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## Czechoslovakia

### Introduction

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On the basis of the preceding BIB Symposia we can duly state that they form the base for creating a specific theory of children's book illustration and become a sort of preparatory period in the development of a new branch of science. In this connection we should mention at least the formulations of the introductions to the BIB papers miscellany of 1971 or that of 1975. In that period of the event's progress the Marxist dialectic materialistic method was fully applied in all respects, as can be proved particularly by principal Soviet papers and some Czechoslovak ones, presented at the preceding Symposia.

The BIB Symposium '77 had quite an unusual role in this development. Its theme: Significance and Impact of Textbook Illustration and its Contents — evoked great response on international scale. It tackled the parallel between the beginnings of European children's books and the present day situation in the third world — in developing countries. The theme represented not only the aid of the culturally advanced countries with long artistic and editorial tradition to those which only recently laid the foundations of their own literary culture, but concomitantly also a sort of reciprocal aid to the nations with stable literary culture, owing to the pressing way it pointed at the significance and function of both kinds of books — the artistic children's books and textbooks. It is only natural that both kinds of books stem from the common base and aim to perspective synthesis.

Artistic aspect plays a leading role in this integrating process which in its way will influence also the literary aspect proper of children's books.

The 6th Symposium's scope of themes was unusual particularly because of the fact that illustration of children's books proper cannot — at present reckon with textbook illustration as with its organic component. Textbook illustration ranks among pedagogic „disciplines“, the so called textbook theory. And though children's book illustration

duly claims to have educational-didactic and psychological aspects influencing the child readers, when constituting the theory of this sphere it is impossible to cross the boundaries of those branches of science which had been clearly defined and organically determined already before.

When evaluating the preceding Symposia we encountered the problem, that the beginnings of children's book illustration are made by specialists, who — in most cases — have not had an opportunity to get specialized exclusively in this branch of science. That is why the individual papers at the BIB Symposia were based more or less on subjective aspects of art theory and art history, or on absolutely opposite aesthetic, pedagogic-psychological or sociological standpoints. The 6th Symposium's theme still complicated this situation by the inevitable necessity to invite to the Symposium the experts from the sphere of pedagogy proper, whose views — as it has been proved in educational practice all over the civilized world — sometimes differ from those of art theory which constitutes actually the principal basis of children's book illustration theory. The collection of papers yields an evidence of this double standpoint which, to a certain extent, evoked the feelings of ambiguity and uncertainty in the listeners. This ambiguity is still stronger reflected in the miscellany, the Symposium's written document.

The Symposium's participants were determined sub-themes they could devote themselves to by the Symposium's Preparatory Committee. Our primary concerns were to present the theme at its broadest and prevent the participants from one-sided approach to it. We suggested the following nine sub-themes.

1. Textbook classification from the aspect of artistic expression's specific character.
2. Textbook illustration and the possibility of its investigation.
3. Problem of textbook illustration influence.

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4. Psychological aspects of textbook illustration.
  5. Kindred character, differences and influences functioning between textbook illustrations and the children's book illustration.
  6. Social and political importance of textbook illustrations.
  7. Historical view of textbook illustrations.
  8. Relation between artistic aspect of textbooks and mass communication media.
  9. Questions of textbook illustration function.

It is natural that each sub-theme, whether it seems rather pedagogic or cultural-educational, must be conceived dialectically: generally and according to specific objectives and functions. Ideal aspect integration seems to be the question of future development. The afore mentioned sub-themes could not possibly embrace the whole scope of the Symposium's themes. The sub-themes were only guidelines to free considerations. We could not suppose that their structure would clearly manifest in individual papers, which — curiously enough, showed totally different artistic and pe-

dagogic views, we considered to take into account inevitably also in the structure of this miscellany. We considered it useful to arrange the Symposia papers into two chapters. Chapter I consists of the papers based on art-theoretical aspects. Chapter II on papers presented by employees and representatives of pedagogic places of work, focused on pedagogic theory and practice. It would be surely very useful if we equipped the conclusion by concrete evaluation and necessary integration of creative and cultural-educational aspects of individual papers. However, this task is beyond the possibilities of the Symposium organizing institution and moreover does not belong to the sphere of its activities.

Tendencies of synthesis in the creative artistic process of illustration will have to be enhanced with respect to their maximal impact on the educational-didactic process in the more closely limited sphere of children's literature illustration as they are pursued and will be further pursued by the BIB Symposia.

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### BIB and Textbook Illustration Problems

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The fact that textbook illustration has become the basic topic at the Symposium of the 6th BIB is of paramount importance and makes us elucidate both the fact itself and some of the circumstances, conditions and relations. All over the world children's book illustration, in spite of its generally acknowledged political and social impact and positive influence on peaceful cooperation, reflects considerable differences in the position of children's book as far as various degrees of social development in individual countries are concerned. If we want the influence of beautiful children's book and its illustrations to be more intensified and extensive, particularly in relation to the great number of developing countries, we must inevitably bear in mind the problems of basic school education, and in our imagination we must join the attractiveness of beautiful children's book with that of textbooks. An unbiased view on the development of European children's book clearly points at its having been closely related to the idea of intellectual and moral development already at its very beginnings. Well, if we exaggerate a little, so far it seems, as if it has been joining in nuce the double aspect — the aspect of beautiful and emotionally effective book and that of means of education. On speaking about the idea of education, we do not consider book to be just a means of rational cognition and moral education as we used to do in the past. We understand it to be education in the broadest and most profound sense of the word, education aiming at binding norms of interhuman and international relations, education leading to the perspectives of mankind, we must entrust — since it is our duty — into the hands of the young, growing generations.

Our view on the history of children's book, in which the purpose and importance of beautiful children's book and textbook (in the present sense of the word) coincide, can be given evidence particularly in two stages, having the twofold

and essentially one and the same aspect of relation and contents of the book. On the one hand, it is the stage of the beginnings of children's books, characterized by Comenius' work "Orbis sensualium pictus"; Basedow's work "Elementarwerk", followed by almost an uncountable series of various "Worlds in Pictures" up today, and on the other, by the reflection of European movement in favour of art education which showed simultaneously not only in the design and form of beautiful children's book, but in pictorial decoration of textbooks as well. If we for example ponder over, which is more, without any exact chronologic data, the attention paid by individual nations to ABC books and readers, representing that kind of textbook which should introduce child both technically and mentally into the world of ideal, cultural values of mankind, in order to give them a clear-cut, artistic form, we must feel as if we were at the crossroads of two centres of development. The form of ABC books and the first readers have been essentially related so far to the beginnings of children's picture textbooks, any accumulation of further evidence would seem unnecessary here.

As far as the affinity between ABC books and cultural achievements of the movement for art education are concerned, any comparison is extremely difficult. The beginnings of ABC books themselves date far more to the past than the movement for art education, and still they entered the period of this movement as one of the convincing arguments on inevitability of the movement for art education. The best evidence of this can be encountered particularly in the history of smaller, and in the past nationally oppressed cultures. It was just there, the trend of the movement for art education helped the ABC books and other textbooks to become an efficient weapon in the struggle for national assertion and independence. If all this was many a time rather limited, and the means employed were primitive, the more impressed we

are emotionally by this phenomenon, since it moves us as any fight of those lacking any rights against the so called "might is right" of the ruling nations, classes and social strata.

Karl Hobrecker in the book of his chapters (*Alte vergessene Kinderbücher*, 1924) speaks about the beginnings of children's literature in the German cultural sphere about the year 1770 and finds relations between the older ABC books and readers. They were illustrated too. In the Berlin ABC book from the second half of the 18th century we can find an interesting engraving of children with a rooster, quite modern in its symbolic conception of the rooster, which was to set an example to the children particularly for its early rising and untiring diligence it represents. Hobrecker ends his chapter on ABC books by the reproductions of the pages from an ABC book from the year 1788, which can be duly considered an adequate example of a book for the smallest. In the pictures we can feel the principles of graphic art for children not worded then; the more surprising and impressive they are, since they seem to stem from the folk art of toys as well as from the beginnings of children's artistic development, reflecting the emotional sphere of children's life. Horst Kunze presents us a perfect selection of illustrations from the old German ABC books together with an expert commentary in his book "Schatzbehälter alter Kinderbücher". He starts the third chapter of the book with the following thesis: "Es wird nachgewiesen, dass die Kinderliteratur in Deutschland erst im 18. Jahrhundert und mit Campe beginnt." At the same time, this thesis is also an evidence of the importance of ABC books and their artistic decoration for the beginnings of children's book and its illustration. Even if cultural conditions are of diametrically different nature, still joining textbook with children's book does not lose its importance, on the contrary, the essence of this joining it with various forms of its expressions, intensifies and strengthens it. From among the pictures presented in Kunze's book I was mostly

attracted by a page from Campe's ABC book and Reader (*Neues Abeze- und Lesebuch*, 1807). Jung's colour picture confronts reality with the idea, scene with a detail and does so with such a charming convincingness which could be duly ranked to the eternal values of children's illustration.

Ella Gankina as well started her historic survey of Russian and Soviet illustration in children's books (*Russkie khudozhniki detskoi knigi*, 1963) by ABC books and readers. Moreover, Gankina devotes herself to Russian illustrated readers in a special study published in the miscellany "Isskustvo" in 1961—62 (Vypusk 4, 1967) presenting a report on the most important of them, on the ABC book by Karion Istomin, dating from the years 1692—1694. The author characterizes Istomin's ABC books as "books of information and clear artistic presentation of the world." The author says that the stories, progressing according to the individual letters of the alphabet are not limited to living presentation of the letters only, depicted as male and female persons, they further develop in the pictures of things, objects, phenomena — simply in the pictures of the gigantic world existing outside the classroom walls. Istomin's ABC book is at the same time a reader and a children's encyclopaedia too, this feature makes it nearer to contemporary children's book than a simple, purely functional ABC book.

As to our ABC book history, the modern ABC book illustrated by Mikoláš Aleš, published in the period of the movement for art-education, recorded the greatest success. This fact adds the book a specific importance, since it represents a link between the beginnings of ABC book as a predecessor of illustrated children's book and the textbook of today. The movement for art education introduced the charm of art into textbooks. This was true particularly of readers, mother-tongue textbooks and song-books. The old generation has remembered up today the colour reproductions of the pictures by Josef Mánes and Mikoláš Aleš in textbooks on

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literature and music, the impressive fairy-tale heroes from the works by Hanuš Schweiger and the reproductions of pictures from children's life in a South Bohemian village by Richard Lauda. From the aspect of today's share of art in textbook decoration the role of art in textbooks of those days, seems to be rather limited, but still the influence of this movement in this sphere cannot be neglected or underestimated.

Of much greater importance seemed to be the penetration of fine arts into children's magazines which were at a considerably high standard, particularly in the first decade of this century and complemented organically the process of creation of valuable children's literature, essentially determined by readers and literary textbooks.

Now let us try to determine more exactly the boundaries within which the Symposium of the BIB could share in the interest in artistic aspect in textbooks. The BIB cannot substitute the specific problems of school education — it would contradict both the very aim of the biennial and the specialist and scientific orientation of the participants in the Symposium whose specialized and scientific interests tend to theory and history of children's book illustration. Textbook illustrations are not right in the centre of attention in this sphere, although we are mostly concerned about them. Dialectic development of relations reckons with contrasts and contradictions, we can feel all this much more intensively now, and we are well aware of the fact that further development of illustration and books for children must join these two spheres much closer to school, to its textbooks, to a much greater extent than it has been done so far. Our recent Czechoslovak experiences in artistic aspect in textbooks are the best concrete argument speaking in favour of this opinion. Broadly based and stimulating process tending to bringing near textbooks to beautiful children's book took place in accord with the Resolution of the Presidium of the Central

Committee of the Communist Party of Czechoslovakia of August 1962, dealing with didactic-educational activity.

The Resolution of the Communist Party from the year 1962 drew the attention of schools and teachers to the educational function of the taught subjects and emphasized, that it could not be considered any more to be a mere complement of the given subjects but to be an organic part of each of them. The textbook illustrations, their selection, the technical and formal aspects in relation to the text were to be based on the essence of the taught subject and were to help both the teacher and the pupils in acquiring knowledge and information, in creating their scientific philosophy, in creating and developing moral ideas and political consciousness. The importance and the purport of artistic illustration got in the forefront of attention, it consists in complex and manysided influence of art and works of art on human personality.

Our attention paid to the artistic aspect of text books can be based first of all on the criterium of artistic illustration for children and subsidiarily on the aspect of art itself. We cannot stand in the field of didactic importance of artistic aspect as to the textbooks and psychologic-pedagogic principles of teaching, we cannot transfer the solution of the problem of picture mainly in intellectual development of pupils. The increasing differentiation of science created within the scope of pedagogy as a science, a specific partial textbook theory in the last decades. The textbook theory embraces all the problems of artistic aspect of textbooks in their full complexity, from which the Symposium of the BIB should focus its attention on the already mentioned aspects of education by art and art influence.

In spite of that, if we take into consideration the manysided nature of tasks and aims of the process of teaching and the role, played there by textbook itself, our task in this sphere is far from being somehow easy or limited. The analogues between textbooks and children's books prove that children's

books substitute — though not to such an extent as textbooks do, all spheres and means of information. The difference between the two of them does not consist so much in the textbook pictures and those in children's books, but in the contents and inner differentiation of the two spheres. If we exclude ABC books from textbooks, as specific textbooks destined to reading or writing, further functional classification of textbooks will reveal us on the one hand the sphere of literature, language education, which is often being affiliated to music and art education, as related subjects, on the other, the sphere of specific, scientifically oriented subjects, whether of socio-scientific, mathematic-technical nature or sciences. It is evident that new forms of didactic-educational and popular-didactic book for children influence constantly the artistic aspect of textbooks in this sphere. This influence shows the very clear-cut, the more revolutionary, new tendencies and trends from the all national sphere of arts penetrating artistic children's book. School — as far as teaching media are concerned — is rather a conservative institution than an artistic activity, i.e. also an artistic activity for children. This conservatism shows in the slow speed at which the new tendencies and means of expression may penetrate and penetrate from the children's book illustration in textbooks.

A cursory survey of the artistic aspect employed in our textbooks in Czechoslovakia has recorded a whole diapason of possibilities, which naturally, cannot be complete: together with the success in illustration we can encounter the gap that should be filled. Readers, literary textbooks remain faithful to the selection of classic works of our art, but complex systems of individual expressions e.g. the illustrational cycles by Vlastimil Rada, Josef Leisler and other penetrated there as well. The decoration of song-books, and textbooks on music pride on illustrational cycles by such

great artists as Jiří Trnka, Antonín Strnadel, Ludovít Fulla, Ota Janeček.

The music textbooks as well as some other textbooks pursue a double function of artistic decoration, and besides artistic illustration they employ also photographic, documentary material. A whole range of individual means of expression of our illustrators penetrated in the objective, practical illustrational decoration of language textbooks and this represents a considerable contribution and enrichment of the former contour drawing of purely objective nature and function. The artistic aspect in textbooks devoted to sciences oscillates at various functional levels, a lot of them (geography, biology) employ besides photographic material also selections of the reproductions of classic works of art related to the taught subject. Textbooks on ethnography and history employ complex cycles of illustrations which can be characterized by individual expressions, let us mention in this connection e.g. the cycle of chalk drawings by Radomír Kolář in the textbook on history for the 7th class, which evoked a vivid discussion sometime ago. Natural sciences textbooks employed successfully the talent of Mirko Hanák (zoology) and Ludmila Jiřinková (botany).

Of course we cannot want to substitute the objective aspect in textbooks by purely artistic illustration. We can see that also artistic-didactic children's book must take into account the purely didactic aspect. Sometime ago the Soviet pedagogue Zilberstein tried to classify illustrations in history textbooks according to contents and technique. On the basis of the criterion of contents he discovered five groups of illustrations:

1. the illustrations revealing the essence of social systems and presenting objectively the forms of exploitation and class struggle,
2. the illustrations yielding the idea of tools in various periods,
3. portraits,

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4. the illustrations testifying to the development of culture, science and arts,

5. and the illustrations dealing with the topics of war.

Already this classification yields us an idea which of these thematic spheres can be better presented by photographs, sketches, diagrammes, and which can be successfully presented by artistic illustration.

The concrete analysis of artistic aspect of one of our textbooks on physics for the 7th class, showed still more markedly the limited boundaries of artistic illustration. From 120 illustrations, three quarters are photographs of machines and facilities and schematic drawings, sketches of experiments, etc. The room for artistic illustration proper is negligible in this case — it cannot cover more than one tenth of the scope of illustrations.

A year ago a new ABC book with graphic design and illustrations by Ota Janeček was published. Contrary to the former claim for completed, classic expression (e.g. as it can be found in the ABC books illustrated by Mikoláš Aleš, Adolf Kašpar, Art. Scheiner and others) Janeček focused the conception of his decoration on the joyful, vivid expression, which is rather looking for a way to the direct nature of children's artistic feelings than to be particular about the presentation of closed classic artistic expression. As far as the closeness of ABC book to the artistic feeling and creative activity of children themselves are concerned we cannot forget the experiment in which children themselves drew and painted the illustrations in ABC books. The ABC book "Bunte Welt" published in Hannover 10 years ago is an example of this kind of work and book. It is interesting for its way in which it reflects the new functional aspects in the analogue of illustration of children's book and textbook.

Textbook theory has to cope with an extensive scope of problems, which will have to be solved by its own research and abilities to do so. From the aspect of the BIB we feel

the necessity to yield artistic illustration an adequate position in textbooks, to help in elucidation of the share and importance of artistic illustration in the books on diverse subjects, and in seeking for successful methods of work with artistic illustration. As far as this last aspect is concerned, it could and should be helped by pedagogic research and reciprocally foster the more complex application of illustration in children's book, since the research in the influence of artistic illustration is still a Cinderella the world over.

It is impossible to deal further and more profoundly with the scope of problems and classification of the textbook theory from the aspect of their artistic form — it would surpass the possibilities of our Symposium and contradict the institutional principle of differentiation. When we were considering at an executive meeting of the BIB how to give more precision to the scopes of themes, we could recommend to the participants in the Symposium of the BIB, we realized particularly the difference existing between the concrete experience in textbook illustration in individual national regions, and the problems and themes of more general nature, which consist in the very essence of textbook theory. Our attention should be drawn mainly to this concrete sphere of experience. Anyway, in spite of this ascertainment we cannot underestimate either the themes of more general impact, concerning particularly the function of artistic opinion in textbooks, or classification of the illustrations and various research questions whether they are focused more on the spontaneous reaction of the pupils or on the methods of work, illustrations and on long term nature of this phenomenon and the nature of the influence of illustrations in textbooks on pupils.

Pursuing social and political importance of textbook illustration (in this connection I remember the analogous theme concerning the contents of ABC books in the activity of the Institute in Frankfurt) a detailed investigation of the

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analogues between the textbook illustrations and those of children's books, and finally the analogues between the influence of artistic aspect of textbooks and artistic stimuli in cultural mass media are of special importance.

The investigation in the field which is to be reflected in this introductory consideration, cannot grasp at any rate the mansided nature of the selection of the themes. It suffices to point at two properties which are much more marked in textbook illustrations than in those in children's books. On the one hand it is the higher degree of isolation between the teaching means of individual national cultures, on the other much greater dependence of teaching media on national traditions. If we had in mind developing nations and regions when stating the themes, we were well aware of the fact that just they could reciprocally help the representatives of traditional culture by originality and genuineness of new

functions and new aspects as to the form and importance of textbook.

Textbooks are organic, uniform educational and didactic means. The unity of their textual and artistic aspect, accord in their ideational and methodic components and contents represent the basic condition for success. This is why the close cooperation of all working on the creation of new textbooks, authors, pedagogues, illustrators and typographers is so inevitable, and this is why it is necessary for the control of creation of textbooks to be of a high scientific and editorial standard. Penetration of artistic illustrations in textbooks means not only the application of artistic way of cognition besides the proper scientific systematic progress. It helps child's multisided development, particularly that of fantasy, contributes to the extension of the role of the beautiful and art in human life. Social function of artistic aspect of textbook consists in its humanistic and peaceful importance.



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## Classification of Textbooks from the Point of View Specific Character of artistic Aspects

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It seems that in the today's world, the application of artistic principles acquires new forms and extends its boundaries. The countless variety of artistic tendencies and individual views contains modalities of shape and content that emerged under the pressure of certain questions and problems that — what is important — are fully capable of expressing with a unique depth and power of conviction their underlying issues, eventually their solution. The artistic expression has thus become the model of certain facts and as such retains all the advantages and drawbacks of the model. The most significant is the possibility of its experimental treatment, emphasis on individual factors and assumption of changes in the respective implications. From this point of view, one fact is significant: i.e. the change in only one of artistic elements frequently provokes *per se* as well as in interaction with other elements unexpected, but nevertheless logical changes in the significance of the whole.

In various forms of applied art, along with the development of inner specificities, also such units are introduced that have already stood the test of overall social impact, its qualitative and quantitative factors. One artist may thus appear as the author of abstract works — constructional, expressional or others — but simultaneously as that of supernaturalistic ones. This shows that the artistic expression has new dimensions. In this form and in the broadened application of artistic expression these variegated forms can better penetrate among the common folk.

If the art at its beginnings — despite its eminent commitment to the problems of the given period — constituted a kind of fetish and incomprehensible enigma for masses of people, as proved by the profound statement of Paul Klee "Uns trägt kein Volk", today it seems that the applied forms of artistic expression permeate much more quickly the wide masses of people. It is natural that it involves the danger of devaluation of artistic values, but the elitism and ex-

clusiveness are much more sterile background for the life of art.

I should like to note that this communication is not intended as a set of guidelines for the introduction of individual artistic principles into practice of specific illustrations of text books for children. It does not solve specific problems of school curricula or those related to individual study matters. It should rather point at the broadening and deepening tendencies to utilize the language of visual arts in its overall complexity and to consider its artistic modalities from the aspect of information transfer.

As we know from history, the retrospective view always reveals the close interrelationship between the latest artistic discoveries and the discoveries and life of the given period as such. Such interrelationships are developed in a programmed manner and used as the tools for appealing to people through representing the idea in an artistic form for the first time only in the present period. The famous **Orbis Sensualium Pictus** by Comenius was illustrated by the artist who was mediocre rather than superb — in order to prevent the artistic expression from stepping into the foreground in inadequate forms and in order to consequently illustrate all the aspects of represented objects. Today we witness the opposite trend. The prominent artists of our days do not consider the aspect of information as being in contradiction to the principles of artistic expression. The history of art reveals, already at a first glimpse, the predominance of one artistic conviction in any specific stage. This predominance is not incidental. It is closely related to noetic aspects of visual art as such. It points to the development of material sphere, but also to thinking of the artist. It therefore reflects the totality of external factors of environment and of objects surrounding the people, as well as the body of knowledge of the given period: its philosophy, morals, conception of the world and other aspects.

Neither the development of specific problems of visual arts should be neglected; it has passed from the early technical problems, questions of the reality of representation towards the emotional stimulation and a wide palette of possibilities as it appears today.

The concerted extensive research of the noetic value of various artistic expressions will, in my opinion, and it already does lead to an intensive utilization of noetic potential of concrete artistic discoveries.

In the heart of the utilization of artistic principles as elements appealing to the viewer, there stands the knowledge of the polymorphous and polysemantic nature of artistic expression. If the development of art made it clear that the entire wide scale of artistic expression — ranging from extreme abstractions up to the naturalism in its most pushed form — has its respective cognitive values (emotional, psychological, social and factual), it has also made clear that the same artefact bears different semantic messages for different viewers. It was in this field that the necessity arose for clearing up the space and focus the artistic appeal so as to make the information identical for each viewer. It has been noted that it is not sufficient only to analyse the iconographic or the deeper iconographic plan, that equally important is the artistic treatment of the theme by means of elements that stimulate the physiological sensorial area of human perception.

The character of the drawing, the colour, rhythm and composition have thus their respective cognitive values that are relatively independent of the subject treated in the given work. The word "relatively" has been used because of the fact that in the art it is the entity that is important and not one element may be changed without changing the meaning and the appeal of the entity. In the practice of art it is therefore impossible to ascribe a greater meaning to one of the elements constituting the entity.

The illustration plays an undeniable role in the textbooks for children. In the broadest consideration, it marks with its characteristic imprint the individual textbooks. It is polyfunctional in the full meaning of the term, and the present short symposium communication cannot grasp the entire scale of meanings that the illustration conveys to the receptive child's mind. The first and the most intrinsic feature of an illustration is its capability of illustrating, i.e. making visible, making concrete the verbal descriptions, enlivening the textbook with the world of real facts and thus also *vice versa* helping to present the textbook to this world in a valuable and meaningful way.

The illustration extends the quantity of impressions conveyed by the subject matter by an irreplaceable optical impression. As has been already said, this impression has its specific cognitive values. The illustration thus extends and at the same time intensifies the quantity of information on the object, or on the treated matter. The illustration has at its disposal means that are able to summarize objectively the quantity of data. They are not necessarily of chart or diagram character; they may be simply a real life situation, or the describable shapes and spatial relationships. Of no lesser importance is the role of illustration as the support for individuals with its developed optical memory. It provides not only the situational support, but also the support of ideas. Insinuations provided by a good illustration are suggestive and long-lasting. The illustration involves also the irreplaceable plane of aesthetic information and aesthetization of the optical perception as such. In the summary, an illustration is an important factor in the education to comprehending the meaning of shapes and spaces in the real world. It clears up the emotive values of colour and many other elements that make up the reality.

The content load of the specific artistic expression is given by the structure of the model that substitutes for the reality.

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The model is, as a matter of fact, a selected set of issues out of the variety of stimuli that abound in the real life. With respect to the reality, I believe, an especially significant role is played by the realistic artistic representation. It provides the child a quantity of true information on the real world. If in the youngest viewers the extent of optical verism is of secondary importance and of primordial significance is the colourfulness, ornamentation, rhythm, true to life characteristics of shapes, in the subsequent period when the stress is laid on the decoding and comprehension, the focus shifts towards the realism in the artistic representation.

It may be broadly ascertained that the roots of artistic expression that interprets fragments of the objective world enclose the confidence in the ability of conveying the richness of emotions by means of a visual description of selected groups of shapes, i.e. of visual modalities that accompany individual emotions. It is thus possible to represent joy, enthusiasm, sadness, but also other more subtly differentiated emotions.

Colours, after much experience with their influence on emotions, are carefully picked up from the variegated palette of the world of phenomena. An appropriate selection of colours underlines and further develops the emotive plane of the work. The composition then ranges entire sets of iconic elements in the desired subordination and sequence of meanings. It naturally leans on the construction which is based on the optical perception of the given reality. The theme is, understandably, also selected from the reality, primarily from topical questions of the life and makes it clear, discusses or conveys it in another way to the perceiving subject. The above is the outline of artistic expression which constitutes the basis for issues of realism such as they are known from various modifications in the history. It is evident that the plentiful variety of phenomena of real world and of emotions in the life of an artist become per-

manent correlates of this expression. Daumier's theme "one artist copies the nature and the second artist copies the first one" might be applied to the above set of questions. All of us know it. Neither of these two cases represents the realism in art.

Until the revolution that swept the art in the 20th century, practically all the periods and individual efforts had common roots with respect to their relationship to reality. They were mapping various areas and aspects of this reality. The artistic expressions that were the most divorced from the optical reality were those that contained sharp criticism and irony such as works of Bosch, Goya.

They, however, rely again on the simple description of verbal metaphores taken from the real life, from the dialect of simple folk. It was not until the 20th century that the prerequisites were created for the artistic expressions that markedly shifted the focus in the direction of the creation of new images of reality. If art is considered to be a model of real life, it may be said that the transition was made from building the model to using it. Various types of abstract art thus make a quite concrete abstraction of certain building elements, eventually of entire sets of elements. This analytical path towards the emotional stimulation of the viewer, has, however, also its real correlates. These are associated with the concern whether they provoked the intended and in each viewer similar effect in a convincing manner. From the aspect of influencing the viewer, the well-tested abstract expression constitutes an applicable model of mutual interactions among a selected number of elements. These findings were not put to work, however, until the middle of the twentieth century when problems of the turn of the century were retrospectively examined.

Specific layers of reality are revealed by means of artistic expression that strives to make visible strong emotional stimuli, psychical phenomena and mental processes. Such

expression takes advantage of the artistic inventory of all tapes of stylization, abstraction and deformation. It comes out of unexpected combinations and encounters of optical entities, but also of the model of imaginations and ideas. It tries to create a new reality, to make visible the invisible aspects of social and psychical and frequently even psychosocial realities.

The difficulty of an objective expression consists in its task to describe the world of meanings that are uneasy to be mapped and in its lack of possibilities of relying on the more broadly motivated social base. In order to offset this shortcoming, it tries to shock the viewer and to use at the same time agreed metaphores and clichés. I believe that a serious drawback is posed also by the treatment of negative emotions which is very demanding both for the conception of the world and the social attitude of the artist.

The above, deliberately broad outlines, may suggest the basic orientations of artistic topics with respect to the reality. Considering the mission of the illustration in textbooks for children, its multifaceted influence on the viewer and particularly the student it will be seen that the objective expression most laden with meaning is that closely tied up with the reality.

For the sake of interest I should like to mention that at the Biennial of Illustrations BIB '73 in Bratislava, the decisive majority of pupils participating in the remarkable experiment with the children's jury, gave their vote to the Greek artist Valasakis. His artistic expression contains the quantity of facts. It represents clearly delineated characters, primarily from the Greek mythology, in evident and unambiguous and strictly delimited situations. Not taking into account difficulties in familiarizing the children with the technique of scoring and gradually overcome shortcomings in the teaching of visual arts, it is seen that comprehension is an important factor in the life and attitude of the pupil.

The unabated popularity of the Walt Disney films will certainly prove my point. It is, nevertheless, clear that the real realistic objective expression involves more than the mere creation of characteristic situations either merry or serious and represents the genuine attitude to life, devoid of sentimentality. The child that is still learning to understand the reality and to shape its relationships to this reality, does not as yet know these questions. But the objective and honest attitude toward the world is undoubtedly worth the troubles necessarily accompanying efforts at penetrating more deeply into the mysteries of the reality.

Ella Gankina  
U.S.S.R.

## Illustrations of Artistic and Aesthetic Education Textbooks in Basic Schools

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It is my intention to turn your attention to the fact that a textbook occupies only one of the places in a variety of books in the developed system of audio-visual information received by contemporary youth. If you allow me, I will express my opinions regarding this question not only from a theoretical standpoint, but also from a practical one, as this year I have the honour to introduce here the Soviet art sciences, too, concerning the field of the Soviet books and one of the Soviet publishing houses that publishes books on art. It is not necessary to stress before this audience the importance of literature on visual arts within the field of humanistic education and instruction. We all know very well that the age of technology and space not only does not exclude, but we could rather say that it postulates even more intensively than ever before, a relation to earthly feelings of beauty, to feelings that are inborn for a man. A contemporary child, and we had a possibility to find that out when present at the BIB exhibition on Saturday and on Sunday, comes to an artistic exhibition together with his parents already from his very early age, since the age when the child only learns how to walk. This does not apply only to special exhibitions for children, but also to large museums in our country and just the same in the countries of Europe and America. So it is not necessary to prove that contemporary children of pre-school age, and more so those of school-age and adolescents each year turn more and more to special literature on art. In the same way as all literature for children, also the books on visual arts are written for various age categories of readers. Therefore they demand various forms of visual effect influencing the consciousness and imagination, the emotional side of a personality. In my opinion, children of pre-school age belong to the first category; for them an artistic book is what we call, using a very true to nature and exact German word, "Bilderbuch". It is in its way a universal book that cultivates the artistic taste and

gradually turns a child in a future visitor of a gallery and maybe also into a future artist. I wish to stress here — static influence of illustrations in such a pre-school book, too, if it were created by a great artist, is not confined by an objective to give a child an artistic image adequate to a literary image. Side by side with this, after a certain time subconscious associations are created in a child that we could call means of artistic expression. It may be the facture, light, line, spot, composition in their figurative sense. In other words, all that without what no real culture of perception of visual arts exists. I do not intend to show samples of such books here, as our publishing houses do not print them. I may show you two publications that were created in our publishing house specifically for children of pre-school age, for those in nurseries or those in home care. Those are not books but the so called albums-exhibitions. One of such albums in an edition, published already in the 1970's "Russian Decorative and Visual Folk Arts in the Kindergarten". It contains a manual of methods of educational treatment for the teacher. There is a lot of illustrations children can work with, they may hang them in their playrooms, in accordance with them they may draw or paste pieces of paper. I can give you this second album, created by an artist, one of our well-known illustrators — May Miturch, who composed for children the so called album-exhibition. It includes 16 watercolour paintings, in my opinion, of a very high artistic quality, and there are also explanatory notes and a project of an exhibition — children may arrange such an exhibition at home or in the kindergarten.

The second category of readers are children attending lower grades of the elementary school and studying books on art. These readers — spectators — are already well-acquainted with a textbook and methods of book illustrations. As a matter of fact they need special artistic literature. But still I take the liberty of expressing my opinion — a book not satu-

rated with cognitive material must stimulate emotional rather than rational elements. Such a book contains rather instructions on how to think than perfect conclusions and knowledge on art. It is not a systematic one, but a more general one, leaving out the systems, only differentiated and adhering to certain concrete, naturally the best works in the world art history, and not showing the evolution of art — since the beginning until the end. We, at our Moscow university, use to say in jest “from a bison to Barbizon”. Such a book can be created, in my opinion, only on the basis of associations and visual paradoxes. The text plays only the role of a commentator. There are possible, in this book, also some procedures common in textbooks, such as questions for readers, proposals to compare those or other works or to read another book. As an example I wish to show you our book entitled “What is Art?”. The artistic progression plays essential role in this book. It contains also photographs of workshops, artists’ studios, instruments used by artists, graphic artists, painters; it contains reproductions of the best works of painters, the best works of graphic artists and sculptors, and a varied text that helps a pupil of the lower grade of elementary school in the orientation in that vast amount of information contained in attached reproductions. The third category of readers are children attending higher grades of the elementary school and young people. Modes of explanation having an emotional origin are in this case fully suitable, but they do not determine the character of the text, nor the illustrations. This is the literature having a methodical study character and a cultural and historical character, where means and technologies of plastic visual arts or the history of art are illustrated chronologically, in a usual scientific way. In my opinion all the emotional influence is assumed by a “designer” of the book. His task is to educate the readers’ insight, his taste, and it is just as important as in the book for little children, I am thinking of

Bilderbuch, and on top of that — of elaboration of a book on great art for youth — that should to be at the level of this art. I will state some examples from this book for youth entitled “To a Future Artist on the Art of Painting”. The format of the book itself is called a pocket size. We presume this book will serve as a guide to the future artist. He may use it at home, he may take it when he goes to study, he may travel with it everywhere and study and contemplate its illustrations sufficiently long. The second book is an improvised visit to a museum. This book is entitled “Visit to Tretiakovsky Gallery”. This book is used by a pupil, a student or a family in order to be able to come back, after the visit of the gallery, to works they saw there, to get to know something from the history of their creation, to become familiar with the lives and destinies of many masters the works of which are exhibited in the museum. And finally, among the books having a historic and cognitive character, I would rather call them books with historic and cultural contents, there are also books containing stories from lives of artists, those are books of series editions, they are published in series, they might also speak about artists or describe cultures of past times. The first book is a romanticized story of an artist. This small book describes the life of one of the artists of the ancient town “Palech”. There is mentioned the Armenian culture, the ancient Persian culture and the culture of the Scythians: “Gold of the Scythians”, “Native Land of the Spartans” and “Ustien Taishenbain”. I wish to draw your attention for a while to stress once more the role of the book-cover. The external side is rather plain, not very attractive, but it only makes it less suitable for the strict delicate type of cover that would belong to a strict and scientific contents of this book. And at the same time it suits those high artistic qualities contained in these works as such and those introduced in this book. As a matter of fact it is one of the books that I would include among textbooks of methodical charac-

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ter, as it probably by its character belongs more to text-books or instructional literature. This book has a subtitle "The Form and the Line" and there are in addition to factual material and reproductions of works of visual arts also

instructions on methods of teaching and examples stating how it is possible to learn to paint, how to master certain techniques of visual art.





Mateusz Gavrys  
Poland

## Process of Aesthetic Enrichment of Literature — Creation of Artistic-Didactic Books

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For almost 25 years I have been observing, from the position of an active artist, illustrator and publisher, the fate and history of literature that might be generally designated as the “instructive” or “cognitive” one, although it has been customarily divided into the textbook, scientific and popular scientific literature.

The above introduction should at the same time serve as my plea for the right of combining these analysed types of books into one group of cognitive books, as everything that I have in mind and want to say applies practically universally to all the previously mentioned types of books.

The work of a publisher depends on the same complicated laws as the life itself and aesthetic processes that shape the contemporary instructive and cognitive literature do not always depend exclusively on the intentions of the publisher and the author.

In my communication I should like to give a generalized analysis of some of these processes. The objective of proposals and conclusions formulated in the final section of my presentation consists, in conformity with my professional conviction, in an aesthetic enrichment of an instructive book.

### **Visual elements in the contemporary cultural model**

The literature was and remains the basic source of knowledge of the world, of people and of man himself. The content of literature, however, is subject to constant differentiation and also the form of educational impact of literature changes over time. This is, to a significant extent, due to the constantly emerging new types of artistic expressions. The critique labels such expressions with, as I believe, a temporary term of “marginal arts”.

Flexible and offensive new forms of arts work together in order to reconstruct basic aesthetic notions. The systematic interventions of new and new partners into the sphere of

arts result both in the change of the classical definition of the “mode of existence of the work” and in the creation of completely new pedagogical situations. But, what is the most important fact, “marginal arts” uncompromisingly and as if automatically participate in the determination of the contemporary culture. The growing significance of visual moments changes, to an increasing degree, internal proportions of this change. The direction of these changes perhaps need not to be demonstrated.

We observe ever improving abilities of modern men for visual perception. The notion of “the civilisation period of the picture” probably delineates very succinctly both the scope and the significance of the phenomena. All this is logical and systematic. The modern man who is assaulted by numerous plastic signals coming from all the directions, can — to a greater or a lesser extent — actively participate in this civilisation of the picture; but he cannot be completely detached from its influences. And because we are all living in this compact atmosphere, saturated with colours, shapes and movements, and we are all constantly affected by it — we are at the same time subject to the increasing predominance of visual perception.

The plastic sign, moving film and television pictures evoke in us a special type of perception and ever improving skill of using the graphic symbol, sign, graphic shortcut in expressing the idea.

There is a variety of ways to evaluate this phenomenon. Malraux viewed the present civilisation of the picture as the Renaissance of the visual art, while others are rather sceptical in this respect. They warn against the risk of superficiality and fusion of experience as a result of over-saturation, habit, intellectual sluggishness that may cause the visual “discovery of everything at one time”. Although we have to admit openly that — observation and seeing do not

necessarily have to be superficial! The value of perception depends on the perceived value, on the value and quality of the picture itself and on its contents.

Seeing, considered beyond the general framework of reading, transposed to higher and more ambitious spheres of observation in intellectual categories, is capable of fulfilling the postulate of Rudolf Arnheim — “Thinking through the eyes”.

At this point, we have to make an invocation upon pedagogics!

The ability of an accurate reading of the picture, adequate and deep mastering of the visual language, these are completely new problems and tasks for pedagogues. The idea of precedence of ideas to pictures is not new in itself. To remember for example the medieval “*Bibliae Pauperum*” and the textbook “*Orbis Pictus*” by Ján Amos Comenius. Nevertheless, today, in the period of “shown” literature and in connection with the abundant variety of pictures of various levels and quality, the pedagogical problems acquire a special significance.

The awareness of aesthetic values of the work — whether they relate to the content, form or expression — may serve as a valuable indicator for the pedagogue in using these values for educational and cognitive purposes.

Although this may be a little tiresome reflection no mention was made of the words author, illustrator or publisher, I believe that individual interrelationships and tasks have been specified quite clearly and the relation to cognitive literature is direct and distinct.

### **Integrative art processes**

Another set of factors affecting the form of the contemporary book includes problems of the integration of art, regardless of intentions or interests of the publisher.

In spite of unending attempts at defining individual pro-

perties of individual art spheres, their analysis must be always made against the background of other fields that, although they differ, have a certain degree of aesthetic affinity to art. This affinity is at the same time both the link and the cause of mutual repulsion and the history of aesthetics — in a very simplified conception — is a review of processes of gradual emancipation, processes of individual spheres of art gaining autonomy.

Do these disintegrative tendencies continue to dominate the determination of the types of art? Or, is it rather possible to speak about integrating tendencies in the model of contemporary culture in view of the general need for professional specialization and in view of the “atomization” of interests in art and technology? That means that the integration takes the upper hand. We are certainly witnessing the creation of new formulation and new ways of thinking. And, first of all, the emergence of new interrelationships. This new stage in the history of art, the stage of mutual influences and integration, is primarily the result of the power of modern technology. The technology begins not only to improve social processes of popularization of known and existing art; it also modifies this art and adapts it to suit its own rules and requirements, introducing it into its own creative processes. And, finally, it determines conditions for the emergence of new spheres of art.

This, although using a roundabout way, leads us again to the above mentioned “marginal art” and to the “new mode of existence of a work of art”.

Also in the editorial practice, the integration of art became an understandable objective of publishers and artists. And this is not only the implication of the tendency to liberate literature from the classical aesthetic canon, to “do away with forbidden topical areas”; but also because the introduction of technological means has multiplied the extent of its operation, and activated readers expecting rapid

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explanation of systematically growing problems of our times. After these general reflexions concerning the conditions for our creative activity, I should like to come back to the original topic, programming of an aesthetically richer "cognitive book".

I proceed on the assumption of a specific theoretical situation: — the publisher intends, after a detailed analysis of all the conditions, to implement a possibly radical change in the mode of publishing a given type of cognitive book, he wants to transfer it into a new — and more ambitious — area, dimension. I therefore ask how long can the process of such change take since the moment of the intention, through investigations and creation of conditions, to create a work using a new formula of comprehensive cooperation between authors, publishers, artists-designers, production. On the basis of my own observations of the rhythm of publishing work, I should like to forward a hypothesis that such a complete exchange of "philosophy" lasts not less than 10 years.

Under the above hypothesis, the history of over 30 years of the post-war cognitive book in Poland may be classified into three characteristic stages:

I. The stage of attempts at a broader popularization of knowledge.

The design of the book was relatively modest: black print, simple technical drawings, photograph reproductions, stereotyped technical system. The effort for enabling a low price of the book that would encourage the buyers. A pleasing character and frequent fictionalization of texts.

II. The stage of stabilization of a cognitive book that not only gained its social right of existence, but also its own definition among the types of literature. Numerous original treatments of richly illustrated books that increasingly contain *many-coloured illustrations*.

III. The stage of highly valuable, frequently outstanding — in artistic and literary considerations — publications. An enor-

mous number of interesting examples of individualized graphic treatments and varied technical lay-out.

I cannot say whether we have entered the 4th stage of this history. What I have to say with envy, however, is that the Czech and Slovak publishers have done it much earlier than we in Poland and that they were the first to set forth the programme of transition from the stage of popular scientific book to a more advanced and ambitious stage of the artistic scientific book.

The notion of the artistic and scientific book is on the one hand the result and conclusion of past experience, on the other hand the forecast of a flexible and appealing mode of its operation in the future. I believe that I should define this notion in a more detailed way.

Literature that conveys or popularizes knowledge, is real literature of fact. The rapid development of science and technology results in geometrically increasing quantity of news, data and facts. As always, also in this respect the need for universalism stands very markedly out — it can be designated as the new universalism. It cannot however imply "devouring the encyclopaedia"; instead, it implies universalism in the area of human thoughts, culture and feeling, at the level corresponding to the present level of knowledge. We are bound to be refined and careful with respect to the young users of our literature. We cannot fill the entire brain capacity of the young reader with individual facts, with dry as dust and lifeless forage of isolated knowledge and facts.

The right way to teach involves pointing clearly to mutual interrelationships between the facts, showing the harmony between items of knowledge, thought and feeling.

I repeat once more: we have the duty of showing the *harmony between items of knowledge, thought and feeling*.

Such way of the qualification of facts and of the derivation of mutual links, such mode of bringing the facts to life and

their evaluation, are made possible through the scientific artistic literature. The utilization of possibilities offered by the art that is capable of bringing to life lifeless facts, courageous application of artistic expression will enrich the power of influence of cognitive literature by another dimension.

The conclusion therefore is that scientific artistic literature differs from the present form of the textbook and popular scientific book by its goal-oriented and deliberate application of art. New goals must create and formulate new means of expression.

We have determined the artistic scientific literature and brought to conclusion attempts at solving the problems that I — not the scientist, but the practician — publisher — considered to be topical and important. I apologize for eventual mistakes in my evaluation.

I would like to ask for permission to formulate a few concluding reflections, proposals and conclusions that, as I hope, are supported by and result from the above argumentation.

— All the conditions under which the cognitive literature comes to life, bear the impress of time and growing problems of our times. All of them have to be answered correctly both by education and art.

— Of an exceptional importance is mainly the new pedagogical problem of science, a deeper and more intellectual creation and reading of the picture.

— Both the author and the pedagogue have to know the artistic language, in the same way as the publisher and the illustrator have to know the content of published literature.

— When creating the book, the author has to bear in mind its future form and shape. The ambitious publishing form must be the result of the values contained in the manuscript, for an illustration is the result of content rather than the way, how to save the texts of little value.

— The author and the illustrator have the increasing need for cooperation from the very beginning of creating a book and the number of the books that are “joint” achievements keeps growing.

— The present cognitive literature is so varied and rich that practically the entire spectrum of expressional means of the present art — from the hyperrealism to abstraction, from the atlas table to a perfect working graphic.

— Generally, it is necessary to advance markedly the criteria for artistic evaluation of cognitive literature.

There is no contradiction between education and culture, between education and contact with art.

**Jozef Javůrek**  
**Czechoslovakia**

## **Some Notes on Illustration and Graphic Design of Text Books in General and ABC Books in Particular**

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I have to admit that I was taken aback at the first moment by the theme of this year's symposium — illustrations of textbooks. Many of us have never even come across the idea to consider this question, it stood somehow outside the circle of our interests. It seemed to us too exclusive and special, suitable more for pedagogues and psychologists, who are engaged in the solution of specific and partial educational problems. And so we have ceased to take into account illustrations of textbooks as an artistic category. But on the other hand the appointed theme has forced me to think hard about illustrations of school books. Doing it I have arrived at a conclusion that when judging this field of book production it is necessary to proceed from theoretical prerequisites that apply to book illustrations in general and to the overall aesthetic solution of the book, while taking into account the individual function of the individual book type and also the final objectives of the educational process and period opinions of it, as the textbook is only its instrument in the long run. We have to return to general theoretical basis of the book illustrations in general, and illustrations for children in particular. We shall find undoubtedly a great number of theoretical conclusions and intellectual stimuli among the results of previous symposiums that could be applied to the specific case of textbooks.

The German Brockhaus Encyklopaedie, Wiesbaden, 1970, characterizes the textbook as follows: *Lehrbuch ein Hilfsmittel für Unterricht und Lehre, das die geforderten Wissenschaft und Denkstil unter Sachgesichtspunkten nach Lehrpsychologie und didaktischen Prinzipien vermittelt* (a textbook is an aid for education and instruction mediating from the standpoint of matter-of-factness the required scientific and ideological knowledge on the basis of psychology of education and didactic principles). It follows from this very brief and not completely exhausting definition that the

textbook mediates to the pupil the concrete facts of knowledge, classified into enclosed systems that suit by their extent and content, richness of information and method of presentation the possibilities of the pupil of a given age. The request that illustrations and the overall aesthetic solution of the textbook should serve this primary function: to provide the pupil with bases for sufficient visual image of the stated verbal concepts and to support by an overall lay-out the systematic division of the subject-matter, follows logically from this. This request is concurrent to the opinion of utilitarian illustrations of specialized literature. The textbook differs from the concurrent specialized production, at least the textbook for elementary schools, in two factors. First of all it is the fact that the textbook is the instrument of the educational process as a whole, the objective of which is not only the transmission of concrete items of knowledge, but the formation of the whole personality, including his way of thinking and the development of emotional qualities and moral qualities. And within the framework of the educational process, an important role in this formation is assigned to the aesthetic education which has in the elementary schools not only the form of individual subjects as musical education and art education and to a certain extent also the Czech language, but it permeates to a considerable extent also the whole educational practice in order to harmonize partial disciplines into one whole. And the means of these efforts for harmony may become first of all the textbooks that subordinate the requests for object documentation and systematic arrangement of delivered subject matter to aesthetic criteria.

The second factor is the age of the child and his different psychology of perception of the surrounding world. The child is able to perceive his surroundings in a synthetic way by means of an aesthetic image, and not with the help of analytical concepts as the adults do. The child is yet unable

to put together a coherent information. And so the aesthetic and artistic aspects enter the textbooks in two ways. On the one hand during the overall conception of a textbook as an instrument of educational process, where the aesthetic component plays a sufficiently substantial role, and on the other hand, when transmitting the concrete information on the surrounding world, when the artistic image is the only possible informant taking into account the age of the pupil. This considerable share of aesthetic component in the structure of the textbook connects it with production of books for young readers where the aspect of education and instruction is also very important. It is possible to object that there exists a striking difference consisting in the fact that the textbook is not composed as a homogenous aesthetic entity, but rather as an aesthetically heterogeneous collection of items of knowledge and exercises and other partial tasks, to which the aesthetic order is introduced only as the external postulate. It is realized only by the arranger in majority of cases of textbooks and by the illustrator of the book. This is connected probably also with the fact that the aesthetic education is still regarded only as one of partial tasks, eventually belonging to certain subjects, too, and not as the uniting harmonizing medium which should permeate all the partial intentions of the educational process. Thus we should consider the existing internal disintegration of textbooks only as the result of the present practice rather than the specific quality of the given field. Examples of indivisible unity between facts of knowledge and their aesthetic presentation are provided by some important works of the so called instructional fiction for children and the majority of fiction for children as such. It will be probably the task of pedagogues to examine whether the internal aesthetization of the whole — educational process and its individual instruments will not lead finally to its complementation and deepening of its internal logic. Then the last differences between textbooks and

other books for children could be largely wiped off in their educational, cognitive and aesthetic performances.

Aesthetic aspects find their place in textbooks also in a different manner as partial instruments of the cognitive process. I have already called your attention to the fact that the artistic image is very often the medium of synthetic knowledge of children. And just in a textbook the illustration connects partial facts into a complex phenomenon of Life. An example of textbook illustrations which are not limited only to the description of external shapes, to object documentation, but are trying to make a deeper impact, are the colourful drawings by Mirko Hanák in the 6th grade natural science textbook. Hanák's pictures of animals often distort the picture of the animal in its details by their artistic stylization, and may thus cause also objections from pedagogues. But the overall performance of such an illustration is more true to nature and it offers a summary of information which suggests various connections in life and it gives a true picture of particularities in the style of life of animals. And so the picture of an artist has an irreplaceable value in the textbook and organically complements its general aesthetic intentions as the medium of education and instruction.

The above mentioned textbook with Hanák's illustrations is one of the links within the enclosed complex of textbooks for elementary schools in which high aesthetic requirements are implemented. In accordance with the basic concertion from the year 1959, there were published by the State Publishing House of Educational Literature in Prague textbooks in the creation of which participated the foremost Czech illustrators and graphic designers since the first half of the 1960's. The scheme was drafted generously indeed, but its results, in spite of partial success, have not been so explicit and convincing. And as far as the really excellent results are concerned, as in the case of illustrations by Hanák, it is rather

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a lucky coincidence than the result of premeditated conception. The greatest merit regarding their success belongs to the artist himself, an active expert in nature and a hunter, who on the basis of non-European artistic tradition found an artistic expression in which he has been able to assert his concrete knowledge. The whole above generous enterprise lacked the clarification of essential relationships of non-aesthetic and aesthetic aspects in the overall educational process as well as in the individual textbooks and also clarification of fundamental concepts — the aesthetic aspect, function and aesthetic value. We may use for our purposes the assertion of Jan Mukařovský, even though our case is not the case of the work of art, but a process, creative in its way, too. He says in his paper *Aesthetic Function, Standard and Value as Social Factors*, from the years 1935 and 1936: "If we ask at this moment where is the aesthetic value left, it will become obvious that it disappeared into the individual non-aesthetic values, and that it is nothing else, but aggregative designation for the aggregate entity of their mutual interrelations". And so the aesthetic value is an internal matter that grows out from the intertwined individual non-aesthetic values. And it is exactly the forced installation of the aesthetic values from the external side, in the form of hardly functional artistic illustration that is the source of disintegration of the educational process I have already mentioned above, and of its individual instruments — the textbooks. The lack of essential theoretical clarification of validity of the aesthetic function and its relation to other non-aesthetic components is the cause of shortcomings of the first comprehensive experiment to design textbooks from the aesthetic point of view.

The aesthetic and artistic elements are introduced into a number of textbooks from outside, mainly in those cases when it is impossible to draw on examples of out-of-school

literature. And so it comes to a fictionalization of the illustrative component mainly in textbooks in languages and mathematics. And then there intervene the period tendencies for the gayness of colour and seeming unconventionality misleading a number of books to non-functional decorative-ness. Exceptional are natural science textbooks that draw on experience of practice of illustrators outside the field of textbooks. The already mentioned textbook by Hanák joins the 6th grade *Botany with illustrations* by Ludmila Jiřincová. In case of the latter book, an excellent graphic lay-out of Zdeněk Sklenář contributes to it; he does not assert his own personality in any special way, and he submits himself to the illustrative and typographic material and internal structure of the subject matter. It seems that experience with the first series of textbooks from the 1960's led to gradual elimination of shortcomings and so their complements from the 1970's seem to attain a much higher level. I would regard for instance as a very successful the 6th grade musical education textbook. The artistic component and the total solution do not serve the individual partial educational objectives, but they unite the book into one entity and create a closed structure in which the pupil perceives the concrete items of knowledge as its part. The textbook is based on a conception of several levels, musical material, written theoretical and biographical material accompanied by portraits of individual musicians, Strnadel's artistic paraphrases of the Czech folk music and the panoramic photographs of the Czech countryside by Josef Sudek. The artistic component does not deviate anywhere to partial servitudes, the book is accompanied by sober, simple and at the same time expressive graphic lay-out. Similarly comprehensive character displays also the 6th grade civic defense textbook illustrated by Karel Franta. The scheme of the textbook being in many cases instructional (civil defense, first aid) calls explicitly for objective pictorial component which is preserved in

a plausible artistic form of stylization, in accordance with proportionate typographic solution.

These minor examples of a rather extensive production of the State Publishing House of Educational literature in Prague give evidence of the fact that the artistic elaboration of individual textbooks is dependent on many factors, whether it is the state of familiar illustrative field within the current literature for children, contents and methods of teaching of a given subject at school creating a certain tradition regarding illustrations, for instance the tradition of illustrations of language textbooks with descriptive drawings, or last but not least, the age of the pupil. With increasing age declines the necessity of artistic image as a means of knowledge of individual items of the external world. And hand in hand with the increasing age, the textbook comes closer to the concept of a specialized book which is mostly manifested in textbooks for the schools of the second cycle. Those are very complicated problems and it is impossible even to outline them in one contribution.

Thus I consider it to be suitable to concentrate on one delimited type of school books, that is on readers in the native language. A reader, in contrast to other textbooks, fulfils a number of functions in the educational process, and their mutual relations gradually change in the individual grades. It is on the one hand, an aid to learning and practising the reading, bringing a comprehensive number of information about and images of the surrounding world, and finally, in higher grades, it is a collection of certain passages from important works of national and world literature that serves the literary education of the pupil. And finally, throughout all these stages it brings works of art influencing the emotional life of the pupil. Thus the function and the mission of the textbook change over the whole educational cycle, and so it is necessary to look for its corresponding form for each term.

If we follow the series of readers used today in the Czech schools of the first cycle from the second to the ninth grades, we shall feel respect for varying degrees of comprehension of pupils in their total solution from the artistic point of view and also from that of individual illustrations as such. In the 2nd grade reader has as its objective on the one hand to exercise reading and on the other hand, to introduce the surrounding world to the child, to teach him to become aware of relations that connect him with it. In this connection the drawings by Milada Marešová give us the impression of a school picture, the objective of which is to grasp many detailed visual phenomena of the given reality, or to accompany by its visual example all the particular details of the text, and thus to support their cognitive and didactic missions. Even though the author enriches this matter-of-fact communication by charming colourful stylization and stylization of shapes, I cannot get rid of the feeling that the poetic intensification of the text is missing here, and we are accustomed to it in the majority of other books for children regarding the same age group. It is possible to object that the author is limited by intentions of pedagogues, permanent principles of the educational process proved by researches, tradition and experience of many years. But the comparison with other authors and works will correct our opinion. Already the drawings by Aleš for the Primer, in spite of their seemingly strict realism do not lack this poetic charge.

But we may state examples from the period of not long ago. The series of readers which was in its substance created around the year 1962 was commenced with a primer with colourful pictures by Václav Junk which were completely at the service of descriptive didactics, they recorded truthfully all the details of the world surrounding the child. And above all that they lacked the external charm of drawings by Milada Marešová, her artistic hand. The new primer by Ota Janeček



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from the last year turns this traditional conception upside down and shows that the impersonal attitude of the illustrator is not inevitable and does not have to be the necessary prerequisite of the educational process. So it depends only on authors of the textbook and the creative artist to try to find a new way. And in doing so they nearly completely succeeded in the new primer that changes the concrete educational efforts into an attractive game with the dominating role of the aesthetic component as the uniting element, and thus fulfilling to a considerable extent the postulate which I delivered in the introductory part of this paper, and so it corresponds with the statement of Jan Mukařovský about the coordinative role of the aesthetic value. Illustrations by Janeček differ from those of his predecessors in the total conception, as well as in particular details. Only exceptionally there occurs an extensive information in form of a compact picture; it is rather the question of individual sketches appearing in the text. Drafts of figures of children, parents, animals, as well as certain objects, i.e. parts of the world surrounding the children for the most part. Those are presented in an outstandingly stylized form what indicates that the illustrator is more interested in the atmosphere of communication and expresses first of all the subjective relationship to the world than generally valid information. By means of the illustrator's personal view of reality, the individual characters, either from the world of children or from the one of adults, are individualized. He suggests their temperaments and general characteristic features, distinguishes the world of children from the world of adults, poeticizes the nature and objects around us. He does not strive for making the information which he mediates by means of his drawings render all accessible facts, but he makes available those phenomena of life that can be discovered only by a poet. Even though its extent is thus reduced, the information itself acquires another dimension, and so it is

able to penetrate under the external appearance of phenomena. There appeared a book in Janeček's primer, that is qualitatively new and that enters with dignity a new stage of textbooks; this year the second grade pupils receive textbooks conceived according to the new conception. Only after further editions we shall be able to find out whether the new series represents a qualitative turn for the better as indicated by Janeček's primer.

For the time being the past from the year 1962 is and for a certain time will constitute the present for the majority of pupils of elementary schools. The new editorial intention does not interfere with the topicality of analysis of the series of readers existing until now, especially when we have a possibility to compare them in future with the new ones. Pictures by Václav Karel, when compared with the reader by Milada Marešová, represent a certain intensification of the view in the volume for the 3rd grade. The illustrator introduces into the drawing an atmosphere of communication, he is not much interested in details only, but he evokes the essential spiritual climate of the textbook and the corresponding atmosphere of the texts. And so he draws the illustrations of readers nearer to common illustrations of books for children. In contrast to Janeček he does not idealize his characters which then do not represent certain clean-cut characters. Some drawings, especially the minute ones, make more impressions of decorative elements than those of bearers of artistic communication. And so the illustrations of Václav Karel stand somewhere in the middle. On the one hand they lend an exceptional lyrical atmosphere to the whole textbook, they suppress descriptiveness which is satisfied only with the external forms of things, but they are unable to prepare unexpected connections within the drawings as they cling too much to the visual order of the external world.

Also the 4th grade textbook illustrated by Rudolf Šváb

continues in a similar direction. By oscillation of the painter's hand and concentration only on the external stylization of shapes and colours without the corresponding intrinsic charge, this illustrative creation in comparison to Václav Karel means a step backwards. Up to the 4th grade, the illustrators use specific means of expression of the book for children — clean-cut illustrations in which the shapes and colours of characters, their activities and the representation of their surroundings are differentiated.

The pupil's age of ten years is evidently regarded by creators or readers as a clear dividing line — at that time the illustrations lose their prevailing function of a means of communication. Features of illustrative creation for children are disappearing and their place is taken over by a representation that interprets the surrounding world as one integrity. The 5th grade reader is illustrated with linocuts by Orest Dubay. This is not the illustration in the true sense of the word, but rather graphic art concerning the theme of the literary extract by its depiction, it brings within itself mostly the simple essential sign that indicates the contents of the text. The basis of its aesthetic impact is not an information delivered on a too general level, but the way in which it is delivered. The atmosphere of the communication finally substitutes the eventual communication. Decisive is here the structure of the partial means of communication of the linocut, based on the polarity of autonomous shapes and notional signs, on the tension between differently coloured and differently large irregular surfaces, on the rhythm of alternating light and dark colours. Thus the pupil comes in contact with a complicated form of the modern art using a whole complex of means of communication to evoke emotional feelings and aesthetic satisfaction, and he gradually learns how to perceive them. And so starting with the 5th grade reader, there starts to appear the artistic illustration of the literary work of art as such, without stressing the

specificity of creation for children. It does not mediate to pupils the cognition of reality according to educational objectives, but it makes them acquainted with possibilities of the contemporary artistic expression and its conception of the surrounding world.

Most probably also the artistic solution of the reader for the next grade intends to continue in this objective, and Vlastimil Rada was entrusted with it. And so instead of another shift in the illustrative function, corresponding to the age of the pupil and his possibilities of perception, there comes to a misunderstanding. The renowned illustrator has a very narrow register of illustrative expression, his expression is roughly realistic and he is unable to interpret any kind of text. The domain of Vlastimil Rada are stories with clean-cut and sharp-cut characters, offered to him for instance in fairy-tales and in some works of the Russian realistic literature Rada's drawing has a tendency towards humour and even caricature, it concentrates to crystallized situations within the plot, when the indication of movements of the body and essential contour lines indicate the general character of the person as a type. The author is aware of his restricted means of expression, and so he illustrates in the reader only those texts that suit his creative nature. He illustrates fairy-tales, folk legends, creates an unambiguous character of Robinson, he presents the clean-cut dramatic situations, he evokes an image of peaceful conditions of the 19th century. With regard to the overall composition of the reader his illustrative work is very incomplete and in fact, rather incidental. And so it corresponds only to one of its layers. And thus the 6th grade reader does not bring in its illustrations the artistic creation adequate to the whole width of the notional and emotional richness contained in the literary texts. It only acquaints the pupils with a very interesting and outstanding artistic manifestation of the Czech modern illustration, but a wider scope is something unknown here.

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Shortcomings of this reader are compensated for only by the following volume of the reader series illustrated by Josef Liesler. His illustrations are evenly distributed throughout the whole reader, they cope with nearly all the texts and are able to express all their notional and emotional levels. And just as in the case of Orest Dubay a substantial part regarding their success is to a considerable degree played by his artistic stylization. It connects into one enclosed entity a number of semantic signs that nearly completely exhaust the contents of individual texts. And so on the one hand, there comes the aesthetic performance of contrasts of surfaces and colours and forms, and on the other hand contrasts of semantic signs and from their mutual interrelations springs the final artistic structure of Liesler's illustrations that are significant from the artistic and semantic points of view. With the help of this method Josef Liesler succeeds in creating an individual *small work of art in each illustration, the aesthetic object of which is identical or very similar to the aesthetic object of the illustrated text.* The individual artistic hand and identical method of composition grant to all the illustrations their external unity. By stressing and connecting the individual semantic signs he keeps a very close contact with the contents of the text. And at the same time he makes use of scores of the modern trends in art. It would be desirable if the creators of the new generation of Czech readers adopted the conception of Josef Liesler as a basis for their conception, so that the readers could become instruments of the educational process as one intrinsically well-ordered and aesthetically harmonized entity.

To those intentions accentuated by the illustrative creations of Orest Dubay and Josef Liesler belongs also the illustrative artistic component of Miloslav Troupa, even though his illustrations are not as meaningful and adaptable to any kind of text as Liesler's are. For Troupa, too, the atmosphere of communication is very important. The structure

of the drawing presses into the background the communicativeness of the individual semantic symbols. The drawing conceived in a planar way stresses more the evenly distributed surfaces than their contrasts. And so it suits well the composition of the printed matter in the contrast with which it represents a harmony of colours. It acquires rather a decorative than a communicative character.

The objectives of aesthetic education come to the foreground in the 8th grade reader — with the effort to acquaint the pupils with extracts from first-rate works of the national and world literature. This effort is accompanied on the one hand by biographic material concerning the authors together with iconographic material, and on the other by simultaneous series of art education which introduces to the pupils reproductions of the Czech works of art of the 19th century. This pictorial material overtakes the space necessary for the illustrations and pushes them to the background. This problem stands out even with more vigour in the 9th grade textbook, and so the illustrations by Jiří Blažek, arising from the principles of contemporary figurative graphic art simply become inoperative within the deluge of heterogeneous documentary material. Also the not too well arranged graphic lay-out and the too economical type matter that impair the aesthetic unity of the whole book contribute with their shares. All these shortcomings accumulated in the 9th grade reader in a truly exemplary way, accompanied in fact a whole number of readers and it depended only on the personality of individual artists how they avoided the most difficult obstacles. It is first of all the incorporation of somebody else's artistic material into the set of illustrations by a sole author and the graphic lay-out of textbooks as such. In spite of the fact that nearly all textbooks have a comparatively fair graphic lay-out, we have the feeling that not all the possibilities have been made use of, in order to create a publication efficient from the educational and aesthetic

points of view. There is the lack of the principal conception of a book as a comprehensive artistic and educational work from the artistic point of view. The artist does not stand directly close to the book at the time of its birth, and he does not influence its creation from his artistic point of view. He more or less only adapts the submitted material to general aesthetic and artistic requirements. This insufficiency of artistic conception is closely connected with the insufficiency of conception of the whole educational process as a process of creation with an expressive aesthetic value.

The idea of publishing textbooks with a distinct graphic and artistic conception that originated in the year 1959 was generous in its overall character, and there existed nothing analogous before. But it stemmed from the so to say external presuppositions. At that time, the prevailing opinion was that it was sufficient to ask outstanding illustrators and graphic designers and in collaboration with experienced educationalists there would be created textbooks eliminating all the until then existing discrepancies. But it seems that there was somehow forgotten the fact that it is necessary to intertwine not only individual cycles of the educational process and its instruments, but to intertwine the whole process into one specialized field as one, even though variable, but still an enclosed entity. In analyses of the individual readers and the evaluation of the whole series as one totality, we have come across the survival of one distinctive drawback, onesided stress on the educational and instructional aspect and its isolation from other aspects. It results in the survival of the

educational image substituting the real artistic image, insufficient penetration under the surface of certain things and a too "school-like" treatment of a work of art. It seems that in some cases the authors are more interested in introducing certain works to the pupils, the knowledge of which is part of the general education than to teach the pupils to understand the substance of the artistic manifestation as such, and to learn how to understand the special language of modern art and to comprehend that it is a result of the same human problems, joys and sorrows as the literary works of art which they get to know in the textbooks. The readers I have spoken about today belong already to the past. These days the pupils of the 2nd grades are receiving new textbooks and so already a new series starts to come into life with one part of which — the primer by Ota Janeček — we have already got acquainted.

And it is this books that indicates that the new conception of textbook as well as educational process, being a play with expressive aesthetic aspects, asserts itself with considerable vehemence. At this point I am unable to judge whether the new primer is only a lucky chance that arose due to the collaboration with the creative personality of Ota Janeček or the premeditated conception of the new type. Let us hope that the latter is valid and that the new conception will manifest itself in a whole series of readers. From the point of view of these future perspectives, the shortcomings of the first series appear to be only an obligatory lesson from which it is necessary to draw certain conclusions.

# Blanka Stehlíková Czechoslovakia Short Consideration on the Road to a New Czech ABC Book

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Just a year ago there started to be implemented a new school reform in Czechoslovakia and pupils of first grades got into their hands new textbooks. One of them, “Český slabikář” (“The Czech Reader”) illustrated by Ota Janeček, recorded success at two international exhibitions already this year: at the Book Festival in Nice and at the Exhibition of Book Art in Leipzig. It is necessary to remark already at the beginning that the reader treated and solved also from the artistic point view is not a kind of a special textbook, but it forms a part of school textbooks published within the framework of the new system and it is not a solitary and special creation, not even with respect to the preceding evolution. And thus before we mention problems connected with its visual aspect (maybe Dr. Dvořák, who wanted to deal with the reader by Janeček will come), allow me first to return back into the history and remind you of at least two artists, whose merits regarding the first Czech school textbooks were considerable: Mikoláš Aleš (1852—1913) and Adolf Kašpar (1877—1934). Also their anniversaries celebrated this year contribute to this fact — 125 years since the birth of Mikoláš Aleš and 100 years since Adolf Kašpar was born, but the main reason remains in the significance of their work by which they laid **foundations of the modern tradition** to which Janeček responded in his contemporary reader. Maybe you will be surprised that I am not starting with a work cited many times before at the previous symposiums — with a famous book *Orbis Pictus* by Comenius published already in the year 1658 in Nuremberg — the pedagogic principles of which became a basis of educational systems of the whole cultural world of that time. I am not speaking about this book today because of the fact that *Orbis Pictus*, even though its author had in mind first of all the education of the Czech and Slovak children, unfortunately, as a work written by an exile, who left the country because of his belief, had long been listed among forbidden books. Moreover,

Comenius was unable to materialize his intentions of entrusting with illustrations — and just those are the subject of this symposium — his fellow-countryman Václav Holar, who shared the same destiny of an exile as Comenius. Instead of the Czech artist, a foreign artisan — an engraver — finally created them. But still the **idea of Comenius concerning the artistic illustrations of instructional books** was accepted in Bohemia, even though this happened many years later, and in spite of the fact that only individuals supported it at first, and not the educational institutions.

The pedagogue Ján Jursa was commissioned by the directorate of the Imperial and Royal Bookstore to direct the publishing of textbooks for the Czech schools and later on, he also participated significantly in preparatory stages of these textbooks. At first he started to collaborate with Adolf Frumar and they elaborated a primer for elementary schools (*Slabikář pro školy obecné* — Primer for Elementary Public Schools). He separated this primer from the reader to be able to stress and support its illustrative part which in the textbooks was opposed until that time by the Austrian Ministry of Culture and Education, perhaps of economical reasons. And he proposed one of the greatest Czech artists **Mikoláš Aleš** to be the illustrator.

Aleš complied with this request. And thus in the year 1899 there was published the first edition of Jursa's primer, modified and extended in the year 1905 and since that time designated as “Šlabikář A” (“The A Primer”); it was used due to its general popularity practically for 40 years. This first school book was at that time a true gate to the world of knowledge, to the world of literature, and it represented the first introduction to the contemporary art. Pictures by Aleš influenced two generations in such a significant way because they saw many themes through the eyes of their creator, and the greatest of the contemporary Czech poets celebrated the primer by Aleš as the most beautiful book.

Mikoláš Aleš entered the world of creative arts at the time when efforts for the National Revival reached their peak. He did not belong to the official current. Already in his first monumentally drafted cycles he refused the allegorical expression as well as academism, but he inwardly embraced in a new way the historical, natural and scenic relationships. Disfavour of the official circles deprived him of possibilities to realize great monumental tasks in the extent originally intended. But still, the artist did not change his relations to the world throughout his whole life, even though it meant for him that he was forced to grasp more often the pen of a draftsman and an illustrator than the palette he dreamed of. The whole work of Aleš was animated first of all with love for his native country, which represented for him the love for his homeland, its myths, its history, nature and the people. He proceeded from the folk image of the Czech and the Slavonic hero, who ceased to be a wandering knight, and who became a brave human being, freedom loving and just. He depicted him in artistic form and he expressed in him the Czech belief in the victory of goodness. He found his heroes and types representing everyday life and work in his own native land, in the southern part of Bohemia, representing for him an inexhaustible source of inspiration. The imaginative world and the richness of literary and creative arts resounded within him. They entered his drawings also in their simplicity and amiability of scenic landscape. Aleš, who lived since his student years in Prague, was unable to grasp his native country as a documentator or a landscape painter. He evoked it by means of his inner sight, he poetized it and pictured it with fervency with the help of this remembrances of the happy time he spent there as a child. Aleš did not differentiate between illustrations for adults and those for children. Thus he did not invent a new approach, not even to the illustrative component of a school book. He himself wrote about this to his friend, the writer Karel

Reis: "I was offered to illustrate the first grade primer at the expenses of the State. So I accepted it with pleasure. But it is truly impossible to do much. Those are mostly trifles, but wherever it will be possible, I will cast it with Czech feelings". And he remained faithful to himself even there. His drawings expressed inimitably the interdependence between man and nature, country, soil; they mirrored him in the natural cycle of seasons of the year, with the traditions of festive days and the cohesive role of work in the continuity of generations connecting the living with the dead and concealing in the present the promise of the future. He succeeded in doing so, thanks to the richness of his feelings and life experience, to connect **folk and national and ethic and aesthetic aspects** also in the illustrative part of the school book and he did it with such a spontaneous matter-of-course approach as none of his followers later on.

Ján Jursa started to work together with Adolf Frumar on a new primer — already before World War I, in accordance with new didactic knowledge, which was for the first time published in Prague in the year 1914. To differentiate it from the already used primer with illustrations by Aleš, this primer was designated as "Šlabikář B" ("The B Primer"). It was not based any more on the synthetic scriptural method, according to which the writing and reading are carried out simultaneously, but used the phonomimical method in which the starting point was the sound which was made more accessible to children by means of a picture. (For instance a doctor opens the mouth of a girl and asks her to say "ah". Children frighten their mother with the sound "bo-bo-bo", there buzzes a fly above a girl and its sound is "zzz", and the like). Thus the work of the illustrator was considerably subordinated to the strict demands of instructional process. The educated Ján Jursa with his patriotic way of thinking asked his fellow-countryman, a man born in the northern part of Moravia, Adolf Kašpar, to draw illustrations for this

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primer. Eleven years before that time, already as a student of the Academy of Visual Arts, he achieved exceptional success with his water-colours and drawings for the essential work of the Czech literature, "Grandmother" by Božena Němcová. This book was the origin of Kašpar's fame and popularity, and it predestined to a considerable extent, the direction of his creative efforts that he devoted henceforward to illustrations of books. Under the influence of the first unusual success he was offered to illustrate first of all books written by the Czech classic authors and mostly novels — at that time the most popular reading of the youth. Readers marvelled over Kašpar's ability to narrate, writers were just as well thankful for his conscientious preparation and documentary faithfulness characterizing his approach to the historical subject matter and all the locally situated details. Visual art reviewers appreciated his contribution to the field of book art that was observed with considerable interest since the end of the last century.

The large-scale conception, dramatism and lyricism of Aleš were not characteristic of the illustrations by Kašpar. The latter were more documentary, more narrative, but the difference of one generation separating Kašpar from Aleš was more favourable to requirements of pedagogy, of that time and Kašpar, among other things, became acquainted with them already during his studies at a training college for teachers before he entered the Academy.

He demonstrated his understanding for requirements of pedagogy already in his work "První čítanka trojdílná" ("First Reader in Three Volumes") from the year 1912. Ján Jursa succeeded at that time, too, and defended also the illustrative part of that reader. And Kašpar's true interest in the newly emerged problems of art assigned to children was demonstrated already in his illustrations to "Kytice lidového básnictví" ("Collection of Folk Poetry") by Bartoš, published in the year 1906 as one of the first books in which,

under the influence of new European efforts, the illustrator turned towards the child as the main reader and judge. So he did not refuse even the tiresome and from the artistic point of view not very rewarding work on the primer, where he found the only compensation in its final part, the reader, offering him more freedom.

Originals of the primer travelled already in the year 1914 to a book exhibition held in Leipzig, and Kašpar's Primer was awarded the first prize as the best publication in this rather specialized field. It was highly appraised for the artistic approach to the given task — for pursuance of educational objectives and the successful attempt at depicting the world of children. But still, because of the lapse of time in course of which the criteria of interrelations between illustrations and the text have considerably changed, but also in comparison with the Primer by Aleš we may see that **subordination to didactic purposes** did not lead to such results as achieved by Kašpar in other illustrative tasks.

I will not speak about the first textbooks of the 1930's that enforced a number of new educational trends, but were considerably distracted in their illustrative parts. And I will not speak about abridged textbooks from the time of World War II that represented in fact a step backwards. I will leave out also the system of textbooks from the 1960's about which Dr. Brabcová and Dr. Javůrek have already spoken and I want to speak only about the last primer from the year 1976, illustrated by Ota Janeček, as this primer reflects the current situation in illustrations of the Czech books for children and the contemporary educational system, and it reflects at the same time new topical problems, the solution of which, primarily in the field of school books, is just beginning to be achieved.

The fact that the primer is, already for a long time, not the first book of the child, represents a substantial change since the end of the last century when the primer by Aleš

was published for the first time. Books, particularly illustrated books and Leporellos accompany now our children since their very early childhood and they acquaint them by means of picture with the surrounding world in richly differentiated individual artistic expressions. The requirement for proceeding from the simple to the complicated, from the close to the distant and from the singular to the general, applied already in Comenius's "Orbis Pictus" is fulfilled not by an individual book, but by the system of interlinking entire editions. The artist does not reveal to the child in one book the whole world, but only one of its parts which he personally comments. Such an atomization allows the influence of the family and the school to introduce the future reader to the sphere of mutual interrelations, but this presupposition has been until now applied mostly at the cognitive level.

Another essential change since the times of Aleš is represented by the today already common requests for illustrating practically all the textbooks. Another change from the times of Kašpar's primer is the request for illustrations not only as visual aids, but rather as works of art that are equivalent to the literary component. As we have already mentioned, the creation of illustrations for books for children and of illustrations of textbooks involves today the foremost artists of Czechoslovakia, while in the case of Aleš this was still an exception. The merits of these artists are mostly connected with the fact that the evolution of illustrations is closely connected with the evolution of the so called great art in our country. And they influenced to a considerable degree also the fact that the primordial question with respect to a school book became the question of aesthetic influence of illustrations. **The aesthetic principle** has become also the fundamental principle in creation of pictures for the contemporary primer.

Ota Janeček (1919), who was charged with this task, has

experience of many years the in the illustrative work for children and in illustrations of school books, primarily song-books, and still, the primer was for him a task to the solution of which he had to find a new key. Its creators — I have pedagogues in mind — have tried to create, just as their predecessors did, an image of the world that surrounds the child, again in its entirety. But in contrast to their predecessors, they had before them a world with more complicated relations, a world in which a considerable role is played by the technical civilization, a world in which the child has a new role in the family, at school, in the society. Thus they have tried their hand at conveying it at a number of levels. And it was there where the many-sidedness of educational conception comes into contact with the individual expression of an artist, who worked with illustrations until this time with regard to the atmosphere of the story, and with the poetic detail, and who himself delimited the circle of his themes.

Janeček, in order to comply with the requirements of matter-of-factness, and not to deprive the drawing of a certain magic, decided for a method which endows individual pictures with the character of symbols, simple and intelligible signs that could be close to creative expressions of children all over the world. The reason for adopting this conception thus stemmed from the contemporary situation in visual arts and at the same time it took into account also the child. It left space for his imagination, and at the same time incited him to imitation, and so it led to the support of his creative genius necessary for his over-all development.

What to say in conclusion? The illustrator proceeded here from the native tradition of the artistically conceived first school book. He shifted the tradition of artistic illustrations of textbooks, in accordance with the contemporary creative efforts and also with tendencies of methodologists of aesthetic education, considerably further on and he highlighted its



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aesthetic function as dominant. But still the question of comprehensive influence of pictures was not solved by him in its totality. There still remains an open problem whether it is possible at all to fulfil such a task in the contemporary period and contemporary situation in our country by one artist only.

I have examined the first Czech school books created in our country approximately over three quarters of a century solving various problems. At the beginning there was the primer by Aleš which originated at the times of Revival efforts and was considered to be the first guide of the children to the world. It connected the folk and the national aspects, the ethic and aesthetic ones. The primer by Kašpar from the years before World War I suited first of all the new educational methods and it reflected efforts of that time regarding the illustrated book for children. And finally, I have spoken about the contemporary problems which can be characterized

in Czechoslovakia as strengthening of the efforts to enhance the aesthetic appeal of illustrations. Thus it is obvious that problems of the first school books and textbooks as such arise from the dialectic relationship of the artistic evolution, relationships of contemporary pedagogy and also the readiness of a child — a receiver, and so it is impossible to transfer mechanically experience obtained in our country to some other country. But at the same time, the Czech experience of many years has shown without any doubt, not only the justification for, but also the necessity of artistic illustrations. And the final answer to the question in what sort of image should the artist explain (interpret) the world, will be unfortunately known only after it has been verified in the course of time. This verification will reliably decide how deep a furrow remained from the contact with the first school book in the consciousness of the child that has in the meantime matured.



## Illustrations of Song Books for Basic School in Slovakia

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Within the process of educational and instructional work in our elementary schools two trends of cognition are applied: theoretical cognition and artistically — aesthetic cognition. There exists a special way of cooperation that is strengthened by certain educational means within subjects of the so-called educations: such as literary education, musical education, art education. This regards first of all the component of artistic manifestation, that means illustrations of musical education textbooks and of song-books.

*In contrast to readers in which there is reflected at present on the one hand the interest in homogenous illustrations and on the other hand, the effort to include into the pictorial part also reproductions of important works of art, in song-books, illustrations created specifically for these song-books as such prevail as a rule.*

There remains for us to determine criteria of an illustrator. A song-book is in fact not a usual textbook and not a usual children's book. It follows from its functional exclusiveness and importance that the character of the illustrative expression and its technical value have to be considered really very carefully. Our elementary school has two stages. I want to speak about a musical education textbook belonging to school education of the second stage, i.e. intended for children from the age of 12 up to the age of 15, and about a song-book intended for grades 2 through 5, therefore for children from the age of 7 up to the age of 9.

If we wanted to use now the analogy between a textbook and a children's book of a literary genre, we could compare for these reasons song-books with books for children from the age of 7 up to the age of 11, or let us say, up to the age of 10, and musical education textbooks with a children's book designated for children in puberty, that means for children from the age of 11 up to the age of 15, or let us say, up to the age of 14.

The appearance of song-books and musical education textbooks, too, is determined not only by their artistic components, but also by the inter-connection and alternation of typed letters and written music, note signs and staves. This liaison contains in itself the advantage of a certain variegation of pages of the textbook and by being specific it inclines towards an original typographical lay-out. Each song-book and each musical education textbook has its individual illustrator. The textbooks of both types have to incorporate, in addition to illustrations, a definite documentary material: musical instruments, musical ensembles, portraits of composers, and the like — with photographic reproductions. Of course, the proportion of illustrations and photoreproductions varies. Documentary photographic reproductions are rather exceptional in song-books, while in the musical education textbooks — i.e. those for older pupils — they nearly outweigh the proportion of illustrations.

*I will restrict my view only to the artistic side of the Slovak song-books; as I have already mentioned, there are four of them in accordance with the old structure of the elementary nine-year school and their illustrators are: Ľudovít Fulla — the 5th grade song-book, Imrich Polakovič — the 4th grade song-book, Dagmar Sedláčková — the 3rd grade song-book, and Svetozár Králik — the 2nd grade one.*

To compare them with a song-book for special schools I will use also illustrations by Králik, for the 4th and the 5th grades of special schools and I will try to characterize musical education textbooks using the 8th grade textbook illustrated by the graphic artist Jozef Cesnak.

The People's Artist Ľudovít Fulla celebrated at the beginning of this year his 75th birthday. He spent all these years serving devotedly and loyally to art and by means of art serving his own people. When publishers as well as pedagogues on the occasion of his anniversary turned to his work

in order to use it as the foundation-stone for establishing up an efficient and active relationship of the Slovak youth to the contemporary and at the same time classical Slovak art, they created several editorial forms and each of them is very efficient and exceptionally interesting. I just want to mention a book published in the *Mladé letá* (Young Years) publishing house — and entitled “Moments”. It is a book of the master’s remembrances, notes, sketches, reproductions, individual graphic works of art, reproductions of the painter’s works, and the like. Not everything is possible to be shown in such a way. That book is very nice and it is also one of the ways how to acquaint the children with the so-called “fine arts” — in such highly plausible and suitable form.

The 5th grade song-book of the elementary nine-year school illustrated by Ľudovít Fulla is associated with this book as an equivalent link of the same whole. Due to the importance of the artist’s work, it stands beyond the more narrow framework of textbooks and achieves a more general sense and importance. If we turn back to the last decade of Fulla’s illustrative creation, we may record two kinds of conceptions of expression, organically linked. (May I ask for Dobšinský’s **Folk Tales**.) We may represent this period by means of illustrations of a book by Pavol Dobšinský; it is a collection of the Slovak folk tales that were collected by Pavol Dobšinský among the people. Those are essentially idealizing illustrations and by their means he artificially completed his rich and ideologically deep creation; it is his idealization he always aimed at, idealization drawing on the folk sources of art and having the inclination to monumentalization of a given theme.

Drawings from Fulla’s last creative period are geometrically simplified, they use decorative elements, are sober and emotionally coloured. Even in the most extreme simplification he is able to evoke, by gayness and magic of the colours, the

atmosphere of some of Klee’s compositions. Fulla is able to do justice to earnestness, happiness and humour.

The cycle of illustrations for the 5th grade song-book does not reflect only the generalizing and idealizing relation of the artist to reality. Similarly as in “Moments”, Fulla returns to deliberate, impressively attuned view of the Slovak country. Those are in fact not illustrations created for the song-book as such, but they are suitably chosen from his independent creation. He shapes new individual as well as accompanying decorative motives, he includes some of his coloured woodcuts from the previous years. Again, the insertion of his free creation into a cycle of illustrations of this song-book. From his free creation it is his very suitably used graphic work of art — “Head of a Woman” as well as “Peace Dove”, an independent graphic work, too, and on the last page of the song-book “Shepherd with a Whistle” that is just as well from his independent work and at the bottom of pictures those endings — accompanying decorative motives that appear very often in Fulla’s creation.

When we compare these illustrations with illustrations of Dobšinský’s “Folk Tales” we may see to what extent Fulla links his new graphic expression with the change of shape-bearing structural line, what sort of role he prescribes to the free, dashed as though perforated line, how the decoratively melodious effect of the drawing is linked to the continual line consisting of dots and dashes, but in spite of that to a full one, and how polymorphistic and inimitable is his use of colours. No doubts that in the 5th grade song-book we received — the adults as well as the children — a new summarizing album of Fulla’s work the validity of which is constant. The fact that Fulla’s illustrations are connected here with songs, with their written scores, only adds a special charm to the book. It is a textbook an equal of which we could hardly find, a textbook we may be justly proud of.

When we compare the illustrative nature of song-books from

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the 2nd up to the 5th grades, there appear two standpoints of evaluation of the comparative principle. It is the evaluation from a standpoint of adequateness of the illustration to the age of pupils and that from a standpoint of its artistic value. Both these standpoints evoke affinities to books for very young and young readers, and there is no doubt that these associative standpoints were considered and weighed also by the editorial office.

Illustrators of the 2nd to 4th grade song-books used in the Slovak schools are the already mentioned Králik, Sedláčková and Polakovič. We cannot question the artistic value of any of them. And just the same there are no doubts that every one of the illustrators approached his or her task from certain psychological positions. They considered the adequateness, as well as the question of development of taste and the requirement for developing certain aspects of visual perception.

In the 2nd grade-song-book there are reasonably overlapping some trends of visual art stimuli. It is the 2nd grade song-book, that means for 8 years old children. Illustrations are conceived decoratively and from the view of perception are rather demanding for this age group. The book comprises several colour photographs with musical and motional themes and also a few not very large contour drawings. In connection with the musical note character of pages (some notes are substituted by concrete signs, for instance instead of notes there are bells or snow-men, flowers, and the like). Thus there emerges a rather broad system of visual stimuli, but still well interconnected, in which not even one component is felt to be disturbing.

From the point of view of reception we must positively appraise first of all the complex of proper illustrations as such and colour photographs. By means of stimuli of these artistic manifestations, that means of photographs and illustrations, the child is prepared for the constant confron-

tation between situations of the musical reality and the visual artistic expression, of some sort of special musical and artistic code.

Králik's artistic expression requires from 7—8 years old pupils the ability to analyse and synthetize. The child is to distinguish the significance of details of the composition and to associate them immediately into one coherent entity. He has to evaluate, eventually understand this association. The synthetic task assigned to the pupil has rather the character of a factual statement than the artistically evaluative character. But it may definitely lead, and I am convinced that it really leads, to the development of aesthetic perception in children.

When compared with Králik's illustrations, those by Dagmar Sedláčková in the 3rd grade song-book are more light and vital. Both of them — Králik for the 2nd grade and Sedláčková for the 3rd grade used colour pastels, but Sedláčková based her illustrations on the liaison of light contour line drawings with the surrounding space. In contrast to Králik's planar drawings, she stresses the dynamism of lines and we may say that her illustrations suit the given age group. By the way, these illustrations were created 15 years ago.

Now I want to speak about the 4th and 5th grade song-books for special schools that are also illustrated by Králik. The illustrator counts with the effect of colourful spots, but their composition does not disturb the shape structure of the illustrations. The illustrator even stresses and demarcates the shapes of figures and objects by partial contour lines. It is not a kind of spot reminding us of impressional vision or instigating to it. His expression in this song-book is of the same character as in the 2nd grade song-book we have seen and the seeming exactness is moderated by carefulness with which the details of the composition and expressions and movements of his figures are expressed. We, naturally,

can neither examine nor evaluate here the regularity of educational treatment and system of educational means at a special school. A slower pace of teaching at this school may be seen also from the diction and extent of methodological introductions to individual lessons. The note symbols, as in the 2nd grade song-book, are often substituted with pictures of fruit, flowers and animals, there appear also documentary photographs, portraits of composers, photographs of musical instruments.

It is possible to characterize the artistic aspect of song-books for special schools when comparing them with elementary school song-books and musical education textbooks; they are more simple in some aspects, but in other aspects are closer to reality, to the facts of life.

On the example of the 8th grade musical education textbook we are able to see the essential difference in the conception between the two types of textbooks — textbooks for the first and for the second stages of school. This textbook is characterized by its large number of songs and compositions, information about musical instruments, compositions and composers is more advanced and there are easy to grasp characteristics and analyses of musical works. The textbook is illustrated by the graphic artist Jozef Cesnak. All these forms of illustrations suit the age group for which this textbook is assigned. Cesnak's illustrations, coloured pen-and-ink drawings, do not form an undeniable dominant feature of the artistic decoration, but it seems that they consciously share the artistic response together with the documentary material. In the case of a textbook of this character it is necessary to pose with all the more reason a question evoked by the tradition of the artistic appearance. When contemplating the integrative function of performance of music and visual arts, let us ask a question: would it not be more efficient to use reproductions of significant works of art of contemporary

artists instead of illustrations? Let us remind ourselves whether, especially in the field of musical education textbooks, i.e. for 14—15 year old children, we have actually used at all the rich contemporary creation of our artists that is so varied as far as its contents and techniques and means of expression are concerned. By the way, the already mentioned Fulla's song-book in which the artist used a whole number of his well-known works from the previous years, shows us that the suggested question may be answered in a new creative way and thus amplify the function of a textbook with new aesthetic cognition bringing about the perception of artistic creation, independent of the text.

Since ancient times the most narrow liaison of songs, musical expression and visual arts: painting, wood-carving, folk costumes, ornamentation, was applied in the tradition of the Slovak folk art. The educational aspects support the integral effects of various kinds of arts and bear in mind that new generations of our socialist society regard the arts and works of art to be an inseparable part of their environment. The modern Slovak visual arts are the evidence of this. Those who know the contemporary Slovak modern visual art will undoubtedly agree with me that a melodious musical component is present in the works of all our significant painters. Sources of these affinities may lie in the symbiosis of music and visual arts in the folk art, but also other stimuli participate here and so we can speak about the musicality of visual works of art of Ľudovít Fulla, Martin Benka, Janko Alexy, Viera Bombová, Alojz Klimo, Róbert Dúbravec, Jozef Baláž, and other Slovak artists. This phenomenon has its roots not only in the folk tradition; it is also supported by the — deflection of modern graphic art from the contextual dependence upon a theme. The proof of all the above mentioned facts is Fulla's 5th grade song-book and also from this point of view it is a proper example.

# Janine Despinette France Illustrated Textbooks in France

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Information contained in individual communication media leads me to believe that the mutual benefit of such a confrontation as this is beginning to be observed. For my part, I shall contribute with opinions and illustrations rather Latin than those you have seen so far.

The recent reform by the Ministry of Education of France that modifies curricula for the sixth and fifth grades of lycées (corresponding to the 6th and 7th grades of our elementary schools) and the ensuing need for providing "new" books for 900 000 students of the above mentioned grades, distributed free of charge, impelled our publishers of textbooks to approach the revision of these textbooks. The obsolence of the content of certain textbooks has been criticized for already several years. The sociologist Suzanne Mollo disclosed in her detailed study of the "school and society" an unbelievable disparity between the conception of society as provided to children from Paris suburbs in the textbooks in 1970 and the reality; it provoked great agitation among educational workers and gave impetus for a quality of papers on this subject.

The professor Michel Tardy, as we have already heard, explains in his work "The Professor and the Pictures" (*Le Professeur et les Images*) an ever increasing "challenge" of mass media such as television and film to the science of pedagogy and their urge for "examination of pedagogy and adoption of a radical and critical standpoint".

The educational workers can no longer ignore the role played by the picture in our society. They must be aware of the fact that the school, though continuing to constitute the centre, mainly for teaching, is not the only place for acquisition of knowledge and that the learning manual is not the only source of knowledge. Television, films, audiovisual devices, illustrated press co-exist with the school textbooks as equivalent or almost equivalent sources in the social and family environment of the majority of school-attending

population in France of today. They create an increasingly "parallel school" according to Georges Friedman. The publishers of school textbooks are aware of it. Do these new manuals for the period of four years enable us to observe already the real expansion of the use of pictures by educational workers?

The publishers of books for young people succeeded in rapidly introducing means of informatics into the service of public at large and in series of television broadcastings of scientific films as well as photographic press documents they established a sector of documentation that presently represents one third of the production of books for children and young people; in the most varied forms, these books are created for various age categories of children, namely:

from 2 to 5 years,

from 5 to 7 years,

from 7 to 10 years,

from 11 years.

Whether they have the form of albums, encyclopaedias, collections, special books dealing with various subjects, the parents and teachers have immediately recognized them as parallel to school textbooks.

At present, it is very difficult to examine the illustration of "school textbooks" without considering the existence of these documentary materials.

The restricted and more specific analysis will, however, immediately reveal the specificity of purpose of the publisher with respect to each sector:

documentary material

has the purpose of:

evoking interest in the given topic,

presenting information of general nature updating the knowledge.

school textbook

has the purpose of:

acquiring basic knowledge, cultivating the mind, systematic training for the given discipline through the didactic method in the true meaning of the term.

This specificity of the purpose leads us, of course, to the specificity of illustration and, it seems to me, even more to the specificity of the conception of making up this illustration into pages.

And thus, we sometimes note that in the publishing houses that publish school textbooks and books for young people, the document passes from one department to another, but its use in the documentary publications will totally differ from that in the school textbook.

The picture in albums designed for educating small children which were prepared in conformity with the principles of new educational methods is a thought-provoking picture that challenges the observation sense of the child in its activity and that should lead it to the knowledge and distinction of forms, colours, substances, beings, things.

This graphic picture should appeal to children and should be admired by them. But it requires that an adult person be present in order to give these forms, colours, etc. their respective names and to explain their significance. Professor Flores d'Arcais from the Institute of Pedagogy of Padua University repeatedly ascertains that when a child discovers a book, the intervention of an adult is inevitable not only to explain the essential relationship between the drawing (an object, animal or thing) and the word, but also in order to expand the authentic experience of acquisition in child.

Through the intermediary of an adult articulating a word, the child comes to understand the represented fact. The dialogue will saturate the aesthetic sensitiveness of the child and contribute to laying foundations for the cultural experience in the adult life.

If we take examples from the works "Nature", the children

are bound to acquire stimuli already at the first reading from "pleasing" pictures by Albertine Deletaille, Gerda Müller or Romain Simon in the "Albums of Père Castor"; from the photographs by Guy Dhuit in the series "Girlfriend-Boyfriend" (Amie-Ami), from the vocabulary of the reader "Ferfeluches" and "The Little Tom" by Alain Gree . . .

From graphic transpositions of artistic albums we mention "The Thinking Beast" (Le Pense-Bête) by Collette Portal, "The Mouse" (La Souris) by Delessart "Beti Beta et Bête comme Choux" by Arnaud Laval as far as the French titles are concerned; to mention some general examples: "The Egg and the Hen" (L'oeuf et la Poule) by Jela Marion and "A Fish Is a Fish" (Un poisson est un poisson) by Leo Leone . . .

These children will certainly adopt an attitude to nature that will differ from that adopted by children having at their disposal simple stereotyped picture serials. It needs to be said about the quantity of these albums that the distinction between the educational and the poetic components is very subtle.

The picture acquires an informative value for the children of pre-school age and the basis of illustration is thus photographic. Many works are treated in the same way as television series. But, from the information point of view, they need not be necessarily didactic. In case of documentary works from the sphere of science and nature it often happens, that they are prepared by natural scientists, ethnologists, vulcanologists, ecologists in cooperation with photographers; they realize that making visible the ethological and ecological human problems will affect the child more than any reasoning (rational explanation).

Texts of great popular encyclopaedias such as "How to Discover the Animals" ("Découvrir les Animaux") are scientifically accurate according to the methodological systemization of scientific research. They may be considered as works



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of reference bound to the knowledge of our decade and may be useful for lessons in biology and of natural sciences starting with the forth grade and up to the final examination.

But the photographs, thanks to the talent of photographers, transform the documentary book into a "work of art" and incite to reflexive reading which is so important in the education of a child. These photographs through their beauty show to the child that nature and animals need not be only dominated, but also admired. According to the outlined examples it may be said that a picture in the page make up of a documentary work is an informative, reference picture, but that those who conceive it focus primarily on its constituting the spring board for cultural development both through its aesthetic appearance and through being a linking element between the suggested languages (written and visual) at their rhetoric levels.

At this point we shall approach the making up of the picture into pages from the didactic point of view. At the first sight, it is functional; educationalists expect the picture to help them efficiently in teaching and in printing the abstract notions into the memory. So far, its role has been limited only to provide reference, to acquaint with a place, an object, an animal or a historic personality. The aesthetics stressing the process of creating the picture was of no great significance. But the idea of endowing the reading process with cultural in addition to informative value has not yet gained ground at a general level.

In teaching, it was only the iconic level (relationship between the form and the reality) that was important for geography and natural science publications and the iconographic level (reference to conventional, historical designation) for historical and mathematical publications and literature.

It seems that the French publishers tried to take into consideration the rhetorical and tropological levels (according to professor Umberto Eco) of the picture (the visualization of

verbal metaphors in relation to cultural references of the respective public) in new manuals in 1977.

In teaching the living languages the technique and tactics of the direction of draftsmen of picture serials and caricaturists were adopted, or some might say, reintroduced.

"History in pictures" constitutes the substrate of all the linguistic works. In this form, the picture in the textbooks is conceived as the catalyzer of communication. Its role is to speak about the environment, objects, relationships to the vocabulary contained in the respective lesson.

In order to serve as the catalyzer of verbalization, the picture must be deliberately evokative with respect to the audiovisual culture of the child: graphism, colours, position, location in space of the page in the book. Everything is arranged in order to facilitate understanding of the story. The pupil is led, during the reading, by the sequence of pictures rather than by their content and thus he or she can situate the dialogue and learn the vocabulary as determined by the narrative time-space context of picture details. These pictures frequently appear in parallel on the slides that are projected during the class together with the tape recording. In this audiovisual integrated global method, the content does not appear as the simple illustration of the text, but as a spring board for extralingual situations that may also lead to the consciencious and explicit disclosure of various available communication systems on the part of pupils.

With respect to the documentary works we observe that encyclopaedias and albums dealing with the history and discoveries on the earth were among those with greater abundancy of creative suggestions containing numerous "documents" for examination.

It is paradoxical that illustrations in history and geography textbooks (that have the subtitle accurately describing the curricula: "environment, people and civilization") are in general relatively boring and gloomy. Each slightest detail

of the lesson is here functional and no question escapes the didacticism.

The presented documents are traditionally considered to be inevitable for the acquisition of basic knowledge that constitutes our cultural heritage.

The graphic innovation frequently exists, however, as a result of the modernity of angle from which the photograph has been taken and especially in the general effort of all the publishers to make up the pages with the chapter titles with large headlines as is the usual practice in the daily papers and with photographs being located in the parallel or opposite to each other which leads to the immediate comparative global understanding.

The geographers, presenting aerial pictures of the landscape, plan of an urban suburb, road leading to the home, a school, make a special contribution to encouraging the child to proceed from the perception of the space and from the used space to the rationally conceived space, according to the words used by psychologists.

Illustrations of textbooks for mathematics and physics consist in most cases of charts, geometrical figures, proportionality tables, etc. Everything is strict, black and white, so that nothing provokes an escape towards a different "parallel" from that which is under examination.

Two or three publishers have, however, introduced imagination also into the "serious" area. One of them uses the form of the series of pictures. Questions and answers are presented in form of "sheets" and constitute thus a direct and vivid style of an oral lesson. Terms and expressions that are being used remain accurate from the scientific point of view and the arrangement (make up) of pages is clear-cut and well organized with respect to the structure of the lesson. The second publisher uses the form of concrete daily papers (a daily) and for an adult it is not less surprising to see there

the photograph of a group of children grouped in the gymnasium as the starting point for the study of the serious and exact topic as is the algebra of sets and the use of symbols. Or, is it not surprising to see the picture of Léon Gischio explaining the sections of planes on a network diagram and the frescos of Robert Delaunay showing how to use the compasses in order to draw a perfect circle?

The title of this conference is "Illustration of Textbooks, its Significance and Implications". When I tried to point at the importance of the illustration in the new French textbooks and when I stressed the significance of making comparison between the illustration and making up of textbook pages and pages of documentary books for children and young people (to emphasize the still much widespread traditional educational background), I was not able to present also the implications of the above reform, as the new manuals in which the pictures were systematically introduced would get into the hands of pupils only in the forthcoming school year, i.e. at present.

As I have said, we set forth the task of the four-year investigation and comparison and therefore I am not in the position of adding more at the present; nevertheless, I should like to present my last reflexion in form of a question: Is the problem of introducing pictures in the educational process on a large scale a technological problem, material or financial one, or is it the matter of the syllabuses? Does it not concern only the question of the educational approach?

The director of the collection on "Education", the Belgian series written in French, Mr. Casterman said: "If the adults do not enjoy looking at the pictures or the creation of these pictures, how could they understand the pleasure of the children and how could they share it?"

I do not expect that on the basis of the few pictures that I have shown here you will get the idea that the "gate to the pleasure

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derived from the pictures" has really opened in the schools of the present day France. But I believe that I succeeded at least in showing you that the French publishing houses challenged authors and illustrators, capable of providing teachers with

the textbooks that are more valuable than those used in the past and that are able to encourage the liking for learning in children.



# Regina Yolanda Verneck Brazil Brazilian Textbook Illustration

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Even before a child expresses himself in words, he is sensitive to images. From this moment on, images take on the major role. Illustration does not communicate experience, it is a more direct language than texts, which are indirect and not universal.

The transmission of messages is not a privilege of written language. Pictorial language also tells stories. Pictorial language in books, such as the picture books by Perkastor and Digburna, are literature in the sense that they elicit verbal oral language and later the written language. This is immensely important in nursery school, kindergarden and in the first grade. Whatever the book is, it must have some characteristics of games, individual pleasure, suggesting that the child shares his experience with others.

The variety found in illustrations are to waken perception, develop observation and protect the young reader against forming the stereotypes. Illustration which is faithful to the text, but never comes out indeed as "realistic" as possible (realistic in quotation marks), results in lineal communication, which in fact characterizes a major section of the teaching activities, which are done. This "realistic school" is attached to a kind of psychology which believes that understanding results from instruction.

Today we can state grasping results from an individual and unique selection in combination of information. Literature is a single entity. In writing an informative book or a textbook we are using creative expression, and we must do so, as best as possible, in order to fulfil one of education's broad objectives.

We might say, that a good portion of textbook illustrations and adaptations go counter to literary development. They prepare for the child something abridged and sweetened, doubting the child's capacity to interpret the story and the text. We are not yet convinced that we are not masters of their interpretation, their logic or their future.

Books translated at the turn of the century, often made in Portugal, show lovely drawings of European artists, especially French. But it was not till the beginning of this century, specially after 1930, that the major Brazilian publishers came to live in Rio Janeiro, Sao Paulo and Porto Alegre. With a broad range of official spots and stimulation, Brazilian textbooks developed in number, size, type of print and colour.

And what about the quality of illustrations? (So, this is another slide, another book from the beginning of the century and we can see the illustrations of books printed yet in Portugal. You can see, it's a sheet of paper, just gummed on the book, printed and gummed on the book, from the twenties, more or less.)

At the onset of our printing activities, the rudimentary photography technigne damaged the clear outline of those pictures. (Now you can see the pictures already done in Brazil, they are damaged by the technigne.)

Great artists of the past like Zhota Karnuz and Pederneras illustrated our schoolbooks. We've gone through a mass production stage using news prints with a bad quality and badly reproduced photos, with illustrations made by people who copied different artists. Our showings, works by Brazilian and foreign artists, were included without any reference to their names, as if the illustrations were public property. What was lacking and still is lacking in most of our textbook illustrations, is representing shapes inspired by objects which are part of external reality, in their recreation, their redefinition, through the artist's own sensitivity. Angelic editions have always been fashionable in this type of illustration. If the text is related to a specific object, illustrations are even more limited. They form a pattern of an ideal divorced from reality, apart from the experiences of children. An illustrator has to obey it by several restrictions imposed by textbook production commitees in as much as reality is concerned. A child, for instance, cannot be shown barefoot

and therefore we are faced with an entirely misleading situations, such as, for instance, a child cutting bamboo plants with shoes on. (I am sorry, when I came from Brazil, I changed the slide, because I had exactly the slide of the book where the child is just cutting the bamboo and has shoes on. But I have another book here with all the children in many different situations, with shoes on. And you know, that this is not our reality at all.)

Fortunately, we no longer find books where the image comes before the text. Don't tell it's confusing, it's understandable as we saw in the 'forties.

I did not come across illustrations that deal with the real and imaginary in the same picture. If used at all, they resource to comics strips conventions.

As to the successive images on the same page, I have found no direction other than left to right. Literature is full of examples showing other directions. Since Hottman in the last century we can see, he used different directions in his pictures: from right to left, from left to right, from top to bottom, this is most common. It is argued that this is done to train or facilitate the left-to-right eye movements which are essential to reading and writing. What about mathematic operations? — may I ask you? Are they also done from left to right?

I have found no colourful seas except for the green ones, no skies other than the blue ones. I became concerned with a lack of relativity presented in our textbooks illustrations. Within this, while a kindergarden pupil can identify a black moon on a white background much easier than anybody else can. I think it's because of that.

Adults gain knowledge and lose sensitivity not only because prejudices and cultural cliches stand between the sight and a picture, but also because their own tri-dimensional development becomes deformed, as well as their dimension for flat images. Unfortunately, it is the same adults who judge what

is best for children and who cannot free themselves from their own childish frustrations, but rather project them on children born dozens of years later.

Recently there has been an interest in caricature illustrations, not for their aesthetic aspect, but rather as a teaching crutch. Very rarely do we find illustrations that add details not found in the text, that serve as an impulse or stimulate imagination.

There are books in which illustrations clearly show prejudice not explicit in the text. In representing family everyone is white. (First of all, I want to show you some pictures in the same book, pictures about our real situation. Here you can see the children going to school. The text has no prejudice at all. How can an administrator put inside the book a quantity of prejudice! Now you have the family, the Brazilian family, and now you see a football team. In representing a family everyone is white, variously in soccer game black children are depicted.)

In our textbooks, illustrators are not concerned with representing animals and things alien to a child's experiences in different positions, as Hanák did (I don't know how to say his name. He is from Czechoslovakia) in Pataki and Pataka. In this book he could paint this animal that is not known normally by our children. He did it, of course, for our children and it is of great use, because it's an animal that they never see and the illustration is shown on different pages and in different positions. Hanák with this kind of illustration handled the notion, he handled the notion of the whole object.

Photographic images are better and better in quality and becoming more widely used. However, to use them exclusively, as with other means of communication, may contribute toward the recipient. Photographs are mainly eventual, varied in data, image can inform better in view of the artist's selection.

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At certain point, the trend was to imitate the children's drawings, ascribing to them a status of aesthetic objects. We have an apt example of this in a textbook. The child with all his sensitivity rejects such an imitation, but accepts the primitive quality with all its primitive force. It is a pity, that many forms of children's communication, such as the trothperious and the simultaneous forms haven't been explored in our textbooks. (This is trothperocy, of course, the drawing of a child. Here you can see what I want to explain. You have the part of a circus in bird's view. And here you have the lamps in what we call elevation, I don't know the word in English.) You can see, because the children like very much to draw using two different manners, two different projections, we could in illustrations, we could explore it more than we do, and never in textbooks. We are especially concerned with the repeated use of very synthetic illustration, with its excessively definite contours and uniformed spots, as being responsible for developing stereotypes in children and adolescentes. (I am sorry to show you these slides, but it must be, it's the reality.)

Pertonal, as a great illustrator, very attached to national topic, has been widely used in textbooks. One of those books show the justification for such utilitazion of his work.

There are, however, cases in which works by several illustrators are used with no special reference. Use is made of text and illustrations by several artists with the idea that they should feel honoured in having been selected? We have an organization of National Institute of Book. This organization presently requires, that in bibliographical reference of each book the illustrator be included, but there are still many books with no reference to them at all.

In the fifties some outstanding illustrators such as Uzhvald Story and nowadays Eliardo Franca, the world winner in Bratislava, had been contributing to our textbooks. (I am sorry, that's the last slide I left in here. You can see that

kind of work at the BIB. That is exactly an illustration which he made for a textbook.)

There are illustrations connected more to so called "Time Framed Arts". There are illustrations related more to special art, the conents of which are perceived all at once. Both are very important to visual development, the former related more to analysis, latter to synthesis. This is a real reading process that improves and sharpens, but the important thing is to be able to enter the image and walk through it.

#### **Conclusions:**

In countries such as Brazil, where for many sections of the population the reality has still few opportunities of contact with other kinds of books, it is extremely important to witness the effort being made to improve textbooks and their illustrations. Here are some characteristic features which could contribute to improve the quality of our textbooks:

1. To stimulate the development of perception and aesthetic feeling in a child.
2. To stimulate the fault.
3. To relate to the text without need of explaining it.
4. To respect the national and regional culture.
5. To develop the sense of relativity which should people present in materials offered to children, thus favouring the development of motival viewpoints.
6. To contribute to art perfectly through the image and to stimulate the motivation.
7. To contribute in such a way that the reader in his own case may go ahead.
8. To include details that enrich the child's imagination, so that he may interpret illustrations in a way that is uniquely his.
9. To contribute toward developing selection, abstraction, synthesis, organization, redefinition, fluency, flexibility, essential conditions for the development of creative thinking responsible for mankind's progress.





Klaus Doderer  
F.R.G.

## Solution of Pictorial and Text Components in Present Day West German ABC Books

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Up to now we may feel, and I believe that this does not concern only the situation in the Federal Republic of Germany; something conservative, museal, dead and sad in textbooks. This regards also readers: texts were generally forwarded to young readers in non-aesthetic form, aesthetically rather arid, and in the 19th century even without any illustrations whatsoever. This has changed in a truly decisive way in the course of the last 10 to 15 years. It is expressed in all the time more extensive use of illustrations and in a more inventive typography.

Allow me now to put aside the theoretical problems connected with reading as a form of decoding certain symbols, in this case letters of the alphabet, and reading as a form of following pictures — because that is also reading — allow me to shift out of sight these theoretical problems concerning on the one hand, the art education and on the other, literature, either together or separately, allow me now to shift these problems aside and simply to speak here about the things as they developed in the Federal Republic of Germany on the basis of modern technical possibilities and rivalry with other books outside the school field within the framework of the textbook.

I have to delimitate this more precisely. I am speaking now about text-books and these are aids for the literary education in one of the subject matters of the curriculum "German". All examples I am going to show now come exclusively from text-books for younger pupils, for pupils of the second grade. All the chosen examples are exempted from publications published in the Federal Republic of Germany. In my opinion, it may be possible to generalize those things I have found in those books for one and only single grade in majority of cases and consider them as general for a reader as such.

I have to explain yet something else, because the system of school textbooks is still rather varied in different countries.

According to the federative cultural and school system in the Federal Republic of Germany, the same text-books are not admissible in all the federal countries. But I am taking into account in the following the most widely spread books. Pupils in the Federal Republic of Germany already acquired the technique of reading from the primer in the first school year and also with the help of different educational material and material for reading, and now they are 7 to 8 years old, being readers of the mentioned reader.

All the slides, with the exception of the first two, which I present here just for comparison, are illustrations from the pages of the most recent and today used editions.

There does not exist one uniform reader in the Federal Republic of Germany, as is the case for instance in the German Democratic Republic, but rather a few dozens of competitive readers, from which the schools may chose a suitable text-book according to their ideas. And then this reader is as a rule given free of charge to pupils to be used.

What interests me now and here in connection with this symposium is the question whether it is possible to notice certain evolutionary tendencies with regard to the aesthetic culture of the most recent readers in the Federal Republic of Germany? And I should like to answer it right at the beginning, generally and all-inclusively. The reader has never in its history of two hundred years overcome such an important aesthetic revolution as in the last two decades.

I should like to characterize now three details of this evolution and these changes. But I call your attention to the fact that still many other different and undoubtedly also significant tendencies of evolution could be characterized, for instance in connection with the discovery of paintings of children, as adequate means of expression in readers, or in connection with the use of photographs — and first of all colour photographs. But because of the lack of time I have to give up the presentation of these characteristics.

And yet at the beginning the last thing. Please, do not consider the shown illustrations to be a selection of exceptionally qualitative works, vice versa, I intended to show you the current average. This is not a display of likeable things, but rather an attempt to demonstrate the average evolutionary tendencies. The first most striking tendency of evolution is the transition from "good" and economical black-and-white illustrations to all the time more attractive and refined linkage of the text and picture, to a more vivid lay-out. In other words: the path leads from the isolated and separated representation of the text on the one hand and the picture on the other hand to a more integrated composition: text-picture.

This is my own reader (Fig. No. 1). I was using it as a second-grade pupil in the year 1932. If there was at that time one page illustrated, in that case it was a black-and-white picture, usually situated in the middle of the textual part, or in the top part, or at the bottom of the page. Even though it was not at all permitted, I painted with colours the sensible and rational illustrations myself.

More than thirty years later a rather similar page looks like this (Fig. No. 2). In this reader, which was the most wide spread in the Federal Republic of Germany in the 1960-ies, already one half of the page was reserved for the picture. It had also richer contents and it was printed in a more colourful way. But in principle nothing has changed here, that means the text and the illustration were clearly separated from each other, arranged one above the other or simply side by side.

But here already changed something from this point of view (Fig. 3). Here — this reader came to existence ten years ago (1967) — is a funny folk poem arranged into the so-called "flying sentence", and the illustration is inserted in the blank spaces on the right side next to the text. It is clearly visible here that this is a certain effort for the unity of composition, for the linkage of both means of communication

## Der heilige Eraben.

Eraben Heiner will über den Eraben springen, kleiner Eraben Heiner. Aber der Eraben ist zu breit, und da springt er hinein. „Pfecht!“ sagt der Eraben. „Quast!“ ruft Eraben Heiner, „dummer Eraben, man kannst du mich auch wieder trocken machen!“ „Ja, dann mußt du erst rauskriechen,“ sagt der Eraben. „Kriecht Eraben Heiner heraus!“ „So, Eraben, nun mach' mich wieder trocken!“ „So weit kann ich nicht langem,“ sagt der Eraben, „du mußt du zu den Enten gehen.“

„Och! Eraben Heiner zu den Enten. „Pferpoter, Schwetzweter!“ schüttelten die Enten, „was bist du aber nich, Eraben Heiner!“ „Was weich ich fecht,“ sagt Eraben Heiner, „was mußt ich aber tun, daß ich wieder trocken werde?“ „Wir schütteln uns immer schüttig,“ sagen die



Enten. „Dann geht alles Wasser ab.“ „Och! Schüttelt Eraben Heiner sich auch, daß das Wasser nur so fließt, aber trocken wird er nicht. „So werde ich nicht trocken, ihr Enten,“ sagt er. „Ja, dann stell' dich nur in den Wind!“

„Stell' Eraben Heiner dich in den Wind und rufft. „Warte, Wind, warte tüchtig, daß ich trocken werde!“ Und der Wind bläht, was er kann. „O!“ sagt Eraben Heiner, „das ist mir zu kalt!“ „Dann geh' in die Sonne,“ sagt der Wind.

„Och! Eraben Heiner in die Sonne. „Sonne, schenket mir tüchtig mußt du scheinen, damit ich wieder trocken werde!“ Und da scheint die Sonne, und in ihrem hellen Schein tanzen die Eraben. Und die Sonne scheint so lang.

— picture and the written word. This trend of unity of composition continues. Yes, we could say that it acquires on this double-page a certain variant, this time the text is arranged around the illustration. The double-page leans optically completely and outstandingly against the colourability and the otherwise rather sentimentally-realistic picture is more complemented with the text than the text is complemented by the picture.

In the following example (Fig. 5) we may notice the rather successful arrangement of the illustrative part of the page from the point of view of dramaturgy. The substantial division of the page in my old reader already shown before and in other examples is long since forgotten. The elephant trides across both pages and it is completely consciously cut off at the bottom of the page. The appeal of the page lies



mostly in the fact that the over-dimensions are stressed here, and all the contours of the large animal — the elephant—are simply left out.

The last example of this, in my opinion, a very expressive trend — to acquire all the time closer and more perfect composition: picture — text, could be perhaps this picture (Fig. 6). It is at the same time also the evidence of development to greater freedom in aesthetic solutions of pages of a reader. This book comes from the year 1974. Since that time, if you remember the preceding examples, the text and the illustration, in spite of all the efforts for integrity, have been never before mutually so connected as to overlap each other. But here the illustration is a photographic shot reproduced in green hue. It is put under the text and in a refined way it runs from one page to the other one. The text is also arranged on green paper. And, of course, the following page has a different tint of colour. This basis is in contrast, and it at the same time corresponds with the text to the extent described by the fantastic centipede in one poem by Peter Hacks, but the colour illustrative basis is still a rather estranged photographic reproduction of the genuine insect.

In the until now shown trend the path was trodden from the very sober arrangement of the text and illustrations next to each other even up to the conscious integration of the text and picture.

Now I should like to show you another very significant phenomenon, which, in my opinion, is rather visible in modern text-books in the Federal Republic of Germany. It has something to do with the origin of illustrations designed for readers, and is closely connected with the newest changes of opinions concerning their didactic role, and the literary text through which pupils go at that time at school. In fact, as a rule, the publishing houses since the very existence of an illustrated reader usually engaged

a graphic artist, who seemed to be suitable and who then illustrated the whole volume. It happens in majority of cases still even today, but in spite of that there appears recently the idea, within the framework of didactic reflexions concerning the function and task of readers, that readers should not contain only the classical literature, but also the "classical" literature for children, and in that way to be at the disposal for evaluation from the instructional point of view. And to include in this didactic objective also literature for children is not very far from the step to include into readers also original illustrations from books for children of the corresponding age category. That means that in recent readers there are documented also the classical illustrations for children. I should like to illustrate this with three examples.

One of the most known older German, very strongly moralizing pictorial books — I am sure known also to you — one of the mostly discussed books is the book written by Heinrich Hoffmann, a doctor from Frankfurt, entitled "Dishevelled Boy" ("Struw-elpeter"). It was published for the first time in the year 1845 and since that time it was unfortunately disseminated in numerous numbers of copies until today.

There is reproduced a story of the "Fidgety Philip" ("Zappel Philipp") from the "Dishevelled Boy" on the presented two-page of a reader from the year 1968 (Fig. 7).

Such a page, of course, was not included in the reader, in order that the children should not have to learn by heart even at school the things, that were read to them before at home, but it was supposed to motivate pupils of the class to speak about the contents of stories, to observe them from the critical standpoint. In our case this picture is an example of the fact that in the newest readers we find the documented parts from older pictorial books.

The following example of the same trend is the publishing of one from the numerous pictorial stories by Wilhelm Busch,



„Ich, der Philipp, habe mich  
nicht bei Tische setzen wollen,  
denn durch die merkwürdigen  
von Tische zu werden fallen  
und die Knecht haben immer  
auf dem Boden. Auch können  
durch die Philipp keine mehr,  
was sie den im Tische nicht,  
da gar nicht auf schauen  
im Tische und nicht,  
und eine Tische hat und bei  
Philipp die Tische von nicht“



„Nun, die Tische haben, wie  
wir's den Philipp wissen nicht,  
denn nicht er auf dem Tisch  
nicht zu schauen gar zu nicht,  
bei der Tisch und Tische nicht,  
da hat nicht nicht, was die Tisch  
nicht den Tische nicht er nicht,  
denn was Tisch er die Tische, der  
Tische Tisch, Tisch und Tisch,  
Tische er er nicht Tisch,  
und die Tische Tische nicht  
auf Tisch nicht Tisch Tisch“

Die Rutschpartie

Wilhelm Busch  
Die Kömme der Hans auf dem Berg, Schritten  
Kriegspfad den Berg Herabgefallen



„Guck geht der Knecht da vorüber,  
Lied liest und wandert nach über“

„Schwager hat den Schritten den gefallt  
Warum hat er nicht aufpassen?“

„Ein jeder rückt und geht nach Haus  
Der Schritten kommt in vollem Lauf“

„Schau herbei!  
Den Hund, den hat's bewahrt  
Der Jäger solange ganz alleine“

„Jedem der Schritten fällt ein schon  
Da Tischeplatte liegt oben“

Nun kiffen links, Ach- und Wangeschrei

Die Ballerina auch an die Tisch



„So läuft man unachtsam fort  
Bis zu dem stark Abhang dort“

„Ein jeder trägt von selbst Tisch  
Der Schmutz geht da und durch die Milze“

„Man stolzt mit jeder Teil im Schuss  
Und rückt die Bäume in die Höhe“

„Doch gleich hat man sich aufgerafft  
Und stolzt sich mit aller Kraft“

„Zum Schluß geht man mit Schmutz besetzt  
Der macht die Tische nicht mehr“

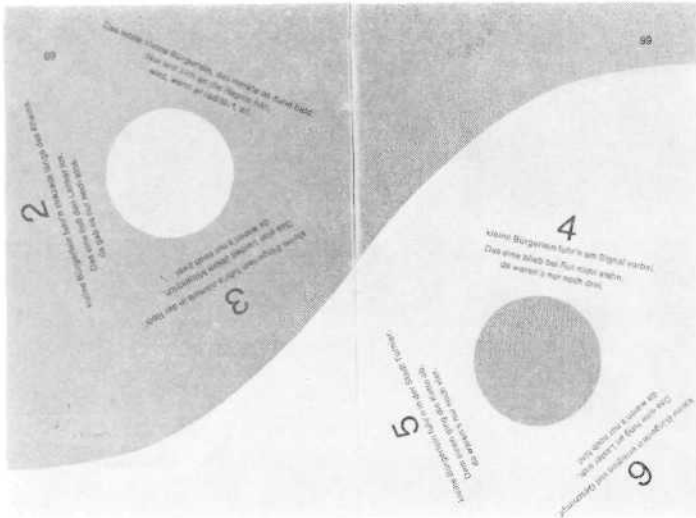
this double talent — a poet and a painter. His story “Sliding Merrily Down” (“Die Rutschpartie”) with not a happy conclusion, but in spite of that very humorous one, appeared on two pages of a progressive reader from the year 1974 (Fig. 8). The arrangement of the text and the pictorial part is not completely like the one of the original, but it comprises all the parts of the pictorial story by Wilhelm Busch.

The last example, a proof of the trend to publish originals from the “classical books for children” in the modern school reader is this page (Fig. 9) on which there is reproduced the magnificent pictorial book by Maurice Sendak from the year 1974 “Where the Wild Guys Live” (“Wo die Wilden Kerle wohnen”). This reader contains the whole text and several illustrations of this book that has become in the course of the last years the modern classical pictorial book of the nursery.

We could forward a question as follows: “Why are there even in a textbook pictures and texts taken over from pictorial books?” The German literary didactics gives reasons for this and motivates it with the fact, that in the course of instruction at school, reflexions on the contents of books as is for example “Dishevelled Boy”, or for example the story by Bush entitled “Sliding Merrily Down”, or the one by Sendak with the title “Wild Guys”, should be the reflexions concerning the picture and the text of such “out-of-school reading” and that the young generation should learn to read in such a way more precisely, more thoroughly and maybe even more critically.

And with this, dear ladies and gentlemen, I approach the explanation of the third phenomenon, rather significant for me, which I have noticed when going through modern readers existing in the Federal Republic of Germany for the second grade. And that is: the written word is not understood only as a code, as a technical means, but rather as an illustration of the moment. In other words: the typography





becomes the question of aesthetic solution, the typographic concept is at the same time developed as an aid serving to express the meaning. The first example is offered in a really simple form — the contents of the text somehow gets into the foreground in such a way, that the faces themselves are printed in a stronger way (Fig. 10). The contents of the text is a dialogue in which the origin of one quarrel is described. As the voices are becoming progressively stronger, the forms of printed letters are gradually enlarged.

This is a method well known to us already for a long time from the language of comics. By the way, on this shown page of a reader, there is in fact presented one comic strip. So we can see in fact the so-called pale text of the comic strip. This should evoke certain motivation for discussion of pupils in a class-room, concerning the possibilities of stratification of such a dispute. Faces optically demonstrate the increasing intensity of voices.

The utilization of the printed forms of letters as the aesthetic phenomenon is well known to us already for a long time also from the primers from the preceding centuries. One modern variant is the experiment of Jürgen Spohn. We could say that here (Fig. 11) is in fact shown the conventional method and that it is a certain step backwards to the isolation of the picture from the text. That is because very often there is printed a picture with letters of the alphabet in the upper part of the page and underneath the respective verse of the text of the nursery rhyme. But there is a certain play going on with the letters. We are concerned with the fact to express aesthetically and exclusively one page with the use of printed letters, but at the same time to present also the motivation of the subject matter of the curriculum in the following example, too (Fig. 12). In the upper part there are mixed sentences and words forming a fantastic, absurd and meaningless nursery rhyme. It gives us an optically distinguishable block of words. Then follow the combinations of



14  
15

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two and underneath them four words. Thus blocks are formed, which divided symmetrically, form a construction "cloud — lion — uncle — house" on this page. The elements of this play with words form stairs completely at the bottom of the page. The play, by means of which there is created, with the help of the written symbols, the visible contents, proceeds even further on the page towards the theme "different". Here the poetry becomes very concrete. We speak also about the "concrete poetry" as one of the literary trends. Each word expresses by its printed array and order something concrete (Fig. 13). Among those many "different" exists in fact only one "different". But it is vice versa at the bottom of the page.

This is a text that can be printed only in this way, it is written only for the eye.

Allow me to present one double-page (Fig. 14) that shows us how, occasionally, the text is treated in an unconventional way in the new books, the letters are arranged in such a way that the text is readable only when the reader turns around the book, or when he turns the book around. This is a double-page for children 7—8 year old that generally long for some movement, and in this case they are in fact urged to play with the book, too. In this way the young reader is prompted to physical mobility and at the same time he also enjoys the mobile lay-out and the overall solution.

Dear ladies and gentlemen, as I have already said at the beginning, there is visible a whole number of trends in the solution of modern readers for elementary schools and these trends continue also in readers for older pupils. Variety within the framework of the book art, visualization of printed letters, documentation of illustrations of stories and mobilization of the reader by richly varied composition of the text and picture should mean certain penetration to the until now so traditionally sad mediating reader.

With this segment from one page of a reader on which there is printed a short poem in which thoughts concerning our planet get a word in edgeways I, should like to conclude my paper (Fig. 15).

This modern work adds to the text a photographic shot taken from a spacecraft. The connection of subtle language and modern documentary photograph, the connection of a photograph of the planet taken from a spacecraft with the idea of the poem, enabled mutual clarification and it is presented to children at the age of 7—8 years. I consider this to be positive.

The reader in the Federal Republic of Germany as far as its illustrative solution is concerned, passed during the last twenty years through a revolutionary evolution. The question remains only in which direction will it continue in the future?



## Pictures in the Book on Literature Judged by the Young

In the State Institute of Pedagogics in Budapest we conducted various research projects concerning the relationship between the text and illustrations in textbooks used at primary schools in the years 1968—1974. The aim of the above research was to provide background data for the preparation, selection and publication of pictorial materials in textbooks, especially readers, in order to make them more effective and modern from pedagogical aspect.

### 1. Research methods

The research objective called for the examination of likings, attitudes and views of boys and girls according to age groups, using these readers. We wanted to find out which pictures they prefer red, to which they were indifferent and which pictures they rejected.

In our research we used the Hungarian literature reader for the 8th grade of the primary school. The respondents were of the age of 14 to 15 years. The literature reader for the 8th grade, containing 31 pictures, was the most suitable for our investigation due to the diversity of its pictorial material. From black and white pictures in the reader 10 are photographs, 11 paintings, 4 woodcuts, 3 drawings and 3 photographs of works of art.

Children were interviewed in groups in the classrooms. They were using their own reader and were allowed 45 minutes to give an answer.

They got the following instruction:

“The Hungarian literature reader contains a number of drawings, paintings and photographs. You know them well and thus, it will not be difficult for you to pick out those of them, that you consider to be the best ones and those that are the worst. Now, have again a close look at all the pictures in the reader and give a written answer to the following questions: **Which picture do you like most and why?** a) Title of the picture, b) Why do you like it? **Which picture do you like**

**least and why?** a) Title of the picture, b) Why do you dislike it?

These questions were answered by 100 boys and 100 girls. (Two girls did not answer the second main question.)

### 2. Motivation in picture selection

Numerical data on the answer already suggest certain tendencies characteristic of the pupils' attitudes. But, intrinsic reasons for the approval or rejection can be best ascertained on the basis of motives for picture selection. For this reason, we studied these motives, though only in the case of most and least liked pictures from 31 pictures. Answers of boys and girls were examined separately since this could help to account for the differences in their attitudes.

a) **Positive selection.** Dozsa's People (34 votes), **Panem** (32) and **Partisans** (29) got most positive votes. These pictures were selected in 57 cases by boys and in 38 cases by girls and represented one half of positive votes. The above mentioned three pictures are rendered realistically and are rich in details. The historical, political and social idea they reflect is well known to pupils from their subject matter or from other sources. The fact that the pupils are familiar with events described in the pictures and that looking at them they put to value their knowledge, plays probably an important role in their selection. This is evident from their replies.

**Dozsa's People** (author Vladimír Szabó) shows a significant moment of the 16th century, the Hungarian peasants' mutiny. In the picture we can see a group of peasants gathered at the bank of the Tisza river. Looking at the composition of numerous figures we can feel the self-confidence, poise and determination of the peasants.

Approving replies of pupils were grouped along 6 criteria:

**Force of expression:** “the picture represents the will of

peasants to live", "their determination to fight", "they are getting ready to fight back".

**Realism:** "Dozsa's figure is easily recognizable", "it shows 'the peasants' wear".

**Atmosphere:** "the painter evokes revolutionary mood", „among the peasants the will for revenge is felt".

**Social conclusions:** "the painter shows unity and force of peasants", "he shows the principal cause of the mutiny-extreme poverty of the peasants".

**Relation to the text:** "it shows what moved Ady to write his poem", "the picture suits the poem".

**Aesthetic sphere:** "figures are worked out in great detail", "the painter knew how to grasp the moment".

The second illustration **Panem** (painted by Imre Révész) evokes a historical period that is closer to the children of today. It represents the drudgery and misery of Hungarian peasantry in the period between the two world wars.

How and to what extent does the youth grasp serious social problems raised in the picture? Let us consider a few characteristic replies with respect to the above 6 criteria:

**Force of expression:** "the painting perfectly expresses the hopeless situation of Hungarian peasantry", "older farmers seem to be tired, while the younger ones are stronger".

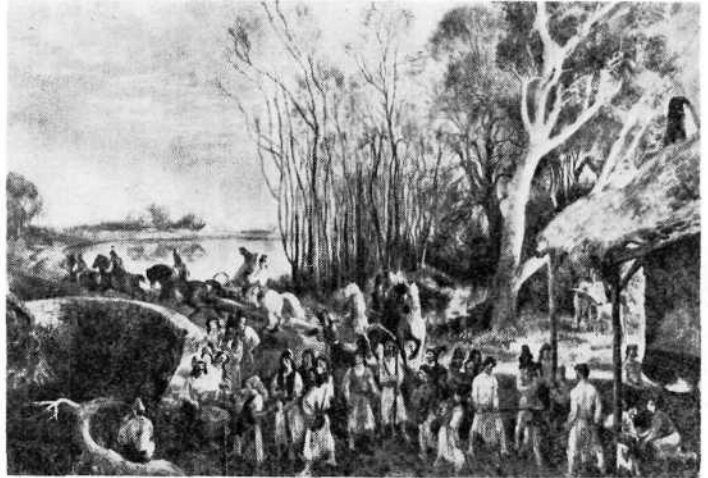
**Realism:** "the painter depicts hunger and despair of peasants".

**Atmosphere:** "a storm is drawing near, that is in agreement with the mounting anger of peasants".

**Social conclusions:** "the picture shows friendship between soldiers and peasants", "we can feel their determination for the revolution".

**Relation to the text:** "it suits the poem well".

**Aesthetic sphere:** "figures in the picture are well arranged". After considering the above replies we may note that pupils are capable, on the basis of perception alone, of conveying the



meaning and mood of pictures which indicates a high level of their ability of formulating their own opinion.

The topic of the third picture entitled "**Partisans**" (author Jenő Benedek) is also well known to pupils. Bearing, poise and movements of figures express convincingly the utmost tension of waiting as well as determination and endurance of these people.

This picture with a highly dramatic effect has been chosen mostly by boys. The pupils motivated their choice as follows: emotional state and movement of the figures are in harmony, these men fight for liberty, picture reflects atrocities of the war, heroism of partisans, it is easily comprehensible, while being artistic.

It is conspicuous that these replies are very much alike. This may lead to the conclusion that the previous experience of the pupils is relatively homogeneous accountign thus for the similarity of their rational, emotional and moral attitudes. Motives for approval may be summarized in the following table:



### Positive Motives for Approval of Pictures

Reasons for approval	Girls	Boys	Total
Force of expression	42	22	64
Realism	23	32	55
Atmosphere	14	10	24
Social conclusions	24	28	52
Relation to the text	23	19	42
Aesthetic sphere	23	6	29
Subjective factors	6	—	6
<b>Total</b>	<b>155</b>	<b>117</b>	<b>272</b>

The evaluation of data in our table suggests the following conclusion on the mental disparities between the two sexes: The disparity between aesthetic perception ability of the girls (23 data) and boys (6 data) is evident from the table. Only 22 boys as compared to 42 girls stated the force of expression and of creativity as the main merit of the pictures. The difference is less marked with respect to the atmosphere of the picture and to the relation of the text to illustration. Subjective factors were mentioned only by girls ("I like that painter", "this topic is very interesting for me"). As for the requirement for the realistic presentation, the boys greatly differ from the girls (boys: 32 data — girls: 23 data). The difference tends to be reduced with respect to the identification of the social content of the pictures (boys: 28 — girls: 24). In comparison to 155 reasons given by the girls, the boys gave only 117 reasons.

b) **Negative selection of pictures:** The examination of reasons for rejection of pictures is very instructive. The knowledge of negative motivation is useful exactly in that case when it does not mean the complete rejection, but only a critical remark reflecting the disgust of a young person. Here, we found only one such illustration. This picture was rejected by both sexes. Its title is **The Factory Yard** and was painted by István Dési Huber.

This picture represents a high factory chimney surrounded by buildings. This background enhances the desolation of the panorama. There is no living creature in the picture. It reminds us of depressing atmosphere of the periphery of large cities. It is therefore evident that the painter did not intend to please our eyes or to create aesthetic beauty. The picture bears a certain social message. The contrast between black and blue colours and formal treatment (an oversized chimney, buildings reminding us of a prison) give the feeling of social tension.

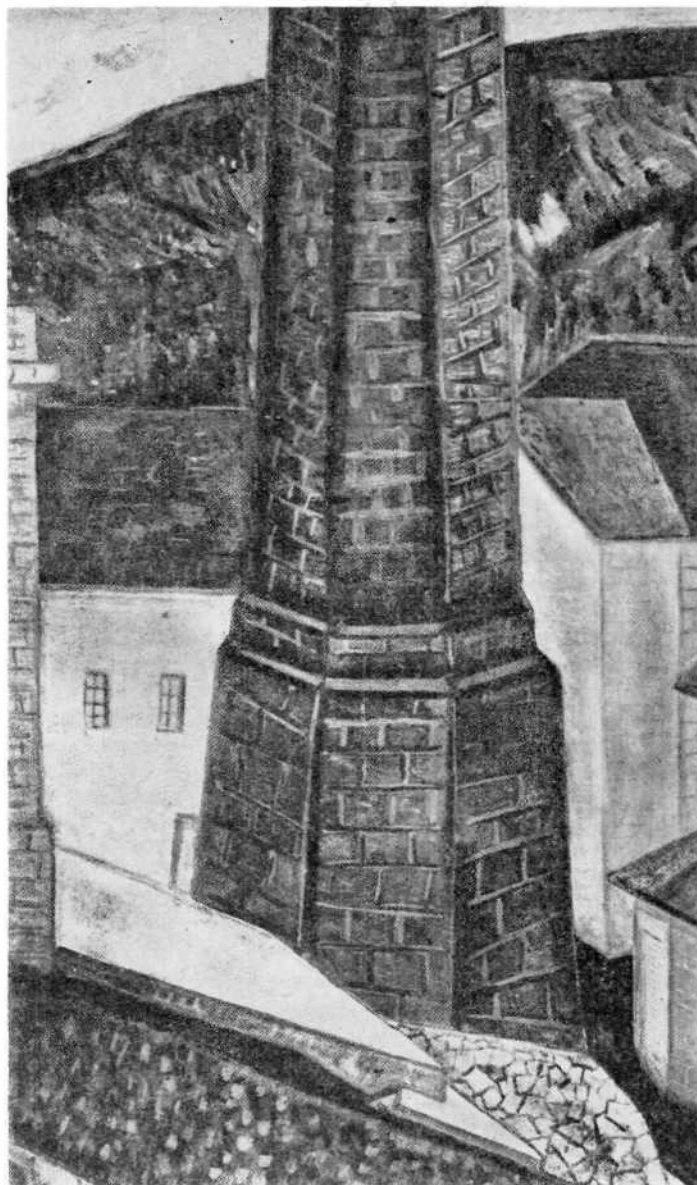
What was the reason for rejecting this picture by the pupils? Let us first consider the most typical replies: "it has no meaning, no sense, it does not remind me of a factory yard, it is but a chimney and not a factory, deserted, monotonous, empty, boring, evokes idea of a prison, strange countryside, overcrowded, chimney is unproportionately high, desolate, a factory yard must be busy, not deserted".

This unanimous rejection is quite surprising. There did not exist one pupil out of 200 who would get a liking for this picture. We arrived at the conclusion that the subject treated in Dési Huber's picture is alien to the mentality of young people. They are not able to understand its meaning without the help of their teachers. This picture should be replaced by another one that would evoke the same social and political problem in agreement with emotional and intellectual development of pupils.

Motives for the rejection of the respective 19 pictures can also be summarized in a table:

#### Negative Motives for Picture Selection

Motives of the rejection	Girls	Boys	Total
dull, without meaning	26	24	50
does not reflect reality	28	15	43
depressing atmosphere	19	11	30
inappropriate content	19	10	29



title is not adequate, there is no agreement between text and illustration	28	13	41
aesthetic problems	33	28	61
subjective factors	10	4	14
something is missing there	16	5	21
<b>Total</b>	<b>179</b>	<b>110</b>	<b>289</b>

With respect to the divergence in the replies between the two sexes, the following may be said:

Replies of the girls exceed the number of replies of the boys in each motivation group (179 : 110). The attitude of both sexes is greatly diverging in connection with individual pictures and for this reason, it was necessary to examine answers of the girls and boys taken separately. Boys gave the reasons for their negative attitude in general terms, while girls were more specific. Subjective elements occur mainly in the answers of the girls. This offered another evidence of the greater emotional perception ability of girls.

### Conclusion

Development of the personality, broader area of experience and higher level of work at-school makes it easier for the young people to evaluate the content, atmosphere and aesthetic values of illustrations more independently and more accurately than before. They state their views of illustrations in a more differentiated language.

Common experience concerning the illustration and common knowledge of the subject matter account for a certain uniformity of pupil's replies. Environment, sex and temperament play a significant role in individual alternatives. The influence

of these factors is reflected in greater individual differences. The interest of pupils, especially boys, was attracted only by a limited number of illustrations. The selection of pictures fluctuates less in the case of girls; girls like illustrations more than boys do.

The influence of pictures contained in the reader is determined primarily by the fact to what extent is the illustration in harmony with the emotional appeal, content and atmosphere of the text. In this context, the topical and aesthetic values of the illustration are of secondary importance.

The motivation of the two sexes betrays certain specific differences between them; these, however, are not essential and we cannot speak about tendencies in the selection of pictures that would be characteristic for either one of them. The selection of pictures by the girls is determined primarily by their expression, aesthetic sphere and subjective factors. In boys, the selection of pictures is motivated particularly by their requirement for a more realistic representation and their greater sensitiveness to the social message of the picture.

The criticism expressed by the pupils seems to be at its sharpest when the content and formal treatment of the picture go beyond their individual and still developing mental abilities and beyond the scope of their limited experience. Without an appropriate development of these capabilities, young people cannot integrate impacts of illustrations from school textbooks with their personalities, illustrations do not enhance the efficiency of the text if there is no strong connecting bond between them, i.e. between illustrations and the text.



# Bohumil Karlovaris Yugoslavia

## Pedagogic Value of Textbook Illustrations

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The investigations undertaken by a team of researchers are planned to be divided into three stages, from which the first one is already accomplished.

Even after the introduction of new media — radio, film, television and video cassettes, the written word and picture remain the elementary means of educational work. The until now undertaken research concerning the problems of illustrations is prevailingly only one-sidedly orientated. Maybe the greatest interest concerns illustrations as the artistically-aesthetic genre and except for that, the illustrations are observed also from the point of view of their psychological function and the fact how pupils of various age groups adopted information from them, and their educationally-didactic and ideological components are not followed to such a large extent.

In Yugoslavia exact investigations were carried out regarding the acceptability of illustrations and the expressive power and vigour of their components influencing various age groups, as well as suitability of illustrations and pictures according to the psychological possibilities of individual age groups. Today it is possible to state the general standards that can be fulfilled by illustrations on the basis of these investigations.

a) Illustrations have to be stabilized and simplified on the basis of realistic drawings for the period of the 1st and 3rd grades. They have to be merry, spirited and brilliant, they must have clear outlines and contours, as well as intensive colours without many details, without the plasticity and spatiality, and not stressing the structure.

b) Illustrations have to be prevailingly realistic, but with certain elements of expressionism or impressionism and with a characteristic handwriting of the artist assigned for the period from the 4th to the 6th grades. Outlines and contours are used freely with transitions from one plane to the other one. Colours are complementary and black-and-

white ones, or simply light and dark. The detail is specified by the character of the motif. The plasticity and spatiality are greatly stressed and the structure just as well. These characteristic features do not of course concern their artistic value.

### Objectives of Investigations

We proceed from the fact that adequate and first-rate illustrations fulfil the educationally-instructional tasks much better than inadequate and bad illustrations.

Except for that we agree with the fact, that the adequacy of illustrations is prevailingly of objectively measurable nature, and the quality of illustrations depends on the subjective and creative potential of the authors engaged in the solution of a textbook.

Research has to be directed to the complete differentiation of factors speaking for the adequacy of illustrations, as well as those determining their quality. The hypothesis of this research arises from the fact that it is possible to measure all the aspects of illustrations by means of relatively objective instruments and that it is possible to determine certain conditions, necessary for the creation of illustrations for the respective individual types of textbooks and certain age categories on the basis of these results. These conditions should be applied to the character of illustrations as well as to their quality. In this sense the elaboration of changing models for the determination of adequate characteristic features and quality of illustrations for each type of textbooks and each age group of pupils is expected.

The objective of the first stage of researches is the analysis of textbook illustrations used in primary schools. Individual objectives of this stage are as follows:

1. Determination of the general standpoints for the commission evaluation of given illustrations (specification of rele-

vant factors determining the character and quality of illustrations).

2. Determination of adequacy of the quality standard of illustrations of the existing textbooks.

3. Elaboration of the essential model for the following stages of the research that could be eventually also corrected.

#### Research Methods

The necessity to find the complex starting point for the research of illustrations, as well as the lack of experience in this field requires various procedures in the methodological work that have to condition each other, and at the same time to supplement each other. So we will have to, first of all in the first stage, to which my paper applies, start from the historical and descriptive methods and to explain the until now carried out theoretical research theoretically, just as well as to analyse directly hitherto the textbook illustrations and to elaborate the substantial factors with regard to the character and quality of illustrations. Only then it will be possible to elaborate the objective questionnaire and also a test later on, for the examination of other factors.

An educational experiment is planned in the third stage of the research, the results of which will be examined by objective knowledge and a test of skills, but these results will be also processed with the help of statistical methods.

In order to take into account all the types of textbooks for all the age groups, there were chosen readers used from the first until the 8th grades, as well as textbooks of scientific subjects: our Natural Science, Civics, Biology, Physics, History.

#### Results 1

Starting with theoretical reflections we may distinguish these components when evaluating illustrations:

**Quantitative components** influencing the character of the illustration. Here belong: particularities of the age groups

— they influence the character, as well as the language and pictorial expressions.

Function of the text in a textbook may just as well influence substantially the character of the illustration. Here we distinguish the so-called bearing and accompanying texts.

The type of contents mediated through the text forms the basis of the second division of the text. Here we distinguish literary and scientific texts. Various interpretations of the text can serve also as a foundation for the division of the text. Then we have fiction and realistic texts, and the form of text, too: poetry, prose, etc.

The specific relation of the text and the illustration enables a new categorization first of all from the view of the illustration. Types of illustrations also represent a certain categorization.

Characteristic technical signs of the illustration may be also the basis of the categorization of illustrations and the aesthetic solution of the whole textbook.

Qualitative components of the illustration cannot be determined beforehand according to the character of the text, since they are the results of the creative activity of an artist-illustrator.

The inventory of possible factors decisive for the evaluation of the quality of the illustration is as follows (these were immediately compiled within the framework of our research and then later on corrected).

#### 1. Aesthetic value of the illustration:

(this is just a summary of chief points)  
 pictorially-creative elements,  
 creative factors,  
 illustration as visual information,  
 illustration as a graphic design,  
 individual sensibility of the author,  
 topicality of the illustration,



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expressiveness of the illustration or its influence on emotions.

2. **Psychological acceptability of the illustration** by various age categories:

acceptability of the illustration on the basis of its stylistic symbols,

acceptability of the illustration on the basis of motifs.

3. **Ideological aspect** of the illustration:

ideological conviction of illustrators,

ideological data of the illustration,

influence upon the moral profile of the pupil,

influence upon the emancipation of the personality,

connection with life, illustration closely connected with life, and finally:

4. **Educational value** of the illustration:

informative value of the illustration with regard to the text, uniform educational influence of the illustration and the text,

influence of the illustration when acquiring and developing knowledge, skills and habits,

motivating function of the illustration,

educational components of the illustration.

### Results 2

Research teams evaluated illustrations of the above mentioned textbooks on the basis of these components. So data have been acquired on qualitative and quantitative state of textbook illustrations. They point out to the fact that illustrations are not created according to the individual criteria. Here exists a number of tables that I, of course, cannot instance here.

### Results 3

Based on these data and theoretical considerations the first model was elaborated, having the following components.

But before this I should like to show you still four illustrations of a 1st grade reader, from which a team of researchers evaluated two illustrations as fairly good ones, or exceptionally good ones and two as bad ones (in the same book by the same author).

Elements that can be objectively registered and that apply to the text and express the relation of the text and the illustration. If there is a bearing text in a reader, of course, we mean literary text. The illustration must be emotional — or real or fantastic, that depends on the fact whether the illustration is realistic or fantastic.

When the text is complementary, the so-called affixed text, then it is in the majority of cases objectively and scientifically orientated and illustrations have to be objectively correct when this is the case.

The illustration in a reader can be thus emotionally real, emotionally fantastic, but also objective, because the supplementary texts are usually objective ones. And vice versa the bearing text in the scientific textbooks is in majority of cases objectively scientific and the illustration also objectively correct, but in the so-called complementary texts the illustration or the text are usually comprehended in a literary or emotional way.

Within the framework of the components for the objective evaluation there stands a question of the relation between the illustration and the text, that acquires its expression in the unity of certain information, not taking into account the fact whether it is bearing or supplementary or belonging to the sphere of tasks and exercises.

When speaking about information we have in mind at the same time also the mediation of data and things here, as well as the mediation of experience and emotions by means of the written word and picture. Theoretically it is possible to imagine, that by means of the written word everything can be expressed what the author of the textbook

wants to express. In this case the illustration would be superfluous. But on the other hand it is superfluous when the illustration as such is able to mediate certain information which is regarded by the educationalist or the author of the textbook to be necessary.

This spiritual dependence of the text upon the picture and vice versa does not concern only the choice of data that have to be obtained, but also the level of the mutual dependence, and so it may happen that it brings with itself certain motivation and enables the pupils to acquire the given data. And so the amount of information or the experience has to be measured according to the text and illustration.

When we regard 100% to be maximum of information, there are possible various variants of the amount of information brought by the text and the illustration. When the text has 0%, the illustration has 100%. That is only the book illustration. Or the illustration is predominant, or equivalent or the accompanying illustration is only an ornament or some sort of a label, or there are no illustrations whatsoever in a book. In the relation between the text and illustration there exist with regard to the informational transmission 6 variants that may be extended or reduced according to the conditions.

The second part of the model takes into account the utilization of various types of illustrations.

As it was already mentioned, it was not possible to find certain objective criterion for the use of one or the other type of illustrations, and thus this model of evaluation of the illustration can be regarded from this reason to be only partly objective. Here are shown the types of illustrations and their division in textbooks according to the age categories. We have, very generally speaking, four types of illustrations: artistic illustrations — such as were exhibited at the BIB, photographs, reproductions of works of art and also creative pieces of work of children and various schemes, among those belong also maps, and graphs all kinds of other things.

Here we may see the difference between scientific books and readers of the 1-st, 3-rd, 4-th, 6-th, 7-th, and 8-th grades.

The third part of the model regards the quality of the illustration, it means those components, that cannot be objectively measured, being a result of the artistic creation of the artist — illustrator.

As it was already stated here, the experience gathered until now shows, that there exist numerous factors, and those are such that, have been theoretically confirmed, but also such that, have been acquired on the basis of a concrete analysis. That is the corrected scale of quality.

This scheme is then the most complete one, while the educationally-instructive factors, the delimitation of which is very difficult, cannot be taken into account.

#### **1. Didactically-educational viewpoint:**

To show the substantial, to demonstrate it clearly, to stimulate pupils to motivation of the text, to incite them to thinking, to facilitate them the instruction and teaching, to influence their attitudes and convictions.

#### **2. Aesthetic viewpoint:**

Creative quality of the illustration, originality, educational creative quality, influence of illustration upon the experienced emotions, power of persuasion, suggestiveness and overall harmonization of the illustration, topicality of the illustration, and the topical graphic design.

#### **3. Ideological aspect:**

Close to life truthfulness of the illustration, contradiction to mannerism, stereotype, traditionalism, contribution to the emancipation of the personality and liquidation of prejudices and rigid ways of thinking, socialist conviction and moral standpoint, patriotism.

And finally it is necessary to mention also the fact that within the complex of the research of educational values of illustrations a whole complex of questions concerning the creation of the textbook, its general solution, choice of the type of

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printed characters, etc., plays an important role. With regard to this, the general educational policy, economic factors and other facts of life can have decisive significance not wished and not intended by the authors and publishers. All these components must be variable, but objectively present within the model.

In order to present a summary of all the components within the model of the illustration that is to be evaluated, to present their character and values, we attempt to show you this model. This is a summarized model. On the left side there are relations between the text and the illustration that can be objectively proved, types of illustrations and the quality of illustrations. It means it has three parts.

As you may see on this model, the first part of standards may be measured objectively, and thus certain requests can be forwarded directly to authors and textbooks.

The detailed elaboration of the part 1 b) — those are relations existing between the information and picture and text, in means the measured amount of information is carried out in the 2-nd and 3-rd stages of the research, and it will apply to results obtained by objective measurements of appropriateness and extent of information within the text assigned to

children — that means the age adequacy and the frequency of words, length of sentences, amount of information and the structure of the text.

In the same way also the research concerning the adoption of pictorial information in various age groups will be used.

The second part of the model regards the choice of the type of illustrations and it can vary within the framework of contemporary proportions a bit more freely, being dependent on the type of the textbook and age group to which it is assigned.

The third part of the model remains to be the domain of the expert evaluation within a team, while many elements that should lead the subjective evaluation in the desired direction should appear at the conclusion of the research.

I do not intend to continue in the explanation of the table. It is clear that this is just a repetition of the smaller tables and the last thing here on the right side: special demands, those are problems of the so-called folding and other technical problems: paper, printing, colour, etc.

So I would to finish my paper and I am prepared to answer your questions.



## Child's Perception and Interpretation of Illustration

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The BIB 77 Symposium is an expression of maturing problem of textbook illustration, as was stressed in all the papers we heard so far. There emerges a number of questions, such as: How an advanced illustration of books for children could and should affect the illustration of textbooks? This is a fundamental question. What is the relationship between the artistic or instructive object and the illustration? What role is played in the creation of an illustration by the subject of the child-student as the absorber and interpreter of the illustration, and the like.

I believe that there need not be any more discussions concerning the positive impact of the illustrations of books for children of high level about the artistic illustration of textbooks. It applies particularly to textbooks for aesthetic and educational subjects: literature, music, arts (as stressed in the general report), the content of which is oriented primarily to form the development of aesthetic sensitiveness, to form aesthetic and artistic taste.

In the case of artistic illustrations such as we find them partly also in the textbooks for other subjects than those listed, we have to take account of not only the specificity of artistic representation and its free relationship to the representation in literature and text as such, but also of the subject — the child with its capabilities of perception, absorption and interpretation. The artistic illustration has frequently — as opposed to aesthetic educational purposes — stressed (and continues to stress) the didactic function of illustration in which everything is said, in which it is sufficient to train the system of observation, mechanical description (reproduction) such as contained in the first Lichtwark's attempts at a logical and instructive analysis of a work of art.

The above didactic approach to artistic illustration leaves little space for the specific artistic expression and style of individual illustrators. The identification of artistic illustration with didactic representation, its aiding mecha-

nical and unimaginative reproduction of a literary text instead of fostering a rich individual interpretation prevents an intensification of artistic imagination, creative perception, absorption and evaluation of the reality and of art.

In connection with artistic illustration there emerged also the problem of a unity of the illustration style, especially in readers. The unity of style was supposed to be attained until now by using illustrations of the same author, while reproduced literary texts are of various authors and consequently of varying styles. It seems that the students do not mind the heterogeneity of literary styles, but do mind differences in the visual information of illustration. Why should they? Did anybody study and prove it?

Pupils of grades 1 through 3 know today a number of illustrated books, various styles and techniques, even from their own artistic experience. It is evident from various artistic competitions and exhibitions that have been taking place over the last 10 to 15 years that an almost unbelievable progress has been attained when compared to the situation of fifteen to twenty years ago.

New curricula for education in visual arts and literature give clearer outlines also to the work with artistic illustration. Students should not only get to know works of the most significant illustrators, but at the same time also basic means of expression of individual illustrators, on the basis of their own comparison. It is then only natural that the best illustrations from books for children are used in the reader to illustrate individual fragments. Other necessary illustrations are provided by the illustrator. The unity of style in a book — in this case the reader — is ensured through a careful graphic design, especially in the case of double pages. This has also been already dealt with, namely in connection with other types of illustration in instructive subjects. The illustrator of a reader would choose illustrations from his own works and from outstanding illustrations of the books for children on

the basis of the author's intentions and his consent. This would strengthen also the feedback between the literary texts used in the reader and their respective illustrations. In addition to textbooks with artistic illustrations there are two other types of textbooks. The second category of textbooks, such as foreign language, history, geography and other textbooks make a limited use of artistic illustrations, including independent works of art. Neither in these textbooks can the artistic illustration be conceived in a purely didactic plane, at the level of the picture of a machine with numbers and explanatory notes.

The third category of textbooks for instructive subjects, especially for mathematics and natural sciences, makes predominant use of didactically oriented illustrations. I should like to present a few comments and suggestions also in this connection.

In the textbooks pertaining to categories 2 and 3 it is possible to eliminate substantially the heterogeneity of illustrations. Thus, rather than creating new and new illustrations of little artistic and didactic value for the subjects of natural history, geography, physics, etc., we should use to a greater extent either existing good original illustrations, or create perfect standard black and white and colour illustrations, use perfect black and white and colour photographs such as are those used in scientific publications and in documentation.

I believe that there is a need for reorienting the instructive illustrations in this direction. The children should not be fed decoctions in the matter of information. Important in this respect is their selection and didactic utilization in the given subject and age. Many of these illustrations could become bridges for acquiring further knowledge, for using popular scientific literature and for the life-long education. I was happy to note that we share the common views with Madame Despinette who spoke yesterday along the same lines. I fully agree with her opinions.

On the background of several pointed problems of textbook illustrations I should now like to focus your attention on the subject of the child-student, particularly from the viewpoint of the lower age groups and from the aspect of artistic illustration in the respective group of aesthetic and educational subjects.

The aesthetic and to a certain extent also didactic efficiency of illustrations for the first category of subjects was put to test in our research on perception and interpretation of artistic illustrations of books for children and illustrations of textbooks for literary education, the readers, in close coordination with education in visual arts. This research was part of a very extensive research. I shall limit myself only to the perception and interpretation. Basically equal results were obtained and equal attitudes were observed in the children perceiving and interpreting both the book for children and the textbook.

Children even ignored frequently the well-known literary text and relied on the picture alone which was not only a stimulus for mechanical reproduction of the previously known text. The investigation was gradually carried out with children aged 6 to 9 years, i.e. in the 1st through 4th grade. The perception and interpretation were in the 1st grade tested on a well-arranged picture by Josef Lada serving to illustrate the nursery rhyme "Janko Španko". The task was formulated as follows in words: "Enumerate and describe everything you see in the picture". The work with children was, naturally, done separately and their answers were recorded in children's talk. That is how I shall reproduce them.

The above task made it possible to establish individual abilities of 6 to 7 years old pupils, namely those of perceiving, observing and distinguishing individual elements of the picture, action and relationships. There were differences between individual pupils' perceptions and interpretations that we evaluated from two aspects. We set forth crite-

ria for the first aspect — manner of description. Here we examined three different levels: 1. enumeration of elements of the picture; 2. enumeration with a simple story; 3. story. Then we identified other criteria for evaluating the type of description: 1. an incomplete description, 2. a narrow description, restricted only to subject matter and events depicted in the picture and to its elements, 3. a rich imaginative description going beyond pictorial elements perceptible through senses. These two aspects are mutually complementary and may sufficiently reflect abilities for distinguishing, seeking and finding inner relationships, for creative and individual thinking and for expression. These abilities could be then observed also in expressing aesthetic appraisals; in one stage of the research I let the children choose from the submitted pictures the one they liked most and explain the reasons for selecting the given picture. We have numerically recorded gradual increase in the number of simple judgments in the first, second and third grades (selection of the picture on the basis of a certain attitude, of an aesthetic judgment, of an aesthetic relationship).

Examples of descriptions: Enumeration ranged between 7 and 14%. "A doggie, an uncle, a dog."

Enumeration accompanied with a simple story 57—63%: "There are houses and two dogs and one boy, the boy blows a trumpet."

Story, 29—30%: "The dog is barking at the boy blowing the trumpet and the second dog sticks out the tongue and is trying to climb over him because they want to have the trumpet to blow."

The second aspect of evaluation — types of description.

Incomplete description: 11—32%. "The little boy is blowing, there are houses there."

Narrow description — based only on the picture and its elements, 61—80%. "One boy is blowing and there are two dogs jumping about him. There are houses, there is one more

dog in front of the house, there is also the grass, and the sky and in the background we may see the trees."

Wide, imaginative description: 7—10%. "One little boy went down the road blowing a trumpet. One dog did not like the music, the other liked it. And the first doggie said: *Don't blow, I don't like your music.* And the second dog said: *Blow, I like your music.*"

To compare two different stories, we present one more example of an imaginative description: "The boy named Johnny has two dogs and a trumpet and as he was walking through the town he took his trumpet and played everywhere he went and people heard him and looked out of the windows. He rambled through the town and played and the dogs stuck to him because they liked listening to him."

In the second grade — children aged 7 to 8 — we chose to test the perception and interpretation on a well-arranged picture by Alojz Klima from the book "Toys — Joys". The perception and interpretation was tested in a climate of greater requirements and expectations than in the first grade, as the older pupils were oriented towards higher levels and types of interpretation by means of the request: Think up a story on the picture you see and tell it to me".

The mode of description: Enumeration is no longer present. Enumeration accompanied with a simple story: 27—38%. Story: 62—73%.

Types of description: Incomplete description: 3—5%. (Here you may note the decrease in the percentage.) "Mother was sitting by the stove and the children on the stool. The cat is sleeping on the hearth and the boy is standing."

Narrow description, based only on the picture: 41—53%. "Mommy was cooking the porridge. She had three children. The mother is sitting and one boy is standing."

Broad, imaginative description: 44—55%. "There was a girl and two boys and they all were very diligent. Once, their mommy was cooking dinner and the children told her:

"We shall help you. Mother said that yes. She gave them a pot and they started peeling potatoes."

In the third grade, the vocabulary and the ability of students for expression and interpretation greatly improved. We made their task of thinking up a story more difficult by using a picture with a limited number of graphic elements, events and technique. "The wolf and the fox as a married couple", illustration by Ján Lebiš (?) in the book "The Raven and the Fox".

The mode of description. Enumeration and enumeration with a simple story are practically nonexistent (1—2% observed during a diagnosing test at the beginning of a school year). The pupils made up a vivid and individual story, such as: "There lived a wolf and close to him, there lived a fox. Once, the wolf and the fox met. The wolf wanted to get married and he asked the fox whether she would marry him and the fox agreed." Also the types of description have substantially changed. There is a marked shift towards higher forms. The incomplete description represents only 2—4%. The narrow description, based exclusively on the elements of the picture, represents 6—15%. The broad, imaginative description: 81—92%. At this point, I should like to read a few comments: "There lived a wolf at the edge of the forest. One day he felt hungry and said to himself that he would go hunting. He went and went and then noticed a roe standing by the old oak. He ran after it. But suddenly, he went "ouch"! He stood up, blew on his leg to ease the pain and continued running. When he was close to it (the roe) he noticed a fox. He stopped and asked: "Will you marry me?" "Yes." They got married and they lived happily ever after."

Allow me to read two more such comments in order to demonstrate an absolutely individual approach of individual pupils toward making up a story. The variability of the story is surprisingly extensive and varied, as a function of imagination, experience and reading. Each pupil expresses in it

his or her entire personality, intellectual, emotional and will power characteristics. The central topic — the marriage — depicted in the picture served to play out a number of scenes of imagination, an entire kaleidoscope which finally crystallized into a wholesome tale. For example the other pupil: "A wolf and a fox lived in a forest. The fox once went to the village. She met the wolf. The wolf asked: Where are you going, fox? I am going to the village, we will get married. The wolf had no time to reflect and agreed. The fox has a garland on her head and a bouquet in the hands. The wolf was merry and held a glass in his hand. They had a good time. They walked through the forest. There were humming sounds in the forest and it was so warm that the wolf and the fox perspired." — Here you may notice how the associations from one's own life are transferred and mounted into the story.

Or still another comment: "The wolf went to the town and it was cold. The fox was skating and the wolf made her fall over the wolf's extended leg. (Again from the children's life.) The fox did the same to the wolf. The wolf responded so kindly that the fox married him. At the wedding feast the wolf ate three oxen and twenty ducks and he still did not have enough. And he also ate the fox and another twenty roasted ducks. He was still hungry. He did not leave anything for the guests. He ate also them and the cottage. And he was still hungry. He ate the trees and finally died of hunger." It is this colourful interpretation, richness of images points to the free relationship between the representation in visual arts and in literature, to the necessity for conceiving their interactions on a less rigid basis than before. The action described in the literature occurs in the time. The illustration, as opposed to it, depicts in a static representation of a given situation potentially both the action and the relationships. It builds a kind of bridge between the past, the present and the subsequent events. It draws a different



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line of the continuity of content than the literature, because the illustration has also the features of a free work of visual art. This was the reason why the children, although they were familiar with the underlying text, interpreted the picture so independently and freely.

The contemporary illustration is close through its form to the creation of children, present day art and aesthetics. These, I believe, are the guarantees for a broader utilization of artistic illustration. According to the new aesthetic and educational conception of the subject of visual art of education and that of education in literature, the illustration

will be used in a systematic and coordinated manner. These tendencies are materialized in the new curricula and methodic manuals for teaching the pupils already since the second grade starting this September.

The questions related to the illustration of textbooks may be comprehensively solved only on the basis of research and close coordination of publishers, authors, illustrators and polygraphy. It is a very urgent task also in our country, because the textbooks for the new educational conception of school system have already started to be published.



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## Illustrational Component in Textbooks and Classification of Its Type. Applied in Textbooks on History

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The problem of textbook illustrations or, more specifically, of illustrative component of textbooks is a specific one, the comprehensive solution of which may be now undertaken due to advances in the relatively independent educational discipline — theory of textbook creation.

The notion of “illustrative component of textbooks” is used in order to imply that it includes in addition to illustrations themselves also the rest of artistic and graphic means that convey, in the form of a realistic or a symbolic representation, the natural and social reality.

Existing approaches to the solution of the problem related to illustrations of textbooks were necessarily intrinsically restricted or incomplete, as the problem of textbook illustration had been once solved either on the basis of generalized conclusions such as those from the investigation into the function of visual educational means and educational displays — the illustrative component of textbooks being but one part of such a system — or on the basis of a sole scientific discipline, from the cognitive, psychological or aesthetic viewpoints. The third possibility was to solve the problem exclusively from the viewpoint of special didactics of a single subject of education. The above research conclusions retain their validity; nevertheless, a comprehensive approach to solving this problem from the viewpoint of a textbook as a fundamental educational means will help us to avoid adopting one-sided approach.

This is the reason why we consider it necessary to characterize briefly, before proceeding to the solution of the given problem, the notion of textbook and its function in the process of education, the objectives, contents and forms of which are newly formulated by the Marxist pedagogical science.

The present Marxist pedagogic postulates — in agreement with tendencies towards increased requirements on the level of general education, imposed by the scientific and techno-

logical revolution within the conditions of the socialist society — that **the education of illustrative and commenting character** be substituted by **the education of the so-called developing character**. While the former type of education excluded or minimized the active participation of pupils and their independent work, leading thus inevitably to a closed, encyclopaedic knowledge, the latter type — being directly based on the active participation of pupils and their independent work — furnishes not only systematic knowledge, but also a system of intellectual abilities, practical skills and habits. It ensures an open nature of education that may be permanently completed and deepened throughout the entire life; the specific cognitive contents of such an education has at the same time a high level of usefulness and applicability.

This new character of educational process must be reflected also in a new type of a textbook which is the most significant educational means and which largely determines the plausibility of the given type of educational process.

Efforts are therefore presently made to create such a new textbook that would go on to preserve advantages of the classical textbook of the old type — i.e. that would contain on the one hand a systematic description of the subject matter, presented in a well-arranged and synoptical manner — and on the other hand provide students with the possibility of independent textbook study. The textbook of a new type should encourage students to independent problem-solving, reflection, formulation of generalizing conclusions and judgements. In working with the textbook of the new type, the students should acquire not only specific, positive knowledge, but should at the same time acquire corresponding mental procedures, logical operations and practical skills that will enable them to use adequately the acquired knowledge in practical life.

Such a textbook of the new type — designated with the term

“classical textbook of the new type” requires that its functional role be enhanced not only by means of its conception and its didactical structure, but also by the overall use of didactic means, each of which must fulfil its corresponding functional task and all of which must be mutually interconnected and complementary. At this point we come to the issue of what structural components must constitute the contents of the classical textbook of the new type.

Understandably, the decisive aspect for the determination of basic structural components of a textbook is the pedagogical and didactic aspect and the resulting classification criterium determined by this viewpoint. **This criterium is the function that should be fulfilled by individual components with respect to independent learning educational activity of students.** According to this criterium, fundamental textbook components are the following three structural components:

- I. Presentation of the subject matter.
- II. Mechanism controlling the educational process.
- III. Orientation mechanism — enabling the student to orientate himself in the textbook.

From the point of view of the given problem, it is necessary to clarify, at least briefly, the meaning of the basic structural component — presentation of the subject matter.

The component designated as **presentation of the subject matter** contains and appropriately mediates to students the knowledge of didactic system of the given subject of study. The nature of human cognition that grasps the reality either by means of sensory perception or by means of mental process, implies the double form of presenting the subject matter in the textbook:

- A. **Presentation of the subject matter in verbal form.**
- B. **Presentation of the subject matter in the illustrative form.**

Both forms of the presentation of subject matter constitute **per se** complex subsystems containing a number of specific and differing elements, the determination of which may be made, at a higher level of distinction, by means of further classification criteria.

With respect to the problem under consideration we shall limit ourselves exclusively to the evaluation and structural analysis of **the presentation of the subject matter in the illustrative form.**

In the educational process, the presentation of subject matter in the form of illustrations in conveying knowledge and developing mental abilities and practical skills of the students is equally important as the verbal presentation. The importance of presentation using illustrations is expressed also through one of the didactic principles — **the didactic principle of visual representation** that had been first formulated by the educational science in the period of the advent of the bourgeois society. It was used as an argument against the scholastic thinking of the Middle Ages that hampered and paralyzed the human cognitive capacity. The formulation of the above principle and its implementation in the educational practice is associated with the name of our great pedagogue, “teacher of nations”, J. A. Comenius. The philosophical foundations of the principle of visual representation and related methods in teaching were provided by a philosophical stream emerging at that period — sensualism. It professed a valid principle that “there is nothing in the mind that has not first passed through the senses”, i.e. our knowledge is mediated by our senses. The validity of this principle was, however, restricted. For, it could give rise to a thesis that the human mind does not qualitatively develop the data mediated by the senses. The role of the mind was in this case reduced only to the registration, classification and systemization of what is provided by the senses. This limitation and one-sidedness of sensualism that has

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ultimately resulted in idealism was eventually overcome only by the Marxist noetics.

The Marxist noetics is based on the dialectical unity of sensorial and rational moment of human cognition, corresponding essentially to the unity of substance and phenomenon in the objective reality. Visual, representation is not here identified with the sensory stage of cognition, as the sensory perception cannot be reduced only to feelings and perceptions. The pure sensory cognition does not exist, because it is always accompanied by notional thinking of the man. The noetics does not conceive the sensory perception as a passive mirror reflection and stresses the active role of the subject. The extent to which may this subject be said to be active depends, however, on his overall preparedness, amount of knowledge, experience, aesthetic feeling as well as on acquired intellectual abilities and capabilities to perceive, comprehend, "read" the reality or its representation.

This finding, is, *inter alia*, at the origin of the didactic postulate to provide the students with a system of abilities and skills that would enable them to penetrate beyond the phenomena of the reality or its representation towards revealing the underlying substance. (From the point of view of textbook creation, the illustrative component must, therefore, be accompanied in the textbook by appropriate context that initially helps to develop these intellectual abilities and skills and later forces students to apply the acquired abilities and skills in the form of questions and tasks.)

The need for respecting the dialectical unity between sensorial and rational moments of human cognition in the educational process, as revealed by the Marxist noetics, has been demonstrated by a number of pedagogical and psychological experiments. These experiments indicated that already the elementary level of representation substantially affects the process of knowledge acquisition and quality. The utilization

of visual representation in the cognitive process (such as task solving by means of chart drawing) increases the success 4.5 times and speed of perception 3 times.<sup>1</sup>

The importance of illustrative component of the textbook as of its structural component is revealed also in methodological principles of the modern science. Experience shows that it would not be possible to employ effectively all the available information as long as its transfer would be restricted only to the oral channel. It is therefore "necessary to transform information into the language of pictures, visualize it, or otherwise it simply ages and disappears. Although new and improved communication media emerge, the task remains of preparing individuals to perceive and consciously interpret numerous variants of the representation of objective world, to read visual information models and visual information media. The main task of instruction is **to create abilities** (underlined by V. M.) for direct and reverse transitions from the preresentation to the represented matter, from the model to the original, for transitions involving full understanding in perceiving the representation . . . Visual culture becomes a substantial component of the professional profile of an immense variety of occupations emerging as a result of scientific and technological revolution."<sup>2</sup>

Although the evaluation of illustrative component of the textbook from the aesthetic and emotional viewpoint is listed as *the last one*, the importance of this aspect in the educational process equals that of the previously mentioned evalu-

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<sup>1</sup> Experiments were carried out with students of physics at the Leningrad State University under professor B. G. Ananiev. Report on findings from the above experiments was published in the journal *Sovremennye psikhologo-pedagogicheskiye problemy vysshei shkoly*. No. 2. Moscow, Moscow State University, 1974, pp. 216—219.

<sup>2</sup> V. P. Zintchenko in the journal *Voprosy filosofii*, 1974, No. 5, pp. 43 and 44.

ation viewpoints. The artistically valuable statement of the reality provides practically unlimited opportunities for individual creative perception and constitutes an important factor evoking an emotionally biased relationship of the individual to the reality he tries to comprehend.<sup>3</sup> The illustrative component of the textbook is from this aspect irreplaceable. After having evaluated the illustrative component of a textbook as a structural one, we may attempt to classify all the types of elements constituting its content. Classification criteria must be deduced from the intrinsic character of this type of presentation of the subject matter. The basic division is given by two differing ways of representing the reality. Some phenomena can be represented in a **realistic manner** (a mineral, flower, animal, tool, instrument, buildings, transportation means, etc.). The character of certain phenomena is such, however, that it excludes the above possibility and the only possible manner of representation is a **symbolic** one. Thus, for example, the representation of the Earth surface or of its parts is possible only with the aid of symbolic representation — a map. Similarly, the elapsed time can be mediated to students in history classes and their sensory perceptions only by means of a symbolic representation, namely the time line — the time unit being symbolically expressed as a length unit. Also certain social phenomena can be conveyed to senses only by means of a symbolic representation such as a chart, diagram or scheme. The utilization of symbolic representations requires that the students be taught first the system of symbols used to represent phenomena in a symbolic manner. In the same way as the student

must first learn letters of the alphabet, symbols of spoken words in order to be able to read or know the staff and notes in order to be able to sing or play, he must learn the symbols of e.g. geographical maps in order to draw information contained in them. The didactic difficulties connected with symbolic representations are due to the fact that only a limited number of symbols have been stabilized and uniformly used, while in many cases symbols are created **ad hoc** and the symbolic representation requires an extensive explanatory key so that the reader might understand and read it with full comprehension.

The presentation of subject matter in the form of visual representation is basically divided into the following two groups:

1. Presentation of the subject matter in a realistic form of representation.
2. Presentation of the subject matter in a symbolic form of representation.

### 1. Presentation of the subject matter in a realistic form of representation

In the effort of giving the most complete account of all the types of representations expressed in a realistic form, it is difficult to apply a unified classification criterium. In analyzing specific types of pictures presented in the textbooks, the pictures may be distinguished by the prevailing aesthetic and emotional consideration, or prevailing scientific and instructional consideration. According to this criterium we may determine the following types and elements of presentation of the subject matter in the realistic form of representation.

1.1. First, **reproduction of paintings**; these works of art were created as authentic manifestations of artists of various periods and schools and their reproduction appear in textbooks of many study subjects with differing didactic functions;

<sup>3</sup> D. D. Zujev, Problem of increasing educational role of the illustrative mechanism (material) in the creation of a school textbook. Tvorba učebnic, Collection No. 3, State Pedagogical Publishing House (in print).

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thus, e.g. in the reader they are intended to convey to the students — through sensory perception — a certain artistic stream manifested not only in the literature, but also in painting.

Reproductions of paintings appear also in textbooks for musical education, geography, history, etc. They are reproduced with the view to affect students' aesthetic feelings and emotions and also with the view to fulfil other educational functions that may be, however, determined only depending on the perfect knowledge of a specific character of the subject matter of the given subject of study.

1.2. The most frequently encountered type in our textbooks is that of aesthetic and emotional illustrations.\* These textbook illustrations are essentially works of art and were made to order for the given textbook. They are usually products of the foremost present artists and illustrators. In many cases their artistic perfection codetermines also the didactic efficiency and success of the textbooks, e.g. readers but also other textbooks; let us recall the 6th grade "Zoology", illustrated by Mirko Hanák, the 5th grade "Song-Book", illustrated by Jiří Trnka, etc. This type of illustrations fulfils a number of didactic functions in the textbooks; they may appear at the heading of a chapter or article, fulfilling thus the function of a stimulus, they may accompany the article of a fragment of fiction in the reader, having the task of enhancing the emotional efficiency of the text, poem, they may convey the period atmosphere, as is the case with the aforementioned "Song-Book". The vigour of artistic expression of Jiří Trnka may be demonstrated by several examples from this "Song-Book" that convincingly confirm the

capability of the visual artistic means to interpret such abstract art as music is.

Let us have a look at the picture (Fig. 1) showing the illustration to the fragment of the waltz from P. I. Tchaikovsky's string serenade. In P. I. Tchaikovsky, the waltz usually conveys the atmosphere of Eugene Onegin and Jiří Trnka succeeded in expressing this very atmosphere in his illustration. The same may be said about the picture illustrating the scene of Esmeralda and Vašek (Fig. 2) from the opera *The Bartered Bride* by Bedřich Smetana. Another example of this type of textbook illustration is given by Ota Janeček's illustrations in the 4th grade "Song-Book" that are inspired by the identical endeavour to interpret and authentically express the mood conveyed by a musical theme, while respecting the level of comprehension and imagination of younger pupils that is marked, for example, by the surviving inclination to antropomorphism and personification of objects and natural phenomena (Fig. 3) or by the ability of total concentration on specific details, also characteristic for the perception of children of that age (Fig. 4). Nevertheless, these illustrations can fulfil, in addition to the aesthetic and emotional functions, also the purely instructive one, such as may be observed in the previously mentioned "Zoology". Mirko Hanák preserved in his artistic expression the realistically faithful description of the represented reality — animals — and succeeded in endowing them with a true-to-life appearance as well as in concisely defining the character of their habitat (Fig. 5, 6, 7). The artist thus by far surpasses the colour photograph that ultimately transforms the living nature into a static picture.

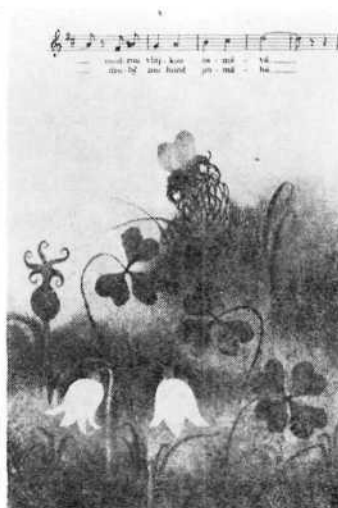
1.3. A special type of the aesthetic and emotional illustration is the so-called **suggestive illustration** which is encountered only in the alphabet books where in simple sentences, made up of words that are the pupils already able to read, may occur a word that they are not able to read; such a word is substituted by a suggestive illustration.

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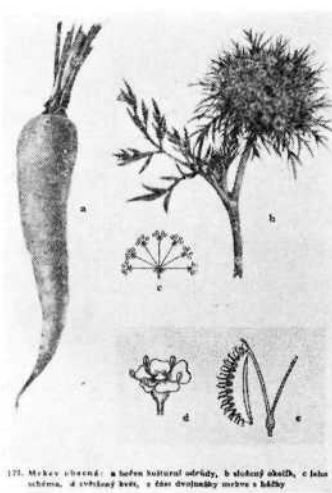
\* Along with the classification of individual types of illustrative components of the textbook, in the present article we attempt also to introduce stabilized technical terms to designate these components.

1.4. Another type of very frequently found textbook illustrations is represented by the so-called **instructive illustrations**, in which the scientific and instructive considerations take the upper hand over the aesthetic and emotional ones. These illustrations provide scientific information, present the subject matter in the representative manner; they may be said to substitute, to a certain extent, the instructive text, to contribute toward its concise and alleviated character. Instructive illustrations depict most frequently natural realities such as plants, their flowers and fruits, minerals, but also realities made by men, such as tools, instruments, machines, etc. They are most often employed in textbooks for natural science subjects — textbook for natural history, physics, chemistry. They are required to be completely identical with the depicted reality and accurate from the scientific point of view. This requirement is, as a rule, fulfilled to the detriment of other information necessary for understanding and cognition; thus, in representing plants, omission is made of their respective environment, proportionality with respect to other types of vegetation, etc. Let us mention at least the “Natural History” for the 7th grade, illustrated by Ludmila Jiřincová (Figs. 8, 9, 10). Their creators are, besides illustrators, primarily engravers that have perfectly mastered the techniques of drawing and also acquired necessary knowledge of the respective branches of science or of the teaching subject for which is the textbook intended.

1.5. An autonomous type of textbook illustration is constituted by **photographs**. Their subjects are partly identical with those of instructive illustrations, but more varied. They depict not only identical realities and phenomena as instructive illustrations, but also more complex phenomena, natural environment, panoramic pictures show the character of a countryside, urban agglomerations, factories, architectural monuments, their outer appearance and their







177. Mrkev cibová: a tučená kultivovaná odrůda, b vlnitý okraj, c jeho schéma, d celkový vzhled, e část drobnější mrkve s kořínky



interiors. We take advantage of photographic documents that represent events from various periods, social struggle, war scenes, but also of photographs of historic documents, agreements and conventions, old prints, pictures and portraits, and the like. The enumeration of events and phenomena represented in the photographs makes it clear that certain photographs can be directly ordered for the use in the textbook under preparation — pictures of minerals, architectural monuments, old manuscripts, etc. Some photographs can be obtained only from the archives (such as those with war scenes).

In the latter, certain technical problems inevitably arise, as we have to take what the archives can give us and we are unable to procure a technically perfect, reproducible photograph. The didactic function of the photograph consists in mediating to the sensory perception of students those realities that are not easily accessible, unknown; they should provide information on phenomena to be known and fulfil thus the function of the source of knowledge. The requirement for utter agreement with the represented reality is fulfilled by the very technical nature of the photograph; it should, however, grasp the reality with the emphasis on specific features that might sometimes escape attention even during the direct observation.

1.6. And finally, this category of realistic representation of the subject matter includes also the so-called **schematic drawings** that convey the reality in a simplified form, retaining however realistic features of the represented phenomenon. Such is, for example, the scheme of building elements of individual styles of construction (cornices of the Greek orders of architecture, scheme of Romanesque, Gothic or Renaissance windows), scheme of tools and instruments (such as scheme of ploughing tools — hook-plough, ploughshare, plough (Fig. 11), schemes of machines and schemes of arms. The basic didactic function of schematic

drawings is to assist students in penetrating beyond the phenomena to their origin. The schematic drawing discloses individual constructional elements of the phenomenon to be known, helps in understanding its function, its practical utilization, etc. It does not usually occur independently, being a supplement to an instructive illustration or photograph — in agreement with regularities governing the cognitive process taking place in students' minds, the process going from the knowledge of the fact to its substance.

1.7. A transitory type between the presentation of the subject matter in realistic and symbolic forms of representation is constituted by the so-called **schematic outlines** that partly preserve realistic features of the represented phenomenon in a simplified form, but partly rely on the use of symbols. The role of such schematic outlines is primarily to represent various processes, e.g. physical, chemical, technological and biological ones (schematic outline of the technological procedure in the factory production: Fig. 12, outline of blood circulation: Fig. 13, 14, schematic outline of the nervous path followed in the process beginning with sensory impulse to motoric response, etc.) or symbolic representation of the social structure of a society, etc.

## 2. Presentation of the subject matter in a symbolic form of representation

The basic feature of this subsystem of presentation of the subject matter is the use of symbols expressing real phenomena and their interrelationships. Their didactic application is based on the assumption that the students mastered the technique of their construction (e.g. construction of the network chart of a function with x and y axes, construction of a circular graph with sectors of the circle) or that they acquired the knowledge of symbols used in elaborating a symbolic representation.

2.1. This subsystem includes primarily **graphs** that represent

statistical data obtained on various aspects of life of the human society, on various areas of human activities, etc. The basis of such graph is constituted by x-axis and y-axis on which the observed data are plotted; thus, time data are plotted on x-axis, data on population growth, growth of a certain type of production are plotted on y-axis, etc. The didactic significance of this type of presenting the subject matter consists in enabling gaining insight into observed phenomena and conveying their dialectic interrelationships. It also fulfils the role of a source of information on the basis of which an evaluating conclusion can be reached; it is also a convenient working material for various types of students' independent work.

2.2. A distinction should be made between graphs and **diagrams** that also represent, for example, the development of phenomena over a given period of time and their interrelationships. In working the latter out, however, various, arbitrarily agreed symbolic units are used, such as figures representing units of the number of inhabitants or employees in a given production sphere (agriculture or industry), stylized drawing of an automobile as a unit of a given number of manufactured automobiles, stylized drawing of a book as a unit of a given number of published books, etc. Didactic functions of this type of representations are the same as in graphs; their execution is, however, more easily comprehended by the students.

2.3. This category of symbolic representation includes also **time lines** — simple and synchronic — that enable to localize historic events in time and synoptically demonstrate historical evolution. Their construction is based on the symbolic representation of a time unit by means of a length unit. The adopted scale, i.e. relationship between the time span and agreed length unit, may vary — 1 cm may represent 10 years, 100 years, etc. This is a variation of various scales used in drawing maps. The didactic utilization of this symbolic

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representation requires that the students have mastered the necessary knowledge enabling them not only to read and work with the time lines, but also to draw them up.

2.4. The most frequent type of symbolic representation is a **map**, whether it is a geographical, physical, political or historical one. While the geographical maps today employ mainly stabilized symbols for expressing natural and social phenomena, no such system of symbols has been as yet stabilized for historical maps and the latter are therefore supplemented with the so-called legend enabling the user to read them with comprehension. Owing to the fact that special teaching aids in form of atlases containing necessary collections of maps (geographical atlases, historical atlases) were prepared for teaching certain subjects such as geography and history, the respective textbooks include maps only very rarely.

2.5. Nevertheless, textbooks frequently use **cartograms** — simplified maps that contain less general data and put the stress on phenomena under observation (raw material sources, communication lines, changes of State boundaries as a consequence of significant historic events, localities where striking workers encountered forces representing State power, etc.). The didactic function of the representation of this type consists in helping the students to gain a rapid insight into the reality to be known, helping them to reveal interrelationships between the phenomena, etc. And it may be finally said that cartograms introduce to the use of maps.

2.6. The same category includes also the **plan (2.6) and situational outlines (2.7)**; situational outlines are even more simple than cartograms, as they usually reflect only the relationship between two or three phenomena of a natural or social nature.

To conclude the enumeration of individual types of the presentation of subject matter in the object (visual) form we

give a schematic overview of this structural element of a textbook as of a subsystem.

## **B. Presentation of subject matter in the object (visual) form**

### **1. Presentation in a realistic object (visual) form**

- 1.1. reproductions of paintings
- 1.2. aesthetic and emotional illustrations
- 1.3. suggestive illustrations
- 1.4. instructive illustrations
- 1.5. photographs
- 1.6. schematic drawings
- 1.7. schematic outlines

### **2. Presentation in a symbolic object (visual) form**

- 2.1. graph
- 2.2. diagram
- 2.3. time line
- 2.4. map
- 2.5. cartogram
- 2.6. plan
- 2.7. situational outline

All the types of presentation of the subject matter in the object (visual) form are necessarily accompanied in the textbook by a textual explanation, by the so-called **subtitles**, that serve to guide students towards a systematic observation of phenomena, to develop their abilities for analyzing these phenomena, for using them as a source of information; the underlying text usually contains also an instruction concerning the activity of the student for which it provides adequate material.

It is evident that there is a close dialectical interrelationship between the verbal and object (visual) form of presentation of the subject matter, i.e. that the forms of representations are directly determined by the accompanying text; their selection and incorporation into the textbook depends on

whether they fulfil a didactic function in the process of cognition and education. In a reversed way, this selection affects the content and construction of the explanatory text. General conclusions on the illustrative component of a textbook cannot be mechanically applied to textbooks for any subject. In their application it is necessary to take into account also other aspects that are given primarily by the specific character of the subject matter of the given subject of education. The manner of modification of general conclusions may be demonstrated on the illustrative component of history textbook.

The specificity of the subject matter of history is determined by its objective of giving a comprehensive lesson on the life and historical evolution of the society, on all of its activities, achievements and manifestations. The source of knowledge, source of historical information is found in historical documents including all human artefacts. According to their outer characteristics, the historical sources are divided into: written sources, material sources, pictorial sources, oral sources. Because history as a teaching subject should convey to the students not only a complete set of knowledge on the past of the human society, but also familiarize them with the sources from which this knowledge has been drawn, the history textbook must also present, to an appropriate extent, the representation of these sources. We are thus led to the determination of the first content area of the illustrative component of history textbooks. It embodies representations of the most varied material sources and reproductions of works of art of the given period. The second content area of the illustrative component of history textbooks is determined by the didactic considerations; it is not sufficient for the students just to obtain sensory images concerning the reality to be known, its outer appearance; they should also learn a lesson for example on the material from which the given artefact was made, on its construction, its function, and the

like. They should see through the phenomenal aspect of the reality and get to its substance. This corresponds to the character of the historical source that gives both direct information and indirect, mediated information.

The determination of content areas of the illustrative component of history textbooks that reflect the specific nature of the given subject matter and a general characterization of individual didactic tasks allow us to proceed to individual elements of the presentation of subject matter in a realistic form of representation — as determined in the previous general classification — and to point to the specificity of their function in history textbooks.

### 1.1. Reproductions of works of art.

The reproduction of works of art of the period in the history textbooks constitutes an important component of their illustrative aspect, because the knowledge of the history of art is a direct component of the didactic system of history teaching on the one hand and because the work of art itself is a historic source that documents the period in which it was created and provides a number of facts of historical importance. The ability for acquiring such information requires, however, that the observer — student — be equipped with the knowledge of methodological procedure for the analysis of the work of art. In agreement with knowledge of the history of art we must therefore teach the students that each work of visual art has three layers:

1. the so-called layer of formal elements used in the given art;
2. the layer of the primary object, i.e. the subject represented in the work of art;
3. the ideological layer that reflects the contemporary thinking of people and their views of the nature, life, society; it betrays the ideology of the period.

For illustration we shall use the example of such analysis in a reproduction of the painting showing the Egyptian army

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led by Ramses II attacking a Syrian fortress in the antiquity (Fig. 15).

1. From the aspect of the first layer, the students will notice that the artist puts represented phenomena in superjacent layers. We shall explain that the lowest layer shows phenomena that are closest from the viewer's standpoint, the phenomena depicted in the upper layer being the farthest. The conclusion: ancient Egyptians did not know the perspective.
2. From the viewpoint of the second layer, the picture gives a concrete lesson on the Egyptian accoutrement and armaments, on the Egyptian military technique and technique of the fight (swords, shields, bows, arrows, two-wheeled battle chariots). The students give the description themselves.
3. From the viewpoint of the third layer, the painting represents the period conviction that the ruler's existence intrinsically differs from that of the rest of the people, that he is of divine origin, son of the God. The artist expressed this belief through a disproportionately tall figure of the sovereign as compared to the figures of the warriors. (The artist's esteem for the ruler is expressed also by the fact that he did not disturb the profile of the ruler by drawing the bow-string and arrow. The ruler bends the bow behind his head! (This layer include also an attempt at evaluating the aesthetic efficiency of the work of art and an attempt at evaluating the taste and aesthetic feelings of the represented period.

Reproductions of works of visual art (paintings and sculptures) may be used in the history textbooks to demonstrate the specificity of artistic manifestations of individual civilisations, developmental tendencies in individual historic periods, artistic and notional achievements of these individual periods (such as the discovery of the perspective by Renaissance painting). They may be similarly used to document changes in the

selection of the topic and in the manner of its treatment which testify to the changes in taste and opinions. The reproductions of works of visual art should thus illustrate as the most typical examples as historic sources **sui generis** any period of history and its stage of development from the most ancient periodical times, from prehistory up to the most recent period.

#### 1.2. Aesthetic and emotional illustrations.

The meaning of education in history as a component of general education and the specific character of the history subject matter determine also a special significance of another type of illustrative component, namely aesthetic and emotional illustrations. The habit of using such illustrations in the historical fiction, historical novels and historical short stories and their appeal in the historical novels led to the conclusion that they are suitable also for the history textbooks. Experience has, however, shown that in these textbooks the cognitive level does not come up to the aesthetic and emotional level of these illustrations. A historical novel cannot become a historical source and aesthetic and emotional illustrations cannot become a source of true historical knowledge (Fig. 16a). An exception may be found in works of art that are products of a close collaboration between an artist and a scientist, such as was the case of paintings of J. Burian who collaborated with Professor Augusta (Fig. 16b). This is, of course, a creative process of long duration leading to an artistically convincing, aesthetically appealing and historically true work.

#### 1.3. Instructive illustrations.

This type of illustrations is used in the textbooks very frequently and fully corresponds to the character and nature of the history subject matter. They represent mainly individual historical monuments, material human artefacts,

individual items of real life. They are used especially when the material reality has not been fully preserved and the instructive illustrations serve as its reconstruction.

The justification for using the illustrations of this type may be also given by the fact that the reality to be known is for instance a part of an obscure representation and didactic considerations require that it be demonstrated to the students separately; the representation must be accurate and contain all the characteristics that the students must be able to safely distinguish in observing it.

### 1.5. Photographs

The specific character of the history subject matter underlines the use of photographs as the most frequent illustrations; photographs of material sources that are of essential importance for obtaining historical information. This leads to another intellectual ability of students — ability of obtaining such historical information from the given source. At this point we should also consider the question of implications of the above didactic objective for the selection of individual types of illustrations.

We listed the cases in which the photograph is replaced by an instructive illustration. The didactic function of both is identical, the distinctive feature consisting in the manner of presentation of the given source of knowledge. Both types must serve for a specific cognitive activity of students for which they are equipped with a methodological means, consisting in the above intellectual ability.

In attempting to determine the content of this ability we must proceed on the basis of the fact that material historical sources (in the textbook, they are substituted by reproductions of period paintings, photographs or instructive illustrations) emerged as a result of the activity of people connected with their effort to create material conditions for the life of the society, as a result of human interactions in the pro-

ductive and social sphere and, finally, as a result of human mind exerting influence on other human minds with the aim of disseminating and enforcing certain beliefs. Any historical source reflects the above three aspects of the life of a society with one of them being predominant — that from which the source directly originated. The historical source thus conveys one area of human activity in an immediate and others in a mediated form. One conclusion may be drawn from this assertion for the purpose of a didactically oriented methodological procedure: in analysing the content of the representation of a given historical source we determine primarily three layers of materialized human activity. The first of them may be designated as a material and constructional layer, the second as a functional layer and the third one as a super-structure (ideological) layer.

By way of example and also in order to assist in setting up the criteria for selecting individual types of illustrative components for history textbooks and their mutual combinations we list a series of questions for the analysis of the representation of ploughing equipment, i.e. plough, that was introduced into the Czech regions in the late 13th and the early 14th centuries.

Analysis from the standpoint of material and constructional layer.

1. From which materials was the plough made?
2. What parts did it consist of?
3. What technology was used in making it?  
By means of what tools?  
Was it a piece or mass production?
4. In what period was the plough manufactured in our country?
5. In what quantities were the ploughs found; separately, in small quantities or was it in general use?

Analysis from the standpoint of functional layer.

1. What was the function of the plough? How did it break up the soil?
2. How effective and productive was the work with the plough? Was it more effective when compared to the hook or ploughshare used in the preceding historical periods?
3. What skills or knowledge were required from its user?
4. Did the introduction of plough require using a special organization of work, e.g. an increased number of labourers?
5. Did the introduction of the plough give an impetus for improving the agricultural production?

Analysis from the standpoint of the super-structural level.

1. What experience and abilities made it possible to manufacture the plough?
2. What was its price? Was it at the reach of anybody or just of a certain group of people?
3. What level of civilisation and culture may be deduced
  - a) in comparison with the civilisation level of the preceding period,
  - b) in comparison with the civilisation level of other cultural spheres in the given period?

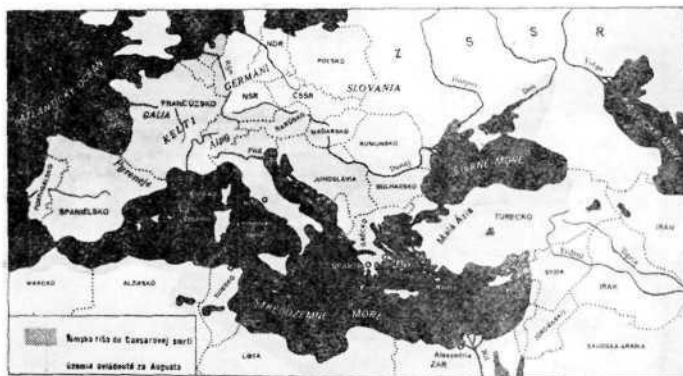
The above questions that are posed in the analysis of the representation of the plough indicate that the representation (it may be 1.1., 1.3., 1.4. or 1.5.) must be supplemented with a verbal explanation accompanying the picture, and also by representations of other types. In the first place, it must be supplemented with a **schematic drawing** (1.6.) that provides a lesson on the **composition of the plough** (ploughhead, asymmetrical ploughshare, trash-rack bar, shaft and turning board; if it is not given in the textbook, the teacher should execute it himself on the blackboard (Fig. 11). In demonstrating the function of a plough, it is appropriate to use a **schematic outline** (1.7.) that shows **how individual layers of soil are broken up** and how deep the furrow is. In a similar way, in demonstrating the improvement of

agriculture, a **plan of a village from the period of culminating feudalism** (2.6., Fig. 17) should be used to show that the fields were rectangular in shape (before, they were square in shape and it was difficult to turn the heavy plough; therefore, after starting to work, a long furrow was made) and that a so-called three-lot economy in contrast to the previous two-lot economy was stabilized in agriculture: instead of one half of soil, only one third was allowed to lie fallow. Better utilization of soil was enabled through more efficient ploughing with the plough. And, finally, it is desirable to use a reproduction of a picture from the given period (in our case e.g. the picture of a plougher from the Codex of Archbishop of Prague Jan from Jenštejn from the 2nd half of the 14th century; if such period representation is as legible as in this case, the reproduction may be used instead of a photograph or instructive drawing (which provides information on the number of horses required to pull the plough (two pairs) and the number of people working at ploughing (the plougher and the whip). This information allows us to deduce that the plough could be used only by a richer farmer who had a stable boy and at least two pairs of horses. The poorer farmer had to borrow the horses either for money or for service. Already in the period of culminating feudalism, there existed a wide social stratification in the villages. With the analysis of the representation of a plough, one of the material sources, we have exemplified how a general classification of individual types of illustrative component of the textbook must be refined with respect to the specific nature of the history subject matter and how the didactic factors determine the selection and mutual combination of individual types of representation (1.1., 1.3., 1.4. or 1.5. supplemented by 1.6., 1.7., and 2.6.). It is this combination of individual types of representation that constitutes one of the specific features that should characterize the illustration component of history textbooks.

Similar conclusions may be drawn for the application of a general classification of the presentation of subject matter in a symbolic form of representation, selection and treatment of these types of representation. In view of the fact that a permanent attribute of any historical phenomenon is its localization in space and in time, cartograms and time lines are of particular importance for the history textbooks. For object demonstration we present a specific example of the historical cartogram.

The cartogram as a graphic work has undoubtedly its aesthetic, artistic value. This aspect, however, cannot prevail over the didactic aspect, because the cartogram might lose its functionality (Fig. 18). Shortcomings of a historical cartogram with the prevailing artistic aspect consist in the fact that the pupil does not find in it points of support for the actual localization. The example of a second historical cartogram (Fig. 19) illustrating the present political boundaries of existing European countries proves that it is possible to attain both the artistic appeal and the accomplishment of the basic didactic function. (The pupils may, for example, enumerate existing countries, the territories of which were in the times of antiquity parts of the Roman Empire. In this way, they associate historical knowledge with geographical knowledge and reinforce their ideas concerning the space obtained in the classes of geography with the aid of spatial notions of historical character.)

This example will sufficiently illustrate the need for taking account of didactic aspects of the given teaching subject.



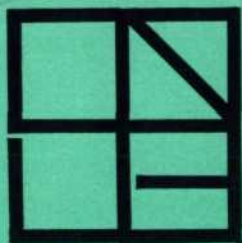
XXIII. Rímska ríša za Augustusa. Za Augustusovej vlády pridali k Rímskej ríši nové územia predovšetkým na severe, takže najväčšiu časť jej severnej hranice tvoril Dunaj ať k svojmu ústiu. Okrem toho Augustus získal časť severného pobrežia Čierneho mora a ďalšie oblasti v Malej Ázii a v Afrike (najmä Egypt).

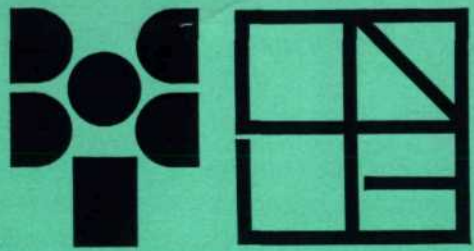
The attempt at a general classification of individual types of illustrative components of the textbooks made in the presented paper should contribute to give due consideration to all the aspects that would ensure the overall functionality of the above components in the creation of textbooks. Our example of application to history textbooks should indicate how many other aspects related to the nature of the subject matter of the given teaching subject should be implemented in order to ensure the full educational impact of the illustrative component of the textbook.



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Slovenská národná galéria v Bratislave.  
Zodpovedný redaktor Štefan Mruškovič.  
Výkonný redaktor Jitka Madarásová.  
Fotografie Anna Mičúchová.  
Grafická úprava Bedrich Schreiber ml.  
Vytlačili Tlačiarne SNP, n. p., Martin.





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6

SLOVENSKÁ  
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