

Relations Between Description and Illustration as an Editorial Problem

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The connection between description and illustration dates back to the antique normative (though not necessarily related to the school of Aristotle) reflection on literature. Indeed, in rhetoric, literary description is also referred to as *illustratio* or *demonstratio*, i.e. the argumentative part of the narrative, which includes the *topoi* of persons, things, or actions. Descriptions of characters, places, time and actions were supposed to make the argument plausible and convincing for the audience.¹ In medieval paraenesis, description often took the form of not so only a potential but also an actual visualization. For example, in the public space of St. Mary's Basilica in Gdańsk, in a manner associated with dissemination,² the Tables of

¹ Teresa Michałowska, *Opis – pojęcie*, in: *Słownik literatury staropolskiej*, ed. Teresa Michałowska *et al.*, Wrocław, Ossolineum 1990, p. 522.

² Dissemination is both a legal and an editorial term. It refers to the process of making the content of the work available to recipients without making a copy. Publishing is the process of making a copy and sharing it with others.

the Law were meant to encourage the general public to lead an honest life. Moral encouragement was strengthened by visualization, which was secondary to description, because the biblical message was combined with visualization of everyday life in the fifteenth-century (landscape, architecture, character clothing).³ Of course, this historic image should be interpreted in the context of biblical hermeneutics, but it would also be possible to explain it in the context of literary hermeneutics, because the quarters are accompanied by German inscriptions and subscriptions in Gothic minuscule. What is more, the Ten Commandments in verse were popular in the late fifteenth century.⁴ In the more private sphere of books, for example, wood engravings (e.g. of demons who wished to possess human souls), which accompanied the descriptions and recommendations in xylographic and printed handbooks about the “art of good dying,” played a parenetic role.⁵

In the following centuries, illustrations undoubtedly influenced the quality of book editions; they rendered the message of the text more plausible, complete, and attractive. However, is there a closer connection between description and illustration in a literary text? We want to ask, and ultimately answer, this question from the perspective of an editor who wishes to publish a literary work and therefore has to decide whether illustrations should or should not be included in the text. Jan Trzynadlowski first paid attention to the underestimated role of the anonymous or collegial editor in this process.⁶ Apart from textual studies and editorial studies, Trzynadlowski also distinguished between editing for print, defined as a technical and critical adaptation of a given work by an author or an editor-researcher (in the case of posthumous editions) to print. Trzynadlowski’s views did not meet with immediate approval, which is why he considered it appropriate to respond to the reviewer of his dissertation *Editing: Text, language, study*, Stanisław Dąbrowski, thusly:

The reviewer is indignant that I allow the editor to shape the concept of the work in accordance with the technical concept of the book. The careful and above all calm reader understands what I mean by this. [...] Let me repeat after Kleiner that not every author imagines his work as a book, and yet it all boils down to (what else could it be?) the strict correspondence between the layout of the work and the layout of the book (i.e. the technical concept). The concept of the work is a completely different matter! The publisher who finances the edition has the right to reject the work if he does not like the concept, including its quality. It is like this all over the world. Does the publisher have to print everything that the author brings? I distinguish between the “publisher” and the “editor” because it also depends on the structure of a given publishing house. But this is a completely different matter. Until now I was writing about adapting the text, which is often very complex, to the structure of the book, e.g. textbook, album, series, etc. If the editor had nothing to say in this matter, no series could be published! Why should we try to prove the superiority of one over the other? It does not make any sense. Both of them, despite their various responsibilities, have to cooperate with each other so that a script or typescript gives rise to a well-thought-out book.

³ Adam Labuda, *Malarstwo tablicowe w Gdańsku w 2 poł. XV w.*, Warsaw, PWN 1979, p. 132 ff.

⁴ Wiesław Wydra, *Polskie dekalogi średniowieczne*, Warsaw, Pax 1973; Teresa Michałowska, *Średniowiecze*, Warsaw, Wydawnictwo Naukowe PWN 1995, p. 382.

⁵ Maciej Włodarski, *“Ars bene moriendi” w literaturze polskiej XV i XVI w.*, Cracow, Znak 1987.

⁶ Jan Trzynadlowski, *Edytorstwo. Tekst, język, opracowanie*, Warsaw, Wydawn. Naukowo-Techniczne 1976; *idem*, *Autor, dzieło, wydawca*, Wrocław, Ossolineum 1979.

Regarding the responsibility or rather the joint responsibility of the editor-publisher (the publisher as an institution and the editor as a person): all over the world, the editor is co-responsible for the edition he has been working on.⁷

The cooperation between the publisher and the author could oscillate between two extremes. Eliza Orzeszkowa claimed that “[i]llustrating a novel is an honor and an artistic pleasure for the author ...”⁸ According to Henry James, on the other hand, all illustration is an unbearable interference in literary text, which should stand on its own.⁹ This dispute sometimes took an unexpected turn, because literary studies were and still are influenced by philosophy.¹⁰ Indeed, the relationship between description and illustration in literature, in which we are interested, is not only a question of aesthetics, but also a question of theory, cognition and ontology, because it has to do with the empirical aspects of reading (and studying) a literary text. It was the case with the famous discussion between Roman Ingarden and Stanisław Lem. For Ingarden, a philosopher who worked in phenomenology, a literary text was a two-dimensional phenomenon with four layers.¹¹ According to him, the first dimension was a horizontal dimension: the textual message is linear, because the text is read, sequentially, over a period of time. It is the linearity of the text that distinguishes it, for example, from a painting, which is a field (a planimetric work), and from an architectural work, which has a solid (spatial) character. The linear dimension of the text determines its existence (ontology). On the other hand, the second, vertical, dimension of the text is realized by the reader in the process of cognitive reception. It consists of four layers: the speech sounds, the meanings units, the represented objects and the schematized aspects. According to Ingarden, the very nature of a linguistic message means that every text contains places of indeterminacy or gaps. It is the active reader who completes (thanks to experience or imagination) the details of the character or any given situation that have been presented schematically in the text.¹² Stanisław Lem noted, however, that it would mean that the reader of the work possesses unique psychological and intellectual powers – he thinks “in” images. However, the average reader, who knows literary conventions, enjoys reading because he enjoys more or less sophisticated linguistic constructions.¹³

⁷ Jan Trzynadłowski, *W odpowiedzi Stanisławowi Dąbrowskiemu*, “Pamiętnik Literacki” vol. 71 (1980), no. 4, p. 443.

⁸ *Listy zebrane*, vol 1, ed. E. Jankowski, Wrocław 1954, p. 133.

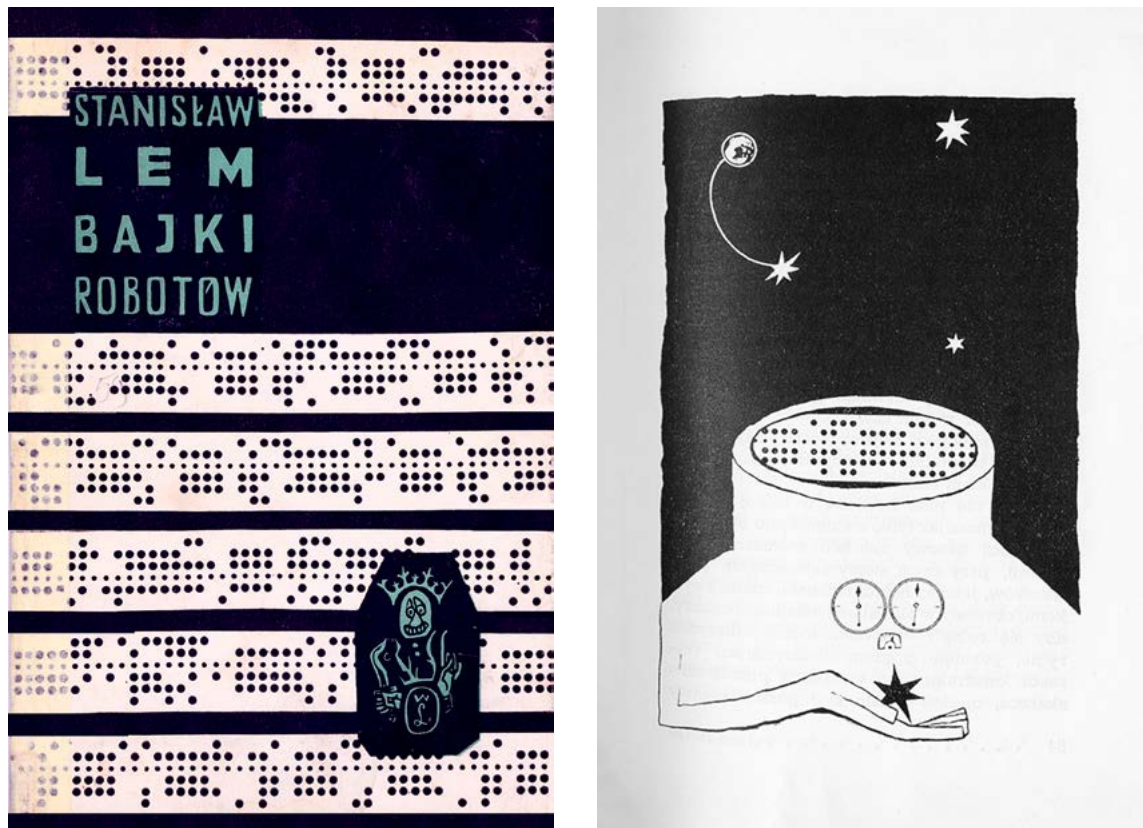
⁹ John Robert Harvey, *Victorian Novelist and their Illustrators*, London 1970, pp. 166-167.

¹⁰ Magdalena Saganiak discusses ancient and modern conditions of theoretical and literary research in *Poetyka opisowa wśród współczesnych nauk o literaturze*, “Tematy i Konteksty” 2013, no. 3, pp. 78-96.

¹¹ Roman Ingarden, *The Literary Work of Art: An Investigation of the Borderlines of Ontology, Logic, and Theory of Language*, Evanston 1979.

¹² It is worth noting that the concept of “places of indeterminacy” aroused considerable controversy (see, among others: Henryk Markiewicz, *Miejsca niedookreślenia w dziele literackim*, in: *idem, Prace wybrane*, vol. 4: *Wymiary dzieła literackiego*, Cracow 1996, pp. 58–59). It should also be noted that the problem of mutual relations between word and image has been eagerly discussed by researchers in various disciplines and the positions of Ingarden and Lem are just one of many. See also: Edward Balcerzan, *Poezja jako semiotyka sztuki*, in: *Pogranicza i korespondencje sztuk*, ed. Tadeusz Cieślakowski i Janusz Sławiński, Wrocław 1980; Seweryna Wysłouch, *Literatura a sztuki i wizualne. W perspektywie semiotyki*, in: *idem, Literatura a sztuki wizualne*, Warsaw 1994, Mieczysław Porębski, *Obrazy i znaki*, in: *idem, Sztuka a informacja*, Cracow 1986, Jan Białostocki, *Obraz i znak*, in: *idem, Historia sztuki wśród nauk humanistycznych*, Wrocław 1980.

¹³ Stanisław Lem, *Filozofia przypadku. Literatura w świetle empirii*, vol. 1, Cracow, Wydawn. Literackie 1975, pp. 34-36.



Il. 1. Stanisław Lem, *Bajki robotów* (Kraków: Wydawnictwo Literackie, 1964). Illustration by Szymon Kobyliński.

Interestingly, only two of Lem's novels were illustrated. *Fables for Robots* (Wydawnictwo Literackie 1964) were illustrated by Szymon Kobyliński¹⁴ and *The Cyberiad* (Wydawnictwo Literackie 1965) was illustrated by Daniel Mróz¹⁵ [il. 2]. Indeed, it should be mentioned that Mróz established a special bond with Lem, which is reflected in the illustrations. Mróz and Lem probably met in the editorial office of *Przekrój*; Mróz was a regular illustrator and creator of the magazine's characteristic and original layout. Although the artist did not like science fiction, which he described as "cosmic bullshit," he was fascinated by Lem's sense of humor and decided to illustrate his stories.¹⁶ He managed to capture the uniqueness of Lem's stories, and the writer was delighted with Mróz's illustrations.¹⁷ When Lem was preparing the extended edition of the work, he suggested to the artist new ideas on the basis of which, as he claimed, "Funny Drawings can be conceived."¹⁸ Lem wrote to Mróz:

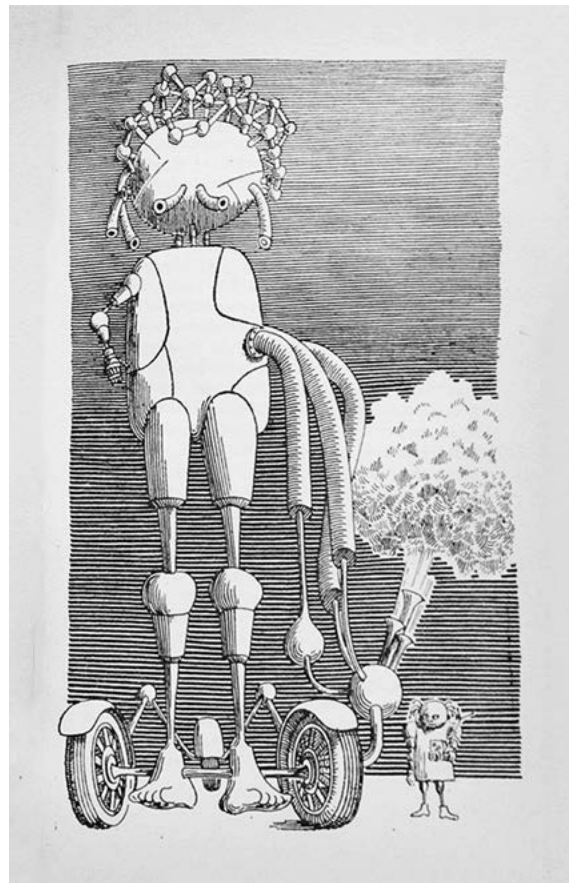
¹⁴The cooperation of the two authors resulted in another joint book 10 years later, entitled *Śmiechu warci: Zbiór karykatur*, which contained satirical drawings by Kobyliński and a foreword by Lem. It was published by Horyzonty, see: *Śmiechu warci: Zbiór karykatur ze wstępem Stanisława Lema*, Warsaw, wydawn. Horyzonty 1974.

¹⁵Daniel Mróz eventually created two series of illustrations for *The Cyberiad*. The first series was used in the first edition from 1965 and the second in the third extended edition from 1972. See: Tomasz Gryglewicz, *Ilustracje Daniela Mroza do „Cyberiady” Stanisława Lema w kontekście krakowskiego surrealizmu po II wojnie światowej*, "Quart" 2015, no. 3–4, pp. 187–199.

¹⁶*Kosmiczne pierdoły: Kultowe ilustracje do dzieł Lema na wystawie w Gdyni*, "Gazeta Wyborcza" 22 Aug. 2012.

¹⁷T. Gryglewicz, 189. See: Piotr Sitkiewicz, „Bestiariusz Lema według Mroza”, In *Bestiariusz Lema według Mroza*, ed. Janusz Górski, Piotr Sitkiewicz, (Gdańsk, wydawnictwo Czysty Warsztat 2012), 61–86.

¹⁸From a letter to Daniel Mróz dated June 12, 1971, see: Stanisław Lem, *Listy albo opór materii*, ed. Jerzy Jarzębski, Cracow, Wydawn. Literackie 2002, p. 83 (original spelling).



Il. 2. Stanisław Lem, *Cyberiada* (Kraków: Wydawnictwo Literackie, 1972).
Illustration by Daniel Mróz

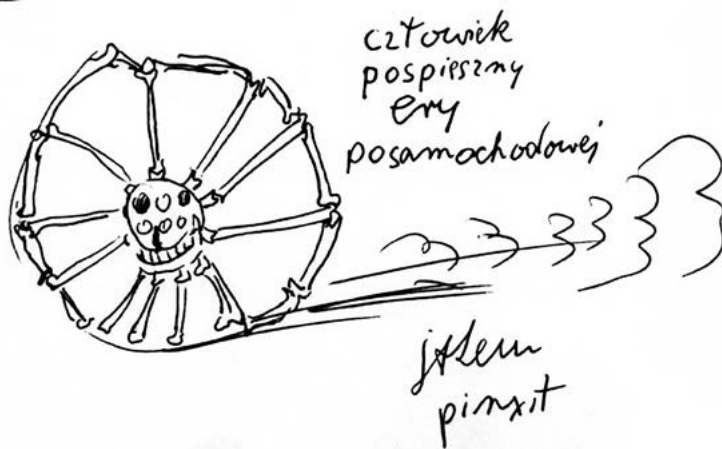
I think there are a number of ways here. For example, some typical nineteenth-century wood-engraving techniques could be parodied. You could take a Brontosaurus from a paleontological atlas and draw its cross-section, and place the cross-sections of Scientific and Research Institutes in the center. People can be drawn as something plastic, shapeless, clumsy, and deficient [...], so you can get inspiration from different things. At home, I have a German Book about robots, which shows robots from different eras, and I'd like to send it to you [...] **because I really want you to create illustrations for this edition.**¹⁹

Why are illustrations featured only in two of Lem's texts? Perhaps because the publishers thought that the target audience of these texts were young readers and illustrations are a very important element of storytelling for them.²⁰ Other reasons are also possible and, since hermeneutics may draw on structuralism or semiotics,²¹ let us explain things properly. Perhaps the reason was that in futurological novels for "adult readers," from *Astronauts* (Czytelnik 1951) to *Fiasco* (Wydawnictwo Literackie 1987), the represented world did not have its counterpart in the non-textual reality and pub-

¹⁹*Ibidem*, p. 86; original spelling (emphasis KKW).

²⁰Janina Wiercińska, *Książka obrazkowa dziecka – tradycje i współczesność*, in: *idem, Sztuka i książka*, Warsaw, PWN 1986, p. 76 ff. (In the 1980s, *Fables for Robots* became a school reading in Polish primary schools).

²¹On the methodological dependence and non-artistic dimension of literary hermeneutics. See: Umberto Eco, *The Search for the Perfect Language*, Malden, Blackwell 1995 and Michał Januszkiewicz, *W-koło hermeneutyki literackiej*, Warsaw, Wydawn. Naukowe PWN 2007.



Il. 3. Stanisław Lem, *Dzienniki gwiazdowe* (Warszawa: Czytelnik, 1971). Illustrations by the author

lishers feared that illustrative “support” could narrow down, or worse, deform, the interpretation of descriptions, which after all did not have their designates (referents) in the real world. Deformation in particular could, unintentionally, lead to ridicule and irony, and the publisher did not want that to happen, unless the writer envisioned incongruence²² to be an integral part of his literary work. To put it mildly, few people discussed non-biological intelligence in the 1960s, and hardly anyone thought that fables for robots and heroic cyberepics celebrating electroknights could be written using historical literary forms and stylization.²³ Comedy was also a generic feature of the science-fiction grotesque *The Star Diaries*, whose hero was the space traveler Ijon Tichy (Iskry 1957).²⁴ Some editions also featured illustrations by Lem himself²⁵ and his works, printed for the first time in the fourth extended edition (Czytelnik 1971),²⁶ were the complete opposite of the technological visions of Kobyliński and Mróz, perfectly in line with the grotesque convention of the stories.

²²Jerzy Ziomek wrote about the function of opposites in satirical works, *Komizm – spójność teorii i teoria spójności*, in: *idem, Powinowactwa literatury*, Warsaw, PWN 1980, pp. 319-354.

²³In the times of Gomółka (i.e. when the first editions of *Fables for Robot* and *The Cyberiad* were published), this game of opposites could take on a particularly expressive character, which the contemporary reader hardly notices. On the one hand, “Polish Stalinism” adopted the slogan of Lenin, “communism - Soviet power plus electrification,” with different social results, as shown by Edward Redliński in *Konopielka* (1973). On the other hand, the “historical correctness” of the movie *Knights of the Teutonic Order* by Alexander Ford (1960), including the historical realities of medieval knighthood, was discussed by the general public at the time (both seriously and as a joke). The aforementioned Szymon Kobyliński took part in the discussion. He was a long-time promoter of knightly and noble culture and the history of the Polish military (see: the edited volume: *Szymona Kobylińskiego gawędy o broni i mundurze*, Warsaw, Wydawn. MON 1984).

²⁴In the 1973 edition of *The Star Diaries*, the story *The Futurological Congress* with Lem’s illustrations was published (first published in the collection of stories *Bezsensowność* from 1971).

²⁵It should be noted that Lem was skeptical of his artistic abilities. He observed in an interview with Tomasz Fijałkowski: “It’s not bad - I see that I can earn a lot with drawings, this might be my big chance” (*Świat na krawędzi. Ze Stanisławem Lemem rozmawia Tomasz Fijałkowski*, Cracow, Wydawn. Literackie 2000, p. 135).

²⁶The author’s illustrations were also used in the 5th edition by Czytelnik (1976) and foreign editions (American: Nowy Jork, The Seabury Press, 1976; Nowy Jork, Camelot and Discus Books, and German: Berlin, Volk und Welt 1976; Frankfurt am Main, Suhrkamp 1978). Wydawnictwo Literackie later used them as well (2001, 2002, 2003, 2012, 2016, 2018, 2019). See: Anna Baranowa, *Śmieszne i straszne. Rysunki Stanisława Lema. Na marginesie wystawy w Galerii dylag.pl Kraków 13 marca – 26 kwietnia 2008*, “Quart” 2008, no. 2, p. 112.



Golda i Abel Karaim na jarmarku.

Il. 4. Eliza Orzeszkowa, *Meir Ezofowicz* (Warszawa: S. Lewental, 1879).

Illustration by Michał Elwiro Andrioli

Let us quote once again the words of Eliza Orzeszkowa, because it is in her modern times that perhaps the most illustrated editions of literary works were published. Interestingly, Orzeszkowa said that “[i]llustrating a novel is an honor and an artistic pleasure for the author”²⁷ not in connection with the publication of *Nad Niemnem* – a novel full of descriptions of nature but devoid of illustrations – but in connection to *Mirtali*. A painter, whose name remains unknown, refused to draw illustrations for *Mirtali*, claiming that Orzeszkowa depicted ancient Rome “unrealistically or indeed idealistically.”²⁸ Not disheartened, Orzeszkowa wrote in a letter to her Warsaw publisher Franciszek Salezy Lewental:

I hope that in our long-term relations, my Dear Sir you have not once judged me presumptuous or arrogant. This time, however, I am convinced that this painter was not right and he accused me of this because he did not want to reveal some other important reason. Maybe he did not like the novel enough to feel the artistic urge to illustrate it or rather translate it by means of a pencil.²⁹

²⁷Listy zebrane, vol. 1, p. 133.

²⁸Ibidem, p. 132.

²⁹Ibidem, p. 132.



Il. 5. Adam Mickiewicz,
Pan Tadeusz (Lwów, 1882).
Illustration by Michał Elwiro Andriolli

... Starzec trząsąc wzniesioną prawicą:
„Nie masz zgody Mopanku pomiędzy Soplicą
I kwią Horeszków!...”

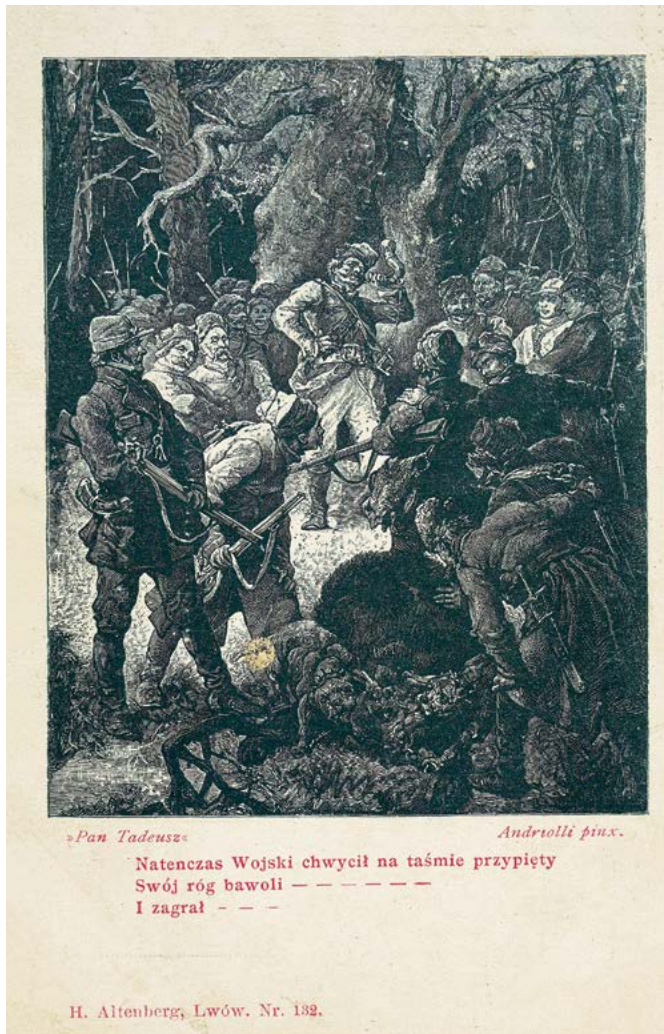
Having listed other reasons for the painter’s refusal to illustrate *Mirtali*, Orzeszkowa further writes:

[...] All these ideas come to me in relation to the task of the artist who illustrates the novel. For what should he repeat in his drawings after the writer? **Above all, people.** A mistake made by the author in the number of columns or the size of the described town should not prevent the artist from drawing people. If the writer describes an architectural detail or a piece of clothing incorrectly, then the artist can make it as it really was. It will not cause disharmony in the work – Andriolli did not cause disharmony by drawing my Gołda with loose hair when I described her with braided hair. [...] **Well, the illustrator will not be asked to draw Roman sky, climate, or flora and fauna.**³⁰

Orzeszkowa not only explained how she perceived the role of the illustrator, but also why *Nad Niemnem*, a work filled with descriptions of “climate” and “flora,” was not illustrated. She also provided reasons for why *Meir Ezofowicz*, which features the aforementioned description of Gołda (“Next to old Abel stood Gołda, slender, simple, serious as always, with her coral necklace almost touching her waist, in a gray shirt and a braid on her back”³¹) was translated into images by Michał Elwiro Andriolli. This painter was known for artistry in rendering human types, as evidenced in a series of engravings for the Altenberg edition of *Pan Tadeusz* (1882).

³⁰*Ibidem*, p. 132 (emphasis, K.K.W.)

³¹Eliza Orzeszkowa, *Meir Ezofowicz: Powieść z życia Żydów*, Warsaw 1879, p. 156.



Il. 6. A postcard with a reproduction of a drawing by Michał Elwiro Andriolli to *Pan Tadeusz* (Kraków: Druk W.L. Anczyca i Spółki [until 1905])

Among numerous descriptions found in Mickiewicz’s epic, Andriolli chose those concerning the looks and psychology of the characters. And although not everyone liked³² his “gallery” of “suggestive human types – people who lived in a manor house of Polish nobility, set in a charming, somewhat romantic scenery and rendered in a romantic manner,”³³ it was nevertheless charming.

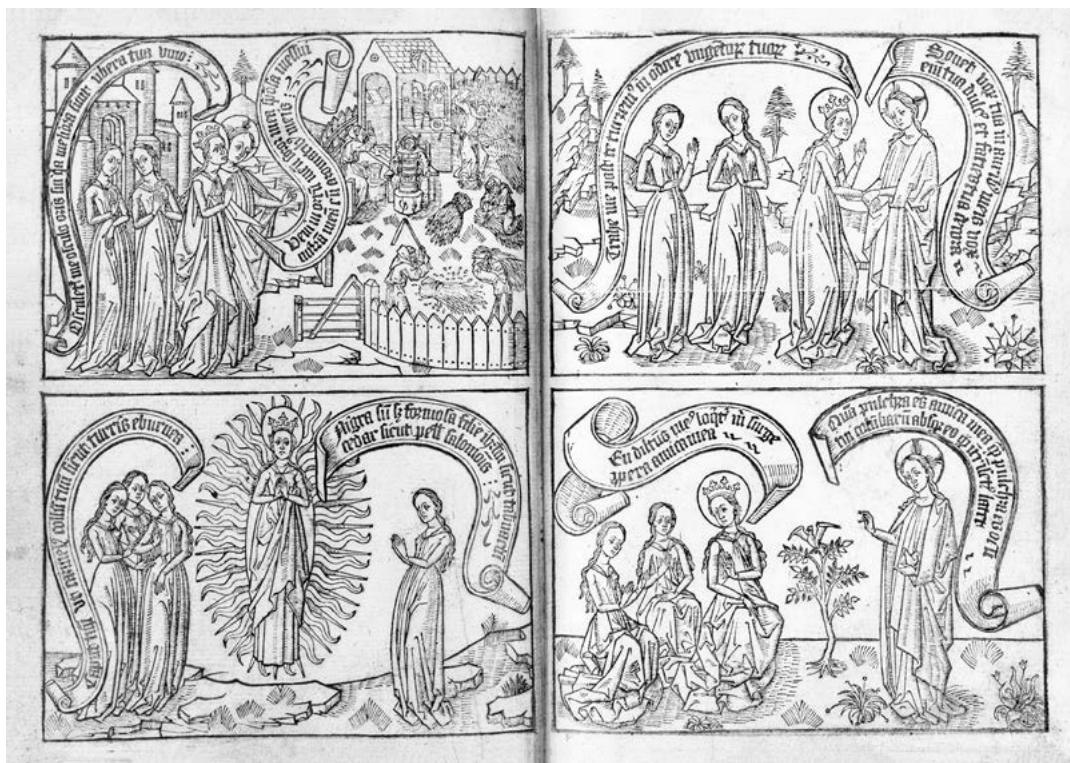
It was so charming, in fact, that even though many illustrations for *Pan Tadeusz* were created later by, among others, Stanisław Masłowski, Tadeusz Gronowski, and Jan Marcin Szancer (who also focused on characters), Andriolli’s works were still immensely popular. They soon “got a life of their own.” They were published in the form of postcards, which made them even more popular. Andriolli’s other engravings, including to *Konrad Wallenrod*, and the works of other illustrators (including Juliusz Kossak, Włodzimierz Tetmajer and Czesław Borys

³²Aleksander Świętochowski writes: “... whenever I hear that this once great artist is to illustrate some masterpiece of our literature, I am terrified. I expect to see some bizarre characters, unnaturally twisted [...] in provincial and theatrical poses [...]. Unfortunately, this is what happened in *Pan Tadeusz*. It is a shame that a good idea and effort were wasted...” *op. cit. ibidem*, p. 246.

³³Małgorzata Komza, *Mickiewicz ilustrowany*, Wrocław, Ossolineum 1987, p. 247.

Jankowski)³⁴ not only for the works by Mickiewicz (see Piotr Stachiewicz and illustrations to Sienkiewicz's *Quo vadis*), were also popularized in the form of postcards.

This interesting tendency to publish illustrations of literary works in the form of postcards shows how important these works were to the contemporary audience, thus revealing one of the most important reasons for why publishers decided to include illustrations in their editions. In most cases, they were not accidental works, but texts intended to encourage the Polish nation and fulfill an important social and patriotic mission. Illustrations for the works by Mickiewicz, Sienkiewicz or Słowacki were not so much “artistic supplements” but patriotic manifestos. These manifestos were published, even though the production costs of the illustrated editions were understandably higher. Indeed, in order for the illustrated editions to reach as many people as possible, they were sold on a subscription or installment basis.³⁵



Il. 7. *Canticum canticorum* (The Netherlands, c. 1465); k. 1v–2r (a copy from the collection of The Morgan Library & Museum in New York, reference number PML 21990).

³⁴Alicja Bajdor, Halina Natuniewicz, „Pan Tadeusz” w ilustracjach, Gdańsk, KAW 1984, p. 21.

³⁵Małgorzata Komza, *op. cit.*, p. 253.

Indeed, as Antoni Gawiński observes in relation to the relationship between description and illustration:

Following the thoughts and intentions of the author, illustration should be but an explanatory moment, **as if emphasizing the greatest beauty of the work, expressed visually**. Which moments to choose as worthy of such emphasis and suitable for them? The artist, the illustrator, should decide. How to understand and experience them? His talent and creativity should give the answer to that question: one cannot limit an artist. However, one should require from him that the concept of the illustrated moment be as close as possible to what the poet gave us in his living word. An **illustrator** is not actually a composer, but a virtuoso who **translates a written picture into a visual picture**.³⁶

Therefore, this would mean that illustrations should not only be identified with a book for a younger audience (in relation to aesthetic and/or cognitive reasons). Illustrations are included in the publication as a result of more complex decisions. In some cases, the publisher wants to increase the value of the book. In other cases, the publisher wants to (or sometimes even has to) supplement what is inexpressible in the written text by means of illustration.

Sometimes, the word and image “ratio” may be in favour of the image. Of course, communication by means of pictures and not text is not an invention of modern culture. The origins of this phenomenon may be traced back to ancient times, in which more or less compelling *imagines* played an important role. Arranged as if in a comics sequence, they could be “read” without text.³⁷ Similarly in the Middle Ages – in the numerous xylographic editions of the Bible, *Biblia pauperum* or *Canticum canticorum* [fig. 7] - pictures which both the literate and the illiterate could “read” almost completely eliminated the text (which only the literate few could understand).³⁸ In Poland, editions of comics by Kornel Makuszyński and Marian Walentynowicz are an interesting example of the relationship between description and illustration. In their comic books about Matolek the Billy Goat, Fiki-Miki the monkey, the Wawel dragon or Wanda (published from 1933 to 1938), visual sequences almost completely replaced descriptions, and 4-line rhymed captions contained other narrative elements and, sometimes, dialogues. It should be noted, however, that this compositional “symbiosis” was obtained by means of a layout in which poems and pictures were consistently combined with the verse text in each column. A publisher in the 1930s could achieve such a layout because the illustrations were technically quite simple. As regards printing techniques, illustrations can be divided into mono-tonal (lines printed in a single color without shading) and multi-tonal (halftone), with monochromatic and multichromatic illustrations in each group. (Makuszyński and Walentynowicz’s publications contained multichromatic mono-tonal illustrations). Line engraving includes technical drawings, maps with dashed or dotted fields, facsimile of handwriting, drawings (in ink, carbon, pencil, etc.), wood engravings, copper-

³⁶Antoni Gawiński, *Dziady, cykl ilustracji Czesława B. Jankowskiego*. “Prawda” 1900, nr 8, pp. 92–93 (emphasis, K.K.W.)

³⁷Anna Świderkówna, Maria Nowicka, *Książka się rozwija*, Wrocław 1970, pp. 231–270.

³⁸Maciej Włodarski, *Obraz i słowo. O powiązaniach w sztuce i literaturze XV-XVI wieku na przykładzie „ars moriendi”*, Cracow 1991, pp. 5–7.

plate prints, vignettes, spacers, initials, photographs (photocopies) of drawings or prints. Halftones include: diapositives (slides) and photographic prints, paintings (both made using paints and the technique of, for example, aquatint), some graphics (e.g. etchings), reproductions of manuscripts (illuminated or with faded ink), etc. The decisive factor in this classification is the presence or absence of tonal gradations. Since halftone was more expensive because the paper had to be smooth, publishers often decided to attach (sew in) individual pages with multi-tonal illustrations into a book printed on cheaper, i.e. more porous, paper. However, such pages could not be attached just anywhere in the book, but (again for financial reasons) only between sections or in the middle of a section. This, in turn, required that illustrations, which did not appear in the immediate vicinity of the text to which they referred,³⁹ had to be edited. In other words, it was necessary to prepare additional captions, references in the text, and often also a list of illustrations. All this additional editorial work was not necessary when illustrations could be printed on the same paper as the text. The thing is that smooth paper, on which high-quality mono-tonal and multi-tonal illustrations can be printed, is either premium heavyweight chalkboard paper or coated paper, such Chromolux, which was patented by the West German company Zanders Paper in 1958.⁴⁰ Today, color magazines and school textbooks are printed on coated paper but it was not available in the 1930s. And in the 1960s, behind the Iron Curtain, the Polish printing industry did not have access to this type of paper.

The mutual coexistence of word and image in the book is therefore determined not only by philosophical views, aesthetic experiences, cognitive theories or the psychology of development and teaching. In this article, we only wished to signal this problem and point out to researchers that, on a daily basis, this coexistence is also conditioned by technological and thus financial resources. The lack of funds often (especially in the times of the Polish People's Republic) meant that no illustrations were published in a book, because each illustration meant an increase in production costs, and thus also the price of the book. If illustrations were not necessary, i.e. apart from publications for children and teenagers, they were not included.

translated by Małgorzata Olsza

³⁹See recommendations for editing illustrative material in one of the newer editorial guides – Marian Wolański, *Edycja tekstów. Praktyczny poradnik*, Warsaw, Wydawn. Naukowe PWN 2008, pp. 226 ff.

⁴⁰Information on Zanders Paper GmbH may be found online at rynekpapierniczy.pl [date of access 15 Feb. 2020].

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KEYWORDS

Adam Mickiewicz

literary description

illustration

STANISŁAW LEM

ABSTRACT:

This article attempts to answer the following question: is there a connection between description and illustration in a literary text? We ask this question from the perspective of the editor who has to publish a literary work and therefore must decide whether to include illustrations or not. We refer to the illustrated editions of works by, among others, Stanisław Lem, Eliza Orzeszkowa and Adam Mickiewicz and demonstrate that the decision to illustrate (or not) was motivated by many different factors – aesthetic, patriotic, didactic, technological and economical.

Eliza Orzeszkowa

LITERARY EDITIONS

editing literature

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Bogdan Hojdis (b. 1963 in Bydgoszcz) – graduate of and professor at AMU Faculty of Polish and Classical Philology, medievalist, literary scholar, and editor. Author and co-author of *O współistnieniu słów i obrazów w kulturze polskiego średniowiecza* [On the Coexistence of Words and Pictures in the Culture of the Polish Middle Ages] (2000), *Literatura staropolska* [Old Polish Literature] (2009), *Literackie fragmenty w XVI-wiecznej sylwie rodziny Pieniążków ze Skrzydłnej* [Literary Fragments in the 16th Century Silva Rerum of the Pieniążek Family from Skrzydłna] (2009), *Tematyka średniowieczna w polskiej fabule filmowej* [The Middle Ages in Polish Film] (2013). In the years 2014–2017, he managed several digitization projects of printed and manuscript collections at the Library of the Poznań Society of Friends of Sciences. He has worked in editorial projects financed by NPRH: Polish prints up to 1543 - editions and the bibliographic and bibliological monograph (UAM). He also completed the parliamentary edition of *Dzieł wszystkich* [Collected Works] of Jan Kochanowski (IBL PAN).

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