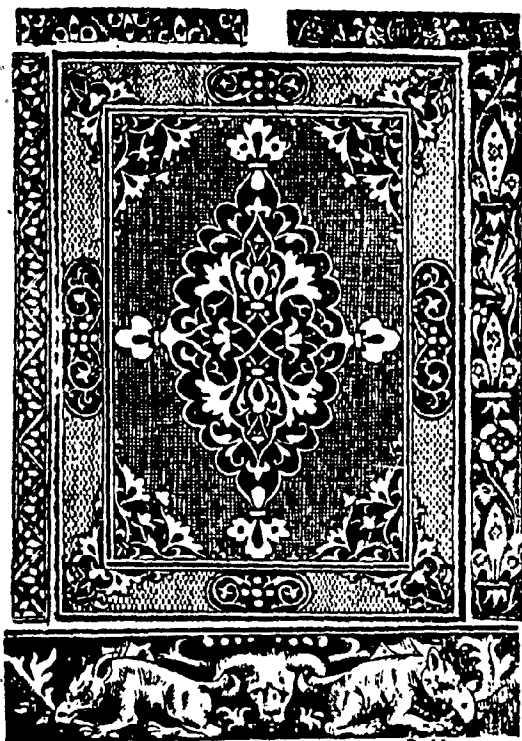
E iii.

The first printed books in Spain were done by German printers who printed books with a roman type, later this was replaced by a gothic type taking on a Spanish appearance. Another characteristic was the large woodcut title page, as seen in Boccaccio's La Fiametta (fig. 95).

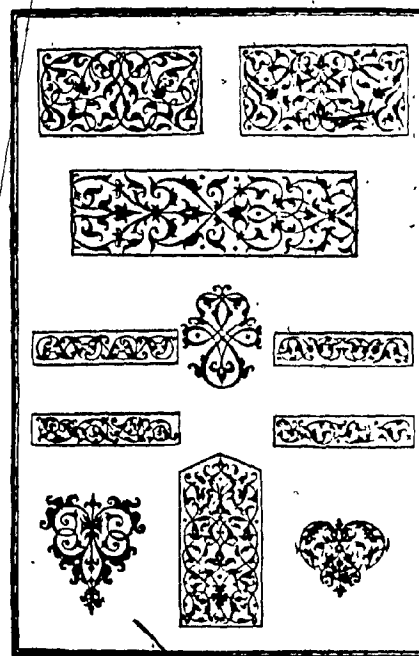


95. Boccaccio, *La Fiametta*. Salamanca, Sapin, 1496.
Pierpont Morgan Library, N.Y.

The seventeenth and eighteenth century is a period of development in typography rather than illustration.



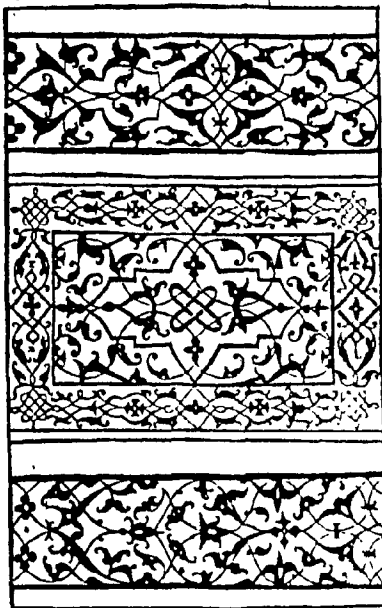
96. Arabesque designs and ornamental borders. Woodcut from Giovanni Antonio Tagliente, *Opera nuova...* Venice, 1530.



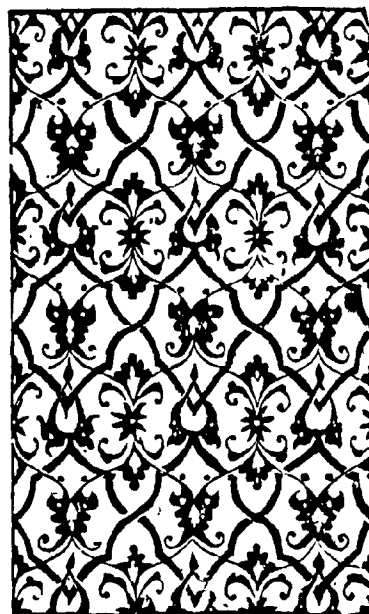
97. Fleurons and arabesques, woodcut by Peter Flotner from a pattern book, Zurich, Wyssenbach, 1549.

Pattern books decorated with arabesque borders and patterns influenced from Turkish designs provided motifs for book pages and covers (figs. 96-100).

Marquise pour colletz Or en robes de chambre a demi fermez.
 autre Marquise pour tapis ou couverture de berceau avecques laizere
 de courtois a demi fleurs

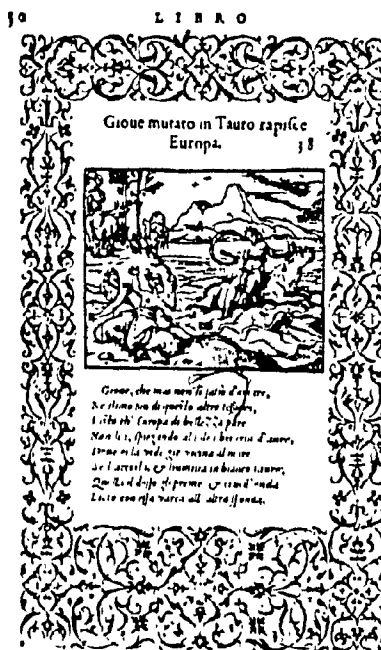


Marquise a longues traiferaances pour berceaux en robes



Marquise a Lances et bris et a grands fleurs doubles Or entree pour
 Couvertures et paravents.

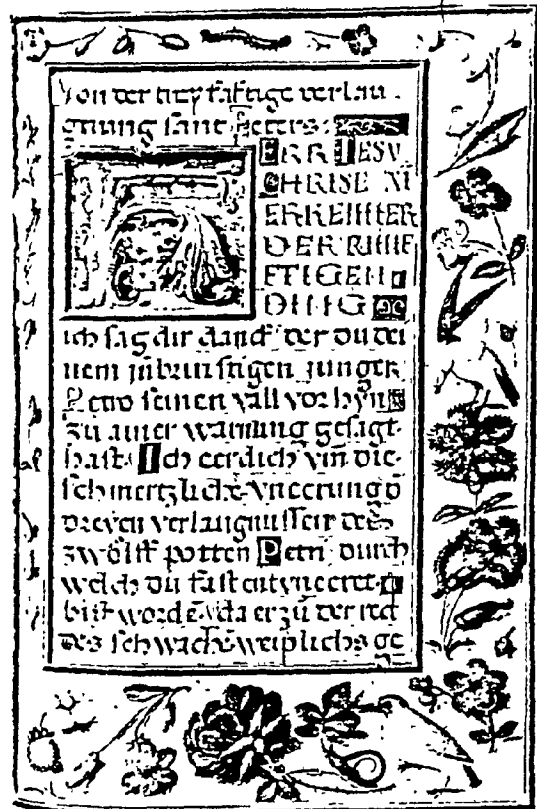
98. Arabesques patterns, woodcuts by Jean Gourmont from Livre de moresques, Paris, Jerome de Gourmont, 1546, Met. Mus. of Art., New York.



99. Book page with arabesque border. Woodcut by Bernard Salomon, from La Vita et metamorfoseo d'Ovidio, Lyons, Jean de Tournes, 1559.



100. The Angel of the Annunciation. Woodcut by Geoffroy Troy in Horæ ad usum Romanum, Paris, 1529.



101. Prayer book of Cardinal Albrecht of Brandenburg. Border and initial painted by Simon Bening, Brugges, 1545.



102. Woodcut from Dante, Divina Commedia, Brescia, 1487.

One of the most famous books of the seventeenth century is the Orbis Senualium Pictus (fig. 104) by John Amos Comenius with woodcut illustrations. Comenius formulated his first ideas for this book at Sarospatak, Hungary, while teaching there between 1650-1654 and managed to get a few sample pages printed. The Orbis Pictus is referred to as the first picture book printed for children emphasizing a visual approach to education. "Words should be learnt apart from objects...but objects cannot be apprehended without words".³³ He suggested an alternative, that if objects were not available, class-room walls should be used for illustrative material as "images or representations are the most intelligible books children can look upon...".³⁴



COMENIUS

1650 - 1654

103. Wall relief of Comenius with pupils at the College of Sarospatak, Hungary.

(88)

XLIII

The Soul of man. *Anima hominis.*

The Soul
is the life of the body,
one in the whole :

Only Vegetative
in Plants.

Sensual sensitive
in Animals ;

And also Rational
in man.

This consisteth in
three things ;

In the understanding

Anima
est vita corporis,
in toto una :

Tantum Vegetativa,
in Plantis ;

Simul Sensitiva,
in Animalibus ;

Etiā Rationalis,
in Homine.

Hæc consistit
in tribus :

In Mente (Intellectu)
where

(89)

whereby it judgeth,
and understandeth
a thing good and evill,
or true or apparent ;

In the will,
whereby it choleteth,
and desireth,
or rejecteth
or misliketh
a thing known.

In the Mind,
whereby it perfecteth
the good chosen,
or abjecteth the evill
rejected.

Hence is hope,
and Fear,
in the desire
and dislike ;

Hence is love
and joy,
in the fruition ;

But Anger,
and Grief,
in suffering.

The true judgment of
a thing is Knowledge ;
the false is Error,
Opinion, and Suspicion.

quæ cognoscit
& intelligit,
Bonum ac Malum,
vel verum, vel apprens,

In Voluntate,
quæ eligit
& concupiscit,
aut rejicit
& aversatur
cognitum.

In Anima,
quo profectur
Bonum electum,
vel fugit
Malum rejectum.

Hinc Spes,
& Timor,
in cupidine
& aversatione.

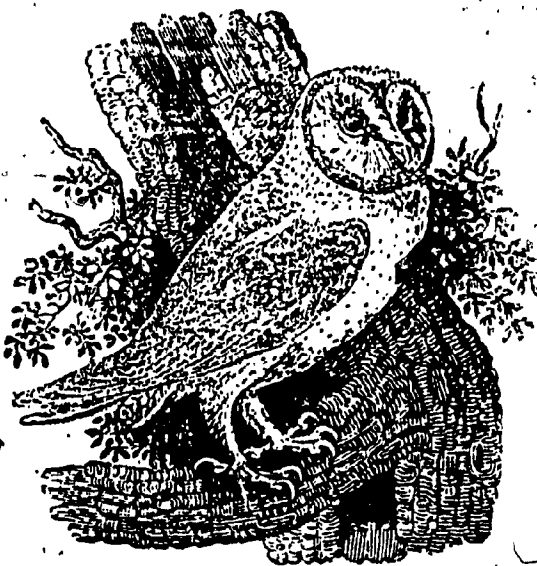
Hinc Amor
& Gaudium,
in fruitione :

Sed Ira
ac Dolor,
in passione.

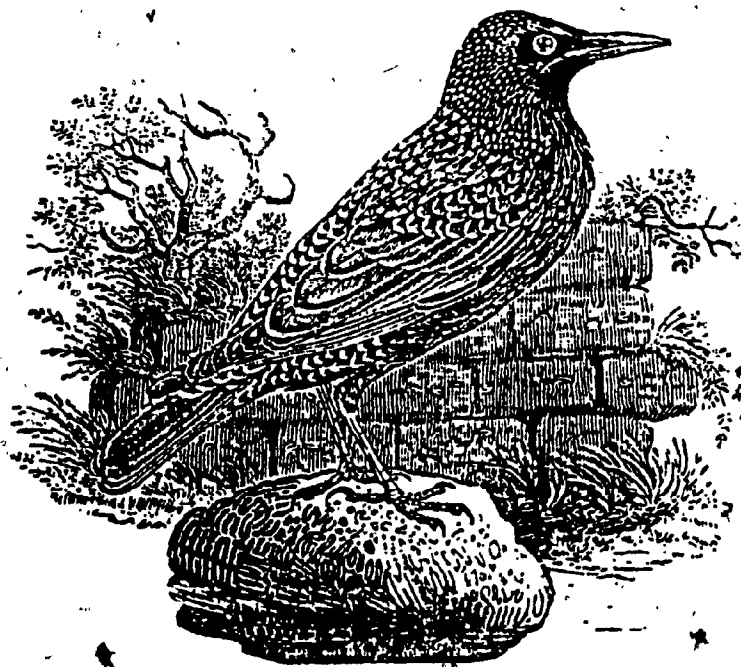
Vera rei cognitio,
est Scientia ;
falsa, Error,
Opinio, Suspicio.

Deformes

By the eighteenth century woodcut illustrations went out of fashion in favour of ornamental designs. In the 1780's the British illustrator Thomas Bewick published British Birds (figs. 105,106), in which he developed wood engravings. By engraving the end-grain of the wood block, he used burins and other tools, to produce fine lines and gradated tints. Bewick was one of the first artists to earn a living from illustrating books for children.



105. Wood engraving by Thomas Bewick, The Yellow Owl, from the History of British Birds.



106. Wood engraving by Thomas Bewick, The Starling from the History of British Birds.

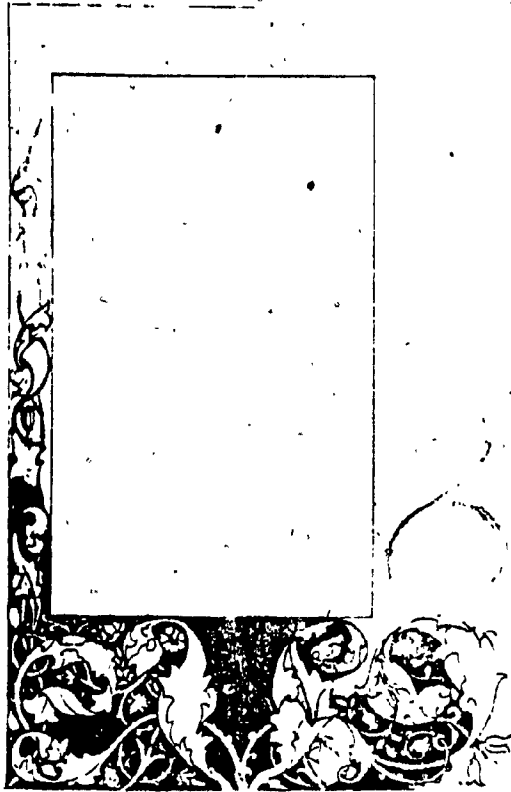
In the nineteenth century there was a revival of fine printing and bookmaking. William Morris (1834-1896) the founder of the Kelmscott Press, revived the woodcut, designed type and books, made paper, created illustrations and bindings. He conceived two facing pages as a unit and designed borders and initial letters to use with his type. His borders are mostly interlacing vine or floral motifs, influenced by medieval manuscript illumination and Turkish arabesque patterns that he transformed into his own idiom (figs. 107-110). The Story of Glittering Plain (fig. 111) written by Morris was the first book printed by the Kelmscott Press in 1891. In the 1894 edition, Morris' woodcut borders surrounded Walter Crane's illustrations. The last printed folio, Works of Chaucer, was illustrated by Burne-Jones with wood engravings.



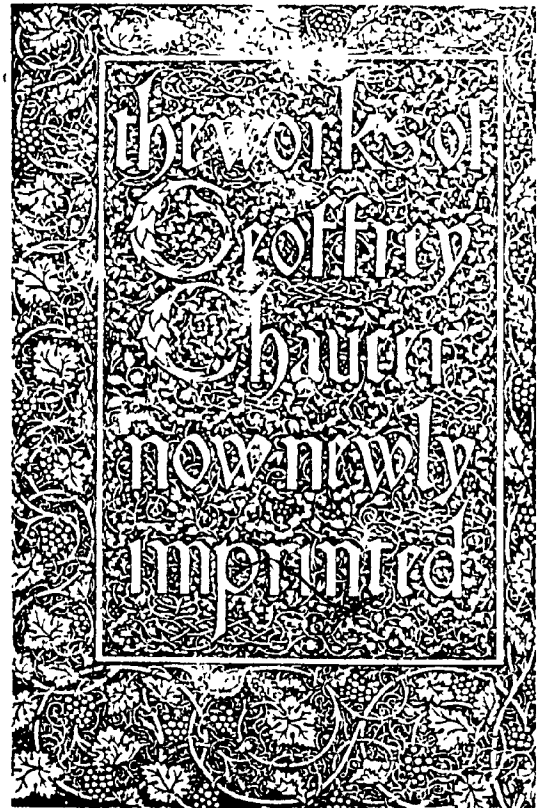
107. Turkish textile XVII c.



108. Wallpaper, "Wild Tulip"
William Morris, 1884.



109. Pencil, pen and ink design



110. Title page, wood engraving
William Morris, Kelmscott
Chaucer.

THE STORY OF THE GLITTERING
PLAIN OR THE LAND OF LIVING MEN



Chapter I. Of those Three who came unto Hallblithe
to the House of the Raven.

HAS been told that there was once a
young man of free kindred and whose
name was Hallblithe: he was fair, strong,
and not untried in battle; he was of the
House of the Raven of old time. This

The twentieth century brought a revival of the earlier graphic techniques. All the processes used in the beginning of the century were used at the end of the last, and French artists have gone back to the earlier techniques of etching and engraving. The enlarged scale of the close-up appears in illustrations and instead of the whole scene we have a detail from the scene. The concept of the artist-illustrated book appears for the first time. Ambroise Vollard, the great picture dealer and later publisher produced his famous edition of Verlaine's Parallelement with rose-coloured lithographs by Bonnard. Instead of whole scenes, Bonnard used the enlarged scale of the close-up. These two types of illustrations have continued to the present day. This book set a standard for the "livre d'artiste" also known as the "livre de peintre", and from then on, many major painters and sculptors began illustrating books.

In England the private press publications (Kelmscott Press, Doves Press, Ashendene Press, Essex House Press, Nonesuch Press, Gregynog Press) were created by wood engravings but in France where the artists had not been inhibited, they used woodcuts, lino-cuts, etchings, monoprints and lithography. Among the artist-illustrators were Rodin, Toulouse-Lautrec, Picasso (fig. 112), Matisse, Derain, Braque (fig. 113), Dufy (fig. 114), Roualt, Maillol, Klee, Kandinsky (fig. 115), Chagall and many others who brought new concepts to book illustration. For example the work of the Dadaists Marinetti and El Lissitzky (fig. 116) and Hans Arp (fig. 117). These artists have inspired me.

Contemporary relief methods, besides the woodcut, include linocut, plastic, rubber, plywood and hardwood sheeting. Linocut printing was first introduced in the 1920's and was later used by Picasso and Matisse. Picasso was 77 years old when he first used linoleum and developed his own way of making coloured prints. Printing from etched linoleum was accidentally discovered by Michael Rothenstein, who has combined woodcut, etch-lino and photo-imagery in his work.



112. Mlle. Leonie, Etching by Pablo Picasso in
Max Jacob, Saint Matorel, Paris,
Kahnweiler, 1911.



113. Frontispiece. Etching by George Braque. From Hesiod.
Theogonie. Paris, Mæght, 1955.

LA CARPE.



Dans vos viviers, dans vos étangs,
Carpes, que vous vivez longtemps !
Est-ce que la mort vous oublie,
Poissons de la mélancolie.



115. Woodcut by V.V. Kandinsky. From Kandinsky's Klänge, Munich, R. Piper, 1913.

053 303
 128 166
 1 165 166
 1 022 173
 183 496
 308 789
 186 285
 50 066
 305 898
 147 687
 1 007 611
 1 831 484
 184 620
 180 184
 650 085
 64 393

FRANCE
 VIVE LA FRANCE
 MORT AUX BOCHES
 MON AMI
 LÉGER LOURD
 BEL LE
 MaAA
 VICTOIRE
 A petite

t-t-t-t-t-t-t-t-t-t
 tap tap tap
 ta ta ta ta ta ta
 ta ta ta ta ta ta ta ta

GUERRE
 PRUSSIENS
 TOUM TOUM
 mocastrinar fralingaren donl
 donl donl x x + x vronkap
 vronkap x x x x x angold
 angoll angolâ angolin vronkap
 + dirar diranku falasô fala-
 sôhh falasô picpic viaAAR
 viamelokranu bimbim
 nu ranu = = = = + =
 rarumâ viar viar viar

116. Marinetti, Les mots en liberte futuristes. Milan, 1919. Typography and design by Marinetti. Harvard Houghton Library. Foldout page 10½ x 9½ in.

Die Gegenwart ist die Zeit der Analysen, des Resultat aller Systeme, die jemals entstanden sind. Zu unserer Demarkationsgrenze haben die Jahrhunderte die Zeichen gebracht, in ihnen werden wir Unvollkommenheiten erkennen, die zur Getrenntheit und Gegensätzlichkeit führen. Vielleicht werden wir davon nur das Gegenseitige nehmen, um das System der Einheit aufzubauen. MALEWITSCH.

KUBISMUS

Das, was den Kubismus von der älteren Malerei unterscheidet, ist dieses: er ist nicht eine Kunst der Nachahmung, sondern eine Konzeption, welche strebt sich zur Schöpfung herauszuheben. APOLLINAIRE.

Statt der impressionistischen Raumillusion, die sich auf Luftperspektive und Farbnaturalismus gründet, gibt der Kubismus dieschlichten, abstrahierten Formen in klaren Wesens- und Maßverhältnissen zueinander. ALLARD.

FUTURISMUS

Die Futuristen haben die Ruhe und Statik demoliert und das Bewegte, Dynamische gezeigt. Sie haben die neue Raumauffassung durch die Gegenüberstellung des Inneren und Äußeren dokumentiert.

Die Geste ist für uns nicht mehr ein festgehaltener Augenblick der universalen Bewegtheit: sie ist entschieden die dynamische Sensation selbst und als solche verewigt. BOCCIONI.

EXPRESSIONISMUS

Aus Kubismus und Futurismus wurde der falsche Hase, das metaphysische deutsche Beefsteak, der Expressionismus gehackt.

Le temps actuel est l'époque des analyses, le résultat de tous les systèmes qui aient jamais été établis. Ce sont des siècles qui ont apporté les signes de notre ligne de démarcation, nous y reconnaitrons les imperfections qui mènent à la division et à la contradiction. Peut-être que nous n'en prendrons que les propos contradictoires pour construire notre système de l'unité. MALEWITSCH.

CUBISME

Ce qui distingue le cubisme de la peinture précédente c'est qu'il n'est pas un art de l'imitation, mais une conception qui tend à s'élever en création. APOLLINAIRE.

Au lieu de l'illusion impressioniste de l'espace basée sur la perspective de l'air et le naturalisme des couleurs, le cubisme donne les formes simples et abstraites en leurs relations précises de caractère et de mesures. ALLARD.

FUTURISME

Les futuristes ont démolé la quiétude et la statique et démontré le mouvement, la dynamique. Ils ont documenté la nouvelle conception de l'espace par la confrontation de l'intérieur et de l'extérieur.

Le geste pour nous ne sera plus un moment fixé du dynamisme universel: il sera décidément la sensation dynamique éternisée comme telle. BOCCIONI.

EXPRESSIONISME

C'est du cubisme et du futurisme que fut fabriqué le hachis, le mystique beefsteak allemand: l'expressionisme.

The actual time is the epoch of analyses, the result of all systems that ever were established. Centuries brought the signs to our line of demarcation, in them we shall recognise the imperfections that led to division and contradiction. Perhaps we hereof only shall take the contradictory to construct the system of unity. MALEWITSCH.

CUBISM

What distinguishes cubism from precedent peinture is this: not to be an art of imitation but a conception that tends to rise itself as creation. APOLLINAIRE.

Instead of the impressionist illusion of space based on the perspective of air and the naturalism of colour, cubism offers the simple and abstracted forms in their precise relations of character and measure. ALLARD.

FUTURISM

Futurists have abolished quietness and statism and have demonstrated movement, dynamism. They have documented the new conception of space by confrontation of interior and exterior.

For us gesture will not any more be a fixed moment of universal dynamism: it will decidedly be the dynamic sensation eternalised as such. BOCCIONI.

EXPRESSIONISM

From cubism and futurism has been chopped the minced meat, the mystic german beefsteak: expressionism.

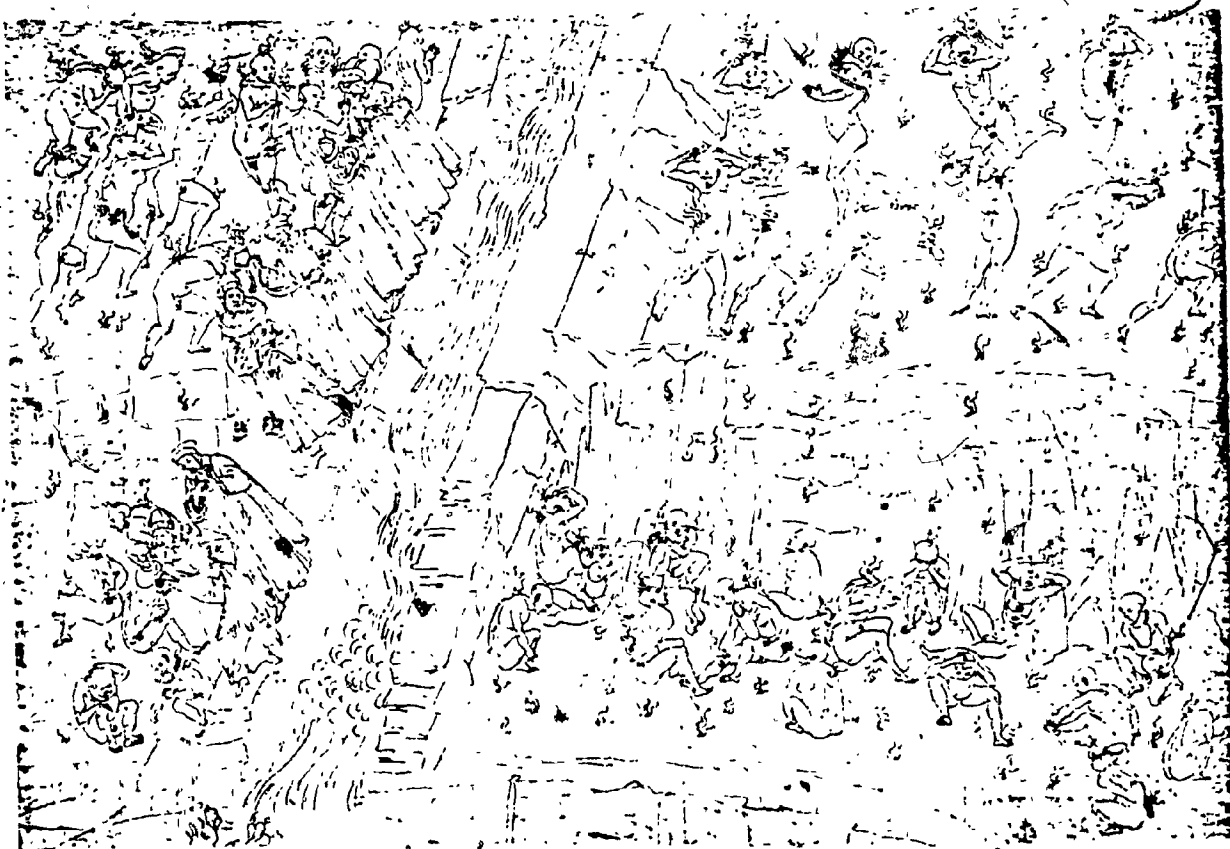
Intaglio Process

Before engraving was used as a method of printing it was used by goldsmiths. Methods employed in the intaglio process are etching, engraving, mezzotint, soft ground, dry point, lift ground and aquatint. In the intaglio technique the image is drawn by a sharp tool and cut or bitten by acid into a metal plate, usually copper or zinc. The plate is then inked so that the lines are filled with ink, then the surface plate is wiped clean. Damp paper is used on the press creating an embossed surface. The edge of the plate also leaves a mark on the paper. This process is the opposite to the relief method. One of the most interesting experiments with copper engravings were Baldini's engravings made for Dante's Divina Commedia (fig. 118) based on Botticelli's drawings (fig. 119).

In the late sixteenth century, a transition took place from woodcut to copper engraving. Paris publishers made a specialty in publishing illustrated prayer books, the Books of Hours (fig. 120). These illustrations are not woodcuts but are printed from relief plates of copper.



118. Dante, *Divina Commedia*, *Inferno*, The Violent against Nature, Florence (Niccolo di Lorenzo della Magna), 1481.



119. Quill drawing by Botticelli, 1492-97.



120. Book of Hours, The Adoration of the Shepherds, Paris (Pigouchet), 1498. metal cut.

Jean Divet was the first important French engraver who took most of his ideas from Durer's Apocalypse (fig. 121). Since printing was a commercial business, there were numerous professional engravers who produced the artists' work, Rubens (fig. 122), Callot, Borse and Rembrandt (fig. 123) worked in a traditional way. Rubens drew title pages for the Plantin-Moretus Press. Rembrandt went bankrupt with his etchings, engravings, drypoints as he worked to please himself and had little interest in money making. Nevertheless, according to Ivins, Rembrandt and Callot were the two greatest innovators of etching. The Callot tradition was used by makers of prints after paintings.



121. Michael casting out the Dragon. Engraving by J. Divet.
Print to illustrate Lapocalypse figures, Lyons, 1561.

Handwritten notes:
 T. edita cum claudis, etc.
 scribitur rariis et deperit. Sicuti fuerit,
 ad huc nihil oblatum. Quia, sed de
 in deperit rariis, in quibus, hinc
 frequenter deperit hinc, hinc de
 gressu

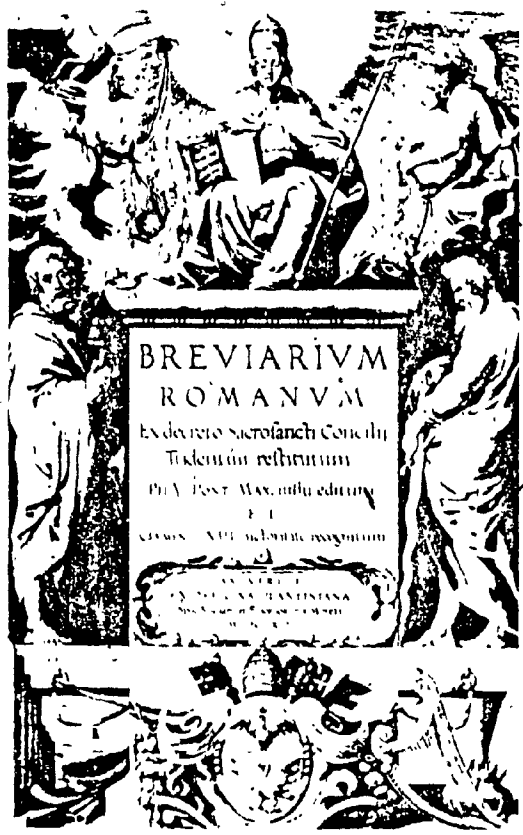
Handwritten notes:
 De his paginis
 deperit hinc
 deperit hinc
 deperit hinc

Handwritten notes:
 De his paginis
 deperit hinc
 deperit hinc
 deperit hinc

**BREVIARIUM
 ROMANVM,**
 Ex decreto sacrosancti Concilij
 Tridentini restitutum,
 Pii V. Pont. Max. iussu editum,
 ET
 CLEMENTIS VIII. auctoritate recognitum.

ANTWERPIE
 EX OFFICINA PLANTINIANA
 Apud Willelmum Filsium h. h. h.
 M. DC. XIV.

Handwritten notes:
 P. Petrus
 D. D. P. P.
 A. Galle
 A. Galle
 h. h. h.



122. A layout by Balthazar I Moretus suggesting to Peter Paul Rubens the subject matter for a title page. Title page drawing as engraved by Theodor Galle in 1614, Plantin-Moretus Museum, Antwerp.



123. Christ Carried to the Tomb by Rembrandt.

In the 1780's when Thomas Bewick developed wood engraving, almost simultaneously, William Blake wrote and illustrated Songs of Innocence and Experience with relief etching on copper. These men were very different in attitude. Blake was a painter, poet, engraver and mystic who recorded his imaginative inward vision represents the literary tradition and if we want to study symbolism we go to Blake. In his work we see the influence of medieval manuscripts. Blake was the first to write his text, design and engrave on copper, print, bind and hand-colour his work himself. The Songs of Innocence and Experience (figs. 124, 125) 1789 and Gates of Paradise, 1793, for which he engraved illustrations, were printed for children.

Naked came I out of my
The Lord gave & the Lord hath taken away. Blessed be the Name of the Lord
mothers womb & Naked shall I return thither



And smote Job with sore Boils
from the sole of his foot to the crown of his head

W/Blake inv 3250

124. Engraving by W. Blake, Illustrations of The Book of Job, London, 1826.

Can any understand the spreadings of the Clouds
the noise of his Tabernacle

15

Also by watering he wearieth the ducke cloud
He scattereth the bright cloud also it is turned
his countenance



Of Behemoth he saith. He is the chief of the ways of God
Of Leviathan he saith. He is King over all the Children of Pride

Behold now Behemoth which I made with thee

W. Blake invenit & sculpsit

London Published as the Act directs March 8. 1825. by W. Blake 23 Jambain Court Strand

125. Yahweh shows Job the Depths (Behemoth), engraving by William Blake, Illustrations from the Book of Job.

Planographic Process

An important phase in the reproduction of illustration in the nineteenth century coincides with the invention of lithography by Aloys Senefelder in 1796. Planographic implies that the printing is done from the surface and the lithographic process works on the basis that grease and water do not mix. The lithographic stone or plate is processed to accept ink on the drawn image areas and accept water everywhere else. The outstanding feature of this process was that the artist could work directly on a stone or plate eliminating the engraver. A drawing is made with a crayon, pencil or liquid on the surface of a stone or plate, then the stone is prepared by fixing it with a solution of gum-arabic containing nitric acid. The stone is dampened and the drawing inked and printed. It is a medium that inspires very black and white work. A number of artists especially Goya and Delacroix (fig. 126) have used the medium, as well as Daumier, Prudhon, Ingres, Millet, Corot, Manet, Degas, Cezanne, Picasso, Renoir, Gauguin, Redon and Toulouse-Lautrec, Dufy, Leger and Clave (fig. 127).

There are a number of ways of creating the image on the stone or plate other than drawing or painting. Transfer papers with a lithographic medium can also be used. Picasso made beautiful lithographs, treating transfer paper as paper cut-outs. In 1953, Dubuffet developed a technique with Indian ink monoprints, where he worked in lithography with tusche imprints on transfer paper creating Les Phenomenes.



Et temps en temps j'arrive à sauter le mieux possible
Et je me vante bien de lui donner un coup de...

126. Mephistopheles returning from Heaven. Lithograph by E. Delacroix,
from Goethe's Faust, Paris, 1828.



127. Candide and Cunegonde. Lithograph by A. Clave from Voltaire, Candide, Paris, J. Porsen, 1948.

Colour Printing

Today many different processes are used for colour printing.

The early colour-printed books aimed at imitating manuscripts, by hand colouring the woodcut illustration after it was printed. Gutenberg's Bible printed in 1455 did not feature colour printing only hand coloured initials and borders. In Germany (1457) for the first time, Fust and Schoeffer printed in red and blue and in England (1486) William Caxton first printed in full colour.

The three major colour printing processes that developed were the relief, the intaglio and the lithographic methods. The chiaroscuro wood blocks are the earliest printed colour pictures in the sixteenth century. Another process greatly used during this period was stencilling. In the seventeenth century very little was done in coloured printing, but it is a period that is credited to the invention of marbling paper. The late eighteenth century was a time of innovation in printmaking striving towards creating methods that reproduce the artist's original work created by pen, crayon, water colour or oil painting. For the mechanization of colour printing the technology of the nineteenth century was necessary. The coloured-woodblock was taken a step further after Bewick revolutionized cutting. George Baxter, patented a method in 1835 when he over-printed eight to ten colours in register. Until 1835, the hand-coloured print was still the most economical way to print in colour. Edmond Evans, the British engraver and printer, and one of England's foremost colour printers was the first to print children's books with coloured blocks using delicate colour. He printed the works

of Walter Crane, Kate Greenaway and Randolph Caldecott.

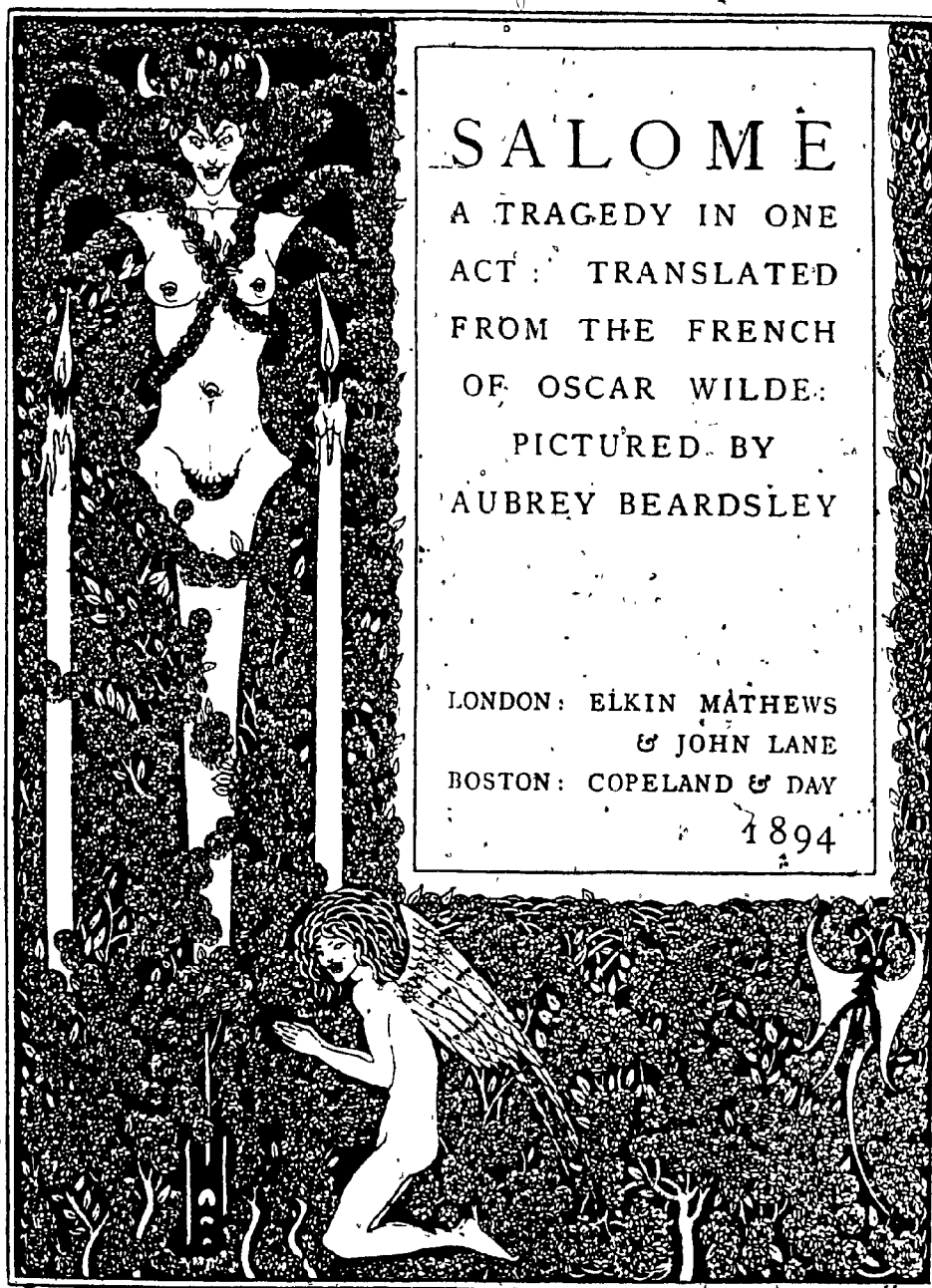
Not until the end of the nineteenth and early twentieth centuries was there a revival of the woodcut engraving as a personal art form. French artists reacted to the fine quality and tonality of work on wood and searched for new sources which they found in the Japanese Ukiyo prints. These prints came to France used as wrappers of china dishes. The Paris Exhibition of Japanese prints also inspired Matisse, Dufy and Derain whose work had a primitive quality. In Norway, Edward Munch, and in Germany the Expressionist artists also returned to the simplicity of the early German Medieval woodcut.

With the invention of photography in the nineteenth century by Henry Fox Talbot and Louis Jacques Mande Daguerre and others, a number of photo-mechanical processes developed for the printing of book illustration. Artists' illustrations were no longer produced by direct methods, but instead the images were transferred photographically to a block for printing. Methods of photographic reproduction in relief are the line block and the half-tone block. Examples are seen in Aubrey Beardsley's work (figs. 128, 129). Through photography a transfer drawing made in pencil, pen or brush was transferred to a wood-block, later to be engraved. Mechanical tints, patterns of lines or dots if added to the line blocks created a grey tint. A toned picture is not possible in relief unless the tones are simulated by different sized dots with appropriate spacing. This is done by placing a cross-lined screen in front of the negative glass plate in a process camera.

The photographic method used for intaglio printing is photogravure. After the artwork is photographed and a negative is obtained, a transparent positive is made to the size of the reproduction. The image is transferred photographically to metal plates, in which the printing is done on an off-set press using lithographic principles. If the image is in line, a line negative is obtained. If it is to be done in tone, then a half-tone screen is used in the camera. Photolithography is the method used for commercial planographic printing.

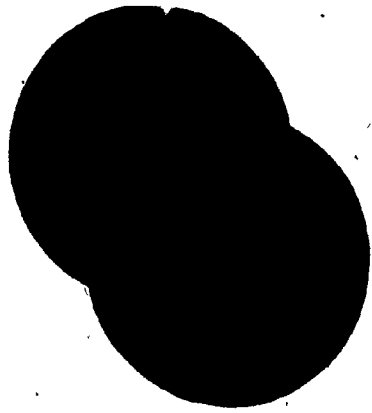


128. Madame Pejane. Ink drawing by Aubrey Beardsley for line-block reproduction, 1894.

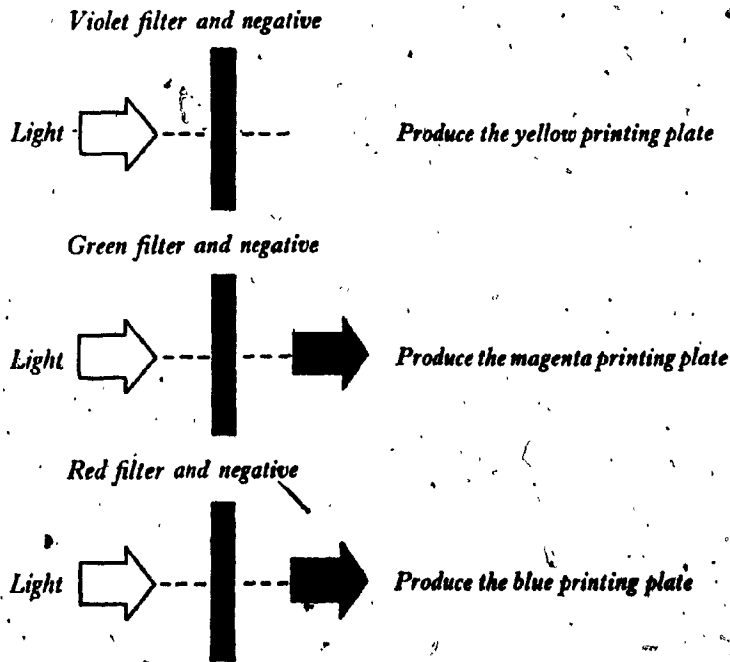
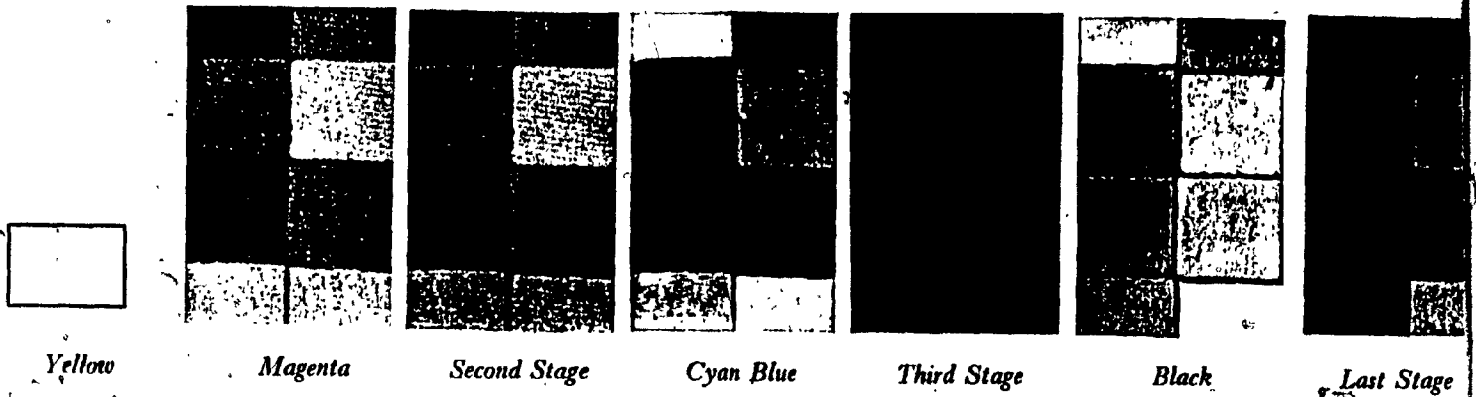


129. Oscar Wilde, *Salomé*. London and Boston, 1894. Illustrations by Aubrey Beardsley. Yale Beinecke Rare Book Library.

If several colours are to be printed in a picture book, as in Petrouchka, only one colour can be printed at a time. The sheet of paper has to be put through the printing machine for each colour. Figure 130 show the "four-colour" process, as used in the printing of my picture books. The three primary colours, yellow, magenta and cyan blue when printed over one another full strength creates a black. If however, the colours are printed in a varying strength they can produce almost any colour or shade of colour. Therefore, it is necessary to make four half-tone blocks to be printed in these four colours, in varying strengths. After four half-tone blocks are made, four negatives have to be made and for each a specially coloured glass is put behind or in front of the lens of the camera. These are called colour filters which are complementary in colour to the printing inks and each colour making black. The violet filter separates from the artwork the colours necessary for the yellow printing plate. The green filter separates from the artwork the colours necessary for the magenta plate, while the red filter produces the cyan blue printing plate. The fourth plate prints black. Four printing plates are etched from these colour separations. Separate progressive proofs from Petrouchka show how the four colours built up, one over the other to form the picture (figs. 131-137).



*The three primary colours over one another
with star in black*



149

Fig. 131

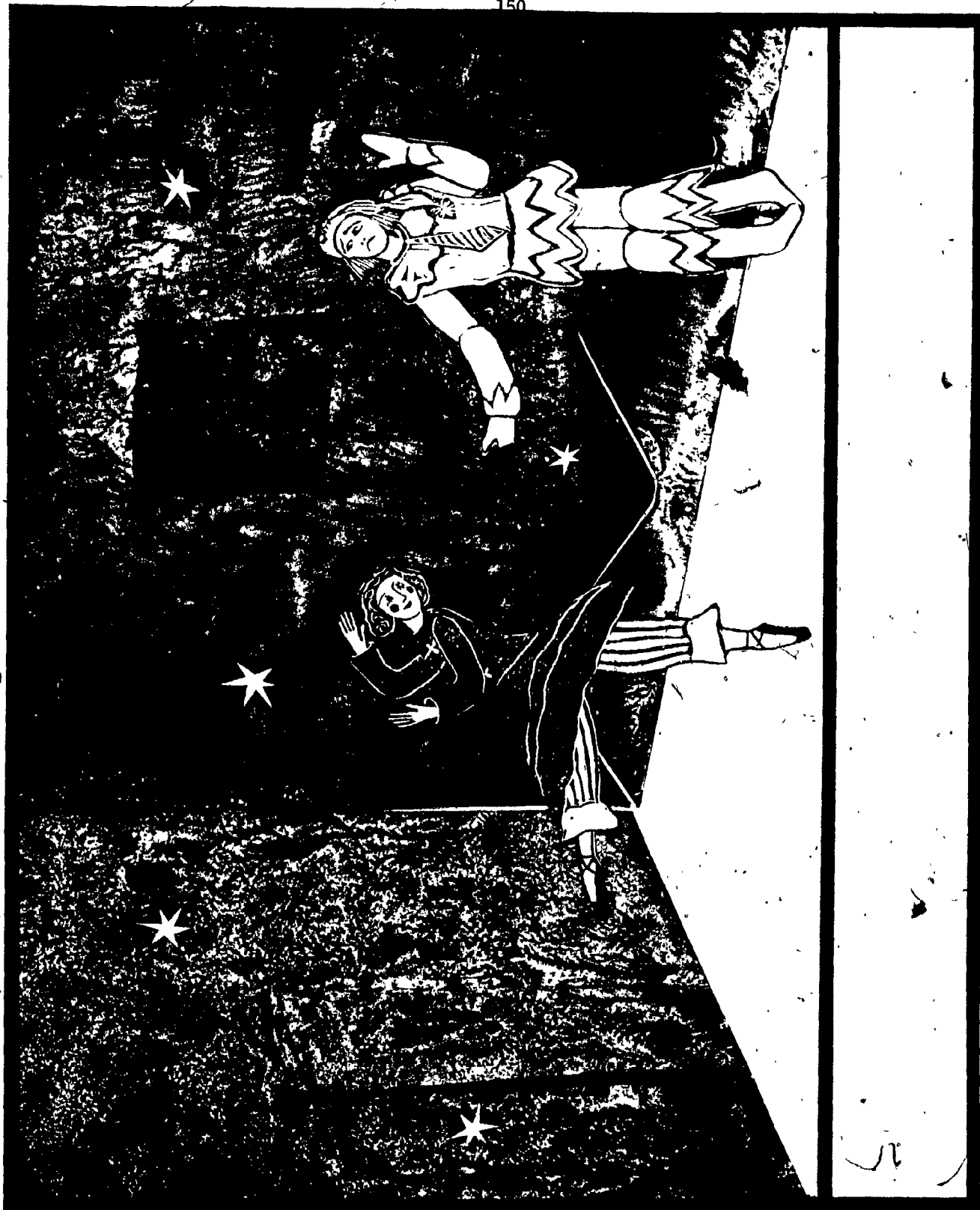


Fig. 132

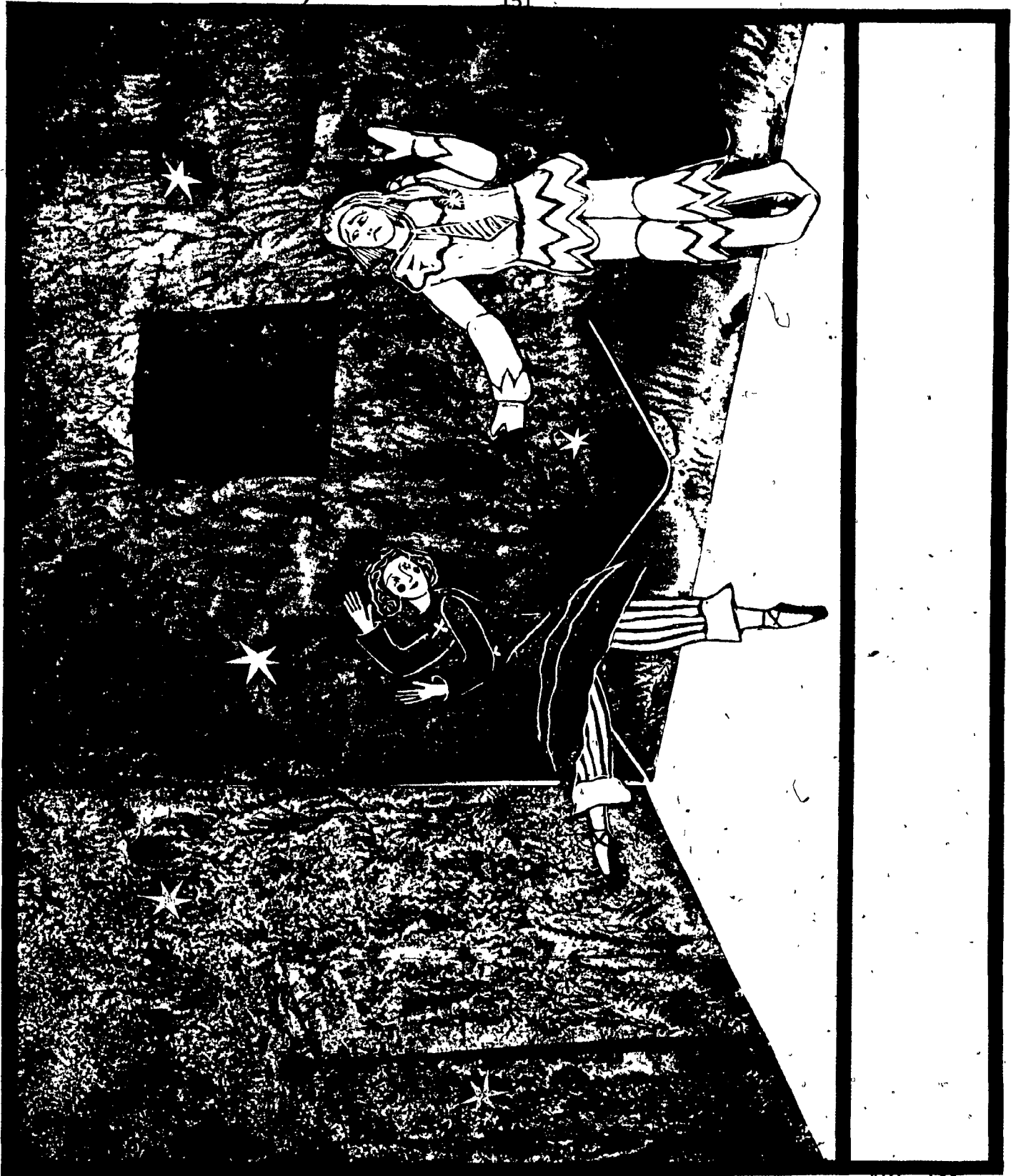


Fig. 133



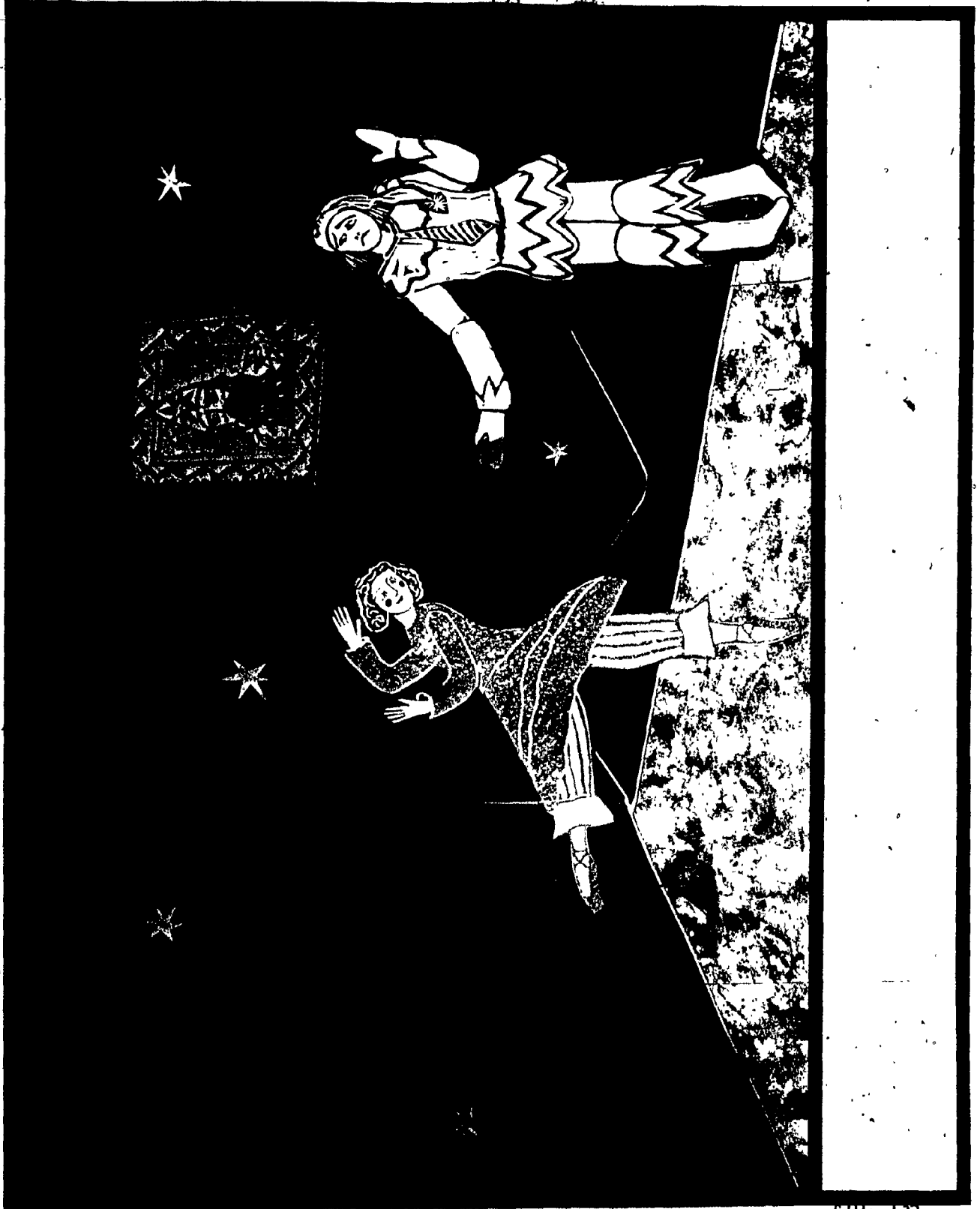
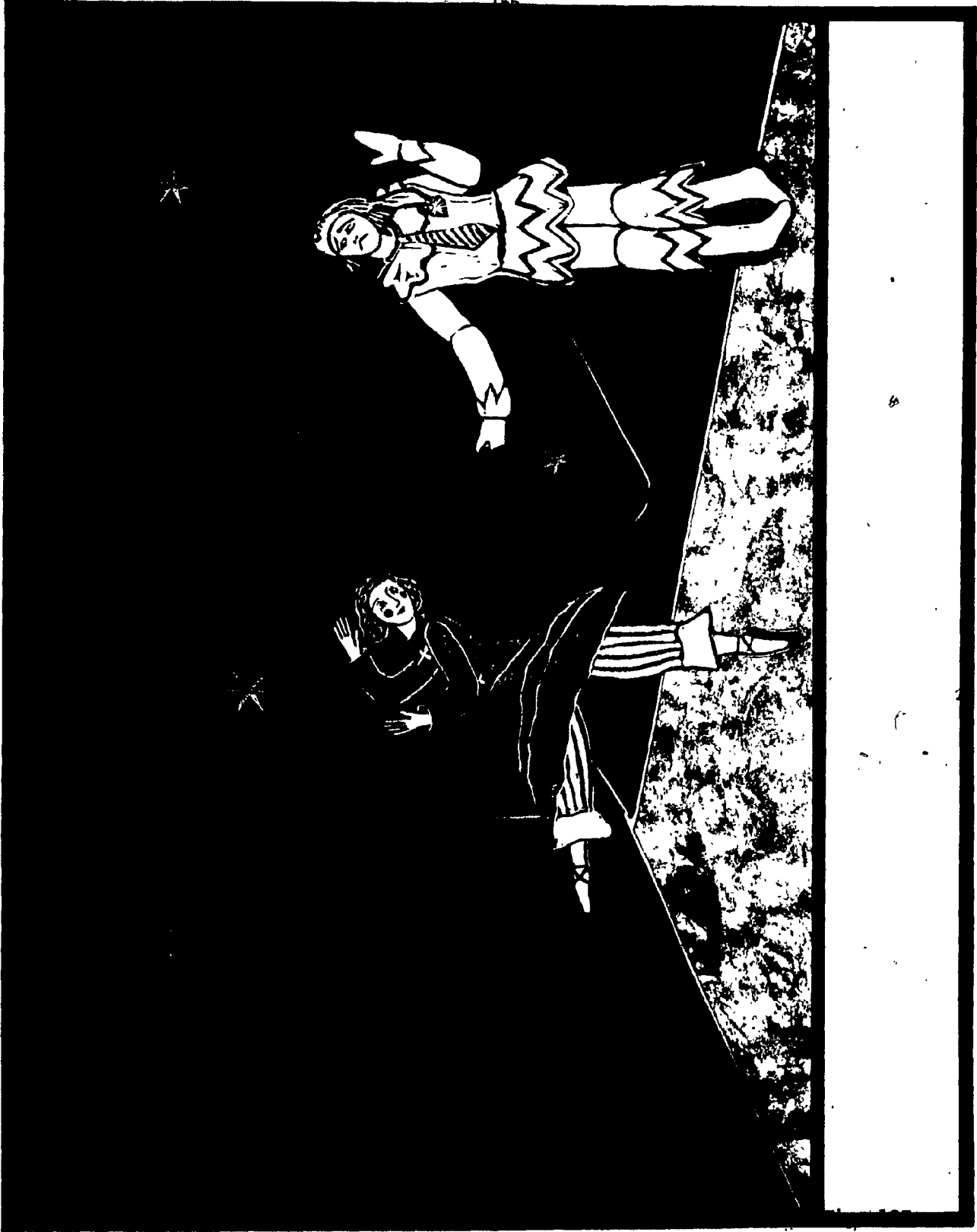


Fig. 133



But the ballerina was disgusted by his dance. She thought he was behaving like a clown and left the room, slamming the door behind her. Petrouchka rushed to follow, only to find the door locked again. Once more he was alone and unhappy.

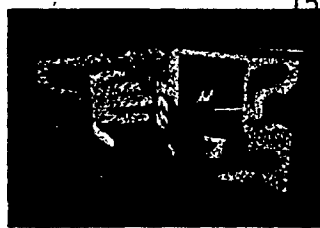
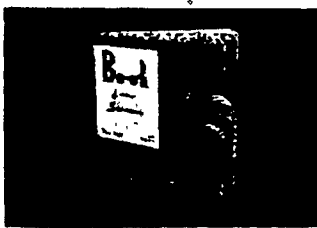
Fig. 136



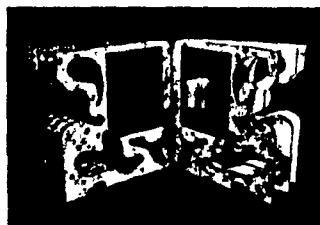
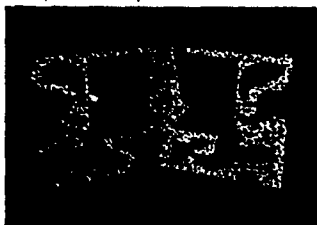
...Caxton and Gutenberg enabled all men to become readers,
xerox has enabled all men to become publishers.³⁵

Since the 1960's artists have been producing many different types of books which are inexpensively printed in off-set lithography, mimeography and xerography. Sculptural book objects like Lucas Samaras' Book (fig. 138) do not rely on book design and book illustration, even though there are references to these traditions. Their origin can be traced back to the European publications of the Bauhaus and Surrealist artists. Marcel Duchamp's Green Box, 1934, Dieter Rot's Collected Works, Edward Ruscha's Twenty-Six Gasoline Stations, Tom Phillip's Humument and Trailer, Michael Snow's Cover to Cover. Eduardo Paolozzi's As Is When (fig. 139) and Vagne Steen's A Hole Book (fig. 140) are books that make art statements.

In 1977 DOCUMENTA in Kassel, West Germany was devoted entirely to books and book objects. Lucy Lippard stated that artists are led back to one of the oldest vehicles, the book, to express new esthetic ideas as it is still the cheapest and most portable conveyor of ideas. The Franklin Furnace in New York, Artworks in California, and Art Metropole in Toronto are involved with exhibiting, collecting and selling artists' books.



Lucas Samaras



Book

700-1

A book/object of original silk-screened prints, paper foldouts, miniature books and six stories by the artist. The bound book/object measures 10" x 10" with each leaf 3/16" thick. Printed in a total of 98 colors in five processes: silk-screening, offset lithography, embossing, thermography and die cutting. Each book is signed and numbered in an edition of 100. Published by Pace Editions Inc., 1968.

fig. 138

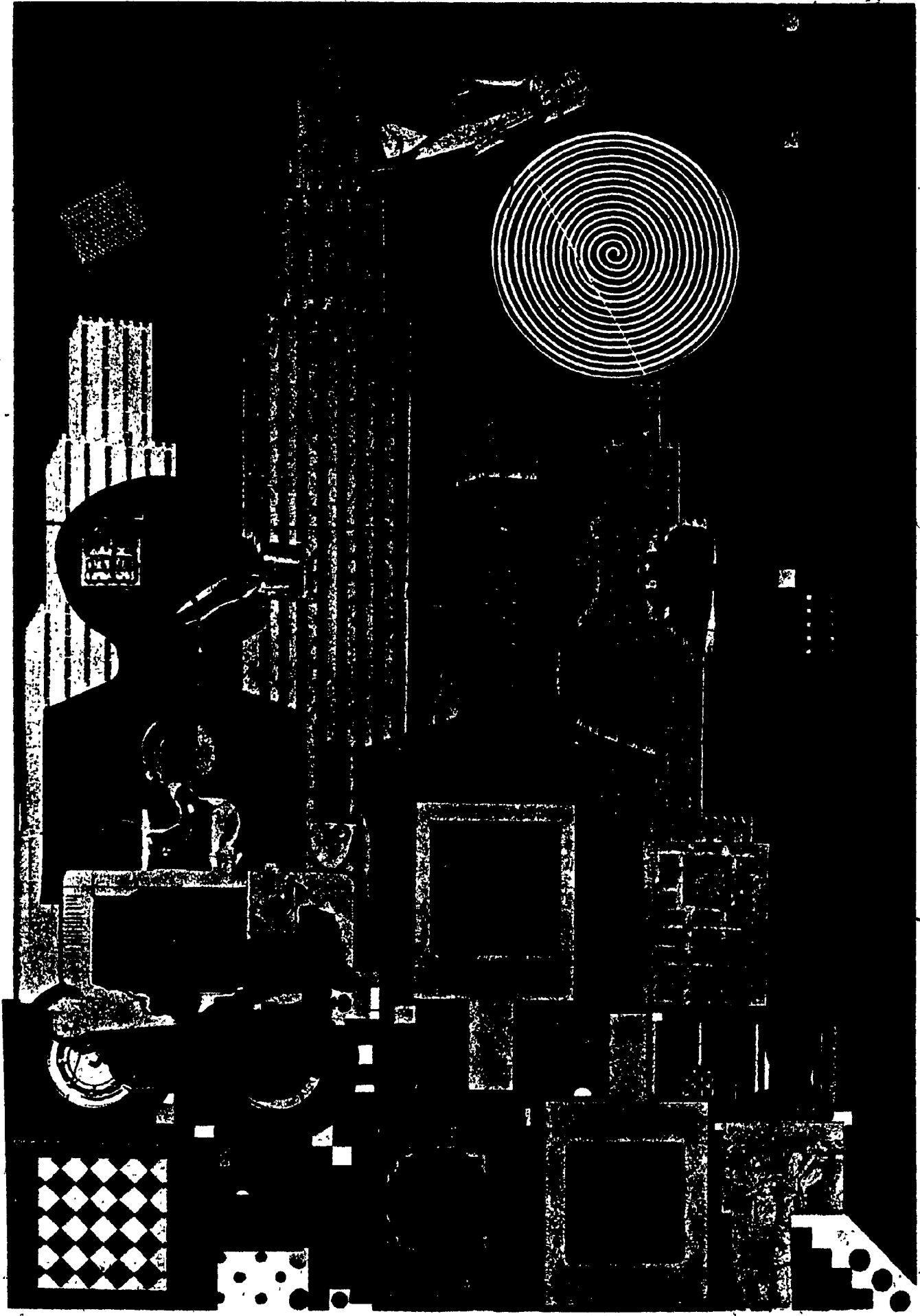
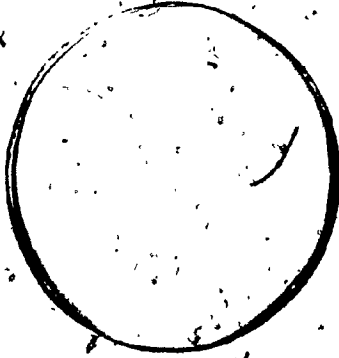


fig. 139. As Is When by Eduardo Paolozzi.

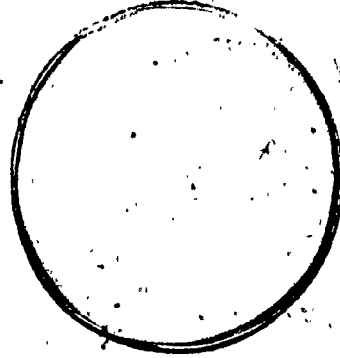
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I can see
like with



books are like

with both eyes
binoculars



binoculars

PART II INVESTIGATION INTO THE CREATIVE PROCESS

CHAPTER 3

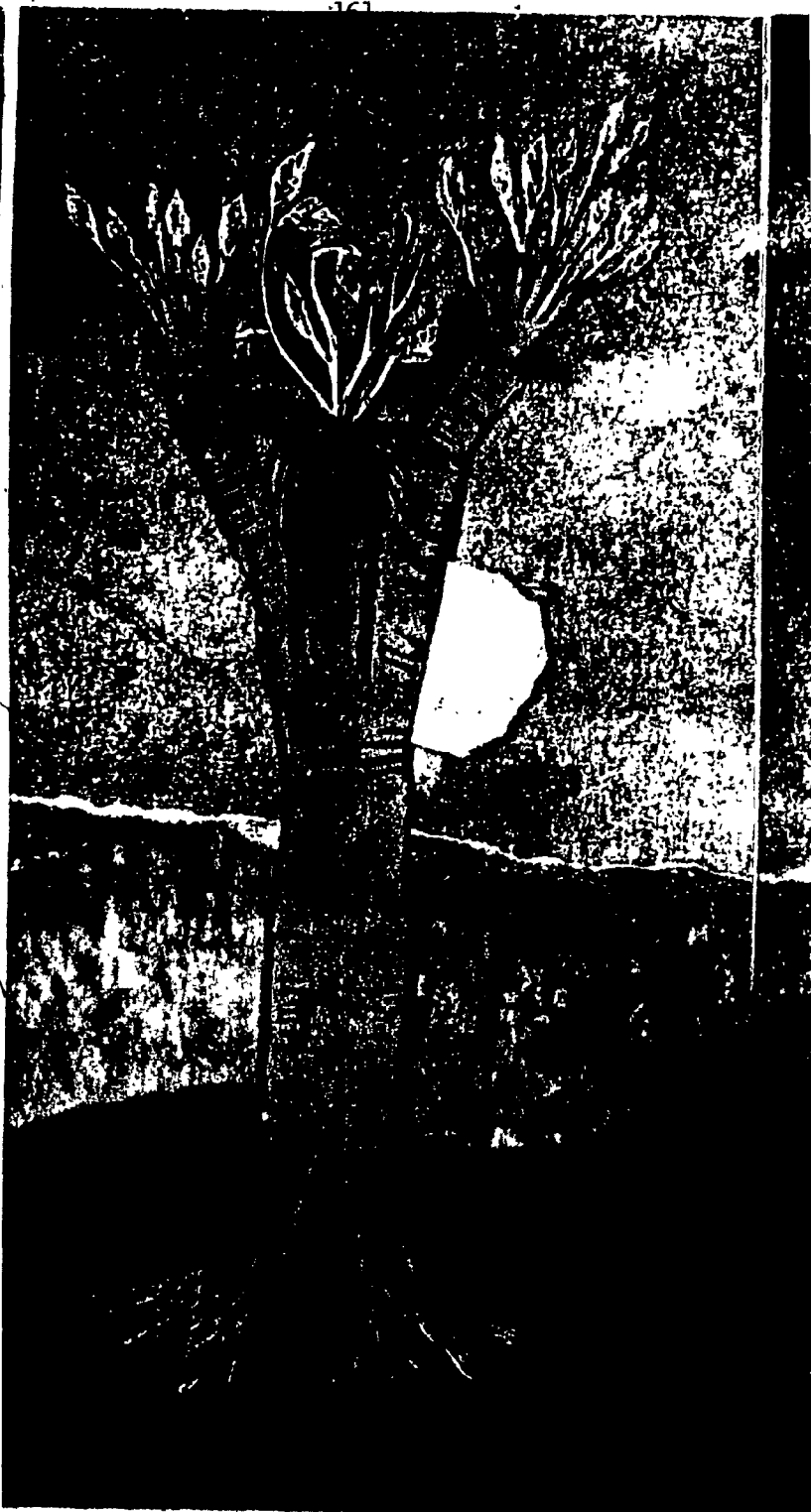
The imagination is a tree. It has the integrative virtues of a tree. It is root and boughs. It lives between earth and sky. It lives in the earth and the wind. The imagined tree becomes imperceptibly the cosmological tree, the tree which epitomizes a universe, which makes a universe...³⁶

When Nanabozo grew older, he often changed himself into other things. Once, to thrick a friend who was looking for him, he raised his arms, closed his eyes, and thought hard about becoming a tree.

Soon roots grew out of his feet and burrowed into the ground. Then leaves sprang out of his hands.

His body turned into white bark, his arms into branches that sprouted more leaves. Nanabozo had turned into a slender birch.³⁷

The best way to describe the creative process is to use the metaphor of the tree. In the land of fantasy grows the tree of imagination from whose growing branches new realities come forth, blossoming, constantly changing, bringing forth fruits of the imagination. In The Fire-Stealer, Nanabozo the trickster shows this transformation in four stages (fig. 141). With roots penetrating into the earth and leaves sprouting from his head and hands, Nanabozo transforms into a slender birch. The seasonal transformation of a tree shows the process of growth from the seed to the fulness of development. In the creation of a work of art there is a similarity; the seed of an idea grows and develops until it matures and stands on its own.



14]. Nanabozo transforming into a birch tree.

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In a lecture given at the Museum of Jena in 1924, Paul Klee uses the tree symbol to describe the creative process at work within the artist:

...the artist, you might say, is like a tree. He has coped with this bewildering world—reasonably well, we shall assume—in his own quiet way. He knows how to find his way in it well enough to bring some order into the stream of impressions and experiences impinging on him. This orientation among the phenomena of nature and human life, this order in all its ramifications, that's like the root part of our tree.

From there the artist—who is the trunk of the tree—receives the sap that flows through him and through his eye.

Under the pressure of this mighty flow, he transmits what he has seen to his work.

His work, then, is like the crown of the tree, spreading in time and space for all to see.

...in his capacity as the trunk he only gathers and transmits what comes to him from below. He is neither master nor servant but only a mediator.

His position, then, is a modest one indeed; and the beauty of the crown, that's not the artist himself—it has only passed through him.³⁸

Carl Jung used the metaphor of the tree as a symbol to describe the psyche; he saw it as an ancient tree with roots.

Taken on average, the commonest associations to its meaning are growth, life, unfolding of form in a physical and spiritual sense, development, growth from below upwards and from above downwards, the maternal aspect (protection, shade, shelter, nourishing fruits, source of life, solidity, permanence, firm-rootedness, but also being "rooted to the spot", old age, personality, and finally death and rebirth.³⁹

He understood the dream image of the tree to be a symbol for the transpersonal self and confirmed that it was for strengthening the individual conscious realization of the self. The symbolic image of the tree appears in dreams and fantasies at a time when the individual needs a

supporting image of growth and integration,

It is not new for visual artists to record their creative process. Some artists have the need to verbalize and thus to discover deeper meaning in their work. This is most difficult because it requires synthesizing so that something new can develop. Since the fifteenth century artists have discussed their problems and aspirations. Leonardo da Vinci's notebooks are filled with observations, and in a similar way Paul Klee and Kandinsky wrote about their work and ideas too. Henri Matisse had his work photographed in stages to show the process of a picture coming into being, as did Picasso.

I am interested in understanding the creative process, which seems like such a mystery because at some point it is necessary that I not only create but grasp the meaning of what I make. In the process of creating a picture book, I find out a lot about myself and make the most interesting discoveries. It is exciting for me now to go over my work and discover how imagery unfolds itself. What are some of the steps in the creative process? What changes do ideas go through before they stand on their own, and during this process what transformations take place in me?

In Memories, Dreams and Reflections, Carl Jung points out the importance of our childhood memories and of going back to that time to activate those childhood energies.⁴⁰ To see something new, we have to see with the eyes of a child (Matisse).⁴¹ When I look back to my childhood, I find two things that I loved doing more than anything else and which I have discovered had a great influence on my work. I shall always

remember the excitement when my father and I read together before I went to sleep. My first book, an alphabet book, had shadow figure illustrations, and to make them come alive he would recreate, shadow images of rabbits, dogs, and birds on my wall with his fingers. The magical attraction that shadows and shadow puppets possessed for me then continue to remain strong in me. I still love to play with shadow puppets and create them.

Another great influence was the paper cut-out book. I could be left alone for a whole afternoon, cutting out characters and being transported into another world. Cut-out books are associated in my mind with play and happiness. It is strange how my early childhood experiences have influenced my life and have become the core from which my work emerged. Nevertheless, as I grew older I have also been influenced and inspired by many different periods of art and artists.

Since doing the illustrations for my first book, The Wind Has Wings, Poems from Canada, I have come to realize that some art is only illustration, but when the pictures can be read on different levels, illustration then can become more valuable and more communicable.

When searching for themes to work on, I had to go deep into myself, and I found that I was attracted to North American Indian, Hungarian, and French-Canadian legends, as well as puppetry and dance. "Indian legends are mythological material which function for Canadian writers as the Greek myths and the Bible long functioned for Europeans. The Indians and Eskimos are seen as our true ancestors, so it is to their legends we should turn for source material".⁴² As a child I was

fascinated by Indian legends and went on outings with my parents to the Caughniawaga Indian Reservation outside of Montreal. Some of my schooling was received in Europe where I was asked about Indians and Eskimos and became more aware of their presence in Canadian culture.

When examining picture books in the 1960's, I found no colourful picture books published on Canadian Indian legends. This presented me with an opportunity to try to illustrate a legend in picture book format. What truths are hidden in picture books, especially when they deal with mythological material? What functions can mythology have in our lives?

The distinguished mythologist, Joseph Campbell, writes about such functions. He gives four functions through which mythology can provide a meaningful understanding of life. The first function, the mystical, serves:

to awaken and maintain in the individual a sense of awe and gratitude in relation to the mystery dimension of the universe, not so that he lives in fear of it, but so that he recognizes that he participates in it, since the mystery of Being is the mystery of his own deep being as well...

The second function is the cosmological:

to offer an image of the universe that will be in accord with the knowledge of the time, the sciences and the fields of action of the fold to whom the mythology is addressed.

The third function is sociological:

to validate, support and imprint the norms of a given specific moral order, that namely, of the society in which the individual is to live...

and the fourth function is psychological:

to guide him, stage by stage, in health, strength and harmony of spirit, through the whole foreseeable course of a useful life.

If we look at the functional aspects we realize that the second and third functions correspond to the individual's sociological needs and the first and fourth to his psychological needs. Campbell talks about the human child being born prematurely and needing protective nurturing to be able to further develop. This is where myths can fulfill a need in human development. On the psychological level, myths focus on integration of the psyche and guide the individual stage by stage: "through the whole foreseeable course of a useful life".

When dealing with symbols and myths from far away, we are really conversing with ourselves...which is unfamiliar to our conscious being. Hence the mythical tradition provides us with a sort of map for exploring our own inner being.

I think that when I am attracted to a particular myth or legend it is because of the verbal or visual images - symbols in it. For each of us, some symbols are more powerful than others. For me, trees, the forest and magical animals are significant. Jung believed that symbols function as transformers and that they renew the heart and the soul revitalizing us. Symbols of mythology are never manufactured as they are spontaneous productions of the psyche. Mythic images from any tradition are all related since they speak to the deep centers of the psyche. They came from the psyche originally and speak back to it. And,

Every myth must renew itself...myths have had to be translated into current psychological language in order to find access to man's souls. If we wish to experience myths as an unceasing activity of the depths of our unconscious and understand it correctly we must first translate it into our language and integrate it with our world of ideas - and the only appropriate expression is the image, the symbol.

The purpose of looking at symbols is to gain insight into the unconscious.

The unconscious can be reached and expressed only by symbols, which is the reason why the process of individuation can never do without the symbol. The symbol is the primitive expression of the unconscious, but at the same time it is also an idea corresponding to the highest intuition produced by consciousness.⁴⁶

...we mean by symbolic the use of a word that evokes a strong emotional reaction—pointing to a whole complex of ideas that have unusual significance and that also carry the sense of the weight of more than what is known—a quantum of mystery...⁴⁷

Every artist has a way of forming images, and many artists use the same images because the image of a tree or labyrinth cannot remain just one person's, it expands into an archetypal symbol. The tree as a symbol can express different aspects for the "self". I have since discovered that trees and magical animals feature in my work.

What process do I go through when I am working on a picture book?

...When I had discovered my subject, I sat before it for some while...feeling my way into it, asking myself these questions. What attracted you to this particular subject? Why do you want to paint it? What is its core, the thing you are trying to express?⁴⁸

These were some of the questions Emily Carr asked herself when she sat before her subject. I ask the very same questions when I start working on a picture book. Having gone through the experience a number of times, I am quite aware of the different phases of my work. Creating picture books demands tremendous discipline because every book represents a new world that I will have to create and which will present a unique set of problems I will have to confront. I have come to realize that working on

a picture book is like going on a journey, in the course of which I can rediscover images and a variety of feelings and can explore images that correspond to those feelings. The theologian John Dunne writes that:

The whole process, eliciting images from feelings, attaining insight into the images and converting insight into a guide of life, goes on throughout the life time...Eliciting the images from the feelings has the effect, we have seen, of liberating the man from the tyranny of his feelings.

After reading the text of a story I try to interpret the many images that are found in the story to get me imagination going and in the process find out what images are especially important. Certain images evolve more easily than others. Sometimes an image is blurred. There are no rules for making the right choice as there are many possibilities a picture might take. When working through myths, legends or fairy tales, I am not merely creating visual imagery but I am internally processing it so these images feel real. I now realize that I'm attracted to myths and legends because they do not demand realistic pictorial representations. I have the freedom to create imaginative pictures.

The greatest power of the artist, his dazzling weapon, is the freedom he is allowed to take with what becomes his landscapes, his characters and his ideas; it is the meaning that he gives to an otherwise unformed, uncreated, meaningless existence.

As a picture book artist, I am interested in the creation of imaginative imagery that presents a fantasy or experience in a dreamlike or unrealistic or perhaps abstract manner. Contemporary psychologists distinguish two types of images: memory images (which are formed from our past or recent present) and imagination images (which may contain past perceptions but are arranged differently than when they were first

perceived). Writers, artists, scientists, and architects use imagination images to create their new work. Fantasy and daydream imagery are a combination of memory and imagination images.⁵¹ According to psychologists, visual imagery is a right hemispheric event where visual, spacial, auditory and kinesthetic experience occurs. It is not time specific. Thinking in words takes a long time but thinking in pictures takes seconds.

To arrive at a visual image I have to use my imagination, and I go to that place within myself, to my unconscious storehouse, which contains inherited experience, memories, my background culture, and the proposed image I am contemplating. It is a place where I must spend time and activate my imagination. There are a number of ways of activating the imagination. Carl Jung in his psychology has suggested a technique by which we can keep in touch with the unconscious, by activating images from our own creative depth or dreams.⁵² Another way of activating the imagination is to propose a mythic image for contemplation. Mythic images from any tradition are related because they speak to the deep centers of the psyche. They came from the psyche originally and speak back to it. Symbols speak to another layer within ourselves, not the thinking part.

...besides (the intellect) there is a thinking in primordial images—in symbols which are older than historical man, which are inborn in him from the earliest times, and eternally, living, outlasting all generations, still make up the groundwork for the human psyche. It is only possible to live the fullest life when we₅₃ are in harmony with these symbols; wisdom is a return to them.

Jean Houston, an American psychologist, writes about exercises that will activate four levels of imagery: the sensory, the psychological, the

Once the visual imagery has been developed in a picture cycle it is possible to discuss it with my editor. When I am collaborating with my editor/author William Toye, we go over the picture and story sequence five or six times, and each time there are additional, major changes to the structure of the story and pictures. At this stage my pictures are in the form of rough drawings or linocuts. Collaboration could be difficult because it often means accepting and adapting the other's ideas, but it also means that I am forced to expand and search, to go further into myself to find and discover new ways of thinking and self-expression. I enjoy my creative collaboration with William Toye because his insights and suggestions inspire me. We have great respect for each other's ideas; consequently, we are bound to influence one another and we are not afraid to disagree at times.

After the pictorial narrative and the text have been developed I begin to prepare drawings for linoleum blocks. I sit down with a linoleum block, the drawing, a pencil and an eraser, and I redraw or trace the image. I prepare and work on several blocks at a time. The process of cutting a block is different from drawing. There is intense concentration. It is physically tiring to cut linoleum, but I love the feeling of the line that I can achieve. I have different cutting knives for thicker or thinner lines. After the first stage of cutting has been done I make a pencil rubbing (frottage) of the image and re-evaluate my work. I will then decide to cut further or start all over again. If I am satisfied I will prepare a black and white print. I find that it is important to print on good paper.

I find working in colour very difficult. When I am ready to begin work in colour I am faced with a completely different set of problems than working with black and white. It is a great struggle for me to arrive at a harmonious colour relationship. All my colours are chosen intuitively. I begin by preparing hundreds and hundreds of textured monoprinted papers. These papers are various weights, each having a different character, especially when the paper is cut or torn. Paper edges have a character all their own. I prefer using the hand-made papers because of their texture. After this stage I am ready to print some of my lino blocks onto the textured papers and begin work on a collage composition.

The word "collage" is derived from the French verb "coller," to glue or paste. Some of its famous exponents have been Braque and Picasso. Collage is a way of making pictures by pasting, cutting and tearing, and rearranging paper or other materials on a surface. It is a way of discovering and developing unexpected configurations and is a form of visual play. I enjoy cutting coloured paper shapes, and playing with them by juggling the pieces around until they form a satisfying composition. Through collage I have found that I can create feelings and moods in a contemporary way. At first I am afraid to tear or cut my monoprints. I'm afraid I will ruin a beautifully coloured paper. Slowly I gain confidence and ease my way into the work. Suddenly, cut and torn paper becomes a landscape which is built up from a background, foreground and middle ground. The linoprinted images will become part of this composition. I love working in collage because I derive inspiration

from the materials I work with.

By constructing collages from monoprinted papers, adding the linoleum-printed and other relief-printed images, plus various other materials (botanical - birch bark, leaves, etc. - and such items as lace), I am able to create pictures that form a framework through which I can express my ideas. By working and reworking my compositions, I exploit the accidental so that exciting things start to happen that further inspire me. I feel it is through colour that I finally develop a consistency of feeling and mood where expressive content is achieved through the way the elements are combined. The printmaking techniques and found materials influence form. Through new combinations of techniques, possibilities are presented for fresh experience and distinct expression.

Illustrations in a picture book form a relationship with the printed page. The weight of the line used in the linocut harmonizes with the weight of the typeface. I have found that by separating the pictures from the text, as in The Loon's Necklace, Petrouchka and The Fire Stealer, I could create a better designed book where the pictures do not interfere with the text.

Landscapes have been an important aspect of my compositions, although I have not been concerned with interpreting landscape literally because mine are mythic landscapes. Textured colours and shapes help to interpret the legend I am trying to recreate. By cutting and tearing my papers, the landscape develops a three-dimensional quality. The surface often suggests a tactile quality, like the rocks in The Mountain Goats

of Tenlahan, pages 2 and 3. Each legend is expressed through different colours as certain colours tend to dominate a book.

Earlier I discussed trees as metaphors for the creative process. They are also, in my books, more than that: they provide a key to my work.

The representation of trees in art goes back to ancient times, and they comprise one of the most widespread, oldest symbols in almost all cultures and most ancient myths. In primitive times when forests covered the earth's surface, people looked in awe upon trees and groves. The movement of trees, with their creaking branches and whispering leaves, endowed them with a personal life. Many temples and rituals were held in sacred groves. Sir James Frazer in The Golden Bough writes about tree worship among many primitive people where gods and trees are often mythological associated: Osiris and the cedar, Attis and the pine, Jupiter and the oak, Apollo and the laurel. Because it grows green every year and produces seeds for the future, the tree is also a symbol of life, fertility and maturity. With the seasonal transformation from summer to winter it offers life and death and change.

Trees are one of the dominant features in my work, and sometimes I have used them to balance my compositions. It is strange how my unconscious so frequently produced the image of the tree in my picture books, long before I was aware of the meaning of the tree symbol. In many instances the text did not specify that I use trees, but trees emerged unconsciously.

In The Loon's Necklace, pages 14 - 15, the underwater scene contains sea trees (fig. 146). This underwater scene functioned as a baptismal where I had to perform the ritual of cleansing myself - as did the old man before he could see - before I could further gain entry into the story.

In The Miraculous Hind (fig. 147) there are many different representations of trees. The title page contains sacred trees surrounded by animals and birds. Many trees are imaginary and express feelings through their shape and colour. Floral motifs of flowering branches of pomegranates and petalled flowers appear in the maiden's costumes, and as backgrounds in pages 6, 7 and 9 (fig. 162).

The plant elements found in How Summer Came to Canada (fig. 148) expresses the theme of growth-giving Summer. Found botanical material like pine needles and cedar branches intermingle with the monoprined paper to create a three-dimensional composition. In the dream sequence (pages 8 - 11), as Glōscap dreams, a tree sprouts out by the side of his head, a close parallel with the idea of the tree as a metaphor for imaginative thought.

The tree as a symbol of transformation best suits my needs, and I express this transformation process in The Fire Stealer (fig. 141). I chose the birch tree because of its beautiful white bark and also because I realized that it was sacred to the Ojibway Indians. They used the bark of the birch tree for making their dwellings, canoes and household and food-gathering equipment. By representing the tree with roots and bough it expresses integration. For me then, the tree as a

symbol contains the elements of integration and transformation and has guided me in my work on this thesis.



Fig. 146

MIRACULOUS HIND



A HUNGARIAN LEGEND



Fig. 148

PART III INVESTIGATION INTO MY PUBLISHED AND UNPUBLISHED BOOKS

CHAPTER 4

The Dragon Story (unpublished), written by Ted Wood, worked on twenty collage pictures during 1966-1967, Toronto.

After studying art for a number of years, I decided to make images for a story. During 1966-1967, a difficult period for me since I was trying to find my way in art, I worked on The Dragon Story (figs. 149-152). Never having taken a course on illustration I had no idea how to begin to illustrate a book. But I examined many picture books and followed my intuition in developing the pictorial narrative. Each picture represented a single action, and the attitudes and gestures related to one precise moment. As a child I always enjoyed cutting paper and playing with cut-out books. In a way, I went back to that time and made my images from simple cut-out shapes, guided by spontaneous intuition.

The Dragon Story is a whimsical story about a dragon, an old man, his daughter Sasperilla, and King Oscar. After Sasperilla was captured by the dragon, her father ran for help to King Oscar who then prepared to rescue the girl. But the dragon's flames made his armour exceedingly hot, and as a result he jumped into the lake to cool off. After many attempts he succeeded in rescuing the heroine, and they all celebrated with a party at his castle.

In analysing the original artwork, I find that, for backgrounds, I selected various textured mono-prints which suggest landscapes. In many pictures, trees balance my compositions. Simple silhouette cut-out shapes are used for the figures of the old man, his daughter Sasperilla, the dragon, musicians and children. Figures have very little detail and reflect a child-like gaiety. The monoprints, used for people and water as well as backgrounds, make the overall appearance even more tactile. Colour dominates the pictures.

It was through these images that I prepared myself for further stories. Little did I realize that collage would become my path to expression. It still remains my favorite way of creating images since it is very much concerned with imaginative invention.



Fig. 149



Fig. 150



Fig. 151



Fig. 152

The Wind Has Wings, Poems from Canada, compiled by Mary Alice Downie and Barbara Robertson (Toronto, London, Oxford University Press; New York, Henry Z. Walck; 1968), 95 pp.

At a Young Canada Book Week reception at Boy's and Girl's House in November, 1967, Miss Judith St. John (the fairy godmother of The Wind Has Wings), then in charge of the Osborne Collection of Early Children's Books at Toronto Public Library, introduced me to William Toye, editorial director of the Oxford University Press, Toronto, to whom I showed slides of The Dragon Story. He was impressed with my work, said he had commissioned an anthology of Canadian poetry for children and stated that if it were completed to his satisfaction he would consider having me illustrate it. He asked me to call him in December after he returned from a South American holiday. During my meeting I told him how disappointed I was that Indian legends were not illustrated in picture book form in Canada. He agreed that something should be done about it but first wanted me to work on the manuscript of Canadian poetry for children. Unfortunately, by December I became seriously ill and called him from the hospital feeling that I would not be able to accept the manuscript of Canadian poetry. I will never forget how he encouraged me by saying that the anthology typescript had been finalized and that he would still like me to illustrate it. (I am certain that this news speeded up my recovery.) He said he would wait until I got better. By March I was well enough to begin working on the difficult task of integrating the poems and the pictures.

The illustrations for The Wind Has Wings were first conceived as mainly black-and-white drawings with only a few coloured pages but later developed into coloured spreads alternating with black-and-white ones. I began by reading all the poems many times. Then I began to sketch layouts for the poems that I found easy to get into. The seventy-seven Canadian poems included translations of French Canadian folksongs, Eskimo chants, nonsense poems and modern verse. The type was loosely pasted on each page so that I was able to move it around, thus showing me the different arrangements of space I had in which I could place my illustration. In some cases, it was difficult to integrate the text with the artwork, since the poems covered such diversity of subject matter. Some illustrations like those for "There's a Fire in the Forest," "Eskimo Chant," "The Great Lakes Suite," and "The Sisters of the Hotel Dieu" (fig. 153) came together with the text without too great a struggle. As a child I often walked past the field-stone walled garden of the Hotel Dieu Hospital, just as A.M. Klein probably did, so it was with great feeling that I approached his poem "For the Sisters of Hotel Dieu." I tried to create sisters that are like birds who pace the hospital garden walks. A more difficult poem was the very first one, "Orders." I tried to make an illustration that would create a mood for the whole book, with a textured green monoprint forming a landscape in which one could sit silent and wonder. Another problem was the integration of artwork for facing pages, as in "The Diver" and "Noah," where the content of the poems was different. The role of the editor was important in pointing out elements in a poem that could be most effectively expressed in illustration. On several occasions



Fig. 153.

1 of



For the Sisters of the Hôtel Dieu

In pairs,
as if to illustrate their sisterhood,
the sisters pace the hospital garden walks.
In their robes black and white immaculate hoods
they are like birds,
the safe domestic fowl of the House of God.

O biblic birds,
who fluttered to me in my childhood illnesses
— me little, afraid, ill, not of your race, —
the cool wing for my fever, the hovering solace,
the sense of angels —
be thanked, O plumage of paradise, be praised.

A. M. KLEIN

I remember being told that I could do better and ended up creating several pictures before I arrived at the final image. I sometimes got very discouraged when, after spending many days developing an illustration, I would have to begin again.

In analyzing the artwork I see that flowering trees dominate the compositions. The jacket illustrates an ancient ginko tree (still found in Montreal) with a flying boy being carried away by the power of the wind; for the cloth cover design I used the image of an owl.

The monoprinted textured paper-cutout collages were camera separated and printed in five colours. The black-and-white illustrations, mainly linoleum cuts, were placed on the page within a frame which enclosed the illustration. Magenta endpapers, a blue hard cover and a magenta paper jacket complement the colours within the book.

The original artwork for The Wind Has Wings was acquired by the Lillian H. Smith Collection at Boy's and Girl's House in Toronto, where it may be seen. In 1971 it was awarded the first Amelia Frances Howard-Gibbon medal for illustration, given by the Canadian Children's Librarians Association.

The Mountain Goats of Temlaham, retold by William Toye, (Toronto: Oxford University Press, 1969), 32 pp.

Since my childhood I have been interested in Indian legends. In 1965-1967 I decided to make a survey of children's picture books to see what had been published on Indian legends, and I came across an anthology published in Czechoslovakia. I was delighted to find this book but at the same time was disappointed by the lack of research used for the illustrations of particular tribes. I felt that there should be Canadian picture books on Indian legends and had suggested it to William Toye when initially meeting him.

After the publication of The Wind Has Wings, Toye selected two Indian legends that would possess the pictorial qualities necessary for visual presentation. He decided to produce two 32-page picture books simultaneously. One was suggested by Professor Sheila Egoff of the University of British Columbia, who drew his attention to the Tsimshian legend of The Mountain Goats of Temlaham. Various folklorists' versions of the Mountain Goats story were obtained by Toye; on these he would construct his own retelling.

The Mountain Goats of Temlaham is an ancient and famous legend of the Tsimshian Indians and is set between the Nass and Skeena Rivers in British Columbia. The men of Temlaham were great hunters who killed only what was needed for food, shelter, clothing and implements, but later they grew wasteful and greedy and killed for sport. When the goats took their revenge on the people of Temlaham, they remembered that one day Raven Feather had rescued a frightened goat-kid that was being tormented by

the other village children and set it free. The goats helped Raven Feather escape. I began my research by travelling to British Columbia. I had received a Canada Council Travel grant (1969) and went through the mountains by air and by bus to get impressions of the spectacular environment. I examined artifacts, prints and books at a number of museums: the Museum of Anthropology (University of British Columbia), the Royal Ontario Museum (Toronto), the McCord Museum (Montreal), and the National Museum of Man (Ottawa). I read anthropological journals and books by Diamond Jennesses, Franz Boaz, Marius Barbeau and Viola Garfield.

Research was a very important part of the work. It impressed on me several things that I resolved to suggest via illustration. Slowly pictures took shape in my imagination, the legend and the pictures forming and integrating together. The Mountain Goats of Temlaham legend must have been re-enacted many times for the glorification of chiefs, for the spiritual benefit of individuals, and for the pleasure and instruction of spectators. I had to imagine Indians who lived their lives and created their works in this environment, along the shores of the Pacific with magnificent mountain ranges as backdrops. I had to convey the close bond they had with nature and animals, and their highly developed decorative art forms. Their works of art functioned as a means of personal and cultural expression. Dancing and music were inseparable parts of their lives, and the dramatic impact of the performance was heightened by the use of costumes and masks, painted screens and mechanical devices. I had to create this mood and feeling in the illustrations for the legend to come alive. My first images were rough sketches of totem poles, images for wall

paintings and other artifacts.

In analysing the artwork I find it interesting to see the way certain images dominate. For example, the totem poles and wall paintings are repeated on several pages. Also, carefully selected monoprints are used as backgrounds. The people are silhouettes and are composed from cut-out monoprinted papers (showing very little detail). Linoleum prints are used only for the totem poles and wall paintings. The image of the exterior of the Indian lodge on page 15 was created from a carving found on a ladle at the National Museum of Man. It represents the one-horned mountain goat. The interior wall painting repeated on page 16 to 22 is a stylized Tsimshian design. The people seem dismayed, and this creates a mood of suspense. The emotional tone of this part of the story is conveyed by the colour transitions from red to blue/green to orange/brown and finally to wine red and blue on pages 22 to 23 where the wall crumbles (the paper here was ripped) as it is kicked to pieces by the goat who is chief of the mountain goat people (fig.154). Nancy Herbert, a Canadian artist, art-educator and writer, described her reaction to this section of the book in Bookbird:

Leafing through the book and suddenly coming upon an open ended painting in which abstract shapes and symbols flow, I feel the desire to examine it further and in greater detail. I enjoy this painting very much. Let us read from the lower part of page 16 up and over the surface. Black type on white pushes up against a red blue line which fuses with its contiguous colours. The eye then moves over graffiti reminiscent of other walls we have known. Because of the knowledge that the painting has been executed by hand (hand printed linoleum) there is an affinity between the onlooker, (the reader) and the work under discussion. The turbulent wall becomes part of a theatrical movement. Raven Feather and the young boy participating in the action itself are fused in background and foreground. A scintillating range of tonal blues and reds cause colour tensions on the weathered surface. Primary yellow is negated. The shapes of blues repeated rhythmically on the ground unify left and right pages. Repetitions of abstract shapes and curved lines mingle, cross, fade and reappear on the lodge wall painting. This in turn complements the repetition of the outline of two people.

The surface texture is tactile. We can trace our fingers around the corner wall post which leads into the young boy with red markings, then around his eyes into the rattle held by Raven Feather, until we are gradually led through all the abstract maze-like Tsimshian wall painting. Certain areas (page 16)⁵⁵ are reminiscent of frescoes in which the paint has flaked away.

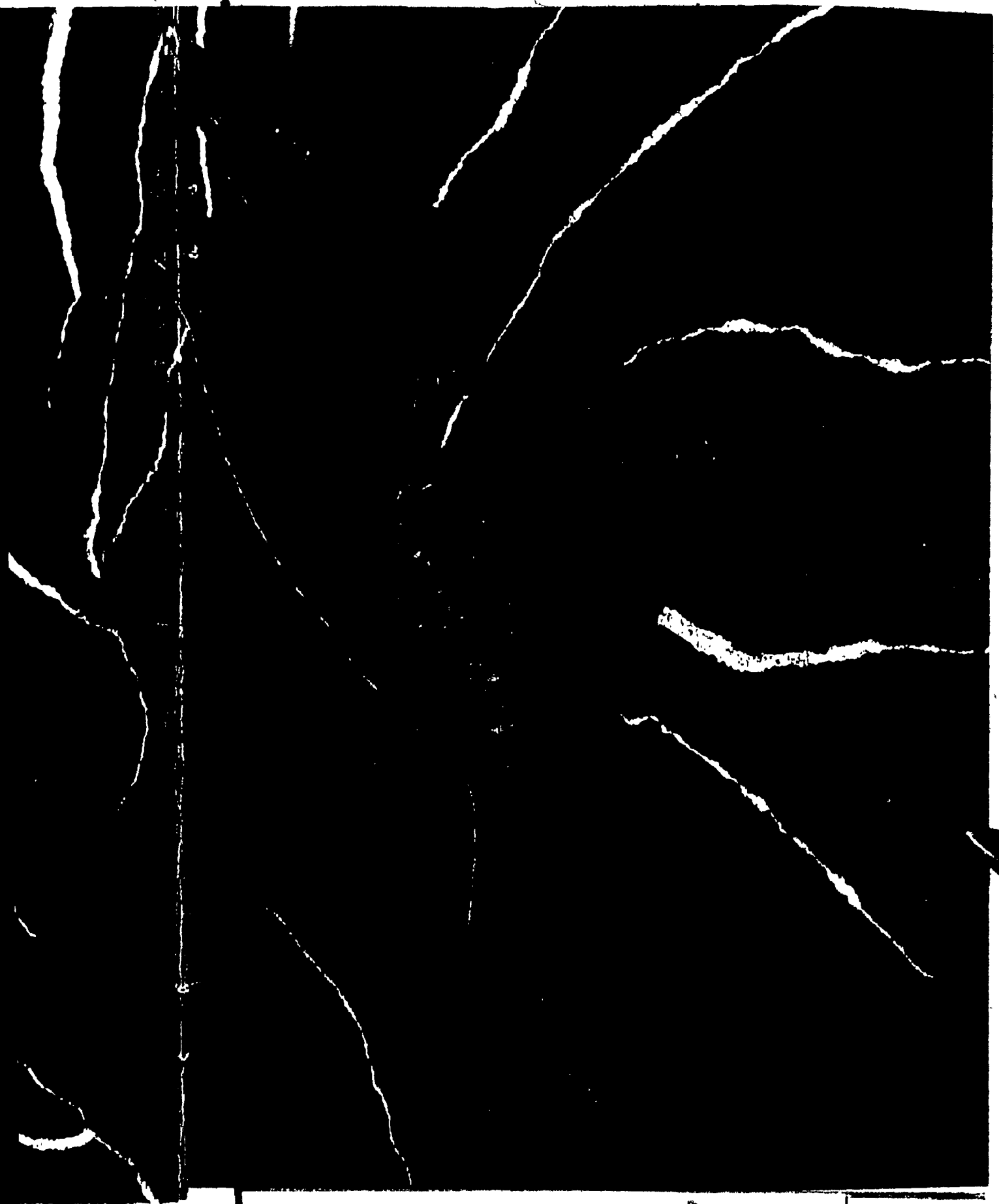


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The goat sprang from the crag and kicked at a wall of the lodge.

22.

Fig. 154



2 of 2

In analysing the artwork in The Mountain Goats of Temlahan, ten years later, I discover how intuitively my mind functioned in collecting research material, especially when I used the famous "Hole-through-the sky" pole for the title page (fig.155). When I used this image, I was not aware of the meaning of this pole. I chose it intuitively because it was a beautiful carving and felt there was something very special about it. In an article by Joan Vastokas (1973/74 artscanada), I discovered that it was once a ceremonial doorway to a dwelling. She writes:

The oval opening referred to as hole-through-the-sky manifests a central shamanistic concept, a hole in the sky through which shamans ascend to the Upperworld. It's (sic) association in this instance with a pole is most appropriate, for the shaman reaches the hole-in-the-sky by climbing a cosmic pole.

This totem pole is appropriate because it provides an entry into the upper world for the souls of the destroyed hunters. A pole such as this still stands in Kitwancool on the Skenna River.

This picturebook has been adapted to a sound-filmstrip by Weston Woods.



THE
MOMENT
GOALS

OF
THE

ELIZABETH CLEAVE

Retold by William Toyn

Fig. 155.

How Summer Came to Canada, retold by William Toye, (Toronto: Oxford University Press, 1969), 32 pp.

How Summer Came to Canada was created simultaneously with The Mountain Goats of Temlaham in 1969. This Micmac legend was based upon the version written by Cyrus Macmillan in Glooscap's Country and Other Indian Tales (Toronto: Oxford University Press, 1957). These were first collected and published by John Lane (The Bodley Head Limited) in Canadian Wonder Tales (1918) and Canadian Fairy Tales (1922). I was attracted to this legend because it gave me the opportunity to explore pictorially a story that suited my sensibility. I was able to create a dream-type landscape depicting the four seasons of Canada.

Research for How Summer Came to Canada was carried out at the McCord Museum in Montreal and the National Museum of Man in Ottawa, as well as through various books and journals in libraries. Glooscap, the mythic lord and creator of the Micmac Indians, is begged by his people to save them from Winter's power. With the help of loon and whale he goes to a land in the south where reigns a Queen, Summer, whose power is greater than Winter's, and brings her back with the help of his moose-hide cord, for part of the year.

It is interesting, when comparing How Summer Came to Canada to Macmillan's retelling of the tale, to see how the need for a lengthy text is eliminated if there are pictures. For example, Cyrus Macmillan writes:

But even he with all his magic power, at once fell in love with the giant's home: for in the sunlight it sparkled like crystal and was of many wonderful colours, but in the night under the moonlight it was spotlessly white. From the tent, when Glooscap looked out, the face of the earth was beautiful. The trees had a covering of snow that was filled by night with flashing quivering lights, and even the stars had a new brightness. The forest, too, was full of mysterious noises. (page 11)

William Toye expresses this in two sentences:

The giant's tent glistened white and cold in the rays of the moon. Above it the sky was filled with flashing, quivering lights and the stars shone like diamonds. (page 7)

Toye introduced a dream sequence in the legend. Winter cast his spell over Glooscap, who falls into a deep sleep and has a dream. It was sufficiently convincing that, when he sent his typescript to Dr. Day, ethnologist at the National Museum of Man, it was approved, but a query came back saying that this version was previously unknown. The dream sequence (pages 8 - 13) is a small addition, but it is in keeping with the legend since "for six months Glooscap slept like a bear."

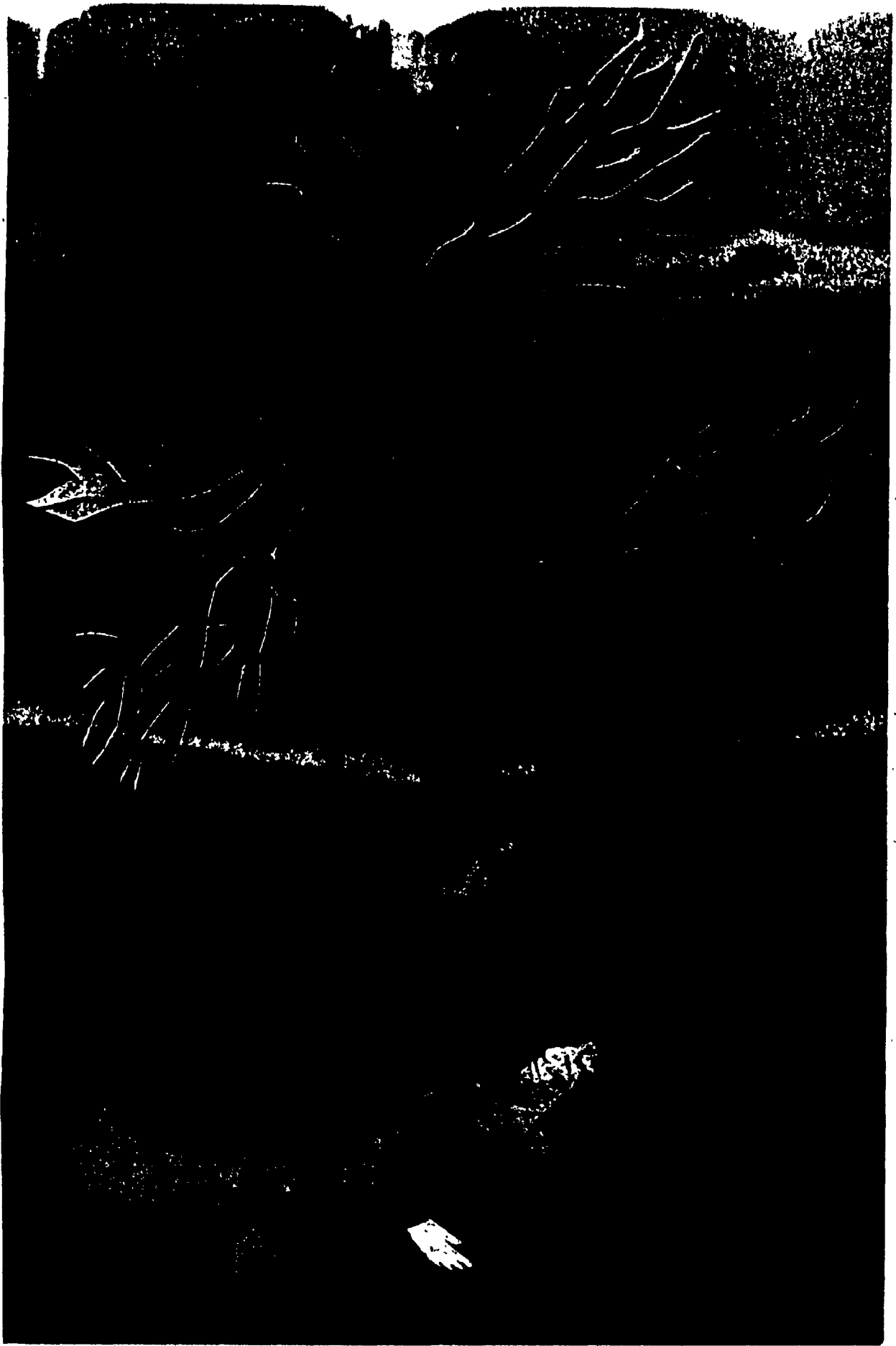
This textual addition meant increased scope for the illustrations as well as allowing the portrayal of Winter's power. Even so, I found the dream sequence difficult to work out. There are diverse elements of a picture to work out; for example, the colours needed to express the dream, Henri Rousseau's "The Sleeping Gypsy" (fig. 156) suggested an idea to me of how Glooscap might appear, lying at the foot of the tree. As Glooscap dreams, a tree sprouts out by the side of his head (fig. 157). Likewise, the interior of Winter's tent - represented with a textured surface of red/blue/purple suggesting ice, frost and sleep - was a

difficult sequence to illustrate. The dream is symbolized through different tonal colour relations of brilliant yellow-orange/magenta/blue/green. Throughout the book colour is used to create the four seasons of Canada.

The illustrations in How Summer Came to Canada contain many elements besides cut-paper. Found botanical elements such as pine needles (pages 20-21 and the cover) and cedar branches (pages 2-3, 6-7, 22-23, 32), along with mono printed paper, create a composition with a three-dimensional effect on a two-dimensional surface. With collage it is possible to integrate different materials and create feelings and moods in an imaginative way. Using brilliant colour, textures and tactile surfaces, I tried to express the feeling of ice and frost and cold in contrast to warmth and fertility. The plant material, I felt, expressed the theme of growth-giving Summer.



fig. 156



Leonardo Da Vinci in his note books says he was intrigued with the images he could discover in cloud formations and walls; he exercised a form of visual imagination. I had a somewhat similar experience when I discovered Glooscap's profile in a monoprint I created. From the hundreds of monoprints I prepare, I choose and select very carefully and try to use my visual imagination. Since I was struggling with the problem of creating an image for Glooscap, I did not know what form he would take, but when I saw a profile appearing in the grey/brown monoprint, all I had to do was follow the outline. I knew instantly that this would be the Glooscap, that mythical lord and creator of the Micmacs I was looking for. According to an Indian tradition, he had a rock-like face with moss in his hair. I then added the green leaves symbolizing the moss in his hair.⁵⁶ (see fig. 158)

The idea of using pine needles for grass in the cover design and the center fold (fig. 159) grew out of a number of images. Moments of perception sometimes lead to the choice of certain shapes and elements as symbols for a mood or feeling. While developing picture ideas for this book, I remember paging through an issue of Time magazine when I came across an illustration of Richard Dadd's "The Fairy Feller's Masterstroke." I liked the idea of the tall strands of grass in the composition and tried to figure out how I could get that feeling into my pictures. This registered with a memory image from my childhood. The recollection of running and walking through long blades of grass came back to me as an echo of a deeply buried experience. The third image that contributed towards creating the cover illustration was a gift that I received from British Columbia. It was a box filled with smells and textures: pine needles, pine cones, sagebrush, cedar branches and holly. The beautiful shapes and smells inspired me to combine some of these elements with my paper cut-outs. It is strange how the combination of these three incidents registered with me and acted on one another, bringing forth new feelings, moods and textures for the collage compositions.



Fig. 158.



Fig. 159.

Over the years How Summer Came to Canada has been one of my most popular books with children. Teachers, librarians and children tell me they are compelled to touch the pages as they read the story. Thus the qualities in a two-dimensional collage painting make one feel that one might touch the three-dimensional objects. I am very pleased to know that How Summer Came to Canada and my other picture books also originate many art projects, where children following my examples, incorporate botanical elements along with their cut-out painted paper.

A sound filmstrip of this legend is available from Weston Woods.

The Miraculous Hind, A Hungarian Legend, endpiece by Veronika Gervers,
(Toronto: Holt, Rinehart & Winston of Canada Limited, 1973), 64 pp.

In 1970 Don Hopkins of the National Film Board invited me to submit a story idea for a filmstrip, as the NFB was preparing a series of filmstrips that would introduce children to the various ethnic groups living in Canada. After some thought and research I decided to retell the Hungarian legend of the Miraculous Hind, since my ancestry is Hungarian. I felt this legend had universal appeal and that the story had the pictorial qualities necessary for an effective visual presentation.

Inspiration for this legend came from the Hungarian epic poem "The Death of Buda," written by Janos Arany in 1863. I was especially interested in the sixth canto, which describes the Miraculous Hind (Rege a Csoda Szarvasrol). During the 1950's I lived in Hungary for a few years and had the opportunity to attend the College of Sarospatak, now a secondary school. It was at this college that John Amos Comenius (1650-1654) taught and wrote his Orbis Pictus. It was there that I first heard the story of the Miraculous Hind and re-discovered my Hungarian background and culture. While at this boarding school I felt very homesick for Canada and would often take long walks in the famous school garden and also in the grounds of the Castle of Sarospatak. When I began work on The Miraculous Hind I tried to remember back to that time in my life, to that land and the spirit that I know to be Hungarian; Research was a very important part of this project. It was necessary to

read and study paintings, drawings, engravings, photographs and contemporary representations of original ethnographic material housed in the Royal Ontario Museum, Toronto. William Toye helped me with the text. My close friend Veronika Gervers-Molnar (1939-1979), of the Royal Ontario Museum, wrote the scholarly endpiece, which describes the early history of the Hungarians, the history of the Miraculous Hind, and the meaning that the figures of this legend possess. Also included is a translation of the original Latin text that first appeared in written form in a Hungarian chronicle, Gesta Hungarorum, composed in the royal scriptorium by Simon Keza between 1282 and 1285. The insights and suggestions of Veronika and Michael Gervers were extremely valuable and influenced my work. Our discussions and love for this legend brought about many beautiful ideas that I was able to incorporate into my artwork.

The filmstrip involved the creation of many individual frames. It was important that I had abundant space to work in so that I could see the work on the floor. This was possible in my studio on St. Sacrement Street in Old Montreal.

The Miraculous Hind is a legendary account of the founding of the Hungarian nation. Most legends are based on historical fact, and recent research has shown that the major elements of this particular legend actually describe the early history of the Hungarian people. The Hungarians lived beside the Asovian and Black Seas, more precisely between the Don and the lower Kuban Rivers. Through their migration we see the nations with which they were associated before they settled in present-day Hungary.

The figures in the legend are historically meaningful because they represent the different nations the Hungarians were in contact with. Hunor and Magyar, brothers, are the sons of Menrot and Eneh. Magyar represents the Hungarian people (called Magyar in Hungarian) while Hunor represent the Onogurs (not Huns), a Turkish people. The Hungarians and Onogurs lived beside, and mixed with, each other for hundreds of years before their migration.

Eneh, the ancient form of the Hungarian word *anyó* meaning "hind", is the mother of Hunor and Magyar. She is the progenitrix of the Hungarians and the Miraculous Hind herself (fig. 160). Asian peoples often believed that they had their origin in a holy animal. (Related tales deal with the hunting of a great stag, a magic reindeer or a magic elk.⁵⁷)

Menrot, the father of Hunor and Magyar, represents the Khazar people. Belár, king of the Bulgarians, personifies the Bulgarian people and the father of most of the maidens. Dul is King of the Alans and the father of the two maidens that were chosen as the wives of Hunor and Magyar. The Alans, an Iranian tribe, lived on the northern side of the Caucasus Mountains from the fourth to the ninth centuries.

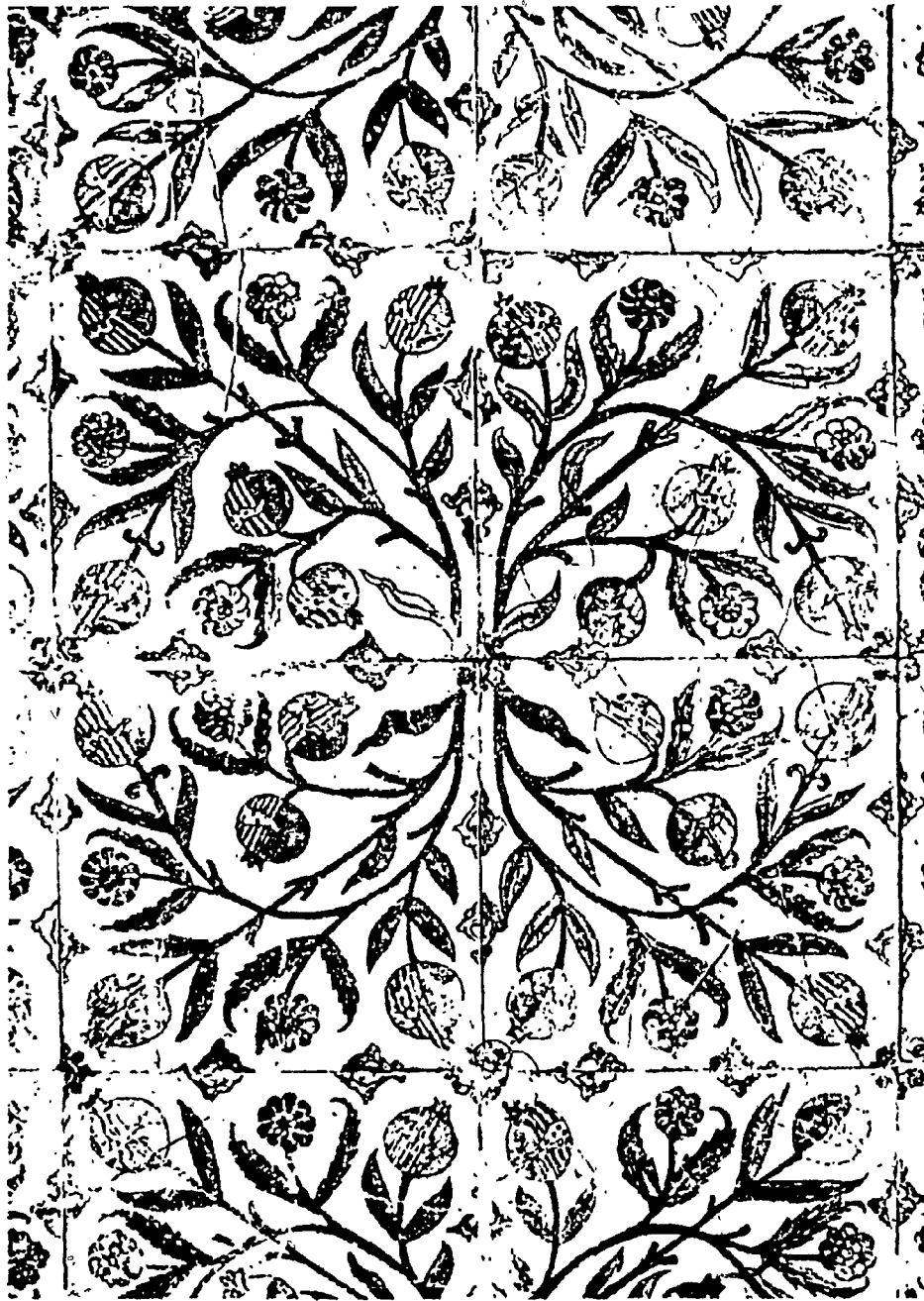
Historical descriptions and representations were not sufficiently elaborate to enable the reconstruction of the traditional garments worn by the ancient Magyars. Therefore, the main characters of the legend wear the traditional dress characteristic of the Hungarian nobility between the 16th and 18th centuries, a dress which has survived as Hungarian gala costume until the 19th and 20th centuries. The remaining figures - the horsemen, the maidens and the bard - are dressed in the traditional



fig. 160

regional Hungarian folk costumes. During excavations at the Castle of Sárospatak in 1964-1965, Veronika Gervers discovered Turkish tiles (fig. 161) which were ordered in 1640 by the Transylvanian Prince, George Rakoczi I, for decorating the walls of his audience chamber.⁵⁸

I have incorporated the floral motives from these tiles into the maiden's costumes and as backgrounds in pages 6, 7 and 9 (fig. 162).



161. Turkish tiles ordered in 1640 by Transylvanian Prince, George Rakoczi I, for decorating the walls of his audience chamber at the Castle of Sárospatak.



Fig. 162

The experience of looking at a filmstrip is different from that of reading a picture book. When one looks at a filmstrip, a single image appears before one's eyes, whereas with a picture book two facing pages have a relationship with each other. In creating the picture book version of The Miraculous Hind I had to add additional pictures to the story. It was difficult and in some cases impossible to create harmony between facing pages.

Several years ago I received a letter from a keen naturalist and librarian in New Zealand, inquiring why I depicted the hind with antlers since I gave no explanation for this. I found this to be a very good question and would like to discuss my findings.

When working on my pictures for The Miraculous Hind in 1970, I researched my material and decided to represent the hind with antlers because she was miraculous and a divine being. Since then I have found many references to the hind goddess with antlers.

Hinds had no antlers even in those days, and if one of them actually had golden antlers it was no ordinary beast, but a divine being.

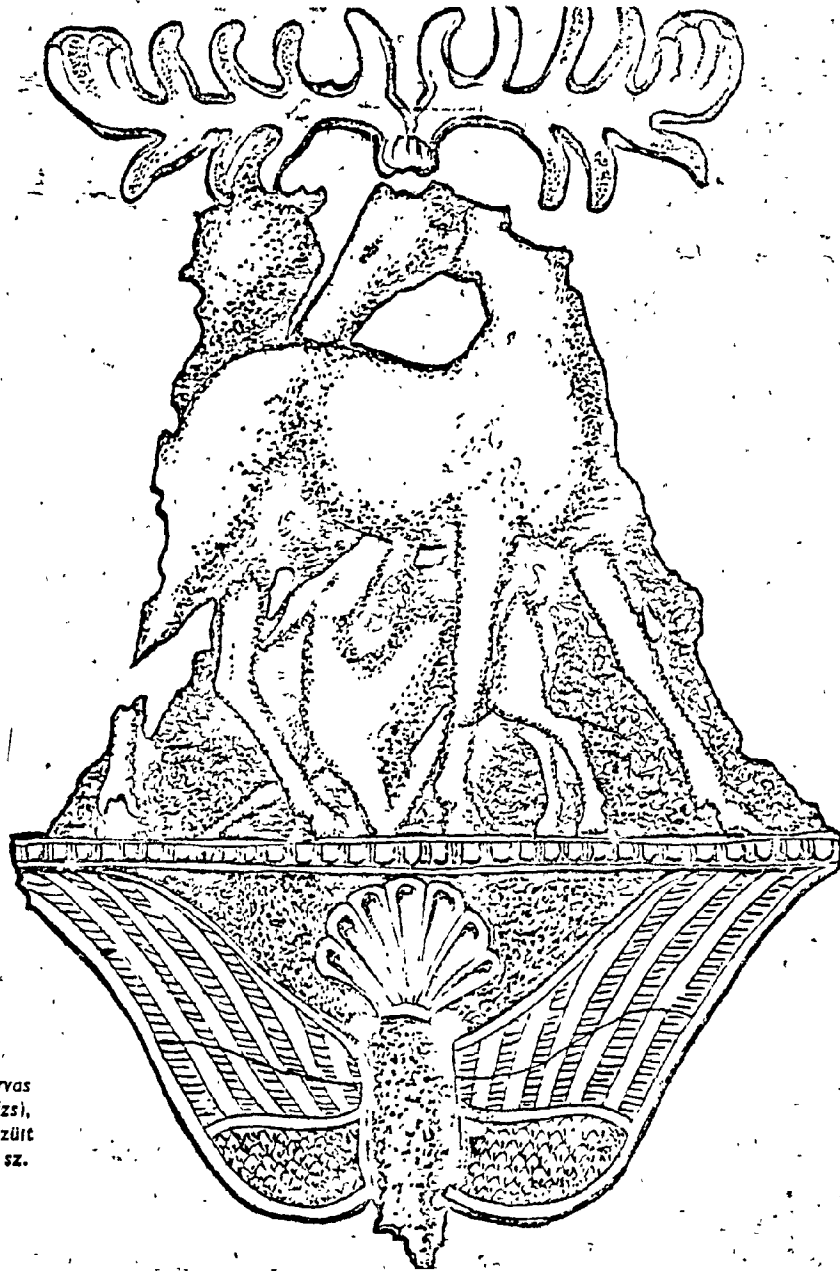
By depicting a hind with horns...indicates that the deer is feminine--an anima motif - and at the same time assigns horns to her as a masculine trait, thereby implying that this is a hermaphroditic being...⁶⁰

In mythology there are many references to hinds with antlers (figs. 164, 167). The hinds captured by Artemis and harnessed to her golden chariot, bore horns. Heracles' third labour involved capturing the Ceryneian hind which had brazen hooves and golden horns (figs. 14, 165; 166).

There are many early representations of hinds found in caves from Paleolithic period. The cave drawings at Les Trois Freres in Southern France portrays a partly human and partly animal person with antlers. It is possible that the deer or hind was a sacred animal of the Arctic civilizations, and during the Ice Age it spread south with them to the Mediterranean area. In the tombs of the Asian Scythians, there have been finds of statues representing men or animals adorned with antlers. Antler-like ornaments designed for a horse's head were found at Paznik, east of Altai. Shamens of Siberia dress up as deer and wear antlers on their heads (fig. 163). "Myths like dreams are the products of the imagination," writes Joseph Campbell, and in this mythic realm hinds can have antlers just as trees can be painted red and tents can be woven from the strands of the mist and so on.



163. Siberian shaman.



Szoptató anyaszarvas
(Leningrád, Ermitázs),
szkíta, rendelésre készült
görög munka, i. e. IV. sz.

164. Suckling fawn with hind. Greek. IV c.



165. The Hind with Brazen Hooves. The Cretan bull. Greek cup. Louvre.



166. Nude Heracles standing holding antlers of hind.
Ravenna: Museum Nazionale, relief marble. Early Christian period:
5th - 8th centuries.



167. Pair of horned winged does, belles (?) around necks, suckling fawns. Teheran. Foroughi Mohsen. Cimero-Median Period VIII-VII B.C.

Why was I drawn to the legend of the Miraculous Hind? What symbolic meaning does this story possess for me? A Jungian analyst, Marie Louise von Franz, writes in The Interpretation of Fairy Tales that the hind frequently shows the way, just as, in The Miraculous Hind, she leads the brothers to the land where they will settle. Her psychological function is to act as a guide to the unconscious.

If the figures in this legend are interpreted psychologically, this myth seems to represent a journey into the unconscious. The Miraculous Hind leads the brothers and their horsemen to where the fairy maidens live. They are led through the forest, the unconscious, which is a region where visibility is limited, where one loses one's way. That they are lost means isolation and the loneliness typical of a journey into the unconscious. The hind or stag leads the way. (Indeed, the hind, stag, deer, reindeer, elk, or caribou is a common feature in various origin legends of the Asian as well as Celtic peoples.) The deer seems to be a psychopomp, a guide into the unconscious. Its function is as a bridge to the deeper regions of the psyche leading to new knowledge and new discoveries. At first the hunting is aimless: the center of interest has shifted from the outer world to the inner, which is unintelligible; the unconscious seems senseless. The deer possesses the secret of the hunter's renewal and completion, symbolized by the fairy maidens. The hind leads the brothers and men to that magic realm which is inhabited by those fairy maidens, whose tents are woven from the strands of the mist, which creates relatedness. According to Maria von Franz, this kind of psychological interpretation brings a satisfactory reaction and a renewal as one grows to understand the archetypal images.

In looking at my work, I find advances in technique in the way the figures are represented. In my previous books the main figures are usually created by cut-out silhouette images with very little detail. In The Miraculous Hind they are created by linoleum cuts. This gave me the possibility of using repetition (fig. 168). The black-and-white lino-printed images of the horsemen's traditional regional folk costume intermingle with the coloured texture images, adding a unity and continuity to the story.

Words as images appear on pages 38-39, 44, 48, 58 and 59. During 1969 and 1970 I was involved with creating such worded images. I was influenced by the beauty and sound of actual words, and I wanted to represent them visually. Brilliantly coloured trees and landscape also dominate the pages. Real lace is incorporated into the paper collage compositions of the maiden's costumes as well as Eneh's (fig. 162).

In 1974 The Miraculous Hind was awarded the Canadian Association of Children's Librarians' Book of the Year Medal. The original artwork for The Miraculous Hind was acquired by The Rare Book Room, McGill University, where it may be seen. The Miraculous Hind was translated into French by Irene E. Aubrey while she was librarian at The Westmount Public Library.



The Baker Lake Project, carried out during August and early part of September, 1972. The following article deals with the shadow puppet project carried out at Kamanituak School, Baker Lake, N.W.T.

Elizabeth Cleaver: "Fantasy and Transformation in Shadow Puppetry," Canadian Children's Literature: A Journal of Criticism and Review, A double issue on fantasy, Number 15 and 16 (1980), pp. 67-79.

Fantasy and Transformation in Shadow Puppetry

ELIZABETH CLEAVER

The dynamic principle of fantasy is play, a characteristic also of the child, and as such it appears inconsistent with the principle of serious work. But without this playing with fantasy no creative work has ever yet come to birth. The debt we owe to the play of imagination is incalculable.¹ (Carl Jung)

As a picture book artist, I am interested in the creation of imaginative imagery. By "imaginative imagery" I mean images that present a fantasy or experience in a dreamlike or unrealistic or perhaps abstract manner. It might be useful to understand what psychologists have to say about imagery. Contemporary psychologists distinguish between different types of images - memory images (which are formed from our past or recent present) and imagination images (which may contain past perceptions but are arranged differently than when they were first perceived). Writers, artists, scientists, and architects use imagination images to create their new work. Fantasy and daydream imagery is a combination of memory and imagination images.²

How can we get in touch with images? There are a number of ways of activating the imagination. Carl Jung has suggested a technique by which we can keep in touch with the unconscious: by activating images from our own creative depths or dreams.³ Similarly, Jean Houston, an American psychologist, writes about exercises that will activate four levels of imagery: the sensory, the psychological, the symbolic-mythic and the integral-religious.⁴ In her work Houston describes ways of getting in touch with these levels and shows us the meaning they can have in our lives.

Artistic visual expression of fantasy has found its best expression in book illustration and the shadow theatre. Shadow puppetry, a two-dimensional art form like picture book illustrations, includes scenes between two or more figures, and the action shown in a shadow play comes close to the action shown in cut-out picture book illustration. Because of its symbolic nature, shadow theatre does not copy reality but instead stimulates the imagination.

Since my childhood, I have been interested in hand shadows and have enjoyed playing with my fingers to project shadow images of rabbits, birds

and dogs on a wall. After designing shadow puppets (based on Eskimo fables) for the Centaur Theatre in Montreal, I realized, that shadow puppetry was an extension of my picture books. Since pictorial form in books cannot move, I was searching for devices to show me ways in which my cut-out collaged figures would come alive. I found movement could be created through the shadow figures. Later shadow puppetry would lead me to partial animation.⁵

Through a Canada Council Theatre Arts Bursary (1970-1971) and travel grants to Europe, Turkey, Iran and the Canadian Arctic (Baker Lake), I was able to research and study shadow puppetry and to integrate many ideas that I was to draw upon in the coming years.

After returning from Europe, I planned to carry out a shadow puppet project with the children of Baker Lake.⁶ Baker Lake is a small Keewatin settlement west of Hudson Bay, populated by the Caribou Eskimo people. I was attracted to Baker Lake because of the excellent work found in prints, appliqué wall hangings, and sculpture, and I thought it would be exciting to conduct my shadow puppet project with the children at Kamanituaq School. There was also an unknown mysterious factor which I understood later: the fact that the people are Caribou Eskimo. The deer features in different origin myths of the Asian people as well as the Celtic and Arctic civilizations. In my own mythology and work, too, there is a close affinity for the hind, stag, deer, reindeer, elk and caribou. For me as for them, the deer seems to be a psychopomp, "a guide into the unconscious." Its function is as a bridge to the deeper regions of the psyche, leading to new knowledge and new discoveries.⁷

The unique quality of the shadow theatre is its ability to express any conceivable character. Animals can become people and people can become animals. Transformations can take place as described in the following Inuit poem:

Magic Words

*In the very earliest time,
When both people and animals
lived on earth,
a person could become an
animal if he wanted to
and an animal could become a
human being.*

*Sometimes they were people
and sometimes animals
and there was no difference.
All spoke the same language.
That was the time when words
were like magic.
The human mind had mysterious
powers.*

*A word spoken by chance
might have strange consequences.
It would suddenly come alive
and what people wanted to happen
all you had to do was say it.
Nobody could explain this:
That's the way it was.⁸*

Through songs and fables, magic words had a particular mission, as long as the spirits knew what one wanted: a caribou, a seal, or maybe a cure for a sickness, a cure for the soul, atonement for crimes or guilt, or just entertainment. The traditions of a culture are passed on to us through myths, fables, legends; songs and dance rituals. Through the Eskimo songs and fables the children were able to learn and respect their folklore and customs. The Inuit regard their folktales as actual events which once took place: "It is said that it is so, and therefore it is so," said Nalunmgiaq.⁹

The Inuit people have no known tradition of puppetry the way we think of it. However, they do use masks and finger masks, dance and songs, and these can be related to mime and puppetry just as original skin appliques, appliqué wall hangings, and stone-cut prints can be related to shadow figures. Oto Bihalji-Merin, in his study on ritual and drama, says "Puppets and shadow plays belong to the world of masks. By the very essence of fantasy and the magic of reality they are related to pantomime, and have always existed for children for all ages.¹⁰

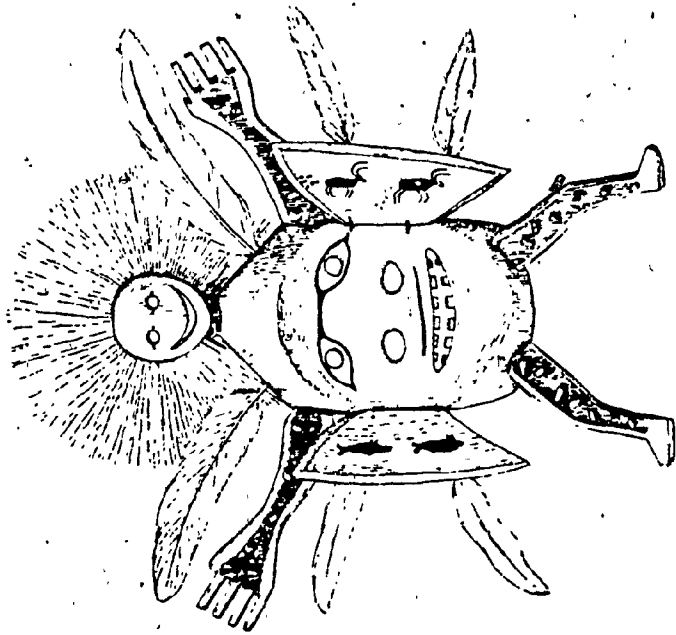
Masks had their own story and dance. Margaret Lantis¹¹ describes the pantomimic Inuit dances that portrayed hunting scenes, where face masks, forehead masks, and finger masks were worn; carved masks represented animal faces. The drum was an essential part of the ceremony wherein acting and dancing were performed.

The so-called finger masks has elaborate trimmings of feathers and caribou hair and were worn by women who moved their hands and arms, usually while dancing in pairs.¹² When in dancing movement finger masks appear to come alive like puppets.

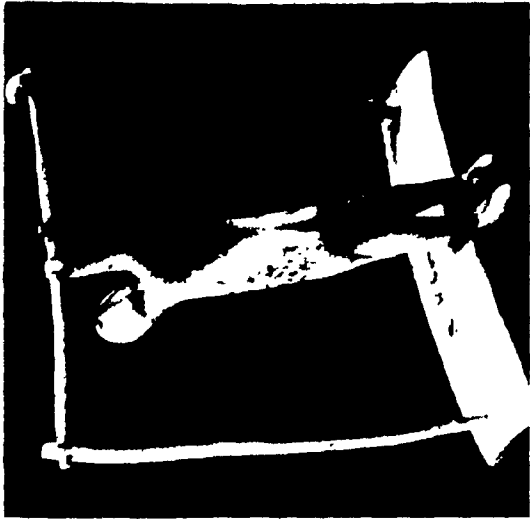


They are not really masks because a real mask always covers the face to transform a human being into a spirit, an animal, or another human being. But masks with moveable portions can be related to puppetry. The progression of masks to marionette puppets was a gradual one which took place in most primitive societies through the centuries. When masks were taken off the head and held in the hands, manipulated by strings, they became marionette-like puppets.

In West Coast Indian and Alaskan Eskimo masks, the moveable portions of the mask (doors that open and close) represent an ordinary form of the being changed to its "inua" (spirit) form. Masks were not made to be realistic but were made to interpret an idea, and the interpretation was usually non-representational or completely abstract. One mask might represent a bubble in the water, another a star. They could not be identified from appearance alone.



The moveable toy-like sculptures of Luke Anowtalik from Eskimo Point and Moses Nagyogalik of Baker Lake (below), which were made from caribou antler, can also be easily related to marionette-like puppets.



George Swinton states that, in contemporary Eskimo art, foreign materials and techniques are taken from one culture and reworked and adapted so that they are no longer foreign. This can be seen in the prints and drawings by Kenojuk, Onark, Parr, and Pitseolak which, according to Prof. Swinton, are thoroughly Eskimoan and are now part of the new Inuit tradition.¹³ This can also be seen in the Baker Lake children's drawings, shadow puppets and relief prints.

My project began by trying to recreate the ceremonies that would have occurred during the long polar nights when people gathered into snow huts and soft flickering lights from a stone lamp would create dancing shadows on the wall. I tried to make the project enjoyable through play. To create interest, I explained shadow puppetry verbally and visually — with a demonstration.

Play is important in childhood. The value of puppetry lies in the fact that it is one aspect of play which provides emotional outlets, social growth and development of individual expression. According to Johan Huizinga, civilization unfolds in play, and according to Friedrich von Schiller, man is only alive when he plays. There is also a Chinese saying that if you want to paint a tree you must first become a tree.

It was important to create an atmosphere, to inspire, to give enthusiasm. Children were given space and time to create their drawings, shadow figures, stories and relief prints. Later, perhaps, a shadow performance would evolve, but this was secondary. The aim of the project was to

integrate experiences gained through drawings, shadow figures, stories and relief prints.

Three groups of children participated: primary children from grades one and two; mentally handicapped children, and a randomly selected group of children ages seven to fourteen.

The essential elements for a shadow performance are light, shadow puppets and a white sheet for a screen. It can be the most poetic form of puppetry since it is ideal for presenting dreams, visions and transformation scenes. As soon as children can use scissors they can easily make simple puppets from bristol board, creating an opaque shadow, as the Baker Lake children did. (Other materials to explore might include paper, card, acetate, aluminium, wood and fabric.) More elaborate shadow figures were made from translucent acetate; when painted they created beautiful textures and patterns in colour which were projected onto the screen. Horizontal, vertical and string manipulation constructions were explained to the children.

A shadow performance differs from other forms of theatre in that the screen separates the audience from the actors (child puppeteers). The audience seated in front of the screen sees the shadow cast on the screen by a light which appears magical. Shadows are mysteries. Children working behind a screen feel protected by it. When holding a shadow figure directly to the screen a clear black shadow will appear. By holding it further away various tonalities will appear until it completely disappears. In a shadow play the scenery and puppets resemble images in a painting, graphics or film; they appear or disappear in front of our eyes.

After the children learned the simple construction methods of shadow puppetry, three approaches emerged in their activity: (1) playing with shadow puppets to create a story, (2) writing a story and then creating shadow puppets, and (3) adapting stories and then creating shadow puppets. An extension of this was the exploration of printmaking from the shadow figures.

(1) Playing with shadow puppets to create a story:

With primary children, the activity of making simple shapes, drawing birds, animals and masks; cutting them out, and exploring them on the shadow screen was a satisfaction in itself. Even the youngest child was able to operate a shadow figure. Once the child was helped to thumbtack a simple cut-out to a rod or to tie it to a string, he could produce movement with the figure. Children had a spontaneous dialogue with their shadow figures. They talked to the shadow puppet as well as for the puppet. Meaning was found in the playing and in the joy of creating shadows.

Working with a few mentally handicapped children was most rewarding. Simple masks were drawn very quickly, cut out of paper, and tried out behind the shadow screen. The children's span of concentration was

shorter, but a great sense of satisfaction was achieved from the ability to control the size of the shadow, making it appear larger or smaller. A child who showed no emotional expression suddenly smiled and tried to gain everyone's attention when he realized that he controlled the size of the mask on the shadow screen. It was a magical experience.

Jane, one of the randomly selected group of seven to fourteen year olds, created "The Whale and the Little Fish" by playing with the shadow puppets behind the screen. The underwater scenes were based on seaweeds and marine growths found in the area. They were pinned to the shadow screen, creating a harmony between the shadow puppets and the scenery. The whale was made with a hinged jaw, moveable in accordance with the different stages of the story.

The Whale and the little fish

One day the whale was out hunting on the lake when he saw lots of fish, the fish that were playing around saw the whale and started to run away, then a few seconds later all of the fish were gone except for one little fish. The little fish didn't know that the whale came and he just kept playing but then he noticed that he was all alone he didn't see the other fish anywhere around and then the whale came and said "HAI You ARE ALL ALONE with me" than the little fish said "OH where are my friends" and he tried to run away but he couldn't Because he was so small and Slow and the whale was so big and fast. The whale had caught up with the little fish and tried to eat him but he couldn't because his big teeth were wide apart and the little fish was small enough to go through his Big teeth. [sic]



hunting for food. He found some food to eat. Then suddenly he heard a big groan. He was so frightened that he could not move. When he looked a little he saw a white fur. Then a polar bear came out. The polar bear saw a caribou standing by his side. So the caribou ran fast as he could and forgot to bring his food. Then the polar bear laughed and went back to his hole. [sic].

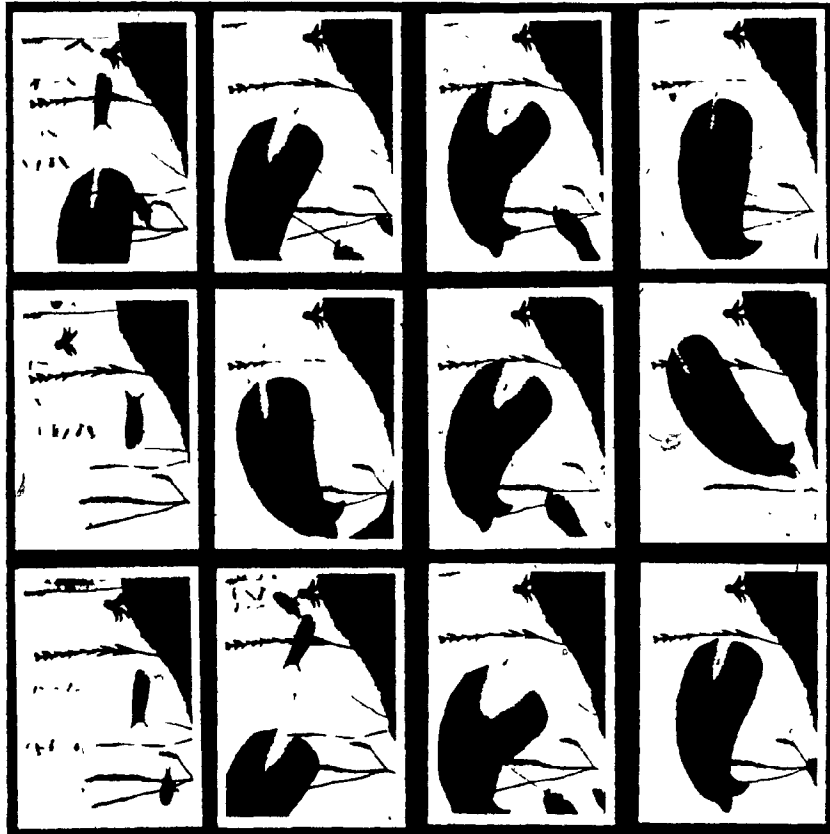


(3) Adapting stories and then creating shadow puppets:

Not all material is suitable for a shadow play, but good material can be adapted from folklore, which includes nursery rhymes, ballads, folk tales, songs, fables, myths, legends and epics. Fables are especially ideal material because they are short and straightforward and can be shortened or lengthened. Picture books can also originate many visual ideas. For example, children have adapted *How Summer Came to Canada*, *The Loon's Necklace*, *The Miraculous Hind* and *The Mountain Goals of Temlaham*.

"The Owl and the Lemming" was a group project. The discussion included developing the shadow play by listing the characters, and by deciding the important incidents, number of scenes, background sound (music), dialogue and narration. Drawings were made, transferred to Bristol board, and then cut out and the shadow figure constructed. The following is an outline for "The Owl and the Lemming":

Owl went out to hunt for a lemming since he had no wife and children to feed. He hunted all day. Finally, when he was about to give up, he saw a small lemming. Quickly, he landed on the lemming's hole and called for



"The Whale and the Little Fish" was also created on an overhead projector with smaller shadow figures created from paper cut-outs that were easily manipulated by string. When projected they created extremely large shadows on the wall. (Almost every school has an overhead projector which can be used for experimentation in the early development of shadow puppetry with children.)

(2) Writing a story and then creating shadow puppets:

Victor, in the same group, wrote "The Caribou and the Polar Bear" first and then created drawings (on lined foolscap paper) for the shadow puppets.

The caribou and the polar bear

Once there lived a caribou who lived by himself. When he went

his wife. "Come and bring the komatik [sled] and the dogs," said the owl. The lemming was very frightened and decided to use his head. He told owl to show his family how happy he was. "Spread your wings and dance and fly," said the lemming. And the owl, who was proud and foolish, believed him. In the meantime, the lemming ran into his hole.



In addition to making shadow puppets for theatre purposes, the children were encouraged to make duplicate shadow figures so that they could experience an object transformed through relief printing. They used black water-soluble printing ink to create textured images. Several parents were printmakers, and the children identified their experiments with their parent's work. An example of a print especially appropriate to Caribou Eskimo children is the one by Mary (age eight), made out of bristol board:



The shadow plays that emerged from the children's work-dealt with the struggle between animals: the strong and the weak, the wise and the foolish. The children also related the shadow images to a "movie." They found shadow puppetry and relief printing enjoyable because these were projects that were not memorized but rather experienced. They made new discoveries about images: a drawing could be transformed into a shadow figure, then this shadow figure could create a mysterious shadow. Finally, by making a relief print from the shadow figure, they discovered its textural quality, allowing them to participate in the "life" of an object.

Shadow puppetry can be interpreted on many levels because it can present man's spiritual world. A strange incident occurred at Baker Lake while I was explaining my project to parents. Since the Inuit language has no word for shadow puppetry, my translator had a problem to find a correct expression. Finally, she used the word "spirit" instead of "shadow," which caused great concern among the parents. Explaining questions about spirits to their children concerned them, and they did not think it was a good idea to call forth the spirits of animals. I explained that I had no intention of calling up spirits and then I realized that, to the Inuit, shadows projected on a screen still possessed a magical quality: a modern expression of Sir James Frazer's findings that a man's soul is thought to be embodied in his shadow and reflection.¹⁴

Further, one can find an interesting parallel between the shadow theatre and the shadow that Jung writes about. In the shadow theatre, through illumination, the shadow figure appears as a transformed object. In analytical psychology, the first stage in the individuation process leads to the encounter with the shadow, where the term "shadow" refers to the

unconscious, repressed part of the personality — the dark side. Shadows present us with fleeting images whether they are projected from the mind or onto a screen: they define the border between light and dark. Thus, both the shadow theatre and the Jungian shadow attempt to lead man to self-realization and transformation. "Life is an affair of light and shadows."¹⁵

NOTES

This article has evolved from Part III of my MFA thesis entitled: "Words and Pictures — On the Literal and Symbolic in the Illustration of a Text;" Concordia University (in progress).

¹C.G. Jung, *Psychological Reflections*, ed. Jolande Jacobi and R.F.C. Hull (Princeton: Princeton University Press, 1974), p. 200.

²Mike Samuels, M.D. and Nancy Samuels, *Seeing with the Mind's Eye* (New York: Random House, 1975), pp. 39-55.

³For a good source on active imagination see: Rix Weaver, *The Old Wise Woman: A Study in Active Imagination* (New York: G.P. Putnam's Sons, for the C.G. Jung Foundation for Analytical Psychology, 1973); and Mary M. Watkins, *Waking Dreams* (New York: Harper & Row, 1976), pp. 42-51.

⁴Jean Houston: "Through the Looking-Glass: The World of Imagery," *Dromenon: A Journal of New Ways of Being*, II: 3-4 (Winter 1979), pp. 24-25.

⁵During 1977-1978 I prepared artwork for thirteen legends for partial animation: "Boucaniers d'eau Douce," Ontario Educational Communications Authority, Toronto. (Written by Henriette Major, directed by Gary Plaxton and produced by Pierre Brassard).

⁶The Baker Lake project was carried out during August and the early part of September, 1972.

⁷Marie Louise von Franz, *Interpretation of Fairy Tales: An Introduction to the Psychology of Fairy Tales* (Zurich: Spring Publications, 1973), p. 87.

⁸Adapted by J. Rothenberg from a poem by Nalungiaq, in *Shaking the Pumpkin: Traditional Poetry of the Indian North Americans*, edited with commentaries by Jerome Rothenberg (New York: Doubleday & Company, Inc., 1972), p. 45.

⁹Knud Rasmussen, *The Netsilik Eskimo: Social Life and Spiritual Culture*. Report of the Fifth Thule Expedition 1921-24, Vol. VIII, Nos. 1 and 2. Copenhagen, 1931), p. 207.

¹⁰Oto Bihalji-Merin, *Masks of the World* (London: Thames, 1970), p. 76.

¹¹Margaret Lanits, *Alaskan Eskimo Ceremonialism*. Monograph of the American Ethnological Society, ed. M.W. Smith (New York: J.J. Augustin, 1947), pp. 85-93.

¹²Dorothy Jean Ray, *Eskimo Masks, Art and Ceremony* (Seattle: University of Washington Press, and Toronto: McClelland & Stewart, 1967), plates 33-38. Figures 1 and 2 are taken from plates 34 and 61.

¹³George Swinton, *Sculpture of the Eskimo* (Toronto: McClelland & Stewart, 1972), p. 136.

¹⁴Sir James Frazer, *The Golden Bough: A Study in Magic and Religion*, Abridged edition (London: Macmillan, 1971), pp. 250-254. For further readings on the shadow see: C.G. Jung, *Man and His Symbols* (Garden City, N.Y.: Doubleday & Company Inc., 1964), pp. 168-176; Edward C. Whitmont, *The Symbolic Quest: Basic Concepts of Analytical Psychology* (Princeton: Princeton University Press, 1969), pp. 160-169; and Marie Louise von Franz, *Individuation & Social Contact*, ed. Malcolm Spicer (Notre Dame de la Merci, Quebec, 1975), pp. 26-27.

¹⁵Miguel Serrano, *C.G. Jung and Hermann Hesse: A Record of Two Friendships*, trans. Frank MacShane (New York: Schocken Books, 1966), p. 5.

Elizabeth Cleaver, elected to membership of the Royal Canadian Academy of Arts in 1974, has illustrated eight Canadian children's books, among them two winners of the Amelia Frances Howard-Gibbon Medal for illustration: The Wind Has Wings: Poems From Canada and The Loon's Necklace. She has also been awarded the Canadian Association of Children's Librarians' Book of the Year Medal for The Miraculous Hind. Her most recent book is The Fire Stealer.

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The cover illustration is from Jacob Two-Two and the Hooded Fang. It is reproduced courtesy of Mordcael Richler.

Love and Kisses Heart Book, a concrete poem written by Luko Paljetak
(Montreal : Melville Press, 1975), 16 pp.

This book was both painful and a great pleasure to produce.
It was painful because I went through many different forms before I
arrived at the final, unlimited miniature accordian-fold version.
It was a pleasure because of the play with words and meanings.

Kisses are words

Kisses are wor^lds

wars

warm

arm

ars art

art

earth

eat

cat

cut

cups

lips

Kisses are Kisses

Since books can be touched, owned, loved and experienced in one's
own space, I do not feel that the shape of a book should be limited to
single leaves bound together. Therefore, I intended to experiment and
produce different versions of the same book. Through investigating
different materials I was able to develop new concepts for the book as an

art object. I created a typographical collage with my cut-out letters which were placed on seven separate cardboard plates. Later, I added images from Rodin's sculpture "The Kiss" to be printed on cardboard and cloth. In the Love and Kisses Heart Book (figs. 169-174) I was interested in words as images, and they form the structural element of the work. I loved the cardboard plates and felt I could make an unusual book by printing the images on cardboard and creating a thick book. Later, the printed image was transferred to a silk screen photographically and 110 copies were printed. Two colours were printed on each page each copy containing 16 separately printed pages - and seven colours in all were used. In the end I tied and packed the work. My interest in different materials, such as corrugated cardboard, bed sheets (cloth) and paper allowed me to make discoveries into form by exploring hard (corrugated board) in contrast to soft (pillow book) figures 171, 172. The miniature accordian version again presented another form (figs. 169, 173). Because of the experimental nature of these books I was compelled to publish them myself.

Copies are in the collection of the Rare Book Room, McGill University Library; The National Library, Ottawa; The Central Fine Arts Library, Toronto Public Library; The Memorial University Library, St. John's, and a number of private collections.

love and kisses book



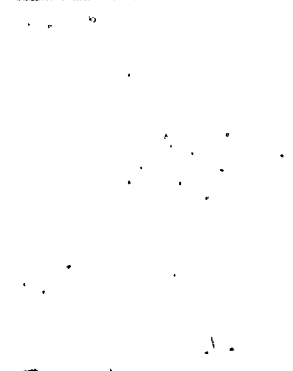
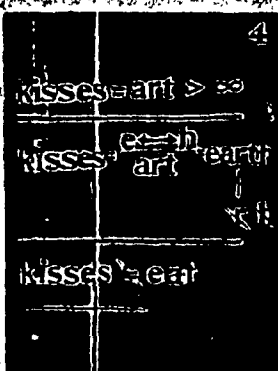


<p>kisses are words kisses are words</p>		<p>1 kisses are words ↓ kisses are words</p>	<p>2 </p>	<p>3 kisses are warm (s) ↓ kisses are arms ↓ kisses are a soft art</p>
	<p>4 kisses are art > = ↓ kisses = art ↓ kisses = art</p>	<p>5 </p>	<p>kisses = eat ↓ kisses = eat ↓ kisses = eat ↓ kisses = eat</p>	<p>6 kisses are cups ↓ kisses are cups ↓ kisses are cups</p>
	<p>7 kisses are (s) (s) ↓ kisses are (s) (s) ↓ kisses are (s) (s)</p>		<p>8 kisses are (s) (s) ↓ kisses are (s) (s) ↓ kisses are (s) (s)</p>	<p>© Elizabeth Cheney, 1974. Published by The Belleville Press 251 Belleville Avenue, Montreal, Que. H3T 1P7 Printed by Conjecture at 'Société Typographique' Montreal, Quebec</p>

fig. 169

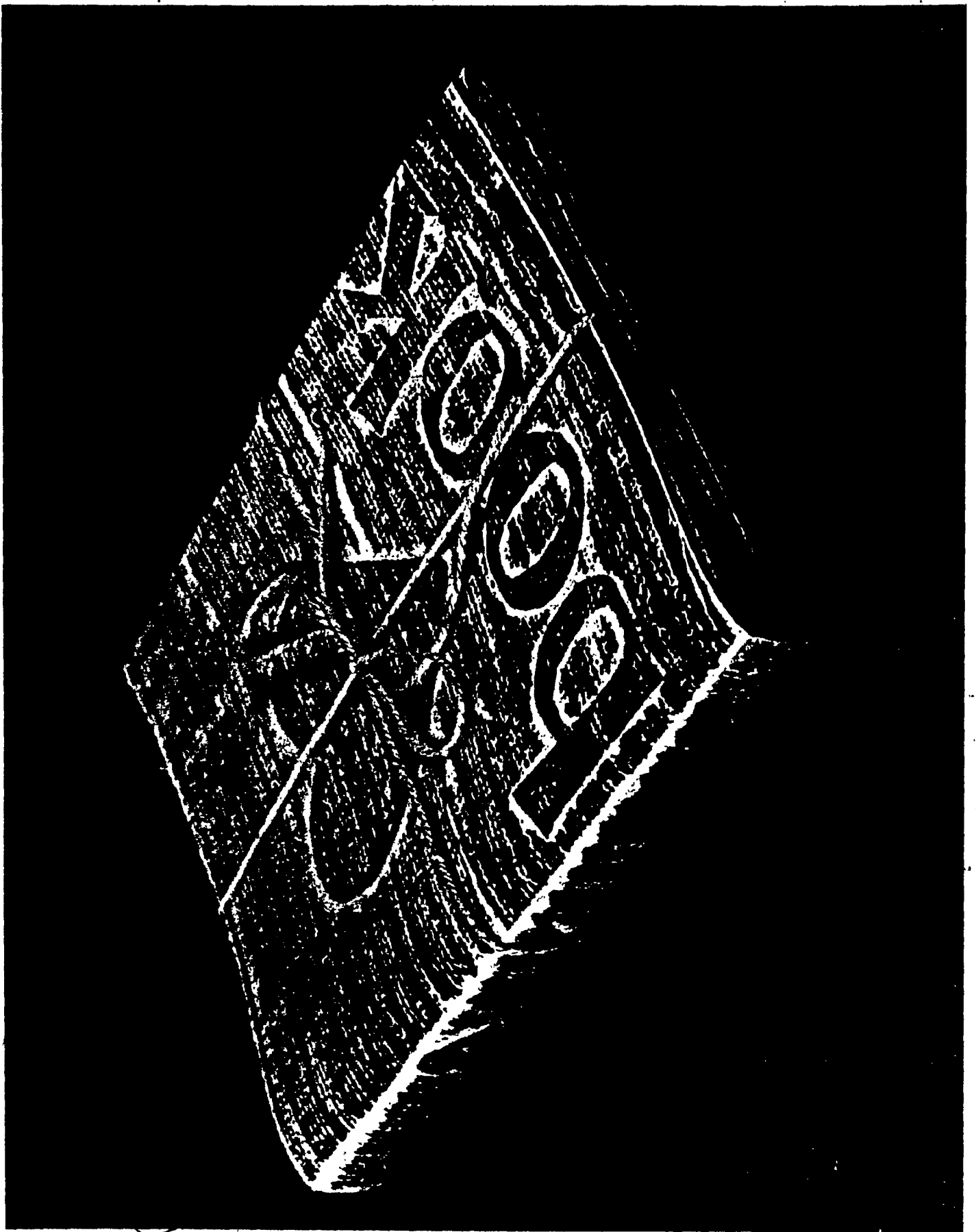


fig. 170

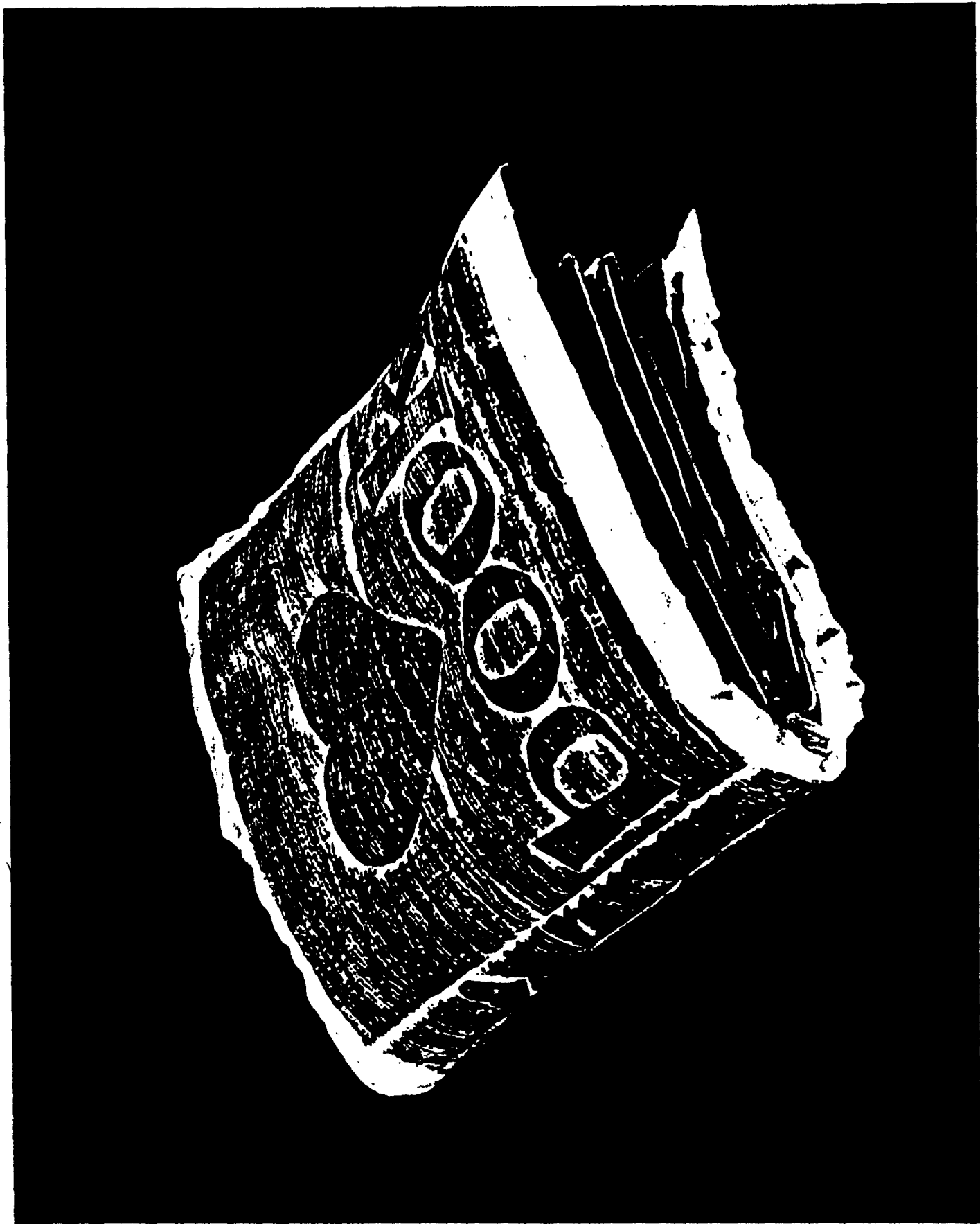


fig. 171

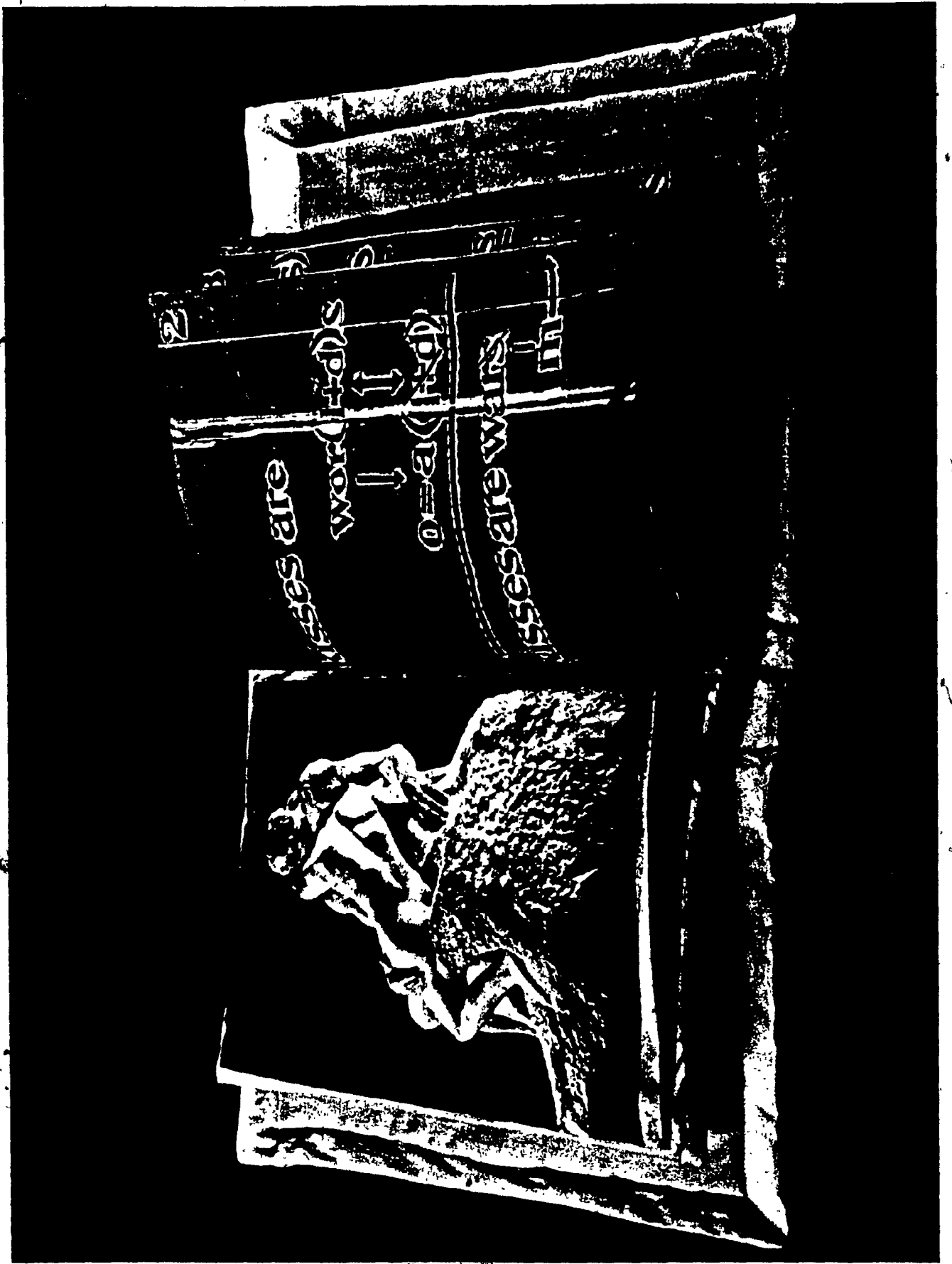


fig. 172

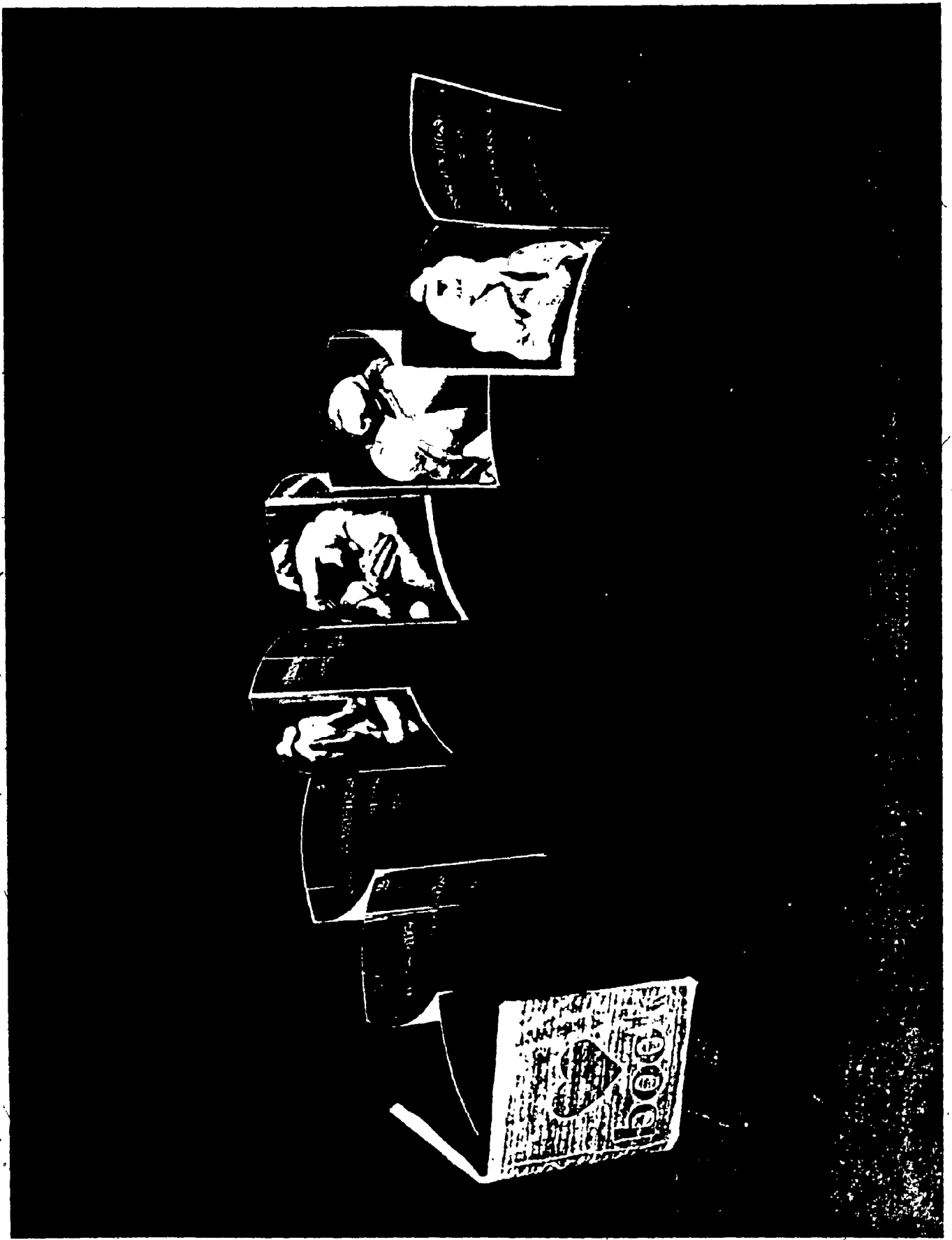
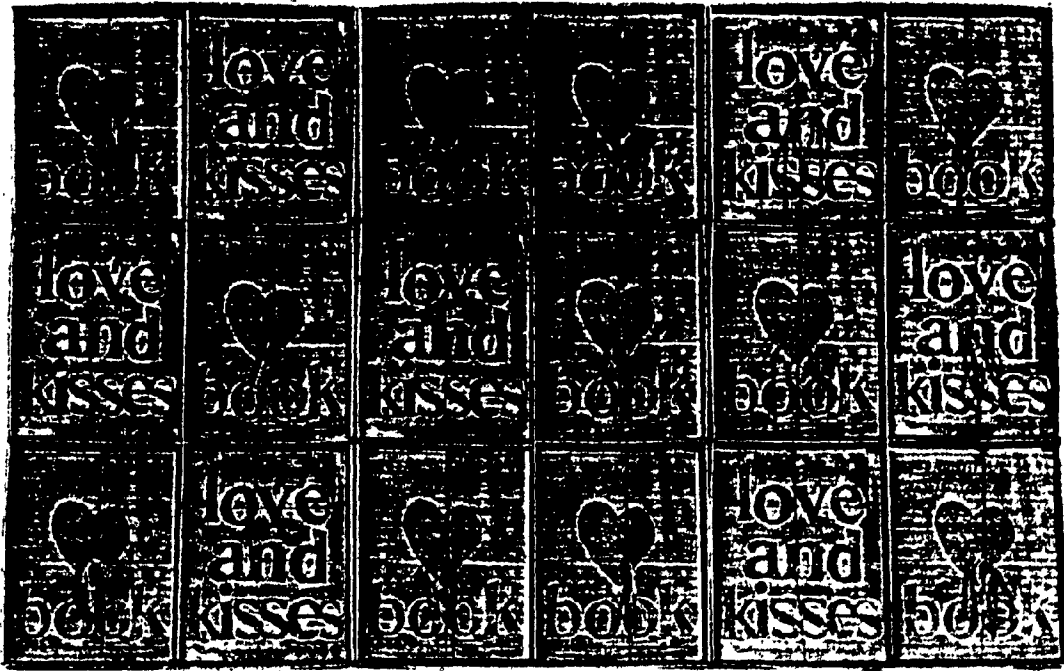


fig. 173



b. CLEAVER, Elizabeth, R.C.A.

Love and Kisses Heart Book: Corrugated cardboard wall piece. Montréal: Publications Melville Press, 1975. 16 pp. par livre. Carton gaufré, sérigraphies, 54" x 90".

b. CLEAVER, Elizabeth, R.C.A.

Love and Kisses Heart Book: Corrugated cardboard wall piece. Montréal: The Melville Press, 1975. each book 16 pages. Corrugated cardboard, screen printed pages, 54" x 90".

fig.174

Canadian Wonder Tales, collected and introduced by Cyrus Macmillan (London, Sydney, Toronto: The Bodley Head, 1974, distributed in Canada by Clarke Irvin Ltd., Toronto, 1974), 276 pp.

On August 20, 1973, I received a letter from Judy Taylor in England asking me if I would illustrate fifty-eight chapter heads for Canadian Wonder Tales since they wanted a Canadian artist to do it. I was familiar with Cyrus Macmillan's version of "How Summer Came to Canada" because William Toye had based his retelling on it.

Canadian Wonder Tales brought together two collections previously published as Canadian Wonder Tales, illustrated by George Sheringham, 1918, and Canadian Fairy Tales, illustrated by Marcia Lane Foster, 1922.

Cyrus Macmillan in his preface to Canadian Wonder Tales (1922) writes that the tales "were gathered in various parts of Canada—by river and lake and ocean where sailors and fishermen yet retain some remnant of the old vanished voyageur life and where Indians still spin while they speak with reverence of their fathers' days. The skelton of each story has been left for the most part unchanged, although the language naturally differs somewhat from that of the story-tellers from whose lips the writer heard them."

It is not known from which particular areas Professor Macmillan gathered his material. Shelia Egoff, in The Republic of Childhood, writes that he "saw the Indian legends as an extension of the European folk and fairy tale tradition and, although he had actually heard the tales...and had studied the originals, he clothed them in the lighter form of fairy tale."⁶¹

This book presented a great challenge because all fifty-eight chapter heads had to be done in black and white, no colour allowed. My other limitation would be that the artwork would be reproduced only in line and that all my finished drawings should be either the same size or planned for reduction to equal size.

When I received this manuscript I was experimenting with printmaking techniques,⁶² specifically collagraphs. I enjoyed discovering textures and surfaces of known and found objects and realized that such objects possessed a new life for me. I also cut my letters out of thick paper and pasted them onto cardboard plates and sealed them with Liquitex. When they dried, I inked the surface and produced such collagraph prints. (See fig. 1, cover design and frontispiece.)

I began Canadian Wonder Tales by reading the 58 stories. I first worked on the stories that I found easiest to work out. They were numbers 34, 58, 37, 57, 40, 33 and 46. This was completed by October 25th. In my second attempt I completed numbers 52, 36, 18, 43, 53, 54, 56, 51 and 22. This work was completed by January 20, 1974. On my third attempt, numbers 39, 49, 7, 17, 16, 4, 41, 28, 45, 6, 55, 24, 35, 10, 20, 38, 47, 2, 27, 30, 8, 13 were completed by January 28. In my final attempt I completed numbers 31, 41, 9, 26, 21, 15, 48, 42, 1, 3, 29, 14, 12, 32, 50, 23, 5, 11, 8, 35; 30, 47, and reworked 37.

In analysing the chapter heads, I realize that the black and white images are an extension of my cut-paper figures and show my experimentation with certain materials and textures. The techniques used to produce the images were all simple printmaking methods such as

collagraph (fig. 175), cardboard and cut paper (fig. 177), linoleum prints (figs. 174, 176), rubber eraser, rubber stamp (fig. 180) and mixed-media - where I worked with different combinations, for example, collagraph/monoprint, linoleum/collagraph and linocut/monoprint (fig. 178).

I enjoyed reading the stories, because the retellings were beautifully rendered. In No. 36, "The Fall of Spider Man," (fig. 175) the imagery appealed to me as well as figuring out the equivalent image. "...he weaved webs and long flimsy ladders by which people went back and forth from the sky to the earth." The image was created from a botanical print. I just had to follow the lines of the twigs and cut out.

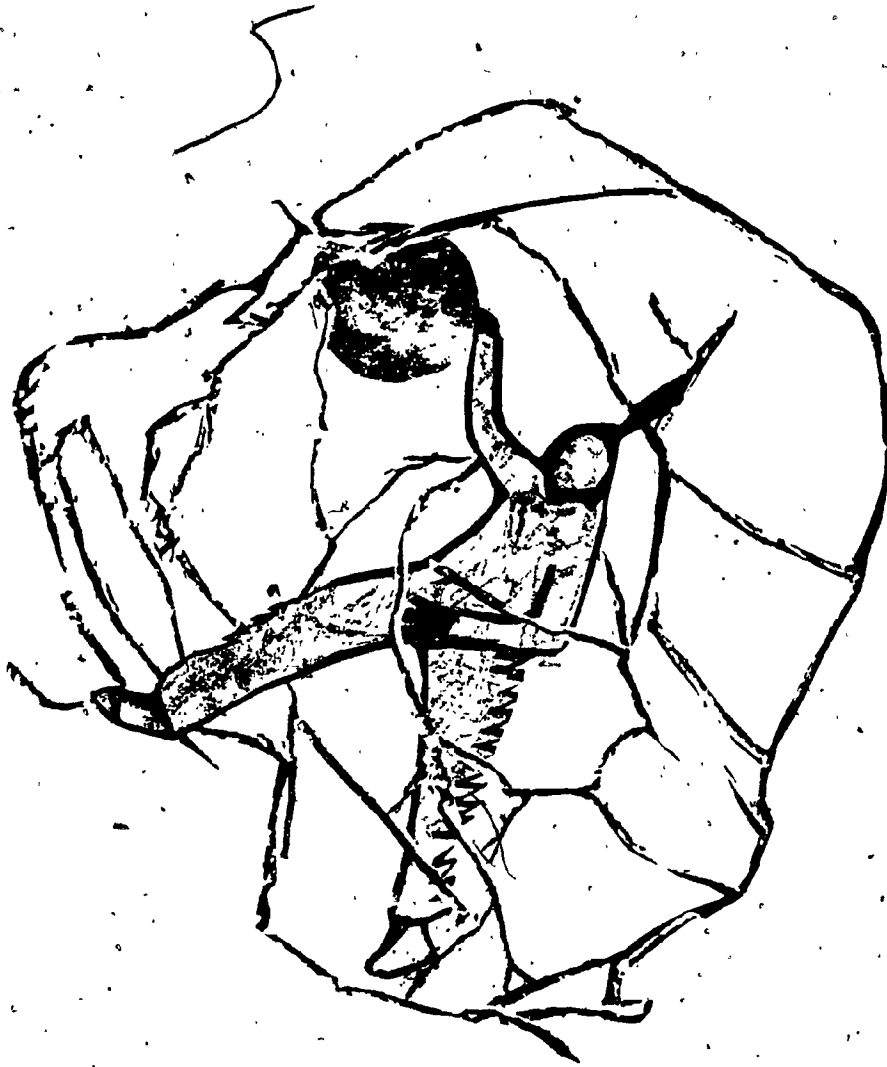


fig. 175

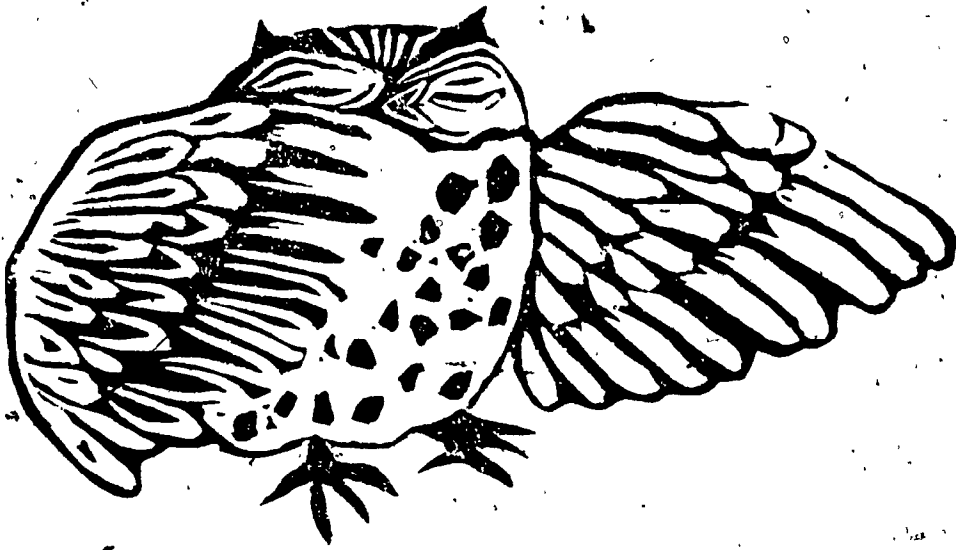


fig. 176



fig. 177.



fig. 178



fig.179

Number 53, "The Boy who was Saved by Thoughts," also appealed to me. I loved the words and felt I should make them the image. "...You must think of me always when I am gone, and I will think of you, and while we keep each other in our memories I shall come to no harm...You must aid him with your thoughts, for material things are vain...Why do you not use the thoughts I send you...the strength of our thoughts that saved you, these alone endure and succeed when all else fails." I finally decided on using the words:

**"Our thoughts alone can
help us in the end, for
they alone are eternal."**

fig. 180

By February 22, 1974, all the fifty-eight chapter heads were completed and mailed to England. The jacket lettering and design was created by The Bodley Head Production Department. The owl on page 213 was originally chosen for the cover, but because of technical reasons the owl on page 69 was used instead as it fitted nicely with the standard jacket layout for their folklore series.

The Witch of the North, Folk tales from French Canada, Collected and translated by Mary Alice Downie, (Ottawa: Oberon Press, 1975), 56 pp.

These French Canadian tales were of great interest to me since I was brought up and live in the Province of Quebec. In The Witch of the North my approach to illustration was different from that in my picture books. The nine legends: "The Witch Cance," "The Spectre," "The Serpent of Lorette," "La Corriveau," "A la Sainte-Catherine," "The Man from Labrador," "The Three Devils," "The Loup-Garou," and "How the Devil Got his Cat," - all dealt with the supernatural, devils, skeletons, and dream imagery, and only one picture could represent the story. I found this way of working not as satisfying, because I was limited to one image only. Nevertheless, I still had to digest and feel my way into the story to discover what elements I would visualize.

My research included visits to the Musée de Québec in Quebec City and to the Montreal Municipal Library, where I read books and looked at old prints and paintings. It's strange, but when I was working with and looking at images of the supernatural a bat flew into my home twice. It was a terrifying experience that never happened before and has never happened since. I felt I had to be careful with the images I was working with. Some are best left uncalled.

I enjoyed working on the illustration of "The Man from Labrador" (fig. 181). The scene I chose to illustrate... "I saw a man emerge from the woods, followed by a large black dog... he ran by like a shadow and he and his dog were swallowed up in the river..." The textured image shows

the dense forest with a shadow-like image running through the forest. It seemed to me that the drunk man, retelling his vision, was lost, and the dark forest represented not only the vision but the state he was in as well.

I was very shocked and upset when I received copies of the bound book, because the cover design was unfamiliar to me. My proposed cover design was rejected and a new cover design was created from the illustration for "The Witch Cance." Michael Macklem made a blow-up of the tree and used it for the cover. I was never consulted about this and feel his action was not very ethical. The colour reproductions of the collage pictures were off as well. The problem with his cover design is that it is much too dark and has nothing to do with the title: The Witch of the North.

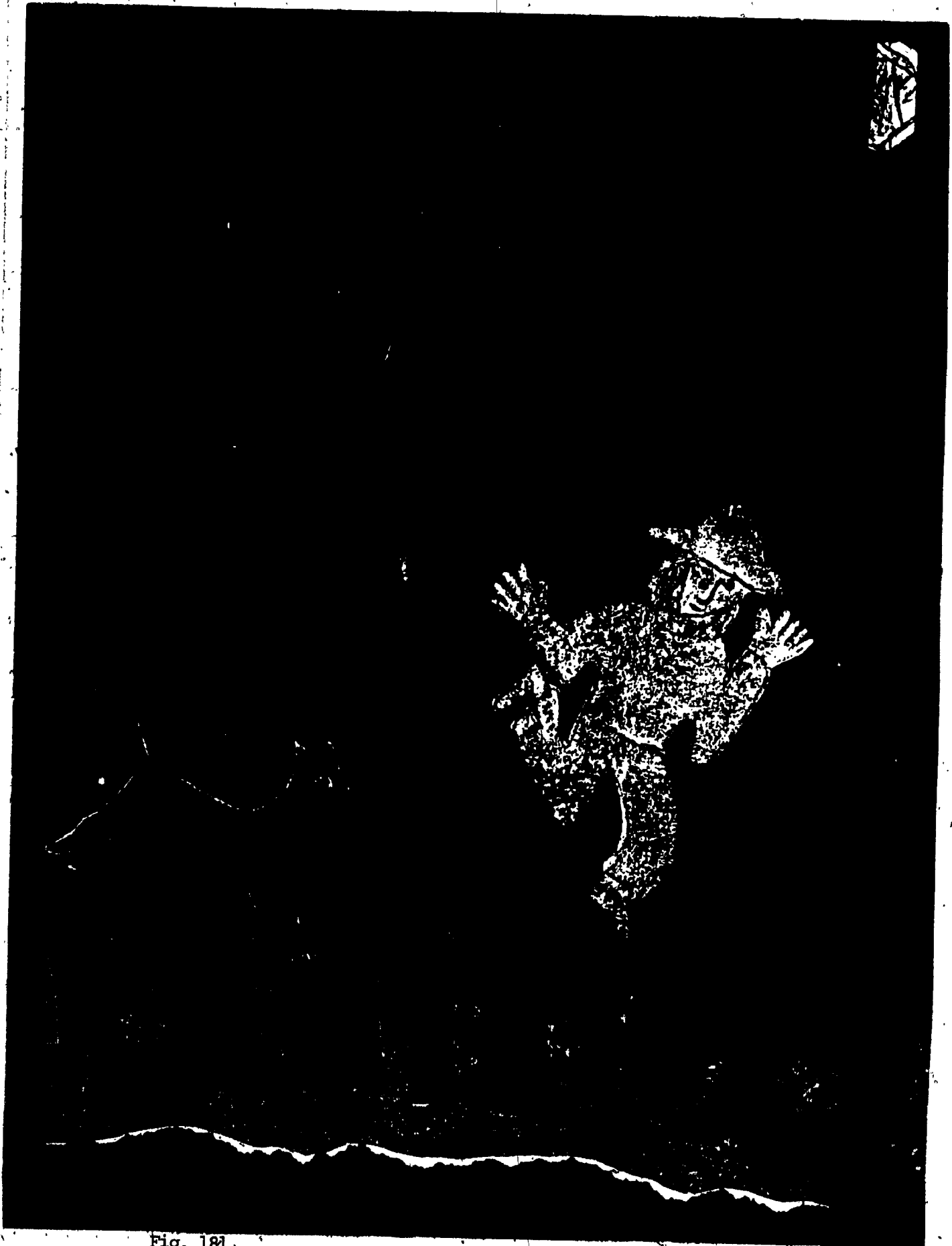
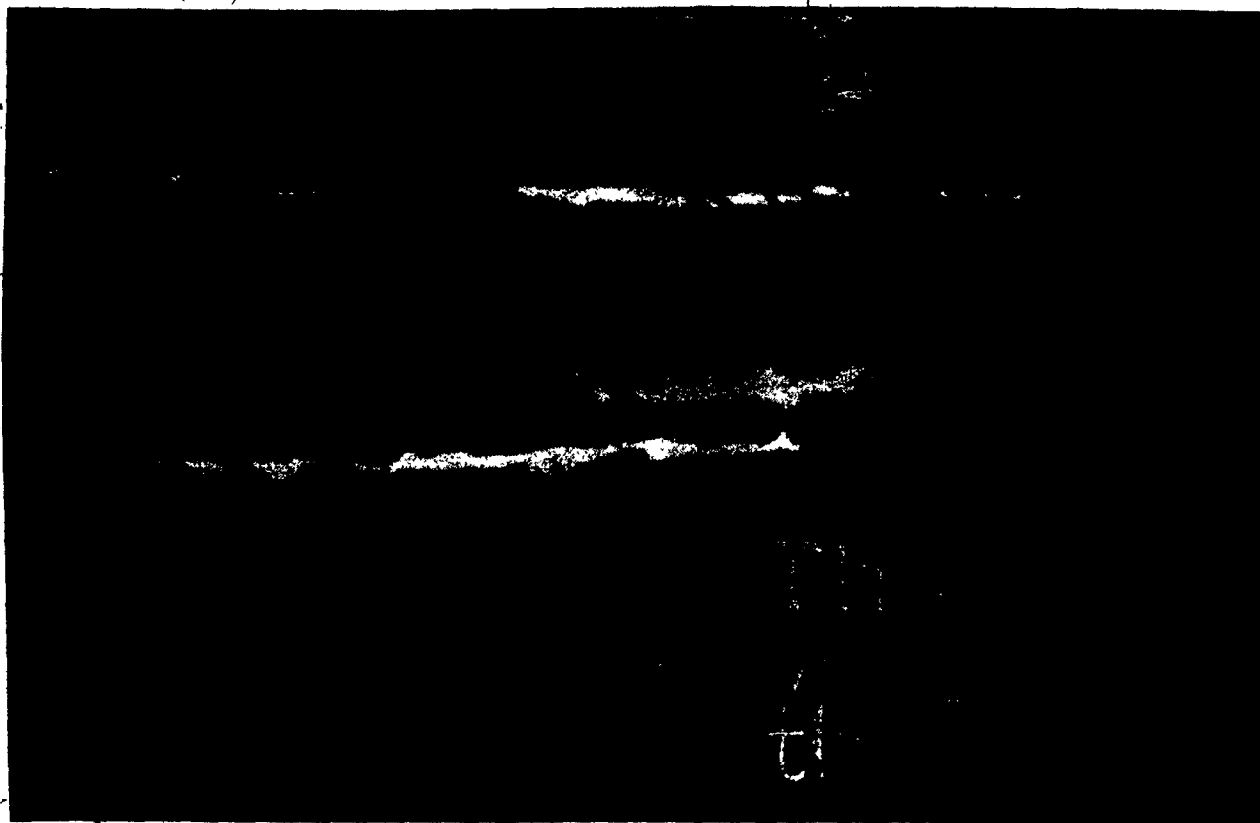


Fig. 181.



182. Proposed cover design for The Witch of the North.



THE WITCH OF THE NORTH

Folk Tale

Adapted by

Elizabeth

The Wedding (unpublished), written by Leon Garfield (1976)

I met Leon Garfield and Edward Blishen, British authors, at the first Pacific Rim Conference on Children's Literature which was held May 10-15, 1976, at the University of British Columbia, under the auspices of its School of Librarianship. In his talk, Leon Garfield elaborated on how he worked out a story.⁶³ Several months later he wrote this story down, and it became The Wedding for which I prepared ten collage pictures. My illustrations were not considered final but rather show my first attempts. I was attracted to this story because of Harry's journey, which can be interpreted as a journey into the self. Harry's transformation takes place when he finds the Sleeping Princess, the soul, and is then awakened. There is a parallel between this story and a number of stories that are found about mythological heroes.⁶⁴

After reading the text, I saw the story in three stages: the mythological journey, the awakening, and the wedding. The following pictures show a few of the scenes that appealed to my imagination.

Figure 184

As Harry continued his journey through the forest he is forced to crouch and crawl among briars and brambles that invade his path.

Figure 185

The castle of the Sleeping Beauty, overgrown with ivy.

Figure 186

Inside the tower bedroom of the Sleeping Beauty: the illustration suggests a textured, woven background wherein the strands echo a long-lost distant past.







These sketches are interesting because they represent a preliminary stage in the evolution of the illustrations which would appear in a final text. If Garfield decides to revise and publish the book I look forward to working further with him.

The Loon's Necklace, retold by William Toye, (Toronto, Oxford, New York: Oxford University Press, 1977), 24 pp.

The Loon's Necklace is a famous Tsimshian Indian legend that is best known through a short film that was released in 1950. William Toye (the editor and writer) initially thought of converting the film version directly into a picture book but later decided against this because the film relied on masks and he felt that people should tell the story. Many variants of this legend are known: "The Wicked Mother" or "How the Blind Man Recovered his Sight," "The Origin of the Narwhal," and "The Blind Man and the Loon."⁶⁵

The Loon's Necklace is a story about an old man whose eyesight is restored by Loon; as a reward he gave him his precious shell necklace. That is why the loon has a white collar and speckles on its back. This legend can be read both literally and symbolically.

In northwest-coast mythology the loon is featured as a messenger from the spirit world; it is the animal part of the psyche, the guide, the instinct; it sees and knows the way. Thus, on the literal level the old man gains his physical eyesight so that he can see. In the symbolic sense he gains inner sight and becomes whole as he is cleansed by the deep water, a symbol of purification, regeneration and birth. When I read the manuscript I felt I could relate to it because I realize I was going through a similar process - trying to gain inner sight, - and so I made the symbolic journey with the old man, through the forest, to that sacred place where I could gain new awareness. I tried to create a place that I could always go back to.

I was able to document the process by which The Loon's Necklace was created because I had just started working on my thesis and I thought it would be interesting to see the origin and development of the pictures. With black and white zeroes I could also judge my compositions better. In the following pages I have tried to show the evolution of the page from drawings, linoleum cuts, collage compositions and reference material along to the final image (see also the illustrations in chronological sequence, at the end of this section (figs. 187-200).

April 13, 1977: William Toye's manuscript arrived from Oxford University Press. From this time onward I spent time on the book virtually every day. The highlights follow.

April 15: I had started my research by going to the National Museum of Canada Library in Ottawa, where I discovered variants of the legend as well as pictorial material. During my two-hour bus drive each way I worked on an outline for the 24-page book.

April 19: I also did picture research at the McCord Museum and its Library. I finally made my first linocut of the loon and tried to visualize a cover design.

April 28: I had my first meeting with Bill Toye and his assistant Richard Teleky to discuss the outline I prepared. We went over words (content) and visual images very carefully.

April 29: I worked intensely on my drawings and reworked some pages. Subsequently, I did further research at Westmount Library.

May 9: I bought lettraset to try out a typeface for the cover: Universe 55, 14 pt. was decided on for the text pages.

May 10: This was a bad day and I couldn't work, so I decided to visit the museum to see an exhibition on Russian stage design (This later proved useful in my illustrations for Petrouchka).

May 11: I created my first good picture for the double spread of the underwater scene, pages 14-15 (fig. 190). I experimented with various inks and paper and finally used acetate to get the depth I was looking for. The text was as follows:

The old man did as he was told. He grasped Loon's wings and together they dove - down, down, down. Then they floated up, up, up.

I did not realize at the time that this page functioned as a baptismal. It seems that it was symbolically necessary to dive into the water with the old man and the loon so that I could see this realm and discover the colours and textures of the landscape. As the story grew, I developed a close relationship with the figures of the old man and the loon. I was searching within myself to find the true imagery and gestures that would express the feelings I knew would in turn express the story. By living through my pictures, by trying to find answers to the questions which were posed to me in the story, transformations often took place in me as well as in the story. That images have a transformative quality is shown by Ira Progoff, in The Symbolic and the Real:

To primitive tribes, and to the vast majority of historical religions, the belief that one has gone to a special place for one's inspiration is understood as a literal fact. This is indeed an understandable belief, because the psychological experience usually involves a sensation of travelling that is so vivid and strong that it suggests a physical reality. Going "down" into the psyche is felt inwardly as a journey that may go either down or up...psychologically you come⁶⁶ to the other place where the new awareness became possible.

May 14 and 15: I had a second meeting with Bill Toye in Ottawa (he was working on another manuscript as well). I had great difficulties in developing the colours for mountains, trees and forests. Perhaps the greatest difficulty in the reading of a text is the finding of equivalent symbols and forms. On pages 10-11 (fig. 189), the old man sitting by the edge of the lake, I went through six variations. First I thought of using cedar branches but finally made linoleum cuts for the trees. Similarly, pages 8-9 (fig. 194) describe only the physical situation of the old man and child walking through the forest. It was necessary to invent the forests and mountains. I tried to get the essence of the experience, the feeling the old man had when he went through the forest and when he sat waiting patiently for the loon to appear as his heart was breaking with grief. To invent and express thoughts and feelings of despair and hope through colours and shapes is difficult. The next problem was with pages 2-3 (fig. 191), where I had difficulty in working out the colours for the mountains and the boy's face (four versions), and difficulty too with the bear and the stream.

My illustrations continued in the following sequence:

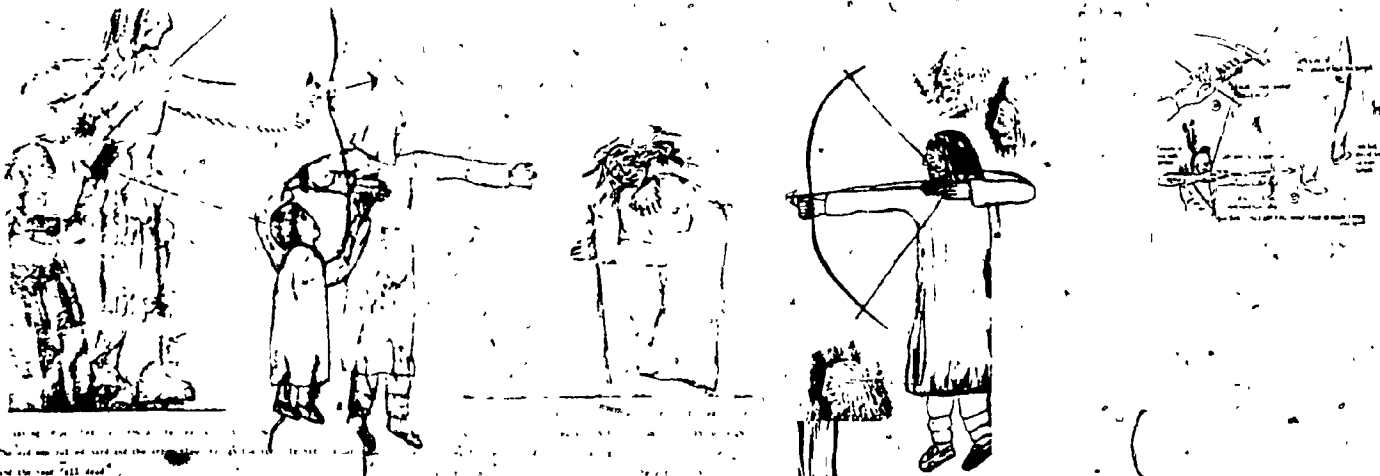
Pages 4-5: Bear and mountains cause problems (fig. 191).

Pages 6-7: Bearskin goes through different versions, as does the witch. At first she was puppet-like and I had to make her more wicked (fig. 193).

Pages 12-13: "You sing of troubles," Loon said. "How can I help you?"

Several drawings and linoleum cuts were made before I arrived at the final image. At first, his shell necklace was a

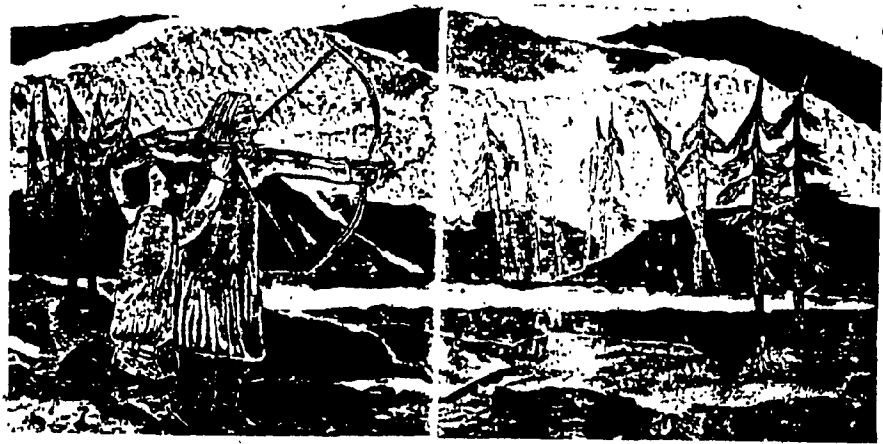
linocut (fig. 196).



No. 100. The bow and arrow. The bow is made of wood and the arrow of wood and feathers. The bow is used for hunting and the arrow for shooting.



Fig. 192
pages 4-5



No. 101. The bow and arrow. The bow is made of wood and the arrow of wood and feathers. The bow is used for hunting and the arrow for shooting.



They were passing the hole of the boat...



They were passing the hole of the boat...



They were passing the hole of the boat...



They were passing the hole of the boat...



They were passing the hole of the boat...



They were passing the hole of the boat...

Fig. 193

pages 6-7



They were passing the hole of the boat...





Fig. 194

pages 8-9



and then on the clearing and the woman had disappeared with a jolt
 the boy held his father's hand but he had killed the boy
 the woman would she would have up if I said yes, but

The old man had something else on his mind and it was not to
 go to sleep he said, "I'm not going for the boy's arm." "Take me
 the woman the woman and followed a path that led them to the lake





Blizzard

They reached the bay, but the old one thought the snow had covered
 They were at the other side of the bay
 "Can you see?" Tom asked
 "A little," he replied. "I can see the shape of some trees."



They were at the bay
 Tom, Tom, Tom, Tom, Tom
 and to the surface of the bay
 "I can see" cried the old man, "gratitude"



They reached the bay, but the old one thought the snow had covered
 They were at the other side of the bay
 "Can you see?" Tom asked
 "A little," he replied. "I can see the shape of some trees."

Fig. 195

pages 16-17



They reached the bay, but the old one thought the snow had covered
 They were at the other side of the bay
 "Can you see?" Tom asked
 "A little," he replied. "I can see the shape of some trees."





Faint, illegible text, possibly a caption or description of the sketch above.

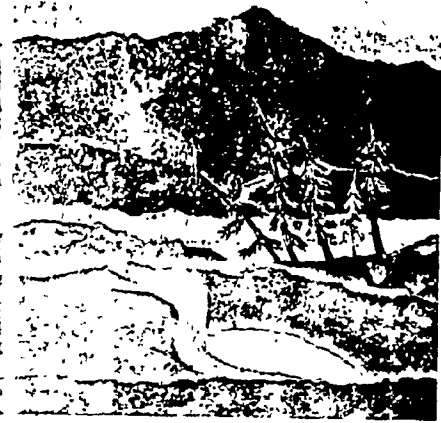


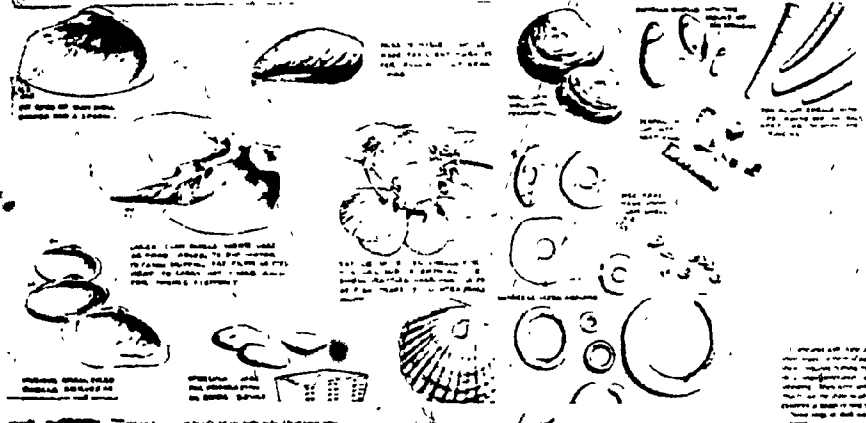
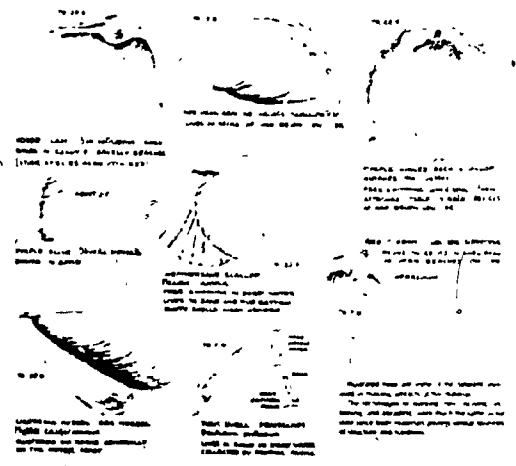
Fig. 196

pages 12-13

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Fig. 188 In putting a shield hanging from his chest and breast it on the side

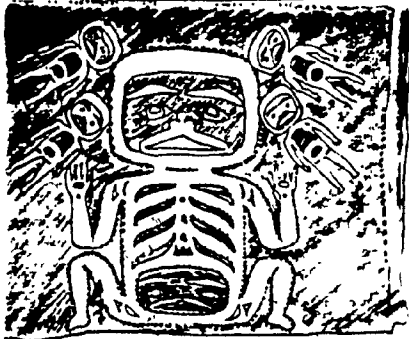
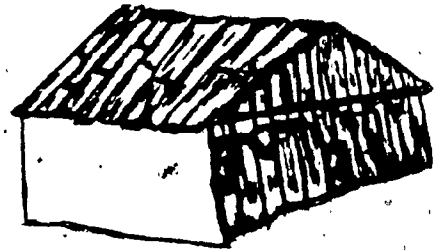
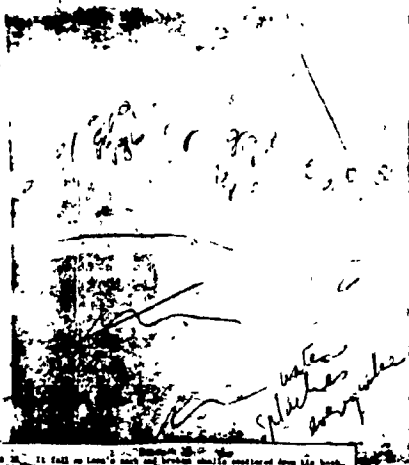


In fall on woman's head and breast shells scattered down his legs as he is

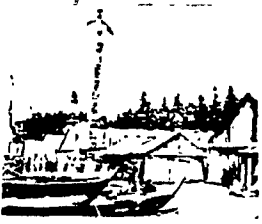


Fig. 197 pages 18-19

When a person is in a... as... beautiful... paintings...
 ...and...
 ...



Faint, illegible text, possibly a caption or a short story snippet.



20 In the old man returned to the clearing to find the rats
"I am back," he shouted, "I am here!"
He looked round to find the old woman's house empty. "Why are you crying?" he asked.
"The old boy beat me, she found the man I brought you."
The women were furious.

21 The air filled with thunder and lightning and the rats ran down to
burrows. They blocked the entrance of their hole to keep dry
then they heard the old woman's voice outside. "Let me in! The rain
has destroyed my life."
"I have had enough of that wretched noise," the old man thought. He was
silent.
"Please pity me, I beg you."

Fig. 198

pages 20-21



Faint, illegible text at the bottom of the page, possibly a caption or a short story snippet.



Fig. 199

pages 22-23



Boucaniers d'eau Douce, Ontario Educational Communications Authority, Toronto. Written by Henriette Major, directed by Gary Plaxton and produced by Pierre Brassard, 1977-1978.

The Boucaniers d'eau Douce television series, for which I prepared artwork, was produced during 1977-1978 to teach French to English-speaking students in Ontario. It included thirteen legends that were partially animated. They were:

1. Legende du monstre marin
2. Conte du sirop d'erable devenu whisky
3. Legende du feu
4. Histoire de bateau-fantome (Saint Olaf)
5. Legende de la princesse Wabi
6. Histoire du naufrage du Saint Olaf
7. Histoire de Poseidon
8. Histoire du Mouton Blanc qui achete un moteur
9. Fable du chat et du vieux rat
10. Legende des feus de Saint-Elme
11. Histoire de Blanche de Beauanoir
12. Conte des larmes de Melusine
13. Legende des moutons de Panurge

Working on this project brought many changes in my work. I began to work with larger images. The figures and backgrounds were created the same way as in my picture books but the main difference occurred in the moveable figures that inhabited the stories. For example, in "Legende du feu," the animals, the racoon, the fox and the rabbit have moveable

portions (fig. 201). Their heads, legs and tails move to background music. My approach to developing images for these legends was similar to the way I work on a book, and there are therefore, similarities with my collage illustrations. By partially animating portions of the figures, greater scope could be added to the retelling of the legends. With "Legend du monstre marin," (fig. 202, "Conte du sirop d'érable devenu whisky," and "Histoire de bateau-fantôme (Saint Olaf), and "Legende des moutons de Panurge" (fig. 203), the background water scenes move, creating the feeling of waves as the boats sail through. Boucaniers d'eau Douce opened up a whole new way of working. Consequently, when creating images for Petrouchka, I made large moveable figures, creating the figures for an animated film as well.

Artwork from Boucanier d'eau Douce series appears in the teacher's guides entitled: Brouchure d'information Guide de l'educateur I, Guide de l'educateur II, Guide de l'educateur III and Guide de l'educateur IV. This television programme can be seen in Ontario.



Fig. 201

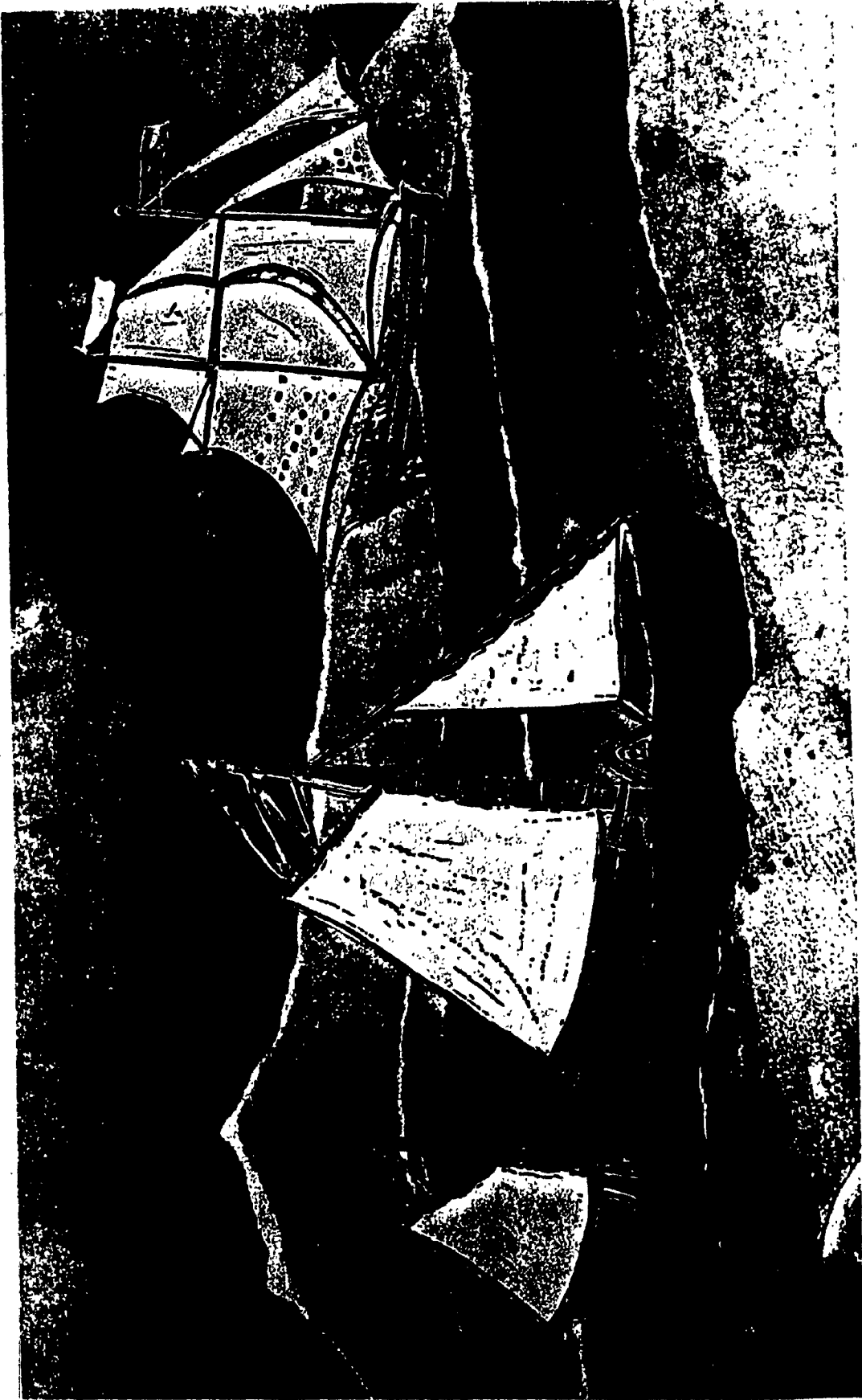


Fig. 202



Fig. 203

Petrouchka, Adapted from Igor Stravinsky and Alexandre Benois

(New York: Atheneum, 1980; Toronto: Macmillan of Canada Limited, 1980),

32 pp.

Many years ago when I read and heard the music of Petrouchka I imagined that this ballet would make a beautiful picture book. Finally I had found a story in which I would be able to bring together two themes that I love dearly: ballet and puppetry. Through the dance theme I could express and explore movement on a two-dimensional page. The puppet characters appealed to my heart and inspired my imagination. I loved the idea of a puppet suddenly endowed with life. In my mind's eye I saw the story as an animated film as well, but where would I begin?

During the Pacific Rim Conference I met Jean Karl, editor of children's books at Atheneum in New York. I presented the Petrouchka picture book idea to her and showed her linoleum cuts of the ballerina (fig. 207), one of the characters in the story that I had prepared. She was enthusiastic about the project and encouraged me to continue working on it, and she suggested that I prepare an outline for a thirty-two page picture book. At first I thought it might be a "wordless" picture book, but as the outline developed words were necessary.

The ballet of Petrouchka was first performed by Diaghilev's Ballet Russes at the Theatre du Chatelet, Paris, June 13, 1911 (music by Igor Stravinsky, choreography by Michel Fokine, story by Stravinsky and Alexandre Benois, costumes and scenery by Alexandre Benois). Vaslav Nijinsky (fig. 205) danced Petrouchka, Tamara Karsavina (fig. 204) was the ballerina, Alexandre Orlov was the Moor, and Enrico Cecchetti was the

puppet master. The ballet of Petrouchka is very difficult to perform because of the musical accents. The steps are often on the beat, and the steps and gestures come so fast that to follow the music for a dancer is a great task.



204. Tamara Karsavina as the ballerina.



205. Vaslav Nijinsky in Petrouchka.



206.. The ballerina drawing by Alexander Benois.



207. Linoleum cut of the Ballerina and Petrouchka.

Petrouchka is a story about feelings. The main character is a puppet with a human heart who falls in love with a ballerina, tries to win her, loses, and dies, but his soul lives on. The story is divided into four settings. Setting 1 is an exterior scene with the crowd having a good time at the Carnival. We are introduced to the puppet master and his three motionless puppets: the Moor, the Ballerina, and Petrouchka the clown. In Setting 2 (fig. 208) we are taken into Petrouchka's room and discover his pain and loneliness and see him struggling with his despair. Petrouchka is a trapped soul who is victimized by other puppets as well. He has extraordinary sensitivity and feelings behind his mechanical gestures as he expresses joy, anger, pain, dejection, humiliation and triumph. On the wall is a portrait of the puppet master who has imbued all three puppets with human feelings, but it is Petrouchka who suffers most. He is conscious of his awkward appearance, the way he is ignored by his companions. He consoles himself by falling in love with the Ballerina. Setting 3 (fig. 209) is also an interior scene, but the Moor's room is elegant and colourful compared with Petrouchka's. The Ballerina visits the Moor and dances for him. Petrouchka intrudes on their love scene which makes him very jealous, and the Moor throws him out. Setting 4, an exterior scene, is similar to Setting 1 except that night has come to the fair. Masqueraders, pairs of lovers, children's nursemaids, coachmen, a dancing bear and his master make the pages very colourful. Suddenly there is a commotion in the puppet theatre and the music stops. The quarrel between Petrouchka and the Moor has continued, and the Moor kills Petrouchka with his

scimitar. Then the Moor disappears while the Ballerina and the bystanders remain astonished. (In the Stravinsky/Benois version, the Moor and the Ballerina disappear together.) As the old puppet master comes to drag the straw-stuffed puppet off the stage, Petrouchka's shadow image (we see him as a soul) appears above the puppet theatre, free at last (fig. 210).

Though the picture book ends here, the film version will be somewhat different. Petrouchka's shadow image when it appears above the puppet theatre, will shout and threaten his master. But the irony will be that, when the puppet master leaves the stage, Petrouchka will collapse. The relationship between them is indissoluble and the puppet cannot exist without his creator.

Before I could begin work on the story, it was necessary to break the story down, scene by scene, listing all the characters, and their actions. After this breakdown I worked on the colour relationships that would express the feelings and moods I wished to convey.

Setting 1 - Dance of the Puppets

children
 organ grinders
 dancing girls
 peasants
 drummers
 Puppet Master
 Moor
 Ballerina
 Petrouchka (clown)

Setting 2 - Petrouchka's Room

Petrouchka

Ballerina

Setting 3 - Moor's Room

Moor

Ballerina

Petrouchka

Setting 4 - The Carnival

masqueraders

pairs of lovers

children's nursemaids

opachmen

dancing bear and his master

children

Moor

Ballerina

Petrouchka

Puppet Master

To create a picture book requires that I prepare myself and integrate a great deal of experience. In Petrouchka I have been able to integrate my love for the puppet theatre, ballet, music, costume and stage design. I went back to study classical ballet so that I could feel my way into the ballet. I think the images reveal movement. I played with cut-out characters of Petrouchka, the Moor and the Ballerina, moving their legs, arms and bodies trying to find the right gestures. I saw several productions by the American Ballet Theatre in New York, a

marionette production in Montreal, the Joffrey Ballet's production, and a new version by the Bejart Ballet. My research on the Ballet Russe, Nijinsky and Stravinsky was carried out at the New York Public Library, Lincoln Center's Performing Arts Library Dance Section and the Toronto Public Library. I read books on Russian folk art, studied peasant costumes, carvings, gingerbread figures and 19 century Russian lubok (peasant woodcuts), and I tried to incorporate these into my artwork.

When Stravinsky began working on the music for Petrouchka, he started with "The Cry of Petrouchka" which became the second scene. I too began with this scene. In analysing the artwork of that scene, we find Petrouchka in his room, where the walls of his cell are blue with stars painted at random. There is a portrait of the puppet master on the wall as if he were controlling Petrouchka's actions. The background blue dominates the picture. Blue is the colour of gloom; this underlines the hopeless feelings that make Petrouchka look even more lost. Petrouchka's costume is white with a blue outline imprinted from the linoleum block. The picture is divided into four sections showing consecutive actions, as would be seen in a film. Here the cyclic method is used for developing the pictorial narrative. This method developed as I played with the cut-out figure and realized I could achieve greater feeling by breaking the picture into four sections. Petrouchka expresses feelings of despair and loneliness, and he moves to a sad music which comes from within. The textured coloured monoprint for the wall helps to express these feelings. Even though Petrouchka's movements are rigid, puppet-like, he is made from linoleum-printed cut-out shapes that are

joined together. His chalk white face and body contain the expression of his part. He stands facing us directly, with his feet close together, inwardly posed, arms forward in front of his body. Petrouchka's face is sad; his body is ill at ease and awkward. Instantly, his face shows excitement as the ballerina enters, but she is indifferent to him. When we observe the pictures they remind us of paper cut-out characters that can be animated as in a puppet performance or animated film.

In Settings 2 and 3, by breaking up the page into four sections I was able to create a feeling of movement on one page. It was necessary to do this as I was limited to working out the action in four pages.

When I finally came to depict the dying Petrouchka, Setting 4, I felt a death as well. It was a difficult time for me and I had an argument with a close friend. Later my friend pointed out that I probably did this unconsciously because of the feelings I had to create for the pictures. There seemed to have been a feeling of agony and tension in me as I worked on these pages. Only when I had completed them did I feel relieved.

Why did the Moor kill Petrouchka? Since completing Petrouchka, I have been re-reading Carl Jung's Psychology and Alchemy. Carl Jung believed that the alchemical process corresponds to the realities of the human mind. The alchemical process was close to the process of "individuation" which is the shaping of an integrated personality.

The secret symbols of alchemy stand for a psychological process which ends with the "nigredo," the black stage. When the alchemist broke

a material substance down, he delved into his own depths and destroyed himself so that he seemed dead." This "nigredo" stage corresponds to a mock death found in rituals of initiation. The alchemists drew a parallel between the "nigredo" and the death from which Christ rose to a new life. After death came a rebirth.

There seems to be a parallel between the alchemical process of death/rebirth, the "nigredo" stage, and Petrouchka's death. The Moor, the Ethiopian is an unwitting agent who has to kill Petrouchka in order that he will be reborn, restored and renewed. By going through this "individuation" process (consisting of the destruction of attitudes, ideas and complexes) a new personality can emerge.

Though Petrouchka has not yet been published at the time this is written, it will be appearing simultaneously in New York and Toronto on September 10, 1980. The animated film on which I am presently working is scheduled for release in late 1981.

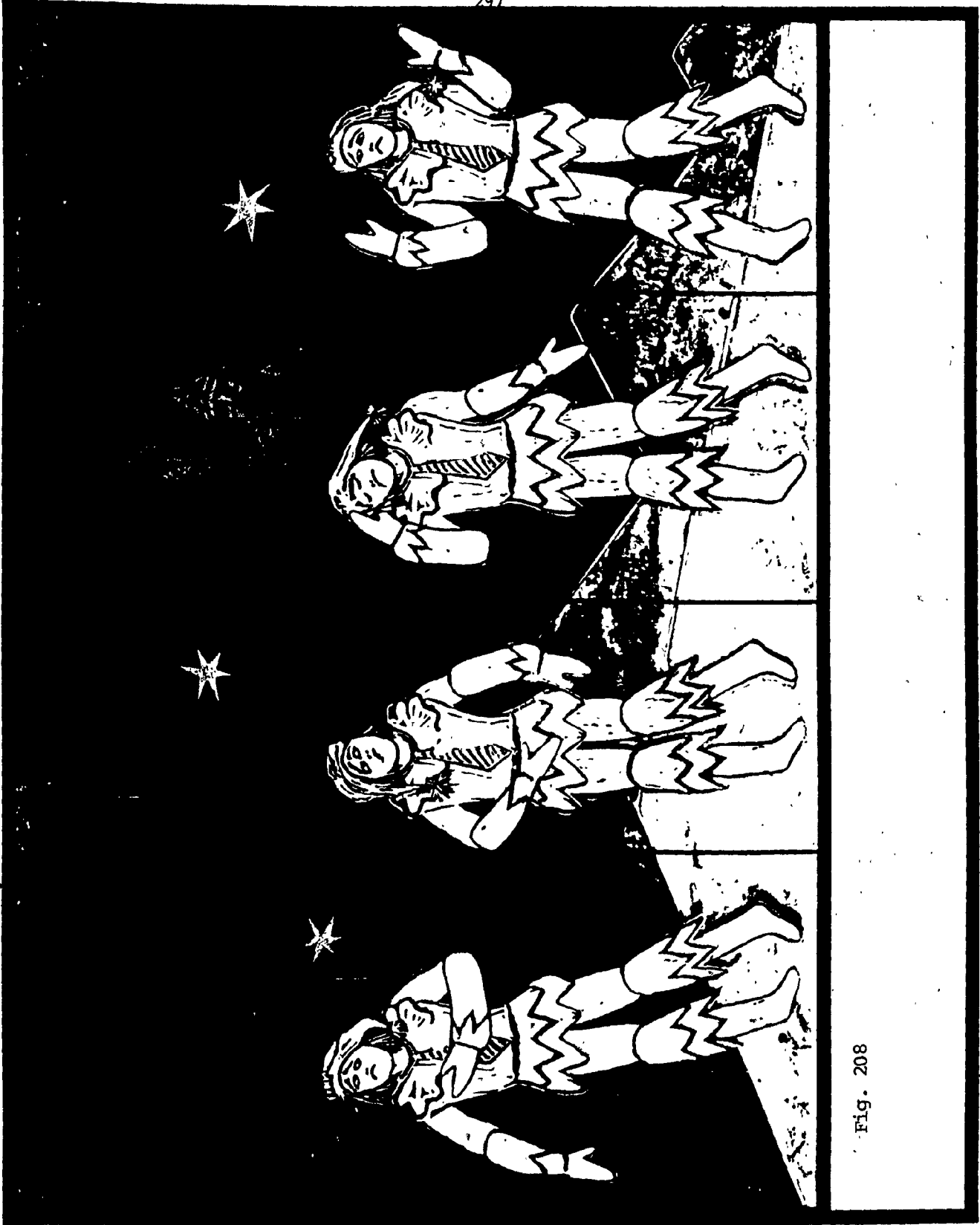


Fig. 208



Fig. 209



Fig. 210

The Fire Stealer, retold by William Toye (Toronto, New York, Oxford: Oxford University Press, 1979), 24⁴pp.

I had just completed the illustrations for Petrouchka when William Toye presented me with the manuscript of The Fire Stealer (December, 1978). The first image that caught my imagination was the transformation scene. He did not know it, but at the time I was pre-occupied with images of trees in various transformations. As discussed in the chapter on the creative process, I love trees and feel a close affinity with them. Many different kinds of trees have been featured in my collage compositions, and the possibility of developing the tree transformation scene and the fire scenes visually excited my imagination. I had previously worked on "Legende du feu" for Ontario Educational Television, but the principal characters were animals not human beings.

Several books helped me immerse myself in Ojibway and Indian culture: Basil Johnston's Ojibway Heritage, Dorothy Reid's Tales of Nanabozo, Selwyn Dewdney and Kenneth Kidd's Ojibway Crafts (Chippewa), John Neihardt's Black Elk Speaks, Paul Radin's The Trickster, and a number of other reference books. The wood engravings in Picturesque Canada (1882) edited by George Munro Grant also inspired some of my compositions.

In addition, I visited the C.G. Jung Foundation's Archive for Research in Archetypal Symbolism (in New York) and found that there are many myths that express the transformation aspect of the tree as a symbol. For example, Daphne turned into a laurel tree. Similarly, in a woodcut by Béroalde de Verville, the seven stages by which a tree

becomes a woman. These pictures gave me many ideas for my own transformation scene (fig. 141).



211. Seven virgins transformed.
 Francesco Colonna, Hyperotomachia Poliphili.
 Woodcut by Béroalde de Verville.

Fire, too, is linked with transformation. Without the transforming power of fire, progress is unthinkable for mankind. Various myths speak of fire as an element that originates from the Gods. Fire Bringer in Greek mythology is known in the figure of Prometheus, who stole fire from the Gods on Mount Olympus. He brought down a spark hidden in a stalk of fennel and distributed it to his human friends.

In mythology, "fire, like water, is regularly used to remove the harmful effects of contact with persons and things which are taboo, and for drawing away evils of all sorts, whether spiritual or physical." Fire has been used as an agent in magic and religious rites. Fire in its helpful aspect, used for cooking and warming the home, was known as Vesta - this phase became feminine. However, as a destructive force, burning down huts and bringing death and destruction of forests, it was called Vulcan - and was considered masculine.⁶⁷

Among the West Coast Indians, Fire Bringer was Raven; among the Navaho Indians he was known as Coyote who climbed secretly up to heaven to steal fire. Fire Stealer for the Ojibway Indians is Nanabozo, the trickster who transformed himself into many things. And even today Nanabozo is not forgotten since every autumn the maples and birch trees glow "with beautiful fiery colours."

In museums and libraries, I researched elements that were necessary before I could create the setting for the legend: for example, artifacts, garments, fire bags, birch bark tepees, canoes, sacred birch bark scrolls and rock paintings. I had to discover what a torch would look like if it was attached to a birch bark canoe. The design for the fire bag worn by Nanabozo was a representation from a photograph (fig. 212). Similar fire bags are still worn by the Ojibway Indians. Originally they were a practical bag, a bullet pouch, but today they no longer have this purpose. The modern design on the fire bag contains both European and Indian elements. The floral pattern (plant forms) is Indian but shows French influence. Slowly, with this processed information, I was able to visualize the pictorial narrative in my mind's eye. However, I found it difficult to create Nanabozo, the trickster transformer who stole fire for his people,

In my readings I have found birch bark to be sacred to the Ojibway Indians and of great importance as it is always available and used for their dwellings, canoes and many household and food-gathering equipment were made of it. Therefore, I introduced real birch bark for the tepees and the interior scenes. The bark of a birch tree is divided into



212. Fire bag, Ojibway design.

two main layers: an outer phloem and an inner sapwood, with a thin cambium layer between. I used the outer layer for the tepees, and the inner bark, which turns dark brown when stripped of the outer layer, for the interior scenes. The cambium layer which is coated with a deposit, dull yellow to deep brick-red in colour, was ideal for the interior fire-lite lodge. By cutting and sewing the birch bark pieces together, I found it was possible to create the effect of a real tepee. Corn husk for grass and real rabbit fur were also used.

It is always a struggle for words and images to evolve harmoniously in a picture book. Many hours and working sessions with William Toye and alone were spent on re-reading the text and shifting scenes around to develop a more harmonious picture relationship. New ideas developed as we worked. Because of my experience with partial animation and Petrouchka, I used the cyclic method of illustration for the transformation scene pages 4 - 5 (fig. 141). The visual images I created for this scene influenced and changed the verbal description in the last version of the manuscript. The earlier text read:

When Nanabozo grew older he often changed himself into other things. To trick a friend who was looking for him, he turned himself into a tree.

This was then changed to:

When Nanabozo grew older, he often changed himself into other other things. Once, to trick a friend who was looking for him, he raised his arms, closed his eyes, and thought hard about becoming a tree. Soon roots grew out of his feet and burrowed into the ground. Then leaves sprang out of his hands. His body turned into white bark, his arms into branches that sprouted more leaves. Nanabozo had turned into a slender birch.

This transformation scene has been one of the most meaningful images for me: Now, whenever I feel like becoming a tree I just have to imagine it - by closing my eyes and thinking hard about becoming a tree. This image has a healing quality.

During a recent visit to libraries and schools in Thunder Bay, Ontario I was delighted to discover that children's artwork contained found botanical elements: birch bark, cedar branches, and twigs, along with paper cut-outs - all, apparently, inspired by The Fire Stealer.

Weston Woods is presently producing a sound-filmstrip of The Fire Stealer from the original artwork.

CONCLUSIONS

I have come to realize that working on this thesis has been a journey of discovery and that the creation of a picture book can be a self-transforming experience, especially when one is handling mythological material. Similarly, my love for art, my love for legends and my love for picture books have led me on interior journeys, searching for and discovering the meaning stories and pictures have for me. Through picture books I have been able to search out images and feelings, gaining insight into them. I feel that this process of gaining insight will continue throughout a life-time.

In Part I, I have tried to give an overview of the development of book art. Through the development of the simultaneous, the monoscopic and the cyclic methods of illustration and a number of artistic devices, the full page picture evolved. In the illuminated manuscript of the Middle Ages, words and pictures were expressively combined on a single page. With the development of the printed book, information as opposed to expression was the dominating function of illustration. Illustration processes rendered in relief, intaglio, lithography and stencil are still used today in combination with photo-imagery, creating a richness and diversification of the electronic age.

The materials from which my pictures have been made and the methods of creating them have been an important aspect of the creative process. (Parts II and III), and they have affected what I choose to express and how it is expressed. The line that is created through a

linoleum print is very different from that in a pen and ink drawing. Each medium has its own expressive qualities.

By working with coloured and textured monoprinted papers, I have found it possible to let my imagination flow unchecked, to sometimes see a picture into them, and then to fill in the missing elements. Colour and texture have been the dominant elements; however, medium and technique have not been the only factors that have determined the form. The way I see, my understanding, and the qualities I choose to bring out of the legend affect the form of the picture. An artistic overview shows the way my images have developed from simple monoprinted cut-out figures, as seen in The Dragon Story, to the more complex technique and imagery in Petrouchka. There seems to be a refinement in the way the figures and facial expressions are made sensitive to character portrayal.

The development of the tree image is one which shows a personal as well as an artistic development. Since working on my picture books I have come to realize the symbolic significance of trees. Some trees are a natural motif in a landscape but acquire symbolic dimension when they are expressions of my imagination. The tree image has developed from cut-paper to lino-printed images to use of botanical elements such as cedar branches. Different aspects of the tree symbol portray life and growth in How Summer Came to Canada, the sacred tree surrounded by owls and birds and hind in The Miraculous Hind, and the cosmic tree (totem poles) in The Mountain Goats of Tamlaham. An integrative aspect, expressed through roots and boughs as well as through the transformation process,

is given expression in The Fire Stealer.

There seems to have been a similarity between the process of writing this thesis and the creation of a picture book, since they both attempted to explore the interior of things, one through the verbal and the other through the visual/symbolic levels. Both necessitated the integration of many new elements, ideas and experiences. I began work with an intense desire to gain new understanding; I have found that the most profound way of expressing myself to others is through mythological material in picture books. Through a myth I can present aspects of my inner life on a universal level. Consequently, writing this thesis has been part of a process of personal transformation.

It is difficult to know what direction I will follow in the future. I am working on an animated film of Petrouchka, but after that - anything might happen.

When transforming experiences and images into art I have become deeply involved in my work. It is only then that I am taken over by insights, images and feelings which represent a transformation of consciousness. Consequently, in creating picture books I have discovered something of life's meaning.

FOOTNOTES

¹David Diringer, The Hand Produced Book (New York: Philosophical Library, 1953), pp. 13-52.

²Kurt Weitzmann, Studies in Classical and Byzantine Manuscript Illumination (Chicago, The University of Chicago Press, 1971), p. 96.

³Kurt Weitzmann, Illustration in Roll and Codex A Study of the Origin and Method of Text Illustration (Princeton, Princeton University Press, 1970), p. 57.

⁴David M. Robb, The Art of the Illuminated Manuscript (South Brunswick and New York: A.S. Barnes and Company. London: Thomas Yoseloff Ltd.), p. 25.

⁵Diringer / The Hand Produced Book, p. 35.

⁶Kurt Weitzmann, Late Antique & Early Christian Book Illumination (New York, George Braziller, 1977), p. 9.

⁷Weitzmann, Late Antique & Early Christian Book Illumination, pp. 9-24.

⁸Weitzmann, Illustration in Roll and Codex, p. 5.

⁹Weitzmann, Illustration in Roll and Codex, p. 6.

¹⁰Weitzmann, Studies in Classical and Byzantine Manuscript Illumination, pp. 101, 102.

¹¹Weitzmann, Illustration in Roll and Codex, pp. 12-14.

¹²Weitzmann, Illustration in Roll and Codex, pp. 14-17.

¹³Weitzmann, Illustration in Roll and Codex, pp. 17-33.

¹⁴Weitzmann, Illustration in Roll and Codex, p. 22.

- 15 Weitzmann, Illustration in Roll and Codex, p. 23.
- 16 Weitzmann, Illustration in Roll and Codex, p. 23.
- 17 Weitzmann, Illustration in Roll and Codex, pp. 81-123.
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- 22 Petersen, Women Artists, p. 13.
- 23 Petersen, Women Artists, pp. 14, 15.
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- 25 William Ivins, How Prints Look (Boston: Beacon Press, 1958), p. 142.
- 26 Ivins, How Prints Look, p. 146.
- 27 Ivins, How Prints Look, p. 142.
- 28 Diringier, The Hand Produced Book, p. 404.
- 29 Joseph Blumenthal, The Art of the Printed Book 1455-1955 (New York: The Pierpont Morgan Library, 1973), pp. 2-3.
- 30 Blumenthal, The Art of the Printed Book 1455-1955, pp. 4-5.
- 31 Blumenthal, The Art of the Printed Book 1455-1955, p. 3.

³²William Ivins, Prints and Visual Communication (Cambridge, Massachusetts, and London, England: The M.I.T. Press, 1969), p. 27.

³³John Amos Comenius, Orbis Pictus, A facsimile of the first English edition of 1659 introduced by John E. Sadler (London: Oxford University Press, 1968), p. 22.

³⁴Comenius, Orbis Pictus, p. 65.

³⁵Marshal McLuhan quoted in: Donald Morrison "What Hath Xerox Wrought?", Time, March 1, 1979), p. 69.

³⁶Gaston Bachelard, On Poetic Imagination and Reverie Translated with an introduction by Colette Gaudin (Indianapolis: The Bobbs-Merrill Company, Inc. 1971), p. 85.

³⁷William Toye, The Fire Stealer (Toronto, New York, Oxford: Oxford University Press, 1979), pp. 4-5.

³⁸Hilde Meyerhoff: "Klee and the Fir Tree," Spring (1967), pp. 55-64.

³⁹C.G. Jung, Alchemical Studies, trans. by R.F.C. Hull (Princeton: Princeton University Press, Bollingen Series XX, 1967), p. 272.

⁴⁰C.G. Jung, Memories, Dreams and Reflections, recorded and edited by Aniela Jaffe (New York: Vintage Books, 1963), pp. 6-23.

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⁴²Margaret Atwood, Survival, A Thematic Guide to Canadian Literature (Toronto: Anansi, 1972), p. 103.

⁴³Joseph Campbell (editor), Myths, Dreams, and Religion (New York: E.P. Dutton & Co., Inc. 1970), pp. 138-175. see also Joseph Campbell, edited by Malcolm Spicer, Man and Myth - Imagination and its Relation to Theological Enquiry (Montreal: Les Editions Desclée & Cie, Les Editions Bellarmin, 1973), pp. 8, 9, 25, 26, 27.

⁴⁴Dorothy Norman, The Hero: Myth/Image/Symbol (New York and Cleveland: The World Publishing Company, 1969), p. xv.

⁴⁵ Jolandi Jacobi, Complex, Archetype, Symbol in the Psychology of C.G. Jung (New Jersey: Princeton University Press, 1959), pp. 117, 118.

⁴⁶ Richard Wilhelm, The Secret of the Golden Flower, A Chinese Book of Life (New York: Harcourt, Brace & World, Revised edition, 1962), p. 107.

⁴⁷ June Singer, Androgyny Toward A New Theory of Sexuality (New York: Anchor/Doubleday, 1976), p. 157.

⁴⁸ Emily Carr, Growing Pains. The Autobiography of Emily Carr. (Toronto, Vancouver: Clarke, Irwin & Co. Ltd., 1966), pp. 64-65.

⁴⁹ John S. Dunne, A Search for God in Time and Memory (Notre Dame, Indiana: University of Notre Dame Press, 1969), p. 218, 219.

⁵⁰ Raymond Tschumi, A Philosophy of Literature (Philadelphia: Dufour Editions, 1968), p. 128.

⁵¹ Mike Samuels, M.D. and Nancy Samuels, Seeing with the Mind's Eye (New York: Random House, 1975), pp. 39-55.

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⁵³ C.G. Jung, The Structure and Dynamics of the Psyche, trans. by R.F.C. Hull (Princeton: Princeton University Press, Bollingen Series), paragraph 794.

⁵⁴ Jean Houston: "Through the Looking-Glass: The World of Imagery," Dromenon: A Journal of New Ways of Being, II:3-4 (Winter 1979), pp. 24-25.

⁵⁵ Nancy Herbert: "Elizabeth Cleaver," Bookbird, Vol. XI, No. 1 (1973), pp. 66-73.

⁵⁶ See my article "The Visual Artist and the Creative Process in Picture Books," in Canadian Children's Literature, No. 4 (1976), p. 75.

⁵⁷ Pierre Grimal (editor), Larousse World Mythology (London, New York, Sydney, Toronto: Paul Hamlyn, 1963), p. 429.

- ⁵⁸ Vera Gervers-Molnar: "A Sarospataki Bokalyos Haz," ("The Tiled House at Sarospatak") Separatum, Folia Archaeologica XXII, pp. 216, 217.
- ⁵⁹ Carl Kerényi, The Heros of the Greeks (London: Thames & Hudson, 1959), p. 146, 147.
- ⁶⁰ Maria Louise von Franz, Interpretation of Fairy Tales: An Introduction to the Psychology of Fairy Tales (Zurich: Spring Publications, 1973), p. 86.
- ⁶¹ Shelia Egoff, The Republic of Childhood: A Critical Guide to Canadian Children's Literature in English (Toronto: Oxford University Press, 1975), p. 28.
- ⁶² In 1972-1973 I studied printmaking with Jennifer Dickson at the Sadie Bronfman Center, Montreal and during this time attended a workshop with Michael Rothenstein.
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- ⁶⁴ Joseph Campbell, A Hero with a Thousand Faces (Princeton: Princeton University Press, 1949).
- ⁶⁵ Robert Spenser: "The Blind Man and the Loon: Barrow Eskimo Variants," Journal of American Folklore, Vol. 67, pp. 65-72.
- ⁶⁶ Ira Progoff, The Symbolic and the Real (New York: McGraw Hill Book Company, 1973), p. 140.
- ⁶⁷ E.E. Burriss, Taboo, Magic, Spirits (Westport, Conn.: Greenwood Press, 1972), pp. 225-240.

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