

Summaries

Lorenz Frølich's Illustrations for Hans Andersen's Fairy Tales

By Knud Hendriksen

Although he is the classic among Danish Andersen illustrators, Vilhelm Pedersen was not the first. He was preceded by Lorenz Frølich, who, in 1845, published a drawing for the fairy tale "*Hyldemoer*" ("The Elder-Tree Mother") in the aesthetic annual "*Gæa*". And as early as 1837, Frølich, who was then only seventeen years old, made eleven pen and pencil illustrations for "The Little Mermaid"; these, however, were not published at the time, and it was not until 1920 that four of them were reproduced, on a reduced scale, in F. Hendriksen's book on Frølich.

A few years after Vilhelm Pedersen's death in 1859, the publishing firm of C. A. Reitzel, planning a new illustrated edition of the Fairy Tales, approached Frølich, who was then living in Paris, where he had achieved considerable popularity through his drawings for the books on *Mademoiselle Lili*. Frølich undertook the task; but the first volume, including 15 tales and 52 drawings, got scant applause in his own country on its appearance in 1867; most people thought that Frølich's drawings had a "foreign" quality, and that Vilhelm Pedersen was much more congenial with Andersen. The coolness of the critics piqued Frølich, and it was only with reluctance that he agreed to finish the task. During the years 1870-74 three more volumes appeared; altogether he made more than 300 drawings for the Fairy Tales. He etched most of his drawings on zinc plates, which were subsequently transformed into relief casts through various processes. Some of the printing plates were obtained through the process known as "chemitype", invented by the Danish goldsmith Chr. Piil, others through related French methods, one of them invented by the printer and lithographer Firmin Gillot, the other by the brothers Comte. Three of the drawings in the third volume are signed Nielsen, and were produced by the Danish xylographer J. C. Nielsen, probably through a process invented by himself, which he called "zincography", and which was related to chemitype.

On the occasion of the Andersen centenary in 1905, the publishing firm of Gyldendal issued a stately quarto containing three of the Fairy Tales, for which Frølich, who was then over eighty, had undertaken to supply the illustrations; this edition included "The Little Mermaid". Even these illustrations have a certain "foreign" look about them, but they also display the imaginative and sensitive vitality characteristic of all his work, and were warmly acclaimed by the critics: it was long since Frølich had won general recognition in his own country.

Big Merchants and Book-Collectors

By H. P. Rohde

After surveying the financial history of the Fuggers and briefly mentioning the various Fugger libraries and their fates, the article gives an account of those Fuggers who are important in the world of books and literature.

Johan Jakob Fugger (1516-75) had inherited his interest in books from his father Raimund (1489-1535). While Raimund had his books bound in the Italian style, Johan Jakob imported the Flemish-born Antoni Ludwig from Italy as his private bookbinder. Mention is made of a volume from Johan Jakob's library, now on the shelves of the Royal Library, and of a recently discovered volume supposed to be bound by Antoni Ludwig, of which a more detailed account will be given in a later issue of "Fund og Forskning", the annual publication of the Royal Library.

Ulrich Fugger (1526-84), Johan Jakob's brother, was important for the protection he extended to the great French printer Henri Etienne (Henricus Stephanus), who, from 1558 to 1568, styled himself "Huldrici Fuggeri typographus". The Royal Library possesses copies of most of the books he printed for Ulrich Fugger, including the Xenophon edition of 1561 which contains Etienne's dedication to his learned friend Adrien Turnèbe. A close scrutiny of the Library's Aldus edition from 1495 brought to light the original manuscript of one of the Greek memorial poems printed in "Querimonia Artis Typographicae" from 1569. This Aldus edition has the additional interest of having belonged to Jansonius from Almelveen, who inscribed his name in it in 1683—the year in

which he published his "De Vitis Stephanorum". A thorough examination of the eighteenth-century cover of the book brought to light the original sixteenth-century cover, somewhat damaged. One of the Fugger prints has a binding reminiscent of Jakob Krause, although it is more likely that it is the work of a French bookbinder.

Marx Fugger (1529-97), the last of the great men of the family, was also a keen book-collector, and probably the most fastidious connoisseur of them all. At any rate, the finest of the covers he ordered for himself in Paris are a match for those of Grolier and Mahieu. The article gives a detailed account, based partly on E. Ph. Goldschmidt's article in the ABA Annual from 1952, of Marx Fugger's emergence to prominence from the sale of the Maihingen library in 1933 up to the Wilmerding sale in 1951. It also emphasizes the similarity between the ornamental patterns on some of Marx Fugger's book-covers and those found on bindings by Jakob Krause of the type depicted in Hannover's "Kunstfærdige gamle bogbind" (1907), and points out that Krause need never have visited Paris but may have gained his knowledge of the French book-binders' art from Marx Fugger's library.

The article calls attention to a copy of Marx Fugger's book on horses from 1578 found in the Royal Library, because it contains Marx Fugger's signature and his personal corrections of misprints. Mention is also made of two books from Marx's library bound in sober utilitarian covers—one of them is a recent acquisition—and of a further volume which, judging by the dedication, must have belonged to him.

Finally, a passage is quoted from Hans von Schweinichen's Memoirs describing a banquet organized by Marx Fugger in honour of the Duke of Liegnitz in the Fugger's house in Augsburg in 1575.

Reflections on the Typography of Illustrated Books

By Ejnar Philip

The typography of illustrated books involves both aesthetic and functional problems. Like the architect, the typographer must have both aspects in mind. The author points out the very happy harmony between text and illustration, the technical affinity between the types and wood-cuts characteristic of Italian and French Renaissance books. This

agreement disappeared when, during the Baroque, the copper-print ousted the wood-cut. In the beginning of the nineteenth century, the classic form of illustration was resurrected by Thomas Bewick; but generally speaking, the century was characterised by the gradual degeneration of printing as a craft, largely owing to various technical innovations, such as lithography, the mechanical production of type, photography, and the photo-mechanical line and halftone engraving processes in connection with the continual increase in the output of books and newspapers. The private presses of William Morris and others vindicated printing as a craft; and the present-day emphasis on quality has once more brought into focus the problem of harmonising the types and the illustrations. Modern functional typography has taught us to be both more audacious and more conscious in tackling the problems of the illustrated book, but we are still paying insufficient attention to the pictorial quality of the photographs employed.

In conclusion, the author sums up the fundamental rules governing the lay-out of illustrated books.

Illustrated Book-Covers in Denmark, 1870-1920

By Alf C. Melhus

The illustrated covers of Scandinavian books are sometimes repetitions or elaborations of the title-page, sometimes copies of the dust jacket of the corresponding bound book. Collectors often buy books simply because of their beautiful covers, i. e. from purely aesthetic motives; similarly, an interest in the history of books may lead others to acquire items solely on account of the covers, which may then be made the object of comparative and stylistic studies.

The examples of Danish book-covers through half a century reproduced in the article are selections from an exhibition arranged by the author, who has been a student of book-covers for many years, in the University Library in Copenhagen in the autumn of 1954. The examples show various methods of co-ordinating the illustration and the text, typical covers of periodicals and books published by instalments, and the covers of a couple of well-known popular magazines.

The article briefly mentions the best and most prominent cover

artists of the period under discussion, such as Lorenz Frølich, Hans Tegner, Frants Henningsen, Hans Nikolai Hansen, Louis Moe, Kristian Kongstad, and Valdemar Andersen—the forerunners of that long series of younger artists who, during the last 30 to 40 years, have raised the design of book-covers to a flourishing art in Denmark.

Artist and Colonist.

By Jørgen Andersen

During the late 1580's Theodore de Bry paid two visits to London in order to acquire material for his book on America from Jacques le Moyne, a Huguenot artist in the service of Sir Walter Raleigh. Le Moyne had taken part in a French expedition to Florida in the 1560's and had recorded his impressions in a number of drawings. These, however, he wanted to publish himself, so that de Bry did not succeed in buying them till after the death of the artist. Instead, Richard Hakluyt of Oxford helped him to acquire a set of drawings by a certain Johan With, described as an "Engelländischer Mahler" and probably identical with John White, a surveyor and artist employed in Raleigh's first colony, and governor of the second colony in Virginia.

Hakluyt asked John White to describe his lonely return to the ill-fated second colony. In this moving story he depicts a memorable, sad scene of disorder and describes his dismay at finding that all his buried possessions had been ruined by rain and rust or damaged by natives. He specifically mentions a number of maps and pictures; these were probably very much like the set of Virginian drawings now in the British Museum, which again are similar to, though not identical with, the lost originals employed by de Bry: the artist must have repeated his impressions for various patrons.

White made his drawings in close collaboration with Thomas Hariot, a protégé and friend of Sir Walter Raleigh's, and the most brilliant of the scientists who followed in the wake of the Elizabethan explorers. Another was the naturalist Charles de L'Escluse, translator of de Bry's "America".

Towards the end of the Elizabethan age, scepticism was in the ascendant, stimulated by the mass of new knowledge, astronomical and geo-

graphical. White's record of conditions in the new world was one of the factors which contributed to this attitude. The work of Le Moyne, Hariot, and White stimulated the curiosity of the public and the enterprise of publishers, and inaugurated a new spirit of comparison. This is clearly shown by the fact that de Bry printed some decorative Picts by White (the most original achievement of the artist) next to his Virginian natives, thus inviting the reader to compare a contemporary primitive tribe and a warlike primitive people known only from history.

The author would like to acknowledge the courtesy of Mr. P. G. Hulton, the Department of Prints and Drawings, in placing original observations and a revised life of White at his disposal.

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