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DIALECTICS OF ARTISTIC DEVELOPMENT AND THE SOURCES OF ITS STIMULI ČSSR

The discussion concerning the stimuli, impulses, influences, heritage and traditions emanating from the evolutionary stages of the history of art can be conducted in a free style, not claiming any right to a system-based approach to the issue under consideration. For, many insights can be thus gained, bringing valuable contributions to our knowledge. But such unrestrained consideration of the problems needs not be invariably useful. It can yield one-sided views of the given problem area as well as one-sided conclusions. It is therefore necessary to adopt a sufficiently comprehensive approach. At the same time, we must be aware of the fact that these are the problems which have only a partial significance in the body of art-related issues and that, consequently, they come into inevitable interactions with some more general questions. These two aspects will be the subject of the introduction to our symposium.

The very topic we have chosen implies that old art can serve as inspiration for the contemporary creation. This opinion is at a sharp variance from that advocated by the futurists at the turn of the century who did not permit any such assumption. The development has proved that their views were unsustainable. It has confirmed that art has its own specificity which does not totally annul the relationship with the art of the past periods; on the contrary, there is a permanent continuity. The man, both as a spectator and a creative artist, derives values from the historical development which are of a permanent significance for him and even foster the creation of the present period.

This fact gives rise to the first question. Is this influence of the past on the present quite accidental, or does it obey a certain regularity? There are theories which explain all the influences and stimuli as accidental phenomena, the decisive role being ascribed solely to the individuality of the artist, his intuition and will-power. According to them, there is no interrelationship between these influences and stimuli and the artist and the general regularities governing the development of the society and the culture.

There are, however, also theories of a completely opposite nature. According to them, the development of

art follows a rigidly stated regularity which determines the role of the artist to the extent that the only thing for him to do is to fulfil it passively. According to Wölflin's theory, art history can be written without the names of artists.

The Marxists' view of the given question is totally different. They find a dialectical interconnection between the individual creative will of the artist and those specific socio-historical conditions in which people concretely and practically live and act. It gives the artist the possibility of preserving his uniqueness and originality while, at the same time, maintaining the contact with his era, society and its culture.

This undrestanding of creative freedom also accouts for the fact that there may be two artists active within the same period, Kafka and Hašek, whose aesthetics is completely different. Both lived in the era which devalued all the forces attracting one man to another. The social order of their period was hostile to the individual. Kafka depicted this human situation as a total absurdity of human existence. There was nothing to save the man. His hero is absolutely and tragically grave. Hašek, on the other hand, does find a way of how to save the man. He finds it in humour which confirms the absurdity as the absurdity without, however, endowing it with a tragic meaning.

Thus, although the creation of these two artists emanated from the same social situation, each responds in his own specific way.

This fact points to the primordial importance of the social life of people, as it had evolved over the time, for the spiritual creation. Nobody can invent a way of living, separated from the concrete and real conditions. Also the escape to the completely illusory world of imagination is the reflection of the lack of aesthetic stimuli in one's real life. The artist must therefore proceed from the conditions of his social existence. He, however, has many possibilities which do not rule out a relatively autonomous emotional and mental response to the reality. Such is the dialectical interconnection between the social determination and relative autonomy of the artist's role, social determination and relative autonomy of artistic

development. Such is the continuity between the contemporary phenomena. This continuity, however, exists also between the previous development and the new developments.

If we speak about the spiritual subject matter of the given period and its changes as compared to the preceding one, this does not imply the substitution of one state for another in the absolute meaning of the term. Rather, one state was transformed into a new one. Ongoing changes have no absolute character and represent a continuation of all that has been instead of negating it. Each new stage is in dialectical unity with the preceding one. Some of its elements pass into a new stage of development. Rather than hampering the subsequent development, they foster it. Such is the task of the traditions, to give an example, of each experience acquired through the development. These elements, however, are not unchanged as such. They grow over to a new life structure and are governed by its regularities, although preserving their active role.

This continuity points to the schematic character of the depiction of artistic development in terms of cyclic changes of antagonistic styles. How else could we understand the great realistic artist Daumier and the living romanticist elements he preserves as an activating force of his realism?

This continuity can be explored not only in relation to the immediately preceding period, but also to periods which are more or even very remote. This ability is only inherent to the past. This is because art preserves its permanent value and function which enable it to constitute an ageless object of admiration and to continue serving the humanity. In this respect, art differs from all other products of human activity. Scientific dissertations, technological achievements, tools, forms of religion, legal regulations, means of transportation and still other forms of human civilization are of a restricted functional life. Consequently, throughout their further development they are discarded and substituted for by a more accomplished product. This substitution, however, is not complete, as much of the preceding evolution of knowledge is embodied in the new, higher form, but this new form

will unconditionally replace the old one. The old form can only serve as a monument and document of the evolution.

A situation is different with respect to the works of art. The value of many of them, rather than having a transitional evolutionary function, becomes a possible object of enjoyment and usage for all the subsequent stages of development.

This ability emanates from the specific character of the subject. A work of art, although being an artificial form just like all other artifacts, does not serve any partial needs. It is an object which behaves with respect to the spectator (listener) as though it were a human being itself, this other human being informing us on itself and evaluated. Whether this object assumed the form of a portrait, still life, landscape, house or illustration is of secondary importance. It continues to be an artifact which expands our voyeur world by the view of real persons who personified their spiritual images in this material object. A work of art is thus a kind of a spiritually behaving person who either evokes our sympathies and appreciation or the opposite. Like in a mirror, it reflects those wishes, desires, interests and needs which are coincident with ours. It is a mirror through which we recognize outer world elements which appeal to us or repel us. In this way it becomes also a mirror of ourselves.

The purpose of such activity has a double meaning. On the one hand, it expands human experience and orientates people towards certain mental and emotional values and ideals; on the other hand, the aesthetic appeal involved in this process turns this experience into enjoyment. Art thus becomes a special tool designed to develop the human personality, because art reveals what it wants to reveal, what could or should (or should not) be here to make the world fully human.

All this is possible only provided the spectator (or creative artist) recognizes in a work of art not an object subjected to an aesthetic evaluation, but himself as a person performing the aesthetic evaluation. A work of art thus embodies the knowledge of two aspects, subjective and objective ones, constituting an inseparable whole.

This specific form of the reflection makes it possible

to find a similar type of interconnection in any work of art. As long as this work mirrors something from his or her own human situation, he or she derives both emotional and mental stimuli from it.

This reverberation, however, needs not necessarily take place only in the spectator. It can also induce creative stimuli which, in turn, are subsequently used in a new interpretation. In such cases, the object of the reflection is, as a rule, modified and also different is the self-expression of the subject, as both have inevitably undergone transformations of time and development. This, however, does not imply the disappearance of the quintessence connecting two phenomena differing in their period representation. The quintessence is present in all the modifications. The quintessence of human life, always present, timeless and surviving all the generations.

But this eternal and everlasting component is neither abstract nor extratemporal in its origin. It also has its concrete historical source and connection with the transitional forms.

It means that the works of art of all the periods embody both the hereditary and the transitional values. This hereditary value is not in an absolute contradiction with what we experience today and what can live with us and in us. It is thus able of renewing its meaning. By itself, it can even rekindle the cultural need for it and become, in a certain sense, again topical. These are the so-called re-discovered values. The Impressionists had rediscovered Piero della Francesca, Velasquez, Turner, Expressionists rediscovered El Greco, etc. They did not, however, imitate him in a passive way. It is absolutely impossible in art for one stage of development to completely imitate a past stage. Neither the artist nor the perceiving public, living in a different period, with a different artistic culture, can perceive, think and feel the world in the same way as their ancestors. It is possible for an artist to make a technical reproduction of an artistic monument, he even can make a work of art after the style of the Old Masters, but such work is very close to the craft, technical skills and accomplishment (even though an important role is played here also by observation skills, knowledge and feeling). The renewal of the former

historical situation from the point of view of the creative method, way of the perception of the world, way of thinking and way of feeling is no longer possible.

The perpetual and untransitional is therefore not separated from the passing and transitional; instead, the two form a dialectical unity. Thus, even though art is undergoing constant changes, it also contains something that remains. The new artistic form is thus never absolutely analogical to its preceding development and it is never completely broken from it. There are elements capable of preserving their universal human character which pass through all the stages of development. Other elements lose this objective capability.

This dialectics of the transitional and untransitional fully applies also to the social determination. The element which acquires the universal human meaning is always emerging in a specific historical situation and conditions. It is shaped by the way of thinking and feeling, intrinsic to the psychological formation of the given class, nation, cultural group, etc. However, as soon as the activity and opinions of these cultures become identical with progressive development of the mankind, they become potentially hereditary. The ideal which is close to these cultures, preserves also its appeal for the whole basic mass of the society and the mankind. It embodies the universal human interests. It is exemplified by the timeless struggle of the mankind for peace.

Art is thus a reflection of numerous universal human values which preserve their all-human meaning in all the successive periods.

The origin of such universal human values, however, needs to be explored also from the evolution point of view. They are not born with an individual, but have their historical origin. Throughout the evolution, they emerge, expand and deepen. Each historical situation makes its own contribution to the treasury of these values.

To exemplify this point, the type of personality represented by Don Quixote could not have been born within the framework of the prehistoric society, as such human type could not have possibly evolved there. He is the outcome of a specific stage of historical development

just like Prometheus, Hamlet, Don Juan, Romeo and Juliet, Švejk, etc. At the given periods they represented certain temporal values which, however, acquired over time a certain super-temporal value. The subsequent generations drew upon their human message reviving it in new forms, modifications, variants and analogies.

The eternal and the perpetual have thus been formed throughout the history and constantly transformed with the passage of time. They represent the basis from which the humanity emerges over and over again.

It is true that there were periods in which this basis was shrinking and forcefully restricted. This happened in the Middle Ages as compared to the Antiquity, But not even then the restriction was absolute. For, certain aspects and forms of the heritage of Antiquity lived on through the Middle Ages. And not just that. The fact that the Middle Ages did reduce this basis notwithstanding, certain medieval values represented a progress achieved over the antique heritage. When the Renaissance started to restore the values of antique culture for its own needs, human achievements of the medieval culture did not vanish altogether. This general regularity underlying the ascending and yet unsteady development can be traced up to our times.

All this leads to the conclusion that the art is a system by its own virtue which undergoes constant transformations. These transformations are born out of a number of various impulses coming from the social setting (economic, technological, philosophical, ideological, religious, ethical, etc. ones). They, however, emerge from art as such for the development of art also possesses its relative autonomy. These influences, impulses and stimuli are then processed in a structural way. This means that the art consists of individual elements which, as we have seen, are undergoing constant changes during their development, this change affecting also their structural linkages. Any force operating within this structure is at the same time a function of other forces.

This structure has the function of artistic knowledge constituting, at the same time, knowledge of the value of human existence such as it had evolved throughout the real history of social practice. This con-

crete history shapes the social consciousness at each level of its development conception of the world. In this respect, the consciousness of an artist becomes one form of human self-assertion in the world. This is the content related aspect of this structure. These content aspects, however, call for their external expression, their material embodiment. Art thus also depends on the resources made available by the respective period and level of development. Much depends also on the level of development of the forces of production, technology and practical skills. But the technical and technological possibilities of form shaping are distant to the art by themselves, unless they are processed into a form having an expressional appeal. They must acquire a linguistic form in which is encoded the content of the work of art.

As a result, art can be explored from the aspect of lines of force of various impulses both as regards its content and form. These elementary invariant components and aspects of the art, constituting its structure, are four. Each of these components has a certain relative autonomy and, consequently, the self-motion ability. The first component develops the artistic cognition, the second component develops artistic ideas and value orientations, the third component develops the artistic skills on the basis of acquired technical skills and has the character of the so-called formal mastery and the fourth component develops expressional aspects of art, i.e. artistic language.

Let us now consider the possibilities of these individual components and their inevitable development on some examples. In art history, portrait is connected with a definite historical stage which came only after art had already undergone a relatively long evolutionary process. The portrait emerged in this stage of historical development as a new programme. It was the programme oriented on the exploration of the specific individual and on the demonstration of his or her social significance. Once the programme has been formulated, internal logic underlying the development of this exploration can be followed up to the present. Without dwelling on each link of this chain of development we shall only confine ourselves to the comparison. The psychological

characteristics of Hellenic and Roman portrait is just as perfect from the artistic point of view as the portraits by Houdon or Rodin. An analogical comparison can be made between the El Fajum portrait and the portraying mastery of Rembrandt. This comparison, however, shows also the extent to which changed not only the object of cognition itself, but also the extent to which changed the ability and the programme of representing the human soul in all its complexity and contradictions. This psychologically deeper and broader knowledge does not, however, by no means devalue the efficiency of the portraying procedures used at the lower stages of development.

One more example. When a new orientation to the knowledge of the Nature emerged in the times of the medieval religious dogmatics aiming at getting to know the God by means of art, it consisted in expressing the aesthetic relationship between the man and the Nature. This objective was pursued, in its totality, by the Renaissance. The best suited for its fulfilment was painting. This accounted for the importance ascribed by the scholars and artists of that period to painting who considered it as a supreme form of art. — Painting knew little at that time about achievements attained in this respect in the Antiquity. In many areas it started practically from the scratch. Its new programme opened a long search crowned by new discoveries. Its essence was to know, grasp and express the beauty of the world discernible by our eyes. This task extended throughout the subsequent centuries, creating an evolutionary chain of development. It began with the perspective in drawing, to be later extended to the aerial and colour perspective and to come in the 19th century to the unification of light and colour. The effort for pushing the modelling of the world in its optic quality to the utmost led towards Impressionism and pointillism.

This programme, however, ultimately reached a form which no longer proved to be acceptable. Even though the painting did reach magnificent results, it was losing certain components of social reflection which had in the past constituted an important value of the artistic structure and these components had again asked to be

represented. The subsequent development therefore rejected in its strife with the Impressionism the latter's programmatic one-sidedness and took up certain other cognition orders of the preceding stages of development. This step had been taken by Cézanne as the first. The art again turned its interest to the ability of generalization, of grasping the lasting values, expressing the materialness of things, their shape definiteness and firmness, etc. This programme found its original continuation in Cubism. Cubism went as far as rejecting the distinctive viewing from a certain perspective and proceeded to discerning the beauty of the shapes from the subjectively formal image. The value of the fugacious and passing beauty based on the unity of colour and light in their vibration in the atmosphere was no longer of interest to them. The optical impression fixing a single moment of light was "dropped out" of the programme and replaced by a subjective vision of the things observed from different sides in the time distance, but disintegrated and put together again on the surface having in itself a spatially static structure. This direction did not, however, break all the ties with the preceding development. Picasso drew his stimuli from the Iberian sculpture, Negro art and it is not accidental that Filla studies and writes about the Dutch still-life of the 17th century.

But not only the Cubists had creatively challenged the line of development which led to Impressionism. The Expressionists responded to this line in a different mode and they conceived the interactions between the man and the outer world as a relationship filled with excitement and passion. The beauty of material forms and the charm of their rhythms "set to music" were not sufficient for them, just as the grasping of the beauty of optical experiences offered by the Nature. The internal excitement by the world attains in them sometimes painfully outstretched notes. New socially conditioned impulses find new positions in them. It thus was not accidental that they rediscovered El Greco, Grünewald and other painters. Similar social tendencies reflecting contradictions of the period were also provoked by other directions some of which follow the path of the search for positive huma-

nistic outcomes but also the pathway which led to the blind alley of pure formalism.

A similar line of development can also be traced in the programme oriented towards the knowledge of the relationship between the man and the society. The most eloquent example is given by the literature. As soon as it set up the programme of getting to know the relationship between the character of the man and the character of the society, it adhered to it with logical consequentality. In the 17th century it was depicting the interaction between the character and the social setting by means of the plot. This interconnection, however, is only external. The behaviour of the characters did not as yet flow from the milieu and the milieu did not shape in any way the given character. Their interrelationship is only of a physical nature. In the 18th century, the situation had gradually changed. The social setting in which the given character existed and worked impressed its mark upon the personage. The personage had received something from the character of its surroundings. In the 19th century, the literary hero already embodied both the social determinants and his or her inner psychological world having its own individual motion. The effort for grasping something factual, documentary and unique was getting into the foreground. The observation and the description were already naturalized. Anything reminding of imagination, invention and myth was rejected at that period. A turnabout came in the 20th century. The ability of art to express itself by means of imagination, symbol, invention was again gaining the upper hand. We do not refer here only to Symbolism, Surrealism and other streams. Also the Realists were taking the same course. And, as we know, not only in literature, but also in visual arts. Two levels of approach when on the one hand there is the demand for the concreteness of representation and on the other, that for the mythic character and generalization are looking again for their synthesis. Realism, however, places emphasis on its demand for the truth.

Also here we could trace the interconnection with the historical development of art from the aspect of certain stimuli which proved to be topical.

A similar regularity of development, apparent in the component of artistic cognition is also operating in the ideological sphere.

Whatever is the object of artistic knowledge, this knowledge acquires an ideological meaning in art. The ideological meaning of cognition is determined by the will expressing in this type of knowledge its interests and needs. It is the idea expressed through artistic means which contains the above two levels, two layers of cognition, when the objective is coupled with the subjective, the natural with the social, the material with the spiritual. Science does not deliberately seek such interconnection. The subjective, the social and the material are the main objectives of art ... All knowledge is becoming only a means. This is also the reason why the same theme can receive different interpretations. Art is not concerned only with the theme. The theme in itself is not something very general. The theme only acquires the content when it enters into contact with the spiritual life of man who grasps this theme through the poetic idea. The poetic interpretation of the idea of the theme is endowing the work of art with an artistic meaning. It means that it cannot be devoid of the emotionally aesthetic nature. The artistic idea is not a plain idea, it is an idea expressed emotionally and aesthetically. The thinking and the feeling form here an inseparable unity with organic interconnections.

This law does not, however, rule out the possibility that the idea does not correspond to the objective meaning of the theme. To give an example we have chosen the theme which was to praise the magnificence of God rather than evoking sympathies with the man and which received an ideational treatment that failed to fulfil the above programme.

St. Michael's church at Hildesheim has a door with bronze reliefs. It was made in 1050, at the time of peak feudalism with the overpowering religion which was the main source of inspiration for the art. The above reliefs rank among the most ancient relics of their kind. They evoke cultural and historical interest through their sculptural treatment, masterful rendering, etc. But, they are also extremely interesting from the aspect of their idea-

tional treatment, from the aspect of the content. One of the reliefs depicts the expulsion of Adam and Eve from the paradise. The God — Farther is coming from the left, Adam and Eve stand to the right of the tree and there is also the serpent — the temptator. The God points reprovingly to Adam — what have you done. Adam, frightened, points to Eve as though he wanted to say that it was she who was to blame. Eve suggests with her gesture that the villain is the serpent. This narrative scene with its deep humanity evokes smiles of the object of disputes. For, the artist had unwittingly evoked the question to whom would point the serpent. But most people would never ask a similar question in that period. They had only felt emotional impact of the given Biblical scene which, however, was depicted here in the ingenuous popular interpretation.

This work was thus preserved to the present times and it continues to be able to evoke an artistic experience. Although the ideologically religious impact of the original theme lost its significance, not so its special artistic interpretation. No longer do we feel the threat of this reminder of the original sin the burden of which, according to the Bible, is impressing on each man and we smilingly observe the sinners who are trying to shift the guilt to one another. Due to this permanent humane quality the work preserves its appeal, such as that brilliantly employed by Effel.

There is a multitude of works of art which served to illustrate various religious, philosophical and moral dogmas. Their continuous appeal and stimulating nature result from the fact that the artist, rather than choosing the method of direct illustration and transposition of theoretical theses, presented them on the basis of his own understanding of the reality with which he had his own emotional experience. His real pictorial ideas, although based on a certain ideological and theoretical background, were elaborated on those humane aspects of the given theme which he had been offered by the reflection of life. And, consequently, the old religious teachings, myths and legends had been preserved only in the names of the works of art, but the objective and living artistic value of these works had in the meantime

acquired a new, supratemporal meaning. Such works include the 17th century Holy Family by Rembrandt, The Return of the Prodigal Son, and others. There is an endless list of other examples.

The eternal flame of human truth is kindling up these artistic monuments. Not all of them, however, are lit with the flame of the same intensity and the same possibility of revealing in it the topical resonance of content, a stimulus. Nevertheless, all such works shed light, each in its own way, on that great quality of life which we call the beauty. Such a quality had always been represented for the man by love.

Let us have a look at the 12th and 13th centuries, the times of chivalrous novels. Their heroes and heroines were people who were capable of passionate love, just as we are. Novels were written on the fate of Tristan and Ysolde, Aucassin and Nicolette. Those were the times, however, dominated by the Christian ideas on the imperfectness of human nature and the wordly joy was still marked by the morbidity of human sin. But even then, the thirst for life and the view of the period, artists were oriented towards earthly relations between people towards the search for beauty in oneself and in surrounding people. Although it must be recognized that this beauty was still conceived as a reflection of the heavenly and divine beauty on the earth, it did, nevertheless, constitute the search for human values. The earthly love was admitted as something forming a part of the human nobility. But it only reflected the heavenly and the divine love. Consequently, the earthly love of these heroes could only be materialized after their death in the other world. A similar situation reigned still in the 14th century when Petrarca's love for Laura or Dante's love for Beatrice did not find a happy fulfilment in this world. This tendency and yearning for happiness on this earth were increasingly more pronounced and they ultimately became a marked form of the aesthetic confirmation of love.

This contradiction which was gradually overcome by the novel in the course of its evolution is also apparent in the fabric of a work of art. The cult of a woman (lady of the heart) had been originally intertwined in the chivalrous novel with that of the cult of Mary — Mother of God.

The novel contained praising phrases analogical to those in the prayer books. It was difficult to make a distinction between the adored earthly woman and the heavenly saint. The apotheosis had the character of a mystic ecstasy and, at the same time, of a wordly passion. It was also difficult to distinguish between the two. Only later did this secular poetry adhere unambiguously to its earthly origin. It was at the time when love poetry of the Antiquity and especially of the Roman period was fully discovered. How different was already the treatment of love between Romeo and Juliet, Othello and Desdemona, Onegin and Tatyana, and so on.

This development enables thus to trace the alteration in the psychology of love, the impact of social (religious, philosophical and other) circumstances on the intensity and character of human feelings, the strengthening and the weakening of love at the intersection point of various efforts, interests and ideas of human personality. All this constitutes a constant stimulus for the writer and illustrator. And thus, since the very times when love had been born between man and woman and found its reflection in the art, we can observe different linkages between something which is stable and something which is variable. It is a process taking place within the man himself and his social existence. But it is also a process whose individual components do not completely vanish when they are overcome at the higher level of the understanding of life. For, does not this process remind of something experienced by the individual in a certain period of his childhood, adolescence, maturation and adulthood? Is not love the theme which had evolved into one of the most complicated problems of human existence for, although it seems at the beginning as something quite simple and uncomplicated, sometimes can turn into a burden, even tragedy?

The development of art is thus comparable to the development of human problems which find new and new forms and variations and which can only be represented in their full emotional charge and power of conviction by the art forms, each of which can serve as a stimulus also for the modern creation. This also applies to other "eternal themes". On the universal basis of such

a theme arise variations which are determined by the specific form of the social existence on the one hand, but also by the differences in temperaments and psychological make-up on the other hand. As a result, the same starting situation can be experienced in different ways. The evolution continues and even today we can meet Romeos, Don Juans, Hamlets, Don Quixotes.

There is, nevertheless, something representing the quintessence of these types which makes them close and similar to ourselves.

Is there not, for example, a Don Quixote living in our era? Or, more precisely, a man who wants to become the knight of honour, but is incapable of discerning the difference between his idea and the really existing situation?

Even before Cervantes fathered this type of individual, there was the medieval knight whose code contained an affection for which he was ready to fight anybody and anywhere. He knew quite well who were his enemies. And he had also looked them up in order to be able to prove his bravery and courage. These were the qualities which were the synonymum of knighthood. It was the fight that represented for the knight the idea of nobility of practical deed. Don Quixote had also obeyed the same ideal. But the way he pursued this ideal was of no use for anybody. He was not able to distinguish between reality and imagination. His yearning for a noble deed was morbid, because his practical actions did not correspond to the really existing enemy. He thus appears to our eyes as a tragicomical character. This is the reason Don Quixote appears as the representative of a noble desire which is humanly inspiring as well as the representative of the falsely implemented desire which is tragical. All his acts are silly and comical. In spite of viewing Don Quixote as a noble-minded, grand and honourable person, we are at the same time experiencing his impotence and wretchedness, because his acts are not based on the knowledge of reality. From the aspects of the ideal and anti-ideal he represents the unity of the given human typology.

Are people of this type non-existent today? Since the times this character was devised and artistically

treated by Cervantes it has been appearing all over again in new variants, modifications and analogies. They continue evoking in us a feeling of kinship, sympathy and derision. They are inspiring us with their vividly topical content.

We have made an attempt at demonstrating through the above examples how certain elementary, life-induced themes are emerging in the process of the historical development and how these themes subsequently become permanent objects of rational and emotional interest. They, however, retain their general character only at the level of the aspect of life and not in their specific and historically concretely underlied artistic treatment. This specific treatment is no longer analogical to the original version on the ideational plane, as the world outlook of the artist has changed both on the theoretically ideological plane and on the plane of the emotional relationship to the world. The artist, although drawing on the stimulus offered by a historical topic, therefore renders the given theme in a different or completely new way. In such case, certain elements and structural similarities are taken over from the given subject matter, but there are changes occurring here and completely new elements are arising. This inevitably leads to changes both in the content and the form.

This also makes it possible to understand why the 19th century realism and romanticism treat some identical themes in different ways and the fact that there may be different authorial conceptions. Because of the lack of some suprahistorical and generally valid realistic methods, also the realistic treatment of our times differs from the realism determined by the past period, its social underlying factors and contradictions.

We may thus say that the universally human values in art are first originated and existing in life and only then reflected in art. The extent to which this human value is capable of renewing its life-generating tissue is decided again by circumstances and needs. Basic stimuli are thus stemming not only from history, but primarily from the present which has its roots in this history. It is important for the artist to understand and to reveal this counter-motion. He or she draws on it but cannot aim only at

the imitation and representation of the situation as it existed in the past. He or she can only take resource to one of those aspects and elements which in the new historical situation acquire the ability of exerting a vivid appeal. This ability, however, cannot be just sectioned out of the past work of art and added to other contemporary elements. It must be organically fitted into the new artistic structure in which the old is no longer conceived as old, but as quite new and modern.

There were the times when even the highly educated persons strove to stop the course of history and even to reverse this course back to the past. Let us mention e.g. Ruskin who saw the revival of art in the return to the Middle Ages and their ethical principles. He therefore condemned the use of machines, promoted handicrafts and the sincerity of religious pathos. Such inspiration drawn from the past can today appear only as foolish and utopian. It is impossible to revive the antique epic works, primitive art, folkloric art or any other historical form in its complete former subject- and form-related aspect. Those who insist on creating according to a certain mode or style of the past period, can only come up with an imitation which has merely an artificial and external relationship to the modern art.

If we speak in this connection about the stimuli provided by the art of the past for the modern creation we do not have in mind the direct return to the forms embodying this stimulus, but a completely different way. The old types of artistic creation and pictorial thinking are irreversibly lost provided, naturally, there is no need to become absorbed into the pattern in the archaeological and monument reconstruction. We, on the contrary, emphasize the creative effort in which the artist, although inspired by the historical stimulus, conceives this only as a secondary starting point and treats the historical stimulus in an ultimately modern spirit.

If there is the continuity, both cognitive and ideational, in the evolution of art and therefore the old affects the new, there also operate opposite forces. The subject of knowledge and its ideational treatment is a form of reprocessing the already existing ideas. Even in those cases when an authentic strife with the old, when the new

fighters with the old, are involved. Not even then does this interconnection fade out, but it takes the form of a modification. A modification which acquires a new developmental value.

Our treatment of the historical development of art and its inspirations for the modern creation ascribes, as it is evident, great importance to the knowledge of this history, its understanding and the need for profound reflection upon its materials. This cannot lead to the idea that the knowledge of the history of art is only a process of logical thinking and theoretical analysis. An important and even leading role is played in art by intuition which also leads the artist to the identification of those elements which a theoretician can fail to notice. The latter sometimes detects such elements scientifically only in the modern creation. But, as this creation is far from "feeling in the dark", the scientifically conceived history serves as a useful stimulus also for the artist.

But the question concerning the heritage, traditions and stimuli would hardly be solved satisfactorily if we neglected one more important aspect. It is the formal aspect. The formal aspect denotes the masterful ways in which a work of art has been modelled and constructed. For, as we know, the art is generating artificial description to be followed. But not even here does the artist start from nothingness; rather, he takes up the efforts of many generations, continues in what he has learnt from his master and draws on the observation of the works by others. For an artist there are always two sources from which he or she must derive constant inspiration. One such source is the life and the other is the art itself. Any artist, although he or she has a different artistic view of the given artistic problem, can always appreciate the work by another artist according to the way in which it was made. It is even possible in art to use the same means in different ways. Nezval did not stop using some of the artistic means of surrealism even after he had altered his artistic positions.

This possibility stems from the relative independence of the artistic form. This relativity makes it possible for the artist to draw on the history of art and this history serves then as an inventory of means out of which he

chooses what he needs. Not even these formal means constitute an evolutionary closed circle, for they are constantly enriched by new ones. And not just that. The means which are already known are further refined, treated, increasing their power of expression. They are put to new applications, etc. The history of the evolution of form can therefore be written without taking account of its period and ideological and social utilization and meaning. This evolution has even its own logic and a given formal means can be used to trace back its evolution and mode of utilization. These means can also be classified by individual types and genres.

Formal means are primarily related to the technological advances. The technology can substantially alter the way in which the form develops. An example is given by architecture which underwent radical transformations under the impact of technology. Technology gave rise also to new types of art, such as industrial design, film-making, magic lantern, television and others. Technology thus affects the morphology of art. This influence is evident also in the traditional artistic types and genres. Many changes are also encountered in the sphere of typography and illustration.

It is, however, incorrect to conceive this dependence of art on technology invariably as a dependence entailing radical changes. Not always does the application of the latest technology bring about radical changes and alteration of the artistic structure in a manner comparable to the architecture. And yet, also in the sphere of representative arts, technical means play an important role, because one is concerned here not with the acquisition of new means of representation, but with the opening of new areas of content representation. It would be impossible to attempt to do in wood engraving what Rembrandt, Goya or Picasso did in their etchings and drypoints. The discovery of oil painting opened new ways for the expression of subjects, not accessible to tempera painting.

Technology does not, it needs to be said, immediately affect the thematically cognitive and ideationally evaluating aspect of art. This is underlied by the development of social existence and social consciousness. The

aspect of content is related to the technological development only indirectly. The first to arise are content-related demands and they are followed by demands on the form. There is no direct interconnection between social demands concerning the content and idea and the technical form. The technological development, rather than determining the evolution of certain content, only makes this evolution possible or not. Technology is developing by itself regardless of social relationships reigning within the society, the prevailing ideology, etc. and is indifferent to its social applications. But it can offer art the means that had never before existed. Furthermore, the means of art include not only the technology used. They also include the way in which the artist handles them. Who would not bow in admiration before the hand of Velasquez, Daumier, Švabinský, Tichý, Tesař and others? The study of the style of individual authors can by itself generate an entire developmental series, full of stimuli for the contemporary creation. It would undoubtedly include the painting in Chinese ink and many other examples from other non-European cultures. The brilliance encountered here always suggests that the author's individual style had also served as a materialization means of the content and of its pictorially expressive appeal and vigour. If the brilliance is derived from something other than this source, it appears only as something superficial, cold and formalistic. In such case the external form has no interlinkage to the internal components of a work of art.

In other words, in the given case the form no longer endows something which was to constitute a report on the poetic perception of the world by the artist with a real existence; instead, the artist only demonstrates his ability to "make" the form. Such formalistic tendency can be found, as a rule, in all those who artfully adapt themselves to a certain artistic stream without penetrating into the substance of its meaning.

And yet, the study of the formal aspect appears as a vital need for any artist. The historical development of art gives an endless number of stimuli for the application of formal mastery once attained.

The mastering of formal stimuli, rather than focusing on the form as such, must flow from the way in which

the form breathes life into the poetic fabric of the work of art. The study of historical forms and their capacity of evoking inspiration therefore consists primarily in the understanding of their specific function and specific service.

We must emphasize again at this point, that the artistic form is a materialization of the content. It thus depends not only on the content but also on the material, whose characteristics and mode of treatment offer the greatest possibility for bringing this content to life. This double dependence of the form on both the content and the material determines also its inner structure. Such interlinkage of the content and the material obeys, however, certain regularities. It is the regularity governing the transition of the inner to the outer form. However important can be the role of the material in making up the overall structure of the form of a work of art, its content starts to be formed (in the visual types of spatial arts) on the basis of the character of the subject and psychological understanding of the personages. Composition, rhythm, contrast, colour, drawing, etc. are determined primarily through their characters which also decide whether the picture will have a dramatic appeal or not. The artist thus starts with thinking about the subject and the characters of represented persons and, given this basis, he adds the elements of the form susceptible of enhancing it. From this inner form the content thus gradually grows over to its immediate perceptual reality, material representation. The material thus constitutes an important component of a work through its intrinsic quality, characteristics and specificities. Only through the material is it possible to construct those pictorial symbols which at the same time form the source of our information.

And, at this point, we have come to the fourth aspect of our problem, relating to the so-called artistic language. The artistic means construct and model the form primarily in order to make it serve as a means of expression, as the "language" of the artificial product. Whether the form is examined from various aspects in its interconnection with the content, techniques used, materials, it always remains a form having its language

evolution. Because a work of art is a carrier of information the spectator must read, it is simultaneously a specific language which must be understood. It is not sufficient to read only what is represented in the picture, but also what is represented through the picture. For, several artists can represent in a picture the same objects and yet the values discerned by the artist in these objects may differ. Artistic perception thus also depends on the ability the spectator developed within himself. Already Marx said that "if you want to enjoy art, you must become a man educated in the arts." Art education does not mean a mere cultivation, it also involves the knowledge of a variety of type and style systems of art symbols of representation. Only through such knowledge one can gain access to the poetic information which the artist put into his work. This, naturally, does not imply any rational "decoding" of the content of the work, but the ability which is put to work effortlessly and with immediate emotionality.

From this aspect, the stimuli of historical development of art have their origin not only in the formal knowledge of many of its facts, but also in the more pronounced knowledge of the specificities of symbolic systems of the given style, period, genre. We have not still unveiled the hidden meaning of certain dances, ornaments, means of expression of some cultures. But this does not apply only to the past. From this aspect, also the modern art is complicated to the extent that its understanding calls for a special training. Only on the basis of such training can we discover the huge empire of artistic means which served to compose "words and phrases" endowed with a certain meaning of content. The knowledge of artistic means thus involves the knowledge of their vocabulary, grammar and syntax (composition). Only then will this empire open its gates to release the stimuli which can be acquired by modern creation.

It is again a specific feature of art that it opens its spheres of the past in order to furnish its old means for

completely new uses without the need for any evolutionary relapse. This is even possible in an art which emerged as a new type of art as late as our century. This artistic genre is the film. When the technology made it possible to invent the film, its subsequent artistic development followed not only the path of enhancing its artistic means. The film language was incessantly expanded through various principles of montage, different types of takes, motion of the camera, fade-outs, connection of picture and the sound (synthesis), etc. The film art could not develop without drawing lessons and stimuli from the historical evolution of painting, print as well as sculpture and architecture.

It is evident, also in this sphere of artistic language, that its content is not determined absolutely, for it also has a certain relative autonomy. Otherwise it would be impossible to turn back into the past and to freely use different, although ideologically opposed ways of artistic expression. This applies to the artistic language of the preceding periods as well as to the language emerging in various streams of the contemporary art. Molière once said: "I derive my welfare from anywhere I can find it." Nevertheless, his creation shows no sign of any eclecticism.

We may thus say in the conclusion that the historical development of art has a double message. It continues to give us enjoyment of its values, although certain of them are intrinsic only to a given stage of development to which there is no return. But it also provides the stimuli for the development of subsequent stages such as those which are only being shaped now. It thus forms our conscience, taste and ideals, but at the same time leads us through its own logic to their transformations. This is because true art always embodies those human aspects and characteristics which are ageless and which are constantly renewed due to the vigour of their humanistic pathos and feeling of life security.

Anna Horváthová — František Holešovský
**THEME OF BIB '83 SYMPOSIUM
FROM THE ASPECT OF CREATIVE PROCESS
IN CHILDREN'S BOOK ILLUSTRATION
ČSSR**

1. Profesor Zdeněk Kostka in his introductory paper gave an explanation of the unity of relationships in the evolution of arts with the interaction and a relative autonomy of the four elementary components: 1) component developing the artistic knowledge, 2) component of artistic ideas and value orientation, 3) component of artistic skills in shaping the form, i.e. artistic mastery and 4) component of expression, artistic language. He mentioned not only the laws governing visual arts, but also relationships between various genres of art throughout the cultural evolution of the mankind and took account of new elements emerging at the boundaries in connection with the rapidly progressing technological development.

The aim of our communication is to shift the solution of the basic theme of our symposium to the limits of illustration, in particular illustration of children's books. It is understandable that we shall never be able to completely break the visual aspect of a children's book apart from the art of book as such, from the unity of a book as an important means in the area of education and culture. The polemics stressing the danger of the "ghetto" of the children's books still gives off its warning signals: the book for children and its illustrations can freely develop and flourish only provided the children's book preserves its organic interconnection, balance and aesthetic-consumption interest with the book for the adults, with the art of the book in general. The unity of creation in these two areas is being enriched with specific aspects oriented towards the child-viewer, aspects which follow especially the interaction between the visual and the literary characteristics of the book and which wide open the gate for the child's perception to the artistic thinking and understanding of the significance of culture and art as the means of struggle against the decay and death, the significance of art as the eternal herald of life and indicator of mankind's progress.

The illustration is the outcome of a stimulus given by literature. This interlinkage is omnipresent — regardless of whether an illustration of any literary genre is concerned, whether the illustration is incorporated into

the unity of a book entity or exists freely in the literary form of letters and cycles, or whether it tries to embody both the textual and the visual streams in any other way. The natural linkage to a literary stimulus is the strongest in the first two components of the categorization given in the introductory paper: in the component of the artistic cognition and the component of ideational and value orientation. It is therefore natural to focus here primarily on the other two: component of the artistic form and component of the visual-artistic expression, language.

The scope of problems covered by the present BIB symposium is extremely broad: it covers relationships of any individual creative expression in illustration, all possible expressions, views, styles and movements in the evolution of art which may serve as a fruitful source of inspiration today and in the future and those which had already served as a source of inspiration in the past. We have tried at least partially to bring a system into the diversified field of relationships and to suggest what contributions might be developed during the course of the symposium and what outcomes could result from the development of the theory in the field of children's book illustration.

2. The first consideration in the categorization of the stimuli is given to those cases in which the *authentic reality of a work of art*, determined primarily by the historical situation, *forces the artist to decide about the extent to which he intends to comply with the artistic style and expression of the period* that the literary author represents. We shall restrict ourselves to three groups of examples: illustrations of literature works from the Antiquity, illustration of medieval subjects and stories and, finally, specific field of folk tales in which the intentional and logical archaization of the illustration expression leads back to those times when the official culture started to give a serious attention to the folklore rather than aiming at tracing the indefinite and undetectable origin of this form of the folklore in time. If, however, we have in mind the importance of the historical stimuli, the indefinite point in time of the popular tales is coinciding for us in this latter case

with the start of its modern illustration, especially illustration of the nineteenth century, the era of the German *biedermeier* and artistic style prevailing around 1900. We deem it necessary to go beyond the limits of the children's books in drawing the conclusions of our communication relevant for our cultural context in two directions: on the one hand, considering the related cultural contexts and, on the other hand, considering that part of illustration creation which no longer addresses only the child-reader, but turns also to the adults. Both directions, rather than restricting the scope of our problem, will enrich it.

Fundamental works of antique literature, the *Iliad* and *Odyssey* by Homer, *Aeneid* by Vergil and others are a living source of inspiration for plastic arts, especially illustrations. Themes of antique literature are taken up by drawings by Max Slevogt and Pablo Picasso, Fritz Cremer and Zdeněk Sklenář, Homer's work is illustrated by our Antonín Strnadel and Slovak artists Vincent Hložník, Jozef Baláž, Gabriel Štrba, the most contrasting illustration renderings of Ovid's *Metamorphoses* in our children's books were produced by Viera Kraicová and Josef Paleček. The interconnection of illustrations and preserved models of antique art is the greater the more exclusive is the orientation of the given illustrator on the illustration itself, this applies more to illustrations for the children — the more he believes that his task is to give the readers a faithful picture of the era and moral codes of the literary subject. A comparative study would at the same time show the share and the character of the authentic intervention of the artist (Picasso, Slevogt, Strnadel can be detected at the first glimpse) as well as the specific goals set forth by the artist in view of this specific task. The lines separating the illustration expressions designed either for the children or for the adults are, surprisingly, extraordinarily clear in this subject matter reaching far back in the time: Slevogt addressed to youngsters his cycle to illustrate the de Vitta's rendering of Xenophon's *Anabasis*, Cremer his drawings for Hermlin's *Agronauts*, Baláž his simultaneously geared drawings for *Iliad*, Kraicová her coloured drawings, categorically denying any period derivation of the

expression unless taking into consideration the distant influence of Picasso's visual conceptions. Strnadel, Hložník and Štrba address, in contrast, the adult reader and viewer; Štrba, the most complicated and rationally encoded, reveals seemingly unwittingly the mystery behind the maze of meanings in Homer's work.

The second thematic group in our choice is represented by the history of the Middle Ages. In literature it is represented e. g. by three Czech literary sources: *The Old Czech Legends* by Jirásek, Olbracht's narration of the *Old Czech Annals* and Vančura's *Pictures from the History of the Czech People*. These works carry the reader back to the period starting by the last third of the first millenium and ending by the late feudal society; markedly represented is the turn of the first millenium of our era.

The special atmosphere of the transition between the myths and legends into the historically documented struggles for national independence and existence of the nation recalls, naturally, associations with the Romanesque and Gothic styles, with the book art of the Late Gothic and Early Renaissance. It is more than understandable that this sphere of literature exerted an extraordinarily powerful appeal for attempts at the grasping of the emotional climate of the period the more so that the above works of literature proved their power for keeping up the spirits in the recent times of the threatening loss of national sovereignty.

Let us, however, confine ourselves just to the most recent illustration cycles to the above three works — incidentally, Vančura's and Olbracht's literary treatments of the subject date from the early 1940's, the time of heightened Nazi aggression — and let us focus on the cycles of illustrations for *The Old Czech Legends* by Jiří Trnka and Antonín Procházka, the cycle for Olbracht's versions of the *Annals* by Strnadel and Záborský and Troupa's cycles for *The Pictures* by Vančura. The six illustration cycles, just like their originals in literature, oscillate at the dividing line of the children's and adults' interests or, more precisely, although addressed more to the children, they belonged from the very beginning also to the sphere of grand literature and art for the adults. All

six cycles can be viewed as supreme manifestations of Czech illustration as proved, inter alia, by the fact that five of their authors were granted the highly honorary title of national artist in recognition for their work. And, each of these cycles represents quite originally and authentically the significance of the artist for the development of our illustration and his respective inner creative responses to the stimuli of the represented period and artistic styles, although this relationship cannot be conceived in the historically truthful documentary form.

Procházka's illustrations of the Legends betray the faithfulness of the author to the Hellenistic starting-off points of his figural creation, whereas Trnka is looking for an expression close to his fairy-tale illustrations and his puppet creation (let us keep in mind that Trnka transposed the same literary subject also to the puppet film); two editions of Olbracht's narration of The Annals have appeared in the interval of twelve years (1940, 1952), first with the illustrations by Antonín Strnadel and later those by Adolf Záborský and they expressed in the first case the lyrical pathos of the work while in the second case the stress was on the rough monumentality of sentimentality-devoid struggle for the national and human freedom. Vančura's literary work, produced in the most bitter period of the threat to the national sovereignty, which was left unfinished because the author was murdered by the Nazis, received in the cycle of Karol Svoboda an accompaniment taking up the tone of the legendary heroes depicted in the spirit of Mánes and Aleš traditions, with a perfect typographic balance and in the cycle by Troupa it received a mysteriously solid expressive treatment supremely corresponding not only to the spirit of the preserved ancient fresco paintings and sculptures, but also to the captivating dramatism of the national struggle against the past and the present violence such as it was felt at the time when the literary original was born.

The multifaceted stimulating impact of folk fairy tales on the character of the contemporary illustration — if it does not primarily reflect the influences of folk decor and folk creative genius — draws inspiration with predilection from the recent past and its plastic feeling.

This is shown clearly in the creation of the great illustrators of fairy tales of the present: illustrations by the Russian Tatyana Mavrina, Werner Klemke and Klaus Ensikat, Czech artists Adolf Záborský and Antonín Strnadel and Slovak artists Alojz Klimo and Viera Bombová. Tatyana Mavrina, deeply enchanted with the poetry of the French Fauvism and eloquent lyrical splendour of architectonic monuments of the old Russia, transposed Pushkin's tales in a superb manner and gave rise to a new upper stream in the development of illustrations, equivalent to the creation by Ivan Bilibin from the beginning of the century. In his engravings to the fairy-tales by Grimm brothers, Werner Klemke returns to the old principles of the German xylography enriched with the artist's poetism and lyrics of his propagation prints. The adherence of Klaus Ensikat to the positive and the negative features of the *biedermeier* is endowed with a special charm of down-to-earthness, constituting an antithesis to the emotional convincingness of the fairy-tale. Adolf Záborský in his recent illustration cycles demonstrated an increased inclination to the spirit of the art-nouveau illustrations of the tales and endows them with a power of composition originating from his modern monumental painting, while Strnadel set out on the path of the integration of artistic views, feelings and techniques, not forgetting the process of child perception and its specificity. Klimo and Bombová introduced into the fairy-tale illustration the tone of folk naiveté and decorativeness taking source in the national sources and results of this first category of historical-artistic impulses such as they are encountered in the contemporary illustrations.

3.

To what extent is shown *the interlinkage between the illustration in a children's book and the general styles, trends and stages in the development of art*? This question leads to a broader conception of the problem than it might seem at the first sight. We, however, have in mind primarily the impact and implications of such stages and styles as were, e.g. the art nouveau and *jugendstil*, the influence of Expressionism, of folk art in its countless craft forms, the expression of the classical academism

and realism, but we cannot neglect — especially in the modern illustration creation — the influences of other spheres of plastic art and other artistic genres. For illustration we might mention the intervention of sculpture, relief, plastic portrait into illustration, the influence of propaganda graphic art, animated cartoons, we might point to how the ideas on the proletarian art brought new elements into the emerging illustration of the Soviet children's book and to other facts.

The organic interconnection between the illustration and its respective literary original in the specific unity of the book evokes also its interconnection with the artistic thinking and directions in literature: the closeness of the basic creative principles in the literary and the visual treatment and components of the book had always been a matter of consideration, although this relationship later admitted the solutions in which the contradictions substituted for the old ideal of their identity. Naturally, the influence of the literary original is always shown only with a certain vigour and, consequently, we are always lured by the attraction of the comparative literature-illustration study — concerning the divergences in the illustration of the same works of literature having the same universal and permanent validity in different times and from different aspects. The comparative studies of the same literary works show not only a shift in and the transformation of the visual style, but they also account for the social transformations, in the class societies they take a militant position on the side of the progress or, eventually, on the side of the conservatism and reaction.

Two years ago we were able to listen at this BIB forum to the interesting views of the illustrators themselves concerning their illustrations to Carroll's immortal work *Alice in Wonderland* and *Through the Looking-Glass*. They had to tackle, according to their opinions and convictions and according to the period in which they had illustrated the work, especially the symbolism of the original and in doing so they, to a varied extent, explored much of the emotional content of the symbolism and poetism.

Lectures to be given at our symposium will deal, in

more general terms, with the relationships between individual artistic styles and stages in the illustration of the children's book; there will also be communications dealing with the individual creation of the illustrators and searching for certain starting points, connections and metamorphoses. The basic theme of the present ninth BIB symposium opened a wide spectrum of possible interconnections and the communications, however, they would try to keep only to the problems of general nature, can shed light only on a small fraction of them. But, such is the meaning of ours and of similar theoretical meetings and discussions: to outline directions of the study and examination, to sketch the distant horizons of creative generalizations and the ways leading to them.

Artists in the Soviet Union formulated as early as in the 1920's the ideational, moral and artistic educational impact of children's book and its illustration. If we glimpse through the re-editions of Lebedev's illustrations in pictorial volumes for children which started to appear in 1923, we become aware of the broad range of their dialogues with the child's imagination and perception. We are especially attracted by the closeness between Lebedev's illustrations to the artist's political drawing such as it had been developed in the *Windows ROSTA* and in the cycle of drawings *The Pavement of the Revolution* (*Panel revolyutsii*), which was immediately preceding the illustration work. The innovative illustration expression of Vladimir Lebedev fully demonstrated his kind humor, overlapping the linear drawing and colour treatment, touch of technical soberness in the emotional paring and colours. Lebedev can serve as our model even today in this ideal combination of the illustration for children and the committed art and social tasks of the period and in the differentiated unity of form of the two areas of creative work. He serves as a model also in the balance between the illustration and the typographic aspect of the book.

The present period is encouraging the innovative, experimental search for the forms, contents and ideas in the illustration of children's book; it shows more support than ever before. The freedom of artistic explorations is limited only by the interest of the distribution and the

sales considerations if they are prevailing in the given society. The penetration of the styles and artistic opinions from the past into the contemporary illustration of the children's book presents very often specific attempts at a synthesis of these influences, a synthesis all the more remarkable the better it can combine different, even contradictory forms and opinions. One of such examples of a original synthesis looking for the answers also to the dialectical contradictions of the present period is constituted, for example, by the creation of Kveta Pacovská whose work we present here. In the last cycles of her illustrations we appreciate the starting points, associations and intentions linked to the old folk toys and to the modern functionality of the design as well as the special and good-taste reaction to the practice of the serial and strip creation.

4.

Three months ago, in June 1983, the World Assembly for Peace and Life, against the Nuclear War was held in Prague. The world situation calls for involving also the children's books and their illustrations, the most efficiently possible, into the struggle against war, for making them promote the understanding among the nations and campaign for the peaceful future. The involvement and commitment to the peaceful world and peaceful future is becoming the task of prime interest and unique importance. When we look back, an example of the *political drawing and caricature* can be quoted in this connection — rather than a certain style, it embodies the humanistic striving of man for freedom and his happy future. The European art found, after Daumier, its fora of political and democratic humanism — let us remember the French revue *L'assiette au beurre* with an important contribution of the Czech artists (František Kupka, Václav Hradecký and others.), the German *Simplicissimus*, the Czech political drawing with the names like František Gellner, Jozef Čapek, Antonín Pelc, Vratislav Brunner and so on coming to Jozef Lada and Josef Novák and others. Many of our authors of political drawings entered the field of children's book illustration and Josef Lada represents the most convincing and vivid example of the

universal human commitment struggling for the happy and joyous future.

In the 1930's, Josef Čapek illustrated several books for children in which he could have expressed his call for the equality among people. The creation of Antonín Pelc for children's book falls into the aftermath of the World War II: Pelc preserves in children's book basically the same expression as he developed in his political drawings of the 1930's; he, however, took full advantage of the possibility of enriching this expression both in its technical and compositional aspects. The editors of books for children demanded his collaboration especially in the deeply committed classical literature with social undertones such as may be seen in Pelc's colour cycles to the novel *Uncle Tom's Cabin* by the American writer Harriet Beecher-Stowe and *Les Misérables* by Hugo. The general validity of these works of literature led the artist to adopt an expression free of descriptiveness of details, a synthetic expression of a dense composition and passionate colours. The life experience of the artist during the war and the French anti-Nazi resistance underlie his illustration cycle for the novel written by L. Feuchtwanger expressly for the youth having a girl-heroine Simone.

The intervention of the socially committed political drawing into the illustration of children's books is, however, even more intricate than the above examples suggest. Modern illustration offers two implications of this influence, quite diverging in nature. One direction materializes in the short story "from the life" and in the adventure and historical subjects, creating a valuable counterpart to the former conventional illustration drawing of little value and reportage character. After the generalized decline of the illustration drawings in the adventure children's books in the 1930's which has practically invariably hit the children's book in almost all European countries and which had apparently been a reflection of the mass taste and incorrect views of the function of illustration in the type of literature, came a turn the better in the recent decades. The credit for this turnabout goes to the authors of the political drawing between the two wars (Josef Novák) as well as members of the younger generation, graphic artists devoting spe-

cial attention to the illustration drawing and to the topics which they feel close to. In the Slovak illustration of children's book, interesting were the works by Dušan Kállay, Igor Rumanský, Kamila Stanclová, Peter and Karol Ondreička and others.

The second direction, visible especially in the Czech sphere of illustration, makes an attempt at implanting into the classical literature which became a fully equitable reading of young people and into the creation designed specifically for children some of the expressive features of the political drawing, especially its hyperbolizing bias and grotesqueness. This effort is also connected with the problem of new updating of the classical literature works, whether the updating follows social propaganda aims or whether it is oriented towards the philosophical or psychological impact of the work. In its own right, the creation of Antonín Pelc for the books by Beecher-Stowe and Hugo also belongs here, the dividing line consisting only in the degree and character of hyperbolization grasping especially the mimic-physiognomic and gestural aspects of the characters and of the action.

In the latter illustration stream, the classical standard was achieved in the cycle of sculptures by Anatol Lvovich Kaplan for the *Dead Souls* by Gogol (German edition in 1980), a work marked with an unconventional use of technical media and with the identification of the modern artist with the intention of the author belonging to the period of critical realism. As other examples can serve two illustration cycles for Dickens' *Posthumous Papers of the Pickwick Club*, cycle of the Czech illustrator Jiří Šalamoun and Slovak Ladislav Nesselmann. At the same time, both of them bring the action and the subject of the novel closer to the modern reader while they simultaneously make it more remote, using a dialectical process adequate to the modern reception and evaluation of a work of literature written in the past century. Incidentally, Šalamoun and Nesselmann met also in the field of children's literature itself in illustrating two works of Italian literature with a direct political impact: Nesselmann illustrated a book by Gianni Rodari *Gelsomino nel paese dei bugiardi* (*Jasmin in the Land of Liars* in Slovak 1969) and Šalamoun a book by Marcello Argilli *Le dieci*

città (*The Ten Towns*, in Czech 1977). In both cycles, the illustrators worked with an inexorable caricatural approach with a marked social commitment expressing an equal emotional commitment as well as a logically rational ethical condemnation.

5.

The oscillation between the relationships of the illustration work and the artistic sources of the past is not restricted only to the above categories, but it also entails other interactions: some of them have already been tackled in the previous part of our communication. We should like to point now at least fleetingly to two facts the importance of which for the literary comparatist study will have to be further studied and explored. They include the inspiration power of classical literature such as it appears with respect to the personal illustration expressions of various artists having illustrated the given work and the question of an illustrator in connection with his or her personal illustration goals and intentions. Both these facts pass from the more general plane of our problem to a more particular and narrower field. Also in this respect we have to confine ourselves just to a brief comparison of several works of literature and just a few types of artistic expression. In doing this, we are concerned with the very essence of the comparison and not with a deeper elaboration on the stands adopted by individual artists in performing their task. This would be an assignment of a different nature.

A classical document on the development and transformation of illustration goals and intentions of individual authors is provided by the recent editions of Defoe's *Robinson*. Looking through the recent illustrations of this subject in our country we find the cycles by František Tichý, Vincent Hložník, Zdeněk Burian and Adolf Born. From among the diverging personal goals of the illustrations we are struck by the contrast between the illusively adventurous expression of Zdeněk Burian and the pious absorption of František Tichý with the emotional sphere of the readers of the past and by the ideational realism of illustrations by Hložník and his respect for the

mutual interactions developing between the hero and the natural environment. The story depicted in the novel was so far best mediated to the child readers, considering their emotional experiences and possibilities of creative activity, by the interesting, diary-like form of illustration by the Soviet author Nikolai Popov, holder of the Grand Prix BIB for this work.

In 1975, the publishing house Odeon of Prague issued an edition of *Robinson* with colour illustrations by Adolf Born. Just like František Tichý before him, Adolf Born is also captivated by the emotional charm of the ancient adventurous story and the magic of the exotic countryside. The special suggestiveness of an emotionally experienced ostensiveness is crossed here with a decorative feature in the detail and in the composition and with a touch of expressionism. The reader becomes aware of the echo of the old xylography and the subdued colours of the composition chosen to enhance the experience of a story of the past. In 1982 Born complemented his artistic contact with *Robinson* by making an animated cartoon on the same subject. His philosophically tainted humour endows both artistic versions, illustration and film, with a special undertone of the intensity of life and makes the reader face the task of making an emotional evaluation of the essence of the literary work and its inspiration for the development of the human being.

One of the core works of Czech literature, *Babička* (The Grandmother) by Božena Němcová inspired, just like *Robinson* many illustration cycles. Let us consider four of them which continue to hold key positions in the consciousness of modern readers. Their authors were Adolf Kašpar (edition of 1903), Václav Špála (1923), Viera Kraicová (1965) and Vladimír Tesař (1979). The graphic accompaniment of the work, reflecting the life in the northeastern region of Bohemia, passed through several stages in the course of the present century as a function of modifications in the artistic feeling, all of which were linked together by the pious relation to the work which we hold in great esteem. Kašpar's illustrations entered the imagery of the people so firmly that the taste of the readers was unwittingly rejecting new visual treatments

of the work. Kašpar conceived the visual side of the story in the waning echo of the impressionism, while Václav Špála, originating in the same region as the writer, presented — roughly one hundred years after she had been born — primarily the landscape depicted in the work, in a special plane of post-cubist drawing and colours. The Slovak artist Viera Kraicová approached the illustration work of *Babička* with a deep understanding of a sensitive woman and reflected emotional relationships constituting the core of the subject by means of fine pictures with collage-frottage effects, transposing thus the affective appeal of the work into a new plane. The last illustration cycle, that by Vladimír Tesař, divided the illustration task into two subtasks: is one he pays a tribute to the landscape of the work, the region which was nicknamed after the writer's name, in the other he tries to present a modern record of the spirit of the period and climate constituting the setting for the actions of the characters of the story.

Let us, however, return once more to the question as to how illustration starting-off points embedded into the styles and influences of the past can transform and develop in the artistic development of the personality of an illustrator. Such subjective transformation of the inspirations and expressions is not typical of each artist: there are the artists maintaining a constant expression as well as those who are convinced that each illustration project must be tackled in a completely new way, while preserving one's own language. We appreciate such an intrinsically justified modifications of the expression, making a sensitive record of this expression and studying the underlying reasons having borne it.

The intrinsic modification of an illustration expression is characteristic of the efforts and works of great artists and it cannot be identified with the oscillation without an evolutionary underlying motive. A supreme example of a deeply justified modification in the work of an artist are two cycles of a historical subject in the illustration production of Antonín Strnadel: one dating from the beginnings of his creation and accompanying Olbracht's *Czech Annals* (1940) and the other for Jirásek's *Psohlavci* (The Dog-Heads), (1969), a novel on

peasants' uprisings in the western Bohemia of the 17th century. As opposed to the lyrical apotheosis of events from the early history of our nation with an expression drawing on the spiritual vigour of the Gothic painting, Strnadel builds up — illustrating the *modern subject* which fact had undoubtedly also played its role — a new, terse and austere expression which seems to have taken up with its forms and colours the post-cubist expressions of European painting and drawing. The illustration in *The Dog-Heads* borders on an austere symbolic representation and the artist, in spite of narrowing the range of expressional scale, succeeded in grasping an exceptionally broad emotional spectrum of events and scenes.

We are to make the conclusions to our communication. Its objective was to show the breadth of the basic themes covered by the present BIB symposium and to set the contest for the forthcoming discussion papers which deal more closely with the specific, partial questions of the given topics. As opposed to their specific character, our introductory paper was general rather than concrete. And, as it holds in the dialectics of the relationships, only in connection with the following papers a uniform and

closed entity can be formed which should point to the viable alternatives for further studies in the field of children's book illustration.

Our survey cannot but ascertain that the question of creative starting-off points is by no means related to the epigonic imitation. In the epigonic imitation, rather than drawing inspiration from the work, style and orientation, the stress is on the mechanical imitation of the artistic language, technique, form. The art practice was never free of this variety of approach to work. Great artists of all times had their schools and disciples but, unfortunately, they also had their epigones. The epigonic approach is not absent from the present illustration of children's book, to be sure, but thanks to the selection of works to be presented at the BIB it does not as a rule appear at the biennial exhibitions.

In our communication we did not speak about the sphere of folk art as a source of inspiration for the children's book. Owing to the significance of this relationship and to its specificity, the organizers allotted space for this problem area within the second day of our symposium.

Thank you for your attention.

Alice Hartmann

INFLUENCE OF FINE ARTS ON CHILDREN'S BOOK ILLUSTRATION AND THE BOOKS FOR THE YOUNG GDR

Book illustration and book illustration for children and the young in particular represent a specific kind of fine arts reflecting "forms and styles" of fine arts, which can be proved since the beginning of the existence of children's literature as well as the literature for the young in the second half of the 18th century. Renowned artists have always devoted themselves, apart from other things, to illustration of books for children and the young. I would like to mention only the most popular artists of the period of biedermeier: Theodor Hosemann (1807—1875), Adolf Menzel (1815—1905), Wilhelm von Kaulbach (1805—1875), Lothar Meggendorfer (1847—1925), Ludwig Richter (1803—1884). In this connection we must not forget about the Neuruppiner und Münchner Bilderbogen represented by such prominent artists as F. von Poggi (1807—1876), Otto Specker (1807—1871), Ludwig Richter and Wilhelm Busch (1832—1908).

Also in the period of expressionism embracing approximately two decades painters and graphic artists as for example Richard Janthur (1883—1956), Paul Kleinschmidt (1883—1956), Richard Seewald (1889—) illustrated the works of world literature as Robinson Crusoe by Defoe, Grimms' Fairy Tales, Gulliver's Travels by Swift and Don Quixote by M. de Cervantes. This fact itself suffices to prove the influence of fine arts on children's book illustration, as the mentioned artists painted also for children's books. It is a phenomenon which can be pursued even today if we remember the illustrations by great painters of our days Heidrun Hegewald, Harald Metzke, Karl Erich Müller, Hans Ticha or Paul Schultz-Liebisch. Not only the style but also certain means of expression appear both in painting and book illustration, including that to children's books and the books for the young, for example collages (Fritz) and simultaneous picture first introduced in painting by Willi Sitte and by Werner Klemke in book graphic illustrations to Grimms' fairy tales. This excursion into the history of arts seems to

be sufficient. I would like to point at the influence of other styles, particularly the Jugendstil, as a very popular trend at the turn of the century, which influenced all branches of art and was known in France and England as Art nouveau and Secession in Austria. It influenced also children's book illustration. Apart from that it penetrated architecture — its greatest representative in this sphere was Henry van den Velde, sculpture (the works of Max Klinger, Georg Minne, Fritz Klimsch), painting (particularly the unforgettable works of Edward Munch, Gustav Klimt, Oskar Zwintscher), and arts and crafts — E. Galle having been the most significant personality. In "book art" we are primarily interested in, it was represented by Otto Eckmann, Peter Behrens, Marcus Behmer, Ernst Kriedolf, Walter Tiemann and Heinrich Vogeler and the artists working for the humourist magazine *Simplizissimus* — Rudolf Wilke, Thomas Theodor Heine and many others.

The movement of "book art" and its effort for innovation coming from England in 1890 influenced also the German book publishing as we can prove by such outstanding arts magazines as for example the "*Simplizissimus*", Munich 1895, "*Pan*", Berlin 1895, "*Deutsch Kunst und Dekoration*", Darmstadt 1897. I am intentionally avoiding all theoretical explanations and will try to convince all by the words of Ludwig Justi's "school of seeing". "The creative aims of Art nouveau consist in emphasizing the line which became the carrier of form, in stressing the surface as a measure taken against illusional diffusion of surface in the works of the impressionists and in intensive character and symbolism. In the end it was Art nouveau which did away, with the totalitarian rule of static symmetry. It did not discover the dynamism of assymetry but implemented it." (George Schmidt: *Funktion und Form im Bauwesen und Druck*. In: *Imprimatur*. Ein Jahrbuch für die Bücherfreunde. Zweiter Jahrgang. Hamburg 1931, p. 57.)

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Otilie Dinges
**INFLUENCE OF COMICS
ON PICTURE BOOK PRODUCTION
IN THE FEDERAL REPUBLIC OF GERMANY
FRG**

My thesis is: The elements of comics, taken over by book illustrations, introduced in books a great of number epic or better narrative elements, to use a term which is now very fashionable in literary analyses. Pictures took over the function of telling the story, many a time they even substitute it.

Who is familiar with the history of comics cannot be surprised by this close approximation of picture books and comics. The roots of comics are firmly embedded in the classic stories in the picture book *Max und Moritz* by Wilhelm Busch of 1865. The picture serial "The Hangover Children" published for the first time in the *New York Journal* in 1897 is considered to be the beginning of this genre. The paper magnate Hearst, who saw Busch's illustrations during his trip throughout Europe ordered the picture tale from Rudolf Dirks, a draftsman of American origin.

The moving characters of Maurice Sendak in the book *Sweet Naughty Dog* (published by Diogenes, Zürich, 1972 — *Some Swell Pup or Are You Sure You Want a Dog*, New York 1976) clearly remind us of the influence of *Max and Moritz*, but rather in the sense of the presented quotation than as a direct continuation of the tradition started by the *Hangover Children*.

I.

Coupling the individual pictures of the serial so as to form a short story, usually with a witty culmination is the specific feature of comics. The individual illustrations do not exist independent side by side, but they seem to have started moving. They live on what happened and what will happen later, simply on the principle of succession. If we just follow them, we understand without explanatory text what they are about.

In the picture story by Wilhelm Schlote, published in 1972 pictures say everything. Pictures are situated in frames which intensify the gag.

Lessing's theory about the corresponding function of fine arts and literature is disproved. In his famous essay "Laokoon or on the Borderline between Painting and Poetry" (1776) Lessing pointed at the different functions of individual branches of art. His thesis had been

obliging for many generations. Paintings and sculptures grasp a moment, literature does just the opposite. It can narrate and in such a way express both time and space. Good great old Lessing was attacked by a whole army of painters of comics, who constructed phase by phase their picture stories. They learned how to plan accurately every movement of their characters and to focus the eyes of the reader exactly on that aspect of the story where it culminates by careful sections of their pictures. Those painters learned it from films and animated cartoons. These are the roots of comics planted by Walt Disney. Originally he created his comics characters as film heroes. It was first of all the influence of film which made the pictures move. In film and photography stories consist of individual photographic shots which are actually perfectly staged visual delusions. The characters of Disney's animated cartoons were returned to the medium of press by painters, but the obsession by movement became inherent to them. Serials of comics tell their stories.

II.

When the serials of comics managed to avoid the embrace of newspapers, they became books. They proved to be able to present all epic genres of literature from a classic epic to a trivial novel, from the Bible to science fiction.

What happens with the text then? It is integrated in the pictures and transformed in optic formations. The text and the pictures are inseparably connected in comics. They are mutually conditioned (what can be easily proved by elimination of either text or pictures). Text is focused on elements which cannot be expressed by pictures, on changes of time, place, further information, sensual perception which cannot be perceived by eyes. The text is more profound, it goes as far as the background and does not follow the continuation of the actions. Consistent employment of "balloons" or "bubbles" of the text coming out of the mouths of the characters is the decisive invention of comics. The balloon makes the characteristics of the speaking person useless. The balloon elucidates visually who speaks and how, the intonation of the speech, the intensity of sound,

direction. It can bring text also from invisible places, explain which means of communication were used — telephone, radio, Morse's apparatus. It can express wishes, dreams, ideas. The balloon makes the expressive and differentiated parts of narrated or descriptive text quite useless and fully takes over their function.

In 1968 A. C. Baumgartner described carefully the conventional task of text in picture books. He defined a parallel, an alternating and a simultaneous function of pictures in conveying the text. Already Baumgartner based his work on the fact that also picture shares in narrative function. He had stressed the close connection of illustration and text, of course before the elements of comics penetrated in book illustration.

III.

If we want to detect the influence of comics, we must not base our investigation on the employment of the balloon only. Surely, balloon is a typical and decisive element, but book illustrators integrated various elements of comics in different ways. This is what we are going to pursue now.

Besides 1) interpretation of picture and text, and 2) presentation of the contents in several pictures, 3) permanent heroes were of constituting character for comics as well as 4) their periodical appearance. The last point is now not necessary. The way how comics were published was bound to newspapers and had explicitly commercial aims. Serial character is one of the basic features of mass communication media. Contrary to this, picture book is guaranteed unique character by publishing and economic tradition. The creator of picture books remains as an author independent from the pressure of comics production. He decides about his style, chooses from the known repertoire of means of expression what he needs for his story and his book is uninterchangeable.

Typical heroes and constellations of characters can be compared with comics according to their presentation and function in picture book.

Picture books "delight" in comic or grotesquely presented characters.

Anne van Essen (Etienne Delessert: "Yok Yok — 6

Caterpillars and Other Tales" (Middelhaue, Köln 1979) was one of the pioneers.

Margret Rettich created merry unkempt characters and called them "reddishes". Her picture stories she made together with Rolf Rettich "You've Got Words" (O. Maier, Ravensburg, 1972), "What's Going on There" (O. Maier, Ravensburg 1973), "Do You Know Robert?" (O. Maier, Ravensburg 1976) and "The News from the Hare and the Hedgehog" (O. Maier, Ravensburg 1979) are excellent examples of picture stories without text about funny characters or compositions of figures.

Characters from Comics

"Fernand" by H. M. Dahl Mikkelsen (Comics 3 Carlsen Kopenhagen 7, p. 46), could also be from a picture book. Funny humanized animals are very popular. Let us compare a protagonist from Walt Disney's films with Carl Bark's creations.

Donald Duck with the Duck by Walter Schmöggers from the "Children's Dream Book" (Insel Frankfurt 1970). The Italian "Giovanna a fumetti" addresses the fat dragon as Juliet by balloons in the German version.

In the work by Achim Krüger and Giselle Kalow "I used to be..." (Thienemann Stuttgart 1980) we can find little dragons, big dragons, sweet dragons, greedy dragons, female dragons, male dragons, child dragons and the little sleeping dragon girl — the heroine among them.

The book "Animal Crackers" by Rog Bollen (Comics Carlsen Kopenhagen 197?) has been selected purposefully as the best example of the most popular kind of comics — the gag comics, the cartoonist had dealt with particularly at the beginning of his career.

Humanized animals too, have their own tradition of picture books. They looked quite different in the illustrations dating from after World War II. They did not tend to the grotesque. They were friendly and sweet. Here the influence of comics cannot be denied.

In Janisch's Little Bear and Little Tiger in the book "Oh Panama is Beautiful" (Beltz Weinheim und Bas, German Prize for Literature for the Young 1979) and in other books are the animals which do want to look quite human.

Lilo From called the charming characters in her drawn picture story in two volumes "Muffel and Plums" (Ellermann Munich, Vol. I. 1972, Vol. II. 1973 — selected for the German Prize for Literature for the Young in 1973).

Sketches of picture stories are very useful for children as they can easily identify with them because the characters are not clearly defined as to their age and sex. F. K. Waechter got even further. He named his animal children Harald, Inge, and Philip. Their parents were fish, pigs, and birds to show that they all tried to overcome the problems ensuing from their natural environment, and the anxiety of families with one child only. This was the beginning of a fable in which people were presented as animals. No one was shocked at the virtually impossible attempt of the three "only children" to live together in their elements "to be able to do many things together".

Contrary to this Hilke Raddatz in her "Blackmailer from Bockenheim" (Beltz Gelberg Weinheim 1982, selected for the German Prize for Literature for Children 1983) speaks clearly about human children but presents them as animals.

The name of the successful author of picture books F. K. Waechter is a good example to prove the thesis that the authors of comics and cartoons are in close contacts with the production of picture books. Starting with Sendak who at the beginning of his career earned money as a cartoonist we should mention here besides Waechter also Gorey, Mordillo, Murschetz, Claud, Lapoint, Lorient and first of all Maria Marks and Heibach.

IV.

Waechter is the master of exactly narrated development of the story presented in phases — for instance for the before mentioned book he was awarded a prize in 1974.

F. K. Waechter "We Can do a Lot Together" (Parabel M. 1973). Philip is a little bird and tries to learn how to swim.

He is also a master in the modern genre of fairy tale:

F. K. Waechter "Lay the Table and Let the Cat Out of the Bag" (Rowohlt Reinbek b. Hamburg 1972).

We can see the meeting of the tricky fat Mr. Bock with the cunning but not very solidaristic inventor Philip. What a clever programme how to bring two persons together. Raymond Briggs, an Englishman learned from the comics that the arrangement of picture parts in quadrangular or rectangular frames of various sizes reflects the rhythm of the plot. A considerably extended picture of the sledge going up indicates that it is the "ascent" to the regions above the ground.

Raymond Briggs: "Oh, You Merry" (Bertelsman and Diogenes, Munich, Gütersloh 1979 and Zürich Tb 79).

In Raymond Briggs' book "Gentleman Jim" (Bertelsmann Munich 1980) the regular little frames of the picture story are veiled in frameless cloud formation covering two thirds of the page which evokes the atmosphere of horror. That was the environment Briggs situated the exciting sets of pictures from the comics about superman Batman in.

"The Miraculous Girl" special edition No. 10 Ehapa Stuttgart 1977, part I. "The Spotted Spy" p. 5.

Already the arrangement of the page is electricizing, evoking nervewrecking effect which is labelled in the aesthetics of comics as "kinesthetic effect". Individual picturees have balloons of various sizes, situated according to their meaning with texts printed in different sizes of type as well. There are places we can hardly tell whether they are up or down. All this evokes permanent excitement of senses, of visual, accoustic imaginativeness which make the comics fascinating. It was first of all film which stood at the cradle of all this, with its possibilities to present objects from various points of view and give them quite definite meaning with exactly calculated effects. This is intensified by the shots of camera, which bring the individual sections of space nearer to the viewer in greatest detail. This enables an absolute manipulation of viewers. Various shrieks and onomatopoeas represent the music to such stagings. The narrated text can be found only in three rectangular fields.

V.

Wilhelm Schlötte made the best use of film principle of camera's exact aiming and the succession of cuts in his book: "Today, I Want a Rhino!" with texts by El Borchers (Insel, Frankfurt 1975) which was duly appreciated in the same year. Schlötte presented Paul's dream through the water leaking through bedroom door. Paul watches the stream of water along corridors up to the last window, in which we can see a rhino. Paul cannot do anything but let himself be swallowed by the constantly increasing rhinoceros. The reader and Paul find themselves in the darkness of rhinoceros' belly — whole black page shows it, until Paul can leave rhinoceros' belly through the natural exit which gradually becomes visible and grows bigger.

A similar principle of film succession of cuts with purposeful changes of the sections of pictures, owing to its novel character helped the married couple of graphic artists Iela and Enzo Mari to be awarded the Prize for a Picture Book in 1972 for their book "An Apple and a Butterfly" (Ellermann Munich, 1970, Milan 1969).

Coupling the film means of expression with a picture serial represents the ripe stage in the history of comics. A picture book shares in this by being specially dozed, in a way the illustrator considers to be the most optimal for the reader.

VI.

However, picture books for older children published as comics are not rare either. Also in them the individual picture expressions of illustrator remain untouched. A non fiction picture book by Grethe Fagerström and Gunilla Hanss "Peter, Ida, and Minimum" (Otto Maier, Ravensburg 1977) was awarded a prize in 1978. The book presents sexual-pedagogic education in the easily digestible form of comics.

The intensive emotional atmosphere of comics was purposefully employed also in the publication "I'll Take Care of My Mother Myself" by Erich Rauschenbach (Arbeitsgemeinschaft für Gesundheit, Köln 1981). It is information about how to treat mother who fell ill with inflammation of vein at home, addressed to her son Andy, who would prefer to play football instead.

VII.

This picture from the book "Black Man and a Big Boy" by Christine Nöstlinger and Werner Maurer (first edition by Beltz Gelberg Weinheim 1973) is one of the earliest proofs of adaptation of comics. In this connection we must mention the effort of H. J. Gelberg, publisher of books, who at the beginning of the 'seventies purposefully engaged young artists from the sphere of comics in illustration of picture books. He published them in orange cardboard small size series which markedly differed from the traditional production of picture books. We should be obliged to Gelberg that the prejudices against comics began to be judged more objectively and their means of expression began to be taken into consideration also as illustrations to picture books. His series was no great success, but he worked for the future. Besides the publisher Beltz and Gelberg, it was above all the Swiss publishing house Diogenes, which by publishing the best foreign productions as for instance Sendak's works gained better understanding for the style of comics. Insel (Schlötte, Ellermann, Fromm), Parabel (Waechter) and the publisher Otto Maier who published already in 1973—1975 the first serial of comics "Globericks" by Janisch were the most successful publishers who published picture books preceding comics.

Blanka Stehlíková
**RICHARD LAUDA AND HIS SHARE
IN CREATION OF MODERN CZECH
CHILDREN'S BOOK
ČSSR**

An important turning point in the history of the Czech children's book is the year 1903. It was eighty years ago that our most avant-garde art association Mánes published as a supplement for its journal entitled "Volné směry" (Free Directions) a selection of texts for children, accompanied with illustrations made by prominent artist. The supplement was called "Snih" (The Snow). Its contributor was Mikoláš Aleš who represented here the generation of the culminators of the national revival, but also František Kupka who had soon afterwards gained fame as one of the founders of abstract art, architect Jan Kotěra, sculptors Ladislav Šaloun and Stanislav Sucharda working in the spirit of symbolism and Art nouveau and several other authors. "Snih" was one of the early signals for launching a movement for an artistic book for children. It was closely related to the movement for the beautiful book which started to be propagated in our country at the turn of the century under the influence of the teachings of English theoreticians and artists, namely John Ruskin and William Morris through a relatively narrow circle of artists, but highly important for the development of the art of the book. At the same time it was related to the new movement for the aesthetic education of children which, in contrast to the didactic character of the texts and descriptiveness or sentimentality of illustration prevailing up to that time, emphasized aesthetic values through which its promoters wanted to influence the education of children and young people.

It was also in 1903 that the first book realizations appeared which followed these principles at least through some of their features. Besides "Babička" (The Grandmother) by Božena Němcová with realistically conceived plot illustration by Adolf Kašpar, "Broučci" (The Bugs) by Karafiát with the illustrations and graphic design by Vojtěch Preissig, a book whose artistic treatment reflected the Art nouveau and Jugendstil tendencies and "Radost malých" (The Joy of the Little Ones) by Richard Lauda in which the artist combined and originally modified the stimuli of realistic illustrations and generated simultaneous effort for the unity of the book entity. And it is to Richard Lauda whose 110th birth anniversary will

be commemorated this year that I devote my short contribution.

In his own painting and illustration work, Lauda resumed the realistic tradition of the 19th century, represented primarily by the work of Mikoláš Aleš. He, however, did not aim at a monumental synthesis, characteristic of the revival period art. Following the study at the Prague Academy of Visual Arts he returned to his native town Jistebnice and in his work tried to reflect the appearance of the landscape and the types of its inhabitants in the spirit of the then growing regionalism. It was this landscape that he also used to situate illustrations for "Radosti malých" and other books for children, it was here that he was looking for his child models. His sense of the reality did not allow him to keep silent about the social differentiation as a result of which the fate of most children in the poor, hilly and stony countryside of Jistebnicko was not too happy, but nothing was so far from his conception than a sentimental compassion. His pictures give a better evidence up to the present about the life of village children before the World War I than a number of books which were directly devoted to the stories with child heroes.

"Radosti malých", like two other Lauda's books "Z přírody" (From the Nature) (written in 1906, published in 1914) and "Rodiče a děti" (Parents and Children) were inspired by the themes of folk riddles. The artist selected them, to suit his intentions, from the collections of folk literary expression compiled by Karel Jaromír Erben and František Bartoš and, according to his family tradition, he is reported to have also recorded riddles he had heard from the children at Jistebnicko. His return to the folk riddle was not accidental. It may be said that Lauda who wanted to make a book about children and for the joy of children had no other choice. At the beginning of our century, the Czech children's book was still at its cradle and there was a great shortage of suitable and inspiring texts. It can be said that there were none, but for the traditional didactic literature emerging in order "to give a lesson and a warning to well-bred and industrious children". It may be that it was the example of Aleš that gave the young artist, admiring Aleš's work, the idea of com-

bining also his own creation for children with folk literary expression. Maybe that Lauda's anonymous participation in the Ethnographic Exhibition in 1895 in Prague which revived the interest in the folk creation also made its contribution. Nevertheless, these personal stimuli were at the same time enhanced by the wider generational efforts. "Radosti malých" were followed one year later by the picture book of Vojtěch Pressig inspired by the folk riddle "Byl jeden domeček" (There Was a House), two years later by Bartoš's "Kytice z lidového básnictva" (Flower-Bunch from Folk Poetry) accompanied by illustrations by Adolf Kašpar, Lauda's contemporary and friend from Academy studies. In 1911, Josef Lada continued in these initial attempts with his first book "Moje abeceda" (My Alphabet), a truly Lada's book.

It is evident from Lauda's preserved records, remarks and models that the selection of riddles for the above titles was always subjected to the central theme, suggested already by the title of the book. "Radosti malých" and represented a cycle of 24 illustrations in which the motives of children's games, customs and chores were ranged according to individual months. Each month was ascribed an opening with two independent pictorial compositions of a different character. The alteration of the motives endowed the whole volume with a rhythm and served as the basis for the basic colour scale of the book. After this book on the children among the children, Richard Lauda started to work on the picture book "Z přírody" (From the Nature) in which he recorded the life in the nature in the rhythm of the day, in the cycle of the year, in the changes of the weather as it was unfolding at the field works with the participation of the children and the adults. In the third book entitled "Rodiče a děti" (Parents and Children) the emphasis was laid on family ties and on the dominant role of mother. Lauda thus conceived childhood in the broad context of life rather than an enclosed enclave.

However, the child was not just an attractive theme for the artist. Documents have been preserved in his succession suggesting his interest in the personality of the child and the phenomenon of the child. At the beginning of the century, long before the charm, freshness and

spontaneity of children's visual and oral expression had been discovered and appreciated in this country, he showed interest in the children's free style compositions. Period sources differ in their opinions as to who was the first to point Lauda's attention to them, but the preserved correspondence gives the names of two teachers — Julius Skuhřavý of Prague and artist's brother Ladislav. Both are also mentioned in the dummy of the prepared book which was to be called "Dětské příběhy a dojmy" (Children's Stories and Impressions). It was constituted, according to the plan, by ten children's compositions with a rich Lauda's illustration accompaniment, only two originals of which were preserved. They betray a direct relationship to the riddle books, but new features also appeared in them. In view of the character of the text, Lauda chose a considerably simplified drawing with sober expression and the picture which appeared as an independent unit in the above books was replaced by the illustration grasping the story in its individual phases. The original intention had one more interesting feature as for the design: Children's stories and impressions were to constitute a series of drawings in an album which could be spread out or even hung on the walls as the decoration of a classroom or a child's room. It is possible that Lauda found the inspiration in the project of the new — and the first Czech — collection of school homeland history paintings at which he started to work at the time.

All the above titles were books in which the artist was also the author of the textual part. He himself invented them, chose the texts, drew the pictures and, moreover, designed the whole book starting from the cover and fly leaf up to the school script and he even lithographed himself the book "Rodiče a děti". His conception of the book as an independent visual entity ranked him among the pioneers of the movement for the beautiful book. He made references himself in his correspondence to English sources in connection with the children's book, especially Walter Crane and Anning Bell. The decorative treatment and flatness of the cover, fly leaf and flower decoration to frame the illustrations determined the interconnection between these volumes and the Art nouveau book.

The turn of the century, favourable for creation due to its stormy fermentation of ideas which was coming to our country from a number of European countries and found here a fertile soil, was at the same time unfavourable in Bohemia due to the small scope of publishing activities, reflecting also the cheerless situation of the folk strata. At the beginning of our century not only the artistic children's book, but children's book in general were still very rare in the Czech households. Among plain folk, especially in the rural areas, the children's book was supplemented by reading for youth, calendars and sometimes — mostly as a reward for good school achievements — the school direction gave the children books, mostly of didactic orientation. The middle-class families were still largely reading German literature and the Czech publishers had to face the tough competition of large German and Austrian publishing houses.

The difficult economic situation marred artistic projects also to Richard Lauda (just like to Vojtěch Preissig, one of the most notable artists in the field of book production). Already the publication of "Radosti malých" was accompanied by an agitated correspondence between the author and the publishing house Unia which wanted to solve its worries concerning the high production price of the book by reducing the author's fee which was already low to begin with. The publishing house Dědictví Komenského which bought Lauda's original of the book "Z přírody" was postponing its publication for eight years. Publisher Kočí who was to publish the series of forty school home history pictures went bankrupt and all that remained from the original project were five realizations. Great expectations of the publisher Promberger concerning the success of the book "Rodiče a děti" and the possibility of its translations were lost as a result of poor polygraphic workmanship which was the reason for the book dealers to return it. Material losses then put end to further co-operation with the artist. The lack of confidence in the Czech art book

for children spread out rapidly. In spite of considerable effort, no publisher was found for "Detské příběhy a dojmy". This situation caused Richard Lauda to lose interest in taking his own initiative and he only illustrated the books ordered for illustration to which he did not necessarily feel an attachment. He had to wait for new opportunities until the establishment of the Czechoslovak Republic when his co-operation was renewed with the pedagogical publishing house, especially marked in the field of school home history picture and illustration of school textbooks among which was "Šlabikár pre ľud" (Primer for People) of 1924. It represented already a new creative period, abruptly closed by Lauda's sudden death in 1929.

Although Lauda's early creation for children did not come full circle, it did provide the stimuli for other artists. Josef Lada had thus expressed his appreciation of the character of Lauda's books, sharp social characterization of child characters and moved much farther the possibilities offered by a folk riddle which for eighty years to follow the publication of "Radosti malých" continued to challenge the Czech illustrators. Also the type of the contemporary child used by Lauda found its continuator immediately in the period between the two wars, especially in the illustrators of realistic short stories, coming especially from the circle of "Umělecká Beseda", such as Vlastimil Rada, Vojtěch Sedláček, Alois Moravec, Karel Müller and others. Lauda's concern for the aspect of the child and the children's literary expression remained isolated up to the end of the twenties when it was revived, stimulated then by different impulses, primarily by Josef Čapek; after 1945 it drew the attention of a number of artists, along with the artistic expression of children, such as Zdeněk Seydl, Alois Mikulka, Miroslav Jágr, Jindřich Kovařík and others. And, finally, Lauda stood in Bohemia at the beginning of the long line of artists whose authorial books marked and continue to mark deeply the development of children's book and illustration.

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Jana Brabcová
**ART NOUVEAU ILLUSTRATIONS' INFLUENCE
ON THE BOOK OF TODAY
ČSSR**

If we seek for the period and style which most influenced the forms of modern illustrations, we shall undoubtedly find Art nouveau. That period, as F. X. Šalda said, sought and considered style as the highest cultural value, as the unity of art and life and the search for style became the subject of its hopes, the belief in its own vitality. Šalda always considered style to be: "... a permanent relation aiming to the whole ..." This formulation which has been accepted up today, explains the unprecedented activities of Art nouveau artists also in the non-traditional spheres. Artefacts of applied art and visual arts exist side by side in the works of individual artists. The period conceived work on a perfect ceramic set or a glass vase, or furniture to be a significant contribution to the overall conception of art. The sphere of book illustration, always bound to the technology of book production stood on the borderline between fine and applied art, and was one of the fields where Art nouveau style forming effort manifested itself in a most intensive way. The characteristic picture of an Art nouveau book was so significant, that a satirical commentator of the period labelled Art nouveau façades as: "Gebauten Buchsmuck."

As far as we speak about the development in our country, artists devoted themselves to the beautiful books in the last phase of Art nouveau, about the half of the first decade of our century. In those days the books designed and illustrated by Zdenka Brauner, Vojtěch Preiss, Vít. Brunner and others began to be published. They drew on the works of some artists of the National Theatre generation, from which Mikoláš Aleš in particular devoted a considerable part of his activities to illustration.

All members of Aleš's generation conceived book illustration from the aspect of national revival. Illustrations were to serve the nation. Service to the nation was sacrosanct. Aleš, as a genial artist was able to couple high artistic standard with the demands of book illustration as a special genre and serve his nation as well. He was able to do so by virtue of his sense of ornaments and decoration he excelled in having illustrated the *Dvůr Králové* and *Zelená Hora* manuscripts and made the first

proto-Art nouveau books of them in our country. The manuscripts which were published in 1886 (Aleš worked on them in 1884 and 1885) were conceived as a uniform whole, in which also ornamental framing of pages played an important role besides the illustrations and initials. Many Aleš's drawings, however, were considerably damaged by primitive reproduction. Neither the type which was available corresponded with the illustrations. The final effect resulted in the feeling of disproportion between artistic and technical aspects of the books.

At the end of the 'eighties and at the beginning of the 'nineties in the last century most illustrators reckoned with such production and technological difficulties. That is why naturalist and impressive illustrations developed in unprecedented number bound directly to the text and at the same time autonomous form the overall book's character. The work of Luděk Marold, who developed his art in Paris, where he was considered a first class star is a classical and general example of this method.

The feeling of non-creative service, which in the cases of the best authors resulted many a time in their decisions not to devote themselves to illustrations any longer represented the seamy side of this conception which actually furnished the book with a series of individual drawings without any relation to one another. This was also Marold's case, who expected that he would devote himself to painting after his return to Bohemia, but died prematurely. The engagement of the best artists in the sphere of illustration was no way out from the blind alley. Revival of technology and conceptions was to carry out this task at the turn of the century.

The ornamental decorative forms of Art nouveau were immediately applied on title pages, in the arrangement of individual pages, on the book cover and in binding. However, the discrepancy between decorative possibilities of restless and endless Art nouveau lines and old forms of type began to arise. A countless number of personal and specific designs of type dates from that period. Some of them were ephemeral, some of them survived and became the starting point for further improvements. All that would have been just a sort of partial innovation, had not Art nouveau put the idea of total

unity of a whole book through, hand in hand with the correspondence of literary contents and artistic form. Already the cover, the type of type and decorations should characterize the work. Book binding, taking into consideration the claims of the employed material should be a variation or parallel creation stemming from the same theme. Art nouveau ornaments were almost ideal for framing text by virtue of their variable character and endless unfolding. The artists of the period applied them either as unifying or rhythmicizing elements. The former variant embraced text into frames appearing on every page and calmed down the reader's attention, the latter activated the reader's attention by dynamic alternation of the motifs and their situation on the page. It is interesting that impressive, verist illustrations virtually disappeared. Even in cases when artists illustrated concrete passages in the text, they subordinated their drawings, their lines and colours to the general conception of the book. This practice was the most specific feature of Art nouveau book illustration and stimulated further development in this respect. In a way it is incorrect to speak about illustration since Art nouveau artists did not want to illustrate but decorate and create books. Within the scope of styleforming effort we spoke about at the beginning, the task of artistic accompaniment was concerned as a stimulus which could be compared to an architect's task. The main problem was how to grasp the given text, how to give it a frame which would correspond to it and form a coherent whole with it. Then the frame was to embrace the text in an external and internal structure which was then to form a specific unit of the beautiful book. The standard of the best books of the period has never been overcome.

The renewal of Art nouveau aesthetics dates from the 'sixties. It was still the generation of our parents which

considered Art nouveau to be the limit of bad taste. Deflection from severe functionality and its plain forms led logically to search for models in its opposites — i. e. also in the aesthetics of Art nouveau. That caused not only a whole range of re-editions of Art nouveau works, I shall mention at least the new edition of Božena Němcová's Fairy Tales illustrated by Artuš Scheiner to represent all of them, but also the revival of some ideals of Art nouveau books. We can still find inspiration by decorativism and Art nouveau lines in the works of many illustrators. However, the most significant thing in this respect is the effort to build the book's architecture complying with the Art nouveau principle. Authors return to the idea of book as a closed up whole. They frame pages with lines interwoven by artistic symbols. They apply picture initials and dare to clasp illustrations in firm geometricizing frames which are actually a sort of emblem. By repetition of these few elements, rhythimized in the arrangement of the page, the artists achieve unity of the book. The book thus becomes a closed up, specially composed organism, complying with the same demands which were voiced and implemented by Art nouveau. In this case we can speak of topicalized and ever alive message of Art nouveau principles in the very sense of the word. We must not be misled by the fact that the style of the drawings in such books has many a time nothing in common with Art nouveau as such. It is a proof that this is not a sort of historicizing eclecticism but drawing on the positive aspects in the past, corresponding with the topical claims of today and at the same time fulfilling them. This should be the explanation of the returns to the past, in which we search inspiration, motivated by inner urge and subconscious search for continuity. It is a sort of search which can inspire by the final aspect of the style but also by the inner principles visible at the first glance.

Jens Thiele

STYLES AND TRENDS IN PRESENT DAY CHILDREN'S BOOK ILLUSTRATION, CONTEMPORARY GERMAN AUTHORS' SOURCES OF INSPIRATION FRG

In the close circles of us, taking part in this symposium, it is not necessary to stress that illustrations to children's books and the books for the young draw on styles and trends in fine arts; that children's book illustrations many a time exist as autonomous works of art. The analogies and relations between these two forms of fine arts have been well known to us for the last 150 years. These mutual relations have clearly manifested themselves in the history and development of German illustrated children's books and in children's books written in German. Romantic conception of the world is reflected in the pictures by Ludwig Richter, new formal solutions of Art nouveau about 1900 as well as the features of the "new objectivism" in the 'twenties were markedly reflected in children's illustrations. Fine arts and illustrations have always been in a rather tense relation.

This is why I do not want to prove that both media are very close to each other. I am more concerned about pointing at the specific artistic problems our present day illustrators take over from fine arts and why and when they do so. Once more, I do not want to point at how close are illustrations to fine arts but to go on in a differentiated form and ask what makes illustrators use some artistic means of expression and what ideas or forms they want to bring nearer to children.

These questions already point at one phenomenon, which I consider remarkable. In the sphere of German speaking population, children's book illustrations have not been oriented only on topical forms of fine arts exclusively, for quite a long time, but they refer to past epochs and styles. This was not always a common practice. The period of biedermeier and Art nouveau or for example that of the "informal art" in the 'fifties and the 'sixties immediately and directly influenced children's book illustrations without any delays. One could tell the corresponding style which was in vogue at that time.

However now, in the Federal Republic of Germany (as well as in many other countries) there does not exist a single uniform trend in arts. Fine arts are no longer presented in one, obligatory and obliging common form but rather in pluralist variety. Neither the present day children's illustrations show a common artistic style. They

reflect realist, surrealist, decorative, fanciful, graphic, poster-like and painter's tendencies in a bright mixture. In illustrations we can recognize a whole palette of forms and means of aesthetic expression from fine arts as well as the present day trends of the culture of our everyday life, i. e. mass communication media and design.

I would like to pick out from this rather incongruous conglomeration and analyze such cases or examples which orient on quite definite art-historical or stylistic epochs. I have found many examples in present day children's book production in the Federal Republic of Germany. I cannot judge whether similar trends occur also in other countries and I would like to learn about this situation from other participants in this symposium.

The first exemplary example is the illustration by Sabine Fridrichson to the fairy tale *The Shadow* by Hans Christian Andersen (picture No. 1). In spite of the elaborately drawn architecture, the reader will be more attracted by the ornamental and decorative leaves of manifold character. Predominant bent and winding lines as well as the motif itself — the winding leaves testify to the influence of Art nouveau from about 1900. This can be proved if we compare the picture with the front page of a Munich magazine *Die Jugend* of 1900 (picture No. 2). I would like to emphasize once more that I am not looking for striking likeness between the two pictures, but I want to point at the essential comparable artistic principles. Such comparable artistic principles show first of all in stressed floral element — the flowers, the leaves and then in emphasized graphic element. In both pictures the wound line develops on the surface and achieves somehow abstract character. Planar presentation is evident in both pictures. Figures or faces and silhouettes overlap the floral ornament and in both evoke symbolic atmosphere, though the symbolic contents itself is rather varied. The magazine's front page is rather an expression of programme of the new ideas of Art nouveau, the children's book illustration is much more mysterious, reflecting the contents of the fairy tale.

Without ascribing too much significance to comparison of pictures, it is clear that illustrations of 1982 draw on formal and symbolic legacy of Art nouveau. We

cannot speak of a single case at any rate. Emphasized decorative-ornamental picture elements can be strikingly often found just in fairy tale illustrations. We can really speak of new aesthetization of fairy tale texts by illustrations. Fairy tales are aesthetically promoted by decorative, colour, and nostalgically beautified pictures. They acquire a value they missed. We can suppose that decoratively presented pictures may meet the children's longing for harmony and multifarious forms, however, this hypothesis need not be right. We usually know very little about children's needs in the sphere of aesthetics. It is also possible that illustrations drawing on Art nouveau reflect rather the ideas of the adult, i. e. of the illustrators of pictures suitable for children. The formula "suitable for children from the aspect of decoration" is often uttered in debates about picture books, however, has never been proved anywhere.

In our first judgment we can state that the decorative-ornamental forms of Art nouveau are very numerous in present day children's book illustrations, and that they are applied first of all in fairy tale illustrations, thus endowing the fairy tales with aesthetic decorative atmosphere which does not always suit the character of the fairy tale.

I would like to present another art historical trend, we can find, though less often in present day German children's book illustrations in the following couple of pictures. It is surrealism, which in the same way as Art nouveau, was a movement embracing various kinds of art. I have chosen a picture from the book by Robert and Almut Gernhardt "Der Weg durch die Wand" (The Way through the Wall) awarded the Prize of German Children's Books in 1983 (picture No.3) as an example of surrealistically flavoured illustration.

At the first glance we shall see a still life — two pieces of fruit are situated on a bench under the window, and we can see part of a countryside from the window. However, at the second glance the apparently familiar still life becomes irritating. The fruit which at first looked as something we use in our everyday life, evokes by its isolated and austere character, as well as by its hyper-realistic presentation surrealist, magic effect and adds

the interior somehow downcast atmosphere. The interior becomes artificial. The view of the countryside changes in similar way. The mountainous countryside loses its familiar character and we no longer know, whether we look out of the window, or at a picture, a painting. Is it an artificial or natural space? Is it a familiar view of the world or a view of the world of imagination?

It was just this play of reality and irreality the surrealists were concerned most about since the beginning of their movement after 1919. The painting by René Magritte *Man's Nature (I)* of 1933 (picture No.4) can elucidate the analogy between the children's book illustration and the basic surrealist ideas. Also here, in Magritte's picture, the presented countryside changes into an artificial space. Is it a countryside, or a picture, a landscape? In Magritte's presentation the easel, an object presented in the interior, loses its everyday and intimately known character. It gets into the play between the inner and outer world, between subjective semblance and objective existence.

André Breton worded it in the following way: "The real outer world is substituted by mental reality." It really seems in both pictures, that the indices from empirically explorable real world are no longer valid. A look at the picture opens the inner pictures, which do not agree with the outer ones of our everyday life and world.

What stimulates the illustrator to offer children of 1982 surrealist worlds of pictures which shatter the familiar perception of the world and thus yield rather riddles about reality. In this case we must stress above all that also the text of the presented book evokes many ideational stimuli and irritations. The pictures tackled the text with consideration which must have influenced their very character. However we must realize, that surrealism has never been a closed art historical form, but is still thriving even in present day art. Fanciful realism, magical or mythical realism are another phases and further variations of surrealist movement. The ideas of surrealism are present also in our everyday applied art.

However, surrealist illustrations of children's books cannot be adequately judged from artistic aspect only. They must be conceived on the background of general

interest in mythical and surreal picture worlds and ideas in our contemporary culture. In children's literature and in the literature for the young, on sleeves, posters, films, on TV we can see such contents and presentations of form which surpass the frame of presentation of reality. No wonder that this phenomenon penetrated children's book illustration. Whith regard to the predominance of simple, trivial aesthetic production of pictures in children's books we must admit that surrealist picture worlds represent quite an interesting alternative in picture books. In spite of that all this gives rise to a question whether these pictures can help children in perceiving and understanding the world around them.

The overlapping and combination of children's book illustrations with present day forms of culture for children and the young will be still more evident in another artistic trend which is directly connected with surrealist ideas. It is the tendency to fanciful paintings. In Uta Hinze's illustrations to Hans Christian Andersen's Little Mermaid (picture No.5) the world at the sea bottom changes into magic, glittering fanciful realm. It evokes spherical effect first of all by the depth of the space. *Fanciful, ornamental, exuberant plant formations float in the space. We can find there a pseudo-classicist temple overgrown by creepers with mermaids and creatures which are semi human — semi fishes and represent the inhabitants of this kingdom of fantasy.*

The picture space reveals the reader an artificial paradise, though described by the text of the fairy tale, *but now transformed into magic-fanciful, too exuberant language of pictures. In this artistic presentation the illustrations take into consideration also the features of fanciful realism. The picture we want to compare with Hinze's illustrations is the Temptation of St. Anthony by Max Ernst (picture No.6), painted in 1945. Max Ernst painted the visions of St. Anthony in the style of old masters. The visions develop in prehistoric, fossil environment or countryside. Nature is presented partly, in schematic, partly in mysterious formations. We can see it as a great ruin, as a symbol of the extinct, no longer existing world. Figures, animals, and fairy tale creatures are painted in the same morbid, scurillous manner. They gather*

around the fallen figure, represent part of the amorphous countryside and make a vision of horror of the picture.

I do not want to deal in detail with the expressed ideas and symbols but to stress the principally comparable picture structures of illustrations and works of art. It is obvious that both pictures are clearly discernable as to the technique of painting, relief character of the figures and also in their overall effect. The illustration is much more decorative, autonomous and sweeter. In spite of that we can see the parallels in the fanciful character of the painted picture worlds. In both cases the picture surface is separated totally from the knowledgeable reality. The relations to daily experiences are purposefully avoided. They are presented in magic colours and fanciful, exuberant forms and formations instead.

How should these forms be judged in a picture book? I think that fanciful illustrations are far less backed by pedagogic or pedagogic-aesthetic claims. This can be expected with regard to the significance of fantasy in aesthetic education. I do not think either, that this is a chance, unique phenomenon. We better understand the return to the principles of fantasy if we imagine the stream of fanciful stories which passes through all mass communication media in programmes devoted to children and the young. Children's literature, films, comics, cassettes and rock music, fanciful characters and stories are often purposefully schemed outside the complex and many a time complicated everyday life of both children and the young. Tolkien's Lord of the Rings (1949), The Endless Stories by Michael Ende, or films like ET, The Dark Crystal represent only the most popular examples of fanciful works presented to children. These forms of fantasy cannot be compared with the painted fairy tale world in traditional picture books. The present day stream of fanciful works creates utopic societies with paradise-like environment but at the same time controlled by computers and electronics. So far also the before presented example of illustrations is suitable only conditionally. As far as I know the torrent of fanciful themes evokes the need of such escapist works. No wonder that it is so, if we realize the extent to which the children of today are confronted with the problems and worries of

the adult and moreover with which they must live and share them. That is why the children's culture produced on individual scale offers a compensation and escape. I suppose that also children's book illustration will draw on fanciful presentations more intensively than ever before. I do not want to discuss the problem whether this will help the development of children's fantasy productively.

My three examples I have presented you, need an additional note. I did not want to evoke an impression that the stated returns to formal and expressional principles of fine arts are characteristic and typical of the whole contemporary children's book illustrations in the Federal Republic of Germany. The examples reflected only some forms which I considered interesting with regard to the theme of this symposium. I was most interested in pointing at such, most typical pictures from the great number of the most varied solutions, which evidently draw on artistic style tendencies.

However, such a comparative consideration would not be complete if we ignored that kind of illustrations which enjoy the most successful and at the same time most inconspicuous relation to fine visual art. I mean those illustrations which in simple, trivial aesthetic forms convey harmonious idyllic pictures, the pictures both children and the adult alike label as "pretty" or "charming". I have chosen as an example the illustration to the fairy tale *Brother and Sister* by the Grimm brothers (picture No. 7). Such pictures can be characterized by reduction to permanently repeated key attractions. They present us a non-conflict, a most sentimental world full of bliss and many a time (as in this case) of transformations of men, animals, and nature. As to their composition they tend to centric, harmonious and well balanced pictures. I think that such "charming" and "peaceful" pictures are the children's secret favourites in all countries of the world. We could present here an endless list of examples. I would like to point at romantic paintings as an art historical point of orientation in which romantic experience, poetical, emotional, and intensive experience first of all of nature get to the forefront of attention. This can be proved by the Aquarelle by Ludwig Richter of 1850

(picture No. 8). People and animals respect one another, all being at ease and enjoying the emotionally experienced moment. The expressions of their faces and positions of their bodies clearly reflect their longing for a happy union. The countryside with a forest endows it with the atmosphere of something untouched and clean, representing thus a very suitable background.

The mentioned constellation of the motif man-animal-nature is much more influenced by the principal conception the picture is endowed with, than by certain formal or stylistic principles observed up today in children's book illustrations. To be frank we must admit that such principles have never existed. A romantic picture with all its necessary paraphernalia seems to be a rather obsolete picture scheme and evokes only cursory moods. While in the period of romanticism, the painted idyl was conceived as an expression of common experience or feeling, now it represents only something of general aesthetic value. The idyllic picture, as we can see it here, in spite of the stereotyped way it was painted in, could satisfy the longing for "blissful world" or a "pretty picture", otherwise such pictures would not enjoy such popularity with children. The key appealing motifs: a little sweet girl, an animal that needs help and care, decoratively arranged countrysides are much more significant, as far as the popularity of a book is concerned, than their artistic quality. We must stress that children do come in touch with these trivial aesthetic works everywhere and thus a sort of aesthetic affinity is being formed in them. The intimately known character of picture scheme is one of the serious causes why "idyllic" pictures enjoy such a great popularity.

Now I am going to recapitulate briefly my paper. The relation of present day children's book illustrations to styles and trends in fine arts cannot be ignored. On the presented examples I pointed at the ornamental, linear picture elements of Art nouveau, at surrealist and fanciful features as well as at romanticizing tendencies.

It is not by chance, that illustrators apply the mentioned trends, and it cannot be explained as the illustrators' mere interest in art history. This relation is rather an expression of certain contemporary tendencies and

needs in the culture of children and the young. It seems that this culture will become the pioneer of aesthetic offers for smaller children and the young. The return of illustrators to the phenomenon of art takes place on the background of the existing cultural and aesthetic trends neither they are protected from.

In such a way it has become quite obvious that the exchange of critical opinions on children's illustrations cannot do without drawing on the immanent character of art or pictures. Deviation throughout the field of culture will help us better understand the relations between illustrations and visual arts.

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Irena Wojnar

KNOWLEDGE AND UNDERSTANDING

PPR

We like to remember the idea, voiced for the first time, I think by Roman philosophers, that the will to travel and know the world is inherent to man. This quality can be achieved by one's intellectual development, which stems already traditionally from accumulation of information and development of cognitive qualities. Is there still any room for art left? Contribution of art to the process of man's intellectual development is not so evident as its task in man's moral development. Art is generally associated first of all with emotional life, where intelligence manifests in an autonomous way. And so man is conceived more or less consciously as a creature "combined" from individual qualities, which are subject to various kinds of formations and are essentially incompatible. Such classification of qualities is still more intensified by the functioning of the means of information, which share in forming one-sided man, who knows a lot, thinks a little and believes in nothing.

The adherents of complex human development speak in favour of man as a complex creature, developing in diverse educational situations, whose emotions are coupled with intelligence, while both the former and the latter are complemented by imagination and creative abilities. Sir Hubert Read in his idea of education by art stressed the development of all human qualities and compared them with the wings of bird, which help the animal in harmonious flight. Jerome S. Brunner pointed at the function of the "left hand" in man's cognitive activities, which means that intelligence is supported by emotions. M. Suchodolski writes quite simply that intelligence should not be formed, but the man using it should.

In such a way we got to the scope of problems of art. If we conceive man's development as a complex process, art interferes with all human qualities. We differentiate between the education for art, whose aim is to develop aesthetic feeling and the education for art which awakens and develops the whole personality, imagination and creativity on both moral and intellectual planes. However, it is necessary to state at the very beginning, that each intellectual development is of double nature. It

extends the scope of information and develops cognitive mechanisms. In both cases art's influence seems to be considerable.

It is much easier to accept the former aspect of the mentioned development, as enrichment by knowledge of art is obvious particularly by knowledge of culture. Information acquired from literature, drama, paintings is much more dynamic, personal — or better to say much more colourful and vivid. The task of art is to illustrate great events of the past and of today and complement information acquired from books.

Perception of inner and outer reality is the starting point of cognitive process through art. Art facilitates direct vision, stimulates senses, sensibility and helps to perceive those aspects of reality which no one but an artist can see. At the same time there is art "as mirror of reality" and art which enables us to see "through the looking glass" and at times to see something even in its broken bits and pieces. It is just art that appeals to us to see in favour of complex vision, based on grasping reality and its phenomena in ever new contexts and structures. These aspects of art concern all its genres. Art enriches the view of the world in such a way, that it reveals the unknown truth through things, persons and events, interpreted sensitively and in individualized manner. This quality of art was stressed by Bergson, who stated that art would be able to prove that the ability to perceive can be intensified. However, he asked immediately why we see reality as more complicated, when we are more detached from it. This question, though of philosophic character proves our conviction that art has enriching abilities. This enrichment of the view of the world is expressed first of all by the mentioned function to illustrate facts, which has always been important in education. Learning by art complements, concretizes reality and its phenomena and is subject matter of scientific cognition. Thus art functions as a mediator between man and reality and brings reality nearer to man in form of individualized pictures. This task of art brings us to the problem of quality. As this is connected with evaluation (product's good or bad quality) it also expresses the value of what is unique, incom-

patible, and not resembling anything. Individual coherence is characteristic of each deed in the sphere of arts of each human action or deed, of each experience and each individual. In the sphere of arts we are sensitive to such values, as each aesthetic experience claims something new which brings satisfaction and calms us down.

However, art does not represent a starting point for cognition in such a way, that it would make objective reality closer and more plastic. Art as such represents a certain cognitive process, an act of cognition. We can say that each aesthetic experience embraces an act of understanding. From this aspect the task of art in intellectual development is not limited to figurative works illustrating certain episodes in human life, but conceives the works which lack this figurative character and represent a "specific world" for themselves. At the same time, art belongs to consciousness and material reality and is identical with some man's activities which contribute to creation of "human world" of reality, standing on the verge of subjectivity of an individual and objective reality.

If we think of the advantages of art on the cognitive plane, we must answer two questions. The first concerns the cognition of that world, which is presented by art, the second the cognition of art itself, as a reality, expressing man and contributing creatively to man's development.

Art as a symbolic activity stimulates man's capability of expressing by symbols as well as the interpretative quality of symbols. As a product of imagination it is connected particularly with the ability to imagine. The task of personal imagination is primary, not only for the artist but for the recipient of art as well, since also he has his share in the process of enlivening the work by his creative relation, i.e. by perception. This phenomenon stemming from personal experience of the artist and that of the percipient results in understanding, personal knowledge. In this connection we should remember the famous statement about personal knowledge worded by American scientists. It is the knowledge ensuing from such experience in which intellect is coupled with empathic qualities and imagination, which at the same time stem

from the achievements of human creative activity, particularly in the sphere of arts. This knowledge sometimes defined as left hand knowledge, is the counterpart of accumulation of knowledge, impoverished by this personal aspect.

The phenomenon of understanding thus gets closer to the moral aspect of man's development and shaping by art. It concerns equally both the cultural phenomena in the "world of people" as well as the knowledge of "human condition" itself, i.e. how to be a human being in the world. Each work of art is more or less an "investigation of somebody else's existence," and tackles the scope of problems connected with the "human condition." The understanding of man, of the others, and the understanding of man by himself is possible only by arousing moral sensibility, by revealing the so far unknown dimension and truth about man. In this respect the task of art is extremely significant and difficult. Personal aesthetic experience enriched by moral and cognitive aspect can become a source of knowledge of human condition, much richer and complex than intellectual knowledge proper as it is presented to us by psychology and sociology. It is the knowledge based on empathic abilities and intensified by human double experience, the experience of an artist and that of the recipient of arts. It is actually an act of understanding the other, at cognitive and emotional levels, which enables dialogue and communication.

Here we should remember the idea of the "text-book of life", the specific textbook which not only forms but is formed by static models of life, but appeals to empathic efforts through art and facilitates profound self-consciousness. At the same time, it leads to mankind's cultural identity as well as to the personal identity of an individual, as art helps to reveal the necessary values.

Art thus contributes to man's intellectual development on the one hand within the scope of man's contact with reality, on the other at the level of interhuman relations and in connection with self-consciousness of man, seeking his own identity. It is very closely connected with aesthetic, moral, and social development, and can be achieved by man's contacts with the works stemming

from personal experience and being the results of artistic activity. Art is an excellent example of how to achieve the pedagogic aim, defined as "to learn how to live". It is the aspect of one's own poetics corresponding with the undisturbed conception of man.

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Janine Despinette

ILLUSTRATIONS OF ALICE IN WONDERLAND FRANCE

Lewis Carroll's heroine has forever been fixed in the minds and memories of British readers in the way she was painted by Sir John Tenniel. However, Alice had to undergo many changes, both in Britain and in other countries. Approximately 200 illustrators tried to adapt her to other national concepts and tastes. We have a Romance, Skandinavian, German, Slavonic, and other Alices enjoying the popularity with readers now.

For one group of illustrators Alice is a children's book. The other take it as a chance for the flights of their fantasy, though complying with the author's intentions or submitting them to socio-political explanations. Nevertheless, all of them want to interpret the multi-facet character of the book which is destined for the adult as well.

There are illustrators who helplessly remained under the impression of the first edition, illustrated by Sir John Tenniel. The book is still currently published with his illustrations. On the other hand there are illustrators who introduce Alice in the miracles and wonderland of their fantasy and conceptions.

Alice ranks to those books which literally draw the attention of painters, illustrators as well as film makers all over the world and has been inspiring artists belonging to the most varied schools to extremely prolific interpretations.

Alice in Wonderland and its sequel Through the Looking Glass have been labelled as untranslatable works, as much of their humour is based on puns, and at the same time they have been a permanent challenge to the best translators. Thus these two books rank to the most frequently translated and most popular works in the world.

Alice's adventures which took place in specific British environment of children's rooms and the world of absurd, where verbal improvisation, "empty" words, logic of mathematics permanently stimulate the reader's conceptual imaginativeness quite paradoxically prove to be attractive enough to appear in any general and sensitive language. Prominent experts in exegesis thoroughly analyzed Carroll's work from the aspects of literature, philosophy, psychology, and sociology. Psychoanalysts

enjoyed real orgies in this respect. But who will reveal to us the mystery of charm emanating from Alice which enchanted illustrators regardless of their personalities, maturity, environments, periods, and countries they lived in and their talents! Is it because of the questions and anxiety of a seven year old girl seeking her identity and position in society which always evoke a response in artists who, naturally, in each creative work start a dialogue?

Or is it because of the manifestation of the awakened dreamer Lewis Carrol, in which artists always find the elements of their own craft — deformation of body, visual perversities, lack of the idea of time and space, or the fact that the words in English always trigger a torrent of new pictures and ideas?

Let us start with Alice's portrait.

Let us return to the drawings in the manuscript Alice's Adventures under Ground, written as a Christmas present for a girl. Compared with the illustrations which were so popular at the end of the 19th century the mentioned drawings are "non-professional", but in spite of that they are original and match the text.

Under the heading "Chapter I" written in Gothic letters underlined by a garland we can see the first initial picture in the place reserved for initials in medieval texts. Alice with her face partly averted, leaning by her elbows on her elder sister's knees absorbed in reading, looking over the reader's left shoulder. She looks surprised with a hint of a smile.

Lewis Carrol painted as if he took photographs and he needed models for his pictures. Derek Hudson, one of his biographers informs us that Carroll's younger sister Henriette who took after him very much, served probably as a model for Alice. As a careful portraitist he specified the heroine by an inquisitive look and smile even before the beginning of the story, but he did not describe her to the reader.

In such a way she can be forever the same, and at the same time always different according to how we look at her. He never described Alice by words which relate to her inner world. "Alice was beginning to get very tired of sitting by her sister on the bank and having nothing to

do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it 'and what is the use of a book', thought Alice, 'without pictures or conversation?'

So she was considering in her own mind (as well as she could, for the hot day made her feel very sleepy and stupid) whether the pleasure of making a daisy chain would be worth the trouble of getting up and picking the daisies, when suddenly a White Rabbit with pink eyes ran close by her ..."

Carroll, when seeking illustrations to his narration, tried to present Alice in situations, as if he had a camera: Alice in tears, Alice talking to her animals, the Rabbit, the Dormouse, the Pigeon, the Dog, a verse on silk with the ideas of the Firebird and the Mock Turtle, Alice with her friends, Alice in transformations, big or diminished to be as small as possible, Alice full of doubts in front of the locked door in the tree trunk Whatever is Alice's position, whether she acts herself, or just watches the situation, whatever is her size or relation to the text, Carroll focused the reader's attention on Alice's eyes, so strange, looking somewhere else, and thus evoking such questions in the reader that he must read the passage more times and ponder over it. Artists do react to such appeals much more sensitively than an average reader does, they want to see more than one can and will try over and over again, to materialize Carroll's hints, to present what Alice's eyes, the eyes of childhood seem to see. The mentioned manuscript version which can be now classified as visionary and yet clear-cut, was made for a 10 year old child, extremely cultivated and brought up in an exclusively intellectual environment. The facsimile published later in 1887 had a relatively low number of copies. Only collectors know it in France.

When Carroll learned the methods of medieval scribes, when he himself determined the rhythm of the pictures as well as the key moments for illustrations, indeed he sealed his work with visual character which had nothing in common with the traditional decorative illustrations of the period. It had much in common with the cartoons by Carroll's contemporary Edward Lear, who was not famous yet at that time. Sequences stress-

ing the absurd humour in the song "You are old, Father William", and the surprising Alice's anatomic deformations were often overshadowed by the realistic treatment of the illustrations to come.

Carroll chose part of a dream, but he asked the professional illustrator Sir John Tenniel to arrange the decorations, to polish the settings and to dress the characters in Victorian fashion for the edition of the revised and extended text entitled *Alice in Wonderland* published by Mac Millan in 1865. And Tenniel, a painter acknowledged by the *Punch* described obediently on the borderline of lengthiness Carroll's imaginary characters having changed them to easily identifiable creatures, dressed from top to toe in the clothes of the period.*

Tenniel, the author of sharp and critical eye, fully aware of the illustration's significance in children's book, was the first to accept the stimulus to see what could be seen from the visible in the story, to have a try to guide the young readers a bit further than the common practice of his day allowed, thanks to the till then unknown complementary function of illustration ... When John Tenniel identified himself with the game, he became a personality and marked one epoch in English editions of Carroll's work. All editions of *Alice in Wonderland* and *Through the Looking Glass* published later had to reckon with his illustrations compulsarily. It was a great responsibility, after the publication of the pictures presenting the problems of the story so palpably that they became a "pleonasm".** Tenniel excluded any vagueness in them, which might make the readers think that it was possible. Moreover, he also erased paradox in Carroll's expression. When somebody hears the words *Alice in Wonderland*, we the readers of current editions of *Alice* remember the complex picture of the Rabbit with a watch on his hand and an umbrella under his arm and we see the grinning Cheshire cat sitting on a branch of a big tree.

* Patrick Roegiers, Lewis Carroll, *Le visage regardé*, Créatis, 1982.

** Patrick Roegiers, Lewis Carroll, *Le visage regardé*, Créatis, 1982.

Tenniel's Alice has been forever fixed in the memory of all readers by his ninety two black and white carvings. Forty two to Alice in Wonderland and forty to Through the Looking Glass (where we can recognize the architecture of Oxford and Christ's College, the places of Carroll's inspiration).

This work became also one of the most beautiful gems of Victorian editions and to a certain extent one of the most masterly presentations of the author's imagination, at the same time being its most faithful reflection. (No cooperation between an author and an illustrator has ever been so close as that between Tenniel and Carroll, though it did not avoid conflicts. Yet Carroll did not seem to be satisfied, as later he decided to publish the facsimile of his own illustrated version.)

What followed? Did not the artists feel an inner urge to sketch their own visions and desire and their own conceptions of the things through the looking glass and thus to query all what had been done as they were deprived of Tenniel's pictures?

England after Tenniel. The beginning of the 20th century.

The first portrait of Alice after Tenniel's illustrations is a picture of a woman and has something both from Tenniel's and Carroll's world. It was made by Gertrude Thomson, a photographer and painter and Lewis Carroll's friend entrusted with making the cover for an abridged edition for children from 0 to 5 years, to the "Nursery Alice" published by MacMillan in 1890. Though the figures draw on Tenniel's, his inner rich style and compositions of bent and subtle lines, they are marked by unexpected sensuality. If we go on reading or skimming over the pages, we see how Alice's dreams open. The animals — the Dormouse, the Pig and the Mock Turtle point at the author's tenderness and concealed anxiety. There is a very interesting reminiscence of young Dogson, a great admirer of Charles Dickens: "Mrs. Gummidge, a melancholy creature, who wept all the time ... as a turtle with calf's head was one of the characters that amused me most."

This version of Alice represents a significant stage. For the first time it presents us Alice in colour with fair hair

in a yellow dress and blue stockings. The commentator says: They will forever remain so, for the generations to come.

In the U.S.A.

The versions illustrated according to Tenniel are extremely numerous or we can even say uncountable. They do not represent artistic inventiveness, just respect for Tenniel's faithful presentation of Carroll's text.

Who was the first one to start something new?

It was an American woman, she did so in 1886, during Lewis Carroll's life time. Her name was Blanche Mac Manus. She accepted the challenge to confront her very personal views with those of the acknowledged painter from the Punch. She applied perspective in a very original way, drew shadows using the technique of points. She discovered dynamism in the scene of the vanishing Cheshire cat and she did so particularly in her visualization of the Rabbit's fall into the deep nest which we could find neither in Tenniel, nor in Carroll. Blanche Mac Manus successfully introduced the strange appealing aspect so close to the author. Her employment of black and white planes, many a time in half tones, testifies about her very modern graphic feeling. Her pictures have the character of settings and she treated the individual rhythm only by eight complex illustrations. Otherwise her buxom Alice was well wrapped in crinoline, what, had he known it, Carroll would have surely disapproved of.*

Alice's third interpretation after Tenniel was made again by an American artist Peter Newell in 1901—1902. He is generally known to have pounced on two books of Alice's adventures with typical American vigour and equipped them with almost the same number of illustrations as Tenniel — i. e. 41 to Alice in Wonderland and forty to Through the Looking Glass. They are all-page illustrations, sepia drawings with the exception of colour forntis-pieces framed with beautiful lines as well as the text.

*We can read among the recommendations addressed to Tenniel as far as Alice is concerned: "Don't dress her as a Princess in crinolines."

Peter Newell's conception and vision of Alice is purely personal. Many a time it is more disquieting than Carroll's stories themselves. Newell's version follows the story step by step, intensifies both the realistic and expressive Alice and the game itself by arrangement of pictures, light, eloquent decorations. He enlivens the objects and introduces fantastic dimensions in everything but does not exclude tenderness. Through the Looking Glass is more significant in this respect. Peter Newell presents Alice more mature there than in Wonderland. She participates in the invisible and is very grateful for all expressions of sympathy.

Perhaps from the aspect of modernity or seriousness this version of Alice has remained unknown.

Lewis Carroll died in 1898. His Alice and Tenniel's illustrations have become classical works.

In 1907 the English copyright expired. An avalanche of new editions was triggered in London. There were nine of them in six months and then thirty in the 'thirties. Questions arose. Will there be any difficulties in selection? Will Tenniel be forgotten?

All the questions reflected, besides other things, the worries which haunted the publishers. The new illustrations tried to de-dramatize Alice, to rid her of strangeness, but at the same time to present her to the reader as a well known character which still had something up her sleeve to surprise them.

The discovery of colour and techniques derived from photography, or new fashionable styles as Art nouveau or handicrafts reflect in make-up. The influence of impressionist methods stimulated original paintings. The concepts of Alice were becoming more and more individualized and began to make Alice much older. It was actually the trend started by Peter Newell. For some illustrators Alice was no longer a seven year old girl. The artists as Mabel Attwell (1910) or Ada Bowley (1921) presented Alice after some considerations in a much simplified form with benevolent smiles for the younger readers.

The character of Alice, the girl, becomes mysterious. Thomas Maybank (1907) sketched her as somebody absolutely tender, but with deformed body. Charles Ro-

binson (1907) presented Alice in colour, with a long neck having the shape of snake. Graphic influence of such vision, though close to Carroll's drawings but alien to those by Tenniel became so impressive that Margaret Tarrant (1916) could not avoid it either. The artists of the last decade, though not drawing on this tradition brought about some variants of similar character as for example Nicole Claveloux (19..) in France. Later Sexton (1933) dared to present Alice telescopically. His conception, too, was derived from Carroll's drawings. Alice's face is that of a gourmet, seated between two parts of a cake on her knees, regardless of the conventions of space and time.

The talent, of Millicent Sowery (1907) manifested in intimate decorations and particularly in drawings of animal scenes. Her majestic firebird and other pictures correspond well with the minute presentations of Alice's menagerie by Margaret Tarrant (in 1916) with 48 colour pictures. She is considered to be Alice's most prolific illustrator.

Flokafd (1929) is one of the few who dared to set out on the paths untrodden when he illustrated the songs and the absurd rhymes as for example that about soup dish in the Beautiful soup glorified by Mock Turtle's fantasy.

For a change Gertrude Kay (1923) applied colours on geometrical surfaces to achieve unexpected effects. She succeeded in doing so, particularly in *Through the Looking Glass* where she is Tenniel's rival.

Bessie Pease Gutman presented the charm of the countrysides and Alice conceived from the aspect of the good olden days of childhood in a very elegant way in her version of *Alice in Wonderland* (1908) and in *Through the Looking Glass* (1909) having emphasized each page by decorative lines.

She took over the original technique from the impressionists, played with light and the charm of the things in such a way that fragile Alice, living in the world not adequate to her needs did not seem to be endangered. The author though never yielded to artificiality.

Charles Robinson (1907) and Harry Rowntree (1908) had also great merits in Alice's transformations

particularly due to numerous editions of their illustrations which proved that their talents and conceptions were fully acknowledged. Robinson was the first one to have presented Alice in a hair style having added her a personality of her own. His Alice Liddel is a mischievous girl with short brown hair. In 8 colour panels and 112 black and white illustrations he concretized Carroll's most mysterious situations complying with the spirit of Art nouveau which yielded a marvellous opportunity to show his virtuoso skills.

Harry Rowntree took into consideration the actual Alice, but presented an unexpected relief or a fantastic menagery sketched by a few lines only, extremely detached from Tenniel's influence.

The mysterious atmosphere of his colour panels draws first of all on winter countryside, quite unusual for the setting of Alice and on the ostentatious clothes of the characters. Exotic character of his paintings and drawings changed both the environment and the time and space of the story.

Alice's English environment was subject to further formal queries, caused either by the influence of fashion, or simply by the passing time.

Gwynned Hudson (1922) changed the style of Alice within the framework of Art nouveau. Prior to her K. M. Robert (1908) found the graphic unity in drawing Alice's chequered black and white dress made of rough material, having coupled it with captivating expression of movement.

On the contrary Morton Sale presented Alice in 1933 in a disquieting way in the country of gnomes. She was somehow crooked and transparent, drawn by points in shadows having typified her in no less expressive manner than his predecessors.

Arthur Rackham (1907) is an artist occupying a dominant position in the English editions at the beginning of the 'thirties, owing to his original thematic conception. His style influenced considerably George Soper (1911) and A. Jackson (1915) and some other artists as Margaret Tarrant (1916).

In Rackham's illustrations we can see the transition from the black and white concepts, characterized by the

make-up of Art nouveau to adaptation of colours associated with the most significant parts of the text in the sequence of compositions, while each of them can be conceived as an autonomous picture. The illustrator knew more than anybody else how to enhance the inner complexity of Alice. He presented Alice romantically, in harmony with nature and its inhabitants, however terrible they might seem. Alice is always in the middle of each picture, and all lines of force, as well as the decorations and other characters focus on her. She is the vector of movement, palpably present and situated in her environment where warm colours harmonize with the tender lines of her face which forms almost surrealist atmosphere.

The reader himself is projected almost in each scene. The author achieved this effect by the concept of framing, inspired by remarkable new photographic technology, by cuts on the verge of the angle of seeing. Rackham's presentation, independent from modern graphic trends embodied Alice's romantic qualities, and marked the centenary of Lewis Carroll's birthday. It was festively celebrated in the U.S.A. in 1933. Real Alice — Mrs. Reginald Heargraves was present. Right before this celebration one American illustrator broke with the traditional pictures of Alice. His Alice embodied all the hidden longings of the generations to come. Willy Pogany (1929) a man who was in charge of coulisses in show performances of Alice's dramatized versions presented Alice in a decorative way, in free graphic and rhythmic manner, complying with the speed of a music comedy with vividly participating animals and games of cards. The remarkable and attractive Alice was curly haired, and dressed in a polo neck blouse, chequered skirt and bobby socks. She was a typical teenager enjoying life. She really lived in the black and white pictures.

Since then we can see Alice in theatres and cinemas in the U.S.A., as Walt Disney had prepared a feature length film. The completion of the film — animated cartoon and its distribution in cinemas dates since 1951. But we had better forget the numerous editions derived from the film as they overshadowed the former illustrations in the eyes of a considerable number of readers.

In 1954 Maraja did away with a lot of stereotyped illustrations. He presented Alice with daring anatomic anomalies, however, too alien to the concept of Tenniel's, for instance in *Through the Looking Glass* when her hair stands on end like sticks.

Generation of English Post War Illustrators

In the 'fifties, hand in hand with the return of black and white illustrations, new illustrations to Alice appeared, however, not harmonizing with the text and many a time of metaphysic nature. Gough (1949) presented a most baroque and temperamental version with ever present decorations. Carroll's sense of the absurd was excellently reflected in them.

Mervyne Peake (1954) prepared an edition abandoning the common practice of the period and wove the wierd tissue of the bleak picture of future wars and unrests in an atmosphere where humour and mockery come hand in hand. Both for him as for Peter Newell Alice's dreams contain first of all the elements of fear. His Alice is a woman-child, she controls a lot of ideas like the imps who ran away from the court of the fairy tale castle.

Ralph Steadman's interpretation is very close to the logic of Mervyne Peake's conception. Steadman liked to analyze not only his contemporaries but also Alice in *Wonderland* (1967) and *Through the Looking Glass* (1972). Symbolic components of these works give room to the most varied graphic expressions. His Alice is a harbinger of scandals. Yet he does not allow any doubts about the text. Carroll's words drift in the space of time in a most noble way. But the world seen in Steadman's mirror is not that of the Victorian society. It is our world with its mockery, violence, and vulgarity. He sketches the game of lines letting them grow into new forms in a pointed pen and the darkest ink with unprecedented bravura. As he knew intimately the mirrors of Battersea Park, his Alice is ironical and not very polite. She is one of the new generation that spends part of their childhood in front of TV screens together with the adult. He is the first one to return Carroll his true face through that of the

White Knight, the one so long unduly assumed by Tenniel.*

His drawings really help the text and they complement each other. His global vision and the vision of details are carefully and faithfully carried out in Carroll's style and moreover they are suitable for the age group from "9 to 99", which sounds unbelievable. However, this is caused by the fact that Steadman's work is in spite of being a cartoon, refreshing and evokes both horror and laughter alike in the readers.

Alice's English transformations testify to the history of one civilization within the boundaries of its language territory, but those made on the continent are not less significant.

Lewis Carroll wanted to see French and German versions of his works right after 1865 when MacMillan published his Alice. He made the first steps in the letter of August 27th, 1866, deposited in the mentioned publishers' archives: "I'd love to know what do you think of my suggestion to have the book translated into French or German or into both languages and make an attempt at getting on the world market ..." And he himself found the author of the first French translation — Henri Bué, son of a French Professor at the University of Oxford. The translation was published by MacMillan in 1829 with Tenniel's illustrations and became popular also in France. It is curious that this version is much more popular in the U.S.A. than in France. At present it is again being published in New York by Dover in a paperback edition with English introduction.

French public got acquainted with Rackham's illustrations as early as 1908, only a few months later after the London edition in a posh edition published by Librairie Hachette. The abridged version by Nelson and Larousse's editions offered their own illustrations. The illustrators Jean Hée and Henri Morin in the 'thirties presented Alice as a very clever girl in an idyllic, calm environment. However, the public had to wait for Adolph Pécoud who

* Carroll indeed reproached Tenniel for having made his knight older with a moustache and the face resembling that of the illustrator.

in 1936 discovered a mischievous, naughty, and vivid Alice fully complying with the social code of the period. Pécoud was popular with the children of his generation, as an illustrator of *Angel Guardian's Restaurant*, of some novels by Countess de Ségur and George Sand in editions Laurens. His style can be characterized by decency, elegance, tenderness and his palette of aquarelle colours depicts the quivering light of village scenes in the subtle manner of impressionists. Pécoud's Alice was published by Delagrave and is endowed with French charm. The illustrations belong to that type which evokes polite smiles in foreigners. Alice's smiles and dimples belong to the tender memories of the past.

René Bour illustrated his own translation for Desclée de Bouwe's publishing house in 1937. Prassionos drew amazing pictures in black and white for André Bay's translation published by Stock in 1942. Sempéré presented a strange version of Alice published by Denoel.

Alice illustrated by Simone Baudoin was published by Casterman and would be "too elegant" and smart for British young readers, said the commentators from over the Channel. Alice illustrated by Adrienne Ségur vanishes from the world of fairy tales. It was published by Flammarion in 1949. When Nicole Claveloux appeared among the illustrators in 1974, children's illustration was just undergoing great changes. Alice — common work of Claveloux and François Ruy Vidal published by Grasset is a key book of children's book illustration in France, in the same way as the book by Ralf Steadman (1967) in Great Britain, the illustrations by Franz Haacken (1977) in the F. R. G., by Olga Siemaszko (1977) in Poland, the editions illustrated by Mitourich (1977) and Kalinovsky (1980) in the U.S.S.R., or those by Dušan Kállay (1981) in Czechoslovakia. More than a hundred years elapsed since the first Tenniel's edition. The development of modern technologies in printing opened the way to application of the most varied styles and materials. Nicole Claveloux combined at times thin pen with aquarelle and used granular paper for her illustrations. Her conception draws on anamorphosis, telemorphosis and kinetic games. Her illustrations have nothing in common with Tenniel's. Lewis Carroll is her sole source of inspiration.

Nicole Claveloux helped Alice to regain her children's imaginativeness and playfulness. A whole range of surprises permanently renewed in the reader's eyes and sequences of new original pictures evoking new dreams stem from this simple fact. The dreams literally suddenly emerge with associations of merry ideas complying with the well concealed love for sea fauna. All this is presented with tenderness, with joy of life, expressed in subtle harmony of colours and spreading as far as to sepia drawings of types.

Not only Rackham's but Claveloux's Alice as well overshadows the other and thus change the character of the whole work. Carroll's text surpasses time. The same can be said of the illustrated editions in these visual forms.

After Claveloux, Jocelyne Pache (1975), Nicolas Guilbert (1980) and Rico Lins (1982) preferred the playful structure, too. It was a structure that became an Ariadne's thread in their pictures where the elements of architecture, doors, locks, corridors, labyrinths, chess-boards are exactly defined and determined as room for games. Alice's face is a bit transparent so that each child could project itself there. But this is not the reason why the artists did so.

Nicole Claveloux's presentation of the undersea class is transformed into classification of water species "in evolution" in Rico Lins's illustrations which, in a way, correspond with Lewis Carroll's affinity to Darwin. Nicolas Guilbert draws our attention to Alice's appearance as it is more realistic than the characters in the unreal world. Jocelyne Pache pays more attention to scenery. She is the first one to create a "natural chess-board", similar to those of old French gardens and the extensions of the Castle of Versailles.

Carroll's words and ideas are so tremendously fascinating that almost an uncountable amount of artists were able to find their own graphic expressions of the absurdly familiar games, which captivate both children and well informed people with strictly logic way of thinking.

It will be inevitable to adopt Alice's character according to the specific characteristic features of in-

dividual nations so that she could be paid the attention she duly deserves. We still do not know whether she will not be deprived of at least a part of her super-reality.

However, the uncertainty in this respect is only apparent. The style of an artist is always adequate to sociologic or ethnological connotations. Even in the most unreal moments we can always find the original traces, which show in the conception of lives, choice of certain colours in accord with the aesthetic feeling of the given nation.

Where else but in the Soviet Union an artist could open each chapter of *Through the Looking Glass* with a game of chess? Kai Mitourich knows very well that the young readers will be enthusiastic as a great number of them compete before being 10 years old in the *Pioneers' Palaces* just in this game. At the same time Mitourich is able to evoke the atmosphere of dreams by a simple piece of fantasy — a few traces of guache, which are compatible with any climate from graphic point of view.

His compatriot Gennadi Kalinovsky makes use of the perspective reflected in mirrors, of the letters saying the same of Alice but in Russian alphabet. Inevitably must we be able to read "azbuka" to be able to fully appreciate the subtlety of transformations. Otherwise, his dark haired Alice with piercing eyes lives in an utterly Carrollian world. The Slavonic element of surrealism in scenery becomes a surplus element, which must be made out. Some double page illustrations are absolutely charming made in guache and faded Indian ink. They draw the attention both to the text and to themselves.

In Czechoslovakia Dagmar Berková presented her interpretation of Alice in 1961 in connection with her brilliant dissertation at the College of Visual Arts. She transformed some scenes from the book with amazing courage and fantasy. In the country of sheep, sewing machines of Singer trade mark float in the weightless space not trusting their functional value, Marlenka Prachatická (1980) sketched a mirror game with geometrical lines in ball point pen but her work can be classified as strongly dependent on Steadman's drawings.

The most novel and promising Alice, the Alice created by Dušan Kállay (1981) is a work by a painter

who prepares the originals in tempera paints on wood, always with the proverbial carefulness of Slovak illustrations, digesting the text to be able to find in it his own visual rhythm. The tradition of Czechoslovak graphic art is known to be one of the oldest. Czechoslovak illustrators have never been lacking the elements of fantasy. In Kállay's illustrations everything is a symbol, even the smallest colour point, which seems to be quite lost on the page. As Nicole Claveloux's, Kállay's Alice, too, is extremely topical and yet develops in the time which is the time of childhood only. The tin amalgam of mirror is almost transparent. Is there no Wonderland in Central Europe? A doll, a wooden horse, and similar artefacts differing from the other by their shapes, colours, historical legacy, the clothes of the King on the card, and the like — little details help the illustrator to contact his young compatriots and at the same time add the work specific aesthetic charm, far outside the boundaries of the country of their origin.

In a way we could say that Dušan Kállay's collection of pictures risks to be labelled as mannerist, or too lavish but that of Olga Siemaszko (1969) surprises by modest means of expression. The Polish artist could do with a few crayons and expresses all she wants in subtle drawings of outlines. Complying with Carroll's rhythm, in the framework of Polish fantasy sensitive to a few details of the countryside, she arranged a talented and unforgettable transcription of Alice's adventures. But suddenly we discover in her figures dolls, everything, and the fact that the Polish illustrator moved Alice into the region of fairy tales.

Franz Haacken in the F.R.G. (1968 and 1977) assumed a different standpoint. He begins with a hint, to his young readers, that the heroine did exist. On one page we can see Lewis Carroll in his study writing the story claimed by Alice, on the other we can see Alice with a pony tail, dressed in a mini skirt absorbed in reading the book she wanted.

Thus Alice turns her dream true and by virtue of this device she remains present in the children's sense of reality. Haacken's style is very close to contemporary journalistic drawings with typical cartoon-like deforma-

tions and movements. Haacken's drawings are less remarkable than those by Steadman, whose malicious humour evokes immediate response, but yet they represent the European trends which have a great merit in the fact that he has remained close to children and the numerous strata of other readers.

Other illustrators adapted Carroll's text in a much more striking way to their national cultural legacy which pleases most those, who discover Alice outside England.

In Sweden Peter Hogfeldt (1945) drew his characters as trolls which had peopled Scandinavian mythology. Tove Jansson (1966) stressed the change of environment even more emphatically, having situated Alice in the mountainous region of the "Moumines Valley (his most famous work) full of horrifying mysterious bats which undoubtedly only the illustrator herself was able to find in Carroll's work.

Accornero (1964) an Italian artist presents us the perspectives of his native Tuscany and the palaces of the "girl with blue hair". He tried all this in his interpretation of Pinocchio having endowed the animals with charm very similar to Alice's.

In the 'thirties Lola Anglada in Spain presented Alice with a hair style and face of an Andalusian girl and confronted her with the strange world of the royal court peopled with figures coming from the tarot card game.

The illustrated editions published in the period of the last hundred years, in spite of their specific features were destined more or less first of all to children. No wonder that it has been so, as Alice inspired artistic and literary trends since surrealism.

Surely Arthur Rackham, Ralph Steadman, and Nicole Claveloux reckon with many strata of readers but they do so having reckoned with the means of expression typical of children's imagination.

Some other artists, predominantly painters, embarked on discovering aesthetic devices based on those components of Carroll's environment which were close to them, not to Carroll's narrative elements. Editions of this kind were not very numerous and were published mostly for bibliophiles.

In 1930 Marie Laurencin in Paris sketched the he-

roine in simple crayons as she emerged from the white surface of the paper for Black Sun press. Her Alice is radiant, impenetrable, and captivating. Her light pictures are marked by strictly feminine sensuality, considered by many critics to be somehow artificial.

Marie Laurencin was attracted by Alice's physical presence. The structure of mirrors determines the elaborate geometrical pictures by Franklin Hughes (1931) for the Cheshire House. As Alice's presence is expressed by reflections of rainbow colours on the verge of transparency in Laurencin's version, Hughes' geometrical pictures reflect the passing Carroll's visions in a sort of clandestine argument with the author's conception of book as subject, reflection of personality, as we can see him in most of his photographic portraits.

From the surrealists who laid claims to Carroll's work since the beginning of their movement, Salvadore Dali focused his illustrations to Alice in Wonderland for Random House on his own idées fixes associated with time, memory, and silhouette of a woman-child haunting his pictures. His Freudian inspiration found an inexhaustible source in Alice's adventures, transformed through the prism of aesthetics and "paranoid criticism." He defined it himself in such a way and liked it. Carroll's ideas captivated by the automatic functioning of the "crazy idea" explode in a festival of "visuality" where childhood has its domicile.

Peter Blake's approach to the work differs considerably from that of Salvadore Dali. This English painter, duly considered to be one of the masters of pop art, conceived again Lewis Carroll from the aspect of his attractiveness for photography and knowledge of child's psychology. He is famous in Great Britain for his unusual portraits of children, either of his own or of those of his friends.

Together with another painter Graham Owenden, an admirer of Carroll they prepared a plan for a two part edition of Alice in Wonderland illustrated by Owenden and Through the Looking Glass by Peter Blake at the beginning of the 'seventies. Having coupled the principles of photography with the techniques of painting using acryl and oil to achieve surrealist effects, they prepared a story

resembling film shots. The book was not published but Peter Blake personally published eight aquarelles and his Alice appeared at once as one of the "unforgettable."

Seventy five woodcarvings by Barry Moser for the beautiful University edition by Penny Royal has been considered as one of the most poignant parodic interpretations of Lewis Carroll so far. The wood carvings made as a gallery of portraits, whose formal standard is of very good graphic quality link up paradoxically to the enthusiasm of the cartoonists of the beginning of our century. Owing to his inspiration by medieval sources, the author makes commentaries in red ink on the margins on individual pages. Thus he extends the dialogue which is certainly not destined to children.

This satiric trend which does not occur often in the works destined for children is in spite of everything striking by a great number of publications destined for adult readers exclusively since the appearance of the first Alice illustrated by Tenniel in 1865. Political, sociologic, even

culinary metamorphoses accumulate and that is why we shall not enumerate them all in our paper.

Visual perception and materialization of Alice in Wonderland and Through the Looking Glass was unambiguously destined to children. Lewis Carroll was the creator of the literary inspiration which has proved to be most fruitful.

Now we know that he opened the gates to success to generations of artists who, encouraged by his own success, started to develop graphic art as professionals and evolved a new type of books in publishing houses, in which pictures form a symbiosis with the text which Max Ernst, a painter, was the first to define as ALBUM.

As a conclusion we can say that by choosing Alice, the illustrator must look for original scenic and graphic expressions, aesthetically valid for his contemporaries. By the fact that he signs his name under the work, he permanently renews it for the readers.

Lola Savčić

REFLECTION OF ARTISTIC STYLES IN CHILDREN'S BOOK ILLUSTRATION YUGOSLAVIA

Illustration as one of artistic creative abilities developed and underwent all the changes which took place in the sphere of fine arts. Illustration had been for ages overshadowed by the "great art" and represented only its meagre reflection. However, later it found its own way of existence and now occupies an adequate position among other forms of artistic expression. Illustrations not only take into consideration the text they accompany, but the age of children they are destined for. In spite of that they can use all artistic styles known in art's history, regardless of what is considered to be modern. No illustrator must be worried that he would be taken for a conservative if he did not apply the tendencies of modern art consequently, as in this respect he is independent and much more versatile. That is why we can find several styles marked by the influence of the past as well as by contemporary trends. We can say that an illustrator who submits to the text without betraying his personality and gives it his personal style which cannot reflect any other style is a genuine artist.

On studying Yugoslavian illustration we can speak about numerous influences, particularly if we know that our present day illustrators studied at Colleges of Visual Arts where they attended lectures in art history and they go on study stays to great world museums. The main artistic trends in the past were often subject to several influences, which corresponded with their essence (which was either realistic, expressionistic, surrealist, and the like). Children's book illustration in Serbia develops on the basis of eventful past which remains the starting point from which stems the synthesis of the old and the new, the world and the national coupled together by the subtle ties of the past. After World War II Serbian children's illustrations recorded rapid development and changes, which hand in hand with the advent of the young artists became to be polarized in two different trends — illustrations accompanying and pursuing the text and autonomous illustrations.

Our study is focused on the territory of Serbia exclusively as it would be tremendously complicated to deal with the situation in the whole country which is extremely varied.

Our analysis of the subject will not be based on individual authors and evaluations of their works, but on the problem of artistic styles they employed and how they were reflected in some of their works. We do not mean the direct influence of those styles, but their reminiscences in children's illustrations which retained their specific character.

When dealing with these illustrations and influences, I analyzed chronologically individual works of some authors without classifying the illustrators themselves. That is why some authors are mentioned several times, according to the style of their illustrations. We shall pay attention particularly to those in whose works the influences manifest more markedly. Some peculiarities of the spirit of Persian miniatures can be observed in the works of two authors, in spite of the fact that this influence is neither exceptional nor decisive. First of all, it is not a direct imitation of oriental art and style. This approach can be best evaluated by the following characteristics: "It seems as if all these events were pursued by an observer coming from Europe, from the world of arts and psychology who at the same time has a good command of other, i.e. oriental culture." In the illustrations by Mihail Pisanjuk, stylizations of figures and their presentation remind us of Persian miniatures. On the other hand, we can see in his illustrations also some features reminding us of Klee and drawings made by children (composition for a book in 1973, combined technique, illustration to one chapter for a textbook in 1974/75, combined technique).

Reminiscences of Persian miniatures can be seen in the picture book *The Leader Sava*, 1952 by Živojin Kovačević in the solution of figure arrangement in space without perspective and in the conception of fauna and illustrations' composition.

The Byzantine influence is even more interesting. The before mentioned artist copied old frescoes which reflected in his stylization and conception of costumes, space and perspective, architecture and his employment of dark pink colour. They are the elements which could have been taken over from symbolic Byzantine art. (The following illustrations by the mentioned author can serve as the best examples of what has been said here: Fig

Trees in the Wood and the Countryside from the book Pohorjansky Batalion, published in 1972. The first illustration reminds us of Byzantine paintings by the composition of trees in the background, frontal arrangement without perspective, dark pink colour and folded garments. This influence manifests itself in the second illustration, too, particularly in presentation of architecture. Byzantine influence can be seen also in the scene The Germans in the Streets of Maribor, in the same book — dark pink colours, presentation of the faces and other forms and architecture.)

As far as Bosiljka Kičevac is concerned, Byzantine influence is rather thematic and manifests in clothes and architecture. This is most evident in her tempera illustrations Czarina Milica Parting with Czar Lazar before His Leaving for the Battle at Kosovo in 1389. (The czarina is dressed in Byzantine clothes, we can see a Byzantine town with a Byzantine church in the background. We can find the elements of this style in the picture book devoted to an old Serbian fairy tale Once upon a Time with a medieval Byzantine theme in the picture of the town and the landscape on the book's cover and in the fairy tale A Dragon and a Royal Son.)

From the aspect of iconography Miodrag Bata Knežević reminds us of Byzantine art by his way of presentation of situations which is taken over from icons. The best example of this is his Construction of Skadar at Bojana, collage, tempera, pastel and rather modest drawings. The artist used gold under the influence of Byzantine school but that is not the only thing he has in common with Byzantine art and spirit.

In some authors we can pursue the influence of medieval art, of the art of Dutch and western painters. Reflection of French tapestries, miniatures and the elements of naive art can be found in Bosiljka Kičevac's illustration National Hero Kraljevič Marko (1970- lino-carving). Pisanello's style is reflected to a certain extent in the arabesque by Djordje Djordjevič Djordjov (picture book Children and Traffic, 1978). Reflections of western 14th and 15th century art can be pursued in the clothes in the paintings by Živojin Kovačević (Thirteen Horloges, 1963). The influence of English painting can be seen in

the works of Branislav Mojsilović (Where Arthur Sleeps, 1983, combined technique) and in the works by Branko Conić (Gulliver's Travels, 1979). Some associations with French Lurcat's tapestry manifesting in perfectly differentiated form can be seen in the works by Radomir Stević Ras. Dürer's influence and the influence of Italian Renaissance can also be seen in the works of Serbian illustrators (pen drawings in Indian ink). The drawings have classic, controlled lines following the contours.

Fanciful elements penetrated by the feelings of a clever artist with a fairly developed sense of humour can be seen in the works by the painter and illustrator Marko Krsmanović. (The Story of the Most Beautiful City in the World, aquarelle, tempera, presented in a series of sequences.)

Folkloric art influenced the works of some authors too, but that is the subject matter of another paper presented at this symposium.

The sense of naive art, expressed in illustrations means love for spontaneity. Influence of naive art can be pursued in the works by Zlata Bilić (A Magic Bag, 1979) and of naive art with stressed contours in the suggestive works of painter and illustrator Lazar Vujaklić in his Pioneer's Notebook. Children's naive art is reflected in the works of Mihail Pisanjuk (cover: The Nature of Things, combined technique).

Picture books dealing with the theme of national liberalizing struggle represent a specific genre. They can be characterized by epic scenes and compositions full of people. Marko Krsmanović (these tempera and aquarelle pictures with relief figures grasp the theme in a most vivid way) is represented by two illustrations — The Republic of Bihač (1978) and the Srem Partisans (1978). Živojin Kovačević is represented by the scene The Wounded in a Prison Camp Fight — 1980. The picture presents the atmosphere of war in an epic way. Bosiljka Kičevac is represented by her successful compositions March Through Igman (1974) and the Republic of Užica. This artist will be presented in a series of slides.

If we look into the past we can see that the influence of European art centres — Budapest, Vienna, Munich and Paris can be pursued in Serbian children's

illustrations for two centuries. The influence of Vienna prevails in the paintings by Uroš Predić (1857—1953). His illustration *A Little Italian Girl* of 1885 is remarkable indeed. The influence of Munich is most evident in the works of Brano Cvetković (1875—1942) who edited the magazine *Children's Policy* in the interwar period. As far as the influence of Paris is concerned, which was considerable already in those years, it became most striking after the war in the works by the painters Ljubica Cuza Sokić and Duško Ristić. Sokić's illustrations can be characterized by subtle lyricism and are of great artistic value (covers to *Poleterac* 1974, 1980, illustrations to *Alice in Wonderland*, *Pinocchio*, 1957, combined technique, *I Don't Want to Go by This Train*). The influence of Paris school particularly of Matisse's alternates with that of Miro and children's drawings in the illustrations of Mihail Pisanjuk (*Our Language*, 1980, aquarelle, and in a textbook in Carpatho-Ukrainian Russian, published in Novi Sad and illustrated by combined technique in 1977). Chagall's poetics can be found in the pen drawings in Indian ink *A Cloud on a Pillow*, 1979, by Djoj Ratković and Klee's influence is evident in Liljana Mazalović's works.

Art nouveau is reflected in the works by Zlata Bilić (illustrations: *Dragon Flies*, 1981) and particularly its ornamental elements in the illustrations by Vladislav Lalický who was also under the influence of neo-symbolism when the movement culminated (the book *A Guile* is a well done variant closely related to the solutions of the drawings in the *Tales about Shakespeare* and *As Quick as Wind*).

Radomir Stević Ras (1931—1982) stands on the borderline of several styles coupling cubism with the achievements of employment of colour (*At School*, 1953, aquarelle).

The understanding of the period of machinery, the influence of Fernand Legér as well as that of pop art can be found in the works of Miodrag Bata Knežević, Dragutin Nježić (*The Little Guide*) and Alexander Daskalović (picture book *ABC*, 1979).

We have classified three kinds of view on reality in our brief survey of children's book illustration: fanciful, critical, and realistic.

The first kind is represented by fanciful-surrealist method employed in Marko Krsmanović's illustrations which are a poetical transposition of reality flavoured with a doze of grotesque and humour.

Apart from the illustrations we spoke about and which belong to this type, Marko Krsmanović is an author of pen drawings with subtle sense of lines and relief character of drawings, preferring the arrangement of figures on white space, though in some illustrations he used very expressive colours. These features can be pursued in his illustrations to *Alice in Wonderland*, 1959, in pen drawings and drawings in Indian ink in *Alice and Caterpillar*, *Alice and the Duchess*, and *Alice, the Duchess, and the Queen of Spades*.

The artistic world of Džoj Ratković-Gavela, one of the participants in the BIB '83 tends to irreality. Drawings are of prior significance, graphic problems are solved by colour and combination of tempera, pen drawing and Indian ink in his works. (*The Beak Pecked and the Hiccup Hiccured*, 1983, *The Flying Crocodile*, tempera, Indian ink, pen drawings, *Alice*, *The Owl*, *The Red Cat*, *Hen Janja*).

Mihailo Pisanjuk, another participant in the BIB '83 draws on the poetry of things, creates an imaginary world giving shape to the things and atmosphere by means of his fine, stylized technique (illustrations to the picture book *Gavra* 1981, tempera, aquarelle, pencil).

Miodrag Vartabedian creates his complex works surrealistically within the scope of a group striving for poetic treatment of themes. He takes into consideration clothes, nature of the characters and the countryside he presents. He illustrated *Hundred and One Most Beautiful Fairy Tales of the World*. Each country is represented by one fairy tale in the book (combined technique, 1982). Liljana Manzalović sees the world poetically, too. We present her *World of the Sun* (1979, combined technique). Colour occupies a significant position in Tomić Bogdanović's illustrations. He uses pen for drawings in transparent Indian ink. He makes his drawings on special paper. (*The Snow Queen* by Andersen, pencil, Indian ink, 1967, *Grimms' Fairy Tales*, original Russian version, 1969, 1970, *The Ugly Duckling* 1970/71, tempera partly colour

crayons). Dušan Gavela belongs to the same group as Miodrag Vartabedian and was presented already in connection with his classic lines.

Modern concepts of historic battles represent a specific sphere in children's book illustration. The works of Bosiljka Kičevac in which modern trends are coupled with medieval influences are the best examples of this trend. Her picture, a scene of a medieval battle Petrova Gora, the death of the last Croatian King Peter Savčić of 1978 is a real masterpiece (a collage). Branko Miljuš adds modern favour to the legendary battle of Kosovo Pole.

Critical views on reality began to arise under the influence of expressionist and satirical points of view. Dušan Petričić, an outstanding and prolific author of humorist drawings devotes himself to animated cartoons and to the problems of mutual relations between written word and picture. He is presented in the encyclopaedia *Who's Who in Graphic Art* (published by Graphis, Zurich, 1982). In his book *We are just Missing Dragons* (1973, pen drawing, Indian ink, aquarelle) the illustrations are quite autonomous, whereas in his second book *The Invisible Bird* (1975, Indian ink and colour pencil) they are in accord with the text. The third book *A Story from Childhood* conveys experience by several means of expression. Stimulated by Nikola Tesla he made a book which was like a film. Radoslav Zečević who considerably differs from the other illustrators by his minute drawings, Kušanić, an outstanding relaxed author of drawings endowed with humour as well as two participants in the BIB '83 Zlata Bilić and Dragana Atanasović (Bombonal and the Tree of Yorur Body 1983, combined technique) and Djordje Milanović by part of his works characterized by humour and impressive illustrations belong to this group, too. Djordje Milanović is ranked to the following group of artists as other elements prevail in his works.

Under the influence of realist works positive view of reality develops in illustrations. Formal elements are applied in realistic neo-realistic or verist way. Djordje Milanović's illustrations accompany the text and the idea is treated as a dramatic composition, what can be labelled as the influence of drawn programmes and humourist

drawings. Simple drawings, very close to sketches are typical features of Djordje Milanović, who is also presented in *Who's Who in Graphic Art* published by Graphis in Zurich in 1982. (Six Cats of Mrs. Clara 1954, tempera, Poletarac, 1965, tempera, Poletarac, folk fairy tales, Poletarac, Russian Folk Fairy Tales 1965, tempera, Zmaj 1970, tempera, and illustrations to poems represent his most significant works). Ivan Petković (1921—1975) an outstanding author of pen drawings introduced realism in illustration. Apart from other things, he was the pioneer of children's illustrations and one of the founders of the international exhibition *The Golden Belgrade Pen* (How to Save Granny, pen and Indian ink). Djordje Gorbunov is an actual realist, the author of quickly sketched drawings, working for Zmaj. Sava Nikolić, one of the first post war Serbian illustrators, Slobodan Gavrilović, art editor to Poletarac and Dragan Nježić, the illustrated magazine *Politikin Zabavnik*, 1970, belong to the group of realists.

The drawings by Živojin Kovačević we mentioned in connection with Persian and Byzantine influence, can be characterized by a specific atmosphere. He is also presented in the mentioned encyclopaedia *Who's Who*. *The Embarkment in Drvar*, 1980, the scenes *The Parashutists* and *Shooting* will be presented here.

We have already spoken of Bosiljka Kičevac, who participated in the BIB '83 and introduced firm form and exceptional sense of composition as well as clear colours in her illustrations of remarkable value. Besides her safe form we can find also some colourist and expressionist elements in her works (*Black Cat*, 1976, *The Bat and the Fork*). Nikola Masniković, who is popular with children owing to his direct and simple stylization (illustrations to the book *A Superb ABC*), Branislav Mojsilović with his *Robin Hood* (1983, guache, colour crayons), and Tom Saramandić (*The Winter's Tale*, 1983) were participants in the BIB '83 and close up the list of those artists with positive view of reality.

All this extensive activity we have spoken here about, can be best pursued within the framework of the traditional exhibition *The Golden Belgrade Pen*, which is a unique display of Yugoslavian illustrators as well as of the works by foreign authors. The exhibition contributes

to the development of illustrations in Yugoslavia and enables an evaluation of the results achieved in the sphere of graphic art.

The objective of this study was to inform the par-

ticipants in the BIB '83 about the artistic influences in Serbian children's book illustration, to present a general picture of the situation and contribute to better publicity of Serbian books in the world.

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Fedora Klimáčková
**EMIL MAKOVICKÝ'S ILLUSTRATIONS
INSPIRED BY ANCIENT MEDIEVAL AND ORIENTAL
ART
ČSSR**

In the course of its many thousand year development visual arts have several time sought inspiration and knowledge in the past. The present day epoch which can be characterized by a great number of various styles and formal expressions, owes a lot to other periods from recent or more distant past. In free artistic creative activities we can explain the trends seeking inspiration in the past as a creative approach to tradition, kindred philosophical, ideological standpoints or functions of an artefact.

In case of illustrations which rank to the sphere of applied graphic art we can encounter this explanation of close relation to the past, its trends and styles, but it is not the only one. The most common case of historic inspirations in illustration which is actually an effort to make adequate illustrational accompaniment to the literary text, an effort to bring the period and the work's place of origination, or the places and the periods of the literary work itself nearer to the readers, stems from the very function of illustration to interpret and complement literary text artistically. As illustration should not be just an illustration in the most primitive sense of the world, this effort cannot be exhausted by the knowledge of "realia" — the local ones and those of the period and by their application in illustrational accompaniment of a given work. It is just the effort for making the literary work visible which is the illustration's function proper. It makes an illustrator with creative approach to his work reckon with artistic principles of a certain historic epoch and apply them accordingly in his work.

Such approach, however, claims from the artist certain versatility, non-dogmatic way of thinking, the ability to experience the principles of creative activity of a certain period and particularly the ability of synthesizing those principles with these of our days. I think we should highly appreciate that type of illustrators who solve each illustrational task, each title individually, mainly if works of different character are concerned and who do not apply at all costs their own, once formed personal style.

Such relation to illustration marks almost all illustration of Emil Makovický, who in the 'forties helped to lay the foundations of present day, demanding children's

illustration in Slovakia which is of a very high standard. Correspondence with the literary texts in the most necessary, inner meaning, grasping the character of the literary work not light handed illustrativeness are the most characteristic features of all Makovický's illustrations.

His illustrations are marked by his personality but they are not stereotyped. Besides some features they have in common, as clear-cut composition, conciseness, generalizing drawings, and rich colours (these features are connected with his training as a painter monumentalist at Jaroslav Benda). We can record in each Makovický's complex of illustrations some specific features stemming from the effort to find an adequate visual expression for the literary work. Where possible, Makovický makes use of historic inspiration.

I would like to deal in a more detailed way with two such works by Makovický — with the illustrations to the historic novel by Viktor Jan The Phoenician Argosy (Fenický koráb, Matica slovenská, Martin 1950) and the illustrations to the Thousand and One Night's Tales (Rozprávky tisíc a jednej noci, Slovak Children's Book Publishers, Bratislava 1955). We can very well pursue in the illustrations the author's creative approach to the art of the past, its creative application in the synthesis with present day artistic principles and the specific claims of illustration.

Also an amateur can recognize the source of the illustrator's inspiration in Makovický's illustrations to Jan's Phoenician Argosy, the story of a Phoenician boy and his adventurous voyage across the Mediterranean and the Canary Islands. It is the ancient art of Orient, Egyptian paintings and reliefs in particular. The illustrator applied the typical Egyptian body canon of slim figures with relatively broad shoulders, the Egyptian and Mezzopotamian types with characteristic clothes and all the "relia" of ancient Orient (architecture, furniture, weapons, vessels); the Egyptian convention of presenting figures and objects by coupling several points of view, the famous movement motifs from Egyptian paintings and reliefs for example long steps, additional lining up of figures in the same position standing one behind the

other, as well as disproportionally large human figures in relation to ships or architecture. After the enumeration of these features identical with ancient Oriental and particularly Egyptian art it might seem that the illustrations are mere imitations of Egyptian paintings. However, the illustrations had to bridge the difference between Egyptian and our traditional expression of space. In most illustrations forming the letter heads of individual chapters (pen drawings in Indian ink) he reduces the scene onto one sole plane, a few figures and details of the environment are situated in one single line representing the base. Only in a few cases he employed also the second or the third plane with smaller figures, architectural or countryside symbols which are also lined up horizontally. The composition of all illustrations stresses the horizontal direction stemming from stripe compositions of Oriental paintings and reliefs. Several illustrations are composed as sections of a longer stripe. The edge of the illustration cuts the human figure, architecture or ship. It was particularly in colour all page illustrations where Makovický had to couple the stripe horizontally stretched composition of his sources of inspiration with the required height and size of our illustrations. He solved this problem by compositions in several autonomous horizontal stripes with diminishing figures and other objective elements. In this way he introduced the element of space into the markedly planar expression and brought his illustrations nearer to the present day reader, accustomed to the convention of pictures rather than to sections from reality, even though the illustrator only hinted the space difference and did not construct it consequently. We have also the feeling of looking at a section of a layer horizontal composition marked by stripe ornament forming the bottom edge of the illustration and the colour stripe surrounding the illustration in its top part when we look at these high colour illustrations.

Finally also the colour solution of illustration is a coupling of ancient taste with that of a modern man. In warm, bright and clear colours we can recognize a relation to Egyptian colours. The overall manner of colour application is planar, and its function is to a consider-

able extent decorative, but the larger surfaces of clear colours which would be rather sharp are specified and mollified by contrasting colour facets and spots. Besides the lines drawn in pen and Indian ink he also tried colour drawing in details of costumes or plants.

As a conclusion to the before said characteristics we can state that the illustrations drew on the inspiration by the ancient Oriental art with its planar, conventional, festive and at the same time unexcited presentation in this case both in details and the complex artistic conception of illustrations.

Emil Makovický was inspired by Persian and Indian miniatures in his second more extensive and demanding illustrations to the *Thousand and One Night's Tales*. The illustrations by Václav Fiala, *Z Šeherezádných pohádek*, *Evropský literární klub*, Prague 1948) might have served him as an example of this orientation. Makovický's complex solution of the book *A Thousand and One Night's Tales* is rich, apart from exclusively colour illustrations (pendrawings coloured by aquarelle). He used also the ornamental elements in dividing the pages into two columns, on the title page and decoration of the cover's inner sides. The book is richly illustrated, containing over forty illustrations of the most varied sizes, from all-page ones to very small ones, not covering the space of half a column of the text. The illustrations are concretely oriented on the text. They present the key scenes and characters of the fairy tales. Minor illustrations are concentrated on one or two figures. The environment in which the action takes place is sketched only by details of architecture or nature. The larger, particularly the all-page illustrations often present busy scenes with many figures and things with markedly narrative tendency.

If we focus our attention on comparisons with the sources of inspiration, the Persian and Indian miniatures, first we find out the relation between the overall character of illustrating the action by figures in concrete actions, in movement and expression, in an environment characterized in detail. This relation to the source of inspiration complies with the taste of the period and thus the illustrations to *A Thousand and One Night's Tales* do not differ too much from the illustrational concepts of those days.

The relations to Persian miniatures in some details are much more striking. First of all it is the typification of characters, their clothes, hair styles, characteristic movement motifs as the exaggerated S-shaped bent bodies, motifs of seated persons, riders on horseback turned to one side, types of horses, plant motifs stylized in ornaments and applied as decorations, characteristic and also decoratively stylized forms of rocks and clouds. Apart from the overall narrative character and the whole list of characteristic details, we can find many things Makovický's illustrations share with the medieval ornamental art. Above all it is the negation of space perceptions. Most illustrations have one space plan. When the scene extends into the depth of the space (particularly in the illustrations of larger size) the space is not constructed in linear-perspective way. The distances are only hinted by size reduction of the figures and the motifs of nature and architecture and by their placing above the motifs of the first plane. Whole scenes take place in a relatively shallow space, closed up by architectural or plant setting. Illustrations are usually formed by figures and other motifs on neutral, white plane. Neither human figures nor other motifs are of space-creating significance. Architectural motifs are applied in the frontal position, the figures move on the plane parallel with the picture surface. Only rarely (in presentation of ships on the sea) we can see movement with a complex composition in diagonal direction. The planar character of the illustrations is emphasized by colour, which only inconspicuously hints the forms.

Also some disproportions in size — emphasized human figures, horses, trees, architecture are diminished if compared with them. They testify to the illustrator's effort to create a "new picture reality".

Rich colours are also related to Oriental models. Makovický applies the complicated harmonies of light, transparent aquarelle hues with dominant pink, violet, green and yellow shades. He uses colour not only in colouring and decorative meaning. Many a time a scene full of action and movement has much more contrasting colours. The calmer scenes, on the other hand, are much more quiet as to their colours.

In contrast to oriental models Emil Makovický stresses the composition of his illustrations. He does not use the simple almost carpet-like arrangement of figural and other motifs on a miniature's surface. As a modern illustrator he considers the balanced movements of the figures. He mostly puts them into the form of an illustration. Motifs of architecture and nature serve as composition closing up elements, particularly architecture with its static system of horizontal and vertical lines calms down the excited movement of the figures. Rarely he applies the principle of figures overlapping the frame of the illustrations as we know it from Persian miniatures. Owing to his well considered composition of pictures, which is typical of Makovický as an illustrator, the illustrations to *A Thousand and One Night's* differ significantly from their source of inspiration.

In other things the illustrator observed the ancient character of illustrated book, which used to be a luxurious object and he maintained the character of miniature as a beautiful colour jewel. He emphasized the narration by little illustrations to the text and by large illustrations full of figures and other objects. He also emphasized the fairy tale fanciful character of the text by generalizing drawings, by beautiful decorative colours, and by the already mentioned peculiarities in expressing the space.

In both cases of Makovický's illustrations we could pursue in detail how he employed the stimuli of historically and geographically remote countries and how he coupled them with the present day principles of illustration. It is not necessary to stress that the creative application of the principles of ancient and medieval oriental paintings would not be possible without a good command of modern trends and the analysis of individual means of expression and the effort to present reality in a new way, not tributary so much to optic perception. Only on the basis of all this Makovický was able to experience and benefit from the charm of the apparently primitive pictures full of convention.

If we admit that illustrations for children prepare the young readers to perceive and experience visual arts adequately, we must fully and highly appreciate Mak-

ovický's illustrations. We can find in them illustrative tendencies in the very sense of the word (close relation to the text), the tendencies to interpret the general ideas of the text (narrative and fanciful character of oriental fairy tales and busy plots of modern historical novel) and the tendency to introduce the children in the rich world of

mankind's artistic legacy. Makovický's merits are great indeed, as he creatively applied the styles of the past and the present in his works at the time when the tendency of faithful interpretation of optic perceptions prevailed in our illustrations.

Štefan Mruškovič

SOURCES OF INSPIRATION, INFLUENCE AND FUNCTION OF FOLK ART AND FOLK CULTURE IN THE DEVELOPMENT OF ILLUSTRATED CHILDREN'S BOOKS ČSSR

Beautiful artistic presentations of folk ideas, experiences, longings, views on the good and the beautiful, the truth, justice, and noble-mindedness have forever become inseparable components of spiritual culture of individual countries. They helped them organize their struggle for national and social liberation. In the period of origination and development of national literature and arts they helped to build and form a specific kind of literature for children and the young. Folk fairy tales, a significant component of folk culture, are an inexhaustible source of artistic inspiration. Together with folk visual culture they formed and still form an extremely vital, attractive and exemplary sphere of inspirational stimuli also for present day creators of illustrated books for children and the young.

Within the scope of the sixteen year tradition of our symposia, naturally we have not forgotten the sphere of literary and illustrational application of folk oral tradition and folk culture. As early as 1967, Algirdas Steponavichius (Folk Art and Illustration of Children's Books) spoke about their significance in connection with illustrated books for children and the young at the symposium. The other speaker to do so in 1971 Ingrid Korsakaite (Illustration of Folk Fairy Tale and Education of Child's Moral Principles) was also from the Soviet Union. The problem has been tackled also by several other participants in our symposia.

The influence of folk art as inspiration, however, has not been complexly evaluated from the aspect of development, social significance and educational impact on illustrated books for children and the young. This symposium gives us a certain opportunity to do so, though it will not solve this extremely intricate and demanding scope of problems which in my opinion, deserves much more attention.

The fact that we decided to encompass this scope of problems in the programme of the second part of this symposium was based first of all on the following points of view;

1. Folk art and folk oral tradition in particular, and within its scope first of all folk fairy tales, rank among the most original, the oldest and the most popular artistic ma-

nifestations directly bound with many hundred year history and culture of individual nations. Many thousand year experience, views, spiritual values of the peoples of many countries, as well as general, humanistic and ethic ideas connected with the fight for good, justice and happy lives of common people are embodied in them.

2. At the same time folk fairy tales belong to the most often published, most popular and the richest kind of literature for children and the young both from the aspects of genre and themes, published in most countries of the world. Many a time they form the principal basis from which national literature and literature for children and the young grew.

3. They are endowed with extremely rich, elaborated imaginativeness aimed at children's emotions and fantasy, connected with educational process, and above all with cultivation of humanistic and ethic ideas, expressing the eternal human longing for happiness, love, the good, justice, and peace among the people. Andrej Melicherčík, an outstanding Slovak folklorist emphasized this quality of folk tales by the following words: "Many objects and magic personalities, people and animals. This is the beautiful presentation of man's victory over nature, he was able to conquer and make it serve him. In fanciful fairy tales the picture of reality is inseparably interwoven with longings and hopes for new victories and success of working man." (Quoted by J. Michalek in Oral Tradition (Ústna slovesnosť), in Slovensko, Ľud, part II. Bratislava 1975, p. 1048.)

Folk oral tradition which has been developing and been created for centuries, expresses not only the ideas and longings for justice and victory of the good over the evil, of life over the death, light over darkness, joy over sorrow, truth over lie, which even today prompt millions of people to fight for peace, social justice and social liberation, but the ideas of beauty as well. A folk fairy tale hero must always have positive qualities as willpower, persistence and he must be brave and sincere. His good qualities then help him withstand all dangers, go through all difficult trials — no one but a person of high moral value submits to. All this also marks the aesthetic principle of the beauty of a brave man who should occur even today

in the texts and illustrations of each modern artistic book for children and the young.

4. Folk fairy tales rank to such kinds of artistic creativity which besides embodying all these general folk humanistic and ethic traditions, manifest also typical natural features and expressions bound with popular humanism both by their meaning and message. Fairy tales have played a great part in the education of several, even present day young generations, particularly owing to their reflecting and at the same time emphasizing the sense of life and people's hope. They embody people's permanent ethic and aesthetic ideals. They teach the children to love their native country, their compatriots, nature, language and customs, and to respect such relations in people of other countries. All this children learn themselves by reading the fairy tales translated from other languages.

Thus folk art and folk fairy tales in particular yield an educational basis for acquisition of the sources of one's own national culture. By virtue of the fact that fairy tales equipped with original illustration rank to the most frequently translated literature for children and the young, they evoke interest and emotional relations in children to environment, countryside, life and cultural traditions of other nations. That is why we consider them very significant from the aspect of educational influence on children as far as patriotism and internationalism are concerned.

Aesthetic and ethic educational impact of folk fairy tale is itself of exclusively inspiring character, not only from methodologic aspect of the plot's build-up and compositional relations of mutual relations and contrasts, within the scope of which the positive forces, values and qualities win. Of inspiring character is also their artistic method and didactic-educational aspect focused on forming children's own ideas, their own emotional and ethic attitude to the plot and development of many a time contradictory events. "The pursuit of the fairy tale plot scheme is often so thrilling and claims so much attention and fantasy on the side of the reader, that he almost becomes a participant in the presented events. Then it is not irrelevant to him, which is the side

of the truth and justice, victory and liberation, freedom and content. He sympathizes with those characters in the story which pursue the common welfare by their qualities and deeds." (Ján Melicherčík, *Oral Tradition*, Op. cit. p. 1049). In such a way fairy tale teaches child to recognize the good. It presents him negative aspects of human life and actions making them unadmittable, and points at several negative phenomena existing in interhuman relations. Moreover, it points at their harmfulness and dangerous character. It stresses that envy, treachery, cheat, lack of good will, egoism and ruthfulness do not pay in life and are usually punished in the end. (Ibid. p. 1049).

There are many reasons why we should devote ourselves to the scope of problems of folk art's inspiring influence on the development of illustrated books for children and the young. It is not the inspiring character conceived from formal-artistic aspect, at poetical level of perception and typical artistic interpretation of sources and stimuli of folk art, but the understanding of their informal values in the complex of functions characteristic of their overall aesthetic and ethic impact which matters most, as it was proved through different ways but nevertheless in a most outstanding manner by the People's Artists Martin Benka and Ľudovít Fulla.

These reasons are serious as they are closely connected with the education of young generations, focused on basic humanistic and ethic principles of thinking and acting of people, on their lives, coexistence and coexistence in peace. Finally all forms and ideational trends of international cooperation of scientists, experts, and artists should serve this aim.

As to the production of illustrated children's books we know that it belongs first of all to the sphere of publishing. It depends on publisher for instance to what extent for example folk tales will be applied in present day book production focused on education and entertainment of children and the young. Publisher and compiler or editor have the possibility to influence the trends in this kind of education for example by selection, by motif composition of the books, by the choice of artists and consequently the artistic and technical quality of books, which influences also their social impact. But the effec-

tiveness of artistic visual materialization of their book in its illustrational component depends mainly on the conditions of relatively unlimited artistic expression and good polygraphic conditions, how the quality of artistic expression will be materialized. How people will accept and understand the contents of the illustrated book and what will its ideational and philosophical essence be like.

All over the world folk fairy tales rank to the first edition of belles lettres addressed to children and the young. The interest in folk fairy tales in Slovakia is closely connected with the period of enlightenment and national revival. However, Slovak folk fairy tales were made available to people in book form as late as the beginning of the second half of the 19th century. The Slovak Legends by Janko Francisci-Rimavský of 1845 and the Slovak Legends compiled and published by August Houslar Škultéty and Pavol Dobšinský in 1858 were the first printed collections of Slovak folk tales. Twenty years later in 1880—1883 Pavol Dobšinský published Original Slovak Legends in small booklets, containing 90 folk tales which later became not only the most often published and read folk fairy tale books for several young generations, but a rare source of inspiration for literary and illustrational activities connected with the beginnings and later development of illustrated books for children and the young in Slovakia.

The first editions of Slovak folk tales of the 19th century, however, lack the illustrational component. That appeared only in the later edition of the Original Slovak Tales of 1906—1911, but only in form of graphic romantically tinted frontispieces by F. Bártell. They drew only symbolically on the contents of the tales, so they do not constitute artistic illustration artistically cocreating the contents of the tales in the very sense of the word.

The Original Slovak Folk Tales thus became illustrated books destined both to the young and the adult as late as in their third edition in 1919—1931. The authors of the illustrations were Andrej Mihál, Andrej Kováčik, Fedor Hrušovský, Mikuláš Galanda and Rudolf Halík.

In the same way as Mihál, also A. Kováčik conceived the meaning of illustrations to individual fairy tales as stylized drawing with humouristically flavoured atmo-

sphere inspired by folk culture, particularly by folk visual expressions and clothes in naturalist form.

In the illustrations by Andrej Kováčik we can pursue the effort to adapt stylized forms of folk costumes to regional features as for instance to Detva national costumes (illustrations to the fairy tale Klimko and the King Kompit, or Crab the Prophet). Inspiring influence of folk visual culture mainly that of folk costumes in simplified, stylized forms and naturalist conception is a typical feature of Andrej Kováčik's illustrations to the Collection of Slovak National Tales: Treble Rose (published by Matica slovenská, Martin 1928) for which he made, besides the black and white drawings also three all page colour paintings.

Rudolf Halík's illustrations, too, are marked by illustrational transposition of ornamental-decorative elements of folk culture and clothes in their naturalist form in particular. They do not surpass the average standard of illustrations of the period with fading away naturalization of some generally typified, sometimes even constructed features and symbols of folk culture often rather naive which is typical of many, even prominent illustrators from the end of the 19th and the first third of the 20th century.

Employment of these elements of inspiration in illustrations stemmed from, to a certain extent limited character of illustrators enlivened by the lasting views on exclusive and unique nature of folk visual arts. This manifested also in giving reasons to the attributes of national character of Slovak literature. Attachment to folk creative activity as to an unchangeable source of forms of artistic inspirations led many artists in inertia when employing some elements of folk art at various levels of realistic stylization and their symbolic typization. We know statements by several Czech and Slovak artists speaking in favour of the before presented views. For example Mikoláš Aleš's creed was not far from their spirit: "I wanted to please my fellow countrymen by my pictures ... I had to anticipate that the nation's soul lived in the common people." (Slovak Humoresques (Slovenské humoresky). Conclusion. K. Rosenbaum "Aleš and Slovakia". Matica slovenská, Martin, 1951, p. 185.)

The period preceding 1918, marked by both national and social oppression of the people had good social and political reasons for voicing such views. The situation was similar in several countries of Europe. Owing to the origination of a new political situation, of new state and national arrangement, new needs and claims generated also in the sphere of culture. Literature and visual arts sought their roads in modern expression, which consequently changed also the view on social significance and impact of folk art and its inspiring influence on the works made in style of modern art. Creative approach of artists to new but also to older literary works, and within the scope of them to folk fairy tales and other genres of folk oral tradition — which themselves represent relatively closed up artistic values as to their genesis, ideational stimulus and form, were marked by the new quality of thinking and artistic expression. Cultural and social topicalization of traditional folk art, particularly in the works of the most prominent artists, was adequate to the works of the most prominent artists, and adequate to the taste of the period. Not only the palette of socially justified and topical genre multiplied, but the qualitatively differentiated character of its creative concepts and materialization as well. Artistic conservatism drew back under the pressure of progressive modern trends in art. All this markedly reflected also in illustrations to children's books which in the interwar period were represented in Slovakia, besides numerous editions of folk and modern fairy tales by illustrated ABC books for basic schools and the first richly illustrated children's magazines for instance *Slniečko* (The Little Sun) which began to be published in the school year 1927—1928.

In Slovakia as well as in other countries, fairy tales attracted the attention of great Slovak artists. However, the illustrations by Mikuláš Galanda dating from the period before his Prague studies, i. e. from the beginning of his career as a painter represent the first step of a great artist into the tradition of Slovak fairy tale illustration. He illustrated seven of twelve booklets of *Original Slovak Legends* which were published in 1920—1922. "Poetic approach dominates the illustrations (quoted from the author's own work) thus intensifying the fanciful

world of fairy tales ... They stick to the presented folkloric model and are inspired by folk culture both in wholes and in details." (Marta Sigmundová: *A Few Notes on the Illustrations of Dobšinský's Original Folk Tales*, *Slovenský národopis*, 4, 1978, p. 688.) At the same time they represent already the modern illustrational drawings, impressive, owing to their planar, black and white contrasting concepts, laconic means of expression and tender but elastic contours. The illustrations are schematic on purpose in stylization of some elements of folk culture, differing from concrete models (for example the illustrations to the fairy tale *The King of Time*; *Old Man and Twelve Sheep*; *The Truth*; *Brave Shepherd*; *Clever Matthew and the Fools*; *The Wolf Who Had His Shoes Made*, etc.). Form, its simplicity and aesthetic clear lines and the component of immediate visual understanding of both details and the whole are decisive. This is typical also of his paintings.

Galanda purposefully suppressed folk decorative-ness in his external conception together with a great amount of details and elements in illustrational application of folk culture." He employs them only in aesthetic symbols, to complement social belonging of the illustrated character. Ornamentally simplified forms in which he sees the folk heroes are a new expression in our art and a non-traditional one." (Quoted from D. Šulc, *Galanda, Fairy Tales*. Bratislava 1978 p. 190.) Ľudovít Fulla in his *Reminiscences of My Friend* (*Spomienka na priateľa*) gave reasons for Galanda and his approach to folk visual culture in the following words: "The inherited traditions did not suffice our superstructure to link up to them, and the application of folk tradition had to go a long way, but in the end, even that became a firm and secure base in the years to come, as it was proved." (Ľudovít Fulla *Reminiscences of a Friend*, In: Pavol Dobšinský, Mikuláš Galanda, *Fairy Tales*. Bratislava 1978 p. 185.) By these words Ľ. Fulla emphasized the aesthetic and cultural significance of the lasting values of folk visual culture from the aspect of inspiration, which markedly impressed all Fulla's paintings and illustrations.

Also Ján Hála deserves to be paid attention in connection with children's book illustrations in the 'twenties.

He illustrated the collection of Slovak fairy tales "Goldlocks" (published by Matica slovenská, Martin 1928). He employed in his illustrations two all-page illustrations and drawn letter ends which as well as the drawn letter heads were a common practice in the illustration of fairy tales. However, hand in hand with Hála's illustrations, new, considerably more dynamic, freer and from the draftsman's point of view much more playful relief drawings, principally stylized realistically, emphasizing almost all essential attributes and symbols of folk visual art in its typical forms (clothes, shoes, room interiors, cradle, spindle, painted chest, carved table, etc.) got into Slovak children's book illustrations. In such a way his illustrations became very close and dear to children. He tied the fanciful character of fairy tales by real presentation of those symbols and features, which did not allow them to fly over the boundaries of real signs and symbols, reality connected with Slovak, particularly village environment. Hála's illustrations therefore represent an illustrational culture of their own. They are qualitatively and essentially different for instance from the illustrations by Galanda, Benka, and Fulla, but they occupy a firm position in the development of Slovak illustration.

Martin Benka tackled Slovak fairy tales in quite a different way in his illustrations. He illustrated Dobšinský's Original Slovak Legends or Folk Tales in three volumes (Tatran — Slovak publishers of belles lettres, Bratislava 1958). His illustrations to these fairy tales were taken over also in the Ukrainian edition of the Tales (Slovacki národní skazki, Slovenské pedagogické nakladateľstvo, Prešov 1960). The post war development of book culture in Slovakia yielded Benka, Fulla, Vincent Hložník, Karol Ondreička and other artists incomparably better conditions for making good use of polygraphic possibilities, including colour printing of good quality.

Benka's illustrations retain the features of monumental expression of his artistic conception of man and nature. He expresses them in heroism and balladic character with typical, many a time detailed elaboration of motifs and objects, inspired by his intimate almost analytic knowledge of regional and local features of folk culture and art.

Fulla's illustrations excite us particularly by their inimitable colour character, melodiousness, compositional playfulness and decorativeness markedly inspired by folk visual arts which are close to mental world and imagination of children. Benka's illustrations evoke serene, noble, almost serious balladic atmosphere or festive pathos.

In Benka's illustrations balladic character is bound to symbolic, metaphoric expression of people's moral qualities, their love of their homeland, their country, their will to protect it, their relation to family, peaceful life and work. He does not emphasize the fairy tale fanciful character in supernatural world, but he ties it up by his style of pathetically conceived reality. His illustrations are artistically beautiful. They are attractive real variations of human effort, truth and goodness stemming from active work. All these are the attributes of folk ballads, lyrical songs and lyric-epic genres in which the music component is intensified as Martin Benka had not only creative but great emotional relation to it. Undoubtedly, his older, I am convinced yet not overcome illustrations to folk songs and lullabies had a strong impact on his illustrations to the Slovak folk fairy tales.

Benka's illustrations to Slovak folk fairy tales manifest a close relation to motifs, which in his artistic interpretation and presentation can be conceived as his own expression of moral qualities of working people and folk heroes. That is why he does not make types of them, he does not present them as fairy tale creatures seen and perceived by the eyes and senses of children (what is typical of present day illustrations), but rather as real creatures, eradicated from folk environment and coloured by stylistically clear-cut typical regional features of traditional folk culture. Benka's illustrations of both folk fairy tales and songs are therefore also the illustrations for the adult as well as for the young, but rather for the adolescent than for children. The great significance of Benka's illustrations consists in the fact that he evoked by them respect, relation, pride and admiration in contemporary people including children for the tradition of folk culture and its great spiritual values in which he has remained unique.

Ludovít Fulla had the opportunity to illustrate fairy tales by Pavol Dobšinský in 1953 and 1954 in connection with their edition by the Slovak Children's Literature publishers and in the 'sixties on the occasion of their edition by Mladé letá Publishers (beginning in 1961) and the edition of the Golden Shoe, Golden Feather, and a Golden Hair, a collection of fairy tales (Slovak Publishers of Children's literature, Bratislava, 1954).

A typical feature of Fulla's illustrations is that he emphasized the national character and his own close relation to folk art, almost identical with his artistic concepts and expression. Fanciful and balladic character of his metaphoric conceptions of folk motifs is impressed by the features of folk characters with typical ethnographic hue. In doing so, he employed not only the artistic transcription of intimately known phenomena of folk culture, particularly in the sphere of folk costumes, folk architecture and folk visual expressions, but first of all free stylizations of details and elements of folk visual arts, mainly ornaments and their typical colour nature, many a time in unnatural proportions in which he essentially differs from for example Benka's concepts.

Fulla's illustrations excel in unusual sense of application of striking details of folk traditional art. He transposes them deliberately and decoratively in a novel way in the free space and surfaces of individual objects presented in illustrational compositions, many a time in different, even contradictory relation to reality. For example the plane of a double circle of radial rays of the Sun is complemented by stylized floral decoration. The whole surface of the side of a wooden trough is decorated with geometrical motifs, taken over from folk decorations of trunks and chests for clothes in Central Slovakia. Vacant spaces of the illustrations are filled with developed floral motifs taken over from folk paintings on glass and folk majolica. Owing to this, Fulla brought about quite a new atmosphere in the method of illustration and creation. He used the objects of traditional illustrational presentation, as well as the means of creation themselves in quite a novel way, identical with his views on application of creative artistic superstructure on the firm base rooted in folk tradition.

It is just this what adds Fulla's illustrations unusual magic attractiveness and endows them with modern spirit full of irreplaceable, Fulfesque interpretation of folk art, folk fairy tales themselves. Anna Horáková-Gašparíková was right to have written in the Conclusion to the Slovak Fairy Tales by Pavol Dobšinský of 1962 that: "There has never been a Slovak painter like Master Fulla is today, who paints a picture to a fairy tale in such a way, that neither you can imagine anything better, nor the anonymous folk author who created it." So Ludovít Fulla brought the folk fairy tales closer to the man of today. The man of today accepted them as something extremely valuable, though known, but presented and consequently experienced in quite a new light.

Ludovít Fulla and Martin Benka thus fulfilled, though each in a different way, the significant task of finding new relation and stimuli resulting in admiration for classic fairy tale in young generation. Moreover, in Fulla's case we must add that also by virtue of his illustrations, Slovak fairy tales began to be published on a very high standard and found their firm position in book form in places where it was very difficult to penetrate and have been published there in numerous editions for masses of readers, not only for experts. The selections of Slovak Folk Tales by Dobšinský have been published in Czech, Serbo-Croatian, Hungarian, German and Dutch.

Dobšinský's Slovak Folk Tales were published in 1978 also in Latvian language (Saules Zirgs Slovaku pesakas, Riga 1978) as a translation of the Original Slovak Folk Tales vol. I.—III, published by Tatran in 1974. The Latvian version was illustrated by Viestors Grant, a Latvian artist who employed the form of woodcarvings with rare sense of detail and formal stylization drawing on Slovak and Latvian folk architecture and costumes. The influences of Slovak, Latvian, and Russian cultures joined there in impressive artistic harmony under slight influence of illustrational interpretation of Russian legends about historical and folk heroes.

Dobšinský's Original Slovak Folk Tales were illustrated also by Vincent Hložník (published by Matica slovenská, Martin 1947). Though in the post war time such polygraphic conditions later enjoyed by Benka and

Fulla had not been available yet, Hložník grasped the illustrations in a very novel and modern way, from the aspect of the situation in those days. He was able to do so by virtue of his typical, expressive-dynamic linear (contours) drawing with contrasting black and white spaces and places (all illustrations are in black and white). The inspiring influence of traditional folk culture manifests in those illustrations by markedly typified forms, typical particularly of some features and symbols of folk costumes, folk interiors architecture and shepherd's equipment. He stylized them freely and deformed artistically according to physical qualities of folk heroes and characters, their power and mental characteristics which were conditioned socially. He applied free, expressively stylized forms of folk costumes, to emphasize and monumentalize them, whereas he used the other elements and details of folk visual arts only to complete the plot's atmosphere and background. In such a way he emphasized national character of Slovak folk tales in his illustrational interpretation.

In spite of the fact that Hložník's illustrations preceded those by Benka and Fulla, they signalized the different approach to the conception of artistic application of symbols, features and forms of traditional folk culture and art in illustrational interpretation of Slovak folk tales. They were closer to the younger generations of illustrators, and complied with their ideas of modern illustration. This is one of his greatest merits.

On the basis of all that I have written so far, I would like to point at one more aspect of illustration's significance for the work itself. It is the share of illustration in the work's publicity. This share is many a time very relevant. The example from the sphere of Slovak folk tales is very vivid in this relation. From the point of view of the great number of readers as well as from that of popularity with the spheres of experts Slovak folk fairy tales were a sort of Cinderella (particularly because of the language barrier) abroad, beyond our ethnic boundaries. When they were published the numbers of copies were rather low and they did not evoke much response. The book *Slovak Folk Fairy Tales* (from the collection by Pavol Dobšinský) illustrated by Ľudovít Fulla is the best example of how a

book's popularity can increase owing to illustrations. The *Slovak Folk Fairy Tales* prepared for the *Mladé letá* publishers came out in print for the first time in 1961, the second edition followed in 1962, the third altered one in 1966, the fourth one, identical with the third in 1968, the fifth edition in 1971 and the seventh in 1975. The second book of fairy tales from Dobšinský's collection under the title *Slovak Folk Fairy Tales*, illustrated by Ľudovít Fulla was published in Bratislava in 1970, the second edition followed in 1972 and the third one in 1976. The selection of folk tales by Pavol Dobšinský in two volumes recorded an unprecedented success, having been published in so many editions, with such great number of copies in a relatively short time. The illustrator Ľudovít Fulla has a lion's share in this success. If we take into consideration also the preceding editions of *Original Slovak Folk Tales* from the collection by Pavol Dobšinský which were published both in Slovakia and abroad under the original title or in a collection under the title *Slovak Folk Fairy Tales*, or under the name of one or another fairy tale in the collection, as well as the fact that they yielded many artists the opportunity of illustrating them, we can conclude that the *Slovak Folk fairy tales* from P. Dobšinský's extensive collection are unique and unparalleled in editorial practice in Slovakia in the sphere of illustrated children's books. *Matica slovenská* has also great merits in this relation as it represents not only the oldest publishing tradition as far as Slovak literature and particularly the literature for children and the young is concerned, but also that in the development of illustrated children's books. These merits of *Matica slovenská* have not been sufficiently appreciated yet. I am glad to have an opportunity to emphasize and acknowledge *Matica slovenská's* merits in development of illustrated books for children and the young at least in such a way and at the same time to commemorate the 120th anniversary of its foundation.

There is one more aspect in the tradition of publishing these fairy tales which deserves due attention. The most prominent Slovak artists and illustrators have participated in illustrational interpretation of Slovak fairy tales so far. I am concerned that the situation will not

change in future either. The Slovak Folk Tales by P. Dobšínský represent a gem not only within the scope of Slovak literature in the sphere of oral tradition but within the scope of Slovak illustrations for children and the young as well.

From the aspect of quality of illustrations conditioned by children's mental abilities, and at the same time representing the capability of making good use of inspiring elements of folk oral and visual art, also the illustrations by Jaroslav Vodrážka deserve specific attention. I have chosen only a few books from the great number of publications illustrated by him. They were published by Matica slovenská in Martin in 1932—1940. They are the books by Jozef Cíger Hronský *The Two Piglets* (Budkáčik a Dubkáčik, 1932), *The Daring Little Hare* (Smelý zajko, 1938), *Thomas the Falconer* (Sokoliar Tomáš, 1937), *The Sister with Golden Hair* (Zlatovlasá sestra, 1937) and *Three Clever Little Kids* (Tri múdre kozliatka, 1940).

At least three generations of Slovak children were enchanted by the humorous tricks and experiences of the daring little hare, or two sweet piglets presented by superb drawings by Jaroslav Vodrážka, in numerous playful scenes set in quite natural and real folk environment in which one becomes naturally friend but many a time partner, too.

Whereas Jozef Cíger Hronský made perfect use of the well approved method of fable imagination by plot, time scheme, and the chain of reactions and causes connected with the central animal characters, Vodrážka brought them close to children's mentality and emotions, by his virtuoso drawings with dynamic but yet softly modulated lines. Thus Hronský and Vodrážka benefited from fable imaginativeness of folk humorist tales and folk tales about animals in which the plot develops by addition of motifs and their repeated alternation. The stories are accompanied by developed dialogues which intensify their dramatic effect. This enabled the child readers to understand maximally, mentally, emotionally, and artistically the extremely attractive and thrilling stories based on the events that happened to the dear little animals, playing pranks with almost human inventiveness and

sense of humour, often in partnership with people and children in particular, in an environment essentially known or at least close to them which manifests in the close coupling of fanciful characters and realism in the tales.

Vodrážka's illustrations are closely connected with Slovak children's books in the period before World War II. He occupied a significant position among the illustrators in the post war period, too. Thanks to Jaroslav Vodrážka's great contribution to our art of illustration and outstanding texts he had available, we can say that a unique, powerful, and suggestive children's books sui generis originated. They are ranked among the classic works of illustrated children's literature in Slovakia. Jaroslav Vodrážka ranks among the pioneers of Slovak children's book illustration and his age entitles him to be considered its nestor, too.

Whereas Jaroslav Vodrážka made good use of symbolic character of various elements of traditional folk culture only to complement the background for the merry animals in his *Two Little Piglets*, in the fairy tale book *Three Clever Kids* he applied them in a considerably schematized symbolic form also in the animals' clothes. However, his drawings in this book lack the dynamic lines of the preceding books, which are much calmer and yield overall pictures.

Vodrážka's classic illustrational method in children's illustrations with typical bravura and dynamic technique and balanced sense of application of typical symbols and elements of folk culture and art in realistically stylized forms and symbols is reflected also in his own children's book "*The Scarecrow*" (Strašiak, published by Matica slovenská in Martin in 1939) though it does not reach the illustrational standard of the pictures adapted to children's emotional way of thinking he had created in the books *Two Little Piglets* and *The Daring Little Hare*.

In the 'sixties Jaroslav Vodrážka illustrated also the tales by Dobšínský under the title *The Sun Horse* (Slncový kôň, *Mladé letá*, Bratislava 1967). Folk culture is projected in them as a striking element of inspiration in realistically stylized forms, emphasizing regional typology. They are more addressive ethnographically, though they

do not reach the bravura we could pursue in the books *Two Little Piglets*, *The Daring Hare* and *The Three Clever Kids*. The artistic conception of inspiring elements of folk culture is qualitatively different in those books, in spite of his technical perfection. They cannot be compared with the conception and quality of Fulla's or Benka's illustrations as also their theoretical view on the application of folk culture in illustrations is different. Vodrážka's approach is rather intuitive and emotional, whereas, Fulla's and Benka's is programmed, essential, and philosophically backed.

We can find affinity to folk creativity as a source of artistic inspiration also in the clear-cut illustrations by Karol Ondreička who apart from taking an active part in illustrating ABC books and reading books for the 2nd — 5th classes of basic schools (edition of 1939—1941) illustrated also some books for children. One of them is for example the book of fairy tales by Vlado Narov *Anne the Goose Girl* (*Husiarka Hana*, Matica slovenská, Martin 1941) and the illustrated book *We Are Merry Again* (*A zas je veselo*, Matica slovenská, Martin 1936) by Dominik Stefan Zámostský. His illustrations can be characterized by sense of ornamental-decorative detail transposed in illustrations from various real artefacts of folk culture in typified and non-typified forms, many a time having the features of their local origin (for example the presentation of the chest for clothes and the aristocratic garment of the princess, and the like).

Karol Ondreička, Emil Makovický, František Kudláč, Ivan Šimko, Fedor Klimčák and other rank among the first illustrators of children's books. Their illustrations represent a historical base, our modern, contemporary Slovak children's book illustrations stem from. The standard and degree of employment of folk art as an inspiring source of folk culture and art in their illustrations varies, and deserves a more profound exploration and theoretical evaluation.

Anyway, I would like to draw the attention to the significance of Emil Makovický's illustrations. His dynamic drawings and sense of dramatization of the presented characters and events use copiously free stylization of folk ornamental elements and symbols of folk culture

predominantly in symbols enhancing illustrational intention onto the plane of emphasizing typical national features in the illustrational interpretation of Slovak folk fairy tales. His illustrations to the books by Peter Hron *Three Gosiings* (*Tri húsatká*), M. Rázusová-Martáková *The Little Flame Girl* (*Plamienočka*) and Ján Číž's *Stone Monk* (*Kamenný mních*, all published by Matica slovenská, the first one in 1948, the third in 1946) represent the basic fund of Slovak illustrated books for children.

In our complex evaluation of inspiring share, influence and function of folk art and culture in the development of illustrated children's books, of course in Slovak context, we should not avoid other praiseworthy editorial efforts as the mentioned reading books for the 2nd — 8th forms of basic schools from the interwar period, ABC books and such illustrated magazines as *Slniečko*, later *Zornička* (*The Morning Star*) and the whole number of picture books for children from pre war and post war periods. However, this would be a too demanding task.

And so, allow me to stay at the mentioned, in my opinion extremely significant editions of Slovak folk tales which both by their original and contents, as well as owing to the quality of their illustrations and interpretation of fairy tales or other genres of literature, rank among classical and basic funds of illustrated children's books in Slovakia.

Illustrated children's books in many, even remote countries, have several features in common with the development recorded by the children's illustrated books in Slovakia. There too, folk culture and art had significant, inspiring and often decisive share in their origination, development and attractiveness and in awakening and strengthening the national consciousness and pride in spiritual wealth of the nations. There too, their legacy belongs to the working people, whose genius and wit created all the values.

Thanks to that fact, illustrated children's books have become significant cultural property of many nations and a means of understanding on international scale. This is perhaps the greatest and the most important task and impact of illustrated children's books.

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Oľga Danglová
**FOLK ELEMENTS IN SLOVAK
FAIRY TALE ILLUSTRATION
ČSSR**

Undoubtedly fairy tales represent a significant component in our cultural legacy. Their oldest base, fanciful fairy tales in particular, stem from magic, clean myths, totem images, and fables, people many a time altered and enriched by literary sources. Finally, the development of fairy tales has been closed up in our days, when they can no longer develop in their original environment. However, they have been incorporated in literature and since the 19th century in Slovakia they found their stable position in children's books.

The scope of children's literature with fairy tale themes is considerable, if we take into consideration the bibliography compiled by J. Štefánik, which embraces the period from 1845 to 1974.¹ We shall base our further considerations on this period. Naturally, fairy tales stimulated the origination of a great number of illustrations of ample scale of expression, in which we can pursue the degrees of the development of illustrator's approach to the theme, as well as varied principles and conceptions of individual illustrators. However, our ambitions are not aimed at elucidation of this very important sphere, particularly from the aspect of illustration evaluation, but at grasping how and where folk character is reflected in illustrations and picture presentation of the fairy tale themes. We would like to know whether it is dependent on the fairy tale proper, its fanciful character, environment brought about by the plot itself, or whether it is visually influenced by the folk environment, characters, "realia", or stems from the folk art methods in composition, colours, and decorative elements.

The first scope of our problems concerns the symbolic character of folk tales. The fanciful fairy tales we shall deal with first, present the illustrator a palette of great visual suggestiveness. They bring about a whole gallery of supernatural characters — nine head dragons, giants, firebirds, flying witches, hovering stallions close to Chagall's poetical visions, medieval kings and princesses but quite real characters of simple shepherds and woodcutters as well. Combinations of these figures — characters, live in the fairy tale world of the countries under magic spell, in castles glittering and standing on a magpie's leg. It is just this overlapping of the real with

the unreal, in which the miraculous and fanciful character is coupled with reality with surprising obviousness, where the essence of fanciful fairy tale consists in. It also comprises an ample space for illustrational imagination.

Fulla seems to be the most successful in overlapping the associations of the fanciful and the non-fanciful world, most obviously owing to his free employment of surrealist methods. If we look at the illustrations of the other painters, the relation between the natural and the fanciful is presented as something disturbing, which is moreover artistically intensified. In Cpin's illustrations to *The Ash Boy*, the hero is presented as a highlander in the environment of a quite real countryside with a castle on magpie's leg towering in sharp contrast to everything in the middle of it.²

The approach of illustrators to fanciful elements is varied, too. At the beginning of the development of illustration when illustrators were most concerned about pursuing the epic line of the text, including the presentation of fanciful elements, artists tended to present illusional reflections of fairy tale presentation of the evil, being at a loss and unable to cope with it with a sufficient amount of imagination. (See e.g. the illustrations by R. Adamek to *Picture Slovak Tales*.)³ As M. Benka is concerned, having in mind first of all his illustrations to fairy tales dating from the 'thirties, fanciful elements are rather in the background in his works, which corresponds with his emphasizing the monumental and heroic character of the positive heroes.⁴ The same situation can be encountered also in Hložník's early illustrations, where fanciful character is overshadowed by the social point of view of the folk hero.⁵

Illustrators relatively often resort to expressive plane when dealing with fanciful characters in spite of their different approach to the themes. Besides M. Benka, we can mention here L. Fulla (particularly his half page black and white pen drawings)⁶, K. Ondrejčka,⁷ whose expressive expression many a time results in the grotesque, then E. Zmeták,⁸ M. Cipár,⁹ and others. The accompanying illustrations either try to intensify, to mollify or not to take the horrifying character of the fairy tale seriously at all, by the mimics, gestures or movements of

the characters (Fulla's flying witches are much more comical than horrifying). His ornamental shapes of dragons are rather decorative than evoking fear.¹⁰

Present day illustration deals with the picture world of illustration in a different way. Let us take for example V. Bombová. She conceives the story in an abstract manner, and by coupling the characters, objects, decorations, submerged in the mysterious colour palette from blue-green, red, cyclamen, to violet, enters right the deepest levels of fairy tales, the world of magic, myths, the oldest base of folk philosophy.¹¹ It is just at this point where her creative principles — she applied for the first time in her illustrations to Slovak Folk Fairy Tales and for the second in her illustrations to Maori fairy tales, rooted in the exotic nature of the Pacific region met.¹²

So far we have dealt with the folk features consisting in the symbolic character of Slovak fanciful fairy tales and with the ways how they were transformed into illustrations. Now we would like to tackle the category of folk character from the aspect of illustration's visual dependence on the countryside, environment and situation of Slovakia.

We should point out that the plots of fanciful fairy tales at least at the most ancient level, take place in undefined environment and time. Many a time the names of the heroes are not relevant, as they personify properties or abilities. As it has been proved by the study of themes, European fairy tales are identical as to their contents. The specific character of national features consists mainly in thematic deviations.¹³ According to this, illustrations to fanciful fairy tales should not be rooted in concrete Slovak environment with the exception of a few cases. However, just the opposite is true. Naturally, this situation is caused by the vivid character of fanciful fairy tales in Slovak tradition and their outlasting, though in fragmentary form, which could be recorded until recently. When presenting this evolution we can see that the fairy tales underwent a marked exposition to national influence, which in turn, introduced in the fairy tales moments from real life, elements of social problems, and situated the fairy tales in actually defined places. On the other hand we can say, that it is so, as it complied

with the illustrator's intentions. If we have in mind an illustrator from the interwar period after 1918, when the possibilities of national self-realization were created, characterized with interest in all, connected with the nation as such, we can ascertain that the specific cultural and social situation in those years had been considerably influenced by it. It manifested in fine arts by a great deal of motifs shrouded in folk form, which were applied even more intensively in illustrations. In the first illustrated editions of Slovak fairy tales we can often find pictures of Slovak countryside, country life, characters in national costumes and the evident effort for external descriptiveness and documentary character.

In Hanula's illustrations to the Slovak Tales from Spiš Hnilec of 1908 we can find all-page studies, drawings of a girl in Spiš national costume. They are the variants of his picture *My beloved*, which had been exhibited six years before in Hodonín.¹⁴ Though it is not so relevant to the theme of the book, the illustrator was most concerned in presentation of an ethnographic document which was before and after World War I quite exceptional, but signaled the typical effort of the illustration of the period, tending to descriptive, concrete approach to ethnographic themes which are the components of fairy tale picture. Presentation of parts of Slovak countryside is not so close to the original source, as we can often observe in heroes presented in national costumes and only very rarely is the countryside presented with such geographic accuracy as we can sometime see in Benka's illustrations.¹⁵ Yet, the attempts at presenting visual context of imaginary Slovak countryside is considerably obvious. The illustrations to Slovak fairy tales went through a complicated development from the evident effort for naturalist, illusional manifestations of the first, rather clumsy illustrators (for example the illustrations by R. Adamko to the *Picture Slovak Tales*)¹⁶ through expressive works focused on village's social reality (Benka, Ondreička, Hložník, Zmeták)¹⁷, through emphasized decorative richness of country environment (Hála)¹⁸, decorative hyperbole in which countryside and architecture act as decorative elements conceived in planar way (Fulla)¹⁹ to mark symbolic conception of countryside

(Bombová, J, Beňo, A. Klimo²⁰). Following this development we can see that the specific Slovak character of the countryside and environment, in the sense of external, concrete resemblance of the original countryside gives way to an inner conception of fairy tale countryside. Many a time Slovak countryside totally disappears, particularly when the illustrator chooses a countryside environment and wants to intensify the fairy tale's magic setting. For example Beňo's conception of colourful fairy tale unreal countryside woven from a labyrinth of gems, carst caves, sea bottom in his illustrations to Bronda's fairy tales and to Johnny the Thumb.²¹

Similar development from concrete character to mere hints can be pursued also in folk costumes, which represent an exclusively ethnographic feature in fairy tale illustrations. In this case, however, the attachment to the original is more consequent and much more striking. The share of national costume as a means of illustration, which is supposed to situate the fairy tale theme in Slovak environment, seems to be much greater than that of any other ethnographic element. Not only folk heroes but supernatural beings as well, are dressed in national costumes.²² This is a great chance for an ethnographer to define which regional features of folk costumes are promoted to be national representative models in illustrations, what are the trends in stylization of folk costume, which artistic features of national costume are most inspiring for the artist and which of them are transformed into symbols. From the aspect of the above stated situation a deeper analysis of the presented ideas could be quite useful. From the aspect of individual regions the Liptov, Detva, Važec, Čičmany and highlander's national costumes are most frequently represented in illustrations. However, West Slovakia is not represented in illustrations, though the region abounds in rich variants. It was only M. Benka who paid attention to them in his sketches of national costumes.²³ There is only one explanation of this phenomenon, caused by conscious or intuitive tendency to situate the stories in the most typical belt of Central Slovakia, as many a time archaic features are stressed in fairy tales. The archaic elements were overlapped by more recent ones in West Slovakia.

The scale of treatment of national costumes-originals, is rather ample. It oscillates from Hanula's documentary character, through contravening and simplification of the composition of individual parts of folk costumes, their lines, colours, ornaments often coupled with the effort for aesthetization of the original²⁴ up to quite free treatment of folk costume elements. Anyway, national costume is a significant artistic element in fairy tale illustration and many a time forms the starting point of picture composition) for instance Hála's illustrations to Goldilocks, based on colour contrast of the white canvas and characters in national costumes which constitute the focus of the composition on the warm, honey-coloured background).²⁵

It often happens in the illustration of fairy tales that illustrator employs folk, national costume country environment automatically with the intention "to add the pictures folk flavour." Then the poetically conceived conception of bucolic themes the illustrators often return to, is substituted by clichés of pastoral scenes and country idyl. Sometimes the employment of national costume elements seems quite inadequate (see for instance the illustration on the book cover to Cinderella by J. Votruba, where according to the text there is a one-eyed monster but is presented as prehistoric man in broad Liptov belt.²⁶ In some cases, however, the contrast between the national costume element and the fairy tale environment resulting in bizarre character is not detrimental to the picture's aesthetic quality. Š. Cpin situates a shepherd playing the fujara (a typical Slovak shepherd's music instrument) onto a beach. On the background of the water surface horizon a little boat with a mermaid sails.²⁷) This apparently absurd situation fully complies with the fairy tale's text.

We still have to answer, at least in brief outline, the question to what extent the folk artistic expression gets into illustrations as a stimulus of inspiration.

In Slovakia folk art was directly connected with the country in some regions as late as the first half of the 20th century. In some places it is still connected even today. This is the cause of the fascination with which Benka, Bazovský, Alexy, and Fulla discovered Slovak

countryside — Detva, the Upper Hron region and the nooks and corners of Liptov. This explains why Hála was literally in love with the decorative harmonious complex of Važec and why Palugyay admired Hefpa.²⁸ The fact of visual presence of typical Slovak countryside confronted the artist with a whole range of principal questions. They coped with each of them in their period. The end, the turn of the century, and the post war period were strongly influenced in genre painting by national revivalist cult of external observation of life in the country and national costumes, which left indelible traces in the illustrations to folk fairy tales. This level, however, does not always avoid cursory views, naturalism and misunderstanding. Later a transition from genre descriptiveness of Slovak village to intensified expression based on cultural-imaginational levels was recorded. Galanda "sought and found the scent of Slovakia"²⁹ in form which marked his series of illustrations and graphic complements to the edition of Slovak fairy tales.³⁰ Benka strove for bipolar expressive metaphoric expression of man and countryside, particularly in his all-page illustrations which were published in 1933.³¹ Hála in his pen drawings and aquarelles³² and many other illustrations to fairy tales in the interwar period and the later post war one often returned to folk culture and art. However, this does not mean that they drew on the formal principles of folk art only.

The traditionally conceived illustrations of fairy tales concentrated above all on pursuing the theme and if possible on faithful presentation of characters in the course of the stories, had little understanding for drawing on artistic methods of folk art. In its essence folk art is non-illustrational and not naturalistic. The scale of its forms passes from the simplest, linear, abstract geometrical forms palpably grasping the character of subjects to forms trying to present the illusion of reality, though they rarely achieved it.

In spite of all the admiration of folk art, of its decorative character, the movement acknowledging folk sculpture, painting, woodcarving arose only later and folk art was then still dealt with, first of all, as a theme in illustrations. According to the period, folk art could not be considered partner in artistic conceptions. At times

folk ornament motifs were applied in illustrated tops of pages, ends of pages, but they were just inexpressive additions only evoking the illusion of folk style.

Galanda in his simplified forms in which he presents the heroes of fairy tales applies folk elements but in formal starting points he employs other sources.³³ Benka's personal and deep relation to folklore and folk art consists first of all in his artistic creed, in the expressive synthesis of all what he knew from folk poetry, songs, and fine arts. In vain should we extract decorative elements or colour harmonies from his illustrations to point at their closeness and formal relation to folk art.

The situation is different in Fulla's case. In his extensive work he did in the sphere of illustrations, he sought his base just in the symbolic, expressive character of folk artefacts: toys, paintings on glass, woodcarvings, decorations. He was inspired, particularly in his all-page illustrations, less in his expressive half-page black and white pen drawings by the principles of folk style, its planar, linear nature, not taking into consideration space and volume, and substituted all this by a linear system clearly marking the colour places. In his illustrational compositions — combinations, he drew many a time on the principle of folk painting, which employs more optical focuses situated beside or above one another. By his choice of deep, bright not diffracted tones, he got very close to the colour character of paintings on glass, coupled with his linking up to ornamental motifs and decorative character of folk art.

However, the way Fulla drew on folk art was conditioned by the dialogue with the trends of modern era, with expressionism, fauvism, and to a certain extent with cubism, geometrical, abstract style, with the trends which sometime in both form and expression manifested a certain relation to folk art. By virtue of the synthesis of all that, coupled with the associative-fanciful compositions marked by Fulla's optimistic, playful treatment of themes, his illustrations represent one of the tops of how to express fairy tale themes.

We shall not encounter such intensity and complexity of approaches to the starting points of formal principles of folk art in the further development of fairy

tale illustrations. However, fairy tale illustrations permanently return to folk art. Folk art manifests in the external plane, in the effort to refer to the reader's symbol and thus succeed in situating the plot of the story in Slovak environment, though artists many a time quote symbols imitating folk artefacts, decorations (Cpín, Lebiš³⁴). Fore example Lebiš inserted almost authentic forms of folk embroidery, cradle with carved decorations, mugs, masks, woodcarvings, gingerbread moulds in his illustrations to Šfastenko. On the other hand Brunovský carefully copies the details of "realia" and incorporates them in fanciful associative compositions, shrouded in melancholy colour harmony.³⁵ In other cases returns to folk art manifest in the features of simplicity, symmetrical character of compositions, in the manner of deformation of figures — head stressed detrimentally to the body and the like,³⁶ (Dúbravec, Zmeták) or can be anticipated in specific concepts of folk art tradition) for example in Cipár's bright exuberant shapes of figures. Return to folk art can be traced also in cases when illustrator applies children's art expression, in which in some contexts we can find some connections with folk art (A. Klimo³⁷). Most effective returns are those in which the artist experienced the essence of folk art and incorporated it in the scheme of his means of expression. V. Bombová can serve as a best example. It is not so relevant in her graphic expression that she applies elements of folk bobbin lace, batik, decorative carvings, as F. Holešovský has put it — she embodies literally the essence of the strength of the life of the people which makes her illustrations to be of folk, national and contemporary character.³⁸ It is just this emotional-symbolic approach to folk art which is the rightest way of application of folk art elements in present day fairy tale illustration.

Notes

- 1) Štefánik J.: Bibliography of Editions of Slovak Folk Tales 1845—1974. (Bibliografia vydání slovenských ľudových rozprávok 1845—1974). Martin 1975.
- 2) In Š. Cpín's illustration Ash Boy is presented as a highlander in the environment of quite realistic countryside with a castle on magpie's leg towering in the middle of it in a sharp contrast. See *The Silver*

- Book of Fairy Tales (Strieborná kniha rozprávok). Bratislava 1969, p. 146.
- 3) Illustrations in the books *Picture Slovak Tales (Obrázkové slovenské povesti)*. Ružomberok 1912; *Picture Slovak Tales*. Ružomberok 1913; *Picture Slovak Tales*. Ružomberok 1920—1922; *Picture Slovak Tales*. Ružomberok 1922.
 - 4) Illustrations in the books *Head Shepherd and the Dragon (Bača a šarkan)*. Bratislava—Prague 1933; *Blackhaired Prince (Čerovlasý princ)*. Bratislava—Prague 1933; *Johny the Pea (Janko Hraško)*. Bratislava—Prague 1933; *Longbeard (Loktibrada)*. Bratislava—Prague 1933; *The Mouse-skin Coat (Myšacia bundička)*. Bratislava—Prague 1933; *Three Brothers Who Turned into Ravens (Traja zhavranení bratia)*. Bratislava—Prague 1933; *Three Dragon's Feathers (Tri perá z draka)*. Bratislava—Prague 1933; *The Mountain under Magic Spell (Zakliata hora)*. Bratislava—Prague 1933.
 - 5) Illustrations of V. Hložník to Slovak Fairy Tales (Slovenské rozprávky). Žilina 1944.
 - 6) Compare half-page pen drawings in the books *Slovak Fairy Tales (Slovenské rozprávky)*. Bratislava—Prague 1961 and their further editions in 1962, 1966, 1968, 1971.
 - 7) Compare his illustrations from the 'forties in the book *Three Brothers (Traja bratia)*. Martin 1942; *The King with One Smiling and One Weping Eye (O kráľovi, ktorému sa jedno oko smialo a druhé plakalo)*. Trnava 1943; in the *Country of Magic (V čarovnej krajine)*. Trnava 1943.
 - 8) Illustrations to the book *Slovak Folk Tales (Slovenské ľudové rozprávky)* from the collections by Samo Czambel. Martin 1959.
 - 9) Illustrations in the book *The White Princess (Biela kňažná)* by M. Ďuričková. Bratislava 1973.
 - 10) See e. g. Fulla's illustration to the book *Salt above Gold (Soľ nad zlato)*. Bratislava 1960.
 - 11) Illustrations in the book *Janko Gondášik and the Golden Lady (Janko Gondášik a zlatá pani)*. Bratislava 1969.
 - 12) Illustrations in the book *The Giant's Footstep (Obrova stupaj)*. Bratislava 1965. Also Fr. Holešovský emphasizes the kindred character of the creative principles in the illustrations to *Janko Gondášik and the Golden Lady* and *The Giant's Footstep*. See Holešovský F.: *Illustrations for Children (Ilustrácie pro děti)*, Traditions, Relations, Discoveries (Tradície, vzťahy, objavy). Prague 1977 p. 61.
 - 14) The picture was exhibited in Hodonín in 1902. See Váross M.: *Slovak Visual Arts (Slovenské výtvarné umenie) 1918—1945*. Bratislava 1960 p. 36. Compare the picture with the title illustrations in the book of *Slovak Fairy Tales from Spiš Hnilec I (Slovenské povesti I. Zo Spišského Hnileca)*. Ružomberok 1908.
 - 15) For more on the characteristics of fanciful fairy tale see *Československá vlastivěda vol. III. Lidová kultura*. Prague 1968., pp. 257—270, 591—604.
 - 16) See M. Benka's illustrations to the book *Slovak Folk Tales (Prostonárodné slovenské povesti)*. Volumes I—III. Bratislava 1958. M. Sigmundová speaks about geographic determination of the illustrations. See Sigmundová M.: *Notes on the Illustrations to Dob-*

- šinský's Slovak Folk Tales (Na margo ilustrácií Dobšinského prostonárodných slovenských povestí). In: Slovenský národopis, 26, 1978, p. 595.
- 16) Compare R. Adámek's illustrations in the book *Picture Slovak Tales*, Op. cit.
 - 17) Compare titles according to Štefánik J.: *Bibliography ...* Op. cit. Illustrations by M. Benka are under 17, 18, 68, 82, 83, 84, 85, 86, 87, 88, 89, 91, 92, 93, 95, 96, 97, 98, 99, 105, 106, 107, 112, 146, 170, 250, 258, 260. Illustrations by K. Ondreička are under 16, 31, 32, 109, 110. Illustrations by V. Hložník under 16, 33 and illustrations by E. Zmeták under 138.
 - 18) Compare particularly with Hála's illustrations in the book *Goldilocks (Zlatovláska)*. Martin 1928.
 - 19) Compare the books illustrated by L. Fulla according to Štefánik J. *Bibliography ...* Op. cit. particularly under 140, 142, 147, 148, 149, 152, 155, 158, 161, 163, 166, 172, 175, 205, 207, 209, 213, 215, 242, 253, 257, 262, 263, 264, 266, 271, 274, 275, 280, 286, 486, 512.
 - 20) Compare the illustrations by V. Bombová in the book *Janko Gondášik ...* Op. cit.; by A. Klíma in the books *The King of Time (Kráľ času)*. Bratislava 1965; *Three Fairy Tales (Tri rozprávky)*. Bratislava 1968 and by J. Beňo in the books *Bronda's Fairy Tales (Brondove rozprávky)*. Bratislava 1968 and *Johny the Thumb (Janček Paľček)*. Bratislava 1970.
 - 21) See the illustrations by J. Beňo in the books *Bronda's ...* Op. cit. and *Johny the Thumb* Op. cit.
 - 22) Compare for example the illustrations by Jaroslav Vodrážka on the cover of the book *Cinderella (Popoľuša)*. Bratislava—Prague 1933; illustrations by E. Makovický to the book *Salt above Gold (Soľ nad zlato)*. Bratislava 1957; illustrations by J. Klíma in the book *The King of Time (Kráľ času)*. Op. cit. p. 87.
 - 23) See sketches of national costumes by M. Benka in the publication M. Benka M. Benža: *Odev nášho ľudu (Clothes of Our People)*. Martin 1982.
 - 24) For instance M. Benka does not paint the typical "horns" in the original head dresses and substitutes them by freely arranged scarfs in the illustrations of married women in Čičmany or Zliechov national costumes.
 - 25) See illustrations by J. Hála to the book *Goldilocks ...* Op. cit.
 - 26) Compare the illustration on the book cover by Jaroslav Vodrážka in *Cinderella ...* Op. cit.
 - 27) Compare the illustration by Š. Cpin in the book *Golden Book of Fairy Tales (Zlatá kniha rozprávok)*. Bratislava 1970, p. 29.
 - 28) Š. Krčméry wrote the following in *Slovenské pohľady* in 1929: "Ján Hála is not a painter tourist. He embraced one village and forgot about the whole world. He fell in love with it and remained faithful to it all his life. The name of the village is Važec." Quoted from the publication *Slovak Visual Arts (Slovenské výtvarné umenie)* by M. Várošs, Op. cit. p. 107. J. Alexy wrote with great acknowledgment about Palugyay's relation to Hefpa in Elán in 1932. Compare Várošs M.: *Slovak Visual Arts ...* Op. cit. p. 125.
 - 29) Quoted according to the catalogue of Galanda's posthumous exhibition in the UBS, Bratislava 1939. See Várošs M.: *Slovak ...* Op. cit. p. 178.
 - 30) See illustrations by M. Galanda in 12 booklets of the *Slovak Folk Tales (Slovenské prostonárodné povesti)* which were published in 1919—1931.
 - 31) Compare the titles with the illustrations by M. Benka according to Štefánik J.: *Bibliography ...* Op. cit. under: 82, 83, 84, 85, 86, 87, 88, 89, 91, 92, 93, 95, 96, 97, 98, 99.
 - 32) See the illustrations by J. Hála in *Goldilocks ...* Op. cit.
 - 33) Compare with Fulla's and Galanda's *Private Correspondence (Súkromné listy Fullu a Galandu)* published in Matušik R.: *Ľudovít Fulla*. Bratislava 1966, pp. 177—192.
 - 34) Compare for instance with the illustrations by Š. Cpin in the books *The Silver Book of Fairy Tales (Strieborná kniha rozprávok)*. Bratislava 1969; *The Golden Book of Fairy Tales (Zlatá kniha rozprávok)*. Bratislava 1970. Then with the illustrations by J. Lebiš in the book *Štastenka. Fairy Tales from Zamagurie (Štastenka. Rozprávky zo Zamaguria)*. Bratislava 1970.
 - 35) Compare the illustrations by A. Brunovský to the book *Johny the Pea (Janko Hraško)*. Bratislava 1960, *Three Pigeons (Tri holúbky)*. Bratislava 1970.
 - 36) Compare for instance with the illustrations by E. Zmeták in the book *Slovak Folk Tales (Slovenské ľudové rozprávky)* from the collections of Samo Czambel. Bratislava 1959 or the illustrations by R. Dúbravec in the book *Little Shepherd and Robbers (Pastierik a zbojníci)*. Bratislava 1963.
 - 37) Compare for example with the illustrations by A. Klíma in the book *The King of Time (Kráľ času)*. Bratislava 1965.
 - 38) The works of V. Bombová were best appreciated in 1966 and 1968 at the BIB where she was awarded the Golden Apple for her illustrations to the Maori fairy tales *The Giant's Footstep (Obrova stupaj)* and to Slovak fairy tales *Janko Gondášik and the Golden Lady (Janko Gondášik a zlatá pani)*. F. Holešovský stressed the illustrator's relation to folk art in his publication *Illustrations for Children ...* Op. cit. p. 61.

Vesna Lakičević

FUNCTION OF FOLKLORE AND ITS INFLUENCE ON CHILDREN'S BOOK ILLUSTRATION DEVELOPMENT YUHOSLAVIA

Folklore is one of the sources of inspiration for some Yugoslavian graphic artists and partly influences the development of children's book illustration. The roots of this influence rest in our people's traditional and present day creative efforts.

On this occasion I shall deal with the influence and task of folklore in the works of prominent Serbian illustrators, but only in the period since 1945, as I am limited by time and other conditions of this symposium.

Traditional folkloric material began to be collected in the 19th century owing to the noble effort of Vuk Stefanović Karadžić, who apart from being a reformer, published works on folk creative activity, poems, riddles, sayings and various other folk manifestations (Serbian Dictionary, Serbian Folk Poems).

Besides Vuk Stefanović Karadžić also the institutions Matica srpska and Društvo srpske slovesnosti devoted themselves to collecting national and ethnographic material in Serbia.

Folk dances, instrumental and vocal music, lyric and epic poetry, paintings, sculpture, wood-carvings, artefacts made of stone and metals, pottery, national costumes, leather parts of clothes, books and penmanship are perhaps the best proofs of the rich and varied character of folkloric legacy in the territory of Serbia. Legends, stories, riddles, sayings, and fables are ranked among folkloric phenomena, too. The needs of everyday life influenced the development of arts and crafts production of carpets, cloth, embroidery, lace, and pastry for festive occasions.

Memorials (tombstones) along the roads, tombstones in graveyards and so called upright tombstones (stećak) were made of stone on special orders.

As to the graphic treatment of the mentioned artefacts, geometrical and floral ornaments prevailed, whereas stylized and anthropomorphic motifs were rather rare.

After the Serbian Academy of Sciences and Arts had been established, the problem of investigation of Serbian folk culture arose. In 1946 the Ethnographic Institute of the Serbian Academy of Sciences was founded followed by the establishment of the Department of

Ethnographic Museum, being a special department of the National Museum which dates from 1901.

After 1945 the scope of themes connected with folklore evoked great attention in Serbia. The Folklorists' Association was established within the framework of the Serbian Academy of Sciences and Arts which since then has been presenting the problems of Serbian folklore at congresses both in Serbia and abroad.

Changes in socio-economic structure of village enabled the creation of better conditions for folk art development and scientific approach to this phenomenon brought about its fruits. The most up to date investigations conceive folklore as part of the present day creative efforts of the people, based on traditions rooted in the past. Thus folklore has acquired much greater significance since it encompasses also the present day creative activities in towns. This denied the sporadic claims about folklore's belonging to the past.

After 1945 new revolutionary workers' folklore originated as a result of new social and economic conditions (partisan's stories, songs, music, artefacts made by soldiers, by participants in our revolution, and the young working voluntarily on some new constructions). Besides the newly created folklore, as a specific manifestation of present day society, also new themes for pictures have evolved which must be illustrated, too.

Modern Yugoslavian and Serbian illustrations began to develop rapidly in the 'fifties, in the period of artistic emancipation. The principles of socialist realism were abandoned, and thus progress was opened new horizons not only in the sphere of illustrations, but in all branches of modern art.

The foundation of the Academy of Applied Arts in Belgrade in 1948 contributed considerably to this development. The attention of illustrators was focused on traditional Byzantine and naive art. Illustrators like artefacts made by artists autodidacts and duly appreciate them. It happens many a time, that the works by some artists are close to folk art, but there are also artists who deliberately apply folk art elements and those who do not use them at all.

Places and Ways of Folklore Introduction

Besides the fact that illustrations enrich text artistically, they add it colour, character, and some specific features. Clear artistic forms are most often applied in children's text illustrations (fairy tales, poetry and fiction, picture books, stories). Employment of folkloric elements adds the illustrations more liveliness and introduces both artistic and educational elements in them.

Some Serbian publishers as Vuk Karadžić, Nolit, Narodna knjiga and Zavod za izdanje udžebnika i nastavna sredstva pay special attention to children's book illustration. The mentioned corporations publish texts with illustrations with folkloric elements as well as materials of folkloric origin. The bibliographic edition of the Serbian folk sayings *While We Have Heads, There Will be Caps*, is worth mentioning as a unique example of the most up to date effort of the publishers Vuk Karadžić. The book is furnished by 25 lino cuts (serigraphs) by Bosiljka Kičevac.

The influence of folklore on the development of children's illustration can be pursued also in the newspapers *Děčje novine*, *Pionir*, *Kekec*, *Politikin zabavnik*, *Zmaj*, and *Politerac*. Most of them began to be published in the post war period. Besides *Desanka Maksimović*, *Miro Alečković*, and *Branko Ćopić*, who have great merits in awakening the revolutionary folklore, also a number of poets writing for children as *Dobrica Erić*, *Ljubivoj Ršumović*, *Milovan Viterović*, and *Duško Radović* influenced and helped the dynamic renaissance of folklore in the post war period. From the before mentioned poets the works by *Dobrić Erić* have the most striking folkloric features. However, in this connection we can mention many Serbian illustrators for example *Živojin Kovačević*, *Zlato Bilić*, *Velizar Dimić*, *Jelena Grujić*, and *Djordje Milanović* who worked in a similar way. In 1964 the texts by *Dobrić Erić* were published in the paper *Děčje novine* in form of comics, drawn by the cartoonist and illustrator *Alexander Klas*.

At present comics with folkloric features by *Dejan Nastić* are regularly being published in the Belgrade weekly TV *REVIJA*. They abound in specific humour and present a typical example of how a man from town

perceives environment in village. The author makes fun of the language, names and way of thinking. Though those comics are destined for the adult, they are read also by children of school age. The origination of these comics was influenced by text, not by graphic art.

The influence of folklore on the development of illustrations can be pursued besides in fairy tales, tales, fiction, poetry and traditional literal legacy also in textbooks, ABC books, picture books, readers and publications with special themes from the national liberational war.

The works of *Radomir Stević Ras*, *Zlato Bilić*, and *Lazar Vujaklija* are close to folk art by virtue of their composition, colours, ornaments and arabesques. Their works abound in floral and zoomorphic motifs and can be characterized as narrative and intensive as to their colours with direct as well as spiral-shaped schematic ornaments and other geometrical patterns.

They create forms particularly by means of ball-shaped point-like ornaments. This kind of ornament occurs most often on the chests, on bottles, distaffs, scarfs, on "gusla" and in embroideries.

Here we should add that in the works of our illustrators we can find rosetes with floral and geometrical patterns, as well as ornaments reminding us of chess board which have been components of patterns in church façades and church architecture of the Moravian school in Serbia since the 16th century.

Cosmic symbols as the Sun and the Moon and stars are applied too, having magic meaning. They are presented either in their real likeness or symbolically as plants. Peace, freedom, wealth, and even the sense of humour are personified in forms of birds or animals. The popular peacock motif is extremely attractive both for children and the artists. Merrily painted festive cakes (ginger hearts, horses, slippers) also represent typical manifestations of folk art. Folk "posters", the "cooks" hung on the kitchen walls have comic notices connected with preparation of meals. Their significance is still more intensified in the work of illustrators.

Boško Risinović and *Miodrag Vartabedijan* belong to that group of illustrators. Their works are marked by

imitation of the folk art of tombstones (stećak — tombstones, monuments along the roads) but materialized graphically. They reflect the motifs from the past as they remained fixed in the memory of the artists. Fairy tales, children's poetry and folk tales also represent themes of their illustrations.

All the works of this group of illustrators are based on folkloric legacy and illustrations represent only a fragment of their interests, not the typical manifestation of their artistic expression.

Some illustrators adapted the arsenal of their artistic and folkloric experience to the text and intensified their means of expression by "forbidden" methods from the aspect of academic presentation of the problem.

The most outstanding representatives of this trend are:

Bosiljka Kičevač adapted her graphic experience to text already in the mentioned edition of the Serbian Folk Sayings. She succeeded in creating a new solution of the context. She gathered a few sayings on one page, according to their cognate themes. The character of the sayings claimed neither folkloric nor any other specific environment. On some graphic pages of Bosiljka Kičevač we can find folkloric elements in Cyrillic letter interpretation. The composition is situated in a village background with national costumes.

Živojin Kovačević employs ornaments, stylizations of flowers and clouds, the earth, typical of folk art. His illustrations of heroic epics of Marko Kraljević, Musa and Jabučil evoke funny and comical situations. They form part of present day village folklore owing to their artistic interpretation.

Nikola Masniković emphasizes his subjective approach to funny and humouristic themes, stemming from the situations in the text.

Ida Čirić forms a sort of link between folklore and the bright folk cakes with ornaments by her simple drawings.

Marko Krsmanović illustrated the folk tale Lie as a bet and transposed the humouristic folk character of the story in adequate picture expressions.

Branko Conić reveals his second self in children's illustrations which considerably differ from the cartoons he devotes himself to professionally. Making illustrations he has a chance to dream of his childhood in the way only children can. This way of artistic expression is also a psychologic experience for him. His return to folklore reflects in his ginger hearts, intensive colours and experiences from village fairs.

Desa Kerečki Mustim created her own vision of folklore in her illustrations to the fairy tales of the nations of Yugoslavia, available and accessible to people all over the world.

Milić Stanković adapted illustrations to texts in the Dictionary of Serbian Mythology. His ideas evolved from myths to surrealism.

Besides the mentioned illustrators there are many artists who at times, and this depends on the texts, employ folkloric elements. They are Mihajlo Pisanjuk, Ljiljana Manžalović, Dušan Petričić, Ivan Kušanić, Dragana Atanasović. Children's illustrations are close to folklore owing to their naivety. The influence of folkloric legacy manifested in the intensity of feelings, the longing to belong somewhere. This feeling is one of the factors strictly determining stylistic, territorial, and spiritual-emotional orientation, which adds art specific hues within the framework of an ethnic culture.

An artist essentially expresses the talent of his people, its spiritual and racial features, climate, the way of life and expressions. Though each work of art is conditioned by racial, ethnic, and national factors, yet it is universal, as it is created for all people, regardless of the differences existing among them. Art is ethnically conditioned, but it is not limited emotionally. Universal, human values are the most valuable assets of a work of art. Great artists can reveal what is universal, human, in national themes, what is close to people of all periods and continents. Owing to such universal point of view artistic character surpasses the boundaries of individual nationalities (for example the national hero Kraljević Marko). Such personalities can cross all the frontiers without any problems and passports because they are the proper citizens of our planet and civilization.

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Marta Sigmundová

BENKA'S ILLUSTRATIONS TO SLOVAK FOLK TALES ČSSR

Folk tales and legends stopped existing exclusively in narrated form but they began to function in a new way of communication in booklets and later in book editions also in their natural environment. Without any doubt the Folk Tales by Pavol Dobšinský, a prominent representative of Slovak national and cultural life in the last century, one of the founders of Slovak folklore, the untiring collector, editor, compiler and theoretician in the sphere of folk literature represent the most significant collection.

Owing to Dobšinský's editorial work, already the first booklet editions were not simple transcriptions of oral tradition but a sort of adapted and stylized work, closely connected with the aim of the published version. The ever interesting character of Dobšinský's collection proves, that his editorial adaptations did not diminish the artistic value of the tales. The tales' popularity with readers and periodically repeated editions prove that they became a gem of Slovak literature. Both the formal and contentual value of the tales inspired prominent Slovak artists to their own picture interpretation. Thus autonomous works and illustrations originated based on the collection of the tales.

In 1958 the Slovak Folk Tales I—III were published as a jubilee publication to mark the centenary of the first edition of the Slovak Folk Tales by A. H. Škultéty and P. Dobšinský of 1858—1861, in Bratislava by the Slovak Publishers of Belles Lettres (printed in the North Slovakian Printing Office in Martin). The publishers entrusted People's Artist Martin Benka with illustrating the collection and thus he was able to fully apply his conception in the whole work.

Martin Benka (1888—1971) was a painter, graphic artist, illustrator and founder of the Slovak artistic avant-garde. In 1953 he was the first Slovak artist to be awarded the title People's Artist for his works which were genuinely national both by their form and content. We shall try to present Benka's approach to the illustrations to Dobšinský's tales from several aspects. Drawing on the subject matter of our investigation — folk culture — we shall focus on how folk culture was a source of inspiration for the artist. From the aspect of illustration we shall judge

the relation of motifs and finally we shall evaluate the illustrations to the folk tales themselves in the context of the author's work as such, i.e. the frontispieces (pen drawings, drawings in Indian ink on white or colour background), letter heads, terminal letters (pen drawings in Indian ink and in type). As the illustrations amount to 975 we chose for our analysis the forntispieces only (150).

The author chose predominantly static scenes for his forntispieces or the introductory pictures in which the symbolic expression of the contents of the illustrated text is concentrated. The costumes of the heroes represent the most markedly presented elements of folk culture. Martin Benka knew very well Slovak national costumes. He considered their origin, or age, was interested in their colours and decorations. On the one hand his knowledge prevented him from excessive stylization and allowed him to stylize national costumes to such extent only, that particularly as far as women's national costumes are concerned, we are able to define the region, or even the locality they come from (for example: The Ogres, Slovak Folk Tales (from now on SFT) I. p.390, a woman in Zliechov national costume; The Unfaithful Woman, SFT II. p.110, a boy in Detva national costume; The Snake, the Pussy Cat, and the Doggie, SFT II. p.126, a woman from Važec; The Frog's Godmother, SFT II, p.434, girls from Liptovské Sliače; Janko Hraško (Johnny the Pea), a woman from the Central Váh region; Misery, SFT III. p.116, a man and a woman in Ždiar national costumes; The Heathen King, SFT III, p.200, a woman in Zliechov national costume; A Man Who Never Sinned, SFT III, p.106, a man from Záhorie; The Brave Boy, SFT III, p.146, a lad from the environs of Piešťany; The Truth, SFT III, p.485, a man and a woman in Detva national costumes).

Yet the clothes of most heroes are stylized in such a way that the origin of their national costumes cannot be identified as Benka mixed several regional elements (caps and aprons and the like in women's clothes) or presented some general models particularly in men's clothes (trousers, suits, belts, and kirtles, sheepskin coats, caps, hats). For example The Daisies SFT III, p.261, an old man in hempen clothes, Baláž, SFT II,

p. 250, a shepherd, The Grinding Mill, SFT II, p. 272, 281, men's clothes and other.

The hero's clothes represented a means of symbolic expression for the artist. Concretely, he associated the idea of archaic character with presentation of gown or shirt-like dresses of the heroines. Women's national costume from Zliechov he dressed his fortunetellers and clairvoyantes in, became the symbol of ancient religion for him. For example Longbeard, SFT I, p. 46, Radúz and Ludmila, SFT I, p. 74. The Golden Apple, SFT I, p. 124, The Werewolf, SFT I, p. 240, The Journey to the Sun and the Moon, SFT III, p. 378, The Ogres, SFT I, p. 39, The Heathen King, SFT III, p. 200, The Dog, SFT III, p. 337, as well as the pen drawings to Salt above Gold SFT III, p. 13, The Dead Lover, SFT III, p. 285 and other.

The garments of heroes from non folk strata are usually complying with the conceptions of the period, completed by accessories or decorations from folk costumes. For example a Prince has a Detva kirtle over his shoulder, the Wizard's frock is hemmed by the motifs of an embroidery from Čičmany, and so on.

On the other hand, the folk costumes themselves are heroized in this conception, what is expressed for example by frequent application of draperies, many a time derived from "polka".

For example The Ash Boy, the Greatest in the World, SFT III, p. 293, The Cook Winner, SFT I, p. 320, the Queen's garment is decorated with elements of folk embroidery in yellow and red colours, The Wizard, SFT I, p. 212, Three Dragon's Feathers, SFT I, p. 170, the little princess is in a kirtle with a hair style with a special hair dress, The Gold Horseshoe, the Gold Feather, the Gold Hair, SFT I, p. 132, the princess is in a gown-like dress, with a drapery over her shoulder and so on.

Folk architecture was for Benka a suitable object for employment of the elements of decorative character. His fairy tale cottages are actually the Slovak wooden houses with richly decorated roofs and other typical elements of Orava folk architecture. The presented countryside is Slovak in its essence. We can recognize there the silhouettes of Rozsutec, Kriváň, and other mountains, and typical Slovak historic and socio-economic

phenomena. Shepherd's elements as well as farmer's motifs can be found within the frame of the countryside background, many a time in the picture's front plane. (We have in mind the narrow strips of fields, hedges, chalets, pens, and other things.) There is no fairy tale countryside for Benka without man and his work.

For example Crab the Prophet, SFT III, p. 103, the man on the way home from a village fair; Devil Servant, SFT II, p. 430, the woodcutter; Tinkers and the Evil One, SFT III, p. 214, the tinkers, Old Borík and the Wolf, SFT III, p. 350, the head shepherd and his dog with a pen in the background, The Chalet at Čertovica, SFT III, p. 508, moving the chalet, and so on.

It is interesting to pursue the relation between illustration and text, i.e. the selection of the motifs the author picked out from the tale to present. As we have already stated, the author used to choose mostly static scenes for his frontispieces. According to Propp's analysis of the morphology of the magic tale (PROPP, V. J. Morphology of Fairy Tale, Bratislava 1971) we defined the presented function of all characters in each frontispiece. Most of them presented the starting point situations, or the tale's main hero. (Frontispieces to the tales about animals, legends, and realistic fairy tales were not encompassed in this analysis). Most frequent were the following scenes: 1) one member of the family is leaving home, 11) the hero leaves his house, 12) the hero is being tried, a preparation for getting a magic means of help or a helper, 14) the hero acquires the magic means, 23) the hero returns home unknown or comes unknown in a country, 31) the hero gets married and gains a kingdom. We suppose that the numeric representation of the presentations of individual scenes proves that Benka's selection was not accidental. On the one hand, the very character of the frontispieces determines the presentation of the starting point situation, or the situation at the beginning of the plot. On the other, the relatively calm scenes were more suitable for presentation and for creation of the symbolic composition than those presenting the hero's fights and struggles, which would claim presentation of dramatic action (see Városová, M. Benka's Illustrations to Dobšinský's Tales, *Nová Lit.*, 2. 1958, May 27th, p. 8.).

From the aspect of broader concept of Benka's work we must remember, that the author was under the powerful influence of the works by the Moravian artists the Úprkas, and J. Věšín, which can be characterized by interest in ethnographic peculiarities of typical regions, descriptions of environment and almost documentary conception at the beginning of his career as an artist.

Benka abandoned Úprkas' and Věšín's illusional interpretation of reality, though he drew on it, having added expressive and monumental principles to his presentations. However, in spite of this programme, he did not stop drawing on external features of the presented themes which manifested in his illustrations by his sense of detail as a symbol, and his affinity to decorative-ness. These principles do not deprive the illustrations from heroic character and pathos, just the opposite, they become the means of monumentalization (for example textile ornament).

As a conclusion we can state that Martin Benka was inspired by elements and phenomena of folk culture in his illustrations to the Slovak Folk Tales which he presented transformed through his prism and added them symbolic significance within the intentions of his creative aims. As to the motifs, he concentrated on the fairy tale's starting point situations in the frontispieces, which were suitable for expressing the plot symbolically and yielded the author enough space for the expressions of heroism and pathos, owing to their static character, typical of folk tales, as well as of Benka's conception of reality. We suppose that it was just this harmony, which gave rise to a perfect book, to a work where illustrations help to understand the text of the tales and together with the text make the reader perceive and experience the fairy tale world.

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Gita Kordošová

INFLUENCE OF FOLK WOODCARVINGS ON SLOVAK ILLUSTRATION ČSSR

One of characteristic features of Slovak illustration is its close interconnection with free graphic art and the application of graphic techniques in illustration. This bond had shaped and strengthened within the framework of the crystallization and continual development of Slovak graphic art on the one hand and the closeness of motives used in the treatment of literary stimuli on the other hand. In a numerous group of artists who developed interests in the above two disciplines in a parallel, the search for the expression inevitably appeared both in the free graphic art and illustration. This combination profited to the Slovak illustration and enriched it not only in defining its present-day form, but especially from the aspect of its historical development. Within the framework of this specific feature, the classical wood cut technique became the platform determining the formulation of the form of the modern Slovak graphic and illustration art for which the sources were provided by the contacts with the tradition of folk wood cut and with developments in modern European art.

With respect to the problem area delimited by the theme of the topic, the folk wood cut and folk wood carving represent one part of the wide range of folk artistic expression in which the impact of the tradition was observed and coupled with the creative renewal it yielded a new artistic expression. In Slovak illustration, these impulses and artistic outcomes of the creative drawing on the folk wood cut and wood carving were manifested primarily in the fact that its expressional and formal substance and the immediate interaction between formal means and character of creation provided an adequate form of interpretation of folk literary expression and constituted the most adequate language of its visual transposition. The tradition provides here not only the content-and-expression plane, but also the technical approach, as the wood cut itself is a part of the folk tradition.

The folk wood cut, although it did not develop into dimensions comparable to some other folk art forms, was nevertheless quite widespread in our country. This reproduction technique complied with its matter-of-factness and decorativeness well with the taste of the broad

popular masses. Folk carvers produced their wood cuts frequently in connection with woodwork or production of blue-print patterns. They acted in the 18th century as independent producers, most of them also sold their products at fairs, set out to the road and disseminated religious and secular pictures. The increased demand for the country-fair prints resulted in a collaboration between folk carvers and printing shops and, in addition to this artisanial production bearing the signs of skill and style accomplishment, local folk artists produced pictures in a pithy, simple and naive form. Folk prints — independent religious pictures, fair prints and illustrations of pilgrimage songs — constituted an iconographic continuation of the originals prescribed by the church and of the wood cuts of western European provenience, copied and freely transcribed by the folk carvers. These rougher, but nevertheless extremely impressive — through their cogently folk character — domestic replicas reflected the impact of related carving techniques of blue-print and honeycake moulds. Woodcut pictures thus obtained new elements, plant ornaments and a richly developed ornamental-decorative component. The Slovak folk wood cut is characterized by a freer and richer imagination in the layout, distribution and decorative elaboration of the surface of the picture, as distinguished from the western European treatment, bound by the narrative study of reality.

As for the decorative aspect, themes and iconography, the folk artists in Slovakia drew inspiration primarily from baroque sources. With the richness of flower décor stand out the pictures in preserved wood-carved moulds. The well-known motive of Christ on the cross was interpreted by a folk carver of great technical skill in the spirit of folk ornamentalism. The wood cut of a large format (26—17) was to function as an independent picture and dates from the 18th century. The picture is characterized by an imposing decorative composition, Renaissance hatching also subordinated to the decorative intention and linear drawing of the shapes which persisted as formal and expressional elements up to the end of the 19th century.

The most widely spread among woodcut pictures

were Marian themes which crystallized into specific iconographic types according to the local cult orientation. An original transcription of the Virgin Mary of Šaštín comes from the workshop of the above-mentioned folk artist. The theme is interpreted as a decorative idea, the whole area being uniformly composed from the ornamental material in addition to the figural component. Figures are flat and, as a rule, they bear few type-specifying and characterizing signs and are unproportional in the space. The folk artist pursues primarily an ornamental effect to which he subjects the lines, hatching and composition. The folk ornamentalism characterizes not only wood cut pictures, but also Slovak paintings on glass, inspired directly by graphic prints. This similarity was conditioned by the technical approach using woodcut pictures as models for painting on glass. Graphic prints, besides sculpture and painting decoration of the churches, directly influenced also the form of folk sculptures. The folk carver transcribed form in which the shape turns into a self-expressed message. The imperfection of the carving and especially a more down-to-earth pictorial representation enhanced this message. Qualities of the material were used to the maximum and predetermined the character of the sculpture. In the sculptures of secular character, the folk carvers typified the figures and animal motifs for the environment in which they lived. These small statuettes are seldom conceived in isolation and usually are linked to certain objects out of which they organically grow.

The ideational impact and content of our whole folk visual, literary and musical art is permeated with the emotional component of balladic and lyrical touch and, at places, with the humorous accent of the treated themes as this, apparently, suited artistic ideas and character of our people. These qualities, along with formal and expressional means, became very close to the modern graphic and illustration expression in grasping the subject and in achieving the harmony between the outer form and the inner content.

A living and authentic impetus for the modern Slovak graphic art came in the form of folk woodcut, attractive due to its symbolism, stylistic principle, extraor-

dinary imagination and polarity of decorative and expressive components. The leading personality in the creative attitude towards the traditions of folk woodcut was to become Ľudovít Fulla. In addition to the folk woodcut he drew inspiration from in his graphic works and illustrations and in his entire painting and all the stages of artistic evolution, he was maintaining a fruitful contact with the folk artistic expression and made a creative use of its varied genres — wood carvings, paintings on glass, ceramics, embroideries up to folk toys. The decorative function and the ornamental form of folk expression were getting into the foreground, having shaped in conjunction with stylization and colourfulness the artist's modern programme into a unique form. Fulla successfully enforced the principles of decorative-ornamental expressiveness also in the illustrations. He finds in the folk woodcut the elements he subsequently uses in the formal, stylistic and technical areas, after their qualitatively new and creative re-evaluation. He discovers important stimuli in the formal and expressional sphere for the solution of the form, spatial composition and linear drawing. The artistic treatment of illustrations for the poetry collection "Žofia" (1941) in the woodcut technique expresses pure picture lines with parallel hatching, decorative layout and vegetative motif. In the composition, he stepped beyond the boundary of what can be seen and made use of the imaginary links between objects in their poetic interconnections. The development of the floral ornamental element in the picture plane following the stylistic principles of folk art remained a staple feature of the whole subsequent artist's painting, graphic and illustration production. The symbol is also related to Fulla's creative attitude towards the folk visual art. Through the pictorial representation he penetrates down to the inner substance. The pictorial composition is composed symmetrically, the story is interpreted as a decorative idea and the lines, hatching and layout are subordinated to the ornamental effect.

The essence of expression and creative re-evaluation of folk principles, as conceived by Fulla, have matured in the personality and creation of Ernest Zmeták. The artist discovered the attractiveness of expressive cut and

the closer relationship to the Slovak folk woodcuts for the Slovak graphic art and illustrations. In conformity with his opinion of the book form and inspiration sources of his art he contributes to the Slovak illustration life with original woodcut accompaniments to the folk spoken lore. In the illustrations he expresses the balladic content and the poetic idea through unfolding the story in the natural setting. In addition to the impact of folk tradition, Zmeták's woodcuts also show the influence of expressionist impulses — not in the dramatic expression, but in the emotional utilisation of the contrast of black-and-white surface. Robust forms and the rustical cut are related to Zmeták's conception and visual interpretation of the word. Woodcuts of Zmeták's illustrations cannot be separated from his free graphic production, as the two spheres of his creative activity are closely inter-related. This is proved both by the thematic concern as independent works of their own. The focus of his illustrations for the collection of brigands' songs "Bolo nás jedenásť" (There Were Eleven of Us) (1963) and for the book "Balady a povesti" (Ballads and Legends) (1965) is on large-dimension full-page illustrations in the framed area. The exceptionally pithy presentation follows above all the summarized volume of the shapes, but it softens the soberness of outlines with the internal drawing. The woodcuts also express the artist's flexible relationship towards the matter. He uses the material to co-determine the concretization of shapes into a simple and intelligible form and, at the same time, the structure and nature of the material speak up with the expression of their own. In addition to the balladic and lyrical colouring, Zmeták's deepened creative absorption into folk stimuli conceived particularly through the content and character of the folk expression resulted also in a touch of humour and irony. In "Slovenské ľudové rozprávky" (Slovak Folk Tales) (1959) he drew inspiration from the character and knowledge of the regularities of folk art and its organic connection with life, work and mind of people. This inner experience results in making the illustrations the harmonious pictorial interpretation of the literary original. In illustrating a book Zmeták conceived it is one whole and complemented folk fairy-tales with original cut endings.

Illustrations of Ernest Zmeták which developed so fully the traditions of the folk woodcut and folk wood carving thus display not only a more vivid language of the forms, but especially a deeper creative insight.

The topicality of the example of Ľudovít Fulla was recognized also by the following forthcoming generation. These stimuli received an original treatment by Viliam Chmel in his graphic cycle "Slovenské ľudové piesne" (Slovak Folk Songs) (1950). His coloristic intention and ornamental-decorative effect reflect a folk art lesson mediated through the creation of Fulla. In the compositional component he is more epic and develops the plot into a rich scene. In a special renewal he conceives the folk ornament element as a natural component.

The attraction of the folk woodcut was spontaneously expressed — although just by an isolated contribution — by Alojz Klimo and Jarmila Čihánková. The decisive influence was played by the folk spoken lore motive — in Klimo it was the treatment of Jánošík's motive in the woodcut cycle "Smrť Jánošíkova" (Jánošík's Death) (1948). Expressive means find their analogical forms in the naive simplification, formal stylization, flatness and contour system of lines. Jarmila Čihánková conceived the woodcut cycle of "Slovenské ľudové piesne" (Slovak Folk Songs) (1948) on the basis of folk graphic art, elevated to a new degree of formal and expressional values. Using a modern conception, she drew on the stylistic principles of folk prints with the linear hatching, aesthetic composition, symbolism of the content and geometrical reduction of shapes.

The example set by Zmeták was followed and drawn a lesson from in the work of Róbert Dúbravec. The phenomenon of the folk character as an inspirational source resounds in the entire artist's work — free graphic, works monumental-decorative creation, but especially in his illustrations. During his creative career of almost fifteen years in this field he produced a number of major illustration cycles to accompany Slovak fairy tales and legends and Jánošík's themes. Considering this topical involvement and his respect for the artistic heritage of the folk art, Dúbravec's illustrations have crystallized their characteristic features. His illustrations are solved in the

graphic technique of coloured woodcut and woodcut with the subprint. He initiated his illustration phase with the cycle of woodcuts for the collection of fairy-tales "Jánošík a víly" (Jánošík and the Fairies) (1959), in which the geometrizing shape creates the contours of firmly delineated black-and-white surfaces, enlivened from within by the inner composition of negative cuts. This intelligible rhythm is evident already in the compositional treatment, its synoptical and balanced character. A pure and efficient stylization is enhanced with the intensity of the colours. From his early works in which dominated the volume of the figures and the robust cut, the effort towards a symbolic representation took form through a process of creative stylization. The natural tendency towards formal simplification opens the space for a more decorative conception of the elements and selection of the scenes. Such intermediary stage on the road to the explicit decorative objective is constituted by the illustrations to the book "Pastierok a zbojníci" (The Little Shepherd and the Brigands) (1963).

For a cycle of coloured woodcuts for Slovak fairy tales "Kamenný kráľ" (The Stone King) (1972) Dúbravec selected in addition to the dynamic development of compositional elements also a static composition, abandoning the simplified one-scene story depiction and focusing on the objective of decorativeness in the sense of the content of pictorial composition and colourfulness. The colour aspect of these illustrations is cultivated through its harmony of treatment and endows the picture with the basic atmosphere in relation to the content.

The new creative impulse and interest in the examination of the message and heritage of the Russian folk print fostered the interest of the artist in the interpretation of ancient Russian epical songs of the book "Bohatske byliny" (The Heroic Legends) (1975). In the formally rich compositions he enhances the decorative character, builds up the plot on the monumental-dynamic composition of individual figurative motives together with subject attributes of a material, yet at the same time

of intensively symbolic character. Dúbravec's interpretation finds the most adequate expression and represents a perfect unity of text and illustration.

When considering the development of the Slovak illustration, the impact of the folk woodcut and folk carving determined several characteristic and specific content and formal features. In the sense of the technique there is not the question of its renewal, but of a direct continuity based on a new programme of the combination of refinedly modern with the rudimentary folk expression in the graphic treatment. The penetration to the roots of the woodcut resulted also from the ambition of mastering in the most expressive and adequate way the orientation of the content to the folk literary tradition. Motives of the folk literature provided an impetus for the search of a specific expression. The woodcut became an adequate and optimum means for the materialization of these objectives. The flexible means of folk woodcut resulting in a new artistic expression acquire signs of special and authentic approaches. Fulla's illustration appreciated the value of the symbol and ornamental component. Woodcuts by Ernest Zmeták are based on constructional and formal principles and aim primarily at a spontaneous expression of the balladic and lyrical atmosphere. In contrast to Zmeták, Dúbravec's illustration presents more stylized forms, monumental character, dynamic composition and accentuated decorative emphasis. Besides indirect style analogies, the approach prevailing in the above artists had conceived the tradition — when drawing on the stimuli of folk art — always as an organic component of folk culture as a whole and penetrated into its whole varied composition and differentiation — starting from the folk literature through folk music and song up to oral traditions accompanying folk customs. It was through such a deep sensual and spiritual contact along with a fruitful inventiveness of the artists that their creation reached a common ideological and aesthetic essence of the literary and visual treatment.

Jaromír Uždil
BETWEEN ART AND EDUCATION
ČSSR

It is highly probable that most artists work on children's illustrations intuitively and when considering the communicative aspect of their works they try to make do with their own reminiscences of childhood or with the experience gained from children around them. The inner urge "to express oneself in one's own way" and to rank oneself into the context of present day illustrations is always dominant ...

We also know that many illustrators began to devote themselves to this genre only after a certain period of searching, when they had already developed their artistic views in the sphere of free activity (for example in painting, graphic art, which is the most suitable field for experimenting). Many of them go on in their "free activities" hand in hand with illustrations. Naturally, they want to be personalities in their own genre. The feeling of self-assertion is many a time bound with the fact how an artist differs from the others by his personal style. Illustrations which used to be of auxiliary character presenting and introducing the readers in sensual connections with what was said in the text by words are being transformed into an autonomous artistic genre. Artistic individualism (pride and problem of our days) is projected in children's books to such an extent, that it claims special considerations at times ... Today a work of art does not influence man as a sole and unique phenomenon. It must share its impact with other means of visual and aesthetic influence, many of which do not reach its standard but overcome it by quantity and coarse aggressiveness by which they attack the percipient's senses, or by something what can be called emotional blackmailing or a fad ... Here we can rank advertisements, furnishing of interiors, wrappings, toys and all the picture "haberdashery" which in many countries resulted in picture serial stories, so called comics.

Children's illustration is rather in a difficult position amid these influences, whose functioning is fluent and uncontrollable. Children's illustration would not be able to succeed if they were only the artist's self-declaration, only a report about "the state of his self", connected only by a very thin thread with the world and taking minimally into consideration their child "client".

Auxiliary and obviously social function of illustration does exist whatever different parameters it has. Now it will appear different than in the days when this genre was being created. Illustration does not lose its socially determined position as a work of art. Just the opposite, it can only gain, provided that illustrator realizes his specific situation, that he will not consider his pedagogic and didactic task to be a nuisance and that he can understand it in its full complexity.

I am sure that there are people who can be supposed to consider a walk throughout the huge area of the BIB exhibition to be many a time an agonizing experience, or a consideration on how much this or that artist is aware of child as such, of its rights, as well as of the needs of those who educate it to become a nebulous picture of the man of tomorrow.

It happens that when visiting the Bratislava exhibitions, we can see unsmiling faces, though the merry pictures of animals should make them smile. If we could read their minds we should see that their thoughts are very complicated. For instance they seek, in illustrations to non fiction, a substantial portion of romanticism whereas they do mind it, if it occurs rather excessively in illustrational accompaniment to poetical texts. Yes, they are those who acknowledge the significance of graphic signs, and symbols, but who are opposed to it if they think that the illustrations disagree with the realistic nature of the text. They want the pictures to take into consideration the claims of objectivity, but they are dissatisfied if they find out that the illustrations are too descriptive. They are in favour of maximal freedom in artist's expression, but it seems to them to be the limit, if they feel that the illustrations compete with free graphic works, or are more of decorative than informative character, that are difficult to decipher, or that they are too cheap owing to their excessive objectivity. They consider whether the horrifying character of the presented ideas is adequate or whether it turns to be a horrifying effect for its own sake. They consider other things, too, but let us stop with the enumeration if we do not want to burden our article with questions arising from pedagogically biased environment.

We have already hinted that artists do not trust pedagogy too much. They may have good reasons to do so. They have bad experiences with pedagogy. Many a time, it was just pedagogy, which on behalf of education, separated child from direct joys of life, underestimated the significance of child's authentic experience and rather tried to substitute it by impersonal information. It was pedagogy which preferred "planned" emotions to the genuine, and direct ones, which wanted to make artists its obedient servants and didactic aids from their works. It would have done away with all with the slightest trace of improvisation, game, irrationality, or mischievousness, all that does not yield to our senses at an instant, or what allows various ways of understanding.

Let us remember that the intentions to create something like an aesthetically and historically autonomous style in children's illustrations, linking by its symbols only to the way child perceives and interprets primary aesthetic stimuli (colour, line, simple forms) or by which it later "reads" the more complicated presentation of picture series, were not very successful. Aesthetic impressiveness of individual artistic elements loses in significance the moment we stop in front of its simplest composition in which they acquire in their function. Similar situation can be encountered also in other conclusions concerning artistic means of expression. To claim that a firm line which can be well followed (preferably the contour line) is inevitable for smaller children cannot stand the proof.

The more complicated (projected) presentation of space (linear or colour) is something else. Indeed, this really makes the child's orientation rather difficult. Children do not like to see the objects partly overlapping one another as they are not presented in their "exemplarité" and formal complexity. Children do not like sketch like presentations either, as they ignore local tones (proper colour of the things) or leave out the insignificant (but for children very significant) details (for example buttons, eyes, and the like).

In the 'fifties there were critics of children's illustrations who surpassed all the limits of concern for child, based on the knowledge of child psychology and perse-

cuted all connected with personal presentation and artist's historically conditioned style. They had their ideals, their classics they set as examples to their contemporaries. However, it was soon proved that it was impossible to make do with Aleš, Lada, or Trnka, simply because of the fact that an artist who feels limited by an example or a model which is enforced on him literally, can never achieve a convincing expression of his own and be able "to give himself" to the others. In such a way children's illustration was inconspicuously and gradually losing the statute of artistic genre and began to be more or less a special kind of applied creative activity (let us remember in this connection Disney's influence and the uniform, almost anonymous character of American animated cartoons).

The effort of Josef Čapek can be ranked to the attempts at linking up to "child's psychology". He wanted to base children's illustrations on the form of symbolics freed from artificial influences, derived from genuine paintings and drawings made by children themselves. However, nothing considerable would have originated had not the author himself, a prominent and original artist, overcome his "doctrine" in practice. Children themselves do not enjoy other children's drawings or their symbolics. They rather try to decipher the story, the plot, presented by artistic symbols in the same way as most adults do not care about the kind of type but about the story which is presented to them by the type. Children consider the forms drawn by themselves (their own or drawn by other children) to be somehow below the standard of their aesthetic judgment which prefers non children's, objective, and many a time descriptive pictures.

It is not an easy thing to get closer to children. One cannot do it in the way schemed rather by scientific experiments and rational speculations than by experience and aesthetic contemplation.

As to children's education and its claims, or as to how pedagogy could be projected into artist's works, the situation is not so bad for those biased by the old concepts of schoolmasterly pedantry. Abstract educational ideal loses its validity from day to day. Man's inner emancipation, his self-assertion, which is of both individual

and social character, matters more and more. Pedagogy which puts through the task to form child's personality cannot be flattered that it can assess the things properly with regard to future, to foretell what is favourable for child's development and what is not. It can just nod and not preach...

Anyway, the situation in ontology of human psyche is slightly different from what we think it to be. Not only the "conditioned reflexes" are inherited as I. P. Pavlov stated, but the relation between onto and philogenesis are so close, that today we speak of "epochal psychology" of present day's man (a child in particular). In his development he is somewhere else than the preceding generations. We need not speak of progress yet. However, it is certain that those, who deal with child's artistic expression theoretically can hardly find evidence of the phenomena which used to be frequent in the past, and hardly can get the pictures of human profile in which both eyes are on the same side of the head. As to colour, the situation is still more and more complicated and influenced by the possibilities of a box with paints than by those of true presentation in which colour and objective invariable could be applied. It seems that there exists a certain affinity between child and artistic visual way of thinking, which is naturally supported by the influence of intensive production of artistic forms of all kind ...

Though we, the adult, approach the work destined for children with many considerations and therefore assume very complicated standpoints, in which we apply information and postulates acquired in pedagogy and psychology, the situation in children is quite different. There the hedonistic aspect of aesthetic function — the longing for pleasant experience predominates. Naturally, neither that is acquired in direct connection with some immanent qualities of illustration. It is comprised in the form of hints and impulses. The child must be able to cope with their interpretation and functioning. This is a sort of parallel of what we spoke before. Also child "works" when perceiving, as we did when evaluating the illustrations destined for it. During "work" the perception is transformed into experience.

If we accept the multi-level model or art theory, then the elements of creativity in perception of a work of art are given by its basic, biogenic level and by other levels existing above it — by the psychogenic and sociogenic ones. Whereas the sensually conditioned "level" of a work of art (colours, lines, shapes) infringes with non-reflected perception (which is already connected with the elements of sympathy and antipathy). The psychogenic level is responsible for a sensible explanation of what the eyes see: in such a way the understanding of the theme and gradually of the contents of the work is created, at least within the framework corresponding to simple experiences and practice. The primary moral judgment functions here, too (naturally dependent on the understanding of the work's contents). However, it can be fully applied only after the work has been fully understood at sociogenic level, at which, apart from other things, works are ranked into the sphere of information about works of art, most often in such a way, that the first "liking" or "disliking" the things is corrected to a certain extent, as it is conditioned biogenically. For example blue-green colour, which can be first conceived as unpleasant, can be interpreted at psychogenic level as adequate, e.g. in presentation of greyish forest undergrowth. From sociogenic (i.e. also from cultural and critical) aspect it proves to be a welcome and artistically successful enrichment of the picture's colour scale, or as an expression of colour scale, typical of a given artist.

The actual dialogue with a work of art whether it takes place latently or in a very short time, concerns all three stated levels. Naturally, it is the third level where the sociability of a work decreases in the "game" if the child is inexperienced and unable to orientate among artistic facts. "Visual thinking", its functioning and receptive aspect we are most interested in are bound to what we can call education and cannot develop without frequent relations to works of art connected with considerations.

Fortunately the situation in this sphere is far from being hopeless. A small child who wants somebody to draw a picture for him in front of him, resolutely wants father and not mother to do so, or one of his brothers or sisters and not the other and then quickly transfers his

ability to evaluate into the sphere of professional artistic production. Children in nursery schools can easily differentiate personal style of one artist from another one's and often are capable of doing surprising generalizations. Yet this "penetration" or growing into the world of arts can lead to onesided hobbies ...

Musicologue Fr. Sedlák* lists anticipation as the first among the elements of creative activity in music perception, i. e. such orientation of behaviour which connects topical experiences with the past ones. Just by virtue of that, child realizes the significance of music means of expression and connects or associates their functioning with the overall meaning of the work (with its formal and contentual structure). This can be applied to the works of visual arts too, of course with some limitations, as first reading in this case soon changes into more demanding perception and into expectation which does not want to be frustrated.

Perception of art necessarily claims cooperation of imagination, or to put it in a more common way, creation of images. According to common practice images can be classified into images of memory, anticipation images can be classified into images of memory, anticipation images, and images of fantasy. The first ones fill our minds (consciousness and subconsciousness) and are, if we conceive mental processes from the aspects of theory of information, the basis of so called super symbols, shape models, comprising not only visual experience but the "documentation" of other senses as well. Also the corresponding rational information is sometimes formed at abstract levels by means of the brain apparatus and forms a sort of super-summary unity over the community of kindred perceptions and experiences. So called active redundancy, without which man would be almost deaf and blind, is at the same time the store of those super symbols. It is necessary to say that they do not originate on the basis of practical experience only, but can be associated with the stimuli of "secondary" character, for instance those which stem from artistic

creativity. They are specific as to their aims, means, and effects. It is difficult to rid a non-existent water sprite of his green colour and impish appearance. Man has "recorded" it in the corresponding super-symbol in the same way as an existing raven is attributed to be black and have a beak ...

So called images of fantasy are very important in the world of arts. They originate by combination of the images of memory and anticipation images and though they are free of passive dependence on reality, their connection with real experiences and the ability of self-orientation is very desirable. Art supports their generation and lets them function in new contexts which do not copy experiences from life. The images of fantasy can be on the one hand horrifying, on the other fanciful (for example sci-fi) or funny, but the artist is responsible for the effects they evoke in child's mind. Tenniel's illustrations to Carroll's Alice still remain a positive example of the synthesis of freedom and responsibility.

Without a store of images and the capability of creating the new ones, the lines, the patches, and colours of illustrations will never become alive. However, they could not be fully alive, if their functioning were not conditioned emotionally.

We must have in mind that even the most primitive perception of art must be emotionally conditioned. It is not good to confine the idea of emotion to so called "great" emotions only, which are connected with acknowledged values. According to Vygotsky*, emotions represent a specific reflection of stimuli both from outer and inner environment. They determine the individual's relation to environment as well as the individual himself to be active or passive and complete significantly the picture of his personality. In this respect they exist in the artist's work. It is not the way of presentation (though technique (however it can make the work significant) but first of all something beyond all that, the obvious but so difficult to name emotional endowment of the work which is the ultimate condition. It depends on this ethereal

*Fr. Sedlák, Prvky tvořivosti v hudebním vnímání. EV 1983, No. 1.

*L. S. Vygotsky: Psychologie umění, Czech translation, Prague 1981.

something whether a work of art will be accepted and assumed by the percipient or not.

Really valuable perception of an individual work of art is always, in a way, a question about the sense of art as such. If the percipient is erudite, we can say that both, the artist and the percipient walk parallelly along the road to artistic cognition, not one after one. Both make sure for each other that they will get through the forest of accidental wents called the world only provided that they arrange the things to a certain extent into a meaningful organization, sometime even a conception in which the decisive elements form the higher unity of everything. Selection of impressions gives rise to "prefiguration" (prototype) marked by the individual features of its creator and yet general in the sense of the interpretation of the period. In case of artist, the prefiguration gets materialized achieving its real and relatively unchangeable form. On the other hand who thinks in "artistic way" but does not create himself, produces images of less objective character which often change into critical observations, objections, judgments and stimuli evoked in contact with the works of art. The model of "thinking in artistic manner" we suggest here and which has both artistic-productive and artistic reflective aspects has one advantage that it is "just" or "fair" to all who create artistic consciousness of their period ...

If we want to return, at the close of our consideration, to the main theme of the symposium and ask about the historical, symbolic character of illustrations in connection with their educational function, we can state that there is no such relation between the artistic value of a work of art and its educational mission that would be detrimental to either of them. Artistic form generates from the same ideas of the period, the same trends and needs which influence the educational tendencies as well. Naturally, this is not a relation of simple identity, the former is not the objective expression of the latter. It is rather the affinity of artistic and pedagogic functions, which can be hardly pursued in practice.

Artistic illustration would never fulfill its task if it tried to penetrate the levels of pragmatism, abandoned its right to infer, exaggerate, typify, make visible what often

shares the uncertain status of a feeling or the identifiable characteristics of longing. Illustrator is the person who among the first represents the power and the rights of the language and meaning of visual arts on the threshold of the evolving life of an individual. His artistic view is a sort of coefficient of the inner truthfulness of the work, which cannot be missing. It is the result of the creator's life and artistic experience and is conditioned by his awareness of the destination of the works, by the idea who will use them. We repeat, it does not mean artistic limitation, at least not for those who conceive their task with responsibility and do not mistake the idea of the artist's freedom for the feeling of high hand and treacherous solipsism.

Creation of children's illustration is a powerful apparatus of aesthetic education with a rare ability of introducing into the world of arts, which must take into consideration many a conflict, or at least many a problem situation. It has never been written anywhere that children must like what is good both from artistic and educational aspects. The influence of environment, inability to concentrate on significant aspects of the work can change negative approach into misunderstanding or at least into reluctance to cooperate with the artist.

That is why illustrations should not be presented to children without any help. Their good influence depends considerably on the standpoints of those who bring the child up and educate it (parents, teachers), on their ability and goodwill to interpret the artistic values adequately. However, neither this would suffice — illustrations cannot function isolated from other genres of art. Complex aesthetic education which is supposed to consist of joint functioning of music, singing, visual expression and art, dancing, theatre and the movement education achieves excellent results in pre-school age in particular, although its influence does not stop or at least should never stop. The hypothesis of "aesthetic atmosphere" we state here as a condition for corresponding acquisition of positive influence in which illustrations abound, is connected with another idea, whose contents is difficult to define. It is the "aesthetic intelligence", something like the ability to orientate among the stimuli stemming from art, the material world and one's own

mental environment and by their help in constituting one's approach to things and behaviour in various situations, which are aesthetically conditioned but also outside such situations.

Children's illustrations can be ascribed quite a rare

and uninterchangeable task owing to their specific character in which the objectively known is coupled with the subjectively perceived, thus forming an objective whole available to senses, reason, and imagination.

Ladislav Grešlík

SOME NOTES ON CHILDREN'S BOOK ILLUSTRATION IN BOOKS PUBLISHES IN UKRAINIAN LANGUAGE IN CZECHOSLOVAKIA AFTER 1954 ČSSR

Owing to progressive Leninist policy of the Communist Party of Czechoslovakia in the sphere of the problems of minorities, also the Ukrainian nationality got the opportunity to participate in building socialist society. Our state created all the necessary conditions in this respect, particularly in the sphere of culture and book publishing.

The Central Committee of the Cultural Union of Ukrainian Working People in Czechoslovakia and mainly the Department of Ukrainian literature at the Slovak Publishers of Pedagogic Literature in Bratislava have a lion's share in the fact that 342 Ukrainian publications have been issued so far. Besides fiction, the number includes also scientific works, memoirs, and works dealing with folklore.

Children's literature occupies a significant position in this context. Though several Czechoslovak writers of Ukrainian origin devoted themselves to this genre, their works were published in magazines and anthologies only. The first children's book was published as late as 1954. This unfavourable situation considerably improved after 1960, when the Slovak Publishers of Pedagogic Literature began to publish Ukrainian fiction, besides Ukrainian text-books. 30 titles of children's books were published in the period 1960—1982. 20 of them were original works and 10 translations from Slovak and Czech literature. If we add to it 7 Collections of Ukrainian Folk Fairy Tales from East Slovakia, we can state that about two books were published on average annually. The members of the Ukrainian Section of the Slovak Writers' Union have been pointing at this unfavourable situation in the sphere of children's books in press and at their sessions. They want children's literature to reach the good standard of fiction and poetry in particular, as the latter enjoys very high appreciation on all state scale.

Stefan Hapák was among the first to start working on illustrations to Ukrainian children's books. In his works we can pursue the effort to make the best use of the elements of folk ornament. The illustrations contrast with the text of the fairy tales. They are rather distorted reflections than illustrations, also owing to the low stan-

dard of printing. Very little remains for receptive child's intellect. There is almost nothing worth noticing, nothing enriching the child's fantasy and nothing to develop it. At the end of the 'forties Štefan Hapák frequently participated in ethnographic expeditions exploring the regions where Ukrainian population lived. Later he visited many typical villages on his own. He tried to grasp on paper or canvas all typical features of traditional folk culture, which resulted in cycles of works dealing with the themes of folk architecture and national costumes. He benefited from his knowledge and experience Folk Fairy Tales (2). Contours are dominant in his pen drawings. However, his presentation of common people is rather simplified unfortunately and reminds us of ethnographic sketches. His pictures are not proper illustrations to the folk fairy tales peopled with full-blooded characters.

Folk art can manifest itself in a most vivid form as a source of inspiration in folk fairy tale illustrations. That is why we shall further pursue this scope of problems. In the same way as Štefan Hapák, Mikuláš Dic draws on the Ukrainian ethnographic treasure, too. (3) In his illustrations Dic abandoned excessive descriptiveness and if compared with Hapák, he reduced ethnographic character of his paintings.

Andrej Doboš (4) chose another method. His colour collages combined with pen drawings evoke the atmosphere of something mysterious and unexpressed in the readers. They are laconic and lack details which makes us complete the pictures ourselves. Thus we become active creators, at least in our imagination. Doboš is very close to children's artistic expression in his illustrations.

Orest Dubay (5) is less known as a fairy tale illustrator. His illustrations draw on his graphic works. His illustrations with big colour surfaces and typical clear-cut style have much in common with folk paintings on glass. Ivan Šafránek's relation (6) to the text and illustrations is much freer. They are rather fantasies based on the themes of the fairy tales. In his illustrations he abandons his painting practice to a certain extent. In those days it could be characterized by typical colour and drawing expressiveness and deformation of forms. At times we

encounter disharmony with text owing to excessive modernization of details.

Ján Gavulič is the author of illustrations to two books of fairy tales. In the first one (7) he organically joined the concrete, real world with that of daimons and miracles. He had a greater chance in his illustrations to the book *The Bells are Still Ringing* (8). However, he did not cope with the task as well as he could. The illustrations present one scene only. This enabled him to pay greater attention to individual characters and heroes. As he did not make sufficient use of the surface, his figures are somehow detached from the interiors and architecture. Individual presentations fade on the white background in spite of lustrous colours drawing on folk painted Easter eggs. The effectiveness of some illustrations is weakened by his frequent, almost literal transpositions of some motifs from one fairy tale into another one.

Andrej Gaj is the busiest illustrator of children's books in Ukrainian language. We can see his conception of illustration as an epic work in colour on the pages of the book of fairy tales (9).

Casual characters and lack of system are the brief and the most vivid characteristics of the situation in Ukrainian children's book illustration in Czechoslovakia. This activity is of marginal character for all the mentioned illustrators. None of them devotes himself to it fully. Young illustrators with new impulses and new views on the old things are missing in this sphere, too. The present illustrators are familiar with the people and the country

the fairy tales come from. However, they benefit only very little from this great advantage. If we compare their illustrations with those in the Ukrainian fairy tales published in Slovak (10) and Czech (11) translations, or with Soviet editions, we can see that the former say very little about their origin and creators. To reach a really good standard in this sphere claims much more profound knowledge of folk artistic expression. It claims the knowledge of all its aspects, and making better use of them. This is inevitable in order that other illustrated books for children may be published having illustrations corresponding to the standard of the text, that they may be a plus in this sphere. In this connection we should quote Ľudovít Fulla who said: "... the smaller is the nation, the more persistently it should stick to its characteristic features."

Notes

- 1) F. Lazoryk, *Kazka pro Moroza Lychodija i Sonečko Dobřečko*. KZUP, Prešov 1954
- 2) *Ukrainian Folk Fairy Tales from East Slovakia*. 7. Prešov 1979
- 3) *Ukrainian Folk Fairy Tales from East Slovakia*. 1. Prešov 1965
- 4) *Ukrainian Folk Fairy Tales from East Slovakia*. 2. Prešov 1966
- 5) *Ukrainian Folk Fairy Tales from East Slovakia*. 4. Prešov 1972
- 6) *Ukrainian Folk Fairy Tales from East Slovakia*. 5. Prešov 1976
- 7) *Ukrainian Folk Fairy Tales from East Slovakia*. 6. Prešov 1978
- 8) Mychajlo Hyryak. *The Bells are Still Ringing*. Prešov 1982
- 9) *Ukrainian Folk Fairy Tales from East Slovakia*. 3. Prešov 1969
- 10) *The Flying Argosy*. *Mladé letá*, Bratislava 1974, Illustrations by Ľ. Končeková-Veselá
- 11) *The forest Czar*. Albatros, Prague 1974. Illustrations by J. Sindler
- 12) Ľ. Fulla. *Moments (Okamihy)*, *Mladé letá*, Bratislava 1972. p. 109

Věra Mišurcová

EMPLOYMENT OF CHILDREN'S BOOK ILLUSTRATIONS IN CHILDREN'S AESTHETIC EDUCATION ČSSR

Ladies and gentlemen,

In my paper, I have the honour to present at this extremely interesting and stimulating symposium, I would like to link up to the idea of Professor B. Filová, stressing the connection of the scope of problems dealt with here, with the concept of culture and childhood, as children and the young are alpha and omega of all our efforts. These days we can see that research of childhood has become the subject matter of historical investigations in many countries. It has been proved that child is considered in many cultures to be somebody waiting for life, not a member of society with equal rights as the adult. The 15th Congress of the World Organization for Pre-School Education, the OMEP, which tried to solve the problem whether child is an integral component of society and looked for the ways how to overcome the present day approach to children and young generations in various parts of the world, proved this to be a problem on world scale.

Our proceedings proved that since the beginning of our century children's book illustration has become a branch of art, a specific kind of artistic creative activity for children and one of the means of influencing children's development of visual and artistic taste. Since in aesthetic education we endeavour after systematic employment of all kinds of art necessary for the development of child's personality, at the same time we should also employ systematically children's illustrations and develop this system containing the selection of the best works both from the past and the most recent periods already in the pre-school age. I suppose that book illustration is a real gate into the world of arts for the smallest.

I think it would be quite stimulating to consider the idea of R. Lauda as Dr. B. Stehlíková pointed at in her paper, and judge the possibility of its implementation in present day conditions. Illustrations should be, on the

one hand, part of the book. On the other, they might be employed autonomously, either as a component or complement to children's games and activities, or as decoration of children's interiors. Reproductions of children's book illustrations, conceived as autonomous works would thus facilitate the incorporation of children's literature heroes and their atmosphere in children's lives. This would enable children to experience the work, i. e. the text in a more profound manner and transfer it into their lives, games, creative activities, and the like. At the same time, it would help to solve a very topical problem — the picture decoration of nursery schools, kindergartens and children's rooms, as there is very little suitable material. Moreover, what is available is of not very high standard.

As far as the selection of illustrations is concerned, it would be necessary to establish complexes (similar to those for debates on arts) corresponding to artistic criteria and pedagogic-psychologic principles of socialist education, that would at the same time introduce the readers into individual national cultures, and fulfil the function of "envoy" among the nations.

Employment of stimuli to theoretical analyses and materials for the exhibitions of the Biennials of Illustrations in Bratislava seems to be the best start for the time being. Exhibitions on international scale have one great advantage. They enable us to know the works from all over the world. Selection of works for children from world production in this sphere is of great international impact. I suppose it could be employed on international scale, or in cooperation with UNESCO, which enhances, apart from other things, the education to international understanding and cooperation. Publishing such a selection could thus become one of the contributions to the education for peaceful coexistence, whose significance was repeatedly stressed by the World Congress for Peace and Life, against Nuclear War held in Prague in 1983.

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Angela Lago
**BAROQUE AND BRAZILIAN
CHILDREN'S BOOK ILLUSTRATION
BRAZIL**

The baroque art reached Brasil through the colonists and, in contrast to Mexico and Peru, it was lucky not to be interpreted by the domestic artists. Our baroque was very close to its Portuguese models. However, in the isolated mining regions it did get to the hands of ingenious local mulattoes who were active in this trade.

The fascination evoked by baroque in Brasil is not a fascination from the memories, but fascination before today's possibilities. In many cases the Brazilian artists reached for the baroque art, inspired by its dazzling spirit which is so close to our brilliant and lush nature. It leaves in us the flavour of something sumptuous, illusion, something unreal and extremely playful.

Illustrators of children's books find here a broad field of competence and can fully indulge themselves in the details as you might have seen in the works by some of the Brazilian artists exhibited at the present Biennial.

If our roots grow out of baroque, our branches grow out of the modernist movement which emerged when we have realized that we must find our own, Brazilian way of expression. Some characteristic features of drawings and paintings from this period are — luxurious colours, free lines, critical, playful and liberating view of the things — and they still survive in the works of many young illustrators. The most important remained, nevertheless, both in 1983 and in 1922, the search for the "Brazilian spirit" which stood at the beginning of our modernistic movement.

We must establish our own identity and create an image for our children with which they could identify and, to do so, we must criticize the stereotype, give evidence of our reality and confess what are our dreams.

As the modernists had already declared, we must seek the living sources that the folk culture can offer to

us. We know for sure that the primitive woodcuts illustrating folk literature in the poorest regions of the world speak more about ourselves and our imagination than illustration taken over from and pasted according to the foreign models. From the aesthetic viewpoint they have undoubtedly more vigour and are of a much better quality.

Be it as it is, our metropolis reminds too much of any other metropolis in the world. And the restricting contact with the mass culture constitutes an integral part of the daily life of children and illustrators. This cannot be avoided. But, on the other hand, contemporary artists must find adequate sources and alter their impersonal attitude towards reality. They must detect the originality of those who have their identity and their own face.

Maybe exactly in this consists the great challenge for the Brazilian illustrators. Pointing to our period, pointing to the future and not to lose our folk roots, our native soul and our traditions. We must know how to illustrate the truest story of all — our history — to make it understandable for our children.

The neo-figuralism is one of popular styles among the contemporary Brazilian artists. Just like fantastic realism in literature which finds a unique language in Latin America, also the neo-figuralism conveys the image of our reality and, using "the impossible", attains "the improbable".

This, in a way, is a characteristic feature of children's literature and illustrations which we know intuitively. It is the imagination in the universe of the child. There is no doubt that childhood is the best source for an illustrator of a children's book. In our century the childhood and its freedom are the best sources of illustration. We therefore must take full advantage of this fact.

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Güner Ener

TURKISH CHILDREN'S BOOK ILLUSTRATION FROM THE ASPECT OF THE THEME OF THE SYMPOSIUM TURKEY

The history of children's book illustration in Turkey counts 50 to 60 years. Initially, books illustrated by foreign artists were published, but the situation has recently improved and the Turkish artists started to take over the position of their colleagues from abroad.

Unfortunately, we are not able to know all the illustrators of children's books who reached the international standard. We, however, have the opportunity of meeting and getting to know outstanding illustrators when reading graphic art journals, following the festivals of animated cartoons and taking part in the international biennials.

I grew aware of the great importance of illustrations in books for children when I started to accumulate at home a tremendous quantity of books in languages I don't speak. I arrive at the conclusion that even an adult person can buy a children's book just to look at the attractive illustrations, regardless of the language in which the book is written.

We all know very well that much has been done in the aesthetic and content components in the field of children's book illustrations in Turkey and in the world. We cannot make any reflection upon art in isolation from daily life, i.e. from social, economic and cultural influences and directions of thinking. Radical changes in the social life affected all the fields of art and children's book illustrations are no exception. Illustrations which had reflected above all the materialistic taste and understanding of the things were replaced by new forms in style and interpretation, underlied by new trends in art and way of thinking. The material and technological developments resulted in improving the quality of the print. The result is the dissemination of illustrations of outstanding style and means of expression, high technical standard and a character of their own. These, however, are the simpler facts making up our problem.

I, however, would like to attract your attention to something more substantial. I am convinced, that in contrast to the pessimistic and hopeless character of the means of expression in adults' books due to the wars, genocides and wretched misery existing in the world, illustrations in children's books are full of hope, love

for the world and creatures inhabiting it, they are affectionate and kind. This kind of expression is very distant from the parched, disciplined and humourless dramatic stories from fifty years ago. These differences are marked especially in the choice of the print, characterization and expression of the environment. Because the adults are the authors of illustrations for children, they want to instill them with hope, love and understanding, because these are the values the children lack in the today's world. And is this not a pleasant feeling?

Illustrations designed for children have the role of conveying a detailed picture of the setting in which the children live, they must speak about people, animals and nature with all of its living and non-living components with love and gentle understanding. These children will be the adults of tomorrow and some of them, fortunately, will be the creators of the era to come. And the art of tomorrow will be moulded in their hands.

This psychological content has been successfully transferred into the children's world as to the form. But there is something that bothers me in the very essence of the question. Ideas and ideals, mediated in this form to the children, profess age-old values which should change. But, as it seems, they will never change as they reflect the stereotypes of the adults' world. They speak about superhuman heroes, masters, princes and princesses, emperors or dictators existing as a "sine qua non" of our world, even in the cosmic era when the national boundaries have practically been abolished, differences in race, culture and religion eliminated. These creatures defying the categories of space and time, I mean to say these useless beings, create the feelings of dependence and inferiority, as if they were a component of the unchanging fate or desire for competition.

This in itself would not be a problem if these characters were conceived in a humoristic way or if they were pointed to as historical figures which look so nicely in museums. They, however, are presented in the way turning upside down the value system of the children either through the fear or through a desire for rivalry.

I am convinced and believe that man as such must be educated to trust only the strength of his arms and of

his mind. The sovereignty and power must emanate from the unity and interdependence of the hands and the mind. It must be so if we want to ensure that the children's books be used as the tools to shape the art and the generations to come after us.

As for the superhuman beings and heroes, I think that they are people from everyday life. I personally hold in a greater esteem a miner, pilot or farmer than a superman or a war hero decorated with a number of medals. I am convinced that all this should be expressed in the stories we should narrate and illustrations we should publish.

When, long time ago, I was the student of the Academy of Visual Arts, I had a best girl-friend, a German girl from Hamburg. Once we went to the theatre. A play on the Second World War was on. The play, acting, setting and direction were all very good. I was very impressed by the play. But I had the impression that my friend was not satisfied. I asked her whether she liked the play. Her answer was "No". "Why?" I asked and she replied: "Yes, everything was excellent, only the theme was biased. Although the play was quite dramatic, it represented war as something people almost desire. War produces heroes and this play also produces them. Do you know what a war hero means for me? It is a man who kills other people whom he had never met."

My girlfriend had lost her father who was a pilot in World War II. The soldier who shot him down was probably decorated as a hero. I did not understand at that time what she had in mind. My father was a war hero, too. Now, years later, I understand.

The titles "fantastic" or "hero" must be ascribed to simple people who work assiduously, create something, bring sacrifices and to the creators. It is them who contribute to the happiness, consolation and enrichment of the mankind. Would anybody question my right to mention in this respect the names of Thomas Edison, Madame Curie, Dr. Koch, Einstein, Beethoven, Bach, Goya, van Gogh, Maxim Gorki, García Márquez? I sincerely believe that children must be told — these are the real heroes and tremendous people whom they should try to equal.

The development of form which is the outcome of the rapid technological advances is something we can be proud of. But it is not enough. Unless we revise and change cultural values to which we educate our children, the creation of a peaceful and more human world will continue to be doubtful. If nothing changes in this sphere, heroes of the tomorrow will continue to be militaristic, they will represent the hierarchical system and they will be the fighters rather than lovers.

Ernest Kocsis

INFLUENCE OF FINE ARTS ON THE DEVELOPMENT OF MODERN CHILDREN'S BOOK ILLUSTRATION IN SLOVAKIA ČSSR

Somewhere deep inside each of us lies the remembrance of our first illustrated book from the childhood years. In my memories it was "The Children of Captain Grant" by J. Verne with illustrations by Zdeněk Burian. It was him who enhanced for me the experience of reading the text with his accurate realistic drawings. It was not until many years later when I took a more serious interest in the illustration of children's books that I found out that this realistic form was prevailing at the time. This statement in itself evokes a question: what was the illustration of children's books in Slovakia like at its beginnings and how did it reach the present-day standard? The above example of Zdeněk Burian can also be considered as one of the tendencies prevailing in the first half of our century. If we orientate our analyzing reflection to examine the dialectical interrelationships, we obtain an objective picture of the present state and developmental tendencies of our illustration production. Its debuts reflected the influence of the sociopolitical situation following the constitution of the 1st Czechoslovak Republic. At the beginning of our century, the illustrated book for children was rather an exception than a rule. We must also note the fact that not all the artists illustrating children's books at that period were sufficiently qualified for the job. Consequently, strong influence of the period's realistic art was felt at the beginning also in the illustrations of children's books, reflected in the descriptiveness bordering on naturalism. This was, naturally, also due to the fact that influences of modern visual arts reached Slovakia only at a very slow pace. Our situation was unfavourable also because no artist specialized in the field of books for children at the beginning of the century.

The influence of visual arts on illustration production in Slovakia at its beginnings had the form of penetration of classical techniques into this area drawing, coloured drawing and painting. A coloured drawing or a full-page illustration were rare. This was caused also by the situation in our polygraphic industry.

A credit-deserving act of the "Matica slovenská" was its publication of books by Czech authors with original illustrations. This not only strengthened the Czecho-

Slovak ties, but also meant a pioneering work in the field of the books for children. In this way the authors-illustrators like O. Sekora, J. Vodrážka, later the before mentioned Zdeněk Burian and others were gaining domicile in our country. Their approach to the graphic design of a children's book made use of positive results of pioneering works of prominent Czech pedagogues, psychologists and scientists — such as O. Chlup, O. Hostinský and others — and they devoted a considerable part of their artistic production to the illustrations for children's books. The personification, artistic shortcut and stylization — these were creative procedures which already diverged considerably from the descriptive reality. The bolder colour schemes which, by the way, the psychologists say are preferred among pre-school age children and children of the younger school age, were also symptomatic of the changes which had gradually penetrated into our illustrations for children's books. The interest in the child and his world increased especially in the second half of the 19th century, when Corrado Ricci published in 1882 his book "The Art of Children". The first years of the 1st Czechoslovak Republic were full of tension, fermentation, searches and struggles, accompanying all new emerging things. This characteristics would also apply to the sociopolitical situation in Slovakia of that period, but also to the world-wide movements in the life of arts. The evidence of this is provided by the origination of several artistic streams, or just the proclamations rejecting in various forms the old and obsolete art, having lost contact with life. This agitated period of various "isms" affected directly or indirectly also the creation of our artists and, later also their illustration production. Our young generation of artists was, for the most part, trained at the Prague Academy of Visual Arts (there was no such opportunity in Slovakia of that period). Prague maintained a closer contact with Paris and the progressive tendencies of modern art of that period. Martin Benka, Ľudovít Fulla, Mikuláš Galanda became pioneers not only of modern art in Slovakia, but also of modern art of illustration. It was them who not only caught up with the streams of the European art, but

were also able to endow its most modern orientations with a purely Slovak character. Decorativeness, stylized shapes and a special Slovak colour of Fulla became milestones in our modern illustrations for children. In Fulla it was a programme rather than a coincidence. Folk costume, ornament or items of daily use made by common folk producers are regularly appearing in his illustrations. With his art close to the children and to people and by staying faithful to himself, he elevated the standard of illustration to a very high standard and, so to speak, became a world-renowned author. Fulla's illustrations can be used to very clearly demonstrate the influence of visual arts on changes having had gradually taken place in illustrations of our artists. As compared to older illustrators, Fulla abandoned especially the excessive realistic descriptiveness and enriched the illustration with bold colours; he, as already mentioned, departed from folk traditions which he remelted into a modern expression, preserving at the same time the communicativeness, accessible to children and opening the door for the children's imagination.

World art agitated since the beginning of the century in the struggle for the search of new art forms, employed more new materials, technological procedures and techniques for a more adequate expression of the subject matter. These tendencies did not fail to catch attention also in our country and became typical elements of illustration production of several of our authors. In the first place I would like to mention Vincent Hložník — a virtuoso painter and pedagogue who took up the message of the older generation of illustrators. In the postwar years, especially after 1948, the principle of socialist realism started to be implemented in our art. At its creative initial stages it brought about the return to realistic depiction. This realism, however, differed from that of the beginning of the century. It differed especially in its composition — typical in V. Hložník — as well as the colour scheme which received a decorative function. Analogically, elements of modernism are found in the lyrically underlined compositions by Štefan Čipin or, for instance, in Róbert Dúbravec whose graphic works of

rudimentary conception have a touch of folklore but who becomes with his expression the representative of the best and modern elements appearing in our illustration production for children in the postwar years, or in the second half of our century. It needs to be emphasized that the movement and modern streams in art were directly reflected also in the selection of the techniques, form, composition of the picture and colour schemes. This is proven by the fact that our illustrators did not rigidly adhere to certain generally accepted conventions, but in conformity with the modern streams in art they implemented their achievements in their own illustration work. An invaluable service was rendered in this connection by V. Hložník who, as one of the leading personalities of our art culture and professor of the Academy of Visual Arts in Bratislava, formed a very strong generation of young artists, several of whom became internationally recognized artists and illustrators, e.g. Albin Brunovský, Viera Bombová, Viera Gergeľová, etc. The Academy of Arts became a cradle of our illustrators who apply in their works the latest elements of contemporary art. Today it is not rare to see an illustration using a collage or frottage technique, combination technique, etc. Examples could be quoted from the work of Miroslav Čipár, Viera Bombová, Alojz Klimo, Ondrej Zimka who — in addition to the above mentioned artists — made their marked contribution to the Slovak illustration creation. They and many others brought their new and original views into this work which, rather than slavishly dragging behind the achievements recorded so far, represented a new quality in the way forward confirming that our art culture has a rich and powerful source on which we can draw without fear that it would become depleted. They attest these qualities with awards and prizes from the festivals of illustration works not only here at the BIB, but also abroad. The young generation of our illustrators confirms with its work its high standard — and in the recent past it produced several award winners. To mention but a few — A. Brunovský, O. Zimka, or the latest Grand Prix laureate Dušan Kállay.

The present tendencies in our illustration produc-

tion are reflected in the prevailing majority of the representatives of our young generation of artists. Each of them draws upon the traditions and foundations laid by their predecessors, but at the same time makes an effort

not to imitate them and set out on one's own way. I believe that in this respect we can note with pleasure that our illustration production has solid foundations, that it takes firm strides in the right direction.