

INTRODUCTION

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The Slovak National Gallery in Bratislava presents to the public concerned the second MISCELLANY of the papers read at the 3rd symposium of the Biennale of Illustration for Children in Bratislava, in the year 1971. (The papers read at the 4th symposium of the Biennale of Illustration for Children in Bratislava in the year 1973 will come out in print in another book Miscellany SNG 4/II in the year 1976.) Following the response evoked by the first MISCELLANY (published by OBZOR, Bratislava 1972) and on the basis of the comparison of themes and content of the papers read, we are fully entitled to claim that the materials contained in this miscellany are not only a contribution to the general problems of the theory of the fine arts, but they represent the origination of the differentiated and special theory of illustration for children as a component of general art theory. In spite of this organic connection of the basic branch of science with that gradually digressing from it, we should be also aware of the differences, existing between the two branches of science which caused the necessity to differentiate between them. If the illustration for children is to fulfil its social task, it is necessary that the artistic creative activity itself, as well as the theoretical activity developed on its basis should respect the basic principles, problems and relations of the other spheres, mainly of psychology, pedagogy and biology. This claim might have seem novel sometime, at the commencement of the BIB, but today, after the experience of four international meetings of theoreticians, seriously devoting themselves to the illustration for children as a subject matter of research into a new branch of science is not to be doubted.

Illustration as a specific category of artistic expression was the main topic of the 3rd symposium of the BIB, *The Aesthetic and Extra-Aesthetic Aspects of the Illustration for Children* was the main topic of the 4th symposium of the BIB. The external combination of both symposia and of both main topics in the Miscellany SNG 4/I and 4/II, provides us with a stimulus, to consider a synthesis that we are gradually tending towards

and for us at the same time to deal with the activity and stimuli that sui generis helped and still do help to materialize the tasks of the BIB and its symposia. Let us mention especially the large Soviet delegation at the 3rd symposium of the BIB and the fact that both the art theoreticians and illustrators alike were granted the possibility to express their views. Let us also recall the international meeting of the illustrators and theoreticians in Moscow, in July 1972, where the Soviet Artists' Union contributed generously and effectively to the tasks of the BIB and mainly to the formation of the theory of illustration for children.

The miscellanies from the symposia of the BIB are not the only base of the newly founded theory of illustration for children. In many national spheres publications appear which have taken upon themselves to inform also the wider public on the new artistic manifestations and expressions and to aid the more effective impact of illustration. The so far published works are solving a whole range of new problems, and help to build up a structure of the new branch of science. Two spheres of problems gradually emerge — the theory proper, the history of the illustration for children. Besides that, there is a large amount of catalogues and albums, informing on the development of illustration in certain cultural spheres, or attempting to give a synthetic picture of the world illustration activity from the aspects, pursued by the BIB. The Slovak national Gallery is preparing the publication of the first part of a historical work, which will consist of several volumes dealing with the history of the illustration for children since the end of the Second World War in different countries. Each work has its own sphere of influence and research and accomplishes partial aims, complementing the summital aim of the BIB.

In the stage of establishing a new branch of science, neither the endeavour which only informs and draws the attention of the neutral sphere of society to the content and subject matter of the new branch of science is in vain. We are aware of the fact, that also at the symposia

of the BIB themselves, papers will be heard not pursuing strictly the principal theme, or papers quite remote from the topic of the symposium.

It is not possible to mention here the whole range of literature on the illustration for children published throughout the world. The extent of the form and aims of these publications is so copious, that the enumeration alone suggests the possibilities the new branch of science must reckon with. The content of the publications progresses from the catalogues and lucid survey information, to the historical surveys of the development of illustration, especially the Soviet publication of Ella Gankina and the encyclopedic survey of the illustration for children published by the Horn Book publishers, New York, apart from the works of H. Künemann and B. Hürlimann which are rather of an informative character, also strictly specialized works originate, as e. g. Baumgartner's book *The Aspects of the Painted World (Aspekte der Gemalten Welt)*, Doderer's *Picture Book (Das Bilderbuch)* and *The Psychological Problems of the Illustration for Children*, by I. Slońska. However, the principal work, an attempt to a systematic outline of the structure of the theory of illustration for children is still lacking. We are in no doubt, that just the BIB and its symposia will help in fulfilling this task in the near future.

One of the disadvantages is the lack of the existence of a specialized tribune. Various materials, studies, essays, reviews, articles, analyses, critical reviews are being published (mainly within the scope of the appendix to the BIB) in the UNESCO magazine *BOOKBIRD* and in the Soviet magazine *Detskaia literatura (Literature for Children)*. The Czechoslovak magazine *Zlatý máj (The Golden May)* devoted to the theory of the literature for children pays specific attention to the activity of the BIB. Due to the fact that similar magazines of other cultural spheres deal with this scope of problems we have not as yet a clear picture. It is certain, however, that the problems of illustration for children have not as yet a theoretical magazine of their own, that they are being treated as problems of secondary importance along with the theory of literature, and that the task awaiting us in the future is to found a periodical of this kind. It would be profitable to mention also other problems closely connected with the aims of the

BIB and on the solution of which also the development of the international illustration for children rests. Many, as a matter of fact, all the most topical problems were dealt with in the paper of Ella Gankina, presented at the 3rd symposium of the BIB, in September 1971. Let us add that the stimuli with which she concluded her paper and the process where they are gradually being materialized, is accompanied by the process of splitting up the theory of illustration into two spheres. The first being the sphere of problems of searching for and formulating the regularities of the illustration creation, and the educational applicability of illustrations for children. The second sphere aims at grasping and generalizing the trend of development of the illustrations in their basic phenomena and syntheses in specific contexts

It seems that the general thematic and methodological trend gives priority rather to the problems of a historical nature. This is why we must emphasize, that it is above all the ideological, psychological and sociological problems, which claim urgent solution representing the foundation stones of the new scientific branch. Some of the papers read at the symposia have already been exploring this sphere. For instance we could enumerate a few of them: the problem of the specific character of illustration, the problems of artistic permanency and classic criteria of illustration, the attitudes of folk art traditions to contemporary illustration activity, etc. Finally, we must not either forget the sphere which touches upon the reception of the illustration and psychological investigation. Somewhere in the centre also dwells the very interesting problem of the relation of artistic illustration and the reaction of the children themselves, by their own artistic expressions, and other creative consequences of this reaction. It need not be, naturally, only the children's artistic expression, but also their response to the artistic stimulus, for instance by a game, movement, word, melody.

The theory of illustration for children we intended to develop at the BIB, should not abandon the principal and essential thesis of commitment. The aesthetic function of the illustration should not be separated from the ethic-educational and social values. Only in this way the world illustration creative activity for children can become the co-creator of the happy and contented life of children all over the world.

NIKITA
CHARUSHIN,
 USSR

**ILLUSTRATION OF THE BOOKS FOR CHILDREN
 AND THE DEVELOPMENT
 OF ARTISTIC FEELING IN CHILDREN**

I would like to pursue the education of child to his artistic perception of the world using examples which are personally very close to me and this is why I shall limit my paper to the illustrations depicting animals — deers, lions, fishes and birds and I shall compare these with the illustrations of the children of pre-school age — i. e. from the age of 3 to 6 which convincingly and directly reflect their view of the world.

The confrontation of a child with reality — with nature, with mankind and with the polymorphous modern stream of information — creates certain contrast with the natural spiritual tradition, respectively with a specific phenomenon, which is that all the evolutionary stages of mankind repeat themselves in the child in an abridged form. In my opinion this is what creates the foundation stone of the child's perception. And it is up to the artist to develop it.

A child gets acquainted with the world gradually while discovering it. Art, as we know, plays the role of a mediator here. Naturally art is not a utilitarian means of acquiring knowledge. Its visual language is complicated and of many facets. In my mind the art interprets the joy of discovering, it reveals the mental sources of the feeling of belonging to the world and participation in its growth and development.

This is why illustrations must evoke the interest in the world and its beauties. Under their influence the child acquires the ability to discover the beauties independently and to feel the resulting joy. Such childhood experiences many a time have an impact on one's whole life, even if we cannot always succeed in preserving them in our memory for good. Nevertheless with many a painter just these childhood experiences are decisive factors in the character of their creative activity.

If the illustration is to be close to the children, the painter must reckon also with the fact that children perceive the world mainly through their senses. This is why the material itself plays such an important role in the development of artistic feeling in children: big sheets of paper, big paint-brushes, colour, the feeling for colour and

light. If in the process of drawing, or in the ideal case in the process of observation of the illustration, created by an adult painter a mutual relationship originates between the child and the material, the sense of artistically conceived perception of the object is born.

This important function of material and its proper choice can be indirectly proved by the fact that child immediately loses its willingness to draw, if having only a black pencil and a small piece of checkered paper. Child receives no joy from a black line on the paper. It must expend a lot of energy in order to cover the piece of paper by its drawings and a black spot is usually the result of all its efforts.

If a painter wants a child to perceive the visual richness of an illustration, he must count with its emotional and active mode of perception, but what is most important he must not forget that a child lives in constant activity and movement. The perception of illustration represents an activity to the child too. And mainly by participating in the activity, incited by the painter, a child gradually learns to acquire the active relationship to the beauties of the surrounding world.

A painter takes this direct and sensual approach to the world into consideration already when scheming his compositions. If this is lacking in a painter's work, he does not have an impact on the child whatever high moral aims he sets himself out. The visual components of an illustration must express the artist's attitude to life.

As a direct result of the sensual-emotional child perception of the world painters are extremely interested in traditions in which they find equally direct approach to the subject matter of art, equally non objective depictions of characters taken over from life (whether pigs, deers or stags are concerned) as e. g. those to be found in the Siberian paintings on rock walls (cats, baboons, cobras) which are sui generis a sort of quintessence of several observations. They are also interested in the symbols of folk art from the Volga basin and Gorodec area, in the carved lions, cocks, the snow leopards, fairy tale birds and kites, as they have been created by human fantasy.

The return to those traditions thus again proves that there does not exist anything like special aesthetics for children. It is uniform, as well as morals are. What is decisive is the sincerity of artist's attitude to life, and his proper approach to child. The illustration for children also originates from man's encountering the nature and life, as well as the "great art" in the same way as it has been from paleolit till our days, both on the shields and on toys, in the art of the Northern nations and also in the children's creative activity which does not know any formalism and mannerism, where everything springs out from emotions and not from logic.

A painter introduces the child into his world by his illustrations and conveys his own experience to him. If he lacks the understanding for child's perception it may easily happen that the child will not understand this world and will not accept it. So to say the artist must keep discovering the world together with the child. A spiritual communion must arise, based approximately on the following basis: a child lives in the world, the world lives in the child, the artist lives in the world, the world lives in the artist.

The task of illustration is to help the understanding of the beauty and complexity of the world. Artist is able to evoke the feelings of bewilderment, love and joy. These feelings help the origination of the sense of beauty. Artist mediates the final result — variegated and visually rich form (not a formula) of reality. Painter talks to child directly without any haughtiness, on the basis of mutual trust. He does not strive to present the child with only one right solution. Child must be given the opportunity of free choice. Through the artist's attitude to form also the attitude to the phenomena embedded in it is

being cultivated. This is why we can justly claim that the education towards artistic feeling through illustration also means creating the active and creative approach to life. Here the painter can go, hand in hand, together with the text. At the same time the text forms a complement to the painter by the fact that it also, in its own way, depicts the visual action, the environment and the character. The same is true of the imprints found on the shields having also an artistic function.

The cultivation of artistic feeling, the sense of beauty is nowadays confronted with a serious obstacle represented by stylisation. It is alien to the contemporary life feeling. If art offers just the ready-made stereotypes, it does not help in understanding of the world of today. Stylisation means the application of a loan. Stylisation is caused by the attempts to adopt the feeling of life inherent in a different epoch, regardless of the rhythm and opinions of our days. At the same time the only applicable method here is the creative re-elaboration and re-moulding of traditions, since there is no art without the modern way of thinking.

The attempts to overcome the academic stereotypes by a contradictory form which is contradicting the old ones only externally represent also some danger to the cultivation of the sense of beauty. These attempts spring out from the superficial apprehension of the contemporaneity from the exaggerated surrendering to the demands of polygraphy, etc.

A painter cultivates the child's apprehension of life, as well as art, mainly by illustrations representing an organic unit.

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 USSR

APPREHENSION OF THE SURROUNDING WORLD AND THE TASK OF ILLUSTRATIONS IN BOOKS FOR CHILDREN

The very fact itself that literature for children is being illustrated, proves that its influence as well as the didactic and educational purposes it embodies have been undoubtedly acknowledged.

Anyhow, we have come to face a dilemma: whether to abandon absolutely and decisively the view of art which asserts its total independence of each utilitarian aim, or to consider illustration as a phenomenon that cannot be ranged into the sphere of art. The organisation of BIB as well as a whole range of other facts proves that in contemporary society this dilemma is being solved in favour of art as a means of ideological influence. And therefore the statement that an illustration has its educational and pedagogical function is not in antithesis with its artistic value, on the contrary this illustration only asserts it.

The aims of having an effect on a child, as it can be seen in older and in contemporaneous editors are quite different, depending on social, national and political differences. Entertainment, formation of one's character, creation of moral, ethical and aesthetic ideals, education towards atheism, and citizens consciousness — all these are the examples of mansidedness of pedagogical tasks, laid out and being laid out by the creators of book for children.

Moreover we can see that the progressive part of mankind of all continents and countries understands the ways of development of human society, and therefore comes to the conclusion, that it is absolutely necessary to get the child acquainted with the world as soon as possible, with the world acquiring wider and broader boundaries and thus creating the ever increasing volume of material for its apprehension.

The term "surrounding world" does not mean only the world of objects and nature surrounding the child. The term "surrounding world" represents a complicated complex of phenomena, both of material and spiritual nature: it represents the objective and subjective phenomena in the form of the mankind's history and its synchronic

evaluation, the ideas and shaping of future, distinction between good and evil, conceptions of beauty, reasons for man's existence, evaluation of his position the tasks of his possible aim within the society, and finally the knowledge of one's own self too. So as to use scientific terminology we can claim that the problems concerning science, history, ethics, aesthetics and other cognitive categories are being elucidated to the child.

Hence the book, published as an educational means for child must naturally by the most efficient methods and forms get the child acquainted with the immense span of activities of the human mind.

Some of them influence the mind, making good use of methods like logic and dialectic way of thinking and lead to positive knowledge. The other books address different qualities of child's soul, e. g. emotions, imagination, feelings, and they develop them. This way they try to create this or that moral in a child, i. e. to divide the world into that of the good and the evil, they cultivate the child's feeling of beauty and elevate his feelings.

The book designed for a child, however, perfect it is, as the literary or genre aspects are concerned, must be accompanied by visual images. Experience teaches us that the impact of a book with illustrations is far greater, since the visual image evokes additional associations, refers to supplementing experiences, by which it increases the intensity of the process of experiencing and knowing. The power of imagination can be used even in such an abstract sphere as that represented by arithmetics, if e. g. a graphic representation of the length of the distance a train undergoes is used in solving the task. The smaller a child is, the more active is the task of the illustration in the book designed for it, the greater is the importance of all its functions.

Sooner than we start speaking of the task of illustration in books for children, we must mention the basic feature of illustration as one of the genres of visual art.

Such feature is its dependence on the literary text. No illustration can originate without it. Even a picture book is preceded by a written script, or at least one with ideas outlined.

And thus a picture — an illustration — which is most closely connected with a literary work most efficiently accomplishes its task — to elucidate the contents hidden in the illustrated literary work.

What aspects are we to compare and contrast in the works belonging to the most diverse fields of art, to the fields which at first glance have various laws of structure and use various expressive means and material. What can combine a story or a fairy tale which develop in a certain space of time with a picture which is planar, granting a singular visual experience.

Let us devote ourselves to a picture as such. The first thing we discover is a flat sheet of paper covered with a single colour or multi-coloured spots which, because of being spread according to a certain rhythmical system, create a model attracting attention, and direct this attention to this or that part of artistic surface. Immediately after the sensual perception, the associative way of thinking starts to function, creating the connection between a light and a dark spot, by which it enables us to recognize the model as presentation of objects. The allocation of objects, as well as their shapes, are connected with our life experience which again, enables us to grasp the plot, its meaning and the basic idea, embodied in a given work. In such a way we can determine the three basic functions of an image — the narrative one — the idea, topic, plot; the artistic one — the image; the decorative one expressing the aesthetic aims of the artist. These three functions of illustrations represent the law of unity of form and contents.

It is not so difficult to find out that the narrative function is at the same time also the function of a literary work and thus it gives us the possibility of confrontation.

Let us treat some other functions of an image.

The visual expression of a picture can represent in the artist's mind the cognition and comprehension bound with logic consciousness. But in the naturalness of visual picture also the beginning of subjective, emotional feeling, of what we call "impression" can dominate. Stylistic analysis of world literature shows that literary images are based on the same principles of human experience as cognition and impression are. Thus one can compare an image with a literary work also from this aspect.

The object of an image is usually being evaluated by terms used in poetry and music: e. g. rhythm, harmony, (the tune line) sound (colours), etc. And this is why the decorative function of an image becomes analogous with the sound and the rhythmical aspect of literary work.

The problems of stylistics and illustrations inevitably become the problem of content and therefore we cannot allow any irresponsibility in searching for new forms. The search must arise from the task of the literary work we illustrate.

The artist illustrator strives to get to the literary work he illustrates as close as possible, while having the possibility of confronting his work with that of the writer. The fact that his work corresponds in the sphere of ideas, subject, way of expressing reality and rhythmical singularities with the literary work, the artist loses neither the possibility of personal expression nor the possibility of free search for the best way of expressing of the purport the book comprises. The power of child's imagination is immense, and therefore we cannot doubt about the fact that it will add a supplementary purport to each picture, that it will extend and intensify it. Therefore it is ridiculous to suppose that it is possible to make illustrations capable of impending imagination. Even a glance at the life itself cannot influence the decrease of its imagination, at life which is so endless and so intricate just as though we were to suppose that in an image there might be such an inexhaustible purport which could stop the child's process of thinking, feeling, imagination, and could prevent it from developing its own fantasy.

An artist should not adapt his artistic task to the child's imagination, if he does not want to lose the power of orientation of the impact of an image. How naive, moving but deceptive are the ways of child's imagination we can perceive in their own pictures by which they accompany the stories, or tales or the lives of the nations unknown to them. Certainly no one from the logically minded people would dare to claim that such deceptive conceptions of their fantasy could enrich them, could be useful to them in their future life or activities.

The books published in the Soviet Union represent the fruit of immense creative efforts of the team of writers and artists, united in one goal they all share — the wish to give the children, adequately, according to their age, extending and deepening knowledge of the surrounding world, to grant them the opportunity of finding their own selves, their task in life and to determine the high and noble mission of man on the Earth.

All literary forms — poems, epics, fairy tales, stories, legends, scientific and popular literature, journalism, satire — grant the artists the possibility to make good use of their talent as well as special singularities of artistic expression in the material which is close to them.

In here the conditions for various specialisations in illustrating books for children are rooted. It is the differentiated variation which exists within the boundaries of the accepted style, in its wide concept, tending to express various aspects of reality by diverse means which correspond to each concrete case and style, which has not yet fossilated. It could not fossilate, since movement is one of the conditions of its constant renewal, the development of the world, the constant influx of creative individuals who solve the practical artistic tasks of its application with the humanistic aim to bring up a new man in such a way that his personal life would not contradict his social life.

KLAUS
DODERER,
 GFR

ILLUSTRATION OF FABLES IN THE LITERATURE FOR CHILDREN

Short stories that have been told for centuries all over the world, the stories in which animals can speak and think and at the same time convey knowledge and wisdom to the listener or reader are called fables. According to our tradition they are said to be invented by the man called Aesop. But who was that man, the man about whose life the oldest novel in European literary history had been written (in the days of Byzantian empire), who was portrayed so many times being one of the most famous and the oldest authors of world literature without having left a single written line of his work. We do not know anything about him, we do not know anything from him, — anything palpable and certain, actually we do not know either whether he had existed at all. It is only supposed that Aesop was a Frygian slave from Samos or Sardos who flashed some 2,500 years ago (in the first half of the 6th century B. C.) as an outstanding narrator, familiar with all the folk stories of his days and able to present them in his very own way. In antique Greece all the existing fables from the world of animals used to be later on connected with Aesop's name, and gradually they were all ascribed to him. The set free slave from the Greek province, from Asia Minor, evidently extremely intelligent — which facilitated him to maintain his predominant position over the powerful of this world, who had been dangerous just because of these assets of his, a physically crippled man, short, ugly, and hunchbacked — had been gradually changing into philosopher in the prism of our history. He proclaimed his teaching, his ideas by means of fables, and by these fables he explained how one should conduct his life in order to avoid its Charybdis and Scylla, to be able to survive.

Aesop's portrait (picture on the page 202) from the Ulm "Aesop" by the physician and humanist Dr Heinrich Steinnöwel, comes from about the year 1480. Here Aesop bears all the features of poverty — he is abominable, barefooted, hunchbacked. His belly is flabby and he is surrounded by the most picturesque requisities — as a skull, a bunch of rods, animals etc.

The second Aesop's portrait by Velasquez (on the page 203) is nowadays in the Museum of Prado in Madrid. Neither here we can see a princely countenance but just an intelligent face. Aesop is holding a book in his hand, his robe is poor, his shoes slipshod and next to his standing figure is a poor bed.

His fables about the fox and the grapes, about the crow and the fox, about the stork and the frog, about the lion and the mouse, and many others have been known already from the days of antique Greece and Rome, as well as in Medieval monasteries, even in the days of Martin Luther, Jan Amos Comenius, Karl Marx up today in unchanged form as sources of wisdom, and learning. They were taken over into the text-books, they used to be told and quoted by priests, parsons and teachers, of course by politicians and outstanding poets as La Fontaine, Krylov, or Lessing. They have been also inspiring painters, sculptors and graphic artists. In old Egypt there was for instance a stone statue representing an animal fable, another one of this kind was found on the island of Java. After the introduction of printing — artistic presentation of the fables got into the books in the form of illustrations. We can find them already in the first books from the 15th century in the form of woodcarvings. One from them is from the Book of Wisdom of the Old Sages printed in the year 1483 in Ulm. It is an illustration to the fable about the dog in water (picture on the page 204).

This is an example of the early realism in the history of the illustration of fables. Of course, some illustrations can emphasize very explicitly the moral of the fable. In this sense the illustration of a fable is always simultaneously its interpretation. As in this example the spirit of the period about the year 1500 manifested itself, the spirit striving to know reality not longing for illusions (in this fable, however, no America has been discovered but the careless delusion of mirroring); in such a way we could analyze the didactic intentions in the examples from various centuries and compare them mutually.

Grandville was one of the great cartoonists overshadowed by

Daumier. He died at the age of 44 in a lunatic asylum near Paris in the year 1874. He illustrated also La Fontaine's Fables. The story of the cat and the old rat attracted him predominantly for the chance to draw a genre picture, depicting a store with wooden floor, with backing, with overturned vessels and bags, etc. (picture on the page 205). Most probably he was much more incited to creative activity by the natural frisking about and jumping of the animals than by a moment of carelessness, winding up inevitably in a catastrophe.

But not only in this picture from the 19th century the bitter truth of the fable, the truth about evil, about injustice and imperfection of the world is endangered to fade away. It is evident above all in the famous German picture book for children from the days of Biedermeier *Fifty Fables for Children* (1833). The intellectual knowledge and understanding of the reader had been here substituted by compassionate and sentimental depicting of the action.

In the engraving by Otto Specker from Hamburg *The Dancing Bear* (picture on the page 206) we can see three merry children, enjoying their freedom together with the bear living in cage, jumping, dancing instead of sleeping like his free fellow-mates living free are.

In the poem by Wilhelm Hey *The Bear Dance* the sharp contours of the fable have completely faded away, what remained is only a touching, sentimental story. This tendency had been maintained also in Otto Specker's illustrations. Here, the bear is no more a personality out of a fable but a charming animal, surely unable to speak and think either.

The genre pictures, enjoying the atmosphere and the most faithful, the truest depicting of the individual persons and animals were the most characteristic features of the art of Biedermeier in the 19th century. All books for children illustrated by Ludwig Richter, Franz von Poccia, Fedor Flinzer in Germany as well as those illustrated by Gustav Doré, Granville or Grizet in France are marked by this tendency.

The unstable and hectic 20th century influenced also the illustrations of fables by its spirit. At the break of the century the illustrators did away with the sentimental, realistic style and discovered the expressive lines, influenced also by abstract and structural enough ideas, preventing by their essence the artists from realistic drawing of the presented animals. Thus the very idea of the fable returns back to the illustration which thus stops being a mere sentimental drawing of animals.

In the anthology *The Fables of Aesop* published in New York and in London already in the year 1894 there is a fable *The Wolf in Sheepskin* — illustrated by the English Richard Heighway. The black crows as well as the ramified tree are drawn in a planar and ornamental way. The thick rope the wolf in sheepskin is hanging on, as well as the treble frame emphasize the refusal of the illusive art of the 19th century. The forms and the lines are chosen precisely and purposefully (picture on the page 207).

The picture by Arthur Rockham (1867—1939) also English, in

which the He-Goat dances according to the Wolf's pipe is drawn in similar way (picture on the page 208). The black and white cartoon presents the Wolf playing the pipe after having been asked to do so by the He-Goat. The Wolf, of course, would like to eat the dancer afterwards, but he called the shepherd by his musical performance who chased him away and saved the cunning He Goat. In this illustration drawn in the year 1912 we can see the diversion from the realistic portraying and turning towards the abstract counterpoint conception. It suffices to compare the Wolf characterized by unkempt hair with the expressively clumsily dancing He Goat.

The way from Heighway's and Rockham's secessive emphasizing of the structure up to expressionist tangles and lines of motoric elements is not very long. The contribution of expressionism to the illustration of fables can be, perhaps, best manifested by the illustration *The Hares and the Frogs* by Ludwig Heinrich Jungnickel, published in the year 1919 in the Viennese book of fables. The main subject of the picture is the escape represented by diagonal movement. The groups (of hares) in the background and the group movement of the frogs in front, the illumination effects make the hares stop (picture on the page 209).

Neither the drawings of animals in Jungnickel's pictures of the story *The Hares and the Frogs*, nor the penetration into the didactic tendencies of the fable count here. It is mainly the composition of light and movement that matters here.

But the fable the essence and the very meaning of which become manifested only when the plane of the surface action is completed and explained through the didactic conclusion, does not need the expressionistic aesthetical abstraction or the sentimental realistic drawings typical of the 19th century either. It claims for the illustration helping to explain both its meanings and the morale following from it. But all this is possible only when the story is conceived in a way, alienated from the actual animal world.

We could see that in a few examples which originated after World War II. As to the period since the year 1945 we can state on the whole the following, in relation to the illustration of fables:

1. After World War II. in many new editions of fables the old, well known illustrations from the past were printed, mainly those by Doré, Granville or the woodcarvings from the 15th and 16th century.
2. Apart from that we can also find some experiments striving for modern graphic presentation.
3. Many artists of our days strive in their drawings and paintings in the books for children mainly for a certain charm in order to meet the demand of the children. If this is too ostentatious, their illustrations usually lose expressiveness and many a time also standard. As an example of such an unexpressive illustration the picture by the American graphic artist couple the Provencens to the fable *The Crow and the Fox* (picture on the page 210) can be given.

In this illustration from the book *Aesop's Fables*, published in the year 1965 in the USA and in the year 1966 in the German Federal Republic, the crow has a small cap on his head and the fox a feather

hat while holding the paws-hands of the equally neat and well mannered little foxes. In all our appraisal of the artist's endeavour to present the fox as a cunning creature and the crow as a rather narrow-minded one we must admit that the whole scene suffers from being too static and therefore it is unable to catch the tension comprised in the fable. Actually the crow with cheese and the fox and her little children are just looking at each other and nothing else happens.

It seems to me that the illustrations by the Pole Janusz Grabiński or those by the English Brian Wildsmith are much closer to the fables as to the motives. For example Grabiński illustrates the fable about the cunning fox sitting at the well in such a way that the tension existing between the action taking place above and beneath, between the power and being cunning is absolutely evident (picture on the page 211). The fox's victory is being captured in such — so to say — an optimistic way, her pail is already much higher than that in which the unkempt wolf with his lolled out tongue sits.

In these illustrations by the outstanding Polish graphic artist, born in the year 1929, the tension of the fables is reflected by means of precise ordering of details, but nevertheless, it seems to me, that the fable heroes are still too much resembling the real animals.

Joseph Hegenbarth copes with this problem quite differently. In his illustration of the fable *The Wolf and the Fox*, the Fox is

haughtily and at the same time sympathetically watching the Wolf, being beaten by the peasant, jumping on the stick and agonized by pain for he forgot to be careful because of his greediness.

Joseph Hegenbarth is already dead (1884—1962) but his pictures are still alive. The Hegenbarthian wolf with his long front paws is actually a creature out of a story — half man with a stick and half animal. Of similar character is also the stylisation of his fox, the features of her face are deliberately emphasized as well as her ears and paws, so that the complex idea might be eloquent enough. The contrast arising in the very essence of the fable is here caught by a real master (picture on the page 212).

The Frankfurt edition of La Fontaine's Fables from the year 1964 can be also mentioned here as an example of excellently illustrated fables. The artist Gerhard Oberländer presented the fox and the stork at that moment, when the stork is still a haughty table companion picking easily the fishes out from the glass owing to his long beak. The fox will surely revenge herself! (Picture on the page 213.)

Almost every year new books of fables are being published together with picture books and anthologies of fables for the youngest ones as well as for the teenagers. We wish they could get into the hands of as many people and above all children, as possible.

ELLA
GANKINA,
 USSR

**ON THE PROBLEM
 OF HISTORICAL-THEORETICAL RESEARCH INTO
 THE ILLUSTRATION ART OF THE BOOKS
 FOR CHILDREN**

The shocks and crises the modern art had undergone since the beginning of the 20th century did not affect the art of the books for children. In many countries of Europe and the USA this kind of art as a rule had been adhering to traditions to a greater extent than the other spheres of visual art. Perhaps the Soviet book for children is the only one of its kind that owing to its great masters participated in the process of breaking of the content, the form and the style in visual arts in the first post revolutionary decade. All this was closely connected with the great role the book for children began to play in forming of the new consciousness of the rising generations. Even the rare fusion of aesthetic and social tasks could be encountered here. I think that those considering the Soviet book for children as an important link within the artistic culture in the period between the two wars are right.

After the World War II e. g. in Czechoslovakia, Hungary, Poland and Yugoslavia several original national schools of illustration of the books for children started to arise and to acquire typical artistic forms of their own. In the post war period, mainly within the course of the last 20 years their artistic forms began to spread in all directions and unified themselves in concordance with the development of visual arts, with the ideological-artistic exploration of contemporaneous painting and graphic art. We cannot deny that those contacts were very fruitful. We know many cases where the illustrations of the books for children by great artists enriched the content and added renewed life-giving form to the illustration due to which the books became great unimitable works of art.

It suffices to mention just a few names. They are Jiří Trnka, Ludovít Fulla, Yasuo Sagausa, Lars Bo, Leo Lionni, Károly Reich, János Kass, Yurii Vasnevov, Algirdas Steponavichius, Werner Klemko, Januš Grabianski, Jozef Wilkoň, Borislav Stojev, Stojan Venev, Albin Stanescu, Milan Bizovičar and dozens of other artists and books.

The history of the illustrating of the Soviet book for children in the

years 1945—1971 is noted for several typical characteristic features, connected with the experiences from the pre-war period. In this connection we have in mind mainly the unity of the ideological and aesthetical tasks of illustrating of books for children and those aims of literature and Soviet art taken as a whole.

The artists that were deling with the illustration of books for children in the 40ies up to 60ies, acquired and later on developed the artistic heritage of the masters active in the 20ies and 30ies — as e. g. V. Lebedev, V. Favorskii, A. Deineka, N. Kupreianov who raised the artistic standard of illustrations for children and increased its social significance. One complete generation was getting acquainted with the world by these artistic means and was involving itself in the life of the country.

All this could happen only due to the great attention paid by the Soviet State to the destiny and development of books for children. Thus already during the war and in the first post-war years, our illustration of books for children was granted all the conditions necessary for extending of the sphere of its subjects, deepening of its contents, so that the art of illustrations of books for children as well as painting, graphic and poster art could accomplish the great tasks of realistic art based on the noble-minded ideological and patriotic principles.

By the end of the 50ies we could perceive the increase of pictorial and stylistic trends in the Soviet illustrations for children which had been developing according to the laws of socialist realism. Concommitantly with the Russian illustration also the Lithuanian school of illustrations for children excelled. Also the Latvian and Estonian painters and graphic artists began to devote themselves to the illustration of books for children. Original and typical features in illustrating books for children appeared in Ukraine, in White Russia and Moldavia. The works of the illustrators of books for children in Armenia, Georgia, Kazakhstan excelled due to their expressive creative

individuality. Concomitantly with the development of national literature and the increase of the number of publishers of books for children and literature for children in individual republics also the number of artists, illustrators of these books increased.

The mutual influencing of chamber and monumental painting and that of book and chamber graphic art, proper to all genres of contemporaneous visual arts becomes one of the typical features of illustrations of books for children in all the Soviet republics.

In the first half of the 60ies, the Soviet illustrations for children represented by several Soviet republics and nations began to appear at the great international displays of books for children and were becoming a significant and artistically original phenomenon in the complex development of illustrations of books for children of our days.

Nevertheless the complex situation of contemporaneous visual art in several countries of the world is so complicated and full of contradictions that its influence on illustrations for children is far from being a favourable one. Abstract art, expressionism, surrealism as well as naturalism penetrating into the illustrations for children of today, try to find here an ample space for experimenting regardless of the ideological, aesthetical and instructive nature of illustrations for children and they are very dangerous indeed.

The art of illustration of books for children can attain a higher artistic standard and achieve the fully valuable ideological and artistic results only there where it is sponsored by state, involved in the interest of progressive ideas, as well as the artistic standard of books for children.

In those countries where the book for children is dependent on the unrestrained private enterprise, it is rather difficult to oppose the works of low artistic standard, particularly if the book promises considerable business success. This is how the aesthetic and which is more also the ideologic errors arise.

Nowadays when we speak of the historical investigation of the world illustration for children in the period 1945—1971 it is necessary to judge the ways of its development and processes taking place in it extensively and objectively. We cannot avoid mentioning here the great significance of the already published complex studies on the history of books for children in the USA and Europe, as well as in England and the Scandinavian countries. I have in mind the works of Ruth Hill Vigners, Bettina Hörlmann, Eva von Zweigberg. The works of Carmen Villasante, theoretical works of Professor Holešovský, the articles of Carla Poesio, Professor Kunze, Dr Hans Halberg, Horst Künnemann, Ignazy Vic and those of many others represent the invaluable fund that will doubtlessly become the basis of further historical investigations. Exceptionally interesting are the manifold experiences of some of the above mentioned authors and their biographical and bibliographical articles on the artists dealing with books for children as well as the biographical works contained in the catalogues of the Bratislava Biennale and those to be found at the Exhibitions of Illustrations in Bologna. Some very interesting materials

have recently been collected by the magazines *Bookbird*, *Zlatý máj*, *Detskaia literatura* as well as by the magazines of similar nature in Bulgaria, the German Democratic Republic, Italy and in some other countries.

There is no doubt about the fact that illustrations for children in several countries published within the course of the last 50 years are entitled to a thorough historical investigation.

The essence and complexity of such an investigation in my opinion dwells mainly in the following statement: Historical investigation limited to mere gathering of facts would not be of adequate significance and reach.

All this would demand an active social-aesthetical standpoint and here one inevitably encounters difficulties in the methodology of investigation.

We are familiar with the names of the important publishers that devoted themselves to book for children and it is only natural that they assess it, to a certain extent only as a mere polygraphic product, i. e. in their evaluations they take into consideration particularly the concrete, final result in which the efforts of the writer and the artist meet.

We are also acquainted with the names of outstanding collectors, organisers of big contemporaneous libraries and museums of books for children to whom the content of the book is expressed through the illustrations and to whom this is much more important than the quality of printing.

A number of pedagogues, school teachers, nurses in nursery schools consider book for children to be a means of moral education or apprehension while they push aside its aesthetic functions. Sometimes it happens that the pedagogic demands contradict those of the artist and the art of illustration is thus considered to be a mere didactic means.

Both art history and art criticism quite rightly consider illustrations for children to be a kind of visual art. But even they are occasionally limited to the narrow sphere of professionalism, when they evaluate the pictorial-plastic essence of the illustration disregarding the cognitive and educational tasks, regardless of the age, the psychology and specific nature of children's perception, without taking into account the sociological functions of book for children, of a complicated complex organism which embraces the mass social-cultural needs as well as the unique works of art.

In investigating the mentioned period of the development of literature for children it is necessary to proceed from the social and not from the individual criteria, i. e. to analyze the period from all possible aspects.

I think, that the analysis of the illustrations of books for children which form a primary link in visual arts, reflexing the complex standard and the basic ideological-artistic principles and methods of the art of a given country, its historical and national characteristic features, should be the basis of such an evaluation. Naturally such an evaluation is not possible without taking into account the complexity and the

manifold, specific character of books for children, because it is just the book through which we look at the original of the illustration, at the composition of series of illustrations, at the construction, as well as the entire polygraphic design of the book.

The specific character of historical investigation in essence presupposes neither a chronologic survey of individual works, nor an analysis of artistic individualities. The main thing is to point out the basic artistic tendencies in the development of illustrations for children against the background of the development of visual art, literature for children and printing in individual countries.

In my opinion the historical-theoretical investigation of the art of the illustration of books for children should be based on the following principles:

1. To illustrate the view of the complex situation in the contemporary art, to evaluate its role within the framework of the state system of education and artistic praxis of a given country.
2. A brief survey of the traditions existing in this sphere in the individual countries supplemented by a list of the most significant artists and works.
3. Historical evaluation of the basic tendencies in the development

of the art of illustration for children within the course of the last 30 years against the background of the complex development of literature for children, visual arts and printing.

4. Scientific appendix: a list of exhibitions, publishers, of works awarded at home and abroad. A dictionary of art.

The theoretical part should be of an encyclopaedic nature giving the exact titles, dates and names. The publishing of an international theoretical work in 3—4 volumes (under the auspices of UNESCO) devoted to the post-war history of book for children would be a generous, adequate and final conclusion to all these efforts. Two of the volumes of this work would be devoted to an extensive and attractive illustrated dictionary „Who's Who” in the illustration of the books for children.

In the conclusion I would like to express my admiration of the gigantic and such a diverse activity carried out since the first Biennale by the organisers of the BIB, the researchers of the Slovak National Gallery and all the members of the International Curatorium of Specialists in the literature for children. Owing to their activity only, we can nowadays present the problem of historical-theoretical investigation of the illustration of the book for children.

FRANTIŠEK
HOLEŠOVSKÝ,
 CZECHOSLOVAKIA

**ON THE TOPIC OF THE CONCEPT
 AND PROGRAMME OF THE THEORY
 OF ILLUSTRATION FOR CHILDREN**

I

When in the interim between the second and the third Biennale of Illustration I was speaking with the pedagogic and psychologic theoreticians about the essence of the BIB, almost always I encountered the comment that the Czechoslovak Biennale was gradually becoming onesidedly an affair of theory of arts, disparaging the bilateral function of illustration which both our and the world's most outstanding illustrators are fully aware of. The critics meant by this that twosidedness, and better to say double meaning of illustration, based on the fact that although illustration is an independent and specific world of graphic art and visual arts, is also a component of the book (in this case a book for children) and therefore it cannot be dealt with neither without examination of the complicated and primary relation of the text to the illustration, nor without studying the children's relation to the illustrations, evidently also to those which had been awarded prizes, and that the context of the aspects of the BIB cannot miss the psychologic and pedagogic problems of the reception of illustration and of its influence upon the children.

And finally — the illustrations for children are also the matter of the children and even if we do not intend to apply demagogically the problematic value of the children's opinion and yet undeveloped taste, perhaps it would be worth while to consider the introduction of new prizes and awards based on the reflection of the response of the illustrations in the children. These prizes might be the expressions of children's or eventually pedagogic evaluation of the illustrations of the books published.

My feelings in such discussions were of a very contradictory character. On the other hand I was well aware that there is some critical truth in those objections, the BIB really develops outside the sphere of psychology of art and that of a child, also outside the sphere of pedagogic theory. In can be seen also in the composition of the jury,

taking into consideration rather the aspects of librarians and publishers than psychology and pedagogic aspects which is also expressed in the content of the BIB and in the composition of its participants.

On the other hand I could not ignore the warning example from the past, when the aesthetic aspects in the books for children were thoroughly suppressed by the moral and didactic aspects and I could not help the fact that our school and also extraschool educational prax at present stands for the most part in the position of naive consumers' approach to culture and arts. I remembered the former Gottwaldov festivals of films for children which used to be, together with the children's vote, a sort of embarrassing mixture and demagogy as everything, mixing up pell-mell the aspects of creative activity and consumers together with a confusion of the most diverse immature theoretical disciplines all blessed by journalistic propaganda. And finally I can feel well that descriptive boundary line between the pedagogic practice and scattered not uniform pedagogic theory, mainly when aesthetic and artistic education is concerned, in which so many a time the absurd and incomprehensible misunderstandings and discrepancies occur.

Nevertheless, something was telling me that if there was the epoch of naive pedagogisation of books for children which was bad and therefore had to be overcome, perhaps neither the epoch of utmost aesthetisation of the art for children is not the final and the optimum solution, the latter being the same extremity as the former. It is up to us to establish a situation corresponding with the inevitable social aims, taking into consideration both the social base and its organisation and standard.

"Again compromises" I can already hear the objections to this. "How long do you want to maintain them, or even to put them into practice?" But it is not the compromises that matter here. If they mattered here, the very statements of the jury would give convincing proofs about them — not only by the selection of the awarded

illustrations, but also by the motivation itself, concerning prizes and awards. Really the compromises are not the thing — it is something quite different. I would like to define the aim which really matters here as a socially inevitable bringing closer together the universal efforts of art and the achievement and discovery of the new "continents" corresponding with the general cultural interest of the people. In other words it is the share of our nation in what is the best and the most promising in our art that matters. This share of our nations is the more important mainly because we feel an obligation to it by our Slovak and Czech (the Slovak being quite undoubtedly the first) tradition of folk art and national art which have drawn from it, and that in such a way we are obliged also to the historic task which the art has played in the cultural formation of our two nations.

On our way to the very perspective task of the BIB (and we shall be establishing it for quite a long time, I think), the question of its conditions, assets and possibilities will emerge with the necessity of the dialectic law. Already 40 countries with considerably different cultural standards are participating in the 3rd BIB. What are the possibilities of the BIB to influence creation in the sphere of illustrations for children and in formation of its theory in organic association of illustration with the cultural conditions in the individual countries?

As to the creative activity itself the importance of the BIB is clear. It is not so clear, however, in the theory of illustration for children. The confrontation of all presented, by the individual national cultural spheres of Europe itself, does not give us a complex idea either. How could the Bratislava Biennale with its symposium which far from being so regularly attended as the exhibition BIB reaches a uniform world development, where we are well aware of its essential dependence on its own material, cultural and personal conditions which are principally not equal and very difficult to compare?

In spite of that, there are some possibilities and they are to be found, as far as the theory of illustration for children is concerned, just in the very task of the symposium itself. It is necessary to ponder over the problem of its composition, to adjust slightly the unrestrained selection of its participants both from the international and scientific professional aspects, it will be necessary (as there were such attempts already in the early beginnings of the BIB) to re-evaluate the possibilities of a more specialized symposium, to announce the topics for in advance (if we want to reckon with research), etc. Of course, owing to the fact, that the selection of the theoreticians delegated from individual countries still cannot be influenced, they cannot be given concrete tasks* and with all respect to the leading organisational function of Czechoslovakia we cannot suppose that we are able to

* This happened to a certain extent within an acceptable limit at the symposium of the 3rd BIB — having the task of presenting a survey of historical development of illustration for children in the post war period. Within the frame of the theory itself still a whole range of questions is missing representing the very basis of the theory of illustration for children.

provide the basic theoretical tasks ourselves, that would be absurd and megalomaniac.

Both in our and foreign literature there are many publications presenting us with a whole palette of conceptual approaches to the problems of history and theory of illustration for children. I could start the enumeration by an exemplary historical work by the Soviet theoretician Ella Gankina which has been followed by a whole series of small monographs of the illustrators in the Soviet Union. From Gankina's work we can focus our attention to analogous but rather detailed, discontinuous American work, being a sort of purposeful interform, something between a historical lexicon of the illustration for children and its history. A special place among these books is occupied by old Hobrencker's work from the year 1924 and the new one by Horst Kunze from the GDR which is very witty and rather novelistic in its concept.

The efforts to show the present state of national or world illustration for children is of its own importance. This aim has been pursued by the Polish album of the Warsaw publishing house for children and in the book *World in a Picture Book* by Bettina Hürlimann. These tendencies are being reflected — sui generis in a much more modest way also in the propagational and bibliographic materials of both our publishing houses of the books for children in Prague and Bratislava. We might classify here also some smaller publications as e. g. book on Czech fairy tale illustrations by Blanka Stehlíková and the book edition of my lecture from the year 1960, etc. The documentary culmination of this type are the so far published catalogues of the BIB exhibitions and the excellent album of the rewarded works from the first and the second biennale. They bear witness to the well scheduled, thought out and responsible work of the organisers of the BIB and of the Slovak National Gallery in Bratislava.

The future researchers in the sphere of history and theory of illustration for children of course will not be able to do without the help of monographs on individual artists, creators of illustration. This range of studies begins somewhere in the magazine articles having the character of medallions, but for their relative closeness and unquestionably principal values, they have fairly good perspectives on the book market too.

Stefan Szuman (1951) and E. Adamov (1959) tried to define the basic theoretical problems of our discipline. Also my book *The Face and Language of the Illustration for Children* (1971) outlines although in a rather limited way some of the tasks in its critical-descriptive essays, but the main function of the book is aimed rather at a wider readers' public. The *Miscellany of Works* compiled by Alfred Baumgärtner and published (with a similar delay as the mentioned Bratislava book) in the year 1968 is much nearer to the crux of the matter. Baumgärtner bore in mind as to the plan of the *Miscellany*, mainly various aspects of illustration for children, hence also the title of the *Miscelany*; he paid, however, lesser attention to the classification of basic problems of the illustration for children — in any case it is a necessary and

interesting book, having the concept that might be successfully applied in the methodological plan of further theoretical activity.

Within the scope of the survey of the works the topical book of Irena Slonska dealing with research on psychologic questions of perception of illustrations for children is of extreme importance. Slonska effectively attracts the attention to the so far neglected sphere: her minucious and long research into the problem of artistic reception tackles many relations which must be clarified in future. Of course we cannot reproach her for working alone in this ample sphere full of intricate problems and that the results of her work have been predestined by the power and possibilities of a single person — on the contrary, we should be grateful to her for her pioneering activities.

To display the colours of the variegated palette of publication titles, topics and trends still cannot lead to the wording of the tasks of the theory which has not yet been formulated. Nonetheless, its double partial aspect is clear: in future, the historical viewpoint will be undoubtedly characterized by close connection with the sphere of visual arts, the establishment of the principles of the more exactly defined theory of illustration for children will definitely require the knowledge and co-operation of psychologists, philosophers, sociologists and pedagogues. Most probably, the co-operation of so many scientific branches which is still far from being officially established makes the first steps in this sphere rather hesitating and uncertain.

II

Even if I intend to observe further just two from among the numerous relations of the theory of illustration for children, nevertheless, thinking them out completely points to the distant horizons of the tasks still standing ahead. In the present day emerging branch — the theory of illustration for children (I shall use this term instead of the more complicated one: "the illustration in books for children and young people" the purely historical and theoretical tasks cannot be strictly differentiated. This fact points also to the difficulties in establishing and systematisation of the new science. If we did not take it into consideration it would result in the creation of two separate partial disciplines in the theory of illustration for children; each of them would carry an incomplete nucleus and a lack of aim, and to re-form them for such a long time until a system of uniform structure is not established is not efficient enough.

The specific problem of the succes, lasting quality and influence of illustration is closely connected with the approach of the children readers to illustration. This is a problem of sociology of arts and it is quite understandable if I refer to the considerations and ideas published in this sphere so far.

Robert Escarpit differentiates in his study on success and lasting value of a literary work two aspects the commercial and the communicative ones. Even if he himself is well aware and emphasizes the close relationship of both aspects, separating the illustration from the book will again cause some new problems. Without treating them in detail here it suffices to point to the function of the old French

engravings in Verne's novels and their persistent influence on the present-day reader, or to the new editions of *Alice in Wonderland* with Tenniel's illustrations, or the *Biblical stories illustrated by Doré*, on the one hand, and on the other to the successful attempts of contemporaneous artists that have already proved their right to survive: Máchá, Gogol, Shakespeare are being published with the illustrations by Zrzavý, Fielding has been illustrated by Fulla, if we want to return to the recent past we can mention *A Thousand and One Nights* illustrated by Slevgot (but nowadays also by Trnka), Poe's *Works* illustrated by Kubín, together with Lewis Carroll illustrated by Berková, Andersen by Brunovský, not mentioning the illustrations of folk tales of various nations which have their special place in relation to the choice of illustrator.

We can feel here more intensely the struggle as well as the harmony of both — economic and communicative influences and they finally end — just in the field of the illustration for children — in the attempt at new illustration, trying somehow to correspond with the period when the literary work has been written. Perhaps Fr. Tichý's illustrations of *Robinson Crusoe* are the best example, although we could consider even the attempt itself at such a concept of illustration as controversial.

Experience from the economic aspect will lead us to successful and unsuccessful illustrations which in itself need not be a proof of artistic quality. Of course we know the books that owing to the illustrators disappear from the bookshop shelves in a few days, and we cannot exclude in books for children the consumers' factor of the adult mediator between the publisher and the child recipient, neither the exact distribution can determine the share of children and the adult in this commercial success.

But the economic dependence provides us with another aspect also: if we were not long ago, proud that socialist society was able to do away with literary and illustration trumpery, recent experience shows that the situation is far from that, even here, the economic aspects can be pushed to the fore and disparage the very essence of socialism.

More than 200 years ago W. Goldsmith was said to praise the English readers that they had removed the cares of the authors for their daily bread, nowadays the situation is much more complicated. The complexity lies in the quite different relations between the cultural values and the number of their consumers, in the competition a book is subjected to, the other cultural media and finally to the complex functional situation which is much more apparent in the sphere of illustration than in that of literature.

In spite of all that we still lack an explanation as to why e. g. the highly artistic illustrations, valuable and revealing do not find their "consumers" — (e. g. the case of Šerých's illustrations of the *Swan Lake*, Kolíbal's illustration of *Geishtor*). The number and the inner division of readers were 100 years after Goldsmith essentially different from those of his days. We can prove this also by our tragic experience as far as the life and work of Božena Němcová or Mikoláš Aleš are concerned.

Unfortunately no acknowledgement of today can guarantee the writer or the illustrator of the books for children the objective value of his work and of its lasting success. It is difficult, almost next to impossible, to fully understand and comprise the essential aspects of evaluation, because they are inseparably connected with the future. Perhaps this is one of the reasons why — if we are attempting an objective criticism and analysis of illustration — we must and always will prefer experiment and searching for new ways in illustration activities and we are going to respect the traditional, conventional expressions only when they lead to a surpassing of the boundaries of traditional convention.

At the third congress of Soviet writers in Moscow it was stressed that: "... the writer in the early stage of creation must have the opportunity to develop his talent by his own means". When speaking of one's own means we do not reject of course, the starting points, resources, references: each illustrator has them in the same way as any other artist has. The situation of an illustrator is perhaps a bit more complicated because in his case, he is bound, apart from the sources and aims of visual artistic character also by the basic creative principle of the literary work. "Bound" does not mean that his hands are bound, the creative principle need not correspond with the creative principle of a literary work. Viera Bombová is absolutely right when speaking of double results in illustration for children: of grasping the complex atmosphere of the text, its intensification and completion, but also of creating the illustrations marked by all the necessary features of creative work, able to exist as an independent work of art. Neither the former and still less the latter enslaves the painter by the author's conception and his sense of the atmosphere.

In the passage on survival of a literary work Escarpit presents the statistic investigations, Odin's relations and the descriptions of the personalities from the sphere of literature in Larousse's encyclopedia. Escarpit considers this matter in the following way: within the course of the last 45 years we can reckon with about a thousand authors whose talent entitles them to be still read and acknowledged and let us say — were part of the cultural consciousness of society. But do they belong there indeed? Otherwise we could ask does their work possess such qualities that it lasted and has been "surviving" but for how wide a section of the community is it useful? Escarpit is convinced that a man of medium education (the term "medium" does not mean here the classification of school system) knows approximately 150—200 writers from the before mentioned thousand. He gives also some data from statistic investigation in France which revealed that from among the 4,716 questioned persons 2,845 could quote by heart more than 4 writers. (We believe that such sad results are simply out of question in our country).

Statistic research into knowledge of names has a considerable shortcoming, it is purely formal surface index of the relation of man

to art, it misinterprets the answer to the question of the social function of art. To know the name of an author or of an illustrator does not mean anything — we are interested in emotional and volitional consequences of the influence of book and illustration. Determining the prizes for artistic illustration as well as for literary prizes prove — measured by experiencing the work of art which can be manifest only after two generations — to be highly subjectivistic. And being subjectivistic is proper both to the judgement of experts and the laity. Finally the problem of the "survival" of the work, according to what I have stated here, has not yet concretely defined the width of the strata for which the "survival" of the work might be of direct importance. Neither the conclusion of Lehman's research on the creative age still being actively developed in the sixties by R. Escarpit, regardless of being interesting, does not tell us much.* If we transpose the second Lehman's principle into the general situation in artistic creative activity we can word it in the sense that a work of art (Lehman speaks of literature while we are thinking mainly of illustration) created at a later age than 40 has fewer perspectives to survive, i. e. to become a permanently valuable one, than that created before this age.

We can judge empirically as far as the sphere of illustration is concerned and to state that illustration activity of any artist is characterized by greater integration than a literary work, so that there is no sense in strictly differentiate the works that were created before the age of 40 from those created afterwards. Kašpar's illustrations to *Babička* originated when Kašpar was 24—26 year old, Preissig's album *There Was a Little House* was published when the graphic artist was 31. The coming of the modern Czech illustration represented by the work of Antonín Strnadel, Jiří Trnka and Adolf Zábanský took place when the authors were in their thirties. Viera Bombová was 37 when her illustrations of *Gondášik* were published and Brunovský was 35 when he illustrated Andersen's *Fairy Tales*. All this seems to prove Lehman's law.

But the situation is quite different within the creative activity of an artist — the culmination of Kubín's creative activity began after he was thirty, the same situation we can see in Trnka and Strnadel, their work culminated when they were well over forty and the works created then became to be of more general importance rather than those created earlier. The illustration activity of Fulla culminated and grew by each new work of art and so we could go on. And finally is it possible to judge the artistic values that proved to be of permanent importance just as cabbages and carrots in greengrocers? Do they originate in a short span of time? And if — so when we can compare and judge them — after 10—100 — or 200 years?

Of course we can say that there are some exceptions to each law. But if the frequency of exceptions is too high and when the works are of special importance the law is assailed in its very existence. The stated principle about the culmination of the age of creative activity is in its own way, corrected by its dependence on the age of the reader and recipient (in illustration). It is logical that the probable "longevity"

* Harvey C. Lehman; *The Creative Years, 1937*; R. Escarpit; *Das Buch und der Leser, 1960*.

of the work of art increases in direct relation to the scope of the age group of the recipient accepting the work intensely and identifying himself with it.

As far as this angle is concerned the illustrations for children could enjoy special perspectives. But even this as everything has its cons and pros. As in the past the impact of illustration was limited to national cultural sphere, it might happen, that success — as an anticipation of survival — even if not always unerring — was accompanying the illustration activities of Fischerová-Kvěčková, Jozef Lada, Zdeněk Burian, and Jiří Trnka. The period of 50 years is not a long one but it might represent a sort of entry into the "survival", but even this is of certain importance if we remember e. g. the systematic attempts to re-vive the works that do not have the right to „survival” from the objective point of view.

If I had to summarize the situation of social reflection of the illustration for children in parallels and differences between the illustration and the literary work itself, we could reach the following five points of contact — relation, which might lay the basis for spheres of investigation: a) We can take for granted that the circle of people, fully and dominantly perceiving illustrations is relatively smaller than the circle of readers. If we have in mind the actual illustrations in the books for children and are not including in this judgement the consumers of the books for the youngest children, mainly because their perceptive abilities are not fully conscious and principally limited as to the content of the illustration, separated from the entire content of the work of art.

b) With regard to the life style of children (I use here this term with natural objections to the term "style") in the illustrations for children there is no danger of becoming indirectly acquainted with them — from reviews, criticisms, news, from the mass media which exist in the relation between a literary work and an adult reader. This fact has its importance in selecting and realising the methods of research on the influence of illustration on children.

c) In contradistinction to the usual influence of a literary work itself (usual in that sense of the word that it impresses by its artistic essence, however, it must count with the specific, sometime individually different and subjective suppositions in relation to the currently quoted "internal" and "external" conditions of educational influence and of the laws of their "deflection") we cannot limit the influence of illustration in books for children only to the illustration itself. Illustration as such and specifically the illustration for children cannot fully function simply by itself, without knowledge of the literary work, which it accompanies. This does not, however, dispute the concept of double function of illustration, as Viera Bombová points to and as we also fully accept. Because also this double function the dependence of illustration on a work of art is primary, both from the aspect of chronology and meaning and its independent existence is secondary.

d) The illustration for children has together with the book and in the book — speak to the children in whose process of acquiring knowledge and personal development school plays an important role. Although

we are far from being contented by the activity of our schools from the cultural and political aspect, we cannot, however, neglect the qualitatively and quantitatively diverse means of its functioning as far as artistic literature is concerned. It is quite enough to remember, how often and easily the worthy idea of artistic illustration of text books has been abandoned, not mentioning the fact that in relation to the organic system of school reading the educational application of artistic illustration remains only a wish of the few.

e) No wonder that in such a situation neither the problem of empiric research into the social reflection of artistic illustration for children has been put forward nor has it an institutional basis. Unfortunately the situation exists all over the world and the exceptions simply prove the rule.

III

The relation between illustration and text ranges among the basic relations in illustrations, even if we can have varying opinions as to its closeness. Irena Słonska deals in her paper on research into illustration for children mainly with the relation of illustration to the fantasy of children, incited by the text, on the harmony between the illustration and the text and then with the influence of the children's relation to the text and the relations to the illustration.

As we cannot underestimate the importance of intellectual preparation of the child for the contact with book and illustration, we must take into consideration also the different degree and quality of children's fantasy and emotional perceptibility. Vygolski writes in his outstanding work of an older date about fantasy, being the typical feature of the pre-school age, and shows the development of fantasy and intellect by the well known Ribot's curve. At this age children's fantasy is incited both by verbal and visual stimuli but we cannot say that a child since it is able to listen to a literary work, demands that everything in the text be drawn in the illustrations. The questions of three year old children where is this or where is that, when they listen to some story from a book are not an irrevocable proof of the need of visual expression — the source of the questions can be sought for elsewhere.

At the same time we must avoid the old fault of empiric educational investigations always able to prove the hypothesis by some individual cases. This basic fault has been probably caused by the recordings from educational practice and by their hastily made generalisations. In such an illogical method a unit of behaviour becomes a rule and an example is used as a proof. The fact that children ask for illustrations in books is based undoubtedly on their knowledge that the text of a book is usually connected with illustration: if a child had not acquired such knowledge it would not pose such intentional questions.

In examining the feeling of the need of illustration in children (Irena Słonska quotes in her book discussions with the children of the age group 10—14) we must not forget the various dominance of the function of illustration, according to the age of children, to their individual interests and to the kinds and genres of the books for

children. This various dominance has almost nothing to do with the spontaneous need of children, it springs from the importance of the book in the life of man, from the development of children and from its confrontation with the needs of society. From this point of view the children's judgement "If a book is nice, it can be without pictures" is undoubtedly interesting. But already the judgement itself proves that it is no use to study in children any general need of illustration in books. It would be something else if we were studying it in a certain book or in an exactly defined and limited kind of books, having specific relations to a certain strata of readers.

Also the research into the attitude of children to the illustrations in a certain book has special problems. The simple record-like approach to the statements of children about illustration can be in disagreement with the findings that children about 12 year old are capable of formal artistic evaluation. This ability — if we think it indisputable is binding for us. The statistic investigation of the attitude of children can, however, be very interesting — it differentiates by a basic fact from the investigation on public opinion, by the fact that in this case children are involved i. e. the generation in the middle or even at the beginning of their education.

Within the complex of the functions of the illustration for children we consider the artist's function as the most important one and we respect its special and specific contents. It is difficult to agree with the idea that the illustrations in the books that speak a living language to the children's fantasy must reckon with the trends and character of children's fantasy and that they "must correspond with the ideas of children". If we do not furnish this formulation by a concrete content, it remains still within the boundaries of the old traditional functional limitation of illustration.

In all the research carried out so far within the sphere of children's apperception of the artistic picture we feel the necessity to combine the research on children with that on the adults and especially with that on the pedagogues. Isolated research on the children's environment does not count with the principle of bilateral interaction which cannot be avoided in education.

We have so far no survey about how the child reader observes illustration in the process of reading. We can only guess, that this or that illustration is more or less suitable for inciting interest in the text of the book, and that another illustration might lead to experiencing the written word and that a certain concept of illustrative drawing can lead to parallel apperception of both illustration and text but all these are mere hypotheses. Perhaps the position of illustration, where between the illustration and the text a dynamic relation arises, seems to us, as being the clearest one. As an example we could mention some volumes of *Kulihrášek* in *Albatros*, e. g. Noll's illustrations of D. Lhotová's volume, Mikula's illustrations of the *Méds* by O. Krejčová. From this position of relations we could continue even further, perhaps to the picture book.

In a similar way we can accept the hypothesis of the individual differences in coordination of reading and perceiving the illustration.

This would demand the classifying of the results of the investigation according to the interests of children, according to the kind of illustration. In any case such an investigation would clarify one of the most important problems of the function of illustration in books for children.

The standpoint claiming that the task of illustration can be transferred from the objective function completing the text to aesthetic function is not adequate today. This view point was based on the old concept of illustration function, it did not count with shifting and more complicated character of the functional aspects in further development. The aesthetic criteria in illustration and the duty to take them into consideration is of primary importance for us — whatever is the functional dominant of the illustration. Otherwise it would be quite useless to speak of the illustration for children at all.

More important than this objection, however, is the problem of what we are going to deduce from the function of illustration, how we comprehend the term of function. Function is not only the matter of the artist, even if its impact begins with him. Even more important is the transfer of the function into the process of children's development, its application in the educational system, while the main factors here will be represented not only by book and illustration as a means of functional realisation but also the personality of tutor and teacher who by means of illustration realize its function.

The harmony between illustration and text has been the topic since we started talking about illustration. I can remember the critical remarks on this subject already from the thirties and we could not yet speak of the beginnings of a consciousness of the problem. It is only natural that children react to the eventual discords — in this case they resemble the adult, naive consumers of art.

But gradually as the artistic illustration withdraws from the limits of descriptive, realistic tendencies, hand in hand with the increase of artistic function of illustration for children (especially if the component directed towards application of progressive revealing of artistic trends and expressions in illustration and artistic illustration is concerned) also the confined character of this harmony is eased. It is simply impossible to apply the question i. e. of long hair, accordance in clothing, exact number of the dramatis personae in the illustration manifestations in V. Bombová pictures of *Šůdy Katarínka*, in Klimo's *King of Time*, in Kolibal's *Kalevala*, Šerých's *Swan Lake*, in Strnadl's *Psohlavci*, etc.

From the impossibility of accord which is rooted in the very character of modern illustration there is the way leading further to the general easing of this claim. In the system of the domination of function the following standpoint is being applied: if the illustration accomplishes fully the artistic function, if it makes the reader interested in the important modern expression, the accordance with the text is of secondary character in any case. The compositional aspects of the illustration, its colour harmonies create from the illustration an artistic accompaniment no more bound by the text,

or better to say, an independent visual fantasy inspired by the text. This is finally the way the development of fantasy in children should take, if it has to enter into the spheres of creative approach.

A similar situation exists with the demand for harmony of the illustration with the character of the text. According to S. Szuman illustration should correspond to the text, it should be in accord with the style and the spirit of the literary work. Szuman speaks of three basic styles of illustration for children: of an illustration grotesque, of fairy tale and realistic style. Let us admit that this demand roughly corresponds with the development of illustration in the past years. It does not, however, reckon with the perspective tendencies of illustration as an artistic type which have been nowadays changed into actual reality.

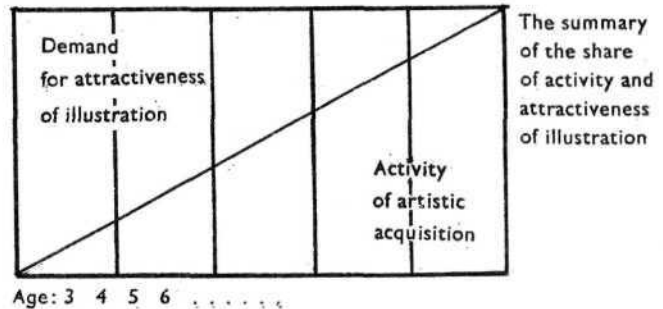
If we compare the development of illustration with e. g. film versions of literary works, if we consider the positional shifting in work with historical and artistic facts, we can see that the shifting from fairy tale to grotesque, from reality to fairy tale, from reality to the world of absurd has been realized many times and with complete success. We could even justifiably ask, whether the quality of artistic creation does not lie just in the sphere of this shifting. And thus we can choose between the demand for strict accord in the illustration and the character of the text and a certain fairly free analogy of this thesis of Abraham Moles on opening the new sources of originality in contact with art, and I myself believe that the way suggested by Moles is the only correct one from the aspect of perspectivity.

It would be natural to supplement the dispute of both opinions by concrete examples of illustration type. If we do so, we must necessarily come to the conclusion that in the present wide scale of illustrations for children we cannot suffice with the already mentioned three types and styles of illustration. Where should we place e. g. Trnka's illustration manifestation in *Advent* by Jarmila Šlazarová, Strnadl's drawings of logic-analytical character he applied in the latest collections of fairy tales, Brunovský's *Don Quixote*, or Viera Krajčová's illustrations to the book *Granny*. The brief classification of the types of illustration contradicts finally the very fact, that a whole number of illustrators illustrated essentially in their own particular way the fairy tale topic, the realistic ones and poetry: Mirko Hanák, Janusz Grabianski, Karel Müller, Ota Janeček, Alojz Klimo and many others.

If we speak of the singleness of experience from the text and illustration, we are not far from the basic question: Which is more — this unity or on the contrary the task given to the child recipient and reader, in order to combine two different levels of concept? Is not just this the contribution to the activities of artistic perception?

The activity of artistic perception does not oppose the demand for literature to attract the attention and interest of children. If we understand the activity of artistic acquisition as a demand, accompanying all educational activities (of course graduated according to the laws

of age), then the demand for attractiveness of illustration is considerably limited and becomes gradually, together with the application of educational aims and deepening of the educational process less and less expressive. We should not be far from the truth if we combined both demands by the proportion of opposite tendencies in the sense that gradually together with the development and growth of activity in acquisition, the claim for attractiveness decreases in its meaning and importance. Even if both notions belong to different categories of educational phenomena and we can be doubtful about the possibility of their proportionality (until we give it a common denominator) we can, however, express the outlined relation graphically, in the following way:



We have learned from Peters' research on the emotional character of memories that the emotional experience is absolutely prevailing (80 per cent) and among them the positive experiences are again of prevailing character (65 per cent). The public inquiry carried out among the young people in the 9th and 10th class of the general educational school in Warsaw (see the works of I. Słowska) cannot be simply added to Peters' research: when memories of the illustrations in the books for children are concerned — they are those specifically limited in the sphere of art and what is more the fact of their specific character eliminates in its way the association experiment* as the method applied by Peters. Nevertheless close connection between the liking of a certain illustration and the remembering of this experience leads to the examination which illustrations were the most impressive for the child.

We cannot draw any hasty conclusions from the results of the research, we must eliminate the possibility to ascribe even the strongest experience of illustration to the character of the illustration itself. What matters here is a whole range of other factors: the subject of the illustration, the age of child, training of children to perceive illustration, the level of artistic education, general emotional state at the moment of perception, the number of repeated encounters with the illustration etc. Słowska herself emphasizes in the

* The tested persons had to react as soon as possible to an inciting word by a memory of a certain experience.

Warsaw experiment that Szancer's illustrations were so popular most probably because Szancer illustrated several books included as compulsory school readers. In spite of that the singleness of opinion surprises us even more as the investigation was carried out in 7 various schools.

It would be advisable not to be contented only by defining the illustrations most popular among the children, by describing them and explanation why the children liked them. (The last task might be only of conditional importance). If we carry out the examination on pupils whose self-analytical abilities are adequately developed — so as it could be supposed in the case of the mentioned inquiry — it will be possible to follow the circumstances, the external and internal conditions of perception process and deduce from this the conclusions for educational application of illustration. To avoid any misunderstanding I do not have in mind at all the old identifying and morally educational function of illustration, what is important here is the full and ample development of an individual for whom the work of art is of basic importance and which has not as yet in essence been fully applied.

Mrs Słomska touched on an interesting problem in connection with the positive and negative incentive of illustrations in influencing the reading of a book. Is it possible at all, that illustrations might repel the child off from reading a book? The book presents the case of 8 year old Dorotka who was discouraged from reading a book by the illustrations. On the basis of our experience we can say that illustrations generally do not possess such power, mainly if child readers are concerned, and the children are especially interested in reading, as we usually find them to be from the 2nd and 3rd form of the primary schools. The children somewhat indifferent to reading as far as they will be able to choose books according to the illustrations (see Investigations On the Choice of Books e. g. the research of O. Chaloupka in the year 1967) then they nevertheless choose, select and can refuse according to their mentality also the illustrations which are quite suitable in their essence. For the needs of investigation we should rather put the question in a different way — which are the characteristic features of illustrations that attract the children to reading than the other way round. I find the case of Dorotka to be quite exceptional. My investigations of older date carried out in nursery schools with Lada's and Strnadl's illustrations (if I take into consideration their micro and laboratory character) point that the essence of the problem lies in purposeful and constant developing of the children's tolerance in artistic acquisition and in nothing else. The research into what the children like and dislike, even if they might seem to be of some importance as starting point, lose significance in the development of social culture. For instance what to do with a finding that a child likes the illustration trumpery and does not like the valuable works of art? On the contrary, we can say in conclusion that the emotional expression of the illustration, its moral and human quality, the human face of the illustrations are generally of the greatest importance to children. This is a binding

conclusion which is general in its character for the creators of illustrations but which leaves them full creative freedom.

IV

There is much closer connection between the both relations we have paid our attention to in this article than can be grasped at first glance. The problem to evoke mass interest in modern artistic illustration becomes the topic of today and not only the artists and pedagogues are aware of it but also the publishers. The proof of contradiction can be also seen in the way some publishers become quickly accustomed to the mass bad taste and how they supply the book market with literary and illustration trumpery.

At the possible decrease in interest in artistic literature (the phenomenon over which literary and pedagogic theoreticians have been pondering for years in the capitalist world and which has begun to occur also in our country) we could expect that the artistic literature for children might be a means of eliminating or at least curtaining factor — until we are able to fully mobilize our powers against it.

The struggle for the best and most complete impact of illustration for children on the minds and interest of the people cannot avoid the limits of the existing educational systems. Apart from the task to popularize the illustration for children among parents and teachers (this function neither is neglectable among those of the BIB) it would be suitable to introduce into the educational system a selection of investigation methods that can be realized in praxis detecting and amplifying the interest of children in artistic illustration and its knowledge. The book by Irena Słomska seems to me as a very suitable document for this experiment. How to solve the organisational problems of this fight belongs to other authorities and people.

We have all reasons to put against the Cato like destructive "Ceterum autem censeo . . ." our constructive slogan: "I think, after all, that the theory of illustration has its foundation stone laid and that it will successfully develop. Undoubtedly the BIB Symposia have surely contributed to this.

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PROBLEMS OF OBJECTIVE ILLUSTRATION IN LITERARY WORKS

In the introduction I would like to return to my paper at the last Symposium. Apart from other things I analyzed the structure of book illustration and got as far as mentioning also the primary meta-aesthetic function of illustration, to concretize the reader's views, to regulate his own experiences and eventually to complete them, by visual stimuli. Mainly by those which are beyond the reach of his own imagination, for example depicting of the so far unknown, alien geographic, social or historical environment. Here illustration provides basic visual information, the basic constructing material without which the concretisation of the views enveloped in the literary work could not be realized, together with the individualisation of characters which is conditioned by this. Illustration gives only objective conceptions for concretisation of schemes furnished by the literary work. This is in particular important in books with which the young reader is not familiar from his own personal experience. Then he conceives illustration only as objective documentation by which he can complement his own knowledge.

This type of illustration can be studied in Czech book production mainly in the illustration activities of Zdeněk Burian which always evoke considerable embarrassment when it comes to aesthetic evaluation but this has never been an obstacle to their popularity or to their numerous new editions. His drawings and other illustrations can be characterized as descriptive realistic ones from the period of autotypic reproduction, mainly as those from the beginning of the 20th century, represented in Czech illustration e. g. by Věnceslav Černý. Burian's illustration is given its final stylisation e. g. by photography especially by the film one, because perhaps only this kind of photograph can yield the illusion of visual reality. This also determines the composition of the picture which results from the concrete countryside. This photographic illusion is supported in books from the end of the thirties and from the forties by autotypic reproduction on chalk paper or by those made by roto-gravure.

Burian's type of illustrations is not determined only by the works of his predecessors and by the influence of film but also by the character of literary works he illustrates. In his case almost always literature with a considerable amount of adventurous elements, i. e. the literature based on forcible action with a rapid development in plot, in the countries and environment quite alien to the reader is concerned. In most of these books the adventurous character of the story is only one of these components mainly of external character. In Curwood's novels for example the environment of the American North is rather of decisive character than the story itself, in Verne's novels it is the deification of technology and proclamation of humanistic ideals, in Eduard Štorch it is the picture of the life of people in various periods in the past, on the territory of Bohemia, in stories of the traveller A. V. Friš it is mainly apart from the reconstruction of the author's own experience also the endeavour to present the real picture of the life of South American Indians and that of the life in this part of the world as such.

In a whole range of books, in the just mentioned works of Štorch or in the adventure narrations of František Flos, the non literary, popular-didactic aim comes clearly to the fore. In Flos it is the endeavour to make accessible in attractive form, the life in foreign countries, together with concrete information and data from the field of geography and natural science. These works are essentially travel books, even if they are written as adventure novels. Štorch in a similar form popularizes the results of archaeological research, he presents exact localities and his books are based on scientifically proved details. He develops his story around the se basic data and information. In both cases it is the literary reconstruction of the supposed life in unknown countries or in little examined historical periods, that is concerned. The aim of the story is not to evoke in the first place aesthetic emotions, but to present on the basis of the stated facts a picture of life as an entirety. It seems to me that Zdeněk

Burian takes into consideration this aspect in his book illustrations and that his pictures represent the endeavour for visual reconstruction of the fact mentioned in the literary work as if they were the supposed concrete reality.

It is always the objectivity of depicting which matters in all Burian's illustrations. This begins already in his illustrations of the works of Karl May where the illustrations are concerned mainly in capturing the dramatic situation in all its details, as they are described in the book. The illustrator emphasizes the faces of the figures and their mental and racial types. He places the figures into a closed picture in which he paints the details of the country or interior with the same care as the facultative drawings of individual types as far as their characteristic and race are concerned. The aim is to present detailed pictures of the heroes that appear usually in mass, dramatic scenes and thus disappear in the whole complex. Burian gives the quite fictitious stories of Karl May firm grounding by his pictures, based on concrete knowledge both of the countryside and the way of life in the Wild West and provides his heroes with concrete mental features. In the illustrations of Verne's novels he identifies the world of Verne's technology with that of the thirties of this century, when it was already evident that all his basic technical prognoses had been realized. In the same spirit his illustrations to Verne's novel *20,000 Miles under the Sea* were made. Apart from that he gives a concrete visual shape to some grave social problems, as e. g. slavery in the first half of the last century, in which also some illustrations from Verne's *Fifteen Year Old Captain* are concerned. In his illustrations to *Two Years of Holidays* it is the reconstruction of Southern countryside, on the basis of concrete studies which is fundamental. What counts here is again the objective reconstruction of the same type we would encounter in his illustrations of Curwood's adventure novels.

In the literary work of Štorch and Flos this ability to reconstruct is stimulated quite purposefully and consciously. In both cases the illustration has to depict quite a concrete countryside, to show the supposed way of life. The illustration must in fact paint a picture comprising all details of life and from them create a complex whole, on the basis of certain scanty literary information; whether it is e. g. the meeting with the bear in Flos' *Fur Hunters*, or the construction of Slavonic site of a castle in Štorch's book *The End of the Influx*. These paintings bear all the features typical for the big anthropologic and natural scientific reconstructions of Augusta's books. While these big canvases present a certain activity, the features of the period, or special characteristics of the countryside, or the geologic ones in the final sum, the smaller drawings in the text supply partial characteristics, they present details of weapons, clothes, dwellings and of animals.

Of decisive importance to the final effect of the illustration is Burian's ability to combine from individual details and close complex picture, furnishing numerous partial illustrations and at the same time capturing the crucial moments of the action. He does not forget any

detail but his aim is always to catch the crucial moment of action in its whole complexity. This results in reportage photography capturing the most dramatic moments of the story. This predestins him to reconstruct the actual events which can be never caught afterwards by the photograph simply for its unique and unrepeatable character. Of such a type are his illustrations to the hunter's memories of Júlíus Komárek *Hunts in the Carpathians*. The illustrator bases his work on a minute study of the movements and complex anatomy of animals and on the basis of this he reconstructs the scenes described in the book.

In conclusion we can say that Burian's illustrations satisfy the need for thorough visual information of the reader, considering the literary work mainly as a source of information on certain phenomena of life. Of course this kind of illustration does not satisfy the aesthetically sensitive reader, informed about the development of modern art, i. e. also about illustration in the recent past. Where is the disproportion between Burian's illustrations and the majority of those made by the illustrators of today? The difference lies mainly between Burian's starting points and those of modern illustration. While almost the whole illustrative creative activity of the 20th century rejects the commercial description and illusion-like illustration, Burian considers it deliberately as his starting point. The stylisation of Burian's illustrations is also conditioned by the period he began illustrating, by the film photograph of the 30ies, but we are aware of the fact that the film photograph of today has considerably advanced since then. This difference is strengthened also by the contemporaneous situation in book illustration which deliberately neglects the informative aspect of drawing.

The latest editions of adventure literature convince us that the problem has not been solved yet. The illustrator explicitly feels the need for objective illustration while on the other hand he is discouraged by the method of Burian's artistic stylisation which appears to be quite alien in the context of the artistic expression of today. They look for such inspiration capable of maintaining the informative essence of illustration but at the same time able to furnish it with a form appropriate to our artistic taste. This is why they turn to the past, to the engravings of the 18th and 19th century whose original function was of exclusively informative character and which are conceived aesthetically only nowadays, with the lapse of time. Their approach to the illustrated material is identical with that of Burian, they present the details of the story emphasizing its epic component, scenes of the countryside and the characters of individual persons. They make only the artistic form of their illustrations archaic and thus they adjust it to the taste of the period. Jaromír Vraštil and Theodor Schnitzer stylize their drawings to the *Last of Mohicans* in the spirit of engravings from the 18th century. Also their complex concept of the Indian figures is based on the drawings of the period. Václav Junek stylizes his illustrations to the stories of František Běhounek about the traveller Holub like xylographs of the period in which all the details of the story are carefully preserved. He succeeded

in depicting a certain primitivism and naivety in the presentation, adding thus special charm to the original xylographs. Jaroslav Vraštil applied the same principles in his illustrations of Jules Verne's books *Pursuit of Meteors* and *Dr Ox*.

It seems that his approach simply skirts the problem without solving it. The reason for this is that the approach itself to the illustrated material has not changed. The objective data are presented in the form of descriptive illustration of the action, in which the epic elements of the story are overshadowed by the objective information necessary to a complete understanding of a book of the heroes' activities and of the whole social atmosphere. A way it seems is proffered leading to abandoning of the closed picture instead of presenting the pictorial documentation of the facts of the unknown period, and environment which provide the reader with knowledge common for the participant of the action. The graphic artist Milan Kopřiva and the illustrator Jiří Šalamoun carried out in such a way the new edition of the *Last of the Mohicans* by James Fenimore Cooper from the year 1972. It is, however, difficult to say whether this concrete realisation fulfills all the demands objective information is claimed to give. The objective tables are isolated from the story itself and their artistic stylisation, on the one hand marked by illusory naivety and on the other by considerable decorativeness of the drawings for its own sake, shifts the illustrations to another level than that of a romantic adventure story.

The problem of object illustration has remained open and unsolved, as well as the question of its relation to text, so that it should not

break the continuity of the story, as well as that of its place in the composition of the book, as an artistic unit.

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- James Fenimore Cooper, *The Last of the Mohicans*, Il. Jiří Šalamoun, Graphic design by Milan Kopřiva, Prague, Mladá fronta, 1972
- František Flos, *The Fur Hunters*, Il. Zdeněk Burian, Prague, Albatros, 1970
- Alojz Vojtěch Frič, *Uncle Indian* Il. Zdeněk Burian, Prague, SNDK, 1965
- Július Komárek, *Hunts in the Carpathians* Il. Zdeněk Burian, Prague, Orbis, 1955
- Karl May, *The Son of a Bear Hunter*, Il. Zdeněk Burian, Prague, SNDK, 1964
- Eduard Štorch, *The End of the Influx*, Il. Zdeněk Burian, Prague Albatros, 1971
- Jules Verne, *Two Years of Holidays* Il. Zdeněk Burian, Prague, J. R. Vilímek, 1939
- Jules Verne, *20 Thousand Miles under the Sea*, Il. Zdeněk Burian, Prague, J. R. Vilímek, 1938
- Jules Verne, *Fifteen Year Old Captain*, Il. Zdeněk Burian, Prague, J. R. Vilímek, 1938
- Jules Verne, *Pursuit of Meteors and Doctor Ox*, Il. Jaromír Vraštil, Prague, SNDK, 1966

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**THE ILLUSTRATION OF FOLK STORIES
 AND THE EDUCATION OF MORAL PRINCIPLES
 IN CHILDREN**

Folk tale has played an extremely significant role in the education of many a generation since folklore reflects not only the lives and hopes of a nation but it convincingly embodies also its ethical and esthetical ideals. And what is more "within the course of many centuries the nations created in their songs, fairy-tales, epics and poems some ideal methods on how to approach a child from pedagogical and artistic aspects". I.), as it was quite rightly emphasized by the famous Russian writer for children K. Choukovskii, who appealed to the writers and artists to link up to this thousand year old experience. If we remind ourselves of the biographies of several outstanding people, mainly those of writers and artists we can notice the great importance of folk tales which they encountered in their early childhood, in the formation of their personalities and how this reflected also in their creative activities.

In the past and also at the beginning of this century, children were getting acquainted with fairy tales directly from the common people. Nowadays the oral tradition was substituted by books. The smallest children are read or shown the books, the children of school age read them themselves. The adult narrator is substituted by an artist that emphasizes and points to the essential facts as well as adds a certain emotional tinge to the fairy tale. Folk tales published in large amounts of copies enjoy their revival. This is due to the illustrators that poured new life into fairy tales.

It is a well known fact that the folk view of life is close in some of its aspects to the psyché of children, and that folk creative activities resemble the creative activities of children. The fact that there are no marked boundaries between reality and fantasy, perception of the nature and the world of objects, that there exist an expressive naiveness in non professional forms and great affinity to decorativeness and imagination — all this is characteristic of both these, in essence so varied spheres of human creative activities. It is natural that many artists when searching for language common to

both them and children, in their illustrations of fairy tales make use of those traditions of folk art in which the folk and the children's view of the world have most in common. This way they bridge the gap between a fairy tale and a child's soul, and at the same time, they reveal the style and the symbolic atmosphere of the fairy tale itself. Such a creative utilisation of the heritage of folk art is also typical of the Lithuanian illustrations of the books for children, of fairy tales in particular. I shall base my analysis of the outlined problem of moral education of children mainly on the works of Lithuanian artists.

The artist Albina Makunaite created a whole range of female types of Lithuanian folklore in her illustrations of folk tales, she pointed to their beauty and generosity, their devotion to their families and loyalty to their duties. They are usually the heroines of enchanting fairy-tales, who are married to a bewitched prince, who were able to break through the bad magic spell by the strength of their love. The sad picture of the queen from the fairy tale *On the Hedgehog and His Young Wife* by P. Cvikr (Vilnius, 1959, State Publishing House for Literature for children) is an example of this. The young bride stretches out humbly her tender hands to a small hedgehog — her bridegroom, but her round still child-like face averts sadly from him. But it was her, after all who became fond of the hedgehog, she was not scared of having to swim across the sea, walk through the flames in order to find her lost husband. This repressive, emotional form makes the illustrations of A. Makunaite very impressive. The artist blends the decorative composition with an original psychological character-portrait of the heroes. A child, always considering himself to be an active participant in the story of the fairy-tale, keeps the side of its noble-minded and self-sacrificing heroes and it is not going to forget the picture of the woman, the hawk and the hedgehog for a long time. Egle, the Queen of the Colubers and the Swan Queen remain in the child's mind for a long time as a part of its childhood, as its good and close friends. And

this is the principal aim of each narrator, as it was expressed by the already mentioned K. Choukovskii: "To educate human qualities in children, that marvellous ability of man to suffer because of somebody else's suffering, to be happy from the joy of others, to live and to experience somebody else's life as his own."

The works of the artist Aspasija Surgailene are intended for the smallest children who are not yet attending school. And thus each of her illustrations is simple with clean colours, often in a frame. The artist simplifies the external features of people and animals, she raises them above their surrounding environment and points to their common features. The creative stylisation of folk art in the illustrations of A. Surgailene naturally integrates with her own, bright, deliberately naive philosophy. This corresponds wonderfully with the optimism of a child's soul, the optimistic mood of each child. Even in the exceptionally dramatic Lithuanian fairy tale Sigute in which an orphan is killed by an evil step mother — a witch, A Surgailene illustrates witty, bright, light coloured pictures (Sigute, Vilnius, 1967 Vaga). In this fairy tale the artist expressively depicts the struggle between the goodness and the evil, she paints contrastive pictures of the persecuted orphan, the good brother of the evil step-mother and of her wrathful daughter. She takes into consideration the concreteness in the child's way of thinking, she unveils the ethical meaning of the fairy tale within the course of the gradually developing story in a concrete, comprehensible way. While doing so she paints striking expressive pictures, she teaches the child to love goodness and beauty and to hate evil and injustice. The clearness and accessibility of A. Surgailene's illustrations are a valuable asset. She wants to please the child by her pictures, in the same way as the folk artist does when making a toy. The collections of miniature-size books the so called "chests of fairy-tales" (P. Cvirka, Fairy Tales Vilnius, 1965, Vaga, The Chest of Fairy Tales, Vilnius, 1970, Vaga and others) are resembling toys as far as their external appearance is concerned. A child plays and picks up from a fancy chest one book after the other, looks through them and thus broadens its horizon and gets acquainted with the world and beauty.

In contrast to the laconic and simplified compositions of A. Surgailene, the illustrations of Birute Zhilite and Algirdas Steponavichius, attract one's attention due to their depth and variety. They are intended for children of school age. The artists strive to penetrate into the inner essence of phenomena, to point to the complicated character of their mutual coherence and their indivisible unity. The great sensual purport and the philosophical content of the illustrations of these artists educate in children an active attitude to the world, while the clear contemporaneous form gives them a plastic conception of things. This combination of folklore motives with the contemporaneous concept of problems of plastic art adds liveliness and conviction to the illustrations and basically represents the characteristic feature of Lithuanian graphic school.

In the works of Zhilite we often encounter traditional folklore figures from the realm of animals and fowls. Children are especially

fond of this kind of folk imagination as it is accessible and easily comprehensible to them. The pictures painted by the artist presenting e. g. a diligent worker-wolf with a scythe in one hand and with a rake in the other one (A. Liubite, The Song Was Running, Vilnius, 1966, Vaga) the forgetful woodpecker that built a multi-storey house for his family in the wood (J. Rainis, The Small Golden Cock, Vilnius, 1966, Vaga) lead the child to diligence, teach it to esteem the work of others and never to hesitate when the welfare of others is at stake.

In the last work of Zhilite — in the illustrations of the Fairy Tale about a Brave Vilnius Girl and about the Highwayman Green Beard (Vilnius, 1970, Vaga) the folk art motives are transferred and thus made topical. The artist created expressive symbols, representing the eternal human strife for the goodness and happiness. For instance, in one of her illustrations Zhilite overcame a terrible depth and abyss by means of a bridge through crossing of which only the bravest and the most courageous ones could reach the aim. In this book illustrated by Zhilite new plastic artistic values appeared for the first time — the complex perception of space and fresco-like monumentality. Her experiences from mural painting practise (the artist together with her husband A. Steponavichius are making frescoes in the TB sanatorium for children in Valkininkai). In the illustrations of the Fairy Tale the artist at the same time found a new approach to the child reader. She begins with a complicated mosaic and she repeats its individual fragments on individual pages. This approach is responsible for the exceptional attractiveness of her illustrations, their aspect of an original game. This way the child gets acquainted with the parts of a unity — the child participates in active examination of drawings and it understands their meaning better.

The creative activities of A. Steponavichius — if we take into consideration the analyzed subject — is interesting owing to the fact that here the realistically presented social motives of folklore appear together with the fantastic pictures of enchanting fairy tales. Rooted in the social experience of the people, the artist mocks all the oppressors, parasites and impostors. In depicting them, A. Steponavichius uses the popular folklore means, the humour, grotesque and hyperbole — which are on the one hand very close to the paradoxical way of creative thinking of graphic artists and on the other hand — children are very fond of them. Along with the artist, children are willing to mock the squire, fat as a pig and picked up like a sheaf by the peasants during the harvest time. (K. Kublinskas, The Queen of Frogs, Vilnius, 1926, The State Publishing House of Art Literature). The child learns to recognize and to hate social evil also from the illustrations of A. Steponavichius to the Rambles of Jurgias Pakituris, K. Borota, Vilnius, 1963, The State Publishing House of Art Literature.

The view of the past as well as of the present through the prism of our days penetrates more and more into our books for children. Soviet writers and artists re-write and re-work the ancient folk tales, emphasize and develop those features that are closely connected with our concepts of today. Also such works originate in which it is difficult

to define the boundaries between folk traditions and contemporaneous content. This new fairy tale character, bound to the folk, humanistic essence, can be found in the poetical creative activities of Sigute Valiuvėne. The heroes of her illustrations — the children, live somewhere on the borderline between fairy tale and reality and this reflects the child's view of the world very well. The pictures of children by S. Valiuvėne excel due to their singular fragility and spirit. Very moving are illustrations in the fairy tale *The White Dwarves* by B. Palchinskaitė (Vilnius, 1970, Vaga) where the figures are surrounded by the egotistical atmosphere of war and destruction. By using such contrasts the artist acquaints the child with such complicated problems as war and peace.

The transformed and extended philosophy of the children of today, enables them since early childhood to grasp other social and ethical ideals as well. Folk art has always been the best teacher of love of one's native country, of her people, nature, language and customs. And that is why the illustrations of folk tales play such a significant role in the educational process, they develop the feeling of patriotism and internationalism in children. The artists of various Soviet Republics —

B. Zhilite, G. Krollis, T. Mavruia, V. Kanashevich, M. Primachenko, and V. Tolli when illustrating the folk works of art, they help the children to master the sources of national culture as well as to acquire knowledge of characteristic features of other nations. The Russian fairy tales illustrated by T. Mavrin, J. Vasnevov and other artists are well known among the children of several republics of the Soviet Union. Folk creative activities of various nations of the Soviet Union are often translated into Russian and other languages with the original illustrations. And thus the children of our whole country are able to read Lithuanian folk fairy tales illustrated by A. Makunaite, enjoy the exuberant fantasy of the Estonian artist P. Ulas in the book of folk fairy tales (*J. Kunder, The Cunning Landowner, Podpechnik, Tallin, 1969 Eesti ramat*) or the illustrations of D. Bruiklianov in his *White Bear* (1970, Magadan Book Publishers) and discover the unknown, far world of the North.

The artists of all the republics in their folk creative activities strive to emphasize those ideas which correspond to our reality, in order to educate mental and ethnical qualities in children by means of which the highest goals of mankind can be achieved.

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 GFR

**PICTURE BOOK
 AND EMANCIPATION EDUCATION**

It was actually the year 1968, the year of student riots in the German Federal Republic when new tendencies began to appear in picture books on book market. They came either from individual authors or from collectives and they differed rather drastically from everything that had been so far characteristic for the development of our books for children. These attempts decidedly reject the infantile idyl, the sweet little animals, the fairy-tales and the so called "happy world of childhood". These new trends differ essentially by their plots, materialisation, manufacture and even by the distribution means from everything that used to be on sale in our country in the past.

Politically they can be traced out among those sympathizing with socialism; above all they radically reject all traditional and established, their attitude is rather con than pro. That is — they are against capitalism and against the established social system, against neo-nazi and neo-fascist trends represented by the NPD and other marginal political organisations in the years 1968—1970. To be against means also to be against the system itself, i. e. against the developed capitalism of the Western world and against everything it imposes upon the people, against the frustration it causes, against the unchecked exercising of power and both against the anonymous and evident influence of economic and corruptive groupings in the political life of today.

Similar tendencies had been sporadically appearing in picture books and more often in the texts of the books for children published in the German Federal Republic although the West German socialism from the end of the 60ies does not resemble very much the character of the socialist system in the German Democratic Republic. The common attitudes and goals of the Western "leftists" as far as we can roughly outline them, are hardly obligatory, because the splitting of the Left into various fractions and petty groups brought along the most diverse variations of their opinions, dependent always on whether the given group consisted of the adherents of Marx-Engels and Lenin, or of those

of Stalin, Trotzki, Mao, Che Quevara of the Spartacists, or of the adherents of other more or less radical or moderated political group.

Similar attitudes can cause many a difficulty in a discussion of competent adults and this is why we must ask what are the aims of committed book for children when analyzing it. It seems that it is mostly concerned in speeding up the process of gaining self-consciousness. It wants above all the children from the under-privileged social strata, to realize their class belonging through the pictures and the texts. They should learn how to recognize the oppressions they and their parents are exposed to, both at work and in school. This rationalized process should show the children already in the preschool age the world they live in, the mechanisms it is controlled by, the foggy veils hiding the competitions and struggles of today, the function of permanent pressure to increase output in relation to exploitation, the predestination of their position and adaptability in the future. All this results in the necessity that both the children and the adult must strive with maximum solidarity to change the world and pass from the stage of latent class struggle into the explicitly revolutionary phase.

In these revolutionary ideas the theoretical and practical considerations from the 20ies and 30ies are being applied and made good use of. Wilhelm Feich and Vera Schmidt and her model of a communist nursery school in Moscow had undoubtedly plaid their role here, together with the works of Siegfried Bernstein, Anna Freud and Nelly Wolfheim. The now authorized editions of these early socialist authors had been soon joined by our own experiences, and by the books dealing with the work in the centres of anti-authoritative education of children in pre-school age. Meanwhile, the ideas of non-repressive pedagogy surpassed the phase of minor and marginal importance and penetrated together with Summerhill's and Neil's ideas into the hundreds of West German nursery schools, where they have been tried and became common practice. This caused many

a disappointment among the groups of SDP which had been proclaiming these ideas since the congress against the war in Viet Nam in the year 1968, and nowadays they are quite right in stating that their real aims have been crumbled, diluted, and what is more they have recently become rather misty under the influence of bourgeois ideology also from the literary aspect.

The purport and the motives. In contrast to the current topics of picture books for children, the leftist groups tend to direct approach to the world and experiences of the children of today. So in the book *Martin der Mar(x)shenson* children learn about modern work, about exploitation, about surplus value and retail prices of goods. In witty form they learn about the degradation of human work and of human being to mere goods. The book *Five Fingers Make a Fist* is one of the most ballanced and most convincing works of this category, demonstrating on individual fingers — that separated they do not mean anything and that only unity yields strength and helps against oppression. The book *Classes* on the other hand defines the terms "up" and "down", points to the alienation of man under the influence of industry and work by a line, the process of drawing on profit and recommends the struggle according to the international model of many workers. In the book *The Red Musicians from Brehmen* the heroes dispel some loungers and nogoodniks and occupy an empty house. This book became topical again after the well known events in the years 1970/71 in Frankfurt and Kassel.

Beyond the scope of picture book we can find analogous topics in the books brought by Willi Weismann's Publishing House in Munich which enjoy such topics like industry, military service, mental backwardness, latent fascism in the country, acquiring of the class point of view (*Mr Bertold Brecht Says, On a Boy That Went To Look for Fear, The Hunt for Outsiders, etc.*).

Social conflicts penetrate also into the sphere of topics of picture books published by renowned publishing houses. The *Red House* by Elisabeth Borchert and Günter Stiller (Ellermann, Munich) is artistically the best ballanced attempt so far, to tell the children comprehensively and accessively about the mass stupifying, about the herd complex and demagogy. The *Horror for Elfriede* (Mittelhaue Köln) mocks the accomodation mechanisms in education by an exaggerated presentation of the topic. Although these attempts have not much in common, yet they all have one common denominator, i. e. in contradistinction to the production of other books for children, they do not deal with the past, but with the present in order to change the future. The narrative style, however, uses the traditional forms of fable and parable, of fairy-tale, fiction, utopy and even that of comics but nevertheless the ideological starting point and aim are of decisive importance.

Artistic realisation. Even if the spheres of purport and ideological activity of the attempts mentioned above seem to be relatively limited, their stylistic realisation is very manifold and variegated. In the series *Red Books for Children* published by the Berlin publishers Bais the considerations about the recent discussion on realism played undoubtedly a decisive role, while in the book *Martin der*

Mar(x)shenson the surrealistic features and tendencies of the "new objectivity" can be traced. The reason for using the well known "bubbles with texts" from comics is to be looked for in the striving for being understood on large scale but we must take into consideration also the influence of the Soviet Proletcult from the early twenties by its deliberate simplicity aimed directly to "utterance" even on detriment of the aesthetical qualities. Beauty and optical attractiveness are pushed aside. Of course all this is inevitably caused also by the limited financial means as well as by the lack of original talented artists.

The emancipational education in the leftist picture books is directed not only towards the self-realisation of an individual, as it can be recognized from the content of the books mentioned here, but it aims also to independence, criticism, courage and will to be active. From this aspect we must understand also the activating aspects in such picture books. They claim for a dialogue on the outlined topic, on the problem and thus also on the visual form of its presentation. Many a time the lines are deliberately rough, naivizing and simplifying the picture composition in order to facilitate the children their first steps in their individual drawing and painting. As the stories and tales are modernized the same must be true of their illustrations, everything must be able to be submitted to criticism, everything incites to variations and permutations — and thus to creative activity.

Dismantling and reshaping the artistic aspect do not play almost any role in Stiller and his perfect graphic works for children. Also most photo-collages and illustration forms of the books linking up to John Heartfield in the Willi Weismann's Publishing House are rather of *agitation decorative than creative character.*

Critics. From the point of view of the year 1971 we can afford to give only a preliminary account of the said activities. At the same time we must judge the so far achieved results through the prism of philosophical programme. It is true that the radical leftists have not yet succeeded in establishing a base on mass scale in the sphere of pedagogy, mainly in those social strata they are aimed to — i. e. among workers. The language barriers as well as the degree of consciousness prevented them from communication and the economic security hand in hand with the consumers' mentality, partial personal interests retard so far the origination of real revolutionary consciousness also among the non-privileged strata.

On the other hand we have succeeded in putting the problems of education, teaching and teaching aids connected with it, i. e. also the picture books to the fore and making them subjected to constant discussion as never before. The polarisation of opinions on picture book has never been featuring as clearly as nowadays. We have tackled here only marginally the problem of the established picture book, committed artistic activities, artistic picture book, even if these days, much more attention is being paid, considerations devoted, calculations made and books published also in this sphere.

Undoubtedly some topics and their realisation had been realized beyond the apperceptive abilities of those whom they were destined

to, owing to insufficient psychological and pedagogical knowledge of the mental ability of children from 3 up to 9 years, i. e. the main consumers of picture books. At the same time we must state that apart from these books also some very successful, interesting attempts came out in print. They were also a sort of critical mirror to the traditional, risk-avoiding picture books and compelled both the authors and the publisher to constant reconsideration of their standpoints.

The established publishers of books for children try to get over the crisis and constant increase of production expenses by more frequent cooperation. The teams of left oriented authors and graphic artists

have economic difficulties of quite a different kind. Also they have to stick to the low production expenses but at the same time they have to establish a distribution network of their own, parallelly with the typical assortment accompanied by the reserved character of the German book market and sometimes even outside it. After the difficulties they had to face at the beginning, they are quite successful mainly in the university towns where they are helped by the so called "left" bookshops, organisations of "Spartacus" and "Workers Book"; by direct delivery system and by some new means of distribution.

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THE ARTISTIC LANGUAGE OF KLIMO'S ILLUSTRATIONS FOR CHILDREN

Children live in a world without the patina of grey every day life. Each new day is a great adventure of discovering life through things and events, simple in their essence, discovering the purity of its taste and fragrance of colours, shapes and tunes, of its circulation and rhythm. Almost every artist wants to retain the child sensibility and imagination. Alojz Klimo (born in 1922), painter, graphic artist and illustrator is one of those who has preserved these qualities.

The illustrator philosophy of Alojz Klimo matured in the books *Fairy Tales and Fables* (published in the year 1963)¹ *The King of Time* (1965)² and *How the Egg Set Out into the World* (1965, leporello)³. These works have been created in the technique of aquarel collage, the application of which appears in his illustrations of *The Gingerbread House* (1961, leporello). He applies the creative principles of this method in a most unconventional manner. He deliberately creates and cuts bits of paper of various quality, thickness, structure and surface finish in order to create pictures by a combination of it all. He puts them together by varied touches of aquarel paints which diffuse on the soft surface. Such illustrations, however, ranging among the most charming are essentially completed very imperfectly as to their technique. They are rather prototypes than originals and are realized fully in their proper shape only within the context of the printed book. But each imperfection is a means of the artist's way of expression: the ends of the torn paper and the soft previously creased paper give the surface extraordinary softness in colour transitions. In the *Tales nad Fables* by L. N. Tolstoi we can still find in the characteristics and shapes of the figures allusions to the inspiration by folk and children's artistic manifestation which were very near to Klimo in the early period of his illustrations for children.⁴ The expressive shapes of the planary figures, often sharply cut contrast with the soft painted background. Neither the simple objective details are missing here. The before mentioned allusions are already missing in his illustrations to Slovak folk tales, *The King, of Time* in Božena

Němcová's version. The artist realizes background in the rich technique of aquarel collage, as well as the figures which lose their sharp features. Their mutual relations add dynamics to the picture complexes. From book to book we can see that colour becomes the centre of Klimo's attention. Aquarel paintings diffuse, their hues overshadow one another and fuse., the outer colour surfaces create lofty moving lines. The shining accords of clear colours, the contrasts of cold and warm hues change into bright, almost luminiscent colour harmonies in the *Tales and Fables* and in *The King of Time*. Colour has become such a strong dominant feature that the complexes of illustrations represent the compositional and space relations of its surfaces and spots, and what is more also those with the other, non visual components creating these components. It is the colour that suggestively draws the young reader into the world of smiling and simple, but at the same time deep and wise Tolstoi's fables, full of the poetry of everyday life, or into the miraculous world of the Slovak fairy tales. Nevertheless, the way the colour draws the young reader into this magic world is so sensitive and simultaneously so artistically demanding that it fully deserves admiration. Klimo adjusts the level of his artistic manifestation spontaneously to the level of abstraction and stylisation of the literary work. The illustrations to the *Tales and Fables* have in certain cases some humorous even grotesque features while they never abandon the world of civil reality. The figures of the heroes in *The King of Time* also hover in imaginary space, recalling much more the presentation of the elements — air — water — and earth than the real sujet environment.

Already from the *Tales and Fables* and *The King of Time* we can define, at least approximately the place of Klimo's mature illustration expression within the relations of contemporaneous Slovak illustrations for children. Colour is a dominant factor not only in Klimo's but also in Fulla's (born in 1902) artistic illustrations of literature. It is colour especially that shifts the artistic language of both artists into the poetical sphere. Fulla's warm harmonies of yellow and red hues (e. g.

in his illustrations to the *Slovak Tales*, 1953) are logically continuance of the typical colour palette of his free painting activity in those days. On the other hand Klimo's colour composition is based on contrasts of warm and cold colours and on cold harmonies. He introduces the deep blue, green violet colours together with the luminiscent transitions between them into Slovak illustration for children. The application of these colours is typical only for his illustration activities, he does not apply them in this combination in his free artistic activity. In Fulla's illustrations the form of the outline drawing is of foremost importance but, it is absolutely missing in the analyzed sphere of Klimo's artistic activity. In the same year as Tolstoi's *Tales with Klimo's artistic illustrations Jiří Wolker's Tales* (1963) illustrated by Viera Bombová (1932) were also published. Two years later, simultaneously with *The King of Time* the Maori fairy tales *Giant's Footprint* (1965) illustrated once more by Viera Bombová were published. Although the formal language and the way of handling the literary work, as well as the techniques used in the illustrations are different and individual in both artists, at the same time, even in this case we may point to some common features as regards a deepening insight into the examined theme as it was in the case of Fulla's and Klimo's illustrations for books for children. We can find these common features e. g. in the scale of colours in the illustrations to the before mentioned works. But the method of working with the kindred hues in colour composition in any of the said illustrations is of diametrically different character. If e. g. Alojz Klimo uses pink, he does so only in contrast with blue or green. Bombová reaches this colour through the gradation of brown hues, which is essentially different from Klimo's approach. Just by coincidence both books from the year 1965 *The King of Time* and the *Giant's Footprint* are fairy tales, even if they are from different ethnic environments. Both artists were in this case given similar conditions by the literary text. The artistic manifestation of Klimo and Bombová is at the poetic level. If Bombová shifts it into the imaginary world of fictitious dreaminess, Klimo never surpasses the boundaries of pure poetics tending to surrealism and what is more, his world rarely lacks the jocose idyl-like character. Slovak fairy tales after all always end happily. By this optimistic concept of fairy tale text to which real gloominess is alien, Klimo's illustrations correspond again, but at another level, with those of Fulla. Idyllic character of illustrations for fairy tale texts receives some humorous lines; this happens e. g. in Tolstoi's *Tales and Fables*. However, his smile never becomes a mockery or caricature, in the same way as the language of Klimo's illustrations never tends to unnecessary ornamentality, decorativism and mannerism.

Klimo creates the illustrations to the books that were published in the following years also by the technique of aquarel collage. Let us mention as least the *Three Fairy Tales* by Jozef Čiger Hronský (1968) the classic work of the medieval Turkish literature, in edition for young people *The Adventures of Hadji Nasreddin* (1968) and the tales of Mária Ďuričková *About Little Catherine and the Wandering Hill* (1970). In the illustrations to Slovak fairy tales by Čiger-Hronský⁵ the

artist applies the technique of aquarel collage similarly as he did in his illustrations to the *King of Time*. In this case his figures are, however, more clean cut and one page compositions are rather more of a static character. Of the same artistic nature as his illustrations to Tolstoi's *Tales and Fables* are also those to the *Adventures of Hadji Nasreddin*. The charm of picturesque poetry of fairy tale illustrations has been substituted here by an understanding and idyllic view of the heroes of the text. As well as here, also in other illustrations to the fairy tales for children, in those by the contemporary Slovak writer Mária Ďuričková entitled *About Little Cathy and the Wandering Hill* Klimo uses the same technique although we can note some changes in his artistic expression. He rather cuts than tears the paper, the final shapes of the planary figures are beginning to have sharper outlines. He also changes his colour palette. The deep hues of blue and green most often combined with various shades of pink or violet were replaced by clear reds, yellows, greens and blues. He almost discontinues in the use of the methods of aquarel. His illustrations are beginning to be, more or less, decoratively conceived clear collages. This change of both form and style points to two aspects in Klimo's recent illustration activities for children. On the one hand we can trace here the link with his early artistic manifestations as we know them from one aspect of his illustrations to *Nick-nacks and Toys* by Krista Bendová (1949)⁶, characterized by planar, final shape and application of decorative values of clear colours. In those illustrations we could find also allusions to folk and children's artistic expression. The former can be found e. g. in the typisation of figures in his illustrations from these days, the latter in some of their compositional peculiarities (the deliberately naive combination of points of view). On the other hand the elements known from Klimo's free artistic activities begin appearing in picture complexes. The residua of *Crossings*, light signals, arrows and signs are taken over from their motives. The efforts of synthesis of artistic views of such diametrically opposite character, represented by the constructive plane of the artist's free creative activities, with the technical principles of his so far published illustrator's success have their logic and reasons. Almost the whole creative activity of Alojz Klimo up to the present, with the exception of the years 1959—1966 which is limited by the work on illustrations for the leporello *The Kids* (published in the year 1961) and by the illustrations to *Three Tales* by Jozef Čiger-Hronský (published in the year 1968) although being the work dealing with illustrations for children, can be characterized by constructive will and range of subjects from town environment. This tendency was typical for most of Klimo's contemporaries in the years 1946—1950, but not only for them. For him this orientation has remained very close even to this day. Apart from the artist's sense of the poetry of everyday life which is proper also to the stories of *Little Cathy and the Wandering Hill*, we can find in his works also the shape forming principles.

Alojz Klimo's creative approach to the illustration of each publication, irrespective of its type is very sympathetic. He takes

equally seriously a book of poems for children, classic literature as well as a simple leporello or painting books destined for the very young. At the same time he lives through mental situation of a given age-group, he accepts the limits and possibilities of its ability to know and learn as well as the spirit of the text.

To accept the limits and state of knowing in children of pre-school age, not to abandon the playfulness of one's artistic expression, which is befitting for this age, represent one of the conditions for the successful mastery of the artistic aspects of leporello. Let us compare e. g. the illustrations of Viera Gergeľová (born in 1930) with the book by Ludmila Podjavorinská *To School* (1960, leporello) and with *Čin-čin* (1961, classic book of poems) or the work of Viera Bombová for the *Little Frog* (leporello, 1965), with her illustrations to the Maori tales *The Giant's Footprint* (1965, classic book of fairy tales). The leporella of both really very good illustrators lack just the smiling idyl in the approach to mastery of the text to which any tragic tinge or melancholy are quite alien, although both illustrators — Bombová in the *Giant's Footprint* and Gergeľová in *Čin-čin* were able to capture the atmosphere of the works excellently.

Klimo never lacks playfulness, idyllic atmosphere and directness of expression. In the illustrations to the folk tale *About the Gingerbread House* (1961, leporello) by M. Rázusová-Martáková. Klimo discovered the technique of aquarel collages for his work on books for children. At the same time he was the only Slovak artist in those days who solves the architecture of books in an unconventional manner. The form of the leporello was such that a house could be made from it. The illustrations related to the adventures of the tale heroes taking place in the exterior are on its outside walls, the interior ones are inside. The text is not combined with the picture, it is situated on the inner sides of the roof of the house. In the same way he solves also the architecture of other leporella: *The Kids* (1962), *How the Egg Set Out into the World* (1965). The illustrations to the tale *The Wanderings of an Egg* range among the most charming in Klimo's book illustration activity for children and at the same time among the best illustrations of this kind on Czechoslovak scale. Along with the *Tales and Fables* (1963) and *The King of Time* (1965) they also range among the most mature artist's works. Here as well as in both already mentioned books, he also applies the advantages of artistic technique of aquarel collage. Simultaneously he adjusts his expression to the spirit of the text and its purpose in which easy legibility is one of the conditions. For this reason he does not use so often combination and smoothening of the surface by varied aquarel. The "horror" of the fairy tale story is underlined by deep hues of brown, blue and green from which the swords of the highwaymen shine out (in the original metallic foils). The complex dim atmosphere is brightened by many coloured garments and figures of little animals. In this period Klimo's leporella have their pendant only in the creative activities of Miroslav Cipár (1935)⁷. Purely by coincidence this artist also uses the technique of collages in his illustrations of leporella. (e. g. in the *Telephone* by Ľubomír

Feldek, 1963) but he always cuts paper only and he never combines it with aquarel. He combines his original artistic expression of very high standard with a sense of humour and the grotesque, in the before mentioned leporello, as well as in other works (e. g. *Merry Mathematics* by Samuil Marshak, leporello, 1952). Alojz Klimo in his latest leporello *The Colour Tales* by Fero Lipka (1969) brings closer his artistic aspects to those of his other illustrations from those years, even if we cannot find there so many allusions to his free painter's activity.

The solution of painting books for the youngest children represents an independent chapter in Klimo's creative activities. This kind of publications has been published systematically by the Bratislava publishers Mladé letá from the year 1959. In the first years they simply took over the Czech editions. Klimo is one of the first Slovak artists to begin dealing systematically and creatively with this subject.⁸ When solving such a task the artist usually restrains his expression to non-demanding contour drawing which later on the child passively fills in with colour after the suitably coloured model. Klimo provokes all creative abilities of the child, he leaves as much space as possible to its fantasy and to dynamics of its expression. He leaves it the most essential part of the basic picture — the thorso of the form. He does not use the black contours so typical for painting books. He tries to come closer also by his technique to the artistic expression of children. The perfection of the model does not pretend smething, the child cannot attain. He himself uses colour pencils as the children do. In both parts of the *Painting Books, Your Own Painting Book* (1961 and 1962) with his own text he leaves on the page intended for child, thorso of the original picture which the child can complete according to the model or its own fantasy. In the *Painted Pictures* (1966) and in the *Merry Pictures* (1967) on the page left for the child is a white planar silhouette of the form, into which child draws in concrete figures, things and their details.

The illustrations of Alojz Klimo demonstrate his attitude towards the child consumer already by his approach to them. He devotes the maximum of his creative invention and artistic mastery to these works that accept the limits of the child's knowledge. Their artistic language ranges from the civil pole to the poetical one; from the world of everyday events in which the palpable shapes of figures and things are sharply cut to the fairy tale world of picturesque painter's structures with soft transitions of figures and background. In one place we can see the planay situated colour of direct and clear local hue, in another the combinations of shining even luminiscent harmonies and tensions. If in the former case the artist deliberately naivizes his artistic execution, the results is never dishonestly naive and benevolent in its attitude to children. On the other hand he never presents children with anything that might be beyond their ability of understanding, not even in his most demanding illustrations. He discovers the modifiable qualities of aquarel collage for the Slovak illustration of the books for children and he applies them from time to time in a most unconventional way. In his illustrations of books for children modern

means of expression meet with possibilities yielded by the illustrations for the youngest readers in symbiosis.⁸ He deals also with such types of publications which are usually somewhat neglected by artists and their interests. He creates painting books, to which he devotes himself as the first from among Slovak artists and he treats the subject of leporello systematically. He points to the possibilities existing in these kinds of illustration and meditates over them. The most charming illustrations of books for children published in the first half of the sixties represent a sort of counterbalance of the constructive tendencies of his contemporaneous free artistic activity. They are full of fairy tale poetry, the effect of which is duplicated by the highly refined use of colour. They are full of playfulness and charm. It seems that up till now the personality of Alojz Klimo has been realized in them to its fullest.

Alojz Klimo

born in 1922, painter, graphic artist and illustrator, studied in the years 1941—45 at the Painters' Department of the Slovak Technical College in Bratislava, in the years 1945—48 at the College of Artistic Industry in Prague. Already his early paintings show the tendencies of his artistic expression. Apart from the important role of colour, they can be characterized by the composition of planes, rhythmized by expressive black lines. This constructive will he demonstrates in the geometry of subjects from town environment, determines Klimo's works up to the present. The artistic language of the artist's illustrations which my study is devoted to, is of a different character. The artist lives and works in Bratislava.

Participation in the Exhibitions of Illustrations:

1953

Book Graphic Art, Bratislava

1963

Illustration of Books for Children in Bratislava

1964

An independent exhibition of illustrations in the House of Books in Bratislava

He also participated in the exhibition of Slovak Illustration in Prague

1965

Collection of illustrations at the all-state display of Illustrations for Children in Bratislava

Illustrations at the exhibition Contemporaneous Art of Illustration in Books for Children from All Over the World in Bratislava

1966

Exhibition of the illustrations awarded the prize of the publishers Mladé letá, for the year 1966, in the House of Books in Bratislava
Collection of illustrations at the exhibition Slovak Book Graphic Art 1945—1965 in Prague

Participation in the International Exhibition of Book Graphic Art and Illustration in Brno

1967

Participation in the Biennale of Illustration, Bratislava 1957 Illustrations at the exhibition of Russian and Soviet Literature through the Eyes of Slovak Illustrators, Slovak National Gallery, Bratislava
Illustrations at the Book Fair in Bologna

1968

Participation in the Exhibition 50 Years of Czechoslovak Belles Lettres in Martin and Prague

Illustrations at the Exhibition 50 Years of Czechoslovak Graphic Art, Aleš's South Bohemian Gallery, Hluboká

1969

Biennale of Illustration, Bratislava

1971

Biennale of Illustration, Bratislava

Prizes and Awards for Illustrations:

1958

The Prize of the Slovak Ministry of Education and Culture for Illustrations

1963

The Prize of Fraňo Kráľ

1965

The Prize of the publishers Mladé letá

The Prize of Cyprián Majerník for Illustrations

1967

Gold medal and diploma of Class I. for the illustrations to the book The King of Time by Božena Němcová, Moscow

1968

Selected for the collection of the Ministry of Culture of the Czechoslovak Socialist Republic The Most Beautiful Books in the Year 1968

Foot notes

1. My work will be focussed on Klimo's illustrations to the books published later than 1964 as well as on leporella and painting books for the youngest children. The before mentioned study deals less (leporello) with them, or does not mention them at all (painting

books). In addition I have added to my study the complete list of Klimo's illustrations of literature for children up till the year 1970.
2. The year in the brackets after the name of the quoted book is given to facilitate the handling of the material, presenting the year

- it was published in. The creation of the illustrations must be therefore shifted a year or two before the book realisation.
3. More attention will be paid to the illustrations of *How the Egg set Out into the World* (1965) along with Klimo's other illustrations for children.
 4. The text points to the book of poems by Krista Bendová *Nick-nack Toys* (1949) where Klimo's cooperation with books for children started). — this book was published in a revised edition in the year 1958), artistically less well mannered. The illustrations are still missing the unite concept. On the one hand the artist deliberately takes over some principles of children's artistic expression, he limits the painting to coloured contours of figures and things. On the other hand he conceives the shapes geometrically, using the clear local hues in a planar way and the types of figures point to the inspiration by folk artistic expression. The book as a whole evokes allusions to the Czech illustration for children of those days but it does not lack the sense of poetry of everyday life.
 5. When the technique of aquarel collage is applied we cannot speak of the problem as to whether a copy of the illustration achieves the quality of the original. These specific qualities are of diametrically different character. The combination of various techniques on the surface of the picture looking very "imperfect" becomes a picturesque structure in the book. Such a relation of both artefacts — of the original and the print — counts with the application of excellent polygraphy in the final result, a beautiful book for children, and the *Three Tales* with sensitive graphic design of Kamil Pecho, range among the most beautiful books indeed.
 6. See footnote No. 4.
 7. My study, also in comparative material, deals solely with the creative activity of Slovak illustrators. It does not take into consideration e. g. the illustrations of Czech artists published in the books in Slovak version or in Slovakia.
 8. Apart from Klimo's illustrations also *Chose of Cipár* (born in 1935) tower above works of generally average character created in the sixties. ABC-the author designs all its pages to be painted, he abandons the classic mirror-like solution. He plays with each letter of the alphabet and he solves its relation to the thing, beginning with the corresponding letter of the alphabet, in a very witty, artistic manner.

List of Book Illustrations of Books for Children:

The list comprises all book titles for children illustrated by Alojz Klimo from the year 1949 up to the year 1970 (included), as well as painting books from this period. The books are arranged chronologically according to the year when they were published, each new or foreign edition of the same title has its register number.

1949

1. Bendová, Krista: *Nick-nack Toys*

Bratislava, Pravda, Knižnica malých a najmenších. (Books for the Small and Very Small Children). Typ. Neografia, Martin 4°. Two side label (colour drawings in pastel and drawn types) end papers, top of a page and end of a page illustration, 20 two page illustrations (colour drawings in pastel and in crayons).

1950

2. Bendová, Krista: (the editor) *Artists to Children Bratislava, Pravda, Knižnica mladých a najmenších* (Books for the Small and Very Small Children.) Typ. Práca, Bratislava 4°. 1 whole-page-illustration (aquarel drawing in pen and Indian ink).
3. Prášilová, Elena: *Jelka the Bee from the Yellow Beehive Bratislava, Pravda, Knižnica mladých a najmladších* (Books for the Small and Very Small Children). Typ. Praca, Bratislava. 4°. The label, title page (aquarel drawings in colour crayons, drawn and setting type), end paper, 10 half page ones across two pages, 3 whole page ones and 7 end illustrations (aquarel drawings in colour crayons).

1953

4. Iliin, Mikhail: *Stories on Things* Bratislava, Slovenské nakladateľstvo detskej knihy, (Slovak Publishers of the Literature for Children) Národná škola II. Vo l. 10 Typ. North Slovakian Printing Office, Martin, 8°. The label (colour drawings in pen and Indian ink, setting and drawn type), 140 illustrations in the text (drawings in pen and Indian ink).

1955

5. Chmelová, Elena: (the compiler) *Sun, Set Down* Bratislava, Slovenské nakladateľstvo detskej knihy, (Slovak Publishers of the Literature for Children), *Pre mládež školského veku* (For School Attending Children), Vol. 61. Typ. North Slovakian Printing Office, Martin. 8°. The jacket, title page, (colour drawings in aquarel brush setting type), 14 whole-page-illustrations, 73 illustrations in the text (colour drawings in aquarel brush and aquarel pen drawings).

1958

6. Bendová, Krista: *Nick-nack Toys* Bratislava, *Mladé letá*, Knižnica pre najmenších (For the Youngest Readers) 3rd. supplemented edition. Typ. The SNP, Printers Martin. 4°. The jacket (drawing in colour crayons, drawn and setting type) end papers, top of a page illustration and illustration in the colophon, 38 two page illustrations (drawings in colour crayons).

1959

7. *How Does a House Grow* Bratislava, *Mladé letá*, *Okienka do veľkého sveta* (Windows to the Big World). Typ. The SNP Printers, Martin. 8°. Two side label (drawing in brush and colour Indian ink, drawn type) 1 two-page and 6 whole-page illustrations (drawings in colour Indian ink and brush).
8. Ďuričková, Mária: *The Weather Will be Fine Tomorrow*

Bratislava, Mladé letá, Prvé knihy (The First Books). Typ. The SNP Printers, Martin. 8°.

Two side label (drawing in brush and colour Indian ink setting and drawn type), title page (drawing in brush and setting type) end papers, 3 two-page ones, 17 half page ones, 9 top of a page, 9 end of a page illustrations, 2 illustrations in the colophon (drawings in brush and colour Indian ink).

9. Šrobár, Vračko: I'll Give You a Riddle

Bratislava, Mladé letá, Pre najmenších čitateľov (For the Smallest Readers). Typ. The SNP Printers, Martin. 8°. Crosswise. The label (colour drawing in pastel, drawn type), the title page (colour drawing in pastel, setting type), illustration in the colophon, 7 top of a page, 6 end of a page, 31 two page illustrations (colour drawings in pastel).

1961

10. Klimo, Alojz: Your Own Painting Book!

Bratislava, Mladé letá, Omaľovačky (Painting Books). Vol. I. Typ. Polygraphic Works, Bratislava. 8° crosswise.

Two side jacket (drawing in colour crayons and drawn type) 7 whole-page-illustrations (each one twice, drawings in colour crayons).

11. Rázusová-Martáková, Mária (the narrator): The Gingerbread House Bratislava, Mladé letá, Pre čitateľov do 6 rokov (For Readers up to the Age of 6), Typ. The SNP Printers, Martin. 8° crosswise. 10 whole-page-illustrations (aquarel collages).

12. Rázusová-Martáková, Mária (the narrator): The Gingerbread House Bratislava, Mladé letá, Pre čitateľov do 6 rokov (For Readers up to the Age of 6), Typ. The SNP Printers, Martin 8° crosswise. 10 whole-page-illustrations (aquarel collages) Edition of this title is in Czech language. The illustrations correspond to those in the Slovak edition.

1962

13. Klimo, Alojz: Your Own Painting Book!

Bratislava, Mladé letá, Omaľovačky (Painting Books). Vol. II. Typ. The SNP Printers, Martin. 8° crosswise.

Two side jacket (drawing in colour crayons and drawn type) 7 whole-page illustrations, each one twice, drawings in colour crayons).

14. Rázusová-Martáková, Mária (the narrator): The Kids Bratislava, Mladé letá, Pre čitateľa do 6 rokov (For Readers up to the Age of 6). Typ. The SNP Printers, Martin. 8° crosswise. 10 whole-page illustrations (aquarel collages).

15. Rázusová-Martáková, Mária (the narrator): The Kids Bratislava, Mladé letá, Pre čitateľov do 6 rokov (For Readers up to the Age of 6). Typ. The SNP Printers, Martin. 8° crosswise. 10 whole-page illustrations (aquarel collages). Edition of the title No. 14 is in Czech language. Illustrations correspond to those in the Slovak edition.

Re-editions:

16. Rázusová-Martáková, Mária (the narrator): Hänsel und Gretel Bratislava, Mladé letá. Typ. in Czechoslovakia. 8° crosswise. 10 whole page illustrations (aquarel collages). Edition of the title. No. 11 is in German language. Illustrations correspond to those in the Slovak edition.

1963

17. Tolstoj, Lev Nikolaievich: Tales and Fables

Bratislava, Mladé letá, Zlatý kľúčik (Gold Key). Typ. Polygraphic Works, Bratislava. 8°. Graphic design Jaroslav Šváb. Two side label (aquarel collage, setting and cut out type) 2 title pages (aquarel collages and setting type), 14 whole page, 24 half page, 5 top of page, 14 end of page illustrations and illustrations in the colophon (aquarel collages).

Re-editions:

18. Klimo, Alojz: Your Own Painting Book!

Bratislava, Mladé letá, Omaľovačky (Painting books), Vol. II. Typ. The SNP Printers, Banská Bystrica. 8° crosswise. Two side jacket (drawing in colour crayons and drawn type) 7 whole page illustrations (each one twice, drawings in colour crayons).

19. Klimo, Alojz: Die sieben Geisslein

Bratislava, Mladé letá, Typ. The SNP Printers, Banská Bystrica. 8° crosswise.

Two side jacket (drawing in colour crayons and drawn type) 7 whole page illustrations (each one twice, drawings in colour crayons).

Re-edition of the title No. 13 is in German language. The illustrations correspond to those in the Slovak edition.

20. Rázusová-Martáková, Mária: (the narrator) Janko a Hanka Bratislava, Mladé letá — Budyšin, Domovina. Typ. Printed in Czechoslovakia. 8° crosswise.

10 whole page illustrations (aquarel collages)

Re-edition of the title No. 11. is in Serbocroatian language. The illustrations correspond to those in the Slovak edition.

1965

21. Nĕmcová, Božena: The King of Time

Bratislava, Mladé letá, Pre čitateľov od 9 rokov (For Readers from the Age of 9). Typ. Polygraphic Works, Bratislava. 4°. Graphic design by Kamil Pecho

The jacket (aquarel collage, cut out type), binding (collage) title page (aquarel collage and setting type), frontispice, half title page, 19 top of page, 13 end of page, 14 half page, 21 whole page, 5 two page illustrations, 1 illustration in the colophon (aquarel collage).

22. Rázusová-Martáková Mária (the narrator): How an Egg Set out into the World

Bratislava, Mladé letá (Pre čitateľov do 6 rokov) For readers up to the age of 6, Typ. Polygraphic Works, Bratislava. 16° crosswise. 10 whole page illustrations (aquarel collages).

23. Rázusová-Martáková, Mária (the narrator): Elment a tojás vándorútra. Bratislava, Mladé letá, Pre čitateľov do 6 rokov (For Readers up to

the age of 6), Typ. Polygraphic Works, Bratislava. 16° crosswise. 10 whole page illustrations (aquarel collages). Edition of the title No. 23 is in Hungarian language. The illustrations correspond to those in the Slovak edition.

1966

24. Klimo, Alojz: *Painted Pictures*

Bratislava, Mladé letá, Omaľovačky (Painting books). Typ. East Slovakian Printers, Košice. 16° crosswise.

8 whole page illustrations (each one twice, drawings in colour crayons and collages).

1967

25. Klimo, Alojz: *Merry Pictures*

Bratislava, Mladé letá, Omaľovačky (Painting books). Typ. Military Cartographic Institute, Banská Bystrica. 16° crosswise.

11 whole page illustrations (out of which 7 occur twice, drawings in colour crayons and collages).

Re-editions:

26. Němcová, Božena: *Az időkirály.*

Bratislava, Mladé letá, without the name of the printing office and the town it was printed in. 4°. Graphic design by Kamil Pecho. The jacket (aquarel collage, cut out type), binding (collage), title page (aquarel collage and setting type), frontispice, half title page, 19 top of page, 13 end of page, 14 half page, 21 whole page, 5 two page illustrations, 1 illustration in the colophon (aquarel collage) Re-edition of the title No. 22 is in Hungarian language. The illustrations correspond to those in the Slovak edition.

1968

27. Hronský, Jozef Cíger: *Three Fairy Tales*

Bratislava, Mladé letá, Klub mladých čitateľov (Club of the Young Readers), Typ. The SNP Printers, Martin. 8°. Graphic design by Kamil Pecho.

Two side label (aquarel collage and setting type) frontispice, 7 top of page, 7 whole page, 1 whole page illustration in the colophon (aquarel collage). The date of the original 1965.

28. Kanková, Vlasta (the narrator): *The Mischievous Sun* Bratislava, Mladé letá, *Poslušné písmenka* (Obedient letters) Typ. Polygraphic Works, Bratislava. 4°.

Two side label (cut out and setting type, aquarel collage) half title, frontispice, 6 half page, 4 whole page illustrations (aquarel collages) Date of the original 1965

29. *The Adventures of Hadji Nasreddin* Bratislava, Mladé letá, *Pradávne príbehy* (Ancient stories), Typ. East Slovakian Printers, Košice. 8°. Two page jacket (aquarel collage, setting and cut out type), binding (collage), end papers, 8 whole page illustrations (aquarel collages). Date of the original 1967.

Re-editions:

30. Tolstói, Lev Nikolaievich: *Tales and Fables*

Bratislava, Mladé letá, *Zlatý kľúčik* (Gold Key), Typ. Polygraphic Works, Bratislava. 8°. Graphic design Jaroslav Šváb. Two side label (aquarel collage, setting and cut out type) 2 title pages (aquarel collages and setting type), 14 whole page illustrations, 24 half of page, 5 top of page, 14 end of page illustrations and illustration in the colophon (aquarel collages).

1969

31. Lipka, Fero: *Colour Stories*

Bratislava, Mladé letá, *Pre najmenších čitateľov* (Library for the Smallest Readers), Typ. Military Cartographic Institute, Banská Bystrica. 8° crosswise.

Two side label, 5 whole page illustrations (aquarel collages).

32. Lipka Fero: *Szines mesék*

Bratislava, Mladé letá. Typ. Military Cartographic institute, Banská Bystrica. 8° crosswise.

Two side label, 5 whole page illustrations (aquarel collages).

Edition of the title No. 32 is in Hungarian language. The illustrations correspond to those in the Slovak edition.

1970

33. Ďuríčková, Mária: *Cathy and the Wandering Hill*

Bratislava, Mladé letá, *Pre čitateľov od 7 rokov* (For Readers from the age of 7), *Poslušné písmenka* (Obedient letters), Typ. The SNP Printers, Martin. 4°.

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VICTOR
PIVOVAROV,
 USSR

**CONTEMPORARY ILLUSTRATIONS
 OF BOOKS FOR CHILDREN**

The topic of this paper requires some precision to be given. Firstly, each painter regardless of what he illustrates whether lyrical poems, folk fairy tales, or ancient legends — he reflects to a certain extent also the world of his days. This reflecting, however, is not direct. This is why I deliberately limit the task and analyze only those examples where the painter dealing with book for children depicts directly the topical reality.

Secondly, we are not concerned with any depiction of reality. We have a whole lot of examples of simple description of the attributes typical for our days. It is not difficult to paint or to draw a town, a plane or a rocket of our days. Which is much more difficult and which we are mainly concerned with is the discovery of a special angle, i. e. also a special way of presentation, corresponding adequately to the changing vision so typical of modern man.

When illustrating the works of the classics, stories, the books from the realm of the nature, the painter can rely sometimes only on the experiences of the preceding art periods, styles and methods of depiction. If he, however, does not want merely to depict or to present but also to express the reality he must search for new ways and methods.

What can be said about this problem in general?

As it is very difficult to avoid a comparative analysis, let us compare the Soviet books for children from the 20ies and 30ies with those of today.

Despite all the differences among the individual artist personalities and trends, we can trace some common features in the books of that period. We call it the nucleus of style, expressed by the artist's attitude to form, colour and space. Even in the case when we do not know neither the name of the painter, nor the year when the book was published, we can define exactly, according to the nucleus of style from which period the work is. Perhaps we can speak of a certain stylistic unity evident in the book for children from the 20ies and

30ies, and also of a certain unity in the scope of vision.

It is typical of our contemporary situation that the changes of the man's way of thinking do not keep in step with the changes of reality where this process is taking place at an extreme speed. In other words, man is not able to adapt himself, to master and mainly to realize the changes actually taking place, he is not able to correct his own views and his own perception in accordance with these changes.

All this results in the segmental nature, instability and multiaspectiveness of perception of the artists as well as the readers.

In the art of our days and concretely in the art of book for children, this situation, this multiaspectiveness are being reflected in the contemporary parallel existence of several modes of vision.

To what extent are these relations of artistic and actual reality concrete?

The painter Mai Mitourich had been travelling for many years along with his friend Gennadii Snegirov to the most remote and unaccessible regions in the North Siberia and Far East. The result of their "pilgrimage" is an extensive work, a book entitled *Stories for Children* published last year. It is not a mere collection of notes and drawings of travellers. In this book, both the writer and the painter present their artistic concepts of their relations to reality.

How can one define Mitourich's relation to the object of his presentation? Mitourich considers the surrounding reality and the nature as a kind of stimuli for active, willful, deliberate action. This is the opinion of a man — a rival of Nature. It is not important to Mitourich merely to depict something. His goal is to create a qualitatively different object, the product of human hands. That is why Mitourich pays so much attention to spots and lines, that is why the energy of artist's gesture is of such an importance to him.

The creative activities of Nicolai Ustinov are of just the opposite nature to those of Mai Mitourich. The problem Ustinov solves is an ethical one. With unusual love, even tenderness this painter draws

each tree, each little flower in the meadow or field, each village boy — the objects he knows and understands so well. For Ustinov every object is serious in itself and he himself retreats to the background. The very object of his presentation becomes to him the most important thing together with his own attitude towards it. The books of Ustinov are actually text-books on morale, text-books on goodness and love of life in its simplest, everyday, ordinary manifestations.

The outstanding Russian writer M. Prishvin extremely familiar with the life of the nature pronounced the words which precisely characterize also Ustinov's creative activities. "What is the artistic approach? A little birdie sits on a twig, nibbling a fir cone and his beak is crooked. On the one hand the line of its crooked little beak is part of something enormous, perhaps of Mars, and on the other hand this "greatness" is touching and moving, evoking understanding. And what is the answer? We are enchanted by a trifle and actually the trifle is — everything!"

The creative activities of the gifted family of the Basmanovs is typical in many aspects of one of the trends in the evolution of the Leningrad school. In their works we can find a poetic relation to reality.

The presentation of a real object is always connected with feeling and emotional atmosphere in the works of the Basmanovs. This is why they are not interested in individual object, and details, they pay great attention to the aspects of relations. The environment, the air, the light — these are the main things to the Basmanovs. Their method of work is different, it can be characterized by light touches of the object. The light, transparent aquarels represent the most suitable form for their aim. The value of human emotions, the intricate nature of human spirit — this is the prism through which we can see the poetic world of the Basmanovs' aquarels.

An entirely different approach and aims we can find in the works of E. Bulatov and O. Vasiliev. Choice is the main thing that matters here. Their aim is to abandon the influence of emotions, to find an unambiguous, clear, easily legible sign — the picture of the object. To tell the story using the minimum number of words. The works of Bulatov and Vasiliev represent the very attempt to find some universal language, corresponding to the way of contemporary human perception, the man's conception of contemporary reality.

The above mentioned examples do not exhaust all forms of mutual relations of artist and the contemporary world, existing now in our literature for children. The important tendencies in searching for the modern man's perception of the world are expressed in a clear and more concise form in the works of the mentioned artists. Within the course of the last years these searches became even more complicated and much more multiaspective in connection with the turbulent development of various national and peripheral schools from among which each one represents a complicated result of the combination of local traditions with the contemporaneous trends and influences.

It is quite possible that this multiaspective and multidirectional nature of the search for new ways should be understood as an attribute of the new style, of the style of the 70-ies.

The problem The World of Today and Illustration for Children is closely connected with the problem of the hero in the books for children. Naturally the problem of the character of the hero is much more striking in literature, although it can be hardly avoided in the analysis of illustrations. There are, however, some cases when the painter himself independently solves this problem.

One of the best examples of this fact one might consider the illustrations in S. Marshak's *He is So Absentminded*, by the Siberian painter S. Kalachov. *He is So Absentminded* is a rather small booklet speaking of a man who does everything the other way round. He puts a frying pan on his head instead of his hat, he puts on his trousers instead of his shirt, and vice versa, his gloves instead of his shoes etc., and finally he gets on to a disconnected railway-carriage thinking he is travelling somewhere

The qualitative changes in the heroes can be easily detected if we compare Kalachov's illustrations with the — nowadays already classic ones of V. Kanashevich. The changes are very symptomatic and very typical for our books as such. The Absentminded of Kanashevich is above all a neglectful person. He is funny because of his neglectfulness and absentmindedness. His attitude to the young reader is rather negative, he behaves according to the scheme: you are bad — but I am good, you are neglectful whereas I am not, you are funny but I am not.

The same hero of Kalachov is just the counterpart of the former one. He is even elegant and very neat. What is most important is the fact that he is not funny at all. In this case the absentmindedness of the hero takes a different quality, he becomes simply sweet and charming. His "being charming" basically changes his relation to the reader, it can be summarized in the following way: you are good and I am good too, you are sometimes absentminded but so am I at times, you are funny in some situations and if that is so, I am not going to be afraid of looking funny either.

Thus S. Kalachov shifts the protagonist from the category of a funny simpleton into that of a sweet crank. Each of the two versions, that of Kanashevich, as well as that of Kalachov have their positive qualities.

To us the most important fact is that of the quantitative change of the central hero: here we can observe the disappearance of one-plane, excentric-grotesque persons and the appearance of personalities that can be likeable to the reader, the personalities he could become fond of, even try to imitate them.

When I was comparing the Absentminded of Kanashevich with that of Kalachov, my attention was attracted by a circumstance that seemed to me to be a very interesting one. Kalachov's hero has grown up. He is so tall that we might easily call him a giant. Perhaps I am mistaken but also some other examples brought me to the idea that the hero of our days has a strong tendency towards megalomania.

Who is a megalomaniac? Naturally he is not the superman from the comics. A superman is a one-sided being, deprived of individual habits, human weaknesses and along with all that he is also deprived of all human qualities. He is the hero — superman. A giant, however,

is a traditional literary figure who can be funny, silly, good, bad, naive etc.

Above all he is an antipode of the other figure - of the dwarf. Dwarf is not merely a very small man. Apart from this dwarf exists in special conditions in a singular world of his own. He lives in a hollow tree, under the floor or in a box. A giant also is not merely a giant. He is only uneasy, never having enough room for himself. He can stand upright only in the open air. He does not live in the small but in the big world.

Dwarf always peeps out from somewhere. Not everybody can see him, only a few can. A giant can be easily seen by everybody, he is accessible from all sides and directions. Dwarf is an intimate, personal hero. A giant is a public, common one. Dwarf is the hero of the literature from the 19th century while a giant is the hero of our days.

Most evidently Sergei Mikhalkov was among the first ones to feel this change of the hero. His Uncle Stephen he wrote already in the 30ies became one of the most popular children's heroes.

It is interesting that also the lyrical and to a great extent the "chamber" hero became giant in the end. We can mention here as an example the Story of a Very Tall Man by Ovsei Driz. It is a story

about a crank afflicted by hard luck who experienced several professions and finally became a poet.

This change of hero had to inevitably influence also the painters. It suffices just to mention the extended figures of F. Lemkulia, Tibul from the Three Fat Men by V. Goriaev, the illustrations of M. Romadin, S. Kalashov and others. This conclusion might seem rather naive and mechanic but actually the fact that some painters paint tall, extended figures is of no importance here at all. Even if the proportions of the figures remain normal, the very essence of the heroes changes together with the relation to him. As to his essence, as to the form of his existence in a book he becomes giant, an accessible hero.

All this does not mean that the personal "chamber" hero disappeared from the book but evidently another one appeared next to him.

The above mentioned observations of the evolution of the hero from inner excentricity to tenderness and charm, from "chamber" seclusion to social accessibility yield our analysis of the state of contemporaneous perception of the world a sufficiently detailed view, and enable us to discern some not yet very clear features of the new style originating in front of our eyes.

CARLA
POESIO,
 ITALY

**A FEW REMARKS ON THE MISCELLANY
 OF HISTORICAL SURVEYS DEALING WITH THE
 DEVELOPMENT OF ILLUSTRATION IN INDIVIDUAL
 COUNTRIES SINCE THE YEAR 1945**

I

The year 1945 we have established as the starting point for the complex history of illustration, represents a real turning point in the Italian history of illustration. It is a date closing up a certain period and at the same time opening a new one, a period that can be characterized by quantitatively very clean cut features essentially different from those of the preceding one. These features are rooted in the deep changes in historical, political and entire social situation.

We could witness the fact how morale and educational tendencies corresponding with a certain ideology gave way to the new orientation that began to be reflected quite naturally also in creative activities of artists-illustrators.

It would be surely interesting to ponder over a whole gamut of political and social factors which deeply influence this sphere of creative activities as well as the literature for children, in each country in its own, specific way, and thus condition the new course of ideas not only nationally but also on world wide, international scale.

Of extraordinary importance both from the pedagogic and aesthetic aspect is the exchange of experience and information on the degree how the public acquires cultural values, the investigation to what extent public accepts a certain type of illustration as pleasant and demanded for long. But nowadays the situation has changed. Also the investigation of the consumption of aesthetical stereotypes, eventually also that of the values of average, even under-average standard has changed accordingly.

Naturally, this kind of investigation can be successful only when carried out simultaneously with the investigation of national and international conditions characterising the environment in which the artist created.

II

It would not be, however, sufficient to carry out the investigation

of the emotional environment in which the artists of our century create, if we did not take into consideration, at the same time, the artistic tradition from which they had been consciously or unconsciously gathering their inspiration.

Surely, it is very instructive indeed, to pay our attention to the investigation of the responses by which the artists reacted to the demands of their public let us say 50 or 80 years ago, whether they really did satisfy and meet those demands, and how they did so, and whether they were helping to form the taste and critical approach in their readers and those that looked at their pictures.

III

Of similar importance is the investigation to what extent pedagogy and intuitive psychology were influencing, respectively not influencing — positively or negatively — the illustrations in the period we have undertaken to work out.

We want to know and we must know whether the artists have been taking into consideration the age of the readers they destined their illustrations to, and whether they do so still. Whether the artist has been caring about the gradual increase of linear character of their pictures according to the experience and consumer's standard of the child public and whether they do so still. Whether the illustrator is interested just in making the corresponding text legible from the rational and logical aspect, or whether he tries to offer his reader also a challenge to emotional participation.

The well known Italian pedagogue Giuseppe Flores d'Arcais wrote that the illustrations for children are not limited only to define a certain object and to characterize the meaning of a certain word, but they facilitate the expressing of the atmosphere, the mood and the emotional charge of any situation, and therefore they charge the written word by undeniable subjective nature.

This aspect is closely bound to the problem that in a child, looking

at the picture, a reaction of specific character is being evoked — reaction leading to the spheres of fantasy, aesthetics and culture.

A picture must function in such a way as to be able to incite creative activities, as an invitation to a dialogue, to a series of questions and answers between the artists and his public.

The artist's monologue would be rather unnecessary from the pedagogic aspect.

IV

As to the today's publishers of the literature for children we must state that many of them are still rooted in the old opinions but that there are also some artists (and their number increases) that do not hesitate to start a dialogue about the new tendencies, both in the sphere of the text and in that of the picture.

Recently we could encounter the books the illustrations of which represented a decisive break from the past, either by their avoiding of the "rocks" of holding the child's hand, or by not being afraid to fight through the new experience. Anyhow, even if we can watch with sympathies this will to conquer the future, to search for new possibilities of expressing, we still must have in mind the danger of slipping into a sort of intellectual snobbery, or eventually the danger of creative activities destined to a certain chosen elite only.

Many a time in several countries there are still too vast areas the population of which is not sufficiently prepared to accept the new artistic dialogue spoken in difficult categories. They are the spheres that have only recently done away with illiteracy and where the mass communication media have not yet had enough time to open their horizons sufficiently wide. In these cases such book production is necessary that would be able to create gradually the habitude of picture taste, of conscious appreciation of linear and colour expression and production that would not shock the reader and would not evoke in him the dangerous feeling of frustration which is afterwards very difficult to get rid of, the feeling that there exists something he is not able to comprehend and that certain aims remain unattainable to him. Such a frustration might mean something like being showed out into a sort of "ghetto" for most of this kind of public, all dealing in banal and easily legible and directly available pictures without any artistic value might easily and without bad intentions enter.

V

The problem of illustrations for the adolescent readers ranges among the problems discussed about in my country and which deserves

a wider confrontation. They take the books mainly because of their literary texts, while the illustrations represent a mere complement to them, and in many cases they do not look for them at all.

It is not easy to yield these readers such a type of picture that would interpret the atmosphere and the spirit of the text and would incite such responses as we have mentioned before. It might happen that the iconographic misinterpretation would not correspond to the personal imagination of the reader but this is not the most important problem either, what matters here is the fact that each literary expressing provokes answers and might evoke in the reader a whole scale of considerations, ideas, comparisons — while again, as the whole scale is concerned here — it might be everything starting with the consent to the expression and ending with its complete refusal.

This problem is closely connected with another one which is nowadays not less topical in our country: it is the illustration of the "non-fiction books" which are becoming more and more sought for.

These books claim for such a type of illustration which would be able, apart from scientific accuracy, many a time rather cool, to express also the warmth of emotional participation in, which an artist feels when seeing the miracles of the nature and human brain.

VI

Finally the last problem — to what extent the mass communication media influence, eventually to what extent they can influence the form and the purport components of the means of expressing chosen by the artist.

The reality opening in front of the eyes of our children, even of the very smallest ones, is undoubtedly marked by some of these mass communication media e. g. the TV sketches, magazines and their advertisements, posters, flooding not only towns but also the country, the means that fix the habit of being accustomed to humoristic deformations of human figure, concentration to a certain effective detail and represent the creation of a certain new typology. We must take into consideration also the wide influence of comics and of the new kind of humor also in the illustrations of the books for children and the youth.

The problem can be defined in the following way — how can an artist-illustrator become encompassed into the picture of reality influenced by the dynamics of some visual communication means and at the same time orientate the taste of his consumers with regard to their experiences which are permanently true from the cultural aspect.

VASILII
RAKITIN,
 USSR

THE PRINCIPLES OF ARTISTIC DESIGN AND ILLUSTRATION OF SCIENTIFIC-POPULAR LITERATURE FOR CHILDREN

The ideas of science and the achievements of technology are encountered with a great response in the life of society. Technical devices created and made by human hands surround us since childhood, form our ideas of space and aesthetics, our understanding of the world as well as the other factors of our mental development. We do not take concern in the theories tabooing technology, ascribing it the absolute value and influence upon the nature of our thoughts. For a long time we have been speaking of "the asphalt jungles of today" but they still have not changed man into an accessory of machine, into an obedient robot. Anyhow, we think, it would not be right to underestimate the influence of scientific-technical progress on creating the human consciousness of today.

The scientific-popular books for children should take over the task of a mediator introducing a child into this world of ours, revealing its secrets and humanity to him, stirring his interest in science, evoking in him the respect for it, preparing the child for the understanding of the contemporaneous scientific conceptions. The task of an artist devoting himself to this kind of literature is a complicated one.

In the sixties, also in our country a typical school of artistic design and illustration of the scientific-popular literature for the adult originated. Sporadically we can find consonant methods of artistic design also in the scientific-popular literature for children but generally speaking the transferring of the experience destined for other readers into the books for children without essential correction proved to be unsuccessful. What matters here is evidently the difference in the way of thinking. We can find here a certain contrast between the formalized scientific language, the abstract nature of its way of thinking and the child's conception.

Artists have been overcoming and still are overcoming these difficulties, each in his own way, considering these to be the inevitable conditions of their creative activities. Taking a closer look at the tradition of the illustration of books for children in this sphere, we can

find out that most often the method of presenting the new by means of the already familiar notions has been applied. The illustrations of these books, made some time ago by N. Lapshin and V. Tambin, as well as by some other artists are liked and popular even nowadays for their expressive artistic approach, simplicity and skill.

The works of the contemporaneous artists reveal that this method is still topical although it is sometimes presented in different connections than it was before. The works of the Leningrad graphic artist J. Kiselov represent a specific and most acceptable bridge between the traditions in designing and illustrating the scientific popular artistic literature in the 20-ies and 30-ies and those of today. In his works we can find the combination of traditional decorative graphic composition and the new approach to the material, and as well as to the task of an illustrator.

The works of artists acknowledged in the 60-ies for their work in the sphere of scientific popular literature for children i. e. the works of I. Kabakov, B. Kyshtimov, A. Dobrycin, N. Popov, B. Lavrov, E. Benjaminson, E. Bulatov, O. Vasiliev and others are outstanding for their extremely individual approach to searching new ways of expression. We can easily recognize Kabakov by his kaleidoscope of light, charming and at the same time simplicized, detailed and fragmentary compositions that surround the reader during his slow progress through the book. The energetic, expressive metaphors of B. Kyshtimov are also easily identifiable. At the same time we also notice all their common features. The features they have in common not as far as style, or aiming is concerned, but those in the orientation of their way of thinking.

An artist of today strives to emphasize the poetical in the modern aspects of science, he does, however, simplify it but points to what could be called the romantic in apprehension of the world. An artist does not approach this task as a harmonized and expressive entity, rational in its construction. Similar notions are suitable for textbooks

but not for artistic scientific-popular literature for children.

Metaphorical way of thinking, unimaginable in other genres of illustrated books for children has been rooted most characteristically in the sphere of scientific popular book. An artist prefers to try to point to the way towards grasping of this or that phenomenon by an objective play rather than to give a ready formulation how to memorize it. By harmonizing sometimes also the unexpected elements, incoherent at the first glance, he forces the child to think in associations, to perceive the things by paying maximum attention and to participate in the game "let us play science." In this we can find the clear logic of artistic way of thinking.

The reader unwillingly and unconsciously begins to comprehend the real essence of the object through its original meaning. The artist illustrator of scientific popular literature is usually, as a rule, compelled to draw a picture of a certain object. The information function is to the greatest extent organically joined to the function, which, so to say, should teach the child to think and the functions of a purely aesthetic-educational nature, which should prove that the chosen system is justified and connected with the global conception of contemporaneous art. In some books, e. g. in those of I. Kabakov, the material is presented with considerable amount of humorous elements.

The artist sticking mechanically to the principle of the metaphoric, objective way of thinking as though to a dogma, is also exposed to danger. He does not notice the moment when he loses the concrete meaning of the dialogue, when he veils the direct experience and pathos of discovering the new with the objective mythology of scientific truths.

We must not forget one important presumption in grasping the artist's work. Because of the limited, direct life experience of children, the artist also is limited to a certain extent in his choice of parallels. Naturally a certain distance between the artist and the reader is being kept and is measured by the perspectivity of the development of child

within a measurable space of time but the artist must be able to perceive accurately the ability of the child to overcome this distance. He cannot spout an endless stream of associations at the reader and expect the child to find the proper solution but at the same time he must not point at this solution directly without the apprehension that the reader might lose interest in his work.

The scientific popular literature for children must have a clear inner idea. In this respect our artists are nowadays greatly concerned with the artistic script of the book. Such a script is not only being subjected to the space, plasticity, logic, but gradually and slowly it leads to the understanding of the essential in this or that scientific branch of our days. The book *The Big House of Mankind*, several times published in our country, illustrated by several artists enjoys such a great popularity not just by chance. These are not the first attempts in this sphere.

This is thus the complex trend of the development. The scientific popular artistic literature for children presupposes in future well thought out constructive solutions of books, of the rhythm and nature of their conceptions, the mutual organic coherence of the pictorial material of various kind leading to coloured illustrations with photographs which also deserve an important place in the hierarchy of the complex system of artistic design. Such a strict, rational and calculated conception does not deny, by any means, the artist character of the style of any artist, his individual approach to the world as to the subject matter of art. On the whole, one can claim, however, that the problems of design and illustration of scientific popular books for children represent a problem of precisely scheduled construction of content consisting of various elements — of the artistic, polygraphic and documentary ones. A convincing exterior design of the book enables the young reader to understand the complicated intricate poetry of the world of contemporary science, to understand its spiritual and humane essence.

BLANKA
STEHLÍKOVÁ,
 CZECHOSLOVAKIA

HOW TO ILLUSTRATE LITERATURE OF ADVENTURE

Literature of adventure enjoys great popularity among the readers, particularly the children at the so called nonpoetical age when the period of nursery rhymes and stories ends — and some readers never surpass its upper limit: literature of adventure, along with detective stories then become almost the only kind of literature read by the so called "mass reader".

Already 50 years ago Karel Čapek began to deal with the problem of genres standing on the borderline between art and literature (where literature of adventure used to be pushed aside as a whole, without any qualitative distinction). With all probability it was him who incited many a sociologically orientated work of aesthetic literary and art theoreticians in the twenties, mainly those from the circle of Devětsil who strove to find out also the reasons of this popularity. They found it mostly in the interest of readers in animated cadent plot, in thrilling situations and in epic of the stories. They discerned the important role of the admiration of braveness, courage and heroism and the belief in their final victory. They also noticed that the exotic environment or at least its uncommon character, contrasting with the commonplace, everyday life was extremely attractive to the readers and the audience and how the longing for change, for something better, uncommon was springing out of it.

Regardless of these pioneering activities very little attention had been paid to the selection of illustrators of literature of adventure by the publishers during the first Republic. The World War II and the years after the liberation in particular brought forth different problems. By emphasizing the importance of socially committed literature in the period of the new cultural policy after the year 1945, the problem of literature of adventure seemed to disappear from the world, and which is more, it also seemed that everything having ever been achieved in this sphere in theory, at least, was forgotten. The only achievement of that period was that at least in the new publishers' practise the so called "cheap" literature and artistic

trumpery had been liquidated and thus apart from other, also the bad quality part of literature of adventure was done away with. While literature of adventure was published, no attention was paid to its specific character. Its illustrations, in accordance with the tendency of the period after all halted at the descriptive drawings — in the better case those based on the factual knowledge of the illustrator, in the worse case in those fixed to the conventional pen-drawings, heading more towards the stereotype than to the "nicety" of the trumpery. In those days the illustrations of this genre surpassed neither the upper nor the lower boundaries, i. e. below the traditional standard of price-wise accessible folk literature but at the same time it did not reach any expressive speech conceptions or a new approach to this specific topic.

Anyhow the concealment of the interest in literature of adventure was only a temporary one. Within the course of the last ten years its popularity among the readers showed again in no weaker intensity. Since a considerable increase in the artistic quality on the total profile of book production occurred in the meantime, there was actually nothing to link up to in this genre (contrary to the sphere of literature) and thus publishing literature of adventure became a problem both to the publishers and the illustrators.

Zdeněk Burian was the only striking personality in the Czech illustration of literature of adventure as well as scientific-popular literature since the beginning of the twenties. Despite the influence of fashionable trends, the reader has been always attracted by the abilities of the illustrator to combine the factual knowledge, depicted sometimes even with scientific cool objectivity and veracity, with fantasy and intuition, and his efforts to evoke the atmosphere of the story, accentuating the highlights of the action in more than 500 books of his that were published in several re-editions both at home and abroad. Moreover, one cannot ignore the fact that Burian attracts just by what is beyond the boundaries of pure visual activity and that

he does not stress the aesthetic factors in his illustrations which resulted at the beginning of the sixties when the problem of publishing literature of adventure became topical again in our country, in the fact that he stood actually against the main trend, tending towards pure art which sometimes leads up to the negation of the very sense of illustration.

The initiation towards the new solution of the problem of illustration of literature of adventure took place in the sign of higher artistic standards. Kamil Lhoták in particular became a pioneer of this tendency having substituted description by the quantity or selection of things that have lives of their own and their hidden meaning, he discovered the poetry of both contemporary and the ageing civilisations, the poetry which in his pictures serves man and his longing for speed and distance.

If Lhoták's creative activity within the scope of this poeticising trend sticks to the contemporary civil reality, there is another outstanding representative of this trend — Mirko Hanák — who is focussed mainly on the theme of life in the nature and who naturally prefers those books in which the natural element prevails. Although his illustrations are closely bound to the text, nevertheless, their painter's qualities enable them to exist as independent works of art.

A definite counterpart to this poeticising tendency is represented by those illustrations which introduce above all humour into the literature of adventure. This kind of humour very often originates in the actualisation of older literary texts as it is often the case of some illustrations of Adolf Born, or vice versa utilisation of the stimuli given by the illustrations of the period, from their paraphrase up to the confrontation of the old with the new, when the text of the period and the illustrations of the period serve merely as an inspiration the artist handles quite freely; they are a mere pretext for artist's own realisation, an element of collage or cartoon humor. E. g. Pavel Brom makes use of these possibilities.

The last decade thus showed that literature of adventure can be an equally valuable partner of other literary genres and that it can also serve as suitable starting point for contemporaneous illustrative activities. Its importance — of course if quality of these activities is good — is the greater because it embraces a wide circle of consumers that otherwise would almost never come in to contact with visual art, or at least they would never look for it.

Naturally the mass of the folk characteristics of literature of adventure presents another problem to its illustrators: how to cultivate the feeling for art in the reader who accepts this intention mostly just passively or even with defensive reaction, if the picture does not correspond to his ideas. Even if one cannot consider the opinion of this reader as a determining criterion, one cannot ignore it either, because, apart from other things, precisely this criterion is the decisive one, since on it depends the demand for editions of these mass publications for the most part.

The investigations carried out among the pupils of the 7th and 8th classes of basic nine year schools, always in two classes in two Prague schools — in one with prevailing number of children coming

from the families of clerical intellectuals, in the other one with prevailing number (90%) of children from working class background proved some well known facts but it brought also some surprising results.

As it was expected Zdeněk Burian gained full 55 per cent in the questionnaire comprising books illustrated by five artists. The children esteemed highly the fact that his illustrations were minutely drawn and looked like "alive" — that they were "simple", "comprehensible", "legible", "very realistic like photographs", "detailed", "depicting accurately the heroes and their environment."

23 per cent of the children opted for Mirko Hanák as far as the number of votes was concerned and thus this artist was awarded the second place by the children. The demand for objectivity and documentation was in this case substituted by the esteem of aesthetic qualities. Almost all children wrote about his "colourfulness", "nice colours", "combination of colours", "colour harmony" some of them reacted to his attitude to the nature (they knew also some other books illustrated by this artist) which they specified with considerable exactitude "he can draw an animal just by a few lines, and express its mood, its personality or situation at the same time"., "The reader can tell whether the animal has a merry or sad expression . . ."

15 per cent of children gave their votes to Kamil Lhoták, and their reasons differed perhaps in most aspects in this case. Lhoták's illustrations "recall reality", "recall photographs from a nice colour film", "they express the plot of the book well", "they are jolly", "simple and coloured", "they are not modern, they are such as they should be".

It was a surprise to us to learn that the children resolutely refused the illustrations in which the features of cartoon humour were applied and this is even more surprising if one considers the fact that they were just those children that were used to cutting out individual jokes and cartoons from humoristic supplements to magazines and newspapers and made complete books out of these for themselves. Although they were supposed to express themselves only to the illustrations they were most attracted to, they often contrasted them with the pictorial accompaniment, in which humor was used which they in this case judged as "improper". They were shocked mainly by the fact that the "illustrator" did not take the book that excited them "seriously enough". Only 5 per cent from among the children liked the illustrations of Pavel Brom and only 2 per cent those of Adolf Born, reasoning that the pictures were "amazing", "jolly", "acting as a good complement to the book". Only one from all the children wrote the following: "I always make my own ideas of the heroes of the book. A too detailed illustration eradicates my own ideas."

The results of this investigation which naturally cannot be generalized with regard to the whole community of readers but which, nevertheless, represent quite accurately the opinions of the children at the stated age groups, evidently lead to several conclusions: children consider a book to be not only a means of entertainment but they

instinctively perceive it as a cultural value and from this viewpoint they lay certain demands to its illustrations. Their demands concentrate on the seriousness of the illustrator's work, to his being factual, to the amount of the most exact information to be given. They are able to appreciate even its artistic qualities, but they are rather uncertain in their judgements. The insufficient aesthetic education and the survival of the old traditions that originated in the days when literature of adventure had been considered mainly as a commercial affair and

which was not paid enough attention by the publishers play the main negative role here.

Some illustrators tried to break through this barrier. They succeeded in rehabilitating literature of adventure for the time being mainly in the eyes of critics. In children readers at least some of these tendencies are still awaiting their appreciation. Let us hope that not in vain.

LEV
TOKMAKOV,
 USSR

CREATIVE COOPERATION OF THE WRITER AND PAINTER ON BOOK FOR CHILDREN

The traditional idea of creative cooperation of the writer and the painter, that sit down together at the common table seems today a bit deviant and naive. The contact defined as creative cooperation can after all originate even without a personal confrontation. Even if the "informal" discussions help the illustrator to get into the essence of the literary personalities, this is in our opinion, not the only possible way. It is true that the exchange of opinions might make the process of creative identification with the literary work much easier but the real creative cooperation still originates in the solitude of the artist's studio at his first encounter with the work. And the spiritual communion of the author and the painter, originating here, represents the real basis of creative cooperation. This extension of the notion "creative cooperation" in our opinion might contribute to the differentiation between the good and the bad, between the talent and the lack of it.

Sooner than we start analyzing the creative cooperation of the author and the painter we must make clear that the creation of book is a synthetic art. It is not a mere result of creative activities of the author and the painter, but also that of the editor, printer, bookbinder and corrector, because they all create something qualitatively new by their joint efforts. In such a work everything connects onto something else and is being mutually influenced. Many details are hardly recognisable. This is not only the problem of the size of the setting, of its complex form that doubtlessly has an impact on the reader. Even a varnished cover indicates sooner than one opens the book the delight in reading it.

Now we wish to concentrate on the book as on a synthesis of creative activities of the writer and the painter. This is why we want to outline the nature of this communion, in order to be able to analyze it as minutely as possible.

In everyday life we encounter the problem of creative cooperation between the writer and the painter. The time has come

to investigate finally the essence of this problem. Writer and painter together publish books, one after another, which is all nice and we say: "What creative cooperation"!

Sometimes it also happens, that the writer tells his painter: "This hero has a moustache in my text and you've painted him with a beard instead!"

From time to time, however, the conversation shifts even to the softest tinges and hints: "And where's the nose?", or "Have you ever seen a cow with green horns?!"

In other words if a writer enters a painter's study, he can either help or disturb him. But we are enthusiastic about all this and cry out joyfully: "This is the real creative cooperation!"

Sometimes the painter too, conquers the writer when he discovers some inaccuracy or error in the text. The illustrator inevitably notices it first, being a professional reader after all. It also happens that a well drawn line in the illustration stimulates the writer to improve the text. And this is again a case calling for a newspaper headline saying: "Creative cooperation".

When is this definition used most often? Firstly when a writer and a painter publish many books together. Secondly if they are in personal contact which implies friendship and common editorial work on the book. It is difficult to have any objections against this as we are well acquainted with almost classic examples of such a cooperation to which all the above aspects had been applied. Naturally in this connection we bear in mind two famous authors of the Soviet literature for children: the writer S. J. Marshak and the artist V. V. Lebedev.

Let us remark immediately, *hic et nunc*, that no such cooperation in creating books for children has ever existed before. If we want to clarify the conditions and the origin of this cooperation we must return to the past for a while. Perhaps at the same time we shall discover something new on the nature and essence of such an interesting and complicated phenomenon, labelled as creative cooperation.

The books published in Russia before the Revolution seem nowadays absolutely strange and unacceptable. Undisguised advices and unambiguous didactics were their prevailing features. Naturally some exception could be found even there, but nevertheless in the tsarist Russia, literature for children was practically non-existent. The heroes were either the pretty-pretty, sweet, lifeless puppets- fairies, princesses or abominably well-behaved and obedient children.

And if a genuine artist decided to devote himself to literature for children, they never forgot, not for a second where did they come from. This is the reason why we can still remember the names of Benois, Polenov or Dobonshinskii, because we are acquainted with their merits in the sphere of painting and illustration of the books for adult readers.

The same is true of the writers. The Russian writers Lev Tolstoi, Garshin, Mamin-Sibiriak and Leonid Andreiev did not attain their fame in the sphere of literature for children but from time to time they presented the children with some beautiful gems of their unimitable prose.

The thought of creative cooperation had not entered anybody's head in those days. The social system itself was not very favourable to such relations either. Writer and painter were working independently, they did not even anticipate the possibility of getting closer to each other on the ground of literature for children. And if some painter undertook the task to illustrate e. g. Pushkin's works, he was much more the great poet's rival, but in no case his co-operator.

Immediately after the Great October Socialist Revolution a need arose to create book for children of a new type of mass impact and high artistic qualities.

The new relations among the people and the new attitude to the work they had to do in common must have found their reflections also in the sphere of literature for children. Although we can find in the past some excellent examples of illustrations for children, some books for children and even the brilliant example of Sytin's Publishing House that had been publishing literature for children on a mass scale nevertheless we must admit that it took a long time until the craftsman's production faded out from this sphere. In the first years of Soviet Government some private publishers (Mirimanov and others) were publishing on a mass scale lots of vulgar books with naively revolutionary contents.

Finally in the twenties a section specialized in books for children had been established at the Leningrad department of the State Publishing House, under the direction of two outstanding figures: the poet S. J. Marshak and the painter V. V. Lebedev. Were we familiar with the exact date of their first meeting we could name it as the origin of Soviet literature for children. Both were exceptionally gifted personalities, great masters in their fields of art but till then they did not even anticipate what a book for children should look like. Marshak previously used to write poems for adult readers. Lebedev drew for satirical magazines, he was an outstanding painter, and after the Revolution he sketched a whole series of political posters which

represented a pioneering effort. For the first time these outstanding masters met — and not just for a temporary period of time — for the purpose of creating books for children. A multitude of disciples followed them from the world of the "adult". In the border between two fields of art — of literature and painting — the outlines of new art were taking shape, the creation and materialisation of book for children. In the fresh breeze of the Revolution new forms of the relations between writer and painter were originating in work on book for children. Nowadays we designate these forms as something quite ordinary — as creative cooperation.

Lebedev and Marshak were not the only ones whose cooperation made the Leningrad school famous. The painter V. Kurdov found his way to literature for children as well. "The Forestry News" of Vitalii Bianki have been published for more than half a century, containing his illustrations. The writers G. Belykh and L. Panteliev were deeply impressed by the ability of the painter N. Tyrs to penetrate the world of their heroes. N. Lapshin illustrated numerous books by M. Iliin. The painter Charouchin felt himself spiritually close to his own texts.

So much for the origin of the term "creative cooperation". Now we should clarify the very essence of this phenomenon.

We have already made clear that the mentioned cooperation cannot be evaluated on the basis of numbers of books published in cooperation. This, however, is for the most part the consequence and not the reason of cooperation. Marshak and Lebedev created together a whole library of books for children but their creative cooperation, however, began even before their first book was published. Is it correct to say that the creative cooperation between the writer and painter originates in personal contact and frequent exchange of opinions? Marshak and Lebedev were friends anyway. And in spite of this fact they had been intensely critical at one another. Through countless discussions they clarified the common aspects of the most important problems, they revealed their errors and shortcomings and exchanged valuable advice. All this is, however, merely creative editorial work which is all more common in practice than the creative cooperation. Everything arising from these contacts as a matter of fact makes the way free. And now how does literature for children set out for this journey from the very first idea up to final touches in the last illustration?

Both creative forces — the writer and the painter represent the leading constituent. On the border between the two artistic branches the factor of creative cooperation originates. It dwells in the unity of ideas and interests, in the harmony of temperaments, in mental affinity. The creative power embodied in a literary work often incites creative activities in a number of illustrators. Drawings to the text originate, it rarely is the other way round. This is a specific feature of book production. Only when a writer completes his work, the painter's work begins. At the very moment when in front of the eyes of the painter reading the text the first rather dim figures start to appear, the creative cooperation begins. Owing to the constancy and permanency of the text, painter can cope with this cooperation on his

own, without the presence of the author. This is why the writer can live in another town, in a different country, even in different epoch, but if he is spiritually close to the writer, if they share an identical world outlook then the actual creative activity, so significant in the origination of a good book, arrives.

This relationship between painter and writer is mediated by the literary work itself and therefore we can label it as creative cooperation.

One must admit that Lebedev and Marshak lived in the same town and met each other almost daily. This certainly helped them in their work. But if this had to be the decisive factor there would not be any other Marshak's books, excellently illustrated by other painters, e. g. by Korvin, Lemkulia and Mitourich. Marshak is no longer alive but his beautiful poems as an embodiment of his creative activities incite also contemporary painters stimulating them to creative cooperation with poets.

Let us return once again to Marshak's and Lebedev's books in order to analyze on concrete examples which means are used in the painter's exploitation of his creative contacts with writer.

"The Story of a Silly Mouse" was originally meant to be a lullaby. From this factor the rhythm of the poem results and so do the gentle strokes of Lebedev's brush hardly touching the paper. No sharp spot or line are to be seen. The fairy tale figures feature dimly on the milky whiteness of the background. They are neither subject to the laws of perspective, nor to conventional logic, and they seem to hover between the dream and reality. The sad ending of a story cannot grieve the young reader either, owing to the subdued tune of Lebedev's semi tones.

How different the both authors are in their political and feuilletonist activities:

Mister Twister

Ex-minister

Mister Twister

Millionaire.

The energetic and restrained Marshak's trochaics determines the

energetic features of Lebedev's illustration. It is actually a travel book. Marshak's heroes are constantly travelling. This is why Lebedev produces his drawings in the form of travel sketches drawn on the margin of a diary. He literally breaks through the narrow frame of conventional book illustration and grants his figures a free unobstructed field of his white sketch book. The painter himself also gains much greater freedom of movement by having placed his figures into close vicinity of the text of the book. He can thus be very versatile also in reacting to the author's marginal notes and in this way the painter becomes an active partner in discussion with the author.

Nowadays the way made accessible by Lebedev and his followers is even wider. New forms of creative cooperation have been and still are springing out. The painter V. Goriakov materializes his life experience into vivid mirthful illustrations of Bart's poetry. The outstanding illustrator V. Konashevich presents us with his new interpretation of Pushkin's Tales. In cooperation with Hans Christian Andersen, the painter Pivovarov created pictures abounding in fantasy, which introduce the reader to the work itself. As almost classical examples of cooperation one can consider those of G. Snegiriiov and M. Mitourich, and S. Sakharnov and N. Ustinov.

Hence we can argue, that the creative cooperation between the writer and the painter in producing books for children is actually brought about by the creation of graphic equivalent of the literary text.

We admit, that we have thus extended the notion of creative cooperation, since we embraced into it the possibility of creative contacts of a modern painter with the entire world literature of all nations and epochs. In our opinion such an approach to creative cooperation between the writer and illustrator of books for children might eliminate the irresponsible attitude to the noble task of creating spiritual nutrition for the young citizens of our country. Our attitude to creative cooperation excludes the mechanically conceived illustrations of the text, its underestimation, distortion and dehumanisation.

JAROMÍR
UŽDIL,
 CZECHOSLOVAKIA

ILLUSTRATION AND AESTHETIC EDUCATION

(ABRIDGED)

Pedagogy in the past used to be introduced as a means by which natural development of a man had to be limited to a certain "admissible level" and which often incited justified criticism for its retardatory social influence, regains nowadays its lost respect. Its many-sided significance is beginning to be evident confronting the turbulently changing world. It is clear that education does not exist in order to preserve the old values, but rather to help to discover the new and promote their assimilation on the broader possible bases. This is also true of one of its parts which is roughly an imprecisely called "aesthetic education". Formalism which affected it in the past and which penetrated it with some of its consequences also into environment of socialist school — is being forced out only nowadays owing to the new concept of aims and methods. On the other hand, the older conceptions understood the relations between culture and education as a process of gradual accreditation of values somehow valued objectively, regardless of the pupils' subject and the given historical moment. Nowadays the integration of subjective consciousness and cultural life of society is being called for; what matters today is "to live in culture" and not for culture's sake. The demand for representative character of artistic values is in connection with this, pushed aside by the claim for artistic experience, the standard of which is quite naturally dependent on the physical age, education and cultural "preparedness" . . . these innovations in the sphere of the aims of aesthetic education can be well demonstrated on the development of illustration activities, or better on its pedagogical aspect. It is, in brief, the movement from the absolutized value of a literary work to its conditioned value, from the imaginary appreciation to authentic experience. It would be possible to bring a lot of documentary evidence on the 50-ies where the conceptions of the content of illustration "as if it were a part separable from its form" or "how the children's interest was sacrificed to the need for some names of artists to be presented." It is also necessary to mention

that later, in the period of "unrestrained production" of illustrations when the retrospective bond between the consumer and the publisher disappeared and also the artistic experiments were conducted, these, however, did not take into consideration any distinctive and specific features of illustration, i. e. the fact that it must pursue the child's need to discover and to objectivize, that it is in this sense intended for children and is not an independent artistic creative activity.

Such contemplations over the past would naturally, deserve a more thorough study, which should not omit an evaluation of some scientific observations, carried out in our country at that particular time and containing examples of activities of those few artists that finally made decisions on the issue by the power of their talent, uniqueness of the imagination and the inner truthfulness of their work. In this connection I have in mind the names of e. g. A. Strnadel, C. Bouda, J. Trnka, K. Svolinský and of some others who did not yield to the temptations of the superficially conceived realism and spontaneously followed their own artistic imagination.

As far as the present state is concerned, a few facts should be added to its characteristics which co-determine this state in spite of not being of artistic or pedagogic nature. The Albatros publishers of books for children lost their privileged position in the production of the given genre. In Bohemia and in Moravia there are about sixteen publishing houses, dealing apart from other things also with printing books for children. Social demand for this kind of literature is by no means decreasing and therefore it is not surprising that a whole number of young specialists-illustrators sprung out. Quite naturally it is, not only the so called generation problem that matters here. The old generation has not been "substituted" and its representatives do not appear to be exhausted or old fashioned.

In judging the situation in which the concept of illustration for children is developing nowadays, one must bear in mind one essential fact, the fact that the mass communication media, television in

particular, emits regularly its doses of pictures for children and thus the illustrated book as such has lost its monopoly position. Recently also some small forms of illustrations for children are gaining influence as e. g. magazine drawings, small picture brochures, etc., and we can say that their quantity surpasses their quality, in other words, a certain standard of the period.

If I had to express broadly results of the investigation I had to carry out willy-nilly as the commissioner general of the Czech part of the exhibition BIB 71 and which forced me to take into my hands about 500 books for children published in our country since the last Biennale, I could sum up my views in the following way:

- a) There are some cases when the publishers try to meet the demand of the lowest standard of taste of their "consumers" — sometimes to the extent that they produce books of an evident bad taste, even trumpery.
- b) Free, unbinding illustrator's experiment, not taking the consumer into great consideration is rather rare occurrence. We can easily guess judging by the artistic form of some author that these creative activities have several versions (film, television) or that they respect the existence and standard-creating influence of these genres.
- c) Some compositional features of the contemporaneous "unrestrained" artistic creation are being developed. It is the ever-lasting formal and technical "apparatus" of Trnka, for example, but also some other artistic procedures derived from the world painter-trend are being applied.
- d) More than any ever time before, the proficiency of the artist is taken into consideration. Such an artist is rarely given a certain subject matter and he is not compelled to search for an appropriate expression for the most varied literary works. Sometimes these efforts result in the artist's giving up of the search for an appropriate form, and acquiring such a means of expression which is more characteristic of the taste of the period rather than the artist's individuality.

The situation we are trying to describe here has, however, many apparent disadvantages. First of all it is the unfavourable formation of outstanding illustrators, owing to which also the national character of creative activities is to a great extent decreasing in favour of its standardized world fame. Artistic illustration apart from all the attention it requires and apart from the technical demands it imposes and which at the same time accomplishes these (in originals and as far as polygraphic industry is concerned) is still much more of the character of a perfect product than that of a unique work . . .

On the other hand it is necessary to realize the special advantages of this situation. Illustrations for children are gradually acquiring a very functional position, and owing to the fact that they are ranged

among the other means of mass aesthetic education, they cannot count with a great response from the widest "consumers", layers of reacting public, they strive to gain their genuine consent and approval, to find sympathies which perhaps may not have been in this sphere before. It is up to us, whether we wish to call this aesthetical commitment, but it is an indisputable fact, that apart from child spectators also hundred thousands of adult spectators wait for the programme "Večerníček" in order to watch their Rumcajz, Vochoňúrka, or other stylized heroes of the TV screen.

In spite of all this, there could be found some people who are worried about the future development of the matters and the artistic uniqueness of the given genre — the illustrations for children in particular. But what is to be done? Are we to control the taste of the consumers of art "from above" and manage the art market in an authoritative manner? Our experiences with the plastic dwarves, that were almost administratively removed, did not bring about any essential change to the better in the matter of general taste, and which is more, this experience of ours is also giving us warnings in this direction . . .

Pedagogy (aesthetic education, to be precise) must be aware of the fact that it does not exist in order to lay out postulates and evaluate a given reality how far or how close it is to these postulates. It must realize that the whole social sphere is a sphere full of tension, in which periods of rest represent only a temporary balance of forces functioning in various directions — and that pedagogy must gain its influence mainly among these antithetical forces, tendencies, wishes and conceptions.

This is why we claim that the pedagogical aspect of illustration comprises sociological, psychological and other observations and that we cannot place it into opposition to the artistic — creative aspects, with which it forms a dialectical unity. This means, apart from other things, that the future pedagogical inquiry into illustration for children must be much more complex, than it was so far, it must not be based on the apriori conceptions and it must not ignore the children's judgement. It must also reckon with illustration as with one of the forms by which we can influence the rational and emotional formation of man of our days, particularly if this influence relates to other means of this kind of influence either of official or unofficial nature. We would be pleased to see a development of such an inquiry, which cannot be successfully carried out by na individual, but by a team of specialists and such an inquiry will be a long term affair indeed, and will make use of all possible methods. It is a great merit of the Bratislava organisers of the BIB that they grant so many concrete stimuli to the work with which we are also dealing.

PAVLOS
VALASSAKIS,
 GREECE

A FEW IDEAS ON THE TOPICAL PROBLEM OF CONTEMPORANEOUS ILLUSTRATION OF BOOKS FOR CHILDREN

If a painter wants to illustrate a book for children he must face several problems. Firstly he must take into consideration the age of the child for who is the book destined and decide which technique to use. Other technique is suitable for the children in nursery schools than for the books of adventures and a technique different from the preceding ones is suitable for the works of classics adapted for children or for the youth. In this case difficulties arise because the illustrator must undergo the inevitable confrontation of his illustrations with those already existing and with the illustrations of the original editions if these are really works of art for instance the illustrations of Don Quixote by Gustav Doré, or Hablot L. Browne's illustrations of the original editions of the novels of Charles Dickens. If an illustrator of our days tries to illustrate such books, he must get rid of the strong impulse to imitate the familiar characters and create his own atmosphere. At the same time the opinion of the publishers must be taken into consideration — as they are responsible for the commercial success of the book — for the mentality of the parents that will buy the book and finally for that of the child that will read it.

The majority of publishers welcomes modern illustrators because they are commercially more profitable and they reject any other technique as "unfashionable". Is this opinion current? Perhaps the spirit of the period claims constantly for something new, extraordinary, original and "modern" from all points of view. Under the term "modern" we do not understand anything abstract, but something daring, original, perhaps exaggerated presenting the things from a new aspect in a new modern way. But "that is the rub" — modern often means ugly for the layman as it is always easy for an average or bad painter to hide his lack of talent under the cunning patches of dubious taste and quality and present these experiments as modern creations. The adults perhaps accept modern illustrations because they are educated or cultured enough to find beauty in them. But has ever

anybody asked the children about such things? What have we to give them? In the first place it must be something they will enjoy without any extra mental effort, something that will provide them with an aesthetic experience. On the other hand it may be something that would force them to like it, when they understand and discover the sense of it, because according to them nowadays everything is expressed in a "modern way", and their aesthetics must be accommodated to the demands of the day. The fact is, that a child of today is much more attracted by the illustrations of the contemporaneous painters than by those in the books their parents used to like, when they were children. It is incomprehensible but the tendency of aesthetics to accommodate to the modern way of life develops towards conservative modernism.

Some think that children like the books, illustrated in childish, naive way, as they can understand easier such pictures because they speak their own language. But a child is never satisfied by his own drawings, always trying to improve them. A child can be satisfied only through effort and feel joy from creative activity. At the same time a child is able to see the difference between the quality of his pictures and the better ones. It is able to understand perfection and to compare the good pictures with the bad ones. It admires the better drawings of its fellow-mates and tries to improve its technique in order to be the most successful in imitating. If we give a child children's paintings, how could it develop its abilities to compare and how could it improve its aesthetic opinions.

Only time can answer all these questions. Perhaps the future generation will laugh at the daring tendencies of our days. At the given moment we can be only sceptical in accepting all that is considered aesthetic and nice, according to the general taste. There is always a needle somewhere, big enough for the camel . . . The illustrations can be either modern or naive, humorist or serious according, to the case in point. But they must be always pleasant to

look at, understandable and first class in the same way as the text.
Otherwise the book will only damage the child's soul.

REGINA YOLANDA MATTOSO
WERNECK,
 BRAZIL

ILLUSTRATION OF BOOKS FOR CHILDREN IN BRAZIL

The majority of illustrations for children in Brazil are of foreign origin. Basically this would not be such a negative phenomenon if it were not actually caused by the fear of publishers to publish original literature for children.

The fees for translating and reproduction are so low that it is much more profitable to publish books from abroad than to invest money into the native creative activities. In addition to this the role an illustrator until quite recently was of such small importance in our country that his name was neither published on the cover of the book nor in the colophon of the book.

When I started to deal with this problem, I had to search for the name of *illustrator* and found it only in cases when there was his or her signature or initials in the illustration. Illustration of books for children were taken into consideration more seriously for the first time in the year 1939 when the Minister of Education organized a competition of illustrated books for children.

The book *A Londa da Carnanbeira* by Paul Werneck with the text by Margarida Estrella Sandeira Duarte was also published by the Ministry of Education. Later on it was also published in the United States. Roso's book *O Circo* awarded a prize in the same competition was later published also in Belgium and in France. In Brazil, however, these books besides many other ones presented at the competition — were published in very small number of editions.

The competition recently advertized by the National Organisation for Sponsoring Book Creative Activities of the Instituto Nacional Do Livor (INL) was a considerable stimulation for our illustrators. The literary competition was followed by a competition of illustrations of the awarded books and the prizes for the illustrations corresponded to those of the authors of the texts. But neither this competition nor the one set up in Santa Catarina dealt with the authors of illustrated books for children exclusively, without the text. Nevertheless, in spite of these limited opportunities of our artists to utilize their

abilities we had and still have some outstanding illustrators. The style of some of them is purely informative (Percy Lav, Oswaldo Storni, Villeri, J. V. Campos and several others) while in the works of other illustrators we can encounter cheerfulness, gaiety and humour (Percy, Deane, Marie Louise Nery, Luiz Jardein and many others).

Many artists, however, have a wonderful ability to dream with their eyes wide open, to play with their imagination and exactly this ability of theirs is the very source of developing the creative talent of a child reader and this is why it is so highly appreciated at international competitions.

Here, the representatives of the most varied tendencies — realists, impressionists, cubists, surrealists can demonstrate their capabilities. In recent times there is a strong tendency to use folklore elements in modern artistic concepts. Also a few interesting experiments appeared. At displays of our books we encounter the most diverse techniques and materials: guach, aniline or water colours, photography etc.

In literature for children we always naturally tend to express our own concepts, i. e. the concepts of an adult person. The adults after all illustrate, edit, sell and buy, exhibit and criticize the literature for children.

And what about the attitude of children?

In Brazil, the same as all over the world, no one asks the children for their opinions. We suppose they do not know anything yet. And in such a way we actually deprive our children of the possibility of intellectual development.

I would like now to mention some of my experiences acquired at the school in Paqueta where I am the headmistress. We try here, to create conditions for the development and enrichment of children's creative activities.

In this activity we use partly books for children printed in our country as well as the foreign ones.

The children read the text through, they look at the pictures, think them over and then they change them for themselves. They experiment with material, they draw the illustrations, they enrich their experiences and express themselves more and more independently.

Nowadays the creative activities of children in the sphere of education are often thought and talked about and even experimented with. The main reason for all this is that we must take into account the rapid transformation of towns and prepare the people for the ways of utilizing their leisure time, the amount of which as a result of automatization is going to increase. Despite the fact the creative expression is free, this does not mean, that it is not subjected to external influences. This is why it is so important that the books used in the teaching process must be of good quality, in order to develop individual initiative in observations, investigations, choice and synthesizing by means of which the child comes closer to the capability of defining, placing and transforming these things and in this way to develop the child's inner potentiality, the ability of self-realisation.

Once when we were presenting the book *Flicts* to the pupils in first form we got as far as to the page where Ziraldo points to the Moon. One of the boys covered his eyes and said:

— No I do not like it. The Moon is bright after all; it shines, and this colour does not glare.

— And which colours do glare? — the teacher asked.

— The yellow, the white and the red, — the boy answered.

On another occasion a boy that had been looking through the illustrations to the book *Et Patati et Patata*, remarked:

— Her mother gave her a piece of cotton cloth when she was wounded but when I hurt myself my mother gives me a bandage from doctor.

We duplicated and gave the text of the book *Os Colegas* by Lygia Nunes, awarded the prize INL for the year 1971 to 10-11 year old children. A discussion arose among them, they showed a great interest in the ethical side of the story, they were drawing various conclusions from it.

The children started to illustrate the text without knowing the illustrations of Gian Calvi, the winner of the second part of the competition. The remark of the group of the pupils from the fifth form was very interesting. They claimed that it was more interesting to read the book without illustrations because they could form ideas of the heroes as they liked. But we must not be deceived by the words of the group of children that were of a higher intellectual standard.

At the same time the pupils of the sixth form that were of a lower intellectual standard, complained that they missed illustrations when reading the book, and most of them did not even read the book through.

Recently we presented the children with a short text we had written ourselves. It was about an animal — according to description

it was a chameleon, i. e. the animal they could often see in the school yard. The children started to search for the animal we called Vito and drew it according to their own observations.

Another experiment we conducted was one with an animal we called Bolito which we did not describe in detail. Each pupil thought out a Bolito of his own.

Let us compare two compositions written simultaneously by two groups of six year old children.

Two boys were standing by a tree. A soldier passed by. A girl was looking out from the window. The boys climbed up the tree. They threw a rope on a tree branch. They casted it onto soldier's hat. The soldier fell down. The boys hid.

The title: *The Mischievous Boys*.

One upon a time there was a soldier who was walking along a street and looking at a house. Two boys agreed to throw a stone on the sentinel's head. Both boys were watching the sentinel. They climbed up a tree and pulled down his cap. They threw it on his head. He fainted.

Menjert Dejong gave a ceremonious speech at the occasion of Celebrations of the International Day of Books for Children and Youth. He said apart from other things that his memories of children's reading are sad. He never found out the end of the story the teacher had read to them chapter by chapter in the first form.

The school librarian told us about Dejong's speech just on the day when the children were given new books. The questionnaire through which we tried to detect what kind of reading is most suitable for children did not produce any positive results. Some children said that they liked to read a whole book at once; the others preferred reading a chapter a day.

On the basis of this the librarian suggested that the pupils started writing a story, either on the basis of the books read or on the basis of Menjert Dejong's ideas, or on any other topic. We have started this experiment in March and it is still going on. Some children say that their story will never end. Once a week they add another page of text and drawings to the book and thus they contradict the generally accepted belief that children are never interested in one thing for long.

We made another illustrated book about a plane which was found on a beach, taken to pieces. Actually this was the basis and study on how to take various objects into pieces and put them together, on the structure and colour of sand and various other constructions. Also the animals drawn by Hanák for the book *Et Patati et Patata* appear in different positions and thus give the children the idea of complexity which they usually lack. The Moon can be seen here surrounded by rays although according to the current children's interpretation only the Sun has rays but not the Moon. Dietlind's Moon in the book *The Days Will Come* is black. The children with a lower I. Q. also understood without any difficulties that it was the Moon.

Similarly Ziraldo in the book *Flicts* shows the colour changeability of the sea being once blue, the other time green and sometimes grey.

It has been proved that our children perceive white as colour. They notice the whiteness of Delessert's snow in the book *The Tree*, Dietlind's yellowish white in the book *The Days Will Come* and the greenish Hanák's snow in *Et Patati et Patata*.

The book by Dietlind Blech *Jack and the Birds* incited an investigation in which the whole school participated and later on the pupils themselves dramatized the book and changed for themselves both the text and the illustrations.

And *It Was*, a picture book we made ourselves, stimulated the children to a new way of elaborating their own stories. Apart from that it helped them tremendously in understanding relativity: a ball is big or small, according to the distance we watch it from.

Dietlind's *Irina* enabled us too, to re-work the text, to change it into living speech and to apply it in observing the illustrator's material and means of expressing.

A few children started to work with the cork under the impression of the illustration of *Irina's* horse which was, according to one of the pupils evidently made out of cork.

The book *Le petit blue et le petit janne* evoked interest mainly in combination of colours applied to soft paper. This experiment was suggested by a 7 year old pupil and the whole class started experimenting and they even deducted some conclusions from these experiments.]

On the basis of all this experience we are convinced that:

1. The more beautiful are the illustrations and the shorter the text is, the sooner the child understands the language and the intention of the book; later on from this develops the habit of reading independently, the joy of studying, which the child afterwards takes within into its future life.
2. Books for children must comprise also details that enrich the imagination of children and at the same time enable them to interpret the words and illustrations totally in their own way.
3. The manifoldness of illustrations; the good ones, naturally, stimulates the aptitude to observe and create in the mind of a young reader, a sort of protective wall against the everyday influx of visual material of a far worse quality.
4. Materials presented to the children must comprise also the concept of relativity and thus support the ability of a manifold view of objects.
5. We must be aware of the aims of civilisation which are in the constant process of change and therefore we must not lose our contact with the young but we must help them by our own experience and accept the wealth of their hopes, doubts and objections which may be very stimulating to us the adults.

Conclusion

A well written book with illustrations drawn with artistic feeling is the best reader for children.

DANUTA
WRÓBLEWSKA,
 POLAND

THE SPACE OF GREAT EXPECTATIONS

The man of Paleolit, young from the historical aspect, used a drawing as a weapon, shield, as well as a "scientific aid" in the process of getting acquainted with the world. A small reader of the books of today — even if they are not the only means of his initiation — still acquires the mythology of his cultural horizon from books. The task of a picture is as important today as some time ago, the difference dwells rather in the wide spread character of this means.

The illustrations helping to educate our children fulfill at least a treble task. They represent traditions, introduce them into the world of our days and prepare them for the future. The more efficient they are in these three disciplines — regardless of the interpretation scheme — the better for them. The publishers of the books for children bear or at least try to bear in their minds precisely this aim. But how to find the golden middle road between the content and the form of a book while not doing harm to neither of the factors? How to keep up with the changeability of life when didactics claims for stability and point of support? Are we to rely on the artist's intuition? A publisher must feel very uneasy in the crossfire of pedagogues and artists. The outcome of discussions is sometimes more favourable for the former, at other times for the latter, it is the situation we can always encounter when dealing with any problem difficult to solve, and a compromise only supported by common sense can bring some positive results. Most often this is how the practise of the Polish publishers looks like.

The main point of this entente is the conviction on the significant role of pictures in books which function simultaneously with the text, or even before, and form many mental spheres in the minds of young readers mainly the emotional one. Apart from the purely instructive aspect, the illustrations for children accomplish the function of the world of pure art we can encounter in the books of adults, a sort of catalyst of selfless emotions. This specific feature of books has been always taken into consideration and acknowledged in our country.

Within the course of the last 50 years this art has never been considered to be a *minorum gentium*, quite the contrary. This is caused by several reasons. The first and perhaps the main one was the tradition of care of the sphere of the publishers of the books for children. A country, the state organisation of which is not older than half a century must pay greater attention to her youth. This was the situation in the period of the 20 interwar years, at the beginning of the existence of Nasza Księgarnia, our first publishing house of books for children. Nowadays the situation has not changed either, these days the care is even more intense. In the twenties the work of graphic artists built up the pillars for further produce of the books for children, after the World War II a whole generation of painters had been attracted to it, although the fifties, unfavourable to experiments and free artistic expression limited their activity to the marginal sphere of applied graphic art.

The main stream of our publications for children was in the beginning directly, and later on indirectly connected with the activities of the Union of Polish Teachers. On the basis of their needs and organisation 50 years ago Nasza Księgarnia was founded, having established as one from among the first publishers in the world a permanent council of artists which was rapidly reflected in the position and the role of picture in books and magazines. A wide interdisciplinary circle originated around the publishers and the creative consent between the authorities, pedagogues and graphic artists resulted in awards at special international congress in the 30-ies. The graduates of the Warsaw Academy of Visual Arts, the first dynamic generation of artists thinking in modern way and educated already in Poland were only too willing to dedicate themselves to the book for children for various reasons. They were inspired by the energy of the Teacher's Union, they were supported by the patriotism of their slogans and at last not least they were also influenced by the fact that they had been living in the period of postwar, rather feeble

private market. The young people spellbound by the rapid speed of the 20th century art, proposed the language of synthetic, simplified graphic art, deviating from sentimentality and descriptiveness towards humour and entertainment. The picture had been combined with the text here in a much more interesting way than before, it penetrated into its columns, it emphasized the typographic design, it had been delicately printed under the lines of the story. The new ways of illustrating had come hand in hand with the experimental literary exploits; the writer's pen and the artist's brush influenced each other. That period of searching for new ways will be forever symbolically represented by the books illustrated by Františka Themersonová, Edward Manteufel and the couple of graphic artists Levitt — Him.

Nasza Księgarnia, nationalized after World War II developed its programme, increased its editions in numbers but all that was realized in such a way so as not to lose much of the heritage of traditions. A few years later it gained an ally in another slightly smaller Warsaw publishing house, which had also been publishing books for children but on a far greater scale, more cheaply and thus made them available in every village. The publishing house Ruch complemented the activities of Nasza Księgarnia as far as the extent and scope were concerned. Both publishing houses attracted a great number of painters and graphic artists since the first years of their existence. They did not promise any excessive editorial luxury, but they honestly facilitated the illustration of every book. The good name and fame of both publishing houses is nowadays being spread by about 50 artists belonging to three generations with the second generation prevailing. Their work does not remain on the periphery of contemporaneous art, quite the contrary, the creation of books for children is ranged among the positive activities in artistic life. The community of publishers enables to practice free competition of artistic trends and fashions, it does not hamper the formal searching for new forms, although it is not always possible to guarantee their proper and adequate materialisation, owing to the present state of polygraphy.

What is the language the artist uses in addressing a young reader? We do not intend to conceal the fact that it is a difficult task, if we assume that a child perceives the world much more widely and plastically than an adult does. None of the more ambitious graphic designs of both publishing houses can be labelled as "light" or experimentally "more difficult" books, the manner of simplified rhymes or the imitation of a child's helplessness are simply non-existent. The outstanding artists are not afraid of applying to the book pages all the individual features of their creative activity, they speak the language of the art of the 20th century, and they apply its exploits — photography, collage, the clear and also the mixed techniques. Neither the artistic family trees are concealed. Realism coexists with the views very close to the surrealist ones, the painters' colourism with the grotesque drawing, the influence of post-secession leaves its traces in the proximity of the traces left by the post-constructivist influence. All what happens in the visual arts of our days, including

the influence of film and theatre penetrates into the books and is manifested there as a specific quality, as a meal cooked by two cooks, by a writer and an illustrator. There is still one danger existing here which should be mentioned. Sometimes the text is pushed aside by the illustration. It sometimes happens that an artist too much immersed in his own individuality views literature as five lines of a music stave into which he writes down, his own, absolutely independent tune. A good illustration can never leave behind its partner which has brought it to life in the book. This is a fault most typical of young artists as it is known that experience only can teach one to be modest.

As we do not differentiate between the styles of the publishing houses (neither Nasza Księgarnia nor Ruch strive for being differentiated on the basis of their illustrations) we must get acquainted with the artists themselves. Most of them are concentrated in Warsaw, they come from the same school and environment, they are free-lancers, dividing their time between the offices of the two or more publishing houses.

From among the oldest generation of illustrators for children, standing nearest the realistic way of painting but marked by the typical features of their artistic distinctiveness the following ones should be mentioned: Leonia Janecka, the narrator of the former type, the animalist Józef Czerwinski, Olga Siemanszkowa, synthetizing the thoughts and the visions of things, and finally the teacher of many generations of young artists Jan Marcin Szancer whose compositions developed in the situation and in detail represent a sort of a bridge between the style of the 30-ies and the artistic feeling of our days.

Folk motives are reflected in three various ways in the works of Michal Bilina, Adam Kilian and partly in those of Zbigniew Rychlicki. In the first case folk graphic art was the source of inspiration, in the second it was the glass painting and in the third case the artist was influenced by paper-cuttings. But in all three cases we can speak of adaptation, never of imitation. The painters' conception attracts a greater number of artists. One of the top places here belongs to Gabriel Rechowicz outstanding for poetics of softly applied coloured spots that change sur-really into well known objects. Antoni Boratynski prepares each of his illustrations as a picture of thick consistence and wide register of colours. Their stability and balanced symmetry can be contrasted in spite of the common palette with sketches of Janusz Grabiński drawing compositions in quick movements whilst maintaining clean colours, without the use of the black one. Mieczysław Piotrowicz reaches the finest shades in his transparent delicate aquarels with animal motives. On the other hand, Jerzy Siokowski, Wiesław Majchrzak and Bożena Trudanowska shift as far as to the graphic linearism, even when employing the painters' feeling for colours. The first one from among these three artists excites by his lyrical and extremely harmoniously drawn pictures. The married couple Majchrzak — Truchanowska attract both eyes and mind by their drawings richly interwoven with their lines resembling old embroideries.

As far as the trend of grotesque and witticism is concerned, one

cannot forget the series of personalities and events painted by Kazimierz Mikulski and one must not avoid emphasizing the importance of the comics by Bohdan Butensko and Henryk Chmielenski. The book for children owes a lot mainly to Butenko who succeeded in his works in getting rid of the seriousness of illustration and its cadence. The traces of his paintings cross the page horizontally and vertically, they go backwards and forwards and even across the page itself.

There are three artists whose names in our minds are rooted most firmly in connection with books. Their names are often quoted as symbols of Polish illustration because their books do not stay only in children's rooms. I have in mind here Jozef Wilkoń, Andrzej Strumillo and Janusz Stanny. Their common positive quality is their feeling for colour, as well as for that which is reflected on the pages and title pages of the book and for the colour living in movement throughout the volume. Wilkoń and Strumillo apart from illustrations, consistently devote themselves to free painting activities to which they relate most of their principal artistic problems. Wilkoń's landscapes glittering in gold or silver, constructed minutely by many details are pleasing to the eye. The specific atmosphere of Strumillo's illustrations full of symbolic signs stimulates fantasy. Among these three artists Stanny remains the most faithful to the physical object of book. His pictures enter the places destined for letters, he takes over their task by the use of his brush, he draws the words, plays with the painted text; he wipes down the difference between the individual components of a book, he refreshes and integrates it.

The above mentioned artists belong to the middle and some of them to the older generation. What is the visual aspect of the young co-creators of the book for children like?

Alzbieta and Marian Muransky who have been illustrating books for 10 years already, created a similar though not an identical style.

He draws dynamic compositions full of rhythm and important details. She pays much more attention to the colour and poetisation of the subjects. Julitta Karowska, however, introduced sharp, planary applied colours into Polish painting. The experiences of pop and psychedelic art had been reflected also in the creative activities of other representatives of the younger generation that started painting only recently. In this connection I have in mind Piekańska — Trendenreich and Stanislaw Pyjarz, the two assertive illustrators, who prefer clean flat colours, drastic contrasts and grotesque to the more subtle means of expression.

These were the most important names, a mosaic of personalities who cannot conceal their artistic background. Why then returning to the beginning of this article — its heading speaks of great expectations? Well, not without reason. In the world of the ever improving technology, the documentary evidence is being put into more and more files and drawers, the world in which man becomes more and more a mere component of something — we must esteem twice each deed directed at MAN, at his inner, individual self. This is even more valuable if the object of these strivings is represented by the constant activity in the sphere of development of young personalities. We could reproach the Polish illustration for children for many things, perhaps for the elements of aesthetisation, but nevertheless, I think that its experiences in the relationship artist-child, balance many a shortcoming. This aspect has been esteemed and emphasized also by a special commission of UNESCO in its evaluations.

These expectations are therefore connected with the type of wide and opened humanistic education, which teaches elasticity of thinking and grants the opportunity of choice.

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IN THE REALM OF ANDRZEJ STRUMILLO

The world of today, the turbulent development of events streaming from all directions cause the incessant movement within the sphere of artistic expression, they determine the increase in changes, quantity and quality of contemporaneous artistic activities. The impact of stimuli on artist's imagination evokes an equally rapid and multiform response — the work of art. Many a time the language of one discipline or praxis of one artistic trend are not sufficient for the artist. The number of adherents of the tradition of closely limited expressive means of the past gradually decreases. The unification of the whole block of arts into one *summa artis* becomes nowadays the aim of the organiser of visual space; the aim of the painters, graphic artists or sculptors of yesterday at the end of a certain process of changes. Both, the external and internal situation of the contemporary man, mastering the matter of the world of our days, but who without the help of art is unable to cope with his own disintegration, claim for such a basically ideal synthesis of creative activity.

In this sense, in the sense of extended, interdisciplinary statute — Andrzej Strumillo is a typical representative of his period. He selects various vistas of several experiences and traditions for his creative activity and these represent the foundation stone of the construction of his own experiment. His creative activity is not merely rooted in several spheres, the values of which he mutually combines, but Strumillo's art is based also on other principles. He reminds of the things passed long ago and studies them. There are very few artists that confess so frankly and sincerely their function of mediators bridging gaps between past and present, there are very few artists striving so hard to find the connection with the phenomena in old art and in exotic mythologies.

Strumillo is a painter, a graphic artist, a scenographer, a poet an illustrator a photographer of exhibitions too. He strives to investigate assiduously the essence of the things he uses, the space in which he

creates and the time as the fourth dimension of everything but above all the people. He does not hesitate to be a chronicler of places and events in the old sense of the word, i. e. he is exact in his description and at the same time he is also a moralist. Simultaneously with the direct language of such recordings he has also his own sphere of subjects constructed in a much more hermetic way. And finally he makes extended studies of the object in space that for a long time have been captivating his imagination. Art to Strumillo means equally the handing over, a means of informing but also a means of investigating the physical world.

It is difficult and at the same time also easy to elucidate the essence of Strumillo's creative activity. It is difficult with regard to the variegated interests of the artist his experiments and parallel topics and also because of the elasticity of the hand, adjusting the form to the task which might evoke in the readers the feeling of a certain external effectiveness of his style. On the other hand we can reach the final judgement in a much easier way if we start our observation with an analysis of the contents of the work. Then we discover the expressive trace of *imago hominis*, as his seal, as his vivid leading idea. The ancient double image of biology and abstractions, the old and the well known opposition of elements of harmony and drama embodied in each man, the beauty and the ugliness come there to the foreground of his interest and leave behind the other aesthetic aspects of his creative activity. Such "humanistic" prism finds its proofs in all features of his compositions signaling man, life and biology in general. Apart from these there still exist the elements of pure geometry recalling the ideal of harmony since time immemorial, representing a sort of a complement or a message. The image of man, expressed by a line or plain depicted in a photograph, literal or symbolical, transformed, distorted, even multiplied is the dynamic, live component of Strumillo's works. It is extended by magic signs, symbols and cryptographs, simply by everything originating in human

fantasy standing between the man and the external world.

The background of the framework of the "humanistic" plot are counterbalanced by his expressions, representing the harmony of rusters, objects and plains. The hybrid combination of romantic gesture and the studies of geometrical abstraction finally form the special "hot-cool" climate, so typical of Strumillo's works, sometimes resembling the climate created on the canvases of the surrealists. These features of Strumillo's creative activity are not always manifest and not always equally intensive. Their tension is simply regulated by the intention the aim of the impact of the work on the reader,

The sphere of book illustration is an interesting reflection of the individuality of the artist who has felt closely connected with this sphere of art since the age of 20. Perhaps just this genre will bring the reader closer than the others would, to the specific transmutative and formal polyformism so characteristic of his art. Strumillo is one from among few our illustrators striving to defend himself from excessive imposing of his own conception of the beauty into the book he illustrated. In his conscientious work of a graphic artist, bound mainly to the young and the exploring reader, he has always emphasized the principle of remaining faithful to the subject he has to serve. On this postulate the elasticity of visual conception and its consequence — the picture accompanying literature were based. The illustration — kept as within the bounds of the spirit of the place and the epoch — has in his works its concrete features and concrete attitudes. It surprises by its objectivity and detailed realisation. Strumillo does not sketch this subject by a single spontaneous painters' stroke of hand. He constructs his film of pictures conscientiously, he derives it from encyclopedic preparatory studies and comparative experiments. He uses a lot of technical devices and various methods into which he puts all his knowledge and the results of his experiments. Creative approach in which the means serves the aim, and not the other way round, requires, after all, a comparatively more difficult method in praxis than those illustrations presented in the "spirit of the author". When he had been preparing the compositions for the book of Mongolian

stories by Matej Kuczynski *Gwiazdy suchego stepi* (The Stars of the Dry Steppe), he did not derive only from the repertory of forms of this part of Asia, i. e. from the narrow colour scale, the dynamic outline of the drawing, from the geometry of Lamaistic signs — but he painted a whole complex of illustrations on silk, because the contents of a book is actually a story of a miraculous scarf and of its pictures that gradually become alive. A considerable part of illustrations contained in a different book *Narzewony z mora* (The Bridegroom from the Sea) by Robert Stiller, which is a collection of Scandinavian stories, Strumillo painted on various irregularly shaped bits and pieces of crumpled primitive brown paper and he combined them into a single unit by a rhythm of ornaments, typical of the ancient art of Peer Gynt's fatherland. In the pictures in *Uncle Tom's Cabin* we can find some everyday realities of the Americans of the first half of the 19th century. Strumillo sometimes deliberately shifts himself to the borderline of conscious copying, or he uses an authentic object competing with his graphic work, in order to reach the atmosphere of immediate contact mainly with the substance of the book. And only then he illustrates the text with his artist individuality let loose. It is this quality of his which evoked some reproach claiming his insufficient fidelity to himself. This objection is true only to a certain extent, i. e. that the artist created his "great style" from this shortcoming. In spite of the fears of the lack of immunity in Strumillo's works to external influences and despite his principled respect to literature (to which he was anyway bound by the status of the poet), his illustrations did not either disintegrate or blunt the attractiveness of his works but aroused just the opposite effect. The elasticity of the language of art which does not avoid the many-sided "quotations" copiously drawn from reality, enriched his art by the purely cognitive elements and at the same time it gave it the value of formal kaleidoscopic liveliness. And the extended lexicon of means formed a picture which is specific, impressive and balanced despite the polymorphism of the individual elements. It is easily adaptable to each kind of literature because it is always equally eloquent.