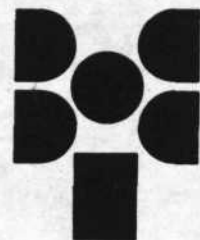




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**INTERNATIONAL SYMPOSIUM
BIENNIAL OF ILLUSTRATIONS,
BRATISLAVA 1987**

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BIB

'87

*Scientific editor and arrangement of the volume
Anna Horvathova*

Organizer: Slovak National Gallery, Bratislava, Czechoslovakia

Main theme: CHILD-HERO IN THE ILLUSTRATIONS OF BOOKS FOR CHILDREN AND YOUNG PEOPLE — THE BEARER OF THE SOCIAL ASPECT OF TIME

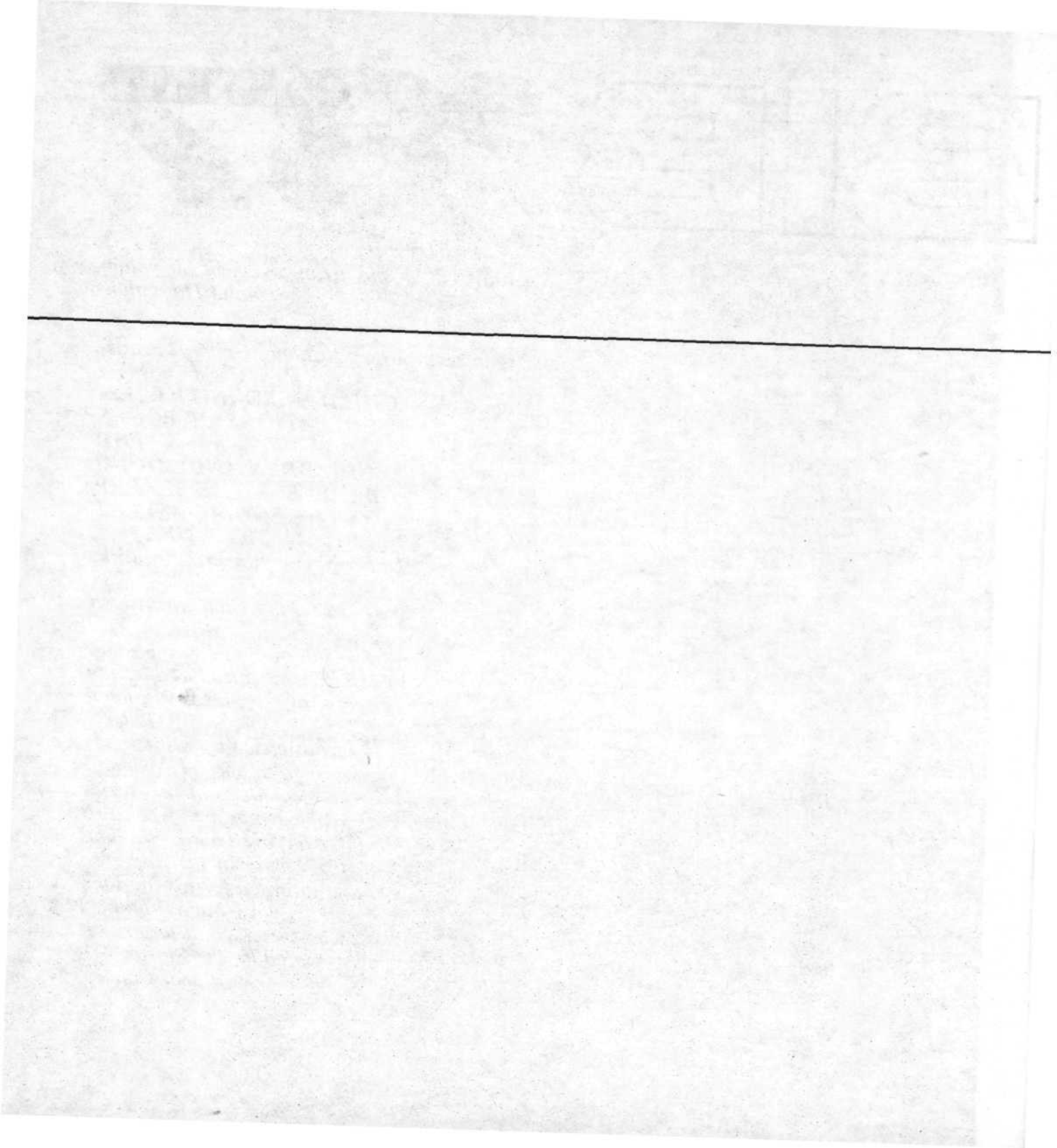
Date: September 14th, — 15th, 1987

Place: Film Club, Bratislava

The International Symposium BIB '87 was introduced by the director of the Slovak National Gallery.

It was attended by 210 specialists (76 from abroad) from 32 countries of the world.

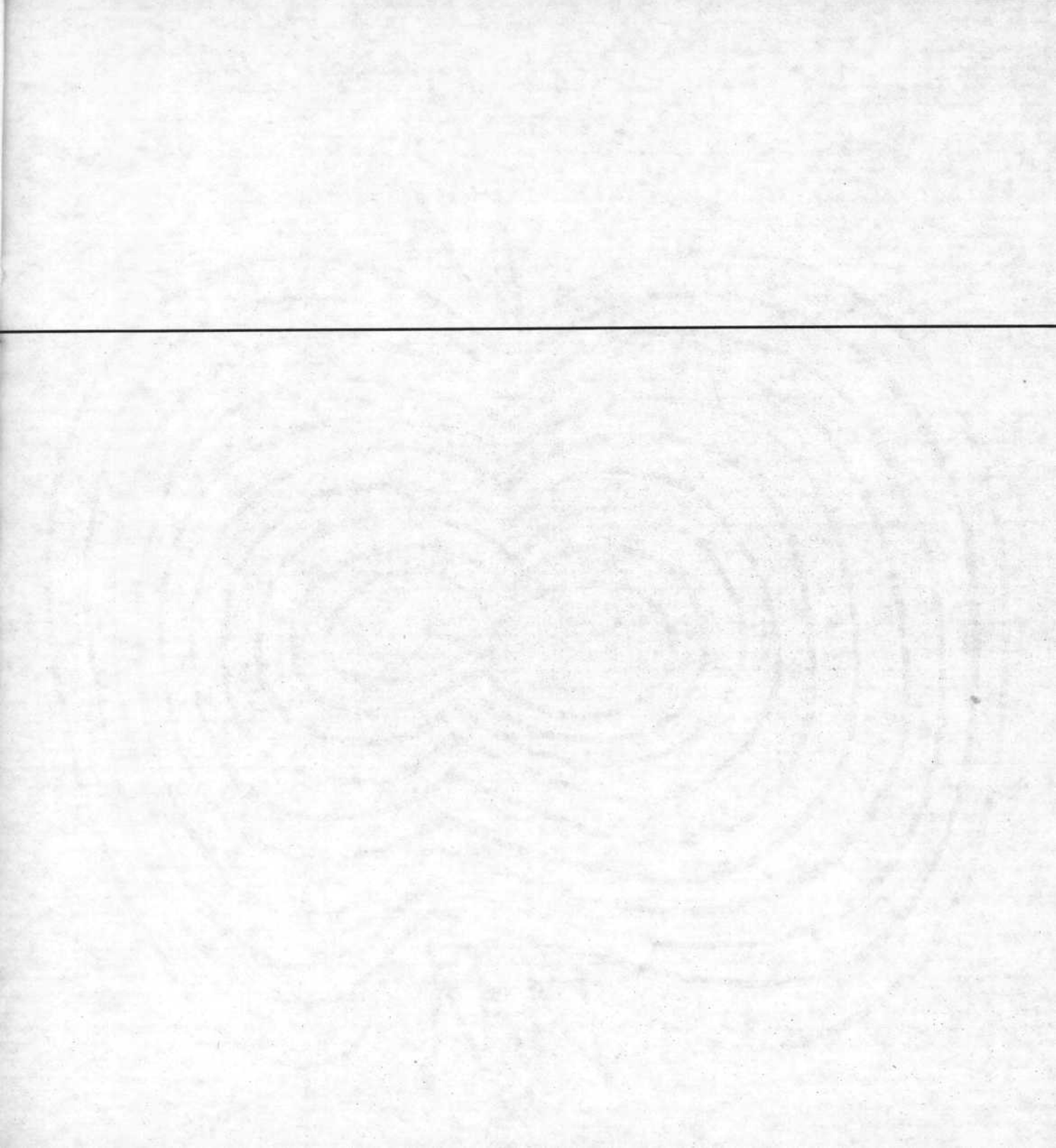
Part of the symposium were also lectures on Jiri Trnka, National artist, bearer of the Andersen Medal awarded for his life-long work in illustrations. Trnka's work was presented at an exhibition prepared by the Slovak National Gallery.

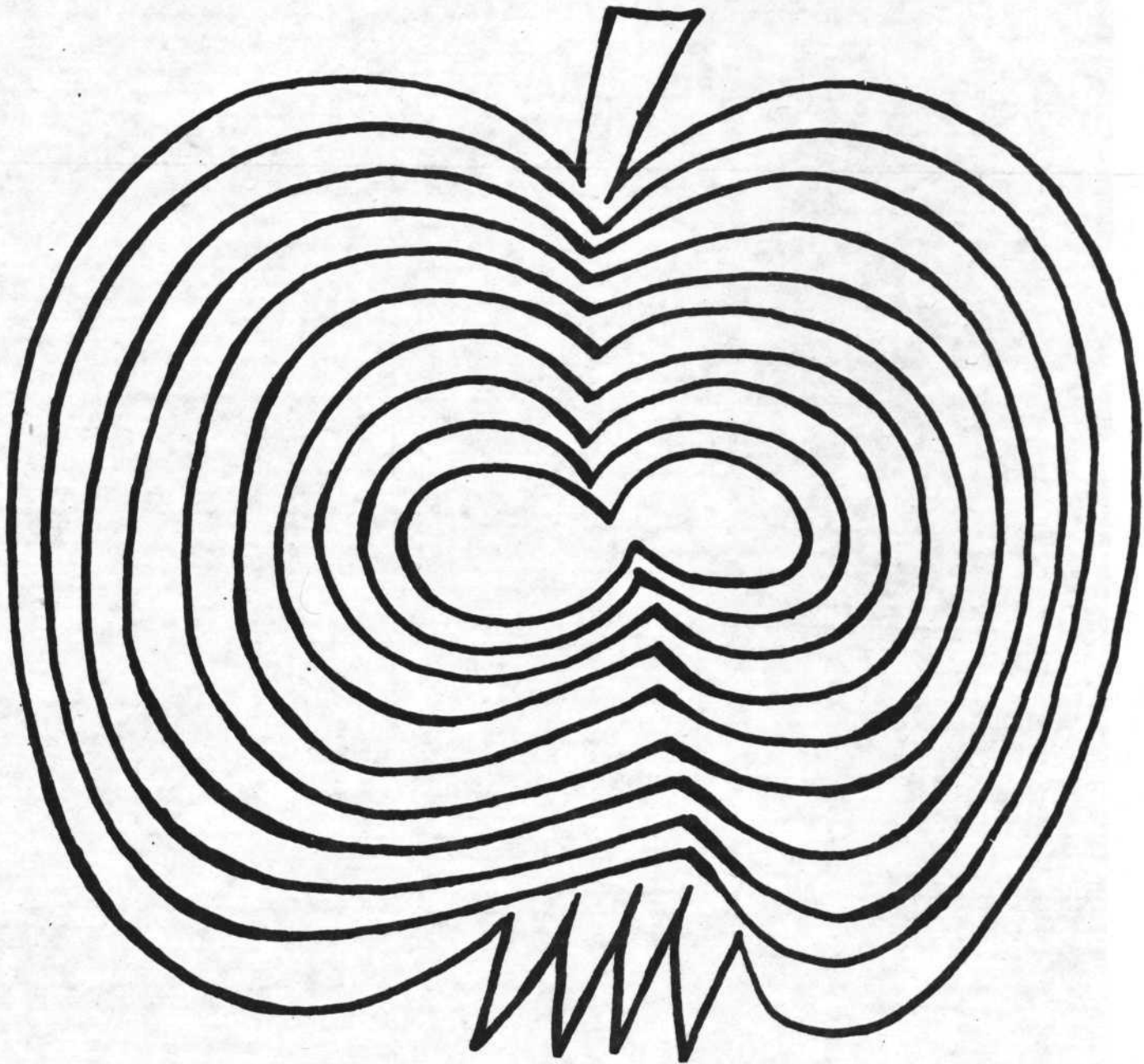


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INTRODUCTION

Stefan Mruskovic, CSSR
Director of the Slovak National Gallery, Bratislava

When considering the possible topic of the then future XIth International Symposium BIB '87 at the management of the Slovak National Gallery we came to the conclusion that most suitable would be a topic on "The Child as a Hero and Bearer of the Social aspect of Time in Illustrated Books for Children".

This, of course, is a very broad and complicated topic. It concerns not only the fundamentals of the ethics according to which the child regards heroism of people living in different periods of time, in different social conditions and locations on our planet, but also the child-hero, fulfilling in the minds of children all the moral characteristics and realizing all expectations which child implements into an adult example of itself. Among many attributes ascribed to a child-hero are honesty, frankness, bravery, the will to fight evil, injustice, meanness, treachery, and to protect truth, justice, humanity and peace. The attributes of a child hero have therefore not only an unlimited validity not restricted by time, but are also specific for a given time span and geographic locality which give them the necessary national and historical characteristics.

These similarities and conditions are important differentiating and frequently also unifying signs of the ethic and aesthetic characteristics of a child-hero on the ideological principles of societies, nations or different ethnic groups. The scientific problem, which is also presented at our this years Symposium, is therefore to specify these signs and conditions for the different periods of history, on the social, geographic and national levels, the discovering and justifying of their appearance on examples of the illustrated book for children and its development. It is a very important task, enchanting by its theoretical complexity, but also because of the generally valid concept of the child-hero as the central figure in most of books for children in all parts of the world.

This was also the reason why we have chosen this topic to be dealt by at our this years Symposium.

We are glad that topic of the Symposium has drawn the attention of so many specialists working in the field of books for children. It is also a proof that the question of the child-hero is not only an artistic, but also theoretical and mainly a socio-paedagogical problem, interesting especially when considering the relation of the child-hero to generally valid ethic and aesthetic values and ideological and educational criteria of any period and society especially the contemporary one. The hero of the book for children is up to a certain extent a kind of visit-card of ideological, aesthetic and ethic criteria of all nations which can be observed, studied and compared also from the view-point of relations in time. It can disclose the psychology of child, but also the psychology, ethic and aesthetic feelings of authors, working for children. This is the way in which authors of books for children and their readers get into a sort of interaction especially due to the examples on how the characteristics, marks and acts of juvenile heroes operate. Beautiful examples for this are found in folk tales. They are examples for the creativity of the people. The characteristics and moral deeds of heroes and co-acting beings are acquired, attested and polished by many generations. The relation of the people to the characteristics of heroes and to the importance of their heroic deeds not once became an example and a way for the young generation and also adults especially in the difficult times of fighting for the national and social liberation. We can see from the submitted applications that also this topic will be handled here.

I sincerely believe that as in the past years also this years Symposium will, thanks to your efforts, help to elucidate the best and most noble values of the book for children and to enable a qualified exchange of opinions

with regard to this complex problem. There is no doubt that it will also help to theoretically elaborate the basic principles and problems of the creation, aims and influences of the contemporary illustrated book for children which long ago ceased to be only a secondary matter or the means for entertainment of children and youth. It became a prior component and equal partner in the complex educational process. The elucidation and ex-

planation of this importance of the illustrated book for children is a lasting aim of our Symposia.

I hope that our Symposium becomes a success and may I wish you a pleasant stay in Bratislava and also much success in your work concerning the creation, propagation, improvement and scientific assessment of books for children.

UNDERSTANDING THE PRESENT THROUGH THE PAST AND UNDERSTANDING THE PAST THROUGH THE PRESENT

*Ella Gankina, USSR
Union of Soviet Creative Artists*

The subject of our Symposium, "The Child as a Hero and Carrier of the Social Message of the Illustration", is certainly highly topical. Moreover, it is all-embracing. From the historical angle, it is almost without limits. Its different aspects are many and varied. If we agree that its social aspects are the most important, then we should probably limit our discussion to the Twentieth century, or, to be more precise, to a period starting with the First World War in Europe (and with the Great October Socialist Revolution in Russia) through the present days. It is this period that is particularly close to us, and it has been rich in social upheavals and changes which have influenced art as a whole and the children's book in particular.

Before we discuss a child as a character in visual art, we should try to understand what is a child in the real life. It is essential in this respect to try and identify with certain traits of child psychology. We should, in my opinion, take a closer look at children's behaviour and actions, to see whether they have an inherent sense of the social.

Moreover, we can find this sense of the social in the child's creative efforts, in the natural means of his self-expression such as games and play, and certainly in his efforts in representational arts as the highest manifestation of his creative abilities, an activity that is closest to illustration.

If we consider the child's personality from this angle we should be able, I hope, to understand how an artist captures the most characteristic children's traits, which serve him as landmarks in creating illustrations intended for young audiences. Another aspect is of great importance in this respect. Both the artist and the child are products of the society they belong to and conversely, without doubt, the society in its turn relates to them both. Moreover, it is precisely in what the artist sees as

his social and moral aim that determines his approach to the child as a character of his illustrations.

I am not an expert in child's psychology or drawing by children. I could only suggest for consideration some facts from the life of children and samples of their creative efforts. As to the purely artistic experience, I would like to draw from the artistic history of my country.

First, a few words on the social nature of child's psychology. I am bold to assert that the growing child's psychology is endowed with social consciousness.

An American boy, Freddy Donahoe was asked by a reporter of the Soviet weekly Literary Gazette, what would he request from a kind magician should he meet one, who would be prepared to fulfill his innermost wish. He answered without hesitation: "I'd ask for peace on the Earth!" That was in 1985, a month and a half after we held our previous Symposium when, if you remember, our Japanese colleagues showed us books about children taking part in demonstrations against nuclear war.

We constantly witness children taking part in adult affairs and even being drawn into the public and political life of their countries. The American girls Samantha Smith and Shery Lynn, the Soviet girl Katya Lycheva, and many other "youthful peacemakers", both members and also those not belonging to this new international organization born of our times, became the heroes of our age.

Naturally, children can not be expected to carry the burden of adult problems on their little shoulders. Their personalities unfold through play which is a powerful stimulus of mental, physical and moral development. Unaware of the threat of "nuclear winter" little girls, just as a hundred years ago, play at family and little boys play at soldiers and indians. But today we find enough evidence that children's social psychology is as

sharp as it had never been before and it tells even on children's games tinting them with the colours of our troubled times. The American boy Freddy is nine years old already. He attends a primary school at Stafford near Washington. In November 1985 he was still eight and he brilliantly conducted a unique political game in his class: mini-negotiations and the press conference of Soviet and American representatives. They played their game at the time of the Soviet-American summit talks in Geneva. Freddy acted as Mikchail Gorbachev while his friend Seth Stapleton was Ronald Reagan. I won't take your time now with the description of that inventive game (it was amply described in the papers). I would only like to mention how it ended: Freddy gave his opponent a book he made with his own hands out of a copybook and entitled "Mikchail Gorbachev. Peace is the Imperative of the Times." As far as our present discussion goes I see two messages for us here: first, the child believes in the power of the book as a means of human communication; and second, the child is aware of himself as a part of humanity and takes a keen interest in adult affairs, in the life of the society.

Apart from the play, artistic creativity is another way of self-expression for children. Let us consider only drawing as it is closest to illustration in its visual structure. If you were to examine any number of drawings made by children from five to eleven, you would see that they clearly convey children's fellow-feeling with the world of adults which they have expressed no less powerfully than the little "politicians". The drawings I'd like to show you have never been exhibited at any prestigious show of which there are many in our country. We have our own Montmartre now in the Old Arbat Street in Moscow; it sprang up spontaneously several months ago, and immediately gained wide popularity. A little way off, the district exhibition hall houses a display of drawings by the children of Moscow entitled "The World

Through Children's Eyes". And still further down the Academy of Arts holds an International Exhibition of Children's Drawings under the motto "Africa Fights, Africa Builds!" These are samples of children's every-day drawing activity, the kind they produce to satisfy their urge to draw. You will find all sorts of objects here: spaceships, computers monitoring space flights, cityscapes conveying the hustle and bustle of city life, screeching construction devices. But we also see in these drawings peaceful scenes of bread-baking in a highland Armenian village, scenes as old as the hills; and also the circus loved by all children at all times. These pictures reveal good knowledge of animal behaviour, for example there is a picture conveying such profound admiration of a horse that you can't help associating it with ecological nostalgia. Children are not afraid of sharp, even tragic subjects such as the grief of a mother whose son has been killed in the war, funerals, lamenting the dead... the child stops at nothing in morally appraising the world. The ethical is inseparable from the esthetical, and the art of children as a whole carries a social meaning.

Proceeding to the main topic of this Symposium, i.e. the image of the child as the hero of the illustration, I would like to make the following point: the child's imagination as it draws is usually turned towards the surrounding world rather than into itself, into its inner world. Children never confine themselves to the world of their co-evals. They are inclined to idolize adults and not other children. This presents, in my view, an added difficulty in creating art for children.

We must always bear in mind that a child needs striking impressions, far surpassing the limits of its own world.

The remarkable French historian Marc Bloch writes in his *Apologie pur l'histoire* of two interconnected tasks facing historians: "understanding the present through the past and understanding the past through the

present". I believe that in our search for the way to penetrate the modern child's heart and mind we can not help resorting to the past experiences.

In connection with our current perestroika we are studying our past with particular attention. We are trying to draw social and cultural lessons from it, to infuse our present-day art with vital spiritual energy. The book illustration of the 1920's and 1930's provide ample material for deliberations on the social orientation of art and the evolution of the child's image in children's book illustration. As far as I know, this period in the history of art attracts worldwide interest among specialists today.

There is one aspect of the question that I would like to point out as a distinctive feature, one that is typical for the Russian art in general and no less unique than, let us say, the Russian avantgarde that has never failed to attract universal interest.

I mean the fact that the socially-oriented and novel in principle, experimental children's book and its new hero were born under the influence of country-wide cultural and artistic reforms.

As soon as the state developed a new attitude towards children, the artists followed suit. They began viewing the child as the citizen of the future, as an important entity to be protected and cherished, and to be educated in the spirit of new standards, concepts and ideas.

Art has not produced a mirror image or reflection of the new situation. It has given utterance in a suitable artistic idiom to a specifically Russian socio-cultural phenomenon. It is not without reason that Kuzma Petrov-Vodkin's "Petrograd. 1918." came to be known as the "Petrograd Madonna". It has become a symbolic landmark of the Soviet painting of the 1920's. For the 1930's an equally symbolic picture was Alexander Deineka's "Mother", which I would call the Madonna of its times. I hope it will not be considered as

a vulgarisation if I insist that in these two top-class works of art the universally traditional lyrico-personal motif acquires, in addition, a deep social significance expressed through distinctive imagery. Both Madonnas represent a concrete section of the society, each is a woman belonging to her own class. Even the characteristic protective gesture of the mother's hand differs slightly from the traditional ikon-painting manner. Illustrations for children's books have been strongly influenced by the pictures by Deineka and Petrov-Vodkin, by posters and cartoons by Vladimir Lebedev, by female portraits by Pakhomov. Yet, it must be noted that the stylistic evolution of the children's book has not always been directly connected with painting.

Under new social conditions the book illustration gravitated towards literature.

Characteristically, almost all the noted Russian artists who stood at the dawn of the children's book of a new type began their careers in satirical journals. The famous satirist Remizov working under the pseudonym Re-mi illustrated Kornei Chukovsky's "The Adventures of Mr Crocodile Crocodilson", a fairy tale that veritably revolutionized children's poetry. It was published by the publishing house of the Petrograd Soviet of Workers and Red Armymen's Deputies a year after the October Revolution. Soon after the Alkonost Publishers brought out Alexander Blok's poem "The Twelve", illustrated by Yuri Annenkov. Yuri Annenkov who was quite famous at the beginning of our century later also illustrated Chukovsky's "Wash'em-up", a book unique in form and subtitled "Motion Pictures for Children". In those years it was precisely the satirical drawing and satirical poetry that mainly performed the enlightening mission. Their artistic language offered simple and easily accessible formulas of social negation and criticism of everyday life. Suffice it to mention such illustrious names as Lebedev and Marshak, Kupreyanov and Mayakovsky, Rada-

kov and Chekhonin. In order to understand better the distinctive dynamic structure of their art one must bear in mind that in those days Russia witnessed the rise of quite new readership and new audience. For the child nursed by the "Petrograd Madonna" the book of the mid-1920's was simultaneously the first primer, the first handbook on social studies and the first political poster. It is with good reason that Mayakovsky's Tale of Peter, a Fat Boy "illustrated by Kupreyanov on the basis of the poet's own sketches, has been labeled by critics a "poster-tale".

Naturally, the poster and satire were not the only means of promoting revolutionary ideas. Boris Kustodiyev, a subtle and enigmatically ironic bard of the Russian merchantry, a Symbolist in his larger-than-life canvas "Bolshevik" and a satirist in his water-colours portraying bread-and-butter misses strolling with sailors becomes surprisingly straightforward and lucid when portraying children. It was evident to all that you can't build new art by merely negating the old art. Nevertheless new art was not afraid of introducing new themes to children, themes that were tabooed in the old days. During the powerful social and demographic explosion brought about by the revolution children's book turned out to be a sensitive seismograph. New heroes were introduced, such as peasant children, teenage factory workers, orphans, homeless waifs, little inmates of corrective labour camps. With these themes lyrical and romantic motives replaced the formerly predominant satirical motives. In the 1920's and 1930's such brilliant writers as Evgeny Schwartz, Samuil Marshak and Leonid Panteleyev were illustrated by Alexei Pakhomov, Nikolai Tyr-sa and other excellent artists. Children's books of those years, and their hero, should be viewed as an inalienable part of the new Russian art. It was a single cultural layer developing under new conditions: the time of emerging new society full of enthusiasm and hopes. As soon as the

new Soviet Republic coped with the foreign intervention, with the heavy losses suffered during the Civil War, through famine and economic dislocation, the rediscovery of the Russian literature began: the rustic characters of the times of Nekrasov and Turgenev, with their strong attachments to family and land, with their love for legend and the folk tale.

In my opinion, the art of the late 1930's, in other words the art of the short period before the Second World War, is the most complex phenomena in artistic culture. It is attracting much interest today though it has not been sufficiently studied yet. It should be viewed in the general context of events and the processes brewing in the society of those days, in the context of the deep contradictions undermining it. Those times were difficult not only for my country but for the whole Western Europe as it had the first taste of fascism. But art, as we know, has always awakened in man his inherent thirst for goodness and beauty, and it has always evinced much historical optimism. This feature in the art of the 1930's is yet to be analyzed and comprehended as a logical development of the overall artistic process. In the meantime, we know for sure that despite all the troubles and tribulations art has developed in the direction of undisguised romanticism, poeticising reality, glamorizing the hero. As to the children's book, it nourished the "big" art with its romantic imagery as far back as the 1930's. Deineka's illustrations for children's books executed in 1930 had a powerful influence on his later paintings. His picture book "In the Clouds" was followed by the canvas "Future Pilots", and after illustrating Nikolai Aseyev's winter tale "Commotion" he painted the lyrical picture of a girl in an interior.

Both in painting and book illustration, a new type of youthful hero evolved: a little citizen of the country constructing socialism. Deineka's children are happy children. They share the adult's interests and aspi-

rations and they are proud to be taking part in adult's life. Great respect towards a child's personality can be sensed in the artist's admiration of the boy's physical beauty and of the poetic girl lost in thoughts and overwhelmed by the beauty of the winter evening in the window. Perhaps these children seem to be a little older than their age, perhaps Deineka has endowed them with traits and emotions that are not typical of their age. But he believes in their vitality and their future. Today we know that it was precisely that generation which had to defend their future with arms ten years later. Perhaps, art has captured something very important in that hero, because it knew him well and identified with him.

Some graphic art historians of the late 1930's have noted its characteristic feature: a collective nature of artistic thinking reflecting the collectivist ideas of the social progress and social consciousness of the epoch. In the children's book this feature is revealed in the same spirit of fellow-feeling and unity of children's and adult's interests. Suffice it to recall Mikhail Rodionov's illustrations for Agnia Barto's vivid anti-fascist book about Spanish soldiers and children. Yuri Pimenov's illustrations to his last pre-war colour picture-book (published in the spring of 1941) evinces the same optimism as his famous canvas "New Moscow". Father and son take a stroll on a day off, merge with the crowds in the street and in the Zoo. Two years later Sergei Mikhalkov's "My Street" was published on poor-quality paper with black-and-white illustrations, which actually continued in the same theme: father and son as a part of the city scenery, only this time the city and its inhabitants have been transformed by the war. The theme of the child sharing the life of the society assumes new intonations which are particularly poignantly expressed in the works of Lenin-artists.

Pakhomov's illustrations for Nikolai Tikhonov's book for children about the besieged Leningrad are

based on his own sketches made by the artist who stayed in Leningrad during the siege. With staggering simplicity and utmost credibility he was able to re-create the stern everyday-life in the tormented city, where children quickly matured and showed courage and heroism on par with the grown-ups.

Let me put here a stop to my story of how Soviet illustrators of children's books understood their readers, in what light they saw and depicted them. However, I wouldn't like you to conclude from what I said above and from the pictures I showed you that the image of the little hero was the only carrier of the social message in art, and that it was the only merit in the art for children.

We have taken a look into the past in order to understand our present better. The times have come when children again need emotionally convincing, publicistic books. This is corroborated by many facts: the growing social activity of children, their active perception of reality, and last but not least, the need for literature that responds in one way or another to the development of public consciousness in the younger generation. Such literature does exist. Two years ago an Italian book was awarded a prize at BIB-85. Its heroine was a girl whose goodwill was not diminished by the barbed wire of a fascist death camp. It was then that we also learned about the birth of a new book by Toshiko Maruki. She fearlessly tells children about her experiences during the explosion in Hiroshima, because she knows that children are capable of fellow-feeling, and an active fellow-feeling at that. There might be books of other sort, books that I have never read, which glorify different, quite opposite emotions and actions which appeal not on compassion but cruelty, which urge the reader not to preserve peace but to unleash war. If we want our symposium to have a practical significance, perhaps it would be a good idea to establish a competition for the best illustrations about

contemporary times and characters conveying humanistic ideals.

In all probability, the social thrust of such books will not be limited to children's imagery only.

You may object that the child has traditionally been the hero of children's book since times out of mind and that Struwpeter and Alice, Peter Pan and Pippi also have clearly expressed social roots. I couldn't agree with you more. But these heroes don't exist as such, they exist as a part of their family and public environment, in constant contact with nature, animals, and even fantastic creatures. And can you tell me who has more authority with children, the sad Kid or merry Karlsson? The simple-minded Red-Riding Hood or the selfless Doctor Doo-

little? Are the good-natured and mischievous Winnie-the-Pooh and the sad donkey Eeyore children? But it is precisely these characters that are particularly popular with little readers.

Perhaps the reason lies in the fact that worthy examples to be emulated and things that excite admiration in children do not depend on age or visual image factors. The force of social persuasion is contained, above all, in the credibility of the hero's moral stance, whether the hero is a child or some other creature, and, consequently, what matters most is and irreproachable esthetic conception of the artist who must be an expert on child psychology.

VISUAL ART AND PICTURE AS INTERPRETATION OF HUMAN POSITION

*Irena Wojnar, Poland
University of Warsaw*

I would like to speak on problems concerning the hero in the art of illustrations, in a broader context with regard to visual arts of our present time and mainly regarding the idea of education through art, while art is considered to be one of the main "human facts". This formulation is directly connected to very old traditions regarding the man as the sole creator of values which, perpetually enriched, are a source of riches for the man himself. When concerning the relation between the man and art we mean a well defined group of values or, in other words human characteristics such as sensitivity, ability to think and create standing spiritual and material values. The human being is also able to enrich himself and to consider himself in broader relations. This human being is no more only the homo sapiens, but also homo faber and homo creator and even homo concors, as his existence take place in a surrounding full of similar creators with whom he lives in friendship and understanding. Education through art, let us better say arts, is an important component of paedagogics oriented not only towards education but first of all towards the disclosing the individual, on inspiring his spiritual forces, on the stimulating of a lasting dialogue in the world, in the light of perceived and felt values. Educational processes inspired by art deepen human experience, develop one's personal culture which is regarded as the "way of life".

I sincerely believe that there is an accordance between the humanistic "offer" of arts, that means the "educational potential" contained in arts and between the main "requirement" of our time, the need for humanistic education to inspire and develop the endangered human "substance", that is sometimes even destroyed by the present human civilization, a civilization of consumers, technocracy and conformism.

Let us therefore ask whether and to what extent does the visual art help in such educational processes and under which conditions. The visual principle is very fre-

quently stressed in our time. Many authors even announced the decay of words under the force of the language of eyes. Such a threat has been proven by research results. The man of our period does not think very often and refuses to read anything but newspapers. Illustration replaces the word in popular books known as comics. On the other side we know well that it was not our time that gave the chance to visualization and that visualization does not represent a simple and standard approach. What is this modern visualization which aims at replacing the kingdom of written word or at least coexist with it?

Studies concerning signs show that visual language aimed at our sensitivity works on two levels of perception. We may, therefore, speak about two forms of visual language, two aspects, two functions with regard to man.

The first level is simple, it represents easily readable signs transferring mainly practical information in general. Examples are traffic signs, visual information used in transportation, in offices and also some advertising formulas, as advertisement became a kind of decoration in the society of consumers. This is the reason why graphic art becomes more and more popular and the poster aims at being the art of the twentieth century.

The second level of visual language is represented by the art of poster. The aim is not only to inform, but also to transfer a certain message, which requires understanding and some kind of reaction. The poster has a function according to its contents: either advertising, easily readable or cultural, expressing ideas, symbols and archetypes, but also political, using similar means to evoke opinion or activity. Visual perception aims at sensitivity, offers understanding by evoking imagination and knowledge. This is the way visual art should be accepted and interpreted.

The uniformization of any sign should be

avoided, information must be distinguished from a message. Only message contains values and prompts thinking and sensing through visual symbols and signs.

Art of illustration belongs to the group of modern graphic arts, having the same fate, oscillating between indifferent information and transferring message, produced by the written text or designed by the artist. This offers the possibility to study the great problem of relation between visual art and reality. This was the eternal problem disturbing philosophers and creators seeking the answer to the question whether art offers something apart from reality, whether it is the result of creative imagination or a true mimicry copy of reality. It was thought that mimesis could be expressed by imitating appearance or imitating characters. Such an imitation could, according to Plato, create a real picture, but also an illusion marked by imagination. To reproduce or to create this are the two ways in the development of art which are also reflected in the perception and education. The great metaphor of art as a mirror walking on cosmic paths well complies with the mimetic formulation of realism, which is effective not only in painting, but probably most of all in the art of illustration. But the domination of this model is slowly disintegrating since the end of the renaissance period and very intensively in our modern age, when, as Paul Cézanne said, the picture of the world has been broken at the same time as a the world of the picture. Art is very frequently compared with a broken mirror which enabled to see the world from many angles, even from behind, through the looking-glass as it was proven by Alice in the Wonderland. The art of our period has been also frequently defined as broken mirror of illusions, because the unity of mimetic picture know under the name of reality no more exists. We are struggling with a disrupted and tragic reality and are afraid to see its picture. We prefer use small mirrors reflecting our daily matters, trying to find in them our

concrete models and recipes for sure and accessible happiness.

We arrive now, through the plurality of the metaphor of art — mirror, to the problem of hero and the effect of visual art, the illustration, on the moral.

Art as a special source for the understanding of reality becomes for many young people the real "baedeker through life". Art and especially literature and motion pictures are an educational means free of didacticism and regulations. It is the knowledge based not on general principles but showing definite situations and characters in action; knowledge evoking emotions which presents standards and models through concrete pictures. Art enables to disclose the individual face of reality, of man and his history. It can be compared to nothing as the mirror reflecting present life in all its aspects. The modern man and especially the young people seek the art for their own life philosophy. Art presents topical and difficult problems which are not distorted due to traditional and moral aspects. The evaluation is a matter of those personally engaged in the given situation. The reader and spectator is allowed full freedom in this activity. This is also the reason why art is taught in very different ways. But while approaching our problem we must consider some differences. Literature remains still a means for evoking sensitivity to problems and values, while models and heroes to be followed are nowadays mainly characters seen on the screen. And let us add: characters fascinating by their easy achievements but mostly lacking any moral values.

I would like to present at this place the opinion of André Chamsom as expressed in his novel *The Snow and the Flower* (Paris 1951, pp. 55). „This invasion of pictures has changed the existence of young people. I have never witnessed anything similar during my young years. All our heroes originated from novels or poems we have read, they existed in a poem, description, tales or in

a long story. They were products of our minds and of those who created the Words. They only seldom reincarnated, but could always change their appearance. The "Moon Pierrot" from the Twenties never had a face. Nobody was able to see the immaterial characters accompanying each of us. This was certainly so for generations of young French people at the universities or colleges. They have lived in the world of the Word, where everything was formed by words, sentences or verse. But this was no more the case of my friends. Maybe a whole generation has for the first time discovered the face of their favourite heroes. Everything became personalized. The thoughts of this generation had a certain form and their dreams were in colour."

The author draws our attention to the wide problem of "discovering the hero" by young people by comparing the appeal of heroes from literary texts personifying noble ideals with day-to-day characters living as everybody does. The mechanism known as projection-identification complies with the present visualism, which is mostly restricted to the first of both levels mentioned.

We cannot disregard this problem when contemplating questions concerning book illustrations but neither can we restrict our considerations to simple stating of things. We have to analyze not only the existing situation, that means the domination of the visual principle and opening new space for the characterization of the hero, but to formulate new targets, new conclusions of educational character. My personal opinion is as follows: civilization of the picture is not a simple phenomenon and when researching its demonstration we have to take it in the context with the world of ideas, to connect it with the transfer of human and humanistic ideas. This is also the broad question of moral and humanistic shaping through art, of the character of the hero having a first place role in education.

I am quite sure that the contribution of art into moral shaping of man, especially of a child and young people must be interpreted in two ways. The contribution of art to educational processes has, however, always been considered. But mostly the relation between the contents of the work of art, between the position of the hero and proposed educational target has been stressed. We were quite sure that there exists a direct connection between models set in art and their effect on the personality of the reader. This effect was identified with the stimulation of feelings and the approval of the hero's behaviour, a kind of sympathy conditioned by the presentation of this behaviour and with the intensity of moral values the description contained. We can sometimes see that such formulation or example of character shaping is positive, as these are work of arts containing un-disputable positive moral expression, works supporting the belief in the moral order of the world, the only important thing. But it is also true that the artistic world accessible to young people also contains such works of art, sometimes even renowned, which do not contain such moral messages and nevertheless, enrich the moral sensuality of man, enabling his penetration to the bottom of tragic human position. And this is the second formulation, the second model of forming the moral through art. On the other side, as contrary to the positive model we may consider this problematic disputable. They mean that even without a hero to be followed, without a model moral situation the work of art has its educational effect in prompting the reader to join the characters in their fate, to understand their frequently hopeless drama. Personal experience of the reader is enriched in this way and he or she considers human matters in their tragic and complex spectrum. Opposite to moral judgment which differentiates good and evil for educational purposes is the emphatic feeling, the ability to share the fate of another man. It is not, however, true that we must make a choice between these

two models. They support each other and must also follow the general development of the character with regard to its emotional as well as social side. Childhood requires first of all such works of art which express moral ideas, enable the evoking of feelings, the ability to distinguish between good and evil, the ability to judge human attitudes and in this way confirm the moral harmony of the world and strengthen the belief in human beings. The formulation of character, even the hero is extremely important and so is the role of illustration because of its suggestivity, appearance, attitude and description of the situation concerned. Side-by-side with the process of human maturing the importance of the second model increases, it must always comply with real experiences, to deepen them and to comment them as well.

The formation of a human being is mostly accomplished through very different visual stimuli and requires enrichment in many a form. I shall once more come back to the question of modern visualism. Visual perception sometimes develops without any direct educational action, let us consider only the ever present television or the modern down-town panorama. But such perception usually remains on an elementary level and

does not inspire the sensitivity and understanding. As paedagogues we should consider these phenomena and at the same time act according to the rules of real art paedagogics which shows the possibility to sensitize the man, to open his spirit and his ability to communicate with others also through visual messages. The art of illustration participates in this difficult and also topical problem. The domination by superficial visualism causes a loss of educational function. The inspiration of illustrative art by the great ideas of humanity may be an invitation to a more difficult visual language, to such a language which enables the deciphering of the nuances of the human position, to a language which corresponds with the definition of art as a creative activity producing visual forms expressing human feelings. I would like to remind you about the educational importance of sympathy (as feeling for) and empathy (as feeling into) inspired by authentic experience, in short, the role of art as a "hand-book of life". The coincidence between written word, literary work of art and its visual partner, the illustration, remains still a chance for education. The ways of presentation change, but the necessity to form a sensual being, thinking through his artistic picture, remains.

CHILD AS THE HERO OF THE GERMAN PICTURE-BOOK 1850—1950

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The topic of this year's BIB seems to me as a rather difficult to treat and that was the reason for me to become involved deeper. While researching the material I have made some astonishing discoveries which made me reconsider what in fact heroism is and what it could be.

This is also the reason why I would like to explain at the very beginning that child-hero means for me something in a much wider context. It means for me an individual finding his place in the struggle with the surrounding world. The hero mostly suffers, but never remains passive in suffering.

Would I have to pick my heroes according to the classical signs of being brave, strong, convinced of a higher or seemingly higher idea, it would be difficult to find something in the nineteenth and the early twentieth centuries. What are we to do with the many soldiers, Siegfrieds or a Rilke's Kornett?

The Warrior Hero

The little boy was dreaming for long years (at least according to the ideas of adults) about drums, swords and guns and, of course, about military heroics.

Around 1850—1870 there are many pictures like the one by **Leonard Dieffenbach** (around 1930) for the children's song "Who Would Like to a Soldier", which were created mostly because of Bismarck's wars against Austria and Denmark, but they appeared already since the era of Napoleon. It is quite rewarding to read the text of such a song to get into the right kind of mood.

The one to become a soldier
Must wear his arms
And step heavily loaded
Behind his drummer
He must wear on his left side
A sword

To be able to fight with the enemy
And show his courage
He must be ashamed of fear
When in the field
Confronted with the enemy
He must also bear a bullet

Even more drastic are the phantasies by **Friedrich Wanderer** from the year 1875:

What a boy wants to become
Do you know what I shall be
I shall tell you now
A soldier with a blue smock
And a red collar
I already got a gun

A sword at my side
And if you'll not behave
I shall unsheath it
That will be joy
And also the shots!
I shall shoot and kill
And everything will fall.

We have got everything here what makes a hero: a weapon, a helmet and a horse. The phallic erect sword reflecting the symbol of officers since Napoleonic times shows the psychology. In the nicely framed picture at the right there is a war scene showing the attack of the German Hussars in the uniforms from 1871/72. So even the enemy is presented, and of course it is a hereditary foe, the French soldier.

The virtues of soldiers are emphasized throughout the "Great-German" era up to the First World War. Be it **Paul Hey** with his "Songs and Bongs for the Heart of Children" (1909) or **Ludwig von Zumbusch** in "Our

Songs" (19..), everything bears the mark of the military.

Or not completely? Between other things Zumbusch also shows the child in a quite rough way a one-legged cripple, maybe as a reminder of what can also be expected in case things get serious.

But the real thing is missing in the games of the military. The unimportant drawing by **I. Epplein** from the journal "Jugendlust" (1912—13) called "The Balkan War on German Snow" shows the young heroes attacking with a flag and determination — on the top the victors, on the bottom the losers.

In the year of decision, in 1914, the young reader is confronted with with a heroic blond boy going from victory to victory in his dreams, shooting the enemies of the Great German Empire through the heads. Even the picture in the title shows the aims of the publisher: the boy in a uniform with a rifle in his hand and in a stance typical for the victorious soldier. Similar stances have been posted as sculptures on the squares of many large cities. **Paul Telemann** who was later mostly engaged in the production of commercial posters, has also spent a lot of his artistic decorative talent for such niceties. To the end of the story the author lets his hero ride a wooden horse in a kind of grotesque apotheosis, bewildered by a flock of children in which, and that seems to be somehow significant, there are much too many girls.

The Attributes of a Hero

You could see that there are some ever recurring attributes making a classical military hero. The hero is always depicted, as seen in the drawing by Telemann, in a victorious stance in the foreground, while the world of the besieged or admirers is crouching at his feet. **Arpad Schmidhammer** depicts the young Siegfried the same way in the "Knecht Rupprecht", Volume 3, 1908, a rather important journal for children published by Schafstein publishers in Cologne. The perspective chosen by the

artist forces the observer to assume the role of an admirer almost on the same level with the little enemy knights who are just to be stamped down by the victorious Siegfried. His armory consisting of a huge stick well corresponds with the mentality of this German bully.

Arpad Schmidhammer was a highly talented drawer and standing co-worker with the journal "Jugend", pursuing in his works a "sane" conservative anti-clerical direction, who also produced picture-books. One of his most famous books was the "Lost Penny", published and re-edited for many years to come. The heroics are hidden here in a fairy-tale. A thorn is the tool (representing a sword) which makes the little Hans the victor over the treacherous spider. To the end of the story Hans holds the penny in a victorious stance like a captain of a soccer team holding his trophy.

A brutal fighting camouflaged in a fairy-tale setting can also be found in the "Sold Grand-mother" by Hans Heinz Ewer (1903). The illustrations by Paul Horst Schulze and also the text hide nothing. As in the case of Hans, also the hero Jupp has to fight a line of beasts which, of course, do not suppress any aggressive feelings in children.

The Child as the Master of its World

There are at least a few more peaceful heroes in this period of admiration everything military, at the dawn of emerging Art nouveau which had an influence on the renewal of the book for children. It is more a literary heroism, which makes the child the central characters of the story.

But even here the classical heroic attributes are used in the illustrations. **Gertrud Caspari** lifts her hero to the back of an animal, but, as the story is peaceful, the animal is not a horse, but a camel. Also the admirers are not omitted, who are such a necessary attribute of heroism.

In the book "With a Drum and Gallop" by **Karl Hofer** the child becomes completely separated from his surroundings. It is placed above the world, it becomes a master to the world. Not with a sword or lance, but thanks to the sound of its drum, acoustically, makes the rest of the world beware of it. This picture seems to be an apotheosis of childhood proper.

But there are even earlier examples for a child being a centre of the picture-book universe, non-conform with the world of adults, e. g. in the pictures by Maria von Olfers an aunt of the better known Sibylle von Olfers. The picture was coloured personally by the artist. The hero is called Dummlackchen (a name derived from the Saxon *Daemlack*) and it is encircled by an aura of sunshine, an attribute of the hero, who is behaving in the right manner and also rewarded. The hero is a dominating character in his world, subduing all other beings.

The Hero of the Fairy-Tales

In former times were children protagonists and heroes only in fairy-tales. Haensel and Graetel are in my opinion a classical child-hero couple. They are able to master their fate alone, without the help of adults. They must, of course, overcome many fears. But to be afraid means nothing wrong in fairy-tales, it makes the hero more human and therefore closer to the reader. I would like to show you the couple how it was depicted around 1900 by an anonymous artist. Haensel is brave, Graetel in the background; the usual division of roles. The toss of the witch into the stove resembles a game, Haensel remains in the front and helps Graetel in a moral way, by showing a long nose. Also the somewhat later published illustration by **Richard Scholz** seems to upkeep the leading role of the man as it shows Haensel in a decisive position and Graetel in the background, in spite of the fact that the story tells something else, ascribing the heroic role to the girl. The action by Graetel is a kind of

emancipation expressed in the fairy-tale. Scholz is showing the children in a very natural, even modern way, which made it easy for the girl-readers to identify themselves with the female heroine. This picture was drawn by an artist and it is therefore different from the previous one, made by a craftsman in a way the period of art nouveau required.

A completely different type of heroism is represented by the princess from the fairy-tale on the Frog-king. From the children's point of view the transition from a subdued unliked daughter to somebody who takes her fate into her own hands seems to me really heroic indeed. Due to her action against the frog she changes from a frightened maiden into an emancipated woman. Ernst Liebermann has very well depicted the scene. He shows a being which is not trembling from fear, but a self-conscious girl on the verge of adulthood having the woman-like curves of the princess.

Also the child from the fairy-tale on the "Eisenhans" is a hero, dominating the beast, as depicted in the picture by **Ignaz Tascher** in the 1st volume of Gerlach's Books for Children. It is dominating without the necessity to kill — a different approach to the topic of the hero being a knight seated on a horse.

Child as the Hero of Adventure

A peaceful heroism, even if depicted in the classic stance of fighting, characterizes the heroes of adventures by many authors. It is much better to be a brave and strong adventurer than a fighter.

The couple of heroes depicted by **Bruno Goldschmitt** (published in 1921, but conceived already in 1913) still need a sword, which is, of course, carried only by the boy. The children deal with lions as if they were only cats and go through different adventures only to become a royal couple on a phantastic throne.

Tobias Immerschneller, the hero by **Richard**

Teschner of Prague is no fighting hero. He seeks only faster and faster vehicles to assert himself. Already as a baby Tobias tries to make himself famous. Hercules killed a snake and Tobias uses the stork to fly and to demonstrate his desire for a place on the top. He succeeds to the end of the book in flying higher than the stork does on a plane. Teschner truly follows the texts in his illustrations, not adding a single stroke, but his pictures, stencil coloured as they are, demonstrate an unsurpassed elegance.

Heroism as an Educational Vehicle

A typical misuse of heroism by different authors of a certain period is to let the heroes achieve success only under the condition that they conform with the educational requirements of the society. This is a clear paedagogical aim.

“How Suzi became the Most Beautiful” by **Arthur Thiele** around 1913 tells the story of a girl, not interested in her body-care, always sitting bent in her room — she was probably reading too many books for children... Thanks to unceasing care by her mother she becomes a sportswoman, always being the fastest, the highest and most far jumping. We can see her run through the lane, see the strange technique of sprinting, but also the realistic background of the industrial landscape. She gains all the awards and becomes a sports-heroine.

The Child as Anti-Hero

When considering this perversion of heroism up to the verge of ridicule it is only a step to anti-heroism.

This type of picture-book heroes is characterized not by bravery, strength and success, but by naughtiness, resistance and even maliciousness. Such heroes are, of course, created by their authors for honest educational purposes and do not escape their punish-

ment at the end of the book, but there is some secret or open sympathy on behalf of their creators which one may feel. Even a more sympathetic stance was taken by children who suffer with them instead of drawing the required lesson. All of them have one thing common — to pursue their own will in the world of adults. They take their chastisement as real heroes, maybe with some crying, but always without being subdued by the adults.

The priority in this field can be awarded to the German book for children in the 19th century which, in spite of the then so popular educational and moralistic literature, has brought about the first anti-hero in the character of the **Struwpeter**. This eccentric stands upright on his pedestal. He does not mind the despising looks and calls concerning his dirty hair and nails, he is even proud of them, as you can see. The children have brought this picture from the last pages of the book to the front, where he stands since, as an advertisement against the puritanistic society. By the way, this is a picture by the Swede Pelle Snusk from a well coloured edition of 1880.

Similarly famous is the well known anarchistic couple of **Max and Moritz**, published for the first time in 1872. To mention their creator would be here, in front of the specialized public a blasphemy, and that is the reason for omitting it.

All the deeds by this couple have only one reason: to make the adults angry (they never harm the children) and to amuse themselves on behalf of the adults. For the children all over the world who know them they certainly are heroes, even if we should say that they don't have to be followed by all means. Their death is too grotesque to be regarded as punishment, it is more or less a heroic death: “Max and Moritz, be aware, this is the last of you!”

Very much later somebody tried to provide the brothers with a pair of sisters, the Maus and Molli. It

remained a dimed reflexion, the deeds by both sisters lack the gags of those by Max and Moritz, they are only mean.

Anti-heroes may also be created by making a gimmick of heroes. **Ernst Kreidolf** has drawn a picture of a want-to-be hero, a kind of Don-Quichote-type in his "Knecht Ruprecht" (19..).

I would like to show an almost forgotten, but once very popular anti-hero, the Metzchen Mohr from the "Auerbachs deutschem kinderkalender. The character is probably by Georg Boetticher, extremely well illustrated by Adolf Oberlaender. It is a kind of continuation of the Busch motif in a bourgeois surrounding. Even the name of Maetzchen Mohr plays with the idea of Max and Moritz.

THE CHILD-HERO AFTER 1918

Let us now consider the figure of the child-hero after the First World War. The catastrophic events during the war have very much suppressed all demands for a military hero, at least as examples for children.

The Fairy-tale Hero

The old military ideals are now transformed into a fairy-tale disguise. Peterchen may now fight with a sword only the alien characters like the man from the moon in Bassewitz's "Peterchens Mondfahrt" (Peter's Trip to the Moon). It is again the old idea of manhood accomplishing heroic deeds with a weapon in hand ("In the war, there is the man worth something", sings Eichendorff), while the girls are somewhere in the background, frightened, of course. **Hans Baluschek**, better known for his socially engaged paintings, has complied with the text and restricts himself to a romantic-decorative illustration which is artistically quite impressive.

Baluschek shows Peter and his sister almost symmetrically in the first plane, a mighty tree behind the

boy (a phalic symbol again) a little one behind the girl. They create a sharp triangle with the Fairy, who seems to be almost divine, causing an impression of heroic apotheosis.

Johannes Thiel has complied with the new conditions and technologies and armed his hero with a modern weapon, a motor car, instead of a sword (Der Kleine Autoheld, 1928). Fights and victories are the main topic of this fairy-tale. Motz, the hero of the story becomes a general, a Napoleon-like caricature. He is to fight a legion of dwarfs over and under water. To the end of the story a peace-treaty is signed in ink and duly stated that "...it pleases only the victorious and nobody else." Motz becomes a hero.

The standard scheme is followed also later by **Elsa Eisgruber** according to the text by Immermann. She places a sword into the hand of the hero in a typical pose. Similarly as in "Peterchens Mondfahrt" and all stories in which the child-hero must compensate for the lack of size, the reader is shown that to be small does not mean to be inefficient.

The World Belongs to Children

Much better are the stories with children acting as children showing the reader that the activities by children are a value per se, even when compared with the world of the adults. This tendency, which could be only seldom found in books for children before 1918, has rapidly grown after the First World War. The child is no more acting as a victor, but has to comply with an environment which is not always suitable for children.

The Little Jon by Galsworthy, illustrated by **R. Sauter** around 1920 seems to do quite well without adults. He creates his own world with the aid of his own phantasy, in which he reigns alone.

A classical child-hero parting with the world of adults is the little Haewelmann, most nicely illustrated by

Else Wenz — Vietor. Haewelmann is a happy child which does not need to conquer the world with a sword. The world belongs to optimists, is optimism a new characteristic of a hero? Optimismus was, however, quite needed in the time when the book was published.

The New Hero of Adventure

A child, even as the hero of adventure stories, does not necessarily need to perform miracles and to besiege strange creatures. Hans Ueberall, drawn by **Walter Roessner** travels to the end of his adventures where nobody can follow him, to the Moon.

Jaepke, by **Lenore Gaul**, travels through Clouds without fear, this time in the company of a girl. The reader discovers with him a Dreamland, where everybody can become his own master. Heroes like Jaepke do not **conquer**, they **find** their Happiness. And this message is conveyed by the artist in the year 1941, in the midst of a terrible conquering war!

Heroes Serving People

A completely new type of heroism is presented by children serving others. This type may already be found in Andersen. Däumeliuchen drawn by **Else Wenz-Vietor** in 1928, the frail girl wins her happiness by struggling against all hostile circumstances and animosity. The unselfish care devoted to the sick bird against the will of the mouse is rewarded, the girl is brought into the Dreamland. Taking stance for the others pays off — would not this be an alternative for the typical hero full of muscles?

Many characters of this type were illustrated by **Walter Trier**, whose name is connected with the unforgettable works by Erich Kaestner. A new line of heroes emerged from his works.

Emil Tischbein, the hero of "Emil and the Detectives" stands at the top in popularity. Emil tracks

down a pick-pocket who stole one hundred marks from his mother. The villain is handed over to the police and Emil gets his reward, becomes the hero of the day, depicted by Trier in spotlight, maybe a bit too good to be a real boy. But has Emil accomplished those heroic deeds by himself? What about his friends Gustav and the little Dienstag? Gustav and his friends helped Emil without asking anything, and Trier depicts them as heroes who know that they did something good and even had their happening.

Anton, the hero of the novel "Puenktchen und Anton" works almost in secret. He has to take care of his sick mother and to work for their living. He is supported by the bright girl Puenktchen, whose role is somewhat obscured at the beginning of the novel. Thanks to her self-confidence she is not afraid of the world of adults and she even uses it for her own purposes. Trier shows in this picture how Puenktchen overcomes her smallness in a very decisive way.

Negative Heroes

There seems to be no use for an anti-hero after 1918, the presence of children and their world has been duly accepted in literature. Negative heroes are mainly such due to our changed view-point with regard to positive heroism or are only used for the presentation of maximalistic educational aims. Some of them are used to blame bragging and false heroics as the contestant in eating dumplings, who may be seen first over and then under the table. There are no personal feelings in seeing him hit by the stroke, but in real life such things are better encountered by despise. (This episode comes from the book "Artur mit dem langen Arm" by Erich Kaestner, illustrated by Trier).

On the nonsense of heroic characteristics

as bravery and courage when not serving higher

ideas but only personal needs writes Kaestner in his novel on the life at school entitled "The Flying Classroom". Uli can no more stand the jokes aimed at his short stature and decides to jump with an open umbrella from the very top of a tall ladder. He gets badly hurt, but achieves his aim, he is considered a hero by his schoolmates. With only few strokes of his brush Walter Trier shows in a very impressive way the fear, anxiety and uselessness of such a deed. Such a representation of a want-to-be heroism would be unacceptable before 1918, but also after 1918 it required an author like Erich Kaestner.

Ideological Misuse of Heroism

Critics like Erich Kaestner were very quickly suppressed after Nazis had taken over the power in Germany. But it is rather surprising, according to the preface by Hans Ries in a book for Children Exhibition Catalogue, Stuckvilla, Munich, that there were not too many extremely ideologized books at that time. I am taking two pictures from "Haenschens Sternfahrt" by **Carl Bergner** from the year 1937.

We can again see the old, almost obsolete schematics of heroism: Pimpf's uniform, earlier a "pickelhaube" or armour, the sovereign stance with German looks, the hero in the middle of an un-natural, fairy-tale

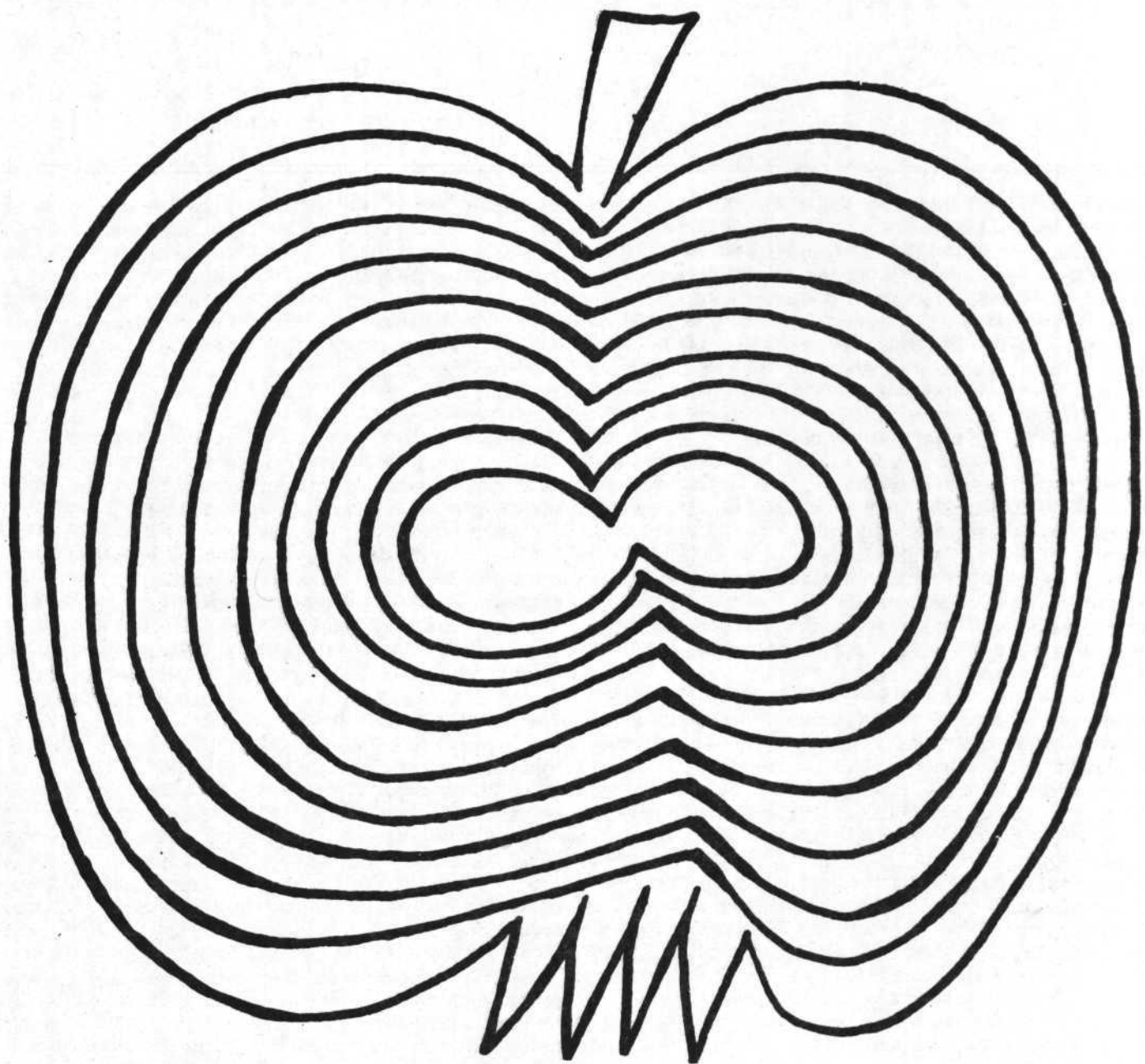
world. To the end of his deeds he is awarded by an officer dressed in a typical Prussian uniform (that means by a war-hero par excellence) with a book entitled "The German Book of Heroism".

The child-reader of that period must have been very much impressed by the well drawn pictures of this propagandistic product. Ideologies are always very effective and also dangerous when presented in an artistic envelope.

THE END

After the nightmare ended in 1945 it was very difficult to present the young people with heroism. There was simply no need for such things after the worst of all wars in the history of mankind.

But the young people need some models. Not in the form of obeying boys helping police catch black-marketers (you would not believe, but there were stories like this in the literature for children after 1945). Authors and illustrators had to rely on real virtues after the war. Heroic models for children are exemplified by Peter Rauchfangkehrer from an Austrian picture book of 1947 who stands side by side with animals and humans fighting fire and not helping to unleash the flame of the war by influencing the souls of young people.



CHARACTERS OF CHILDREN IN THE REALISTIC PICTURE-BOOK IN THE FEDERAL REPUBLIC OF GER- MANY

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Anybody interested in the literature for children and youth is also interested in the life-conditions and the position of the childhood in the society in general. Childhood and its history has lately been brought into the center of interest in the Federal Republic of Germany. At the very beginning of this interest was the book "Geschichte der Kindheit" (The History of Childhood) by Philippe Ariès (French edition 1960, German 1975) which, for the first time, has compiled historical facts and events and put them in relation with the socially conditioned development processes influencing the Childhood. Ariès describes a negative development in the childhood from progressive loss of freedoms in the childhood up to re-orientation by the family, school and society. Lloyd de Mause on the other hand shows a positive development in the relation parent-child since the Roman period when a child could easily be killed by his parents up to the present times of mutual understanding and support in his book "Do You Hear the Children Weep?" (published first in the US in 1974, German edition 1977).

Both these contradictory positions have one thing in common: they lack an insight into the childhood as a phase in the life of a human being and ask us to take a stance. How do we, the adults, look upon the childhood of our own children and how upon our own?

The well known educationalist Hartmut von Hentig stresses in his preface for the German edition of the book by Ariès that it is not the children that have changed, but the conditions under which they live. He characterizes our period as the "television childhood", "educated childhood" or "childhood in the city". The specialist on mass-media from the United States Neil Postman even describes a loss of childhood considering first of all the so called "media childhood".

The interest in childhood, which was long ago recognized as a decisive phase in the development of the

man by John Locke, Jean Jacques Rousseau, Sigmund Freud, only to mention some, must have also some reflexions in the literature for children. The literature and especially the literature for children designs with the use of words models of different ideas and experience. The books for children therefore reflect social relations and their best specimens try also to improve the standing conditions.

Does this also concern the books for small children? What kind of philosophy is presented to our children in picture books? The picture book confronts the child with the first abstract experience transmitted by the media of book. The children learn through the picture book what is real and what is imagined or abstract. To achieve this the picture book mostly uses fairy tales. And here we are now, in the midst of the traditional form, enlivened with pictures of hares, pigs, mice and other animals. Dressed in pants and skirts or shown in their natural surroundings these animals can not deny their character of toys. They belong to the inventory of the children's room as does a Teddy-bear or a doll.

The Realistic Picture Book

There are only few picture books, about fifty titles in the Federal Republic of Germany, aiming at transmitting a realistic picture to the child. That means to set a mirror which is to reflect the general relations between children and characters with whom they can identify or depose them.

Among them are also picture books included which deal with simple explanation of daily encountered events, e.g. a visit at the dentist or "The Baby Comes Home Today". This type of picture book aims at the best possible transfer of information which, of course, is also reflected in the complexity of the illustration. These books for pre-school children are restricted to a representation of daily events in pictures without descri-

bintg the accompanying conditions in a way of the well known "Orbic pictus" by Comenius.

I would like to deal with a relatively small group of examples of picture books presenting child characters, "real" children as heroes of picture book stories. I shall not list the topics which are treated at the present in the picture books of the Federal Republic of Germany but study the question which aspects of the daily reality of children are chosen by the artists to illustrate the childhood as such. I am interested in the pictorial representation of abstract ideas, of human coexistence, in the literary tradition of the fairy tale under the present conditions. In my examples I shall present creative art as an entity of picture books presented separately from the educational reality.

In the following I shall describe how different illustrators treat their own ideas about the child in a realistic way and aesthetic forms. We shall see two different approaches. First I shall introduce two books the authors of which conceive childhood as a **period of learning**. "Selim and Susanne" by Ursula Kirchberg and "Lena and Paul" by Gisela Degler Rummel rely on the educational principle in art which can explain also complicated and abstract situations and notions. They consider their child characters to be sensible and understanding human beings, they believe in the possibility to change the world by the "right" influence and education of the "natural" child. This idea of child can be followed back to the period of J. J. Rousseau and the enlightened paedagogics of the late 18th century which has been present in all periods and styles since.

In opposition to this idea I am showing three very different picture books which consider the childhood as an independent phase of life. Such are the books "Murkel is Here Again!" by Dieter Schubert, "Auntie Noodle, Uncle Quiet and Mister Clever" by Helme Heine and "The Ball or An Afternoon With Bert" by Nicholas

Heidelbach. Dieter Schubert depicts the real and also imagined sorrow and fear of a child with regard to its pet and shows that feelings of children are not to be neglected. Helme Heine describes an active, lively little girl who changes the attitudes of adults by her behaviour and liveliness. Nicholas Heidelbach confronts us with the darker side of the child's mentality, the nightmare of a school-girl. Heidelbach illustrates in a very artistic way the normality of "evil" feelings and sensations in children and adults. The representation of childhood as an individual period of development shows the specifics and characteristics of childhood in a Freudian and psychoanalytic way. The three above mentioned examples show the way how the artist tries to illustrate the feelings in children.

Childhood as a period of learning

The picture book "*Selim and Susanne*" by Ursula Kirchberg deals with friendship and unanimity in children. It tells the story of a girl whose doll was damaged during a fight with a stranger boy in the street. The doll is then repaired by the father of the boy and the girl starts a friendship with the boy.

It is a realistic story from the everyday life of children, but not containing the usual educational morals. Even if suspicious of didactics and frequently named in this aspect, the author succeeds to pass such limits with her differentiated artistic approach.

The drawings in strong colours resemble the standard picture books but impress with artistic compositions using enlarged views, close-ups, diagonal composition of characters and change from dynamic to static composition. The picture book begins with text on one side and picture on the opposite. Double page pictures follow and the book closes with the introductory scheme. The pictures reflect the emotions of the little Susanna, terror, loneliness, consent and friendship are charac-

terized with different colours, design of the picture, stances of figures, as well as with the expression in the face of the heroes.

The character of the child is depicted in the midst of a conflict it does not observe, but experiences and acts itself. It passes through an inner development, which is shown on large double-pages. The pictures illustrate a development from the original rejection of the strange boy, through understanding of his situation up to friendly feelings. The text serves only as an introduction at the beginning of the book and to the end of it as a support for the child reading the picture book.

Gisela Degler-Rummel uses a didactically founded approach in her book. In "**Paul and Lena**" she confronts two children with the war in the Near East. Their father, a reporter at the war theatre is wounded and brought to a hospital, the mother becomes a member of a peace-group and the children start to ask questions.

The text evokes reflexions concerning the war.

The large pictures support the story and illustrate individual situations described by the text. The picture book is characteristic by subdued colours, large figurative pictures with a stark simplification of faces and bodies and emotional grip of relations. There are educational and informative texts on the one hand and emotional pictures on the other showing the facts and also the fears.

The very idea to speak about war in a picture book for children offers a great chance for the artist. Both picture books for children show in all pictures the daily life of children and adults with the problems of war and peace becoming a central topic.

Apart from domestic scenes, e. g. children and adults in the kitchen, in front of the Tv, the postman in the door, there are also pictures in the public, in a pub, at a demonstration.

Impressive are the books because of their pic-

tures in subdued colours evoking feelings of fear from the war and hope for the peace. The child-heroes Paul and Lena are a part of this presentation, they share the troubles of adults. They are also the ones who, by asking questions, may cause changes in attitudes, also in children.

Childhood as an independent period of life

Dieter Schubert starts his picture book "Murkel Is Here Again!" with a situation taken from the life. A little boy loses his favourite toy monkey. Now different things happen to the toy: it is found by mice, then it is carried by a hedgehog mother to her babies and a magpie snatches it until it is found in the lake and repaired by a toy-doctor, who then displays the toy in his shop where it is found by the boy. The story oscillates between the realism of the daily life and the phantastic world of toys. The drawings, however, remain always realistic. But with one exception: the monkey becomes the hero of the story and the main topic of the illustrations.

Schubert uses the standard elements of comic strips dividing the pages into fields of different sizes, using close-ups and totals supporting in this manner the feeling of action, adventure and danger. But even the dream becomes true due to the realistic approach of the artist.

The artist uses the standard attributes of a classic animal fairy-tale, but in the daily life of children. The adventure is experienced by the monkey toy instead of the children up to the happy end. The child reader of the picture book experiences the loss, pain and joy. The realistically depicted dream personifies the fear and shows the child as a being that is able to go beyond reality into a phantastic world of its own. The adventures of the toy monkey are as real as they are imagined by the child. Dieter Schubert shows in his picture book a complex, true-to-life child character who is able to create a real world from his feelings.

Helme Heine made a little girl the heroine of his picture book "Auntie Noodle, Uncle Quiet and Mister Clever". The little Katalinchen persuades three adults to exchange roles in order to play with her. It works well thanks to the energy of the little girl and everybody enjoys it.

The little girl, depicted as small and slim, is the central character of the story. She, and only she alone changes the attitudes of the adults and there is fun in exchanging roles!

The artist criticizes the importance the adults pay to their duties on behalf of the children. He finds an example which is out of the ordinary to solve the problem in an easy way. This easiness corresponds with the technique of watercolour, happy colours and cartoons of the acting characters. Katalinchen is a kind of superchild that helps the children in their dreams to be able of doing everything.

Helme Heine helps an idea to become true in pictures which remain open for the individual wishes of the reader. The large size pictures are in contrast to small vignette like pictures showing Katalinchen's new ideas. There are no limits to reality and phantasy, the children are full of vigour to achieve the things they dream of.

"The Ball or An Afternoon With Berti" by Nicholas Heidelberg is a story with phantastic elements. A schoolgirl must take her little brother to the park to play. The little boy suddenly changes into a ball which rolls through the city, followed by the girl who meets strange things on her way. To the end of the story the little brother plays in sand and the girl is happy that her nightmare did not turn true.

Heidelberg shows in his picture book the darker sides of the real life. No happy children and friendly adults are discovered. His topic are the daily conflicts, but not the solutions. He shows the frustration of the

older sister, the aggressions of adults towards children, strange adults, lonely and poor. And in between the girl, curious on one hand but also full of fear that her bad dream might become true. Heidelberg produces photo-realistic pictures in subdued colours and resembling photographs. Some of them seem to be clips from motion pictures evoking dynamic movement. Dominating is a flat space surrounded with walls, houses, traffic signs and adults. The world of children seems restricted in the pictures by Heidelberg. But the emotions of his children do not differ from those of the adults.

There is only one world for Heidelberg, the world common for children and adults. Both, adults and children undergo his critic observations, there is no separate world for children and no "natural" child. The adults as well as the children have the same feelings and experiences living in a common society.

The common world

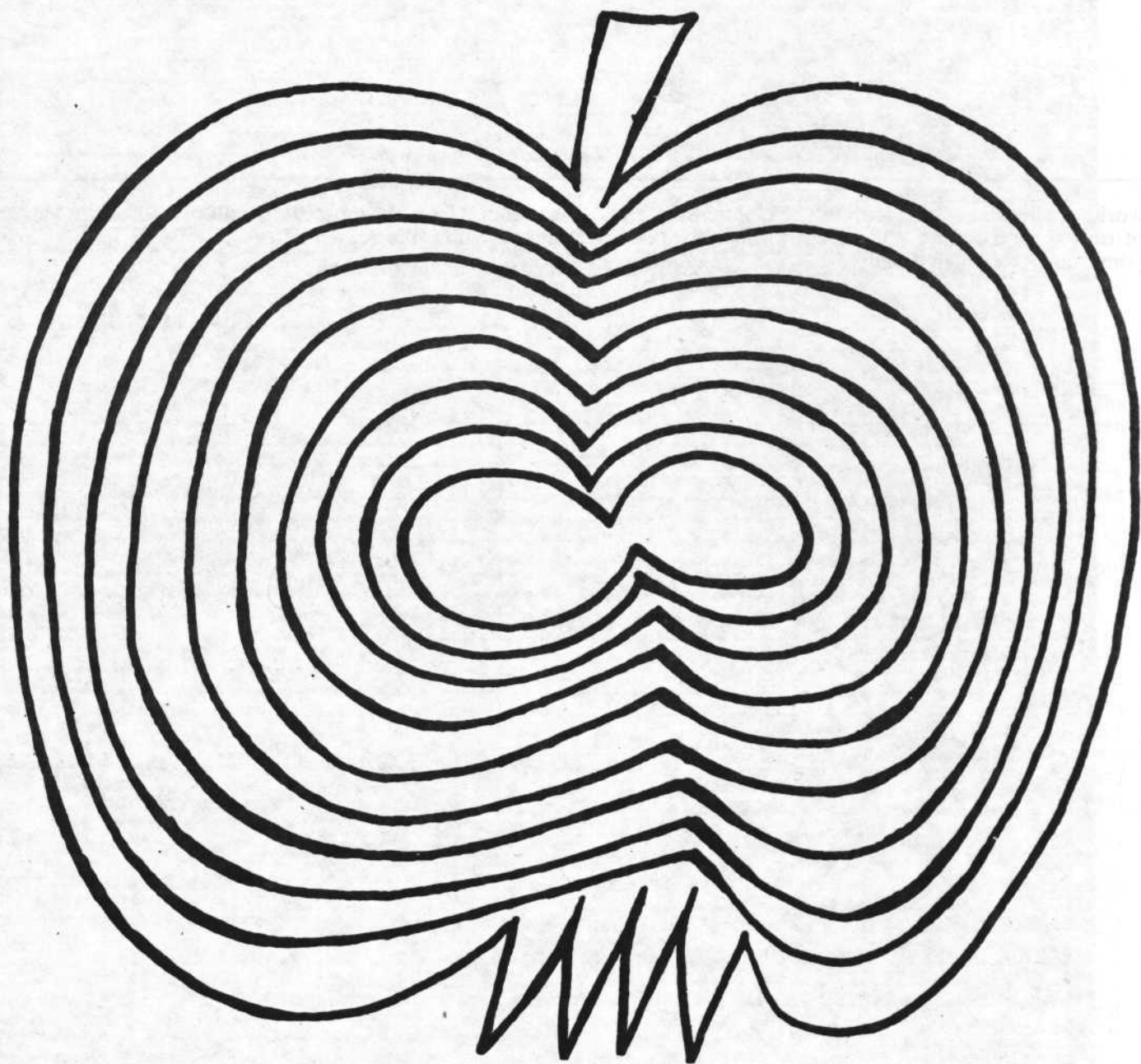
The five presented picture books apart from representing the two different approaches towards childhood as an educational process and a special period in life also show what childhood can today be. But they have one in common: they present children as strong individuals with radiating personalities and all picture books depict a childhood full of conflicts, either within the family or in social life.

But one are the picture book children not: heroes in the standard way. The illustrator and authors show children with personal feelings expressed in certain ways: feeling with the underdog or with the beloved parents; strong feelings even for the smallest things; the constructive willpower, but also aggression, frustration and phantasy.

Maybe only Helme Heine believes in a sound and friendly world of children. The other artists depict a

world of children as they see it. The children are a part of this world as active and independent individuals. A point of view which finally frees the presentation of

childhood from the moralizing ballast of tutoring. This is the way how the presented books reflect a part of the present discussion on childhood.



UNUSUAL CHARACTERS AND FATES OF CHILDREN IN PICTURE — BOOKS

*Jens Thiele, FRG
University of Oldenburg*

Illustrations page 113—115 and 131

I would like to start my treatment of the topic with a statement: the picture of a child in picture books is a product of an adult who invents it, draws or paints it. The adults are the ones (the illustrators, authors, publishers, book-merchants and customers) who decide whether the depicted children are to be drawn in a realistic or an artificial style, in a social setting or distracted from the daily life, impressive or weak. The children, as the last link in the chain of book production — sale — reception of literature have only an indirect influence on the creation of child characters, that means their leading models in the picture books.

The adults seem to be relatively unified in their likings and requirements with regard to the child from the picture book: the majority of adults want it to be neat (in the conventional sense), to have phantasy (this means for the adults that they live in their own world not governed by adult rules) and not to interfere with the every-day social life of the adults (which makes them so easy to treat). The example by Gabriele Eichenauer shows a child of such a type. We can see a want-to-be picture of childhood reduced to a nostalgically dimmed unity of child, animal and toy. The ideas of adults concerning picture books for children have apparently something to do with their conception of the child as a social being. They express their wish for the childhood to be a phase of life lived in harmony, without conflicts or troubles, the children to be cared for and protected, shielded from social problems and fears.

The history of the picture book written in German language or of the German speaking countries is a proof to the fact that the separation of the literature for children from the problems of the daily life was caused first of all by the paedagogics at the beginning of our century. This separation from the reality remains a qualitative and quantitative characteristic of the book production for children.

When contemplating at our Symposium on the social definition of the painted and drawn figures of children, e. g. how they are connected with the social or historical reality, then there are only very few examples to be stated. The social reality is mostly hidden from children and not displayed in the picture books. Under social reality I mean fear of the children from war, destruction, conflicts in children caused by excessive requirements on the part of the adults, or conflicts between children in the given social settings.

I would like to present you some children from the picture books published in German speaking countries that do not follow the generally accepted standards and show an other world in which also children live.

The characters of children I am going to present are different for the following reasons:

- the way they are presented differs from the picture of the tidy, little child
- the world they are living in is not a detached world full of phantasy but close to the daily life
- they are a part of the social environment forming their behaviour, they may be distinguished as social beings
- their childhood evolves under certain social and political conditions which are regarded as such by the children and also influence their behaviour

Kurt Mühlenhaupt, a painter from Berlin has in 1972 illustrated the "Fairy Tales on Little Herr Moritz" by Wolf Biermann. The story is set in Berlin at the beginning of the Twenties. It is a bitter-cold winter and people suffer from cold and hunger. It is not a story with children as heroes. I have chosen the story only to show how the children are painted. The pictures of children do not suit the stereotype, they do not fit into the usual "nice" picture of a child, they are stiff, a kind of non-proportional, with fatty, red-frozen heads and bent extremities. The faces are without motion, the stance rigid.

The naive and rough style of painting, close to the way the children are painting, contains nothing smooth, pretty or nice. It shows the misery and starving of those times. The depicted characters communicate very well the hardship of the days past, including those of the children. They show under what kind of conditions the children have lived. The style of the picture and the means used in painting may be the decisive factors to envisage the social and historical dimensions in the illustrations and to pick the picture of the child out of no-where. Such strong pictures are, however, not liked by the adults. The answers by book-shop owners, editors and educationalists asked about their opinion on 12 assorted illustrations of children have placed Kurt Mühlenhaupt on one of the last places. These characters are too ugly, alien and repulsive to be used in a media that is aimed at entertaining the children. Even for us, adults, it is difficult to establish some relations toward these two children characters. The troubles with accepting unusual characters start already when viewing their outer appearance how they are depicted. The acceptance or refusal of illustrated books, especially concerning their purchase, depends therefore also on the positive or negative feelings towards the way how the children are depicted in the books.

The presentation of a crippled child was something out of usual in the Federal Republic of Germany in the year 1977. It was an attempt to evoke the interest of the readers with regard to social problems concerning children and also the understanding for the social groups on the fringe and outsiders. The main character is a crippled boy and the illustrator Dorothea Desmanowitz also shows the hinderance he is suffering from in an almost photo-realistic manner: strong glasses, an opened mouth and fatty legs. He is also presented as a clear outsider. The social role of the crippled child is not,

however, defined by the defect itself, but by the attitude of the surrounding. At the beginning he meets with sneer and insult but to the end of the book there is a hint of his social integration. The illustrated book deals with a social taboo, it shows the problems encountered in mutual contacts and some chances for tolerance. It showed also the possibility to treat a crippled child as a main character of a book, but this treatment remains still within a certain pleasant limit of normality. An uncertainty can be felt from the way how the topic is treated and also an aim to show the crippled child in a not too ugly manner. The social reality in its naturalistic form is not yet a suitable topic for illustrated books.

When researching the social criticism contained in the illustrated books produced in the Federal Republic of Germany within the last few years we may also encounter some attempts to treat the German history and past. It is certainly a very difficult thing to confront the children of the picture book age with the German fascism and the Second World War. We used not to show this topic to the children of a certain age group as it was considered to be unsuitable. What kind of role may the children from the picture books play here as identification or projection characters?

Ursula Kirchberg has in 1984 compared the childhood of three generations and also drawn a picture of the war-years 1944 and 1945. The childhood of the little girl with her handbag is determined by suffering and fear caused by the war. Her first day at the school ended in a bomb-shelter. The child will resume attending school after the war ends.

The illustration captures the frightened and hopeless mood of the human group in the shelter by showing their postures, mimics in subdued colours. It is a picture which is not easily understood by the contemporary children, it evokes many questions and requires

many an information and explanation. But this picture gives the child and adult a chance to talk about the past as it presents a common situation from the daily life during the war with a context of social and political conditions in the period concerned. The children of today may gain an insight into the life in the times past through the fate of the little girl and they might be able to compare the situations. The aim of the book is to help them understand the way of life in the past and present.

Two years later, in 1986, a book was published in the FRG in which the child — hero witnesses the period of fascism and is also confronted with the detention and elimination of Jews in concentration camps. It is the book "Rosa Weiss" by Roberto Innocenti, which was first published in Switzerland in 1985. Rosa Weiss is experiencing the fascist rule from a different standpoint when compared to the child character by Ursula Kirchberg. She not only knows what war means, but she discovers (by incidence) also the Jewish children in the concentration camp at the outskirts of the town. This discovery gradually determines her behaviour and activities. We do not learn too much about herself, about her life, games and desires. During the course of the story told in the picture book she gradually changes from a non-participating observer into a political character, into a secret member of the resistance bringing food to the detained children. Rosa Weiss dies during the liberation of the camp.

Roberto Innocenti has found a suitable way for illustrating the story: a kind of photo-realistic pictures showing the narrow-minded of the little town as well as the grim hopelessness of the concentration camp, he succeeded in drawing an oppressive picture of the period.

Rosa Weiss is a child-heroine, she is resisting the crimes by Nazis, gives her life for that of the others. Her political character makes her something specific in

the picture books for children. Childhood, as we may learn from this book, has been in the past and is also at the present connected with danger, fear, torture and death. It is not easy for an adult to admit all this and tell it to the children as it recalls even today repulsion and fear.

The book has gained great appreciation in the Federal Republic of Germany, and it rekindled the discussion on understanding of the picture book. Another picture book telling the story of a child-inmate of the Buchenwald concentration camp is to be published this year in the Federal Republic of Germany.

Even this restricted review of different child characters displays the wide range of social roles in picture books and how different they are. It is important for the children to get acquainted with figures of children living and acting under certain circumstances (in the past as well as in the present time) who are suffering, or strong, because only through such characters are the children able to learn about the problems of our contemporary world and take stance. Even if these characters (and the stories told about them) appear unusual, difficult and disputable, even if one may question the way of their presentation, we should appreciate the aims at realistic representation and support the realistic picture book for children.

The requirement for a more realistic representation of children in picture books should be addressed not only by the illustrators and publishers. It can be realized only if the opinion with regard to childhood and children in the social context also changes, when childhood will no more be considered to be an artificial beautiful space separated from the social reality. Also the generally accepted viewpoint regarding the picture book should change: it should serve as a media evoking critical disputes, open discussion and social curiosity, as a mean

for the presentation of conflicts and problems in texts and pictures. Only in this way can the picture book lose its moralizing and educational undertone.

Possibilities to achieve this are at hand, I have tried to show some examples from the market in the Federal Republic of Germany.

CHILD AS THE HERO OF ILLUSTRATIONS FOR CHILDREN AND YOUTH, BEARER OF THE SOCIAL ASPECT OF THE TIME

*Christine Schedel, Austria
International Institute for Children's Literature and Reading Research, Vienna*

I would like to introduce to you some of Austrian illustrators and their style. This can be only a digest, of course and the criteria according to which I have made my choice was to choose such artists who are representing the child not only as an object, but make it the hero and bearer of the story, an active part of the picture. I wanted also to show you the different ways of representation by some illustrators. I did not want to present a study concerning some books, but some assorted examples of illustrations presenting the possibilities in transferring messages, ideas and feelings with different motifs, colourings and use of space.

The illustrators have mostly been involved in showing the problems concerning the child and its ego, the Austrian illustrators were lately dealing with the questions of suppressing the fears in the children.

The first book I would like to introduce with regard to this topic is entitled *MY GRANDPA IS VERY OLD AND I LIKE HIM VERY MUCH* (Mein Opa ist alt, und ich hab ihn sehr lieb) by Wolf Harranth, illustrated by Christina Oppermann-Dimow (1981, Jungbrunnen Publishing House, awarded by the Stadt Wien prize for illustrations in 1982).

The Grandpa visits his children in the city after the death of his wife, the Grandma. He is at first not able to manage his new environment and becomes therefore a large questionmark for his grandson. They become close to each other only step-by-step.

The first picture shows Grandpa in contradictory situations. On one side the inactivity. Grandpa has no idea what he could do, he has got no good manners and yawns loudly. The boy behind the chair is a kind of distant observer. On the other side is the activity. Grandpa is very skilled manually, his interests are reflected in his face.

The second example shows a how the two are getting closer, the distance between the two diminishes.

Grandpa's face shows an expression of fear, the grandson in more dominating position, as he watches the traffic. But holding of hands by the both shows that both are looking for some safety.

The following picture very well shows the present and absent relations.

The parents in front of the television screen, each for himself, surrounded by the armchair as by a wall, distant from each other, there seems to be no communication. But grandpa and his grandson seem to create an island in the living-room due to their closeness, radiating warmth and safety. The picture is in quiet colours, there are pencils and paper for drawing on the table as a sign of activity. The book is opened on a page showing a horse, the toy-car is abandoned somewhere on the other side of the picture, on the floor.

Even after the grandpa has left the house, there are things stressing his importance for his grandson, represented by the toys — a yard in the village, the favourite toy of the little boy. The toy-car has completely lost its importance.

Another book by Wolf Harranth "Peter is the Smallest Giant", illustrated by Angelika Kaufmann (Jungbrunnen Publishing House, 1986) deals with the problem of disabled.

Peter is aware of his role as an outsider because of his foot-prosthesis. He is usually met with aggression or indifference, he knows that he may do some things but that there are the things he may only watch. The illustrations reflect his personal philosophy that might be expressed in two magic sayings "This I can not" and "This I can, too".

The pictures showing Peter in the role of a spectator are marked by inactivity.

He is depicted at an outer corner of the picture, somewhat rigid, but not as an outsider, he is interested in the action going on at the center of the illustration. The

background is static — people sitting on benches, a dog standing quietly in the grass.

The illustration showing Peter in an active role presents the boy at ease, more towards the center, his mimics and gesticulation expressing his activity. Also the background is moving, the dog is running, a jogger comes into the picture, even the two balls in the front have changed their position.

There is another restriction in the book "Christopher will ein Fest" (Christopher wants a fiesta) written by Mira Lobe, illustrated by Winfried Opgenoorth (Jugbrunnen Publishers, 1984; Vienna prize for illustrations 1984, Award for the nicest book in Austria, 1985). Christopher is a child in a kind of outsider position as he has no room for himself and so he cannot entertain his friends.

First picture shows the limited space in the flat.

Every possible place is used, especially the children's room is at the same time also a drawing room, study and store. By a surplus on details, the bird's eye view and strong colours the illustrator succeeds in transmitting the feeling of restriction, of confinement. As usual, also these illustrations by Winfried Opgenoorth do not lack humorous details with a deeper meaning. The many plastics of chicken in the living-bedroom make it look like a breeding-battery.

Even during his birthday party with his mother and grandmother which takes place in a café is Christopher pushed into a corner.

While his mother and grandmother are engaged in a lively conversation, the child, shown in the background hidden behind a giant cake, seems to be suppressed by the sweets.

Only his phantasy enables him to get away from the corner. Every single storey of his birthday cake becomes a place for adventures, communication with strangers is possible, all dreams come true and above all,

there is a lot of free space. The way the illustrator mastered this task is very original. To show the open space, the top of the cake may be opened out of the format of the book. The reader jumps with the hero from one space to another, from one adventure to another without losing the continuity as every floor contains some details from the neighbouring one.

There is a solution to Christopher's problem. He redecorates his room with the aid of his father. The lack of space is not eliminated this way, but at least Christopher has his own place, physically and mentally.

The book "Morgen komme ich in die Schule" (I am going to school to morrow) written by Mira Lobe and illustrated by Susi Weigel (Jugend und Volk Publishers, 1979) describes a situation which is encountered by all children once in their life. Expectations and fears are confronted. The stories about their own time at school told by the adults evoke phantasies in children with resulting uneasiness and fears.

An example: Grandpa is shown as a childadult. The illustration creates a happy atmosphere due to its colouring and vivacity. This is a situation to be enjoyed, not to be feared.

But the first sight of the school is frightening. Drawn in a perspective, wide at the top, the school building seems to suppress the child below. The large empty space causes a feeling of loneliness, emphasized by the cold colours.

Very different is the illustration showing the first day at school. The school has normal dimensions now and the warm colours transmit a pleasant feeling. The fearsome strain has been put aside by activity, expectations and common experiences.

Also other examples I would like to present deal with the suppression of anxieties.

Anna from the book *Anna* by Angelika Kaufman (Neugebauer Press 1975) has her own idea of a city.

She imagines it as a kind of dreamland with lawns full of flowers, trees, birds, everything very friendly and inviting, shown in a slightly convex picture evoking a unity. The war yellow-brown colouring of the city is in contrast with the black-and-white figure of Anna in the background.

Completely different, however, is the real face of the city. In different colours, surrounding the spectator, formally sucking one into itself the city evokes fear.

The same effect is achieved by the monotony of the unending, oppressive grey of the staircase engulfing Anna who seems to be lost.

The lost Anna is also depicted in the following picture ringing a door-bell to obtain some information. She has to overcome her fears and therefore she considers herself to be a wolf to be stronger. The contradiction of the situation is underlined by the flower wall-papering behind the wolf's head. Anna is still in a subordinated position in contrast to the boy standing on a chair in the flat which rises his position above that of Anna. He is also profiting from the familiar surroundings of his home.

The book "**Selina, Pumpnickel and the Cat**" by Susi Bohdal (Nord-Sud Publisher, 1981, awarded the Golden Plaque BIB '81) also deals with fears, represented by the cat. The cat, represented here as a monster closes the passage. Its eyes, fierce and glowing, literally jump from their sockets. The child, with a mouse hiding in its pocket runs out of the picture towards the reader. The

child experiences fear but it wants to help the mouse. The next pictures show how the fear is overcome, the child turns face to face with the cat. The cat becomes smaller, it partly disappears from the picture. The situation fully changed, the child is dominating, the cat becomes friendly and wants to be stroked. Selina has overcome her fears.

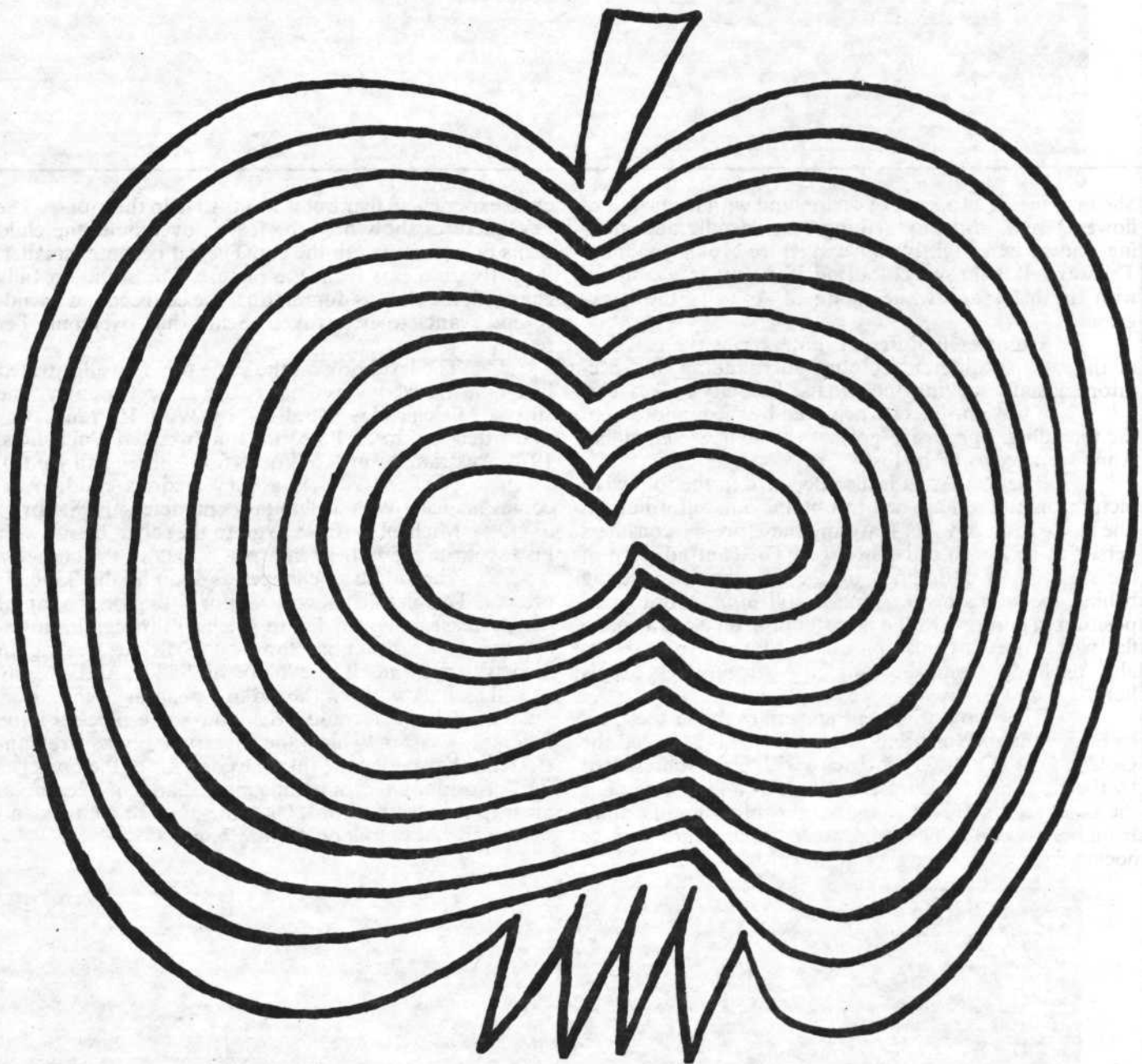
The last book on the same topic was illustrated by an illustrator who is a native to our host country. The story "**Michael Has a Sailor**" by Wolf Harranth was illustrated by Josef Paleček (Jungbrunnen Publishers, 1975, Austrian Award for books for children and youth).

Michael, who is a very anxious child, overcomes his fears with a phantasy character, the Sailor.

Michael is afraid to go to the cellar, he sits with his favourite teddy-bear in arms, hiding in the corner.

The situation changes as soon as the Sailor is present. The picture shows the Sailor sitting on the top of the staircase, connected with Michael through an invisible axis. Both situations show how Michael, feeling an anxiety, helps himself by evoking his Sailor. And one day he will manage without the aid of a phantastic character.

I hope I could offer you some digest of the different ways in which the Austrian books are illustrated. I have not gone into the contents of the books as the illustrations are something more than only a complement to the written word. Only the unity of pictures and sentences makes a good picture book.



THE CHILD HERO IN FIFTY YEARS OF AMERICAN PICTURE BOOKS

*Dorothy Briley, USA
Lothrop, Lee and Shepard Books, New York*

I have brought ten picture books from the United States. In each, a child is central character. I am an editor and publisher of children's books, and, as such, am knowledgeable about the field of children's literature in general, but not in an academic sense. When the USBBY Board asked me to prepare and deliver this paper, I protested that I am not a scholar. I was finally persuaded to accept this assignment when I became convinced that, in fact, my position as a publisher has made it possible for me to see the significance of social trends as they relate to the popularity of certain books.

The ten books I will speak about were published in the United States between 1938 and 1982. All of them are still in print. All of them, save one, originated in the United States. In each book, the child hero or heroine can be shown to represent an attitude or concern prevalent in American society at the time of its publication. Books seldom create trends, but they do frequently mirror them. More important than representing social ideals or concerns, however, is that these books enter the world of the small child at the emotional level of the child, and do not impose adult sentiment, sentimentality, or sensibilities on that world. They are **true** children's books.

From my viewpoint as an editor, the message contained in individual books is secondary to the identity of their authors and illustrators. Any theme, storyline, or plot can become a satisfying book for a child if it comes from an author or illustrator who has the ability to put on the page what it feels like to be a child. I cannot emphasize this truism enough. The reverse is also true. The very best of ideas will fail to touch the child if the writer or illustrator cannot produce work that is child-oriented. Too many books are only what an adult **thinks** a child would or should enjoy.

Though I selected these ten books because of the social concerns they reflect, I was pleased to discover

after making the selection that nine of the ten are by Americans who have each produced many books that children have taken to their hearts. I will explain about the one exception, and why I have included it, later. I plan to speak about each book, but first I would like to introduce them to you:

WEE GILLIS, written by Munro Leaf, illustrated by Robert Lawson, published in 1938

MADELINE, written and illustrated by Ludwig Bemelmans, published in 1939.

BLUEBERRIES FOR SAL, written and illustrated by Robert McCloskey, published in 1948.

CROW BOY, written and illustrated by Taro Yashima, published in 1955.

WHERE THE WILD THINGS ARE, written and illustrated by Maurice Sendak, published in 1963.

TRAIN RIDE, written and illustrated by John Steptoe, published in 1971

ANNIE AND THE OLD ONE, written by Miska Miles, illustrated by Peter Parnall, published in 1971.

MISS RUMPHIUS, written and illustrated by Barbara Cooney, published in 1981.

HIROSHIMA NO PIKA, written and illustrated by Toshi Maruki, first published in Japan in 1980; published with English text in the United States in 1982.

A CHAIR FOR MY MOTHER, written and illustrated by Vera Williams, published in 1982.

American society is not one people or one culture. In some ways it can be described as an amalgam of cultures, but the word "amalgam" suggests a blending that is not entirely accurate. The vast majority of American citizens are either recent immigrants or the descendants of people who have come to live in America within the past three hundred years. Most families maintain some emotional link with the "old country" through folktales, songs, and nursery rhymes, which they,

sometimes without even thinking about it, hand down to their children. Often, more than one cultural background is celebrated within a single family. In my own family, for instance, traditions and stories from Sweden, England, and Scotland were very much in evidence.

There is no question that Munro Leaf was paying homage to his Scottish forebears when he chose Scotland as the setting for *WEE GILLIS*. The hero Munro Leaf created is a boy named Alistair Roderic Craigellachie Dalhousie Donnybristle MacMac—called Wee Gillis, for short. Wee Gillis's mother is a lowlander and his father is a highlander. His mother's relatives live down in the valleys and raise cows. His father's people live in the high hills and hunt stags. Wee Gillis knows that when he grows up he will have to make a choice about where he lives. Will it be the highlands or the lowlands? He decides to live alternating years with each set of relatives, in order to determine which would be best for him. Time passes and he discovers that the highlanders and lowlanders are alike in three ways: both like oatmeal for breakfast, both are very stubborn, and both care for him very much. The day finally arrives for Wee Gillis to make his choice and, with relatives tugging at him from both sides, he does something very American. He makes a compromise. He chooses to live "halfway up the side of a medium-sized hill not in the lowlands and not in the highlands, just in the middle," where he makes the best use of all he has learned from both worlds.

At the child level, *WEE GILLIS* explores a not uncommon dilemma for children growing up in a heterogenous society. Family traditions often differ and the child is asked to choose sides. *WEE GILLIS* offers reassurance that when the time for choosing comes, the child can make up his own mind about what is best for him. The idea of being able to control one's own destiny is fundamentally attractive to children, but to those

caught between equally loving, but opposing, factions, it is the breath of life itself.

There is something else about *WEE GILLIS*, though, that insured its success with the general population. It was published on what for Americans was the eve of World War II. Most Americans hoped it would not be necessary for the United States to enter the war in Europe. On the adult level, *WEE GILLIS* suggests that a compromise solution can always be struck, even in the most serious disagreements. *WEE GILLIS*, like *THE STORY OF FERDINAND*, which the same author and illustrator published the year before, promoted the idea of finding peaceful solutions to problems caused by philosophic differences. Though the two books seem not to have affected the events of their own time, it is encouraging to know that their popularity has endured for half a century. Who knows? Perhaps the attitudes they espouse will yet bear fruit.

Ludwig Bemelmans grew up in the Tyrolean Alps and immigrated to the United States in 1914 when he was sixteen years old. He had the reputation as a *bon vivant*; colorful stories about him are legion. He seems to have excited considerable controversy. A contemporary said of his art, "Bemelman's drawings seem to the average person the kind of thing almost anyone could do." Despite what some critics may have thought of him, Bemelman's books were adored by children, and they still are. Scarcely an American child who has grown up in the past forty-eight years does not know these lines: "In an old house in Paris that was covered with vines lived twelve little girls in two straight lines. In two straight lines they broke their bread and brushed their teeth and went to bed. They smiled at the good and frowned at the bad and sometimes they were very sad. They left the house at half past nine in two straight lines in rain or shine—the smallest one was Madeline."

Thus begins this story, and several subsequent stories, of Madeline. Little Madeline is easy to identify with. In a situation where she is expected to conform to some rather rigid rules under the surveillance of Miss Clavel, Madeline does conform, but always with a spark of considerable individuality. Hers is the life that makes you want to be sent away from home and parents to live under Miss Clavel's stern rule. Whatever situation Bemelmans got Madeline into, she handled with great aplomb. In this first book, she is sent to hospital to have her appendix out. Madeline not only survives surgery, she has a wonderful time, gets lots of gifts and attention, and has a magnificent scar to show for all her trouble. It's my opinion that Madeline touched a universal anxiety in the makeup of children and parents of the time—the spectre of infant mortality. That fear is somewhat less today, because antibiotics and other medical advances have eliminated a number of diseases that once were common causes of death in children. At the time though, any and all childhood illnesses were serious and frightening, and Madeline's courageous bout with appendicitis was like a fight with the very devil himself—and the plucky child won!

Robert McCloskey is perhaps one of the most revered of American writers and illustrators of children's books. He was born in Hamilton, Ohio, which when he was young was as typical as a typical American small town could be. McCloskey's books are noted for their comfortable, homey quality. His characters are the people next door, or your yourself. Little Sal, heroine of *BLUEBERRIES FOR SAL*, is Everychild and her mom is Everymother. Barbara Bader, in "American Picturebooks from Noah's Ark to the Beast Within," summarizes the story best: "Little Sal and her mother are out picking blueberries on Blueberry Hill—her Mother dropping them in a pail for canning, Sal dropping hers in her

mouth—and Little Bear and his mother are out to eat blueberries, storing up food for the 'long, cold winter,' on the other side of the hill; and, somehow, because Little Sal and Little Bear both sit down and fall behind, they get mixed up, Little Sal trailing behind Little Bear's mother and Little Bear following behind Little Sal's. The two mothers are equally absorbed in thoughts of next winter, Little Sal and Little Bear are both scrambling, brighteyed children.... The immediately real climax is Little Bear's mother gulping at the sight of Little Sal ('She was old enough to be shy of people, even a very small person like Little Sal'), and Little Sal's mother gasping at the sight of Little Bear ('She was old enough to be shy of bears, even very small bears like Little Bear.') Meanwhile, the two children look up in trustful friendliness and blueberries grow all around."

In 1948, the year *BLUEBERRIES FOR SAL* was published, a chief business of most Americans was family life. Husbands were home from one war and had not yet gone to another. There were lots of young children like Sal and lots of open space where people (and bears) could roam freely. This way of life is still the American ideal (though perhaps not in such close proximity to bears!), and it is fair to say that in this book we have four characters who conduct themselves heroically in a rather tense situation. All ends happily because everyone keeps a cool head. Robert McCloskey's books all demonstrate his uncanny ability to celebrate the small events of family life in a way that causes them to live on in the imagination and, by doing so, very likely shapes the child's response to later experiences.

In 1955 a book was published that mirrored changes that were taking place in the attitudes among educators and the general public toward children who, for whatever reason, were unable to perform well in school. The author and illustrator of *CROW BOY*, Taro

Yashima, was born in Kagoshima, Japan, and he and his wife immigrated to the United States in 1939. A daughter, Momo, was born to the Yashimas after the couple had made their home in New York City. When Momo began to ask questions about the country of her parents' birth, Taro Yashima was inspired to write and illustrate stories that would give her a feeling for the experiences of a child growing up in Japan. *CROW BOY* is about a little boy named Chibi who is a shunned child. He doesn't fit in with his classmates, who make fun of his odd clothes and shy manners. In defense, Chibi withdraws within himself. Six years go by without even one child befriending him. In the last year of school a new teacher takes an interest in this lone child and spends time getting to know him.

At the graduation ceremonies the class is surprised to discover that Chibi has agreed to demonstrate a unique talent. He can speak the language of crows. At first the class responds as they've always responded to Chibi, but as they listen to him imitate the voices of newly hatched crows, a mother crow, a father crow, and crows early in the morning, their respect begins to grow. Chibi then "shows them how crows cry when the village people have some unhappy accident. He showed how crows call when they are happy and gay. Everybody's mind was taken to the far mountainside from which Chibi came. At the end, to imitate a crow in an old tree, Chibi made very special sounds deep down in his throat. 'KAUW-WATT! KAUWWATT!' Now everyone could imagine exactly the far and lonely place where Chibi lived with his family."

A year after *CROW BOY* was published, an artist and critic, Nicholas Mordvinoff, said, "A great many picture books are published each year. Among them are some good ones, but only a few are excellent. One of the most striking published recently is *CROW BOY* by Taro Yashima. It does not belong in a class with painstakingly realistic representation or whit sweet ste-

reotyped stylizations. Neither could it be placed among the tasteful sophistications of the currently fashionable styles. It is therefore not surprising that it did not attract more considerable attention." I find it interesting that the immediate reaction to *CROW BOY* seems to have been similar to the children's reaction in the book to little Chibi. As *CROW BOY* began to be used with children, though, it soon became apparent that their hearts went out to this quiet hero who did not make himself over to please the crowd, but remained faithful to himself and his own vision of his place in the world. It is gratifying to know that *CROW BOY* is among the books that continue to speak to children generation after generation. It says something encouraging about the ability of young children to be compassionate—a very necessary trait in a pluralistic society.

In 1963, Maurice Sendak published *WHERE THE WILD THINGS ARE* and brought Sigmund Freud into the nursery. It's brief text is a masterpiece of expressing the innermost turmoil that all children have when they find themselves in conflict with a parent. That in and of itself would be enough, but Sendak was able to go further and resolve the conflict in a way that left both parent and child with self-esteem intact. Let me read the text: "The night Max wore his wolf suit and made mischief of one kind and another his mother called him 'WILD THING!' and Max said, 'I'LL EAT YOU UP!' so he was sent to bed without eating anything. That very night in Max's room a forest grew and grew—and grew until his ceiling hung with vines and the walls became the world all around and the ocean tumbled by with a private boat for Max and he sailed off through night and day and in and out of weeks and almost over a year to where the wild things are. And when he came to the place where the wild things are they roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws till Max said 'BE STILL.' and

tamed them with the magic trick of staring into all their yellow eyes without blinking once and they were frightened and called him the most wild thing of all and made him the king of wild things. 'And now,' cried Max, 'let the wild rumpus start!'

RUMPUS

'Now stop!' Max said and sent the wild things off to bed without their supper. And Max the king of all wild things was lonely and wanted to be where someone loved him best of all. Then all around from far away across the world he smelled good things to eat so he gave up being king of where the wild things are. But the wild things cried, 'Oh please don't go—we'll eat you up—we love you so!' And Max said, 'NO!' The wild things roared their terrible roars and gnashed their terrible teeth and rolled their terrible eyes and showed their terrible claws but Max stepped into his private boat and waved goodbye and sailed back over a year and in and out of weeks and through a day and into the night of his very own room where he found supper waiting for him and it was still hot."

The impact of Freudian psychoanalysis on twentieth-century America is fully realized in this one slim volume. The beasts and demons that haunt our unconscious will never be the same after they've been exorcised by Max, brave hero of **WHERE THE WILD THINGS ARE**.

One of the founding principles of American government is the idea that "all men are created equal" and, therefore, are entitled to equal treatment and opportunity under law. Our history as people who believe in this principle is shamefully clouded, however, for some people have had to struggle to gain these rights. Black Americans are among those who have had to struggle especially hard to enjoy the privileges of full citizenship. John Steptoe's early childhood was spent in the predominantly Black ghetto of Bedford Stuyvesant, a section of

Brooklyn, New York. The publication of books by John Steptoe and other American Blacks marks a period of change in social attitudes toward people of minority groups. **TRAIN RIDE** is among those books that have helped bridge the chasm of ignorance and fear that separated the races for so many years. The hero of the story, Charlie, takes a group of his friends on a subway trip to Times Square. Though Charlie is the leader of the group, he's never been away from home alone before, and, despite his bravado, he's just as nervous as his friends are about being so far from home. At last, they arrive at Times Square and for a time their fears disappear. They are having so much fun, they forget what time it is and overstay their time. Returnintg home is much more difficult than they had counted on, but at last they make it. They of course are greeted by worried, tearful, and angry parents. For Black children from neighborhoods like our hero, Charlie, it is gratifying to have books that validate their existence. For nonblack children, the realization that Charlie and his friends are not much different than they are is important. In the sixteen years since **TRAIN RIDE** was published, it and other Steptoe books have helped show that children are far less color conscious than had been thought.

ANNIE AND THE OLD ONE by Miska Miles with illustrations by Peter Parnall was also published in the wake of our newly heightened social conscience toward ethnic minorities. Annie is a young Navajo girl whose grandmother, the Old One, has announced to the family that she will "return to the earth" when the rug that is on the family loom is finished. The Old One tries to explain to Annie that the "sun rises over the Navajo world. Then it sets. The cactus blooms and then its flowers fade," but Annie is not ready to understand these things. She also is not ready for her grandmother to die. The rug on the loom becomes Annie's enemy and she plots to stop her mother's weaving.

The simple realism in both story and art of this wise and poignant tale add to the strength and dignity of the moment when Annie realizes that she too "is part of the earth, just as her grandmother had always been, just as her grandmother would always be, always and forever. And Annie was breathless with the wonder of it. Annie picked up the old weaving stick. 'I am ready to weave,' she said to her mother. 'I will use the stick that my grandmother has given me.' She knelt at the loom. She separated the warp strings and slipped the weaving stick in place, as her mother had done, as her grandmother had done. Then she picked up a strand of gray wool and started to weave."

The young heroine of *ANNIE AND THE OLD ONE* speaks to the reader of another issue that only recently has become a topic of concern for Americans: The right to die with dignity. The miracles of modern medicine have created problems as well as brought benefits. When the Old One tells Annie, "You have tried to hold back time. This cannot be done," she could as easily be speaking to doctors and family members who prolong life artificially far longer than is reasonable or comfortable for the dying.

Not all Old Ones are dying, however. *MISS RUMPHIUS* by Barbara Cooney is about living life to the fullest, even when the body becomes frail. The child heroine in this book is a little girl named Alice who lived in a city by the sea. When she grew up, she wanted to travel and see faraway places and then come home to live by the sea, just as her grandfather had done. When she tells her grandfather this, he tells her that there is one thing she must promise him and herself. "You must also do something to make the world more beautiful," he tells her.

Little Alice grew up to become Miss Rumphius who traveled all over the world. On her last trip, however, she injures her back, and she decides that the time

has come to live in that house by the sea. Having done so much with her life, Miss Rumphius is **almost** happy. "But there is still one more thing I have to do," she said. 'I have to do something to make the world more beautiful.' But what? The world is pretty nice, she thought, looking out over the ocean." Then Miss Rumphius has a wonderful idea. She decides to plant her favorite flower, lupines, all over the countryside. She sends off for five bushel of lupine seed, and "All that summer Miss Rumphius, her pockets full of seeds, wandered over fields and headlands, sowing lupines. She scattered seeds along the highways and down country lanes. She flung handfuls of them around the schoolhouse and back of the church. She tossed them into hollows and along stone walls. Her back didn't hurt her any more at all. Now some people called her That Crazy Old Lady." Of course, next spring comes and Miss Rumphius has kept all her promises. But *The Crazy Old Lady* is not finished yet. We see her on the last page, great-grand nieces and nephews gathered around, telling stories of faraway places and offering the instruction, just as her grandfather had done, that when they have fulfilled their life's dreams, there is one more thing they must do.

MISS RUMPHIUS is many things. For Barbara Cooney it is a very personal statement about her life as an artist. To me she symbolizes our awareness of the debt the human species owes our natural surroundings. We have used the earth and its resources to fulfill our destinies and it is necessary to give back to the earth if our lives are to be complete.

Some years ago, a Japanese woman who had survived the atomic bombing of Hiroshima told Toshi Maruki the story of what happened to her and her family on August 6, 1945. Toshi Maruki never forgot the words she heard that day. The woman's words lived with her, piercing her heart and memory, she says. Some years later, she wrote and illustrated *HIROSHIMA NO PIKA*,

which received a major picture book prize in Japan. It was published in the United States on August 6, 1982. The book begins, "Mii was seven years old and lived in Hiroshima with her mother and father. She and her parents were breakfasting on sweet potatoes.... Mii was very hungry this morning, and the sweet potatoes tasted good.... Then it happened. A sudden, terrible light flashed all around. The light was bright orange—then white, like thousands of lightning bolts all striking at once. Violent shock waves followed, and buildings trembled and collapsed." Mii's father is hurt so badly he can't walk. Mii's mother lifts him to her back and, taking Mii by the hand, runs to the river to escape the flames. The quietly powerful, understated text is matched with brilliant fullcolor paintings that make the horror and despair of Hiroshima unavoidably immediate, though their abstract style makes them bearable. Toshi Maruki, when asked why she created this book for children, said, "I am now past seventy years old.... I have written this book for grandchildren everywhere. It is very difficult to tell the young about something bad that happened, but I do so in the hope that their knowing will keep it from happening again."

Little Mii was not as lucky as her many friends who died that day in Hiroshima. Several days after the bomb, she was found on a beach, alongside her mother and father, her chopsticks still clutched in her hand. Her father died a month after the bombing. Her mother lived to tell Mrs. Maruki their story and to take care of Mii, who never grew after that. She remains seven years old in mind and body to this day.

The publication of little Mii's story in the United States was welcomed by the vast majority of parents, teachers, and librarians who are receptive to children's books, and damned by an insensitive few who felt the book's publication dishonored the American military personnel who might have died in battle had the bomb

not been dropped. That there were so few voices expressing the latter point of view is indicative of a radical change in attitude toward nuclear arms. For most, the book stimulated them to declare, "Never again." The responses of children have been amazing. It has become clear that the book did not tell children anything they didn't already know from other sources, but it gave them a focus, which made it possible for them to talk about their fears of nuclear annihilation. **HIROSHIMA NO PIKA** mirrors a deep concern most Americans feel about the urgency of finding a way to establish world peace.

A great many changes have occurred in the structure of the typical American family in the four decades that have passed since Robert McCloskey published **BLUEBERRIES FOR SAL**. Though two-parent families predominate, many children grow up in other types of households. When this phenomenon was first being recognized, several well-meaning books were published that addressed single-parent families—but almost always as though such families were a problem.

It took Vera Williams to do a story about a family made up of three generations of females—a little girl, her mother, and grandmother—that is nothing more than a family story. The family is shown living its life, getting along, solving its problems. And, most important, the problems have nothing to do with there not being a man in the house. The story is a first-person account of a little girl who wants to buy a chair for her mother to sit in to take the load off her feet when she comes home from work as waitress in the Blue Tile Diner. The chair is a replacement for the one that burned in a fire that destroyed their former home. Neighbors, friends, and realtives have helped them get set up in a new home, but our young heroine misses the old chair. She and her mom and grandma save coins for a whole year to have enough money to replace the chair. The money is saved coin by coin until at long last they have enough

to go shopping. They try every chair in town, and finally find one that is just right—big enough for a grownup to sit in with a little girl on her lap.

There is enormous love and tenderness in this book, and they fairly sing off the page in affirmation of life.

I will now confess that it was very difficult to limit my choice of books to only ten. Making the choice caused me to realize anew how many fine books have been published for children in the past fifty years. It is amazing how much books for children have to tell us about our lives and how our attitudes toward our world

and one another are constantly changing and developing, yet in all the ways that count remain the same.

In closing, I would like to thank you for giving me this opportunity to look back at fifty years of American publishing of children's books. As a memento of my thanks, I would like to leave these books here as a gift to Czechoslovakian children from America. One of the best recommendations I know of for books is that they remain for the next generation to read, even after we have grown old and, in the words of the Old One, have returned to the earth.

CHILD-HERO IN THE BRAZILIAN ILLUSTRATION OF BOOKS FOR CHILDREN AND YOUNG PEOPLE

*Regina Yolanda Werneck, Brazil
Rio de Janeiro*

INTRODUCTION

All of us have, had and will have heroes, even if only in secret. They differ in time and space according to the character and stage of development of the country concerned. Most of these heroes are in the form of a foreign individualist representing some supernatural power.

The recession and depression of the American economy has brought about the science fiction series (Buck Rogers, Brick Bradford and Flash Gordon).

The climax of Nazism and the Second World War were responsible for the saga of the "Superman".

The colonialism in Africa has opened the space for the adventures of "Tarzan" and the "Phantom".

The counter-culture and the social protests of the Sixties decisively influenced the growth of the underground comics with a subsequent modification of the characters of heroes.

Up to this moment literature was almost exclusively written in books, but from now started to include comics in magazines, books and strips.

Big, handsome and full of muscles, white, invincible, defending "good" against "evil", such are the characteristics of heroes we have known for so long and which still remain. The "bad" protagonists were and still are ugly and of dark complexion.

These drawings brought up a great advantage which was the representation of the movement action, noted by the reader.

Nowadays the illustrations, full of movement, have been presented also in more expensive books where the characters emerge from a bidimensional space, through two opened pages. These are the pop-up books, already published in Brazil. We don't have yet the professionals called "engineers of paper" which have already appeared in some other countries in order to make the illustrations on the pages pliable, giving to the

reader a sensation of movement through the third dimension.

THE CHILD-HERO IN THE BRAZILIAN ILLUSTRATION

There is a character in the Brazilian literature since 1869 called "Nho Quim", a naughty child-hero illustrated by Angelo Agostini. It was the beginning of our comics for children and young people.

In 1905 the children's magazine "O Tico-Tico" was published for the first time and lasted for many years. Many artists have created Brazilian characters for this magazine which had a rather large circulation.

During the 30's and 40's in an outbreak of nationalism the Brazilian artists were stimulated to re-create legends, valuing the Indians and Negroes. Paulo Werneck's book "The Legend of the Palm Tree" deals with the Indian knowledge which was a way to deal with nature. The book was also published in the United States of America. The "Little boy of the Pastorage" had also a distinction in that time. The little boy represents the sufferings of a whole ethnic group which has been oppressed for centuries.

It was in this period when the great creator of the Brazilian literature for children and young people appeared. His name was Monteiro Lobato, but he was read only by a part of our society. His works are today well known through a TV programme presented for many years now. The illustrations for one of Lobato's books were by Rico Lins, for "Bicephalex", a French magazine. Rico Lins has been a member of the BIB jury in 1981. Lobato's heroes, although the same in different books, were always distinguished, as a child-hero. The most significant of them is Emilia, the child-heroine.

In 1960 Ziraldo created the "Saci Perere", a legendary character of the Brazilian literature. He is a boy with only one leg, always smoking a pipe, a red beret

on his head, naughty and without the stereotype blubber lips of the negroes drawn by some artists.

In the same series of Perere also other characters were created by Ziraldo: "Tinim", an Indian boy, fragile, as this anti-hero can be classified, and "Tuiuiu", an Indian girl, naughty, smart and full of charm.

These characters, representatives of a minority have for many years been present in comic strips and books. This has been the liaison of "Saci Perere" with the Indian boy and girl and also the feminine recognition.

Another character created by the same illustrator is "The Little Hutty Boy", which was a great success for years, accepted by children of all ages. Ziraldo is nominated for the Hans Christian Andersen award in 1988 for his texts and illustrations.

In the Seventies the cartoonist Henfil presented his own characters "Little Monk", "Grauna" (a black bird), "Goat Orellana" and "Zeferino", all of them heroes full of reflexion...

His works are read by children as well as by adults. Boys and girls identify themselves with his small and weak heroes, denouncing problems of their own country.

After drawing his characters for a while Henfil started to make rapid strokes, open, unlinked, in a synthesis showing with humour the suffering of the people of Brazil. His illustrations are far away from the traditional beauty, which is a subject that deserves a regional, national or international discussion. Henfil is an irreverent creator and goes deep into the Brazilian contrast, referring sometimes to the Gorgeous South, a region of Brazil which is economically much favoured.

I would like now to mention some hero-characters created by Brazilian artists: "Monica" and "Cebolinha, Cascao e Chico Bento" by Mauricio de Souza are known in many countries.

Eva Furnari has created many characters with-

out texts, but most important of them is "The Little Witch".

These characters are a part of our heroes in publications being in circulation apart from those which are imported and frequently transformed in books. Right now there are many books about Indians, their legends and social problems.

"Curupira" is a legend personage just like the "Saci" by Ziraldo, already presented in this article. Curupina's feet are reversed and he used to defend the jungle. This jungle, one of those of Amazonia has been devastated and most part of the population is no more fighting against it as they have lost their cultural identity.

Ana Leticia created the "Pluft" based on a story by Maria Clara Machado, narrating about a child-hero.

Fernando and Denise who won a BIB Plaque, Ge Orthof and Ana Raquel are some of the most talented Brazilian illustrators, who presented their children-heroes in their latest books.

Ana Raquel is now in Czechoslovakia participating on a workshop in Moravany organized by BIB for the Third World Artists under the direction of the great Slovak artist Albin Brunovsky.

In many cases is the hero characters depicted by the author in the form of an animal, as did Henfil, to escape from the human figure. Giving a human voice and reflexion to animals is an old author's trick to escape repression.

"The Companions" by Lygia Bojunga Nunes, Hans Christian Andersen award winner '82 is an example of such an approach. Another example is by Gian Calvi, Noma Prize winner of '81 and Walter Ono, who is also a very talented young illustrator. In "Unicorn Plague" written by Ana Maria Machado, president of the Hans Christian Andersen jury, illustrated by Humberto Guimarães there is the same line of heroes.

There were many books which described the exodus of many Brazilians who had to escape during the 1964 coup d'etat. Ana Maria Machado wrote a book entitled "With the Eyes on the Feathers", which has got her the "Casa de Las Americas" award of Cuba in 1981. The child-hero is characterized by Gerson Conforto.

There are only few books on history. "Tonico and the Secret" by Antonieta Moraes tells about the 1922 revolution in Sao Paulo, an important event in Brazil.

Although the characters are drawn, the hero, the most important character in the text has not been specified as such. The illustrator has decided not to identify the protagonist in the group.

Another example of a historical approach is the "Soldier who wasn't" by Rufino dos Santos. He tells the story of the great young Brazilian heroine Maria Quitéria who distinguished herself as a male soldier in the fight for Brazilian independence.

Eliardo Franca, an author-illustrator already awarded at the BIB has created a hero for "The Little King of Almost Everything". The illustration shows a little king who is transformed in words into a hero but this transformation is not identified in the illustration.

Rui de Oliveira, Noma Award winner in 1980 has illustrated Juca in 1982. Rui studied in Hungary for some years.

In Brazil more than 60 % of the population are children and young people and the great majority of this young population has no access to literature. We should also mention that more than a half of the population is illiterate.

A curious thing to observe is that Brazil is a huge country with great regional and cultural differences. The Brazilian tradition in spite of colonialism, and maybe also because of it, is still alive. All this leads to a big wealth concerning the creation of texts and illustrations for children and young people. Many different

Universes are presented in the most different way in Brazilian books in the last 20 years.

Another curiosity is also the fact that many authors of adult literature have started to write for young people and that famous plastic artists started to illustrate children's books following the growth of literature for children and young people in Brazil.

It was in that Brazil where Monteiro Lobato, an author I have already mentioned as the first great writer for children and young people, suffered and died without learning about his success. And it was also there where artists and illustrators had to search other ways to survive. In spite of all this, it is also the country where literature has been growing in production and quality.

THE CHILD-HERO AND THE SOCIAL ASPECT OF TIME

From the Seventies on literature for children and youth has experienced an impressive growth in a position of reality, together with the phantastic or not, dealing with a day-to-day and aggressive reality, trying to point out and to call the attention on the situation in which the most of Brazilians live. We have felt the presence of the teenagers in our current literature since then.

The problems of poor Brazilian young people are becoming more and more present in the literature after the beginning of the Eighties, after the military started to loose its power. Speaking about the poor teenagers they are young people which are certainly antiheroes as they are in the opposite way from those of the traditional hero. Analysing them we tend to call them heroes as they are the everyday heroes, surviving through all the difficulties they met.

In the development of the illustrated books the daily heroes, as we decided to call them, have new and original characteristics, representing the social changes in

our world. Characterizing these heroes has been a difficult task for our illustrators. When interpreting the poor, skinny, suffering and disrespected Brazilian characters one can not get to the rude or stereotyped illustration.

I had to omit many important books by special authors because they are not illustrated, or would be disgusting to show on slides because of the little care some printing houses in Brazil have given to the object-book.

The Brazilian heroes are frequently characterized by dark or black complexion, by Indians and ugly people. But originality and other artistic values are sometimes missed in these illustrations. Lygia Bojunga Nunes is the author of some of the everyday heroes. "The Steak and the Pop-corn" is a tale which deals with two different boys coming from different social levels. Another Lygia's book deals with a young girl heroine, a character from the circus.

Terezinha Eboli has created another example of a female heroine fighting against the current stereotypes, the "Ritinha", illustrated by Gerson Conforto.

Another example of a strong teenage female character is "Trespe", black, short and poor. These three

words start in Portuguese with P-s and that is why she is called "Three P" in the book "The Red Dash", written by Nilma Lacerda and illustrated by Paula Saldanha. "Trespe" is a rebelling teenager. She was given by her parents to their boss and she runs away preferring to live in an abandoned boat on the seashore, full of mud and shit.

Another Paula's creation is the "Fifteen Square" a street teenager, whose reality is a constant in our society.

The open and rapid stroke of the "Fifteen Square" portrays the strength of its content.

This is the panorama of the children's and young people's books illustration in Brazil, a developing country with less than ninety years of history of illustration and with a duality in the growth of its children's and young people's literature.

On the one hand this literature has been growing in originality, but on the other the difficulties with publishing it are so great, that the final product — the object book — is turned away from the one of the human needs for plastic art.

THE DEVELOPMENT OF CHILDREN'S HEROES IN SWEDISH CHILDREN'S BOOKS DURING THE PERIOD 1941—1986

*Lena Kaareland, Sweden
The Swedish Institute for Children's Books, Stockholm*

The children's literature reflects more than the literature for adults the view of society during a special period. From a view point of social history children's books are therefore a rewarding object for studies. The representation of the child in children's books becomes for instance a good indicator of the ideology of education of a certain period and of the concept of the child in general. The theme of this symposium "The child hero in the illustrations of books for children and youth — bearer of the social aspect of the period" is therefore very rich.

I have chosen to concentrate on the social aspects of family life, especially the relation between mother and child.

A dominating tendency in Swedish children's literature of today is that many authors demonstrate a very romantic view of the child. The child is regarded as the strong one, the irrepressible one, possessing big inner resources. As distinguished from the adults the child is incorrupted, more vivid and more imaginative than the elder generation. In spite of an ununderstanding environment, which means adult persons, who in many ways are unfaithful, the child nevertheless is capable of surviving and of keeping its freshness.

This attitude towards the child has its roots in the romantic period and in the ideas of J. J. Rousseau. It is expressed very clearly in the children's book written in 1986 by the Swedish author Ulf Nilsson with the significant title **The remarkable child** (my own English translation). I will now show you four slides taken from four different books published in the period 1941 — 1986, also witnessing about remarkable children. What they also all four have in common is the environment. They all take place in a kitchen. The kitchen is above all the territory of the mother and the child. In that place the little child is formed and to a great extent finds its roles and patterns of life.

Naturally the hero of the kitchen is the mother, but the child can also act as an hero here, for example in its plays, during which it tries different attitudes and roles.

In a historical view these four slides tell a lot of the role of both mother and child in society. They also show the development during this period mentioned above of almost 50 years. We can see that the situation of the child today is quite different from the one it had in the beginning of the 40s.

I'll now start with a slide from a book by the famous Elsa Beskow. The title is in my own English translation **Clever Annika (Duktiga Annika)**, published in 1941. This slide demonstrates the view of the child of an earlier period with its ideals: cleanliness, order, obedience and diligence. You can see that the kitchen is characterized by a very strict order, which also appears by the composition and the structure of the picture. Look at all the straight lines and the symmetry. The cans on the shelf are standing in proper order, which indicates that here rules a very prudent housewife, who never leaves anything to chance. The community between mother and child is expressed by the fact that they both are looking at each other, they are involved in a dialogue. They are also wearing the same white apron. Annika identifies herself with her mother and will in the future become an equally good housewife as her mother.

But there is also in this picture something of closeness, marked for instance by the window and its bars. Both mother and child are enclosed, almost imprisoned in the kitchen, which is separated from the world outside. The real life, the freedom, is outside, marked by the way disappearing in the far distance.

In this period, in the 30s and the 40s the woman was totally subordinated to the man. This picture also says a lot of the situation of Elsa Beskow herself. She had all her life to struggle for the right to exert her artistic

talent, which she had to combine with her role as wife and the mother to six children.

Next slide tells about the fact that new influences are beginning to develop in society and that according to this a new attitude to the child is formed. Here we have a look at Pippi Longstocking's kitchen at Villa Villekulla. The first book about Pippi by Astrid Lindgren appeared in 1945, an event which also marks the breakthrough of the modern Swedish children's book. This slide, showing an illustration by Ingrid Vang Nyman, is from a picture-book edition in the beginning of the 50s.

It demonstrates very clearly a change of paradigm concerning the way of looking at the child. To a great extent this stems from the development which has taken place within the field of child psychology with its acceptance for instance of the child's aggressivity and egoism. Pippi is a super child, a sovereign child, who challenges the rules and the norms of the grown-up world. She is a symbol of liberty and power. Her ravaging defies the traditional world of the adult person, whom Astrid Lindgren presents as slightly ridiculous. She stands completely on the side of the child, who is described as much better than the boring adults, totally lacking all imagination.

This slide also shows a development within the field of children's literature from order to chaos and anarchy, from the static to the dynamic and lively. In Pippi's kitchen the disorder is stressed by the fact that there are not any right angles in the picture, the paintings on the wall are hanging askew, the table is slanting and most of the cooking is done on the floor. Pippi is not any ideal housewife and she has not the intention to become one.

A couple who both develop the tradition from Elsa Beskow and the one from Astrid Lindgren's Pippi Longstocking are Barbro Lindgren and Eva Eriksson. In

the book **Den vilda bebiresan** (The wild baby's journey) from 1982 they tell about a single mother and her wild child.

The child in this story is indeed a remarkable child, a modern hero with a great sovereignty and a great need for freedom in the same way as Pippi Longstocking. But the wild baby is also a cruel and tyrannical child. You can notice that from this slide. Here you see the kitchen in the middle of the night. It's three o'clock in the morning. The wild baby uses to amuse himself in the night by jumping upon his sleeping mother instead of sleeping himself. As you see here he has now succeeded in waking up his mother. She has got up from bed, realising that it is useless to think of sleeping any more. Now the mother, tired and with a pillow around her head, is sitting at the kitchen table together with the child and all the toy animals. A lit candle indicates the season. The baby is playing that he is a bear, influenced perhaps by Winnie the Pooh. He is standing on his head in the honey jar, while the honey from his bread is dropping into the teddy bear's wide open mouth.

The relation between mother and child is here quite different from the one in Elsa Beskow's book **Clever Annika**. The traditional and hierarchical relationship mother — child is here completely reversed. The child is the strongest, the dominating part, the mother is the weakest. But the mother in this book is also represented in a more varied way than the mother in Beskow's story. She is not only a person in the background, not only an undiscussable authority. The wild baby's mother has the whole time her own integrity, she is an independent individual, but — and that's something important and new — she is also **both** mother and a friend to her child. She takes an active part in his plays for example. She has not only the role of an educator.

The book about the wild baby also shows how hard life can be together with a little baby with night-

watching and a permanent attention. But there is also, under the wild surface, a lot of warmth and tenderness between mother and child. The safety and nearness motherchild are stressed by the cosy kitchen-milieu in the same way as in *Clever Annika*. This safety is the base and the starting point for all the baby's wild and creative plays, which also have an important function in his emancipation from his mother. The last slide I have chosen to show you is from **Mamma-boken** (The mother-book, my translation) by Anna Höglund and Kristina Berge. This book was published in 1986. It's a very untraditional book and very modern in the way it describes family life of today in Sweden. We find here a rather acrimonious realism which sometimes is balancing on the most remote frontier of absurdism. We are indeed very far from the idyll of Elsa Beskow.

Also in this book we meet a single mother and her two children. Their wild practical jokes have parallels to those of the wild baby. The mother in this book is in the same way as the wild baby's tired and exhausted, but nevertheless ready to stand up on the children's conditions and participate in their wild plays. Also in this book you will find tenderness and warmth between mother and children. But the tone here is both in the text and in the pictures more surrealistic.

This slide is the last picture of the book, a picture full of calm and security. The children are sitting quietly in the kitchen after having read a book for their tired mother, who now is sleeping. The stars are shining outside the window and the text says as follows (my own translation):

"We read and talk how long as we want, safely mother is sleeping in the room next doors."

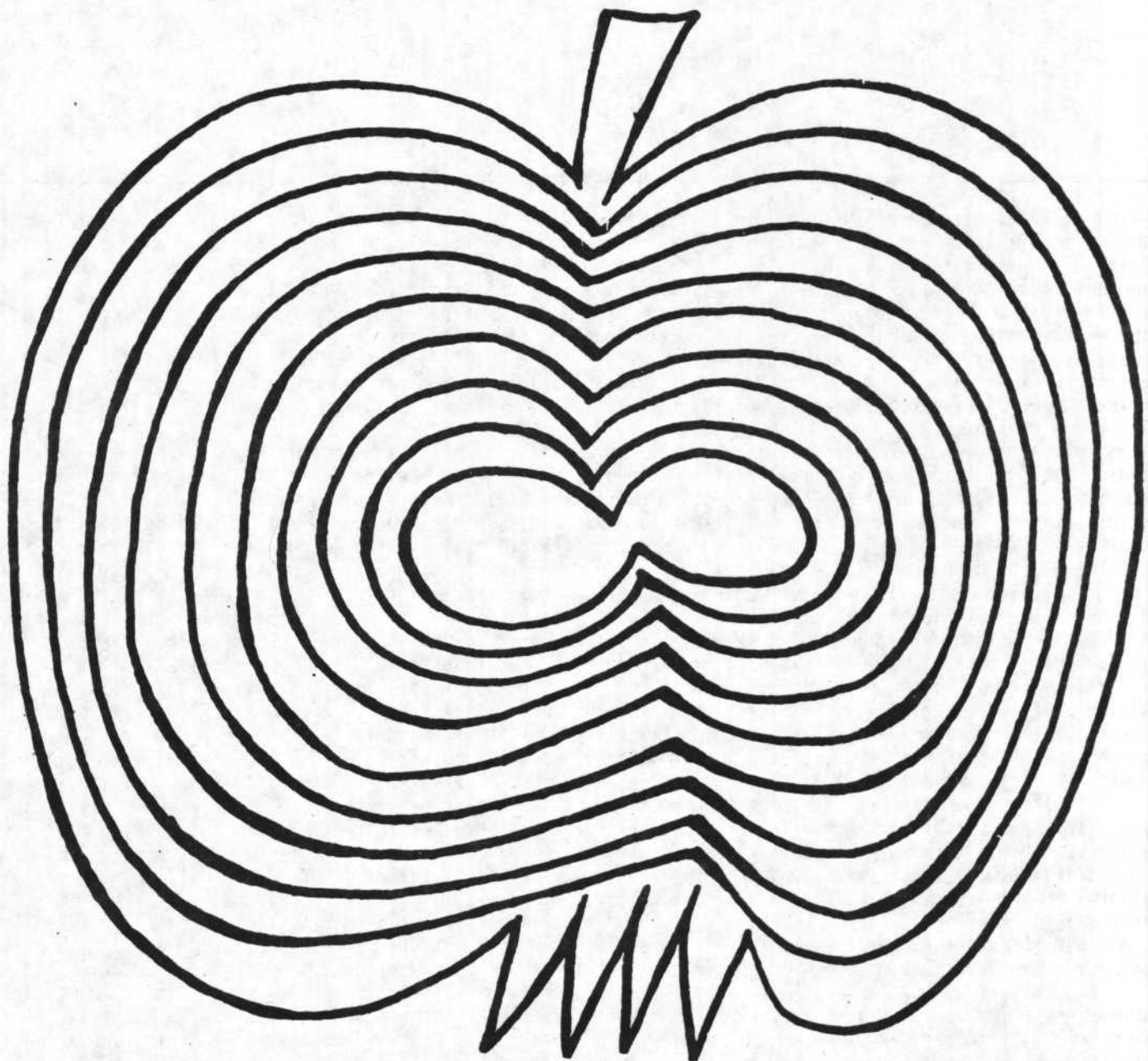
Here is the classical up and down world of nonsense, so common in children's literature. But it is not only nonsense, there is also a more serious level, revealing the exposed and lonely situation of so many children in

the 80s. But both the author and the illustrator emphasize the strength, the force and the independance of the children. The children in this book are in many aspects just remarkable children.

The picture with its cold and chilly colours give point to the grotesque and surrealistic features of the book. Look for instance at the nose of one of the children in form of a carrot. The milieu is bare, not rich of details. It's for exemple only the text that tells us that we really are in a kitchen.

In *Mammaboken* the contrasts of life are shown and also united — egoism and care, indifference and tenderness — in a way which is both new and traditional. Both the book about the wild baby and *Mammaboken* show with clear evidence that the border between children and adults in our days is going to disappear more and more. Properly speaking who is a child and a child hero? These books are good examples of the American Neil Postman's thesis, expressed in his work **The lost childhood**. His opinion here is that the adults become more and more infantilized in the same way as the children grow up very quickly. They have no childhood at all. To sum up what I have said: We have now seen the hero clever Annika form the 40s, a well-educated girl with a strong superego. We have seen Pippi Longstocking, who forms herself her life without any parents at all. She is a real hero, a modern superchild with a deep contact with her subconsciousness, a most remarkable child in the real sense of the word. We have seen whe wild baby and the children of *Mammaboken*, other heros of children's literature, strong, independant and very individualistic, revolting against the adult world, and very capable of managing life on their own conditions. But to what prize, you may ask. Another question worth some reflections and with which I will end this lecture is: What will be the relation between parents and children when the wild baby and his friends have grown up?

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THE SWEDISH CHILD-HERO IN PICTURE-BOOKS OF THE LAST YEARS

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The overall theme of this symposium consists of many interesting and possible aspects. Because of my background I have chosen to see it as changes of the child-archetype in a dynamic social field, i. e. how the image of the child, created by the illustrators, reflects the spirit of the age in which it is produced and becomes a carrier of social signs characteristic of the period. Well aware of the risks of drawing the wrong conclusions, I have chosen the very close perspective and will limit my presentation to the last few years.

In Sweden we are witnessing right now an extremely vital period of picture books, which are experimental in the choice of subject as well as in stylistic and artistic aspects. It seems to me that the authors and the illustrators have tried to get closer to the child, there is a lot of empathy and sensitivity in the way they depict the conditions of the child in a changing world. Therefore apart from my time limitation I will also restrict my presentation to this particular kind of picture books.

This category of books displays a quite complex state of balance between the text and the pictures. The text is often primary, and is often the starting point for the production of the pictures. One might say that the archetype of the child is often delineated in words, sometimes with stronger or weaker suggestions of the social setting or scenography, as I would like to term it, sometimes without such suggestions. It is then up to the artist to interpret the text and to give it a pictorial expression and to place it in a certain time and space, and in this way focusing and specifying the social implications. I have picked out some representative examples from the Swedish picture books production to illustrate my argument. And I will start with the more traditional one.

The first one is from a book by Astrid Lindgren and Ilon Wikland, in English called *The Runaway sleigh* (swed. 1983, eng. 1984) / picture 1/ Astrid Lindgren often

places herself deliberately vaguely on the geographic and social map and she doesn't offer any detailed stage directions concerning the appearance of her characters or dramatis personae. It is up to the illustrator to construct the characters, their ages and their general appearances and to give them their social identity through their outer look of dresses and surroundings. On the other hand Astrid Lindgren's text is extremely lively and dynamic and full of dialogue, and it shows such a degree of integrity and closeness that it is sometimes difficult to imagine what an illustrator can possibly add.

In this book the author implies a vague turn-of-the-century feeling through the house-maid and the use of horse-and-sleigh transportations. But certainly the modern child instantly recognize the typical nice, slightly mischievous young girl-hero of Astrid Lindgren, *Mardie*, and her likewise impertinent younger sister, *Lisbeth* is, as a matter of fact, the hero of this book, and she reminds us all of the modern child in her eager and keen approach to life. Ilon Wikland gives us a very clever establishing shot in this picture (picture 2) where she outlines the social settings: small town, turn-of-the-century. The picture of the cover is included here, but it is now extended and more defined in terms of space and time!

Small hints from the illustrator give us further information about the upper-class milieu: to go to the toy-shop with the maid in order to buy Christmas gifts for her sister, well-dressed. In the next picture we can see *Lisbeth* waiting for the maid outside the door (Picture 3). In this crucial scene the following happens: *Lisbeth* has occasionally been teased and challenged by a working-class boy passing by on a sleigh — "Look, I dare steal a ride. I bet you wouldn't dare!" As one can see, this is a social provocation in several ways: different social classes, different sexes!

We now see her standing there, looking like a

decorated doll to the left by the door of the toy-shop. She is extremely well dressed, none of the four primary colours are missing! She is surrounded by the warm and active colours of red, yellow and even gold. It is obvious that the shop-window and its content belongs to her window: living behind glass, looking like a piece of candy, and all around, those glittering promises of Christmas-candles, Christmas-tree and gifts.

But we also see another child in the picture, down to the right. This child is her absolute contrast, integrated in the colours of earth. And notice: neither this child, nor his mother, nor the wandering man is at all mentioned in the text. They are dumb actors in the social setting or scenography. So far, we are supposed to have discovered that Ilon Wikland is using a diagonal composition from the lower left corner to the upper right one. In the brownish-grey triangle a farmer has just arrived, in order to deliver coal to the old lady in the window, be to the "poor" side of the picture.

What now follows is that Lisbeth responds to the challenge from the other boy, i.e. the upper-class child gets into the "wrong" triangle and therefore into real danger. She steals a ride on the farmer's sleigh and is deserted in the wild woods far away from town all alone. There is a snowstorm and her life is in fact at risk (picture 4). But she gets a last-minute-rescuer in the shape of the nice middle-class couple with a neat, white, icelandic horse (picture 5). Here we can see that even the horses are used as carriers of social identity of the owners — and this has no textual basis — allowing our little hero to get still sharper contours. Without it having been explicitly stated in the text, Ilon Wikland has found and created a wide spectrum of social levels around the hero, where the lowest level is the bearer of implies threats and provocations and challenges. We can see in what way the illustrator has sharpened a hardly remarkable social tendency in the text.

And what does this story tell the child today, does it tell about the age in which it has been written and in which we live? The class differences in the Swedish contemporary society are not that evident, but they do exist, not the least in school, not the least in the language. It is often said that the majority of the Swedish children never meet in their school and text-books their own social level or language. Up til now the customary point of view in children's books has been that of the middle-class. But there are signs of changes now!

We have now seen a book where the child-hero is acting within a pretty firm structure. The progression of the story is reached by the hero's escape from her well-defined social belonging and her getting in trouble. The same pattern exists in lots of classical picture books all over the world, with the departure from and the return to the same circumstances. The parents of the heroes usually have an initial function, but then they fade away, until they reappear in the last sequence of the book as guarantors of balance restored. The child is pursuing a limited revolt and is for a time breaking the rules of the family-group, but is then brought back into line — and the norms have not been seriously questioned. The child has returned home, is listening to reason and has, possibly, experienced something worthwhile — the adult stage on the other hand is unchanged, static, Balance restored!

But interestingly enough, we now experience in Sweden an increasing number of picture-books for the very young children where this pattern is disrupted. The child-hero in these recent books is no longer acting against a threatening world outside the family but within his own family. And the outcome of the rebellions varies, as I will show.

My next example is a very popular little child-hero in Sweden, "the wild baby", written by Barbro Lindgren and illustrated by Eva Eriksson, another one of our more successful illustrators. In their third and latest

book, *The Wild Baby's Dog* (Swed. 1985, Eng. 1986) the baby-hero is very persistent in his wish-fulfilling. The text says that the baby wants a dog of his own (picture 1), if he doesn't get what he wants, he is willing to settle for a horse instead (picture 2) or even a cat (picture 3). The illustrator exploits to its fullest this short exposition: she evokes the time-bound and socially based scenography. At first we notice the economy of placing the first scene outdoors — in order to let him lay hands on the animals, showing the intensity of his wishes, his readiness to act in order to get what he wants and his boldness, when the opportunity arises. The outdoor situation also makes it possible to show the reactions from the outside world, i. e. the renunciation of his acts by more people than his mother. This child challenges the social code of behaviour. The mother knows it, but can do nothing about it. In the next scene the baby is still longing intensely. The text remarks that he has to wait for his birthday and the illustrator chooses the long Swedish winter as the background setting, showing in her picture, that he was born in July (picture 4) — as you can see he is trying to overcome this tragic fact in his own moving way — dressing himself and his toys in summer gear.

The night before his birthday! (picture 5). He has prepared everything, he is sleeping very badly. Here the illustrator prepares an almost unbearable climax of disappointment, as witnessed by the child reader. He is expecting a living dog — and somehow we suspect that he won't get one! He gets a toy dog and he will never get over it! (picture 6). The mother has given up! But the boy is thinking of his revenge. In the night he wakes up — his toy animals are all alive and they all run away from the mother and her restricted imagination. In the morning when they "return", the mother gets a shock: after having picked up the toy animals all spread in the grass, she turns around and finds that the dog remains alive! (picture 7). Such a strong desire from a baby-boy is not

easily quenched! The idea of the last picture is not found in the text, it is a pictorial postscript for the child reader: don't give up! It can happen to you as well! But objectively speaking: balance is unrestored!

Other children have still more serious problems. I want to show two picture-books by Inga-Maj Beck and Bengt Arne Runnerstrom, *Mama Green* (1982) and *Papa Blue* (1986) in my translation of the titles.

In these books the child, Dictor, is in fact mentally deserted by his parents. In the first book he is quite a small baby, driving his mother mad by saying "NO!". She then takes over the part of the child, exaggerates it and drives it to its absolute extreme (picture 1).

In the last scenes she is lying on the top of a cupboard, refusing to come down in spite of the appealing boy (picture 2). Saying that these problems belong to the dilemma of the single mother problemacy seemed to be no exaggeration, when the book first appeared. But this year it was obvious that this little boy has a father as well and that neither his mother nor his the father (picture 3) will remain adult in relation to the boundary-testing son. None of his parents remain firm, providing security, as a matter of fact they both desert him, leaving the responsibility to him, severely confusing him and violating him — mentally! The final redemption in the two books is just illusory and dictated by the terms of the adults! As you can see: balance unrestored!

This nightmare situation is reflected in another illustrated book this year by Gunna Grahs, *Sicken Sven!*, or *What a Sven!* (1986). She is letting her hero boy dream the whole story. When Sven awakes one morning the parents have grown small, and they are utterly aggressive and egoistic. Sven is bewildered or insulted, he feels strongly ashamed (pictures). But next morning everyone is back to normal!

These three picture books mirror a mental reality, true to many children in Sweden today. These child-

ren have got parents, who have no longer any relevant models of living in their own lives. They have lost their immediate bonds to their own families and relatives through the gaps of education and their life experiences differ from the old ones. Recently a Swedish poet, Goran Palm, has described the Swedish people in a poem (Ett

folk som blott, 1985) as utterly confused after a long period of total migration within the country: we are in some way immigrants in our own country, no bonds, no roots, no models for life.

In short: balance unrestored outside the books as well as it seems!

CHILD HERO IN THE ILLUSTRATION ...BEARER OF THE SOCIAL ASPECT OF THE PERIOD

*Janine Despinette, France
Loisirs Jeunes, Paris*

With the exception of the large, strong children depicted as Madonna with child on the gilded version of Christian folk legends and the woodcuts depicting Red Riding Hood or Jack the Thumb, the childhood is a topic which entered the French literature rather late. The child became a novel character only in the eighteenth century with EMILE by J.J. Rousseau: "each period in life has its own ripeness. It was often spoken about the accomplished man. Let us have a look at the ACCOMPLISHED CHILD, this will open a new horizon to us..."

Rousseau has introduced children into the social and cultural life of the French bourgeois society and only then children really became "novel characters" in the literary streams of the moralizing education. But the fundamentals of child character were always a matter of dispute. Rousseau has questioned St. Augustin's idea of the fifth century according to which the child was a representative of anti-accomplishment. But representatives of both opinions appear from generation to generation.

The **innocent child** and its deterioration by the society on one the hand and the fear from causing a shock to the same society by the presence of the child on the other is the matter causing problems according to some people as the child is considered a somewhat untouchable intruder as it develops.

Berquin from the book THE FRIEND OF CHILDREN published in 1782 was the first in France who escaped from the fairy tales and spoke about real life, introduced the **childhood** to children. To understand how the adult world influenced childhood and formed the nature and spontaneity of children it is sufficient to observe the pictures by Greuze, Fragonard or Madame Vige-Lebrun.

The relations between adults and children in the family, the place allocated for the children by the society,

the type of authority the children must obey — all these factors are changing all the time.

A historical turn in the development of the social statute with regard to children in France took place in the nineteenth century as documented by historians and sociologists Philippe Ariès (The Child and the Family Under the Old Regime) and Marie-José Chombart de Lauwe (Other World, Other Childhood). These works have since become key reference works for university researchers.

The society assumed the responsibility for the child by introducing the compulsory school education and setting regulations on the entrance into professional life causing the mini-adult child to turn into a kind of childish child, thanks to the possibility of using its newly achieved social status commercially. This happened also in the press and in the books. In the literature it can be seen how the child passes from subservient roles to main hero of the story and this happens not only in books for children. It would require some research to explain the symbolic impact of the presence of young boy proudly raising his pistol in the picture "Liberty leads the people" by Delacroix inspired by what happened in July 1830, and which will, thirty years later, inspire V. Hugo (exiled on Guernsey) to create Gavroche, one of the leading characters of his "Les Misérables". The characteristics ascribed by Hugo to Gavroche have made him a synonymum for a child from the street not only in vocabularies and dictionaires, but also in the minds of common people.

"Les Misérables" by Hugo belongs to the great works of the world literature published again and again with different illustrations. The author, who was also a skillfull drawer has designed some very interesting sketches evoking the character of Gavroche. But the picture of the boy as depicted by Delacroix remains for the French public the one and only genuine. Did Victor

Hugo tell us everything about this character depicted by Delacroix? He characterized Gavroche as "being in love with Freedom, having a heart of gold, veird and malicious, not able to keep his mouth shut just for the sheer pleasure of playing with words and thoughts". This is probably the reason why we, one hundred years later, keep in our hearts Gavroche and the character by Delacroix as one.

The character of Gavroche places also other questions.

The portrait of a child as depicted by the writer and illustrator, might it be as realistic as possible, is only an artifact. Is there a symbolic reference hidden under the descriptive and causal detail?

The authors writing about the childhood are no sociologists, but more than often consider childhood in a historical context.

Whether naturalists or fabulators, their work is a result of personal reflexion taking into account the reflexions from childhood and the uniqueness of the individual child. It is not to be denied that in the development of our literature for children the child is considered by the adult "creator" as a character interlaced with the secret of elapsing **time**. It poses an occasion to express the nostalgia for the past, paradise lost or a question mark regarding the future fate. The characteristic of the **child hero** expressed by the illustration is also a **name** connected with a **picture** containing its light, finely coloured with sensitivity, or without.

Eternal child, the source of purity and innocence means for us: TISTOU LES POUÇES VERTS (Tistou Green Fingers) by Maurice Druon and Jacqueline Duhème, and of course, THE LITTLE PRINCE by Antoine de Saint-Exupéry. We have to state it again: everything depends on the **physical** presence of the child's picture. Are you able to separate from the book title the silhouette of a blond child with a serious expression and

hands in its pockets standing on a grey ball resembling a planet, because all around are stars? The dress of the child is not colourfull, nor fashionable, it is not old, it can not be set into a certain period. But every reader can tell you, and this is the same for several generations, that the picture is remembered as the LITTLE PRINCE. The drawing supports the story and its originality lies in the fact that it is a drawing by a pilot who views the Earth from a different angle and sees the things in different colours. And maybe also a drawing by a writer, who considered these sketches as a normal appendage for the word contained in the text, that means inseparable.

But the sign of the social aspect of a period is more the childhood as kingdom and not the child — king.

There are a lot of children today who are real witnesses to childhood experienced in the everyday life. ELEONORE. GUILLAUME (Dauf) EMILIE... (Domitille de Pressensé) MIMI CRACRA (Agnès Rosentiehl) VALENTINE (Michael Gay) CAROLINE (Pierre Probst) ERNESTO (Marguerite Duras / Bernard Bonhomme) LE PETIT NICOLAS (Gosciny / Sempé) GRABOTE (Nicole Claveloux) YOK-YOK (Etienne Delessert) JEREMIE (Jean Claverie) STEPHEN (J. M. Nicolle) THEO LA TERREUR (J. J. Loup).

PIERRE L'ÉBOURIFFE (Hoffman/Claude Lapointe) LA PETITE GEANIE (Ph. Dumas).

All these children may be found as heroes of a single story in pictures or multiple stories as in the television series. These lively, mobile characters, mostly many-sided are created by great professionals, illustrators who are mostly fathers, mothers or grand-fathers... that means adults, observing children how they live, making lively sketches full of humour and, what is specifically French, full of tender jollity.

These authors — illustrators can not omit the surrounding visual mediatization and they terefore try to

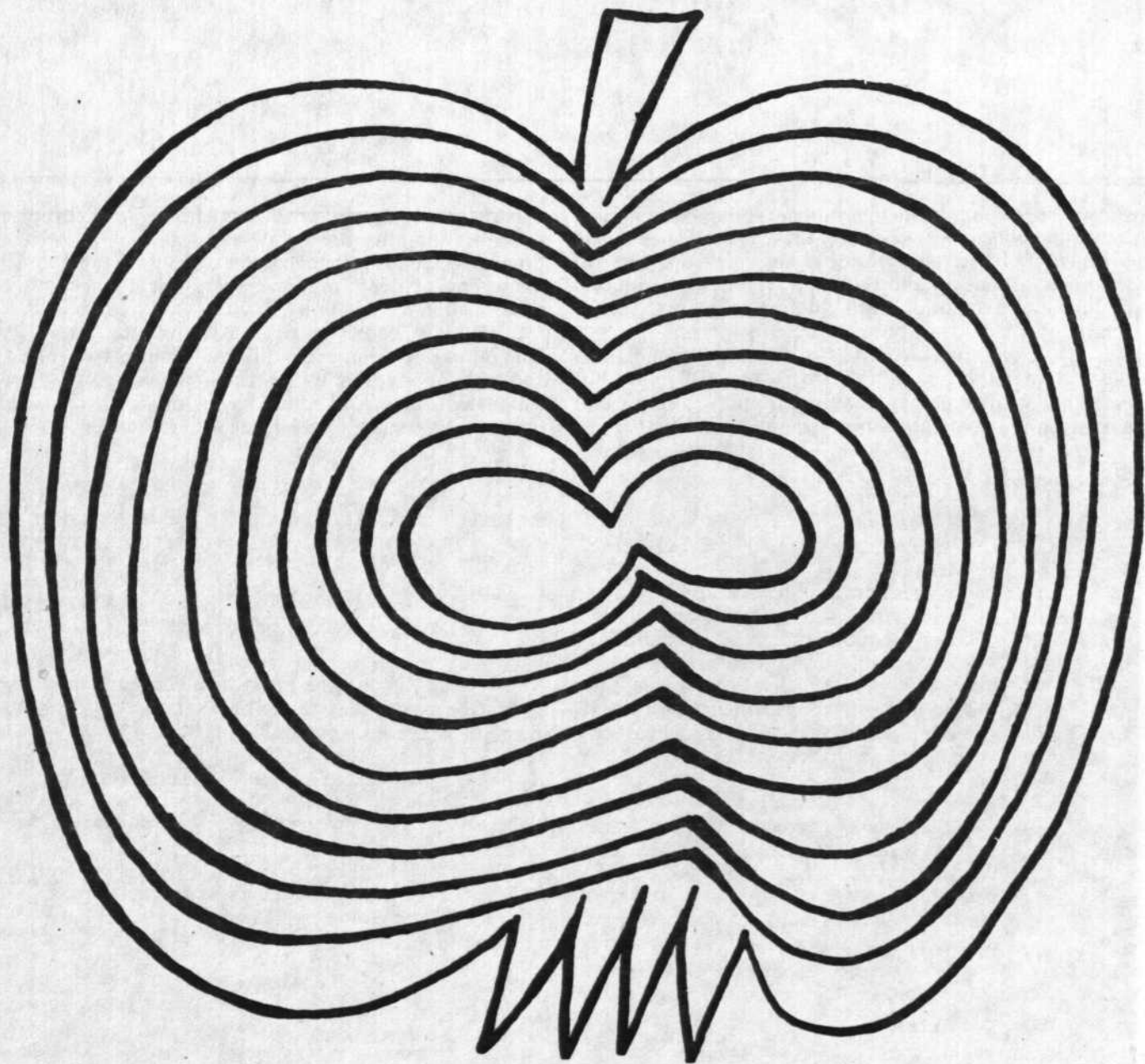
show the young, sometimes very young readers the inevitable collectiveness of our present life. They evoke for them with their picture books happiness and sorrow, moments of tension and the happy moments of mutual realtions between adults and children... at home, at the school, in public transport, during leisure time...

Communicativeness or non-communicativeness between the generations are expressed by cartoons or rather with some phantasy, which may go even into surrealism or hyperrealism, depending on whether the

illustrator is a painter or draws. The implementation of a meanin into the word-play leads to visual improvisations in which te logic changes into absurdities evoking in the young reader... and co-reading adult laughter with some distraction.

It is probably a lesser paradox to see artists with imagination to be interested in the problems of children and childhood than to see them reverting the closed cultural world of the adults by introduction of the joy from reading made for children.

70/71



THE HERO AND THE DEVELOPMENT OF THE VIEW-ANGLE

Carla Poesio, Italy
Firenze

Pinocchio is one of the most frequently depicted hero form the novels for children.

Since the first illustrations by Enrico Mazzanti (this was the first edition of the novel published in a book form in 1883, the novel was previously published in the "Giornale per i bambini" in 1881) up to those by our contemporaries as are Folon, Topor and Innocenti, many an artist has been tempted to impress upon this character not only a physical aspect, but also an internal dimension with relation to the surrounding world.

I consider it worthwhile to take some important aspects ascribed to this hero of wood by outstanding illustrators under the changing social and cultural atmosphere of the period to which the artists belonged as examples to show the changes it underwent during one hundred years of existence.

I mean changes in situations, because the physical appearance of Pinocchio remains approximately the same: wooden matter, movable extremities, paper dress, pointed hat and a prolonged, almost arrogant nose.

What discloses best the social and cultural influence of the period in which the pertinent artist lived?

It is the context in which Pinocchio lives: the world he lives in and resists with confidence or malice, with curiosity or sensitivity.

And it can be said that the world he lives in is not different from the hero. On the contrary, it is something determining his attitudes and reactions. Thus: for a more effective comparison of individual visual interpretations of Pinocchio and his environment with regard to social and cultural characteristics of the individual periods let us consider **two** fundamental topics, which in the visual translation by some illustrators interpret also the social and cultural tendencies changed into the so called "Weltanschauung".

It is:

a) First of all the discovery by Pinocchio that there are

things, which are different from himself, he is driven by curiosity and his interest attracted. It is the street with many faces, the puppet theatre, the "Bistro at the Red Crayfish", the house of the Fairy, even the school.

That is the real horizon opening before Pinocchio the instinct to enjoy, to capture it. I must stress again: it is something seen through Pinocchio's eyes.

b) Secondly it is the world about which Pinocchio feels that it is dangerous and it shows to be dangerous and therefore is met by Pinocchio with mistrust, fear, even terror.

I hope that my proposal of these two observation points will help to elucidate, that the projection of the outer world to Pinocchio and the projection of Pinocchio into the outer world has been marked by the "esprit of the period" of the artist, through the "Zeitgeist" with, of course, a social dimension.

* * *

A) Among the many aspects of the attractive world, the world, that has to be discovered and enjoyed in an adventurous spirit and let us not forget that means in children also the spirit of transgression, opposition against the well meant advices by the adults is also the theatre. Pinocchio sees the theatre on his way to school and **chooses** to sell his spelling book to be able to buy a ticket.

1. Carlo CHIOSTRI from Florence, who was the second illustrator for the publisher BEMPORADO and illustrated the novel by Collodi in 1901 sees this theatre as a simple and humble structure in a village or on the periphery of a small town. The musicians have an appearance of hard working, even hungry people from different social strata. Chiostris seems to be a meticulous observer of different typical characters of Tuscany, an Italian region which joined the

Kingdom of Italy in the period Chiostrì was born. In the years when Chiostrì lived and worked there, Tuscany still preserved its character of grand-duchy, with agriculture developed more than industry, having a tradition of enlightened reign, with the honourability of just emerging classes. Close to the cartwheel driver is a boy not only well, but even meticulously dressed. Near the women with baskets stands a gentleman with fur collar. The theatre is interrupting a quiet working day in a labourious environment called "Toscanina" (Little Tuscany). And exactly this atmosphere of interruption influences our hero and determines his decision.

2. It is interesting to see the same topic illustrated by Attilio Mussino, the most popular of all artists who illustrated Pinocchio. The main edition of the novel with his illustrations published by BEMPORADO is dated 1911. The Italian social and cultural atmosphere is now very different from the previous one. Mussino, who was born in Torino, which became the first capital of the new Kingdom worked in a period called "giolittiana" after the prime minister Giolitti, in an era of the emerging bourgeoisie, full of energy and joy of life, even a bit hectic. The artist joins this era with an explosion of colours. The theatre building is depicted as a demanding structure. The announcement of the show is even more colossal, with lights, a monkey, gestures, costumes and eliminating the coldness which, as suggested by the snowcovered roofs must be quite strong. The unity of different social classes is evident, but there is a more solid result showing the comfort. Men are in cylinders, there is somebody dressed in a uniform. But most evident is the life optimism, participation, which immediately absorbs Pinocchio.
3. The next illustration is very contrasting, but we had to jump over a long distance in time. This is the same

theatre as seen by Benito Jacovitti who illustrated the novel by Collodi three times (in 1943, 1946 and 1964) having ample experience as an illustrator of journals, producing mainly comic strips.

1964: this is an era of a great popularity of comics in Italy and this also determines the "new ways in reading". The full-page illustrations by Jacovitti produced for the AVE edition according to this stream seem to aim at merging the contents of Collodi's text with the new gist reflecting the "reader's requirements" of the Sixties.

Each of the almost digested pictures contains its own "gag", a short story: a man using the comfort offered by the theatre is bathing his feet, some visitors have no place and are glued to the ceiling as leeches, a woman is knitting something huge, a spectator stealing from the basket containing sweets. The intention is to offer an insight from different angles according to the imagination of Pinocchio at his first meeting with the world, which is so rich in new things.

It is at the same time also an idea of a fiesta, which complies with the illustrative design of an artist who is very sensitive with regard to comic series appearing in Italy at the middle of the century gaining greater strength and greater influence in the following years.

Let us repeat the same approach in confronting something concerning another "place of joy" for Pinocchio, "The Bistro at the Red Crayfish". An invitation to dinner by the Tom-cat nad Fox is full of not only material charme, as it is a kind of initiation of Pinocchio into the dignified world of adults.

4. And this again is Carlo CHIOSTRÌ (1901) with a realistic (as usual) illustration, which, however, frequently contains "a foreign element destroying the unity of the whole scene". Such an element are here the two animals not human-like as in the works by

later illustrators, but behaving as two human beings. This is the way how this phantastic folk tale should be read, typical for the end of the last and the beginning of our century.

The Italian demopsychologists, e.g. scientists collecting folk-tales from oral tradition as also did the Grimm brothers, stressed two synchronous aspects of these fairy-tales: the daily reality and its connection with the magic and unreal which have oriented the reader towards criticism, as I have mentioned before.

And exactly here, in the folk-tales, are the roots of the novel by Collodi. And this social and cultural orientation may be joined with the figurative interpretation by Chiostrì.

5. Let us see now the contrasting illustration of the same bistro by Gian Battista Galizzi. To the end of the Second World War (1946) he works for the SEI publishing house. This is a period full of memories of the terrible experiences provoked by the war.

In this picture the Tom-cat and the Fox observe Pinocchio falling asleep as two villains, not even trying to hide their real nature. The bistro owner has an evil smile of a complice. The lights and colours contain Caravaggio-like resonances and a dramatic echo.

6. As the third example, very different from the previous two illustrations, is the bistro by Roberto Innocenti. This artist is at the present preparing full-page illustrations to be published by the end of 1987 by Jonathan Cape of London and at Creative Education of Mankato in the United States. Innocenti was so kind and allowed me to show you some of these illustrations, which were **not yet published** as a homage to BIB, which awarded him the Golden Apple in 1985. With these illustrations Innocenti aimed at a minute reconstruction of the Tuscany of the last century from

the view-point of a very observant and well-qualified researcher. When I asked him why a contemporary artist wished to produce characters belonging to the last century or to the beginning of our century, he answered: "Nostalg as a protest".

His search for HUMAN dimensions in inner and outer aspects is a kind of protest against coolness, things produced in series, sensual indifference, despise over human values and too much technology.

"Only in a world", explains Innocenti "closer to human dimensions can Pinocchio's adventures take place".

It can be seen that apart from the elements of structures he tries to depict also the daily life.

Pinocchio stops at the door to the bistro, enchanted by the cosy atmosphere, by the exhibited hams, customers playing cards, by the man leaving the toilet and starting to drink and play again.

7. The following illustration shows again the same atmosphere, intensively human: it is a peasant's house, with the owner getting up at night to catch the thief of his chicken. And this atmosphere is at its best in the third illustration presenting a street ending with a little square in a bird's eye view to express the circularity of the space with a communal life, where men and women share their joy and sorrow.
9. Even the school is a place where adventurous discoveries are made and the character of Pinocchio gains special reflexions.

There is a little school of the 19th century in the illustration by Chiostrì, the desks are not very comfortable, the teacher observes Pinocchio, who is afraid. Our Pinocchio is quite right, one can smell the air of punishment: illustrator was directly influenced by the manners in paedagogics of the 19th century.

10. Mussino represents a rather different aspect of the school life. The children are completely free in his

picture. Due to the presence of boys around Pinocchio the classroom almost disappears. Mussino prefers the movement, a choreographic composition of figures: marches, processions and ceremonies are typical of his period. It was a time when the Fiftieth anniversary of Italian union was celebrated and in 1906 the World Fair was held, marked by excellent choreography and show.

11. Let us observe the influence of this choreographical movement on Pinocchio who seems to be much less flexible, stiff, isolated... the surrounding, the atmosphere — I must stress it again — denominate the stance of the hero.

Another example, which is very suitable, an example of atmosphere, the surrounding closely connected with the inner situation of Pinocchio is the house of the Fairy, who takes up the poor, almost dead Pinocchio after he has been hanged on a large oak-tree. The house of the Fairy and the Fairy herself are symbols of salvation, comfort and warmth of a family. This offers Pinocchio a feeling of security.

Massino puts him into a surrounding filled with the typical, a bit trashy surplus of well-to-do upper middle class.

The Fairy, here a loving mother, is dressed beautifully, all of the three animals in redingots and cylinders contrasting due to their black dresses with the whiteness of the bed sheet and face of Pinocchio, who is pretending to be dead. The composition is theatrical, the bed seems to be located on a turniquet in front of spectators.

12. The same surrounding, the same elegance, even more enhanced (richness as an end to dangerous adventures), can be observed in the works by another artist. Luigi Cavalieri illustrated Pinocchio for the SALANI publishers in 1924.

The style is without doubt "à nouveau", a style which triumphed in Italy of the period. In the field of figurative arts, in fashion and design it was called "liberty". Typical of this style is overdoing in decoration and formality, seen here as the embroidery of the bed linen and the change of the three physicians into almost sculptural elements.

I would like to draw your attention to the central figure, that of the Fairy. She is one of the most contradictory and least clear characters of the novel in relation to Pinocchio. (She changes from page to page into a dead girl, sister, passive participant, a woman from the folk, queen of animals, loving mother, etc.). Her relation to the hero of the novel is brought into extreme by a contemporary illustrator, Topor, in the edition by OLIVETTI from the year 1972.

13. The artist ascribes a psychoanalytical meaning to the changeability of Pinocchio, a feature of our time. He condenses all roles ascribed to the Fairy and adds also oedipic and erotic implications especially in an illustration showing Pinocchio at her feet.

Two analyzers of the text, Rauch and Baldacci, have made a remark that the Fairy represents "most of all a woman, maybe a mother, certainly a lover".

14. Topor transposes from our present time into the changeability of Pinocchio the meaning of nightmares, the importance of subconsciousness. We may observe it especially in what we have said will be our second topic: the world evoking shyness, mistrust and fears in Pinocchio.

It can be felt from an illustration in which a snake crosses the road of Pinocchio, that the introvert world designed by Topor is full of bad dreams, nightmares, fears, restlessness inborn in each of us. Topor shows them in a very fine structure of lines and

colours where the figures belong to the **unconscious** sphere. The snake clearly represents the transposition of fears into concrete ideas.

Even more important in this concept is the illustration showing Pinocchio in the belly of the shark. It is a kind of descent into the hell or maternal womb, which later expell him as a new Pinocchio.

15. Topor is a contemporary illustrator with his dreamy inerpretations and many implications of psychoanalytical character. He is reflecting with his illustrations the mental and life attitudes of a man of the 20th century.

Let us turn back to Mussini and his ideas concerning an allien and dangerous world.

16. Mussini's snake is completely different from that by Topor. The effect is theatrical and the comic appearance seen in its improvised movement is well connected with Pinocchio's somersault. At this place it is necessary to make some remarks on the influence of the period (the beginning of the 20th century) on illustrations by the artist.

In Italy it is a period of very intensive political satire. Anticlerical and antimilitaristic cartoonists are popular and so are their papers publishing the cartoons. The style of these drawings is lacking the fine irony of **Punch**, but is close to that of cartoons, with the mimics, gestures, stances leading even to expressionism. And the characters by Mussino influenced by such tendencies are frequently cartoons, including those of the children.

17. This is a cartoon depicting Mangiafuoco, the owner of the theatre, presented by Mussino in a melodramatic position which also Pinocchio resembles asking him a favour.
18. Let us compare it with Mangiafuoco by Enrico **MAZZANTI** the first illustrator of Collodi's novel

published in the book from in 1883 by **PAGGI**. The novel had already been published in the **IL GIORNALE PER I BAMBINI**. There is an apparent phantastic dimension in Mazzanti's picture, with strong ties leading to Gustave Doré. His Mangiafuoco resembles Bluebeard dressed in the clothes of a nobleman, on a high chair resembling a throne.

19. Very different is the picture by Galizzi, an illustrator showing the influences of the tragic atmosphere of the war. His Mangiafuoco is cumbersome with his gigantic silhouette and frightens Pinocchio.

Mark the contrast in the loose threads on the puppets and the ropes twisted in the whip like snakes.

20. And another great difference in the representation (influenced by the period) of another terrible character: The Green Fisherman. And so he is depicted by Luigi Cavalieri, a representative of the "liberty" style, of a style, which was dominant in Italy of the Twenties, not only as a style, but also as an attitude. The traditional bestiality of the Fisherman is suppressed by elements which are echo of Arcimbaldo. The Pinocchio's gesture of fear is also a rather elegant rejection, almost a dancing step.

In this second part of characterization dealing with the alien world, a terrible world, the steps are important.

The Snake, Mangiafuoco and The Green Fisherman seem to be more terrible than they really are. But there are other characters, less clear and therefore dangerous. What about the gendarmes, who make no great difference between innocents and guilty ones, representing the **justice**, which turns the logic upside-down. (Pinocchio is sentenced by the judge not because of stealing, but because he was hiding).

21. The first meeting of Pinocchio with the gendarme is shown by Carlo **CHIOSTRI** almost on a full page

- covered by the monumental protector of the law and order, who easily fixes our hero by holding his nose. What is a puppet for the one who represents law in the province of Tuscany?
22. Mussino offers for the same episode a completely theatrical version. The gendarme is depicted in the cartoon as a funny Arc de Triumphe, with a sabre, hen and chickens.
The fate of Pinocchio is shared by the people from the street, who resemble the chorus in an operetta.
23. Chiostrini shows Pinocchio pressed between two gendarmes. There are no jokes with the justice, says the logic of the illustration, formed by the society of the second half of the 19th century.
24. Mussino depicts the same scene in the form of a cartoon. The large moustache of the gendarme and his huge soles on the boots give this police operation a comic touch.
25. So represents Mussino the scene with the trial at the court. Pinocchio is full of respect in front of the judge, who seems to be somewhat dull. And so are both the gendarmes.
26. There is a great difference in the way how Galizzi has depicted the scene. He puts the representatives of the justice in a position somewhere between misuse of the office and malevolency.
And there is a special illustration disclosing the "Zeitgeist", the spirit of the time in social dimensions as a factor determining the attitude of the artist. The illustration was made for the international exhibition of unpublished illustration called "Pinocchigraphis", held in Venice in 1986.
27. For better understanding of Folon's design let us return to the first illustrator of Pinocchio, Enrico Mazzanti (1883). He shows us a puppet against the background of the main episodes: Tom-cat and the Fox, The Fairy, The Fat Pigeon, The Snake, etc... There is a contrast between its wooden silhouette, which is strong and solid and between the nuance elements of adventures. There is no real landscape, only an atmosphere opening for all possibilities.
28. There is an illustration of similar kind: the arrival of the coach which will carry Pinocchio into the Country of Toys. A black silhouette arising from a canyon between two imaginary hills lighted by an unreal and somewhat disturbing Moon.
It is a period when the novel by Collodi was read as a fairy tale only. It originated from the real and entered the pure imaginary.
29. But in our period of cosmic flights Folon shows the Universe where Pinocchio floats among stars and planets. It is a remarkable, huge solitude of a boy made of wood, which returns us to the very actual idea of loneliness surrounding the contemporary man that is very frequently depicted by Folon in his illustrations.
Pinocchio floats completely alone and it seems that he will find a reference point with his long nose in the middle of the Earth.
Or is he going to hurt her with his weapon of a great liar in the imaginary star wars? What do you think? You, we have to decide about that.

JOSEF ČAPEK AND HIS CHILD-HEROES

*Blanka Stehlikova, CSSR
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At the occasion of our Symposium dealing with the topic of the child hero as the bearer of the social aspect of time I would like to remind you of a Czech artist born one hundred years ago, painter, novelist, dramatic artist, creator of printed graphics and journalist Josef Čapek. It was Čapek who has devoted much of his work to childhood either as a philosopher, dramatist or creator of illustrations for the books for children.

Čapek started his artistic activities in literature. During his studies at the School of Arts and Crafts he published articles written in cooperation with his brother Karel, later a famous novelist, in many journals. The signature of Čapek brothers frequently appeared under short stories, recensions of literary and artistic works and even under the first commonly written drama called *The Fateful Plays of Love*, published in 1911. Josef Čapek was the one who devised the name "Robot", which became international since, for the characters of his brother Karel's drama *RUR*.

Josef Čapek was awarded a scholarship for Paris in 1911. He attended the atelier Colarossi and devoted much of his time to visits of museums and art galleries. He was especially enchanted by Trocadero and the collections of negro art and the art of primitives in general. Some years later, in 1919 he published an essay entitled "African Sculptures", which was his first important individual study in the field of art theory. (The essay was the basis of his book on the art of Primitives, published twenty years later.)

In the same year a review of a book by Ladislav Švarc devoted to artistic works of children was published by Čapek in the journal "Červen". According to Čapek "The world of children is also our world but nicer, fuller, more phantastic because enlivened with poetic beings, richer with beauties, more harmonic as not yet oppressed by the curse of life". This review was produced not only as a result of an accidental meeting with children's draw-

ings but because of a very deep interest in the artistic expression of children "so pure and basic", simply and naturally expressing all at which the modern art is aiming. Soon the book *Most Humble Art* was published by Čapek in 1920 which was devoted to the art of naivists and dilettants, painters of shop signs and market plates. Čapek admired the openness, elementarity and sensitivity of the paintings by naivists, primitive nations and children, so different from the educated academism of different style mixtures. At this time he has already passed through his period of cubism in painting and was striving towards the unification of new artistic styles with experiences gained from concrete reality and strong feelings.

This was also the time when, apart from some motifs painted before the war and during the First World War, he painted some pictures confessing a personal return to the dreams from his childhood when he dreamed of "heroes sailors, beautiful countries and miracles of the nature" of sailors resulting from a confrontation of a child's dream with a vision of a grown-up man.

Prompted by his brother Karel who edited a book of Czech fairy-tales entitled "A Basket of Fairy tales" in 1918 Josef Čapek wrote his first literary work devoted to children under the title "My Fat Grand-Grandpa and the Highway Robbers" and accompanied it with his own drawings. The story was set in his native country, but his heroes were inhabitants of a city, criminals of different professions, detectives and a woman called *Kokotička*. It was an adventure story resembling the then so popular film strips but already with a comic context. In the texts of songs which were a part of the story elements of children's plays appeared for the first time, inspired by the "secret language" used together with his brother during their childhood.

But all these excursions into the world of children remained a kind of laboratory experiments, some

probes into the possibilities of artistic work. Josef Čapek was only finding his way.

The artist started systematically working for children only ten years later under the influence of a personally very important event. The family of his fiancée has at least agreed with the wedding with a painter who was not corresponding with their idea of husband. After four years a baby girl named Alenka was born to Čapek's. Čapek was already 36 years old at that time. They have moved into a new double-house in 1925 in Vinohrady, a part of Prague together with his brother Karel. The street is today called the Street of Čapek Brothers. Those were the best years of Josef. Only now he could experience the simple beauty of life, escaped the scepticism and uncertainty. Problems which he has solved in the past from the view-point of work he has now envisioned as a part of life. Paternal feelings have evoked his own memories from his childhood. He returned home from the world of artistic capitals, to the Czech country with simple people and children.

Most of his works in the period between 1928 and 1933, before fascists came to power, was devoted to children. An exposition of his paintings and drawings in water colour and guaches motivated by children opened in 1935. His pictures depicted children at games — in the sand-pit, in the garden, with peasant's huts in the background, children as individuals and also members of collectives and first of all, children as an optimistic component of the world.

The famous poet František Halas has admired his pictures: Čapek is able to remember, he possesses a fresh vision a kind of paradise logic. František Hrubín was inspired even after many years passed with Čapek's works and produced a book of poems entitled *The Blue Sky* (1947) and also Jan Skácel has used Čapek's drawings in his book of poems *Where the Roes Have Gone* (1986).

The first story on the Dog and Cat was published at Christmas 1927 in *Lidové noviny*, where Čapek was working as an editor and drawer. The first story became a book called *Stories on the Dog and Cat How They Lived and Also on Other Things* (1929). The author has devoted his book to his favourite reader and critic — his own daughter Alenka.

In this book, similarly as in other stories published in the Children's Corner of the newspaper *Lidové noviny* between 1929 and 1933 (published in a book long after the death of Josef Čapek under the title *Let Us Talk, Children* we are able to discover a new period in his work. The celebration of childhood still remains the leading topic, but there can also be found a kind of stress on the present life. Josef Čapek aimed at telling Alenka and her friends real-life stories on problems which are important in life, take them behind the doors of their homes. Especially the feuilletons devoted to daily chores — getting up in the morning, washing and games, to lazy ones and frightened children, but also the importance of working and how the world should be in the future are the most impressive. Čapek appears here less a philosopher or a poet, he becomes an excellent story teller. He uses elements of dialogue, vernacular and expressions of children to enliven his language. Let us remember just the beginning of his story: "... but how the adults talk? They speak about things that just happen, about things they do, about things that are real. Uhm... and do the children and have the children something what is real? Of course they do and have! Something the children do as the adults use to do, something as the children, we are living. We breathe, sleep, eat just like adults do, with them and we have our own troubles: games and the school, that is our work... And we shall talk about these things exactly as adults do about their things. So, mister story-teller, start now, talk, but let it be something real, true and also entertaining!"

Čapek's story-telling was something special. It resembled a newspaper column but contained fairy-tale elements. There was, for example, a tooth with a hole in it into which a boy has fallen or an earthworm used instead of thread to mend the torn trousers of a boy. The author has used in his stories such elements which have appeared in the literature for children much later, in the Sixties. But only few authors succeeded in achieving such a vitality, humor and poetry in their work. Josef Čapek was taking also into the account the opinion of the adult reader, who is reading the story in a different way than children do. Especially his Story About the Dog and Cat was published many times over, recorded on gramophone records, tapes and filmed.

Josef Čapek became more popular as illustrator then novelist. He was, of course, drawing his own pictures for his literary works and those by his brother Karel (Nine Fairy Tales, 1932), but also the "Adventures of the Frog" by Kenneth Graham (1933), "Summer Boys" by Pavel Sula (1931), "Edudant and Francimor" by Karel Poláček (1933), "Let Us Follow, Boys "and" An Alarm in the Kováčská Street" by Václav Řezáč (1934) and the book "Klapzuba's Team" by Eduard Bass (1926) which was written for adults but soon became favourite reading of children and young people. It has to be stressed that all these books were struggling for new ideas in literature and their artistic level far exceeded the standards of stories for children. And these books were also progressive, citizen-oriented. The authors were showing the life of contemporary children living in a period which was forming them differently from the way the previous generation was formed. They were excited by other adventures, other heroes of the film screen and sport stadiums, and also by the fights for social equality. The illustrations by Josef Čapek were well corresponding with the intentions of literary authors he depicted the present time, present environment and social atmosphere.

A book for children of a new type was born. Probably also Čapek's experience as journalist helped to bring about a better contact with the young reader. It might be of some importance that also Eduard Bass, Karel Poláček, Pavel Sula and later Václav Řezáč were journalist and with exception of Pavel Sula, similarly like the brothers Čapek, all were working for the Lidové noviny. And maybe that the orientation of the books by Bass and Řezáč have taken Čapek again to the periphery of Prague. Josef Čapek did not have to go far in the search for his literary heroes. He had them just behind the corner and many of them have even got real names.

The experience of a journalist helped Čapek not only in stressing the contemporaneousness and addressivity but also the charm and humor in his works. The artist abandoned his motifs in pastels and pictures for children and arrived at newspaper drawings, even cartoons. He used the linear drawings in ink freed from all unnecessary details without space especially for drawing the scenes of his stories for children. The line has depicted all important items, animals and children which had the leading role. In spite of his non-traditional approach the pictures were well understood by the children. They were close to their way of sensing the world and we should also mention that František Bidlo, Ondřej Sekora and Josef Noák have used the same technique.

The quiet and creative period in Josef Čapek's life did not last for a very long time. Fascism took over in the neighbouring Germany and Josef Čapek became a determined antifascist fighter, devoting his art to the defence of democracy in his threatened native country. Karel Čapek died under dramatic circumstances in December 1938. And on September the 1st of the next year, the day the Second World War started, Josef Čapek was taken into custody as a "honorary prisoner" which simply meant without trial. He went through the prison of Pankrác, through the concentration camps of Dachau,

Buchenwald, Sachsenhausen and Bergen — Belsen where he perished during the typhoid epidemic in April 1945.

But Čapek's work is still alive, especially his books for children and illustrations aiming at understanding the world of children which became works of

art. His books are very popular in the already third generation of children and his illustrations for the books by other authors are re-edited over and over. Many of his dreams came true, but Josef Čapek still remains a great inspirator.

THE MOTIF OF FRIENDSHIP IN ILLUSTRATIONS OF BOOKS FOR CHILDREN

*Jiri Iljev, CSSR
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Illustrations page 116—121

The fate of child heroes has been described in the literature side by side with that of the adults. When considering their age, the young heroes overcome during their adventures much larger obstacles than the adults. The atmosphere of our youthful trips and adventures, the meetings with favourite books, illustrations and motion pictures from our childhood is hidden deep in our soul. In the books of our youth justice and love overcame evil, the stories have always fulfilled our desire to read what should happen in real life.

Not only the adult heroes from the books written for children and youth, but also the young protagonists became attractive for the young reader who may find here (and also in the illustrations of such books) his hero, he may project himself into situations where he, as the hero shows his moral qualities. Two authors are well known by the Czech readers of past and present generations, authors having a lasting place in the context of the Czech and Slovak literature. Their heroes have been implemented in youthful games and pictures by children not only due to book illustrations, but also thanks to films and television programmes.

Probably all young readers were enjoying the books by Jules Verne and Karl May. They may serve as examples of books written for children and youth of all countries and all periods. At the present time with technology prevailing over the nature and humanity we must have some fears of the lack of sensibility in children. The interest in the science-fiction books by Jules Verne and adventure stories by Karl May (including also the interest in the films made on these books) show the vitality and popularity of such books. The world-wide popularity of heroes created by Verne and May is based on values, which are close to children and which make the works by the mentioned authors so well readable. Let us only mention virtues like truth, the strength of friendship and love to the fellow human being and help to others.

Friendship and unselfish help to others are virtues which have made the books by Verne and May (in spite of different opinions with regard to their quality) so popular among young readers. When reading the stories by both authors the children meet not only young or child heroes, but also adults who are helping the young ones during hardship, adults with positive characteristics as are love to a fellow man, truth and justice, a feeling towards animals and nature.

From the wide range of characters by both authors let us mention only some young heroes: Robert Grant, Dick Sand or Martin Bauman, Fred Engel, Ellen Patterson and Vohkadeh. Verne's heroes were first introduced to the young reader through the woodcuts by Eduard Riou (1833—1900), who was the first to illustrate Verne's books or H. Meyer (in the *Children of Captain Grant* and *The Fifteen-years Old Captain*). One of the most popular Verne's novels *The Children of Captain Grant* is known to the Czech readers since its first edition with illustrations from the times past which are used also in the contemporary editions. The epic works of art not only supply detailed information on the surrounding described in the books but preserve also the patina of times long past and romantic voyage along the 37th parallel. Pictures of different sizes with the necessary sentence from the text helped the young reader to experience the high seas with the shark, to concentrate on the motif of the bottle containing Grant's letter and to join the expedition with the aim to save the brave captain Grant. The child becomes familiar with the characters participating in the long trip, different people joined in the effort to save a man. The attitudes of children, Mary and Robert Grant, express the determination to undertake everything for the salvation of the beloved father. Some pictures show also the Malcolm Castle, the yacht Duncan, but the main topic remain the characters of the story and the "documentation" of the trip along the 37th

parallel. Some illustrations show also the comic character, the French geographer Paganel, who wins the hearts of the children with his determined stand during salvation. The illustrations also show the episode of Robert's kidnapping by the condor and his rescue by Red-Indian Thalkave. Thalkave himself is representing a free native of the pamps and he logically joins the expedition. Also the figure of Paganel became a good motif for the illustrations. He was one of the most impressive characters of the story due to his somewhat confused, but straightforward mentality. The contrast of black and white colours is fully used to punctuate the inner tension and gain the desired emotional effect. The actuality of the ideas expressed in the book was documented best with the Societ motion picture (1936) based strictly on Riou's illustrations. All the characters of the picture were devised according to Riou's illustrations. Some of the sequences of the film, e. g. the climb of Robert on the mast of the ship or Paganel's song in the most difficult part of the expedition became (with the music by Dunayevski) an unseparable part of Verne's novel. The young reader has experienced and learned some very important values: the life optimism, love to parents, human solidarity, but also the price of human life and freedom. Important is also the relation towards the Red-Indian Thalkave and his love to the horse. It helps educate the children in their approach to animals. But also the behaviour of the group towards the negative character represented by the mate Ayrton shows that everybody should get the possibility for improvement.

The story of the Son of the Bear-hunter by Karl May is analogical in its approach towards human values as are love to parents, freedom and loving other people. Brotherhood and love between people of different colour are a leading motif in all works by Karl May. The help in disaster and human solidarity is well shown by the illustrations. It is also necessary to mention a very impor-

tant concept of May's stories: the heroes never dare to decide about the life of their opponents, everybody is given a chance to find the right way. The illustrators have got a good chance in the works by May to show their imagination. They have fully exploited the possibilities offered by the trip of the sixteen-years old Martin Bauman who was seeking his father side by side with his Indian friend Vohkadeh and famous older westerners. The first illustrations, rather static and theatrical by Venceslaus Černý, J. Mukařovský and K. L. Thuma (in the edition from the year 1892) or by Josef Ulrich (first edition 1907) show the friendship between the two young boys, their relation towards nature and the bravery of men. Their charm is in the naivety and pathetic characterization of men and well reflects the atmosphere of years past, when distances were for the majority of the readers something inseparable form fairy tales. The paperback editions of May's works between the two World Wars became an almost exclusive domain of one of the best and most renowned illustrators of adventure stories, Zdeněk Burian (1905—1981). With the aid of pen-drawings and black-and-white goaches he well managed the stories and created many a type of heroes. Top quality works based on minute studies introduced exotic countries to readers in spite of the fact that the artist himself did almost not travel at all. In the year 1947 by illustrating the "Children of Captain Grant" he also opened new views into the South American countries, hilly sceneries under the endless skies. Not only the distances covered during the trip around the world and the small group of adventurers, but also the spiritual message — not to give up even against odd — is well captured by the drawings. Burian's compositions are fascinating for the Czech reader with the play of lights on the sea surface, exotic flowers and animals. Everything gains a dramatic character, the nature is no more only the background for the story, but becomes a dramatic unity. After

showing the monumental scenes during the voyage (Duncan on high seas, anchoring in the bay, Grant's children on the shore) the illustrator concentrates more on intimate pictures of the reunion of the children with their father on the deck of the ship. The dramatic situations to be mastered by the young sailor Dick (*The Fifteen-years Old Captain*, 1948) are well captured by the pen-drawings and coloured frontispice of the book. The drawings are entering the text of the book, some of the gouache paintings are full-page, mostly the scenery of the seas. The book "Son of the Bear-hunter" by May is illustrated in a similar manner. Since the edition of 1933 the heroes of the story are introduced to the young reader by double-page gouaches and later also pen-drawings covering two pages. The illustrator introduces the characters of the book without framing, in parallel with the text concerned. In individual medallions the main characters are portrayed, The Thick Jemmy, Long Davy, Vohkadeh, Martin Baumann, Vinnetou, Old Shatterhand and other from the wide range of westerners and Red Indians. The figures are always depicted from the view-point their friends — Vohkadeh sitting face-to-face with his rescuers, Martin bringing a horse for his new friends, Old Shatterhand scrutinizing Hobble-Frank and the Thick Jemmy... The dramatic moments (including the retrospective of Martins story) are depicted on double pages with some text inside of the picture, enhancing in this way the close relation between literature and picture. Of similar dramatic charge are the illustrations by Burian for the books *A Tramp in Sonorra*, *Vinnetou between Bedouins and Satan* and *Judas*, published in 1935 and in 1971 under the title "The Vultures of Mexico". The brave westerners are joined in their deeds also by two young Indian boys, young immigrants and two girls. The captivation of the pictures is also enhanced by the lack of framing around the illustrations, which are embedded into the text. The inner and outer dynamism of the text

is also enhanced by the illustrator as he depicts the story as seen on behalf of the narrator. This kind of treatment is much closer to the reader than the closed views produced by former illustrators of Karl May's books. Also the heads of the chapters illustrated in the 1935 edition by Claus Bergen enhance the feeling of a first-hand report (the view of the Indian camp-site with the figures of Judith and Melton in the background or the rocky valley where the homicide took place).

The illustrator is mostly concerned with the characters of the two young Indian boys, friends of the narrator, who, chasing the enemy also pass the school of life and learn to give the criminal a new chance. The artist is, however, also depicting the negative character of Player in the contradiction of ideas between good and evil. The importance of the inner moral law is stressed. Let us only remember the words of Old Shatterhand, when parting from the immigrants: "A man can be rich even if he has no money, there are different kinds of richness...". The reader can return to the first illustration of the book depicting a westerner in torn clothing, whose only richness is his virtue. The portrayal of Meltons shows an artistic aspect connecting the general knowledge of the works by Gustave Doré with the literary character. The negative character of Melton is also shown by "some features, which were used by the ingenious drawer Gustave doré in depicting the devil. The similarity is so great as if the devil sat as a model for the portrait of Melton...".

Burian's illustrations became the most popular kind of illustration in adventure books. They have been already preferred by many generations of young readers. The writer Ondřej Neff has told me once a story, which well shows how the works by Burian are praised. The American illustrator Roy G. Krenkel wrote once in a letter: "I was laughing over the picture of Old Surehand when noticing how well has Burian, living in the heart of

Europe, depicted a character from the Far West, beating American painters in their own domain..."

The illustrations of May's books were very much influenced by the introduction of motion pictures produced since 1964 in the FRG based on stories by May. This can be observed in the illustrations by Jaromír Vraštil (1922—1979) for the books *Tave-Shala* and *On the Vinnetou's Hill*. In the first case he used the stars of the films for his pictures and in the black-and-white technique. The paperback editions of May's works were as from the sixties illustrated with photographic reproductions from the films. May is at the present illustrated by Gustav Krum (born 1924) with pictures ex-

pressively composed according to the story, full size and coloured.

But Burian's priority and his closeness to the contemporary young reader is well documented by the latest edition of *Vinnetou* of 1987 using his illustrations. Very contemporary ideas from the books by May, e. g. helping others, human dignity, the price of freedom and uniqueness of human life — make the books by May side by side with those by Verne a popular reading of our young people. It is a pity that these books were not read also by those people who are today deciding on the fate of millions and who might have so learned some of their values.

CHILD CHARACTERS BY SIGUTE VALJUENE

*Ingrida Korsakaite, USSR
Vilnius*

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When researching the Lithuanian books for children to find an answer to questions posed by the Symposium BIB '87 I found that there are not too many real heroes performing heroic deeds of social importance and that the motif of the child not always has its meaning with regard to the social orientation of the art of the book. The child character is sometimes only a stereotype, a nice figure abstracting the childhood, lost among the other usual attributes typical of the life of children. Instead of the complicated relation of a coming-to-be personality towards the surrounding world the child is usually presented with a spiritless smile and wide open eyes. It seemed therefore suitable to research the work of Sigute Valuvėne, who is depicting the child in a very different way, concentrating on the spiritual picture of the child in a very contemporary setting.

The artist is involved in illustrating books for children for the last thirty years, drawing the child again and again with the aim to discover the specificities in how the child perceives the surrounding world. The picture of the child is also the bearer of the ethic ideals in the creative work of S. Valuvėne. She sees in children the personification of the best human characteristics as are goodness, frankness and natural behaviour. She considers the world of the children to be a special part of the great world, the most important step in the human existence. The child is first of all a little human being from the planet Earth, trying to understand the eternal secrets of life including all contradictions and social evils.

The spiritual fullness, ethic contents and stylistic specificity of illustrations by S. Valuvėne are based on the traditional national culture. The deep lyricism in the composition of her works is in harmony with Lithuanian folk songs and sounds the best poems of the contemporary Lithuanian poetry for children, which is also illustrated by the artist.

S. Valuvėne was in her childhood very much

impressed by the works of the great Lithuanian artist Mikalojus Konstantinas Čiurlionis whose art, created at the beginning of the twentieth century, became for her internally close and an ideal of unsurpassed beauty. The metaphoric expression of fragility and defencelessness of the little being will repeatedly appear in her works.

The artist is also, without doubts, following the realistic tradition of Lithuanian illustrations for children, which was from the very beginnings in the nineteenth century oriented with love on the democratic representation of rural children, simple shepherds, his ideas of moral purity, light and good. Let us also mention the works by Kazis Šimonis from the Twenties and Thirties, illustrating the ties between rural children and nature.

The ties between child and the surrounding nature are also the main topic in the works by S. Valuvėne. The artist evokes a sensitive relation towards nature in the young reader, teaches him to feel the beauties of his native country, implements the value and uniqueness of life. This attitude of the artist is especially actual when considering the increasing ecological problems of our planet. In the period of urbanization when the child is more and more separated from the nature, S. Valuvėne is bringing it closer to the world of plants and animals. The children in her pictures seem to participate in the quiet life of Earth. They observe how a flower is developing, the flying seed and the bird taking off. The little children characters seem sometimes become a part of the nature. In the illustrations for the poems by O. Miciure "The Spring Bunch" (1969) the night is personified in the figure of a girl, very similar to those described in the book. The personification of the night, with regard to its emotional construction and colour spectrum, may also be compared with the mythic "Maiden" from the cycle "The Signs of the Zodiac" by M. K. Čiurlionis.

In an illustration for the poems by J. Degutis

called "Songs of the Sun" (1972) the slim girl is associated with the near-by growing poppy flower personifying the human-like picture of the plant.

The topic of the child ad nature is a very popular one in the books for children. But its treatment more than often shows sentimentality and banality in thinking. It seems to me that S. Valuvėne was able to avoid this by daring simplicity, harmony of her pictures and generalization in the means of artistic expression. The children of her pictures are not bound to the nature by direct and external ties, but internal associations.

To compare the child with motifs from the nature is a favourite artistic approach by S. Valuvėne which enables her to disclose the inner life of children, different moods, feelings and experiences. The clear spring mood is expressed in this way by depicting the shepherd playing his flute and the lark flying overhead. In another illustration the boy with the flute resembles a white dandelion which is similar to a picture by M. K. Chiurlonis and this poetic parallel, soft nuance painting evokes a feeling of contemplation and tender musical sound.

Similar parables in the overall system of pictures in the book illustrations by S. Valuvėne constitute her basic composition principle used also in other works. This principle is also expressed in her book "songs of the Sun" as seen from the treatment of individual chapters. There is a boy with violin and a dragon-fly depicted on a combined double-page. In a book by the same author, namely J. Degutėte, entitled "On the Sunny Path" (1978) and in the book of poetry "My Colours" (1976) by K. Kubilinskas the individual motifs of plants, birds and butterflies are interlaced with pictures of children, their games and entertainments in the nature, which is depicted by the artist as a natural, vitally important surrounding of the childhood.

We are evoking in this connection the words by

the American author of books for children Catherine Peterson, which may be used to characterize the work of S. Valuvėne: "We have to understand that the people and universe are inseparable and mutually connected (...). We must learn to live together on this little planet, that belongs not only to people, but also to the nature." The author participated in the first bilateral Symposium on problems of cooperation between the USSR and the USA in the field of literature for children and art, held in April this year (1987) in Vilnius, the Capital of the Lithuanian SSR. It was significant for the Symposium in Vilnius that the topical questions concerning aesthetic education and researching new approaches for cooperation in this field, were by many participants connected with considerations regarding the fate of our planet, with the future of children and with the importance to mediating the children humanistic and peaceful ideas through art.

With regard to illustrations by S. Valuvėne it is necessary to stress that the child of the illustrations not only meditates over the beauty of the nature, but as the nature enriches the spiritual world of the man, also evokes the sources of active creativity. The artist prefers to show children gifted with artistic abilities, with a fiddle or flute, holding a pencil or brush, with an aim to depict the creative activities, which are so close to each child.

No less characteristic an attribute of the spiritual life of children in the illustrations by S. Valuvėne is the book, symbolizing the knowledge gathered by the humanity as cultural richness. This motif is well used by the iconography all over the world not excluding Lithuanian. The artist adorns the picture of the girl with a book and compares the process of reading with a miracle: the girls reading fairy tales are carried away by their dreams and change into little princesses. Bettina Hürlihan in her work "Die Welt im Bilderbuch" (The World of the Picture Book) reminds us that the illustrators of the past as

well as of the present time very frequently depict the child with a book and has shown on the example of some pictures how the motif is used to express the inclination of children to dreaming.

The topic of child and nature is in the work of S. Valuvėne closely interconnected with that of child and culture. The artist aims at educating the children to be the future art connoisseurs, aesthetically educated people, who, according to Ella Gankina, are able to protect not only the nature, but also the culture. This is also aided by the high artistic level of her illustrations, an appeal to the children expressed with a language of great art.

One of the basic expressive means in the works by S. Valuvėne is the dimmed harmonic colouration. She usually works in gouache, water colour and pastels on white paper or card-board. She finds a separate colour design for each set of illustrations, which serves as a key for the overall emotional arrangement of the book. The transparent depth of tone, flashes of light in the semidarkness and shimmering produce a little secret, foggy space in which the little heroes are existing. A special lyrical note and sincerity are characteristic of the artistic language of S. Valuvėne.

The light and impressive intonation of her illustrations is very different from the mindless contemplations over the ideals of childhood. There is, however, a nostalgic relation as to the best period in life. The artist says that she always fears the future fate of every adolescent.

Similar universal impressions were embodied in the illustrations for the poem "White Dwarfs" by V. Palchinskaitė, devoted to children who died during the Second World War. S. Valuvėne has illustrated this work twice, in the years 1970 and 1981. A cruel intrusion of war can be felt from the illustrations for the first edition, destroying the basic values of normal childhood. A girl

embraced by flames can be seen in one of the illustrations losing grip, the little bed turns around, the walls of the house collapse. The second version of illustrations shows almost no external signs of the war, only an unusual colour spectrum reflecting great fires creates an agitated, distressed atmosphere. The artist uses poetic associations when speaking about the necessity to preserve peace on the Earth. As in all her works also here S. Valuvėne puts the fragile children characters in opposition to cruelty and evil. "This is a protest, disarming goodness", as written in an article concerning this work. Nature and the book, favourite motifs of the author become important symbols in connection with the dead body of a child, present values which were destroyed with the life.

Valuvėne's illustrations for the second edition of "White Dwarfs" were, with some other illustrations by the same author, exhibited with the best Soviet illustrations for children's books at the Biennale of Illustrations in Bratislava in 1985 in which the artist participated already for the fifth time.

There is one more important topic enriching the humanistic interpretation of childhood not only in illustration, but also in other works by S. Valuvėne. It is the eternal motif of motherhood bearing the beauty of mutual human relations, tenderness and care, disclosing the bounds which tie the child to its family, country and all humanity. In the works by S. Valuvėne the mothers resemble renaissance Madonnas and their generalized plasticity is similar to that of the wooden sculptures and paintings by Lithuanian folk artists.

S. Valuvėne discloses the motif of motherhood in her illustrations for the collection of folk tales from Lithuania entitled "Mouse, Put Your Son To Sleep" (1973) and in her independent cycle of pictures "Lullaby of Spring, Summer, Autumn and Winter".

More monumental are her mother characters in tapestries devised for one of the hospitals in Vilnius. The

character of mother reading from a book to her child appears again and again in monumental paintings, book graphic and graphic sheets by S. Valuvene. The motif of motherhood gains a wide symbolical meaning in her series of lino-cuts inspired by Lithuanian folklore. The sword at the feet of the mother stands for the heroic defence of the country in accordance with the patriotic contents of folk songs.

The heroic spirit of the legendary past frequently inspired the artist. Let us remember her early illustrations for the children's edition of Maxim Gorki's romantic legend "Danko" published in 1967 for which she created the monumental picture of the hero, who has torn a butining heart from his chest to show the right way to others.

I think that a little deviation and an introduction to the more general context of the works by S. Valuvene will enable a better understanding of the ethic contents of her pictures showing children with an aim to feel their social and educational intentions. I would also like to underline the fact that in the Lithuanian books for children the illustrations are always closely connected to "great art".

In the new illustrations by S. Valuvene for the 1986 edition of "White Dwarfs" by M. Vainilaitis some changes in the interpretation of the children can be discovered. Apart from the type of the child whom she liked from the very beginning and which may be identified by enchanted expression and somewhat rigid figures, appear the portraits of children, faces depicted in plane. The principle of poetic comparison of the child with motifs from nature remains, as also remains the overall spiritual touch in her pictures, but some more individual features and uniqueness of faces appear as captured by the artist in the portrait of her son.

The illustrations by S. Valuvene for the "White Dwarfs" were on display last summer in Vilnius at the Third Triennale of Book Art of the Baltic Republics together with other works by Soviet illustrators, and they were praised as outstanding representations of the little heroes.

In spite of the fact that the child in illustrations by S. Valuvene does not perform any heroic deeds, it seems to be the real hero of illustrations, determined for the main role, as the center of a humanistic model of the world, created by the artist.

A GROUP OF BOYS AS A SYMBOL OF THE SUFFERING OF A NATION

*Bosilka Kicevac, Yugoslavia
Belgrade*

In my present talk you will not find a particular hero, one person — but a group of fifteen — year boys, schoolboys of the fifth class of gymnasium. They were led to the execution place together with other 7300 males, directly from their school benches. It was done as a revenge, a genocide— on Oct. 21, 1941. That event took place at the city of Kragujevac, Serbia, Yugoslavia.

It was not preceded by any warning, at the very beginning of The World War II in Yugoslavia, when people were not aware of all possible terrifying things which were to come— the least of all, those fifteen-year old boys who— on that nice October morning set out for school as they used to do every day— happy, open-minded, cheerful in their youth, not thinking of the war that had begun. They never returned to their homes and families. They were the youngest of the three hundred pupils who were killed the same day and that was the reason of my selecting them from the rest of 7300 males, natives of the town who experienced the same tragic fate that particular day. But that group was a group of children. They went with their eighteen teachers, carrying their satchels, dressed in school uniform, without food and warm coats, to be crowded all night in the barracks and to be led to the execution place early next morning.

They were children of fifteen years of age. Try to imagine now a group of teenagers, gay, dressed in blue jeans, tall and grown but still children with long years of life and maturing yet to come.

I was a child, six year younger at that time, and with my family I stayed at a village near Kragujevac, where we had fled from bombed and ruined Belgrade. Fled from one horror to experience the other one. I shall always remember those days. The news about shooting was spreading from one yard to another, from one neighbour to another. Weeping and mourning of women were diffusing like a wave not to stop for three days and nights. Everyone had to cry over somebody but we cried

for all of them. Those cries and bewailings of peasant-women (representing a part of our national customs) were echoing over the hillsides and then stopped. Silence was much worse!

I had to tell you this story, to draw your attention to my personal experience of that event.

One of the most eminent poetess of our country, Desanka Maksimović wrote a moving poem devoted to a group of schoolboys joined by the same fate “in a country of peasants on the Hilly Balkans”. That poem, “A Bloody Fairy Tale”, is known by all children of Yugoslavia. It found its place in almost all anthologies, in reading books. That event inspired also many other artists for their visual literary and musical pieces of art. All these works live in museum, books and schools and at “The Great School Lesson”.

Every year since, on October 21, “The Great School Lesson” has been held on the spot of that massacre. That place was transformed into a nice memorial park with sculptures, inscriptions, and is dominated by a big stone figure representing V (Roman number 5) commemorating the fifth class of boys-martyrs, boys that became a symbol.

They became a symbol of the sufferings and killings of the innocent, symbol of human madness and aggression, terrorism of the worst kind, as well as the symbol of serious warning and reminder of the horrors of war. Thus, it became also a symbol of peace. The Yugoslav children and the children from all over the world, who come regularly every year to Kragujevac, will not easily forget that symbol. Hiroshima has never been forgotten, as well.

Both, as a human and as an artist I wanted to repay my dues to the memory of these boys and of the tragic event I experienced myself. To pay tribute as a mother, whose children have a better and happier fate. Therefore, I, gladly and with a great feeling of respon-

sibility accepted to illustrate the picture-book on the text of our great poetess about October 1941 at Kragujevac. In my visual language I have poetised nothing. I wanted to be realistic because I have no historic distance. I wanted to paint everything as it was Authentically. I have read the memories of the survivors, mothers nad members of families of the killed. I visited The Memorial Park and Museum, saw collected things from the place of execution: photos, pupils caps, satchels, trifles from their pockets, some notes and letters... I tried hard not to be disturbed by tears while working.

I hesitated to come forth with such a talk today. We want to forget as soon as possible that war and also the enmity, defeats and victories. We do want peace and friendliness. However, we should not forget that this peace has been endangered from day to day. Only some days ago an explosion rang out in Barcelona, we remehrer the explosion at the railway station in Bologna and in a Belgrade cinema. And these things have been happening during the peacetime. Not to mention those parts of the world where the war is going on! And with the terror

unrelated to war or peace it is always the innocent and the helpless who suffer and the children most of all. We are gathered here now for the children's sake! We write and paint for them. Our vital devotion is to be their educators. But the examples from the history are the best lessons for their education.

The children from Kragujevac represent one part of my childhood but for the children nowadays they are historic heroes, the victims of suffering, one of the many legends from the rich history of our people. It is not important any more, who was fighting against whom, the fact of the past war exists and we know that to an agressor everything is permitted, even to kill children — there lies the importance.

We wish the happiness to all children of the world to grow in peacetime and freedom and once grown-up to keep the peace for their own children.

That was the reason I decided anyway, to revive this topic for you. I think the little victims from Kragujevac will again come to life and warn us. That much I could do for them.

THE TOPIC OF CHILD-HERO IN THE ILLUSTRATIONS FOR CHILDREN

*Nadezda Lola Savcic, Yugoslavia
Belgrade*

The child-hero was present in the literature for children and youth from the very beginning and described by artists of all periods in the history of art. Its depicting may have all attributes of an adult hero whether it concerns the universal concept of heroism or a more modern kind of heroism, e. g. social heroism.

Such kind of heroism can be seen in the Serbian literature even in the first texts of fairy-tales collected onehundred-and-fifty years ago by Vuk Karadjic, in picture books, books for children, in comics from the period between the two World Wars and in poems and dramas of the present time.

It is mostly a child-hero bearing no sign of its period, nothing that might be characteristic from the historical, or social aspect. Such is the hero of legends, mythologic fairy tales and epic poems. It is therefore a universal type of child-hero, with no connection to social contingency, such as the hero in the "A Grain of Pepper" (Biberče), a legend based on the idea of opposing the Evil in general sense. The general idea is that if a little being (little man = child) has a great heart, it overcomes its physical age while fighting evil force, it becomes great (great man = adult). Fighting the dragon contains all the attributes of universal heroism, an adult-like heroism. "A Grain of Pepper" is not set into a special social surrounding, it is a child with everything characteristic for a child. The fairy-tale was illustrated by Bosilka Kicevac in vivid colours and a very specific style. This illustrator of old sayings collected by Vuk has changed her usual style while illustrating the adventures of the little Grain of Pepper.

The same topic was also treated by other authors, e. g. by Djordje Lobacev, an artist of Russian origin who decided to present it as comics, lately published in the book of series called "The Magic World of Djordje Lobacev" (1976).

Dramas with the same topic by Lubis Djokic were published after the Second World War ("A Grain of Pepper I", 1946, published at Prosveta publishing house and "Theatre Fairy-tales", 1981, the same author), which were illustrated by Dushko Ristic. This was the book which brought popularity to Djokic. The main idea has shifted towards the fight between Truth and Lie. The Grain of Pepper is the bearer of this fight, the symbol for Truth-Justice-Right. The illustrations by Ristic follow a disjointed idea, the contrast between Right and Violence. His Dragon, full of graphic dynamics in spite of the somber colours, seems to come directly from an oriental fairy-tale, full of cruelty and violence. The character of the "Grain of Pepper" is optimistic, happy, a kind of more "scenic". By the way, the theatre costumes by the same author also express the dual expressivity of the Good and Evil characters. The same topic can also be found in the literature of other nations — "Pfeffer" in Germany and "Le Petit Poucet" in France.

Another feared cataclysm which was born in our century, the nuclear catastrophe was at the origine of a cosmopolite programme called "Peace", a book published in 1982 in Paris. The popularity of this child character, visiting the prominent persons of our world to construct peace, is document quite well by the over twenty editions published in western and eastern countries. This book, meditating on eternal problems concerning the division of humanity, armament, equilibrium of terror, peace and war in general, on the possibility of a nuclear disaster is really very actual. Its author Bernard Benson, a pioneer in computer technology since 1947 is a world wide renown English scientist.

The illustrations for children in this book, not childish ones, are drawings in black and grey shadows evoking the closeness of the cataclysm and blue-green colours standing for peace.

This direct and very effective handwriting stresses the text by its somberness.

Let us quote the French illustrator of many series Enki Bilal, who is Yugoslav by birth ("Memoirs from Behind the World", "Fantastic Stories"), who is also involved in topics regarding colonization, impossibility of communication, contraception, suicide and robotics.

We have chosen only one example from many, from Tom Sawyer to Bosko Buha, the type of child-hero, changing in time, universal and contemporary, conformed and revolting, victorious over the dragon-robot or simply over some dragon, but standing always, as it should be, on the side of justice and humanity.

TOPIC OF THE SYMPOSIUM

Guner Ener Hauberg-Tychsen, Turkey

The topic of this year's Symposium sounded quite interesting to me, because I always believed that the tales and stories are the identification cards of a nation. Especially the legends and folk tales are most reliable as having been written by the whole nation and not by a definite writer. It is possible to give countless examples from the folk literature of any country around this world. But I follow a Turkish saying "Don't try to sell dill to the dill seller", so I'll not and give some characteristic examples only from my own country.

Thousands of years ago the Turks were living in Middle Asia around the Altai Mountains and Baikal Lake until the Ninth Century A. D., when they had to move westwards because of the draught lasting for many years. The oldest monuments of written Turkish are the inscriptions found in Siberia and Mongolia of which the earliest are from the Eighth Century A. D. The migration of Oghuz Turks started in the Ninth Century and lasted until they came to Anatolia in the Eleventh Century. They captured all countries on their way, founded several empires and were in a continuous battle for centuries. At the end they intended to settle down in Anatolia. But the impulse of migration was still on, so they toiled to spread more and more westwards. If you ask me, they are still going on in another way.

The Turks had never given an example of written literature during this migration period until the Thirteenth Century A. D. They had probably been very busy with settling down, painting the walls, hanging curtains and planting parsley. But oral literature has been kept alive for centuries, conveying legends, stories, poems and tales from one generation to another. Most of the literary texts written between the Thirteenth and Sixteenth Centuries are the stories and poetry which have been transmitted only orally. One of the most important among them is "The Book of Dede Korkut", which can be accepted as pieces of "The Great Oghuz Legend". Oghuz

Turks have carried all these stories from their old home-country in Middle Asia and added in them the new experiences along centuries they had gained in the new countries, especially in the North and East Anatolia and Azerbaijan. Not later than in the Fifteenth century AD an unknown writer has put them into the shape of a book. Two examples of the later manuscript dated from the Sixteenth century are in the Royal Library of Dresden and the Library of the Vatican; the second one contains only six of the twelve stories which are in the original one.

We know in fact that there has been another version of these stories, at least some of them existed in writing at the beginning of the Fourteenth century AD, as we presume from an Arabic history written between 1309 and 1340 by Dawadari of Egypt, which mentions "a book called Oghuzname which goes from hand to hand among Oghuz Turks".

That book called Oghuzname or Dede Korkut which enchants the adults as well as the children is a kind of documentation of the heroic age of Turks and it may serve also as a pure source for a historical or sociological research. It has been translated into many languages and as Geoffrey Lewis — Senior Lecturer in Turkish at the Oxford University — says: "Much ink has been spilled over the researches about it around the world."

Through these twelve stories and their heroes which give us sociological clues, it is possible to have a clear idea about the character, personality, concept of value, way of living, customs, traditions and moral laws of Turks starting from Middle Asia up to the Fifteenth century. Although these stories turned into written texts only after the Turks became Muslims and some Islamic colouring was superimposed on the stories, they are full of references regarding the most ancient practices, some going back to the time when the religion of Turks was Shamanist or Buddhist. And the Islamic colouring seems

like loose patches on a rigid structure. All heroes, their behaviours and traditions reflect the culture of Middle Asia and the traces of pre-Islamic period.

Dede Korkut's stories take the hero from the childhood, carry him or her to adolescence and sometimes we find the possibility to follow him up to the death in another story, as all heroes and stories are connected with each other. The depicted society is aristocratic. Almost all heroes are really heroic, I mean, they are brave, strong, victorious, honest, generous, confident, talented and noble. In the daily life, in struggle, in love, in battle they reflect super-human types shown as models to the young generations. According to the history, including Dede Korkut himself, nearly all types and events are real, but exaggerated and idealized in the book.

Telling a story has been not only for amateurs, but also for professionals among the Turks. In the beginning it had been a part of the profession of the bards and minstrels. They used to tell stories accompanied by their lutes — called *Kopuz* — and songs. Dede Korkut is the greatest bard and holy man. By time it turned into a traditional carrier of the narrators who are called "heka" or "meddah". Probably that unknown, gifted story-teller who compiled *The Book of Dede Korkut* was one of them with a poetic talent. This tradition is still going on in the remote villages of Anatolia.

These narrators gather the crowd around them in a café or garden and tell them stories, imitating the persons in stories, playing alone the whole cast. We can say it is a kind of one-man-show. Along this performance from time to time, to make the heroes or places more concrete for the audience, the story-tellers show the illustration drawn by themselves or by other artists. So, even in the periods in which the written literature was interrupted, the art of illustration could exist. We often meet the types of modern versions of traditional stories

when we look at the illustrations of old ages and learn to know them through the past.

In the Thirteenth century AD oral folk tales had the possibility to show themselves as written texts in the masterpieces of Mevlana Celaleddin Rumi. Like the Dede Korkut stories, they had been carried from Middle Asia and then they continued living both orally and in the books up to our days. In these tales which have been told and written along centuries there are definite, unchangeable types of heroes, although they came to us through a long series of narrators. They have been appropriated by a whole nation for eight hundred years or maybe more. They are unceasing, I can say nearly essential. While the super-human and noble child or adult heroes of Dede Korkut survive by provoking curiosity and interest as a piece of history or as if they were coming out of museums, those modest types of folk tales could manage to take place in the contemporary stories and books. They exist almost alive and concrete as they are possessed by a nation.

The most interesting of these types is for me Keloglan, which simply means Bald-Boy. He comes from beyond the centuries and now he shows up not only in the books for children but in the books of our modern poets, story-writers and playwrights. His age is unclear, changing between ten and eighteen. We may say that he is the symbol and spokesman of the ordinary Turkish citizen. With good and evil, right and wrong, beautiful and ugly, weak and strong sides almost everyone can identify himself with him. He represents all the tendencies, missings, needs and dreams of everyone.

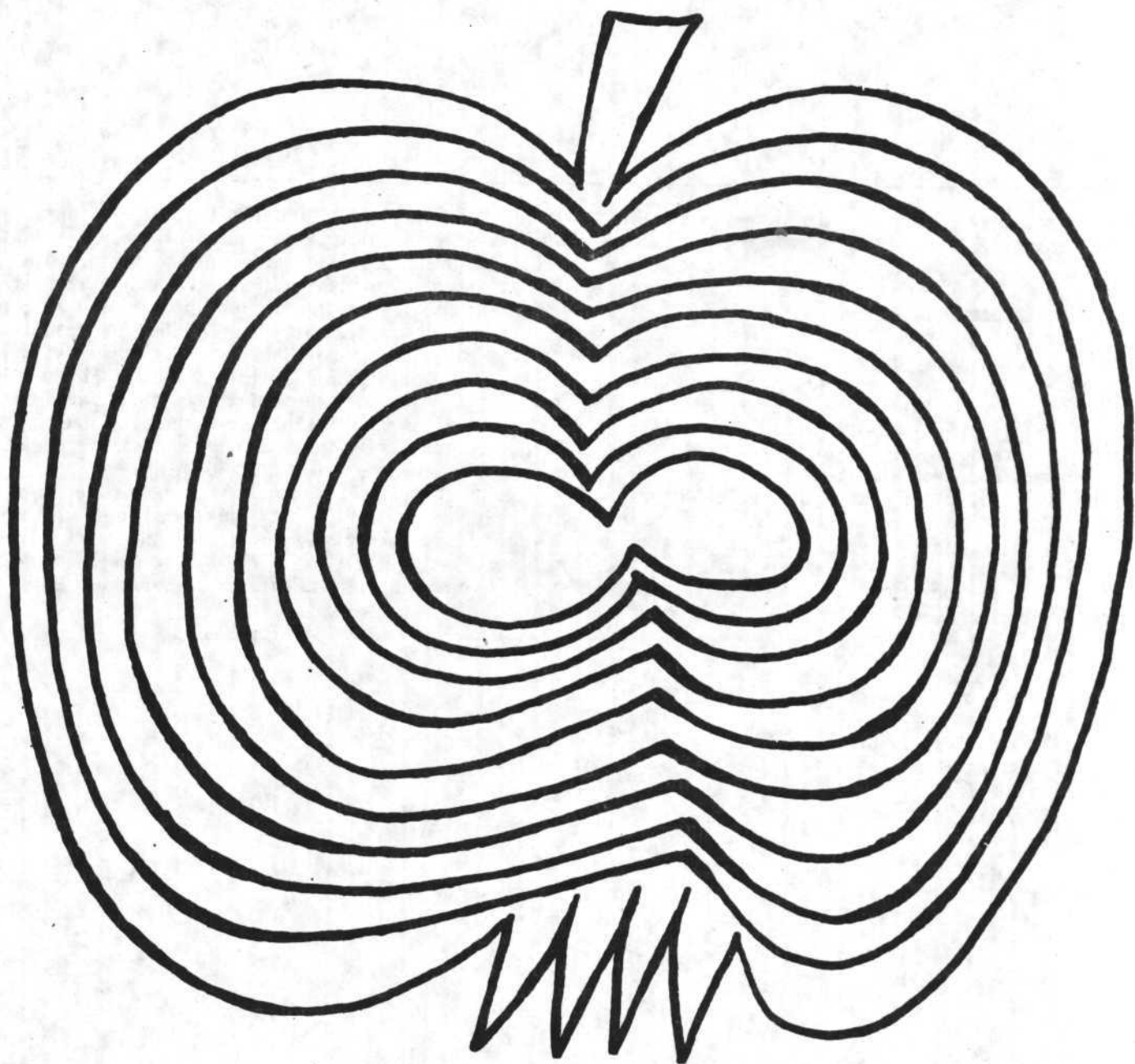
Keloglan whom we know by hundreds of tales is a scorched, poor, little boy living with his old mother to whom he is very respectful and fidel. This nearly ugly and bald but very sympathetic boy is alone, he has nothing to lean against but his donkey. Still he is fearless. But he never tries to be a hero. He stands next to the poor and

good ones, struggles against evil powers, may it be a feudal lord or a giant, using his brain and not his strength. So he symbolizes the wisdom against vulgarism. He is not actually very wise, he is clever and even cunning. When he is treated in a bad way which he does not deserve, he becomes vindictive and he soon revenges the injustice. He calculates, plays a trick and always wins. Sometimes he can be also cruel. He is not very honest, he cheats from time to time the others and earns some money. He is poor, a little lazy and idle. Whenever he intends to work he gets into troubles and leads a dog's life. He works whenever he finds a job. His mother prays for him, waves from the garden gate and he emigrates, taking his stick with a small bundle. Just to find a better job to make him and his mother survive he never hesitates to leave his home, walks for monts and even passes over the mountain tops. He is not afraid of adventures or dangers, he even chases them. He even tries to reach the

other side of the Kaf Mountains, that huge mountain which exists only in tales, and go up to India. He is full of dreams and hopes. He is impatient and curious. And he can't keep his mouth shut. He also can't keep his promises. He is, however, very good-hearted and generous and hospitable. He is very lucky all the time, he finds a way to slide between two dangers. He is helped by the Fairies, the Saint Eliah and the little Magic fish. He is not scared of the King, even the King likes that crazy, funny boy. He is not greedy. But he never dreams of marrying anyone but the King's daughter. At the end of every tale he becomes very rich and successful. And he of course marries the daughter of the King. As soon as he becomes rich, he builds a palace just opposite of the King's palace.

If I could manage to draw a portrait of an ordinary guest worker whom many of you meet in the street of your countries while trying to analyse our Bald-Boy, I'll be happy.

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OPPOSITION OF GOOD AND EVIL IN THE BOOKS FOR CHILDREN BY SLOVAK ILLUSTRATORS

*Ernest Kocsis, CSSR
Paedagogical Faculty, Nitra*

The life of the human society is interlaced with very differentiated interhuman relations since the earliest times up to today. Simply — as the largest possible enemies the values of good and evil always appeared. The content of these values has been historically changed and formed due to social relations at hand, influenced by the dominating philosophical ideas in close connection with the traditions and overall cultural level of the society. As the conceptions of good and evil are very frequented in the daily life it is quite understandable that they became an inseparable part of each fairy tale, story, or fable. They gained a concrete face in literature determined by the positive or negative heroes appearing in children's books. From the aspect of our Symposium the book for children is an artefact with practically unlimited educational possibilities. We place a book into the hands of a child with the aim to educate it for life, to endow it with characteristics which, in the adulthood, will help it in value orientation. It cannot be indifferent to any society how the coming generation will be prepared for life. It is a pity but true: today's over-technicized world prefers educational aspect concerning knowledge to those concerning esthetics. Today's children are much better at home in the world of cars, planes, engines, including their technical parameters than in the field of esthetics. It is not unusual to meet a young, university educated person who is a kind of semi-illiterate with regard to esthetics. Ample proof is offered by the humans interfering with the nature, violating the environment and not feeling the need for its suitable esthetization. This problem cannot be solved by a casual location of a statue in a public space or by adding an artistic touch to architecture. It has been shown by the practice that best solution is the gradual development of child's sensibility from the earliest childhood. The child should gain a positive attitude towards everything nice and good almost together with breastfeeding. An indispensable part of the educational process

is the book devoted especially to the children since earliest childhood into maturity. It is mainly because of the fact that from the contents of children's books the activities of the heroes are especially brought forward. From the view-point of their moral stances they may, in general, be divided into two contradictory groups: the good and the bad heroes expressing their moral qualities by their deeds.

In the center of each fairy-tale, story or legend is a moral instruction showing the evil punished and good rewarded. This, of course, shows also in the illustrations for children's books. The relation towards illustrated book is in children, as it is also the case of adults, based on differentiated signs determined by the overall esthetic sensibility, the social and cultural background forming reader's personality and last but not least the mental and educational level of the individual. The illustration must take all this into consideration. The book for children, however, has its own specific aspects which have to be considered very carefully by the artist.

From the formal point of view the fairy-tales for children may be divided according to

1. the origin
2. the contents

According to the origin they may be of

- a) folk origin (the author is unknown and the contents freely interpreted and transferred from generation to generation. Their literary treatment may, therefore, have more than one variant).
- b) artificial origin (the author is known).

The folk-tales, compiled by authors express the desires of the people who created them according to social conditions of the given time and ethical standards. It is therefore interesting to follow the opposition of good and evil also from this aspect. In older folk-tales the evil was usually punished in the most cruel way — with death. This is a reflexion of the opinion of the people that

evil can be destroyed in only one way. This is also the reason why this situation is commonly encountered in folk-tales and their illustrations. The Slovak folk-tales, compiled by P. Dobšinský and illustrated by Ľudovít Fulla, show, for example, the killing of the dragon, the sorcerer, the witch, etc. The fairy-tales and their illustration show that evil can be subdued by collective effort, the unity of even weaker ones and the belief in justice.

The books for children may be divided according to their contents as follows:

1. Fairy-tales and legends
2. Fairy-tales with personification
3. Stories based on real life

The fairy-tales and legends present stories from times long ago, deeds and heroism that could be accomplished only by remarkable, strong, clever and talented individuals. The people have chosen them to be their leaders. (Jánošík, Kalevala, Ulysses, etc.).

In fairy-tales with personification things and animals appear able to speak and behave as humans and act as aids to good and just and punish evil. Again Ľudovít Fulla and his illustrations for the fairy-tale *The Sun Horse* could be shown as an example and also others.

Stories based on real life were written by well known authors and on the example of their heroes provide educational advices to their readers. An example: *Three Girls on a Cupboard* by Judit Szabová illustrated by Karol Ondreička, *The Strange Boy* from the 6thn B. illustrated by J. Jaňák, written by Vladimír Tyelnyakov, *Heidi* by Johanna Spyri or *The Explosion* by Rudo Moric illustrated by Ferdinand Hložník.

The illustrator tries to comply with the specific requirements of the contents within the frame of his own creative inventions. This is also the reason why such a dragon is depicted in different ways by Albin Brunovský in the French Fairy-tales (D'AULNOY: *The Peacock*

King), by Ján Lebiš in the book *Kazko Vlasko and the King of Time* by Andrej Ferko, or by Miroslav Cipár, Alojz Klimo and other illustrators.

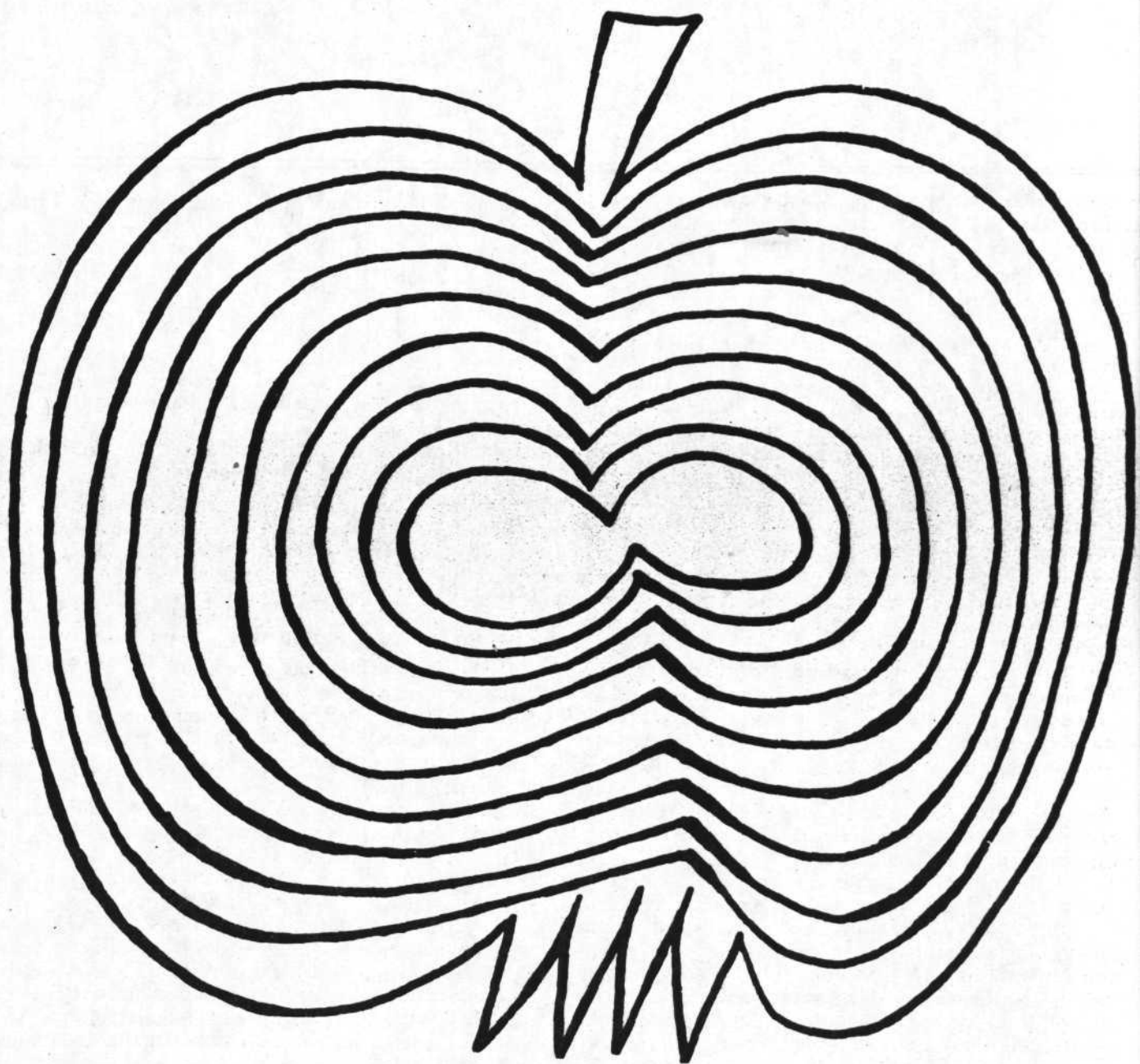
In spite of the fact that all of the above mentioned illustrators are personalities artistically rendering the dragon according to their own ideas, they have something in common: *The Dragon*, the Sorcerer, the Witch and also other negative characters representing the evil in fairytales are shown as being ugly, repulsive, abhorrent due to their way of dressing, but especially because of their actions. They always act in an evil way: they kidnap innocent, harm them, intervene in joy and happiness, destroy values created by hard and honest work. They cause fear and terror, they are strong, but not thanks to their own efforts (due to hard work for instance) but from someone else's will. They represent some power they were given to use. They cannot be destroyed by being killed, but also all roots of the evil placed separately have to be destroyed. The evil was always accompanying the human society. In the above mentioned characteristic it will bring us to the roots of all evil in life. Even to fascism. The life is reflected by the fairy-tales and it shows that it is not sufficient to eliminate the representatives of evil, but the evil itself. The fairy-tales and also life show that it requires a lot of braveness, courage, heroism (of which not everybody is capable) and especially a feeling of participation on behalf of the threatened, friendship and belief in the strength of the collective which may overcome even the greatest evil. From the direct confrontation of these ethical counterpoles in fairy-tales the good emerges victorious (but usually only after long sufferings).

Results from the research concerning children's books have shown that the children of pre-school and younger school age are best influenced by such illustrations which, in a simplified way (with regard to colour, shape and also contents), offer the young reader those

important parts of the story in which the hero is directly confronted with evil and show the characteristics understood by the child as good. Here is the strength of the educational effect of a good book for children as it implies the child the fundamentals of ethics which should be developed in the educational process not only occasionally but systematically. An advantage of such a book is especially that if it wins the heart of the young reader, he will return to it without any help or interpretation of the contents on behalf of the adults. With regard to illustration it has been shown that a child of younger age finds only very seldom a closer contact with a too complicated composition, too many details as it makes its own inner communication with the illustration more difficult. We were lucky to have in our Slovak illustrators such excellent artists which considered the mentality of the child from the very beginning. For instance Fulla, in the book *Titty Mouse and Tatty Mouse*, successfully captured the air of the air of the contents, by simplifying or stylization potentiated the lucidity and bestowed it, thanks to his colourfulness, with a typically Slovak "local colour".

I know from my own experience in research that a child finds no curiosity in the fact that animals can speak. I was told by the children in a nursery that the animals certainly speak to each other and the writer only translates it for us to understand. A well influenced child understands that even non-living things may feel (a doll hurt its leg) and think and speak as humans do. This is the reason why fairy-tales are so important in education and that a good illustration multiplies the esthetic experience of the child, broadens and cultivates its visual perception especially if the illustration is not only a simple transcription of a literary notion. A nice example is Ľuba Končeková-Veselá in illustrating fairy-tales by Rudo Móric or Vincent Hložík illustrating the Indian Fairy-tales.

The Slovak illustration has a wide base of very high quality. This is documented by the diversity but especially by the high quality of illustrations in books for children. I believe, that the connoisseurs of the Slovak book for children do not need to be convinced of that.



TRNKA IS STILL TALKING TO ALL OF US

*Rudolf Urc, CSSR
Short Films, Bratislava*

Ladies and gentlemen, dear friends, it is a pleasure to open the second part of the International Symposium BIB '87 and to be able to invite you to reconsider the work of Jiří Trnka, national artist, painter, drawer, illustrator, director of puppet and animated pictures who would be seventy-five years old this year.

It is a special honour to be able to welcome at our meeting two of Trnka's closest co-workers, animators, directors Břetislav Pojar, meritory artist and Stanislav Látal, meritory artist.

When opening the topic of our Symposium we are well aware, that it can bring only a superficial review of his artistic personality. In spite of this, we shall, however, try to draw his portrait as he remains in our memories as a great Czech and great personality of the art of the world. We have to mention at the very beginning that Trnka is a realist, his thoughts and ideas are deeply anchored in the reality and that even his fairy tales, great epics and minute reflexions are in spite of their romantic subtone purely realistic.

They are, of course, realistic in an other manner than imagined, read or explained by a follower of the pragmatic and standard realism. I would like to present in this connection just one of the remarks by Jan Werich. He was visiting together with Jiří Trnka an exhibition of paintings and stopped in front of a picture showing some war scene full of blood "certainly shed for something very just." And here Trnka suddenly remarks: "Be quiet. I bet that a fly will come and sit down to feed."

In spite of the somewhat cynical statement we may vividly imagine those two men, being so close to each other and so different in character at the same time, to enjoy the thought. But this expression also clearly reflects their ethic and aesthetic attitudes, their feelings towards art, their ideas concerning the world.

It is, and it can be no different, because Trnka sees, feels and draws this world in its complexity, incon-

sistence and inconstancy and even his child heroes from his GARDEN are in spite of the humour and naivety drawn with a nostalgic sigh of childhood lost and their finding an asylum from the world of adults only behind the high walls of the fairy tale garden. But also in us, the adults, there is some nostalgia as we are a part of this game, bound by its rules.

"Those fairy tales are" as Werich said, "for clever children. And for clever adults because if the adults are clever, they are never ashamed of possessing a bit of their childhood."

Trnka speaks through his work to all of us, not only to make us know ourselves, but especially with the aim to foster the characteristics, somehow eufemistically called today as "fairy tale characteristics", namely goodness, devotion and courage. And because of such characteristics his work in all the modifications, as pictures, literature, film and theatre remains today not only topical, but also above some period, not only present, but also inspiring for the future.

The world became to know his art through motion pictures a media which is the child of the modern age, accessible to all. Trnka has taught this art to speak with a new tongue and in the field of puppet film exceeded everything achieved before. His experimenting was never purposeless, as frequently encountered with other artists, but took him from topic to another, to discover new horizons. The world was admiring his work which, according to Picasso "opened a new gallery" with a free admission for all being able to open their eyes and ears to a noble and human story.

But let us not indulge in illusions. Not even in his home country was his work accepted with open hearts. He was accused from obsolence by one and he was too modern for others. But the time checked Trnka's work. It was found as vivid, remaining and stable. And it remains only an academic question whether the tongue

of the puppet film developed further. But one is for sure: it did not develop against Trnka.

The international show of animated cartoons which was a part of his Symposium of BIB '87 offered a possibility to reconsider the facts. The retrospective show of Trnka's films together with the extraordinary and somehow unique exposition at the Slovak National Gallery have reaffirmed the standing value of Trnka's work.

I must quote Jan Werich again:

"Everything what is good in puppet film must count with Jiří Trnka. It must not necessarily originate in him, it may even disclaim him, but can never pass him."

And this concerns not only his puppet films, but his work as whole.

JIŘÍ TRNKA

Marie Benešová, CSSR
Film Institute, Prague

Illustrations page 125—130

Considering the specificity of Trnka's artistic style we must devote our attention to the mutual influence of his work as a painter, illustrator and theatre-maker which has influenced his films.

The influence of the above named components is not only mechanical, it can be seen in the gradation of his works. It can be said that the initiative and creative strength is in the mutual artistic regulation of the components and the intensity of common action.

Trnka's imaginative fictive ideas have their origin in the puppet theatre. According to his own words the experience of the puppet theatre was his first artistic experience. And this experience merged with his natural talents. The puppet has accompanied Trnka through his all life in different forms either as a theatre puppet, a toy, carved wooden sculptures or a puppet from his films. The puppet was the axis of his creation.

With regard to migration of motives I would like to concentrate on two phenomena: on the motif of Bethlehem and the theatre. The first is deeply anchored in the imagination of Christmas by children, the happy Christmas within the family circle with a strong emotional colouring and the second touches directly the puppet film.

The motif of Bethlehem has passed from the scene of sewn toys as seen at the exposition *The Painter To Children* in 1939. At the beginning of the Forties the Bethlehem motif is transferred into a picture composition and some years later into a puppet film. Bethlehem is a very concrete motif containing many folk traditions, still alive due to the artistic approach of the author. It obtains new values with each new artistic creation expressed by specific means.

In the picture the stress is on the surrounding, the cosy country with minute pictures of the life of peasants joined by the poetic atmosphere of the event. Many characters are well known to the spectator from

illustrations and he will meet them again later in films like *Špalíček*, *Devil's Mill* and *Bajaja*.

Each detail of the picture evokes the feeling of intimacy, cosiness and beauties which was very important and also rare during the war.

The Bethlehem by Trnka is frequently compared with pictures by Breughel. This happens mostly due to the vividness of action details, which were the basis for Trnka's films.

It was his debut in the puppet film, it is a part of his full-length film *Špalíček*. He had to conceive the motif from the view-point of motion. It may seem that it required only an animation of the static situation. The stress is on the artistic quality of the picture but a new dimension has been achieved with the motion of the puppets, somewhat primitive as it was at that time, but the means of the film have drawn the spectator into the midst of the action. And exactly this artistic development and regrouping of the details of action is a specific element of Trnka's poetry and its importance grows from film to film.

Theatre and the puppet was ever inspiring for Trnka's work. He passed his elementary with the theatre of Josef Skupa. He also gained practice as director, actor and author in his own *Wooden Theatre*, founded in the middle of Thirties. He achieved a feeling during the hours he carved his puppets. He embodied in them his ideas concerning literary works. So was *Sancho Panza* made, *Hamlet* with the face of Conrad Veidt and characters inspired by puppets of Maeterling. Trnka carved the puppets when he was seventeen, eighteen years old and they are characteristic because of their simplicity and a special expression in eyes. He very expressively stylized the faces of his puppets which contained the outer and inner characteristics of his actors. They are very close to his later heroes of his animated films.

Trnka's inspiration drawn from the theatre has

some variants in his films. First of all the motif of the stories, conceived as a folk fiesta influencing the composition and organization of the expressive possibilities of film. It is a rather subjective artistic interpretation. Špaliček is an example of a show given by a theatre group at a fair on the village. The story of the Turk and Kateřina is not only a sequence, but a deep emotional experience of a village boy. The acting of old puppets is transposed from the scene to the spectator as a great drama of love. The experience of the village boy merges with phantasy of the puppet actor and according to Trnka "something happens that shows what a puppet is able to do".

Another variant is shown in his "Midsummer Night Dream". According to Shakespeare there is a pantomime with adequate puppets, wardrobe, balley and spectacularity of the picture. A real geyser of phantasy. The second level is the level showing the craftsmen of Athens and a new intonation of Theseus' wedding ceremonies. The play changes into a drama of Pyramus' love. The music by Václav Trojan helped to create a little opera.

The folk fairs are reflected in Trnka's works very frequently, as can be seen in the inscenation of tournaments, the show of the magician, celebrations in Bajaja, the dramahunting scene in the Old Czech Legends or the public disclosure of the evil monk at the square in Venice in Archangel Gabriel and Madame Goose, resembling a comedy show with a bear. I could show tens of examples like these.

But more important is how are the sequences joined into the dramatic line of the story. They are not only an outer effect, but a part of the dramatic action, pointing out the characteristics of the protagonists, creating an unrepeatable atmosphere of the film, a special style.

The simple style is characteristic for Trnka. It was usually based on the idea of the book and the style

was upheld also in other components, in the dramatic concept, decorations, types of puppets, their action. An example is Bajaja, conceived as a whole in the Gothic style or the Emperor's Nightingale, a playful childrens dream.

Trnka loved miniatures composed into his films. They created a kind of intimacy, humorous cosiness. In this connection we have also to mention Trnka's working with details. It is characteristic for his illustrations, but also in theatre and in his films gains new, specific possibilities.

One of them is the dramatically functional use of action and situation details creating an atmosphere of the story. I would like to mention here the sequence from Bajaja showing the princesses in their plays on the castle, short sequences creating a homogenous atmosphere surrounding the spectator. The same approach was used by Trnka in his Cybernetic Grandma, a parody on the over-technized way of life.

But sequencing of the detail of the story offers also an other possibility to Trnka. The war of Lučans with the Czechs is shown as a montage of symbols, preparations and allegories exceeding the action on the screen and together with the impressive musical arrangement creates an apocalyptic vision of the war. And here the artist expresses his visions and feelings.

In connection with Trnka's Old Czech Legends I would like again to mention his puppets. The mysteriousness of his puppets is a specific phenomenon. It is probably based in the mysterious expression of the mask of the puppet with a wide range of feelings and motions of the dramatic character. Trnka's puppets usually do not change their expression during the film and if, then only to express a very strong emotion.

The animator gives the puppet its outer and inner life. A strong associative resonance is evoked in the spectator with gestures, stylized movements and sugges-

tions. Similar effects are achieved by Trnka with light effects, camera angle and sound or a special kind of silence evoking tension in the spectator, drawing him deeper into the action.

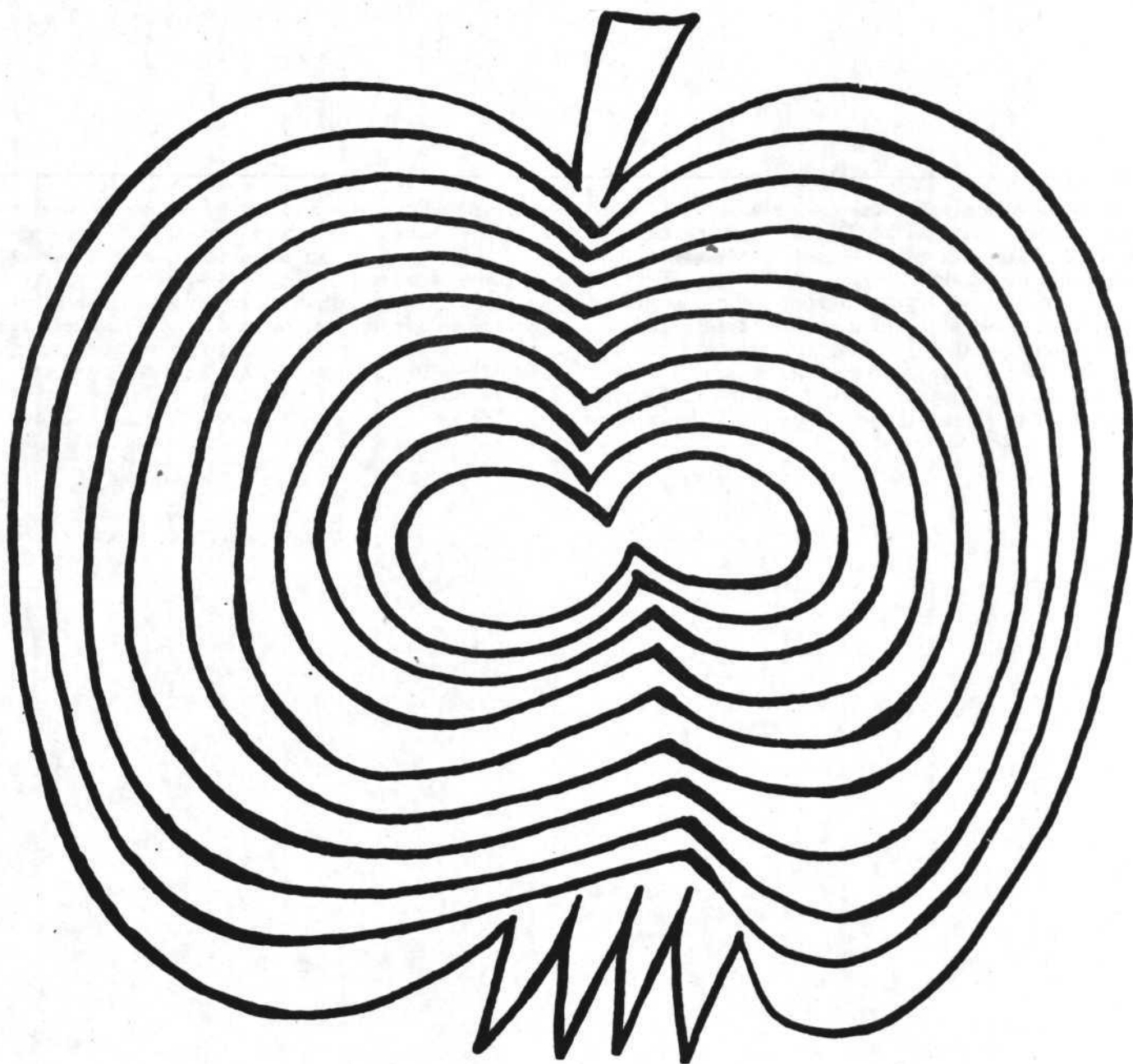
You have yesterday seen one of the most effective dramatic creations of Trnka's films. It was the dramatic monologue of the coward knight Neklan. Pojar has mastered the emotions, fears and false expectations. Important was also the use of light, masterful use of sound and voice representing the inner voice of Neklan's con-

science attacking him as reverberations. This creation of character shows Shakespearean approaches.

Trnka's films are showing the ever searching activities of their creator. They show how Trnka wants to proceed further, to influence the reality which is surrounding us, even due to a metaphore, fairy tale, old legend.

Trnka stands out of conventionally, searches the way how to transform poetry into films, to make it closer to the spectator.

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JIŘÍ TRNKA, ILLUSTRATOR

*Blanka Stehlikova, CSSR
Union of Creative Artists, Prague*

My task is to say few words about Jiří Trnka as illustrator, to remember one of the many fields of his artistic activity which did not occupy the foremost place in his work being somewhat overshadowed by his great art as filmmaker, but can not be omitted. Already the one hundred cycles of illustrations published even today in many Czech and foreign editions would be sufficient for another artist for their whole life. Jiří Trnka was awarded many prizes including the Andersen's Medal awarded by the IBBY once in two years to a writer and an illustrator. Trnka is the sole Czechoslovak illustrator who has been awarded this prize.

* * *

Trnka's way to fame begun in his native Plzeň where he was born on February 24th, 1912, seventy-five years ago. As a boy he discovered the charm of the puppet theatre and visited the shows as frequently as possible. In the first year of his middle school attendance he was taught drawing by professor Josef Skupa who was one of the founders of modern Czechoslovak puppet theatre, the creator of Spejbl and Hurvínek characters. He invited Trnka to cooperate at the puppet theatre of the Society of camps where Trnka helped in the manufacture of puppets and scenes.

Profesor Skupa also prompted Jiří Trnka in his further studies. Trnka passed the entrance exam to the school of arts and crafts in Prague in 1928. He was admitted to the studio of Jaroslav Benda which was aimed at the art of the book including drawing and graphic arts. He was earning some money by producing for Skupa, drawings for newspapers and later also designs of toys. He was an outstanding student who had even the ability to draw with his both hands simultaneously and even equally well. He was asked to illustrate to illustrate his first book in 1933, the poems by Jan

Šnobl entitled *The Rose and the Death*. He continued in cooperating with Skupa's theatre and was offered a job by the avantgarde Liberated Theatre and also by the National Theatre in Prague.

Czechoslovakia was experiencing one of its most difficult periods in the history. It was threatened by the expansionism of the German fascism, the border counties were lost to Germany and also the independence was lost. In this time the importance of culture as the bearer of national and folk tradition and ethical values has grown tremendously. Values strengthening national conscience and belief in final victory were most actual.

Important was especially the book, speaking to the widest public with a special task to fulfil in the education of the young generation deformed in the schools under the German protectorate. Many publishers, writers, translators and artists have devoted their work to the book. Let us mention some of them: Karel Svoboda, Cyril Bouda, Vlastimil Rada, Václav Mašek and also František Tichý, Zdeněk Sklenář, Miloslav Troup and Ludmila Jiřincová. Jiří Trnka became absorbed in illustrations for children as were also Antonín Strnad and Adolf Záborský.

And the atmosphere of this period was very important for Jiří Trnka from another point of view: a kind of kin memory was born in him and his Czechfeelings ripened in his art.

Trnka's illustrational work can be roughly divided into two periods: during the war and in the Fifties. In the first period he devoted himself to fairy tales. Let us remember the Caravan by Hauff published in the year 1941 and the Czech Fairy Tales by Jiří Horák published in 1944, reflecting the then actual monumentalizing tendencies. Trnka illustrated fairy tales all his life. He could well implement his sensitivity, poetry and lyricism. The range of fairy tales he illustrated was very wide, he has dealt practically with all classical tales. He illustrated

Erben, Kubín, Mahen and also the fairy tales by his friend Jan Werich (Fimfárum, 1960). He returned twice to the fairy tales by brothers Grimm and to the end of the Fifties he illustrated Perrault. He loved Andersen the first picture illustrating Emperor's New Clothes was drawn by him when he was only ten years old. And when the motion picture Emperor's Nightingale was finished he made them again, feeling that there is still something that has to be said. And especially his Andersen's Fairy tales were the most awarded works by Trnka. The book was awarded in France as the most beautiful book for children and Andersen's Society proclaimed it to be the most beautiful book in the first half of twentieth century.

Concerning fairy tales another two books should be mentioned. Grandpa Planted a Carrot (1947) and the book called The Animals and People (1947). Individual film windows were used as illustrations from films made earlier and the pictures were accompanied by Hrubín's poems. It was the beginning of the so called film fairy tale which became very popular in the recent years in Czechoslovakia.

Trnka illustrated many books with poetry for children. The Czech poets have devoted much of their work during the war to children as the future of their country. Trnka's poetic view and his own life experience has put him very close to poets. Most of the books he illustrated were by František Hrubín, beginning with the first called Speak with Me, published in 1943. Others followed, mostly fairy tales in poems or fairy tales accompanied with poems: Let Us Tell Tales (1948), The Winter Tale on Smolíček (1954), The Fairy Tale on Kvetuška And Her Garden (1955), Stories From The Thousand-and-one Nights (1956), A Set Of Fairy Tales (1957) and others. New poetry was implemented in illustrations as well as in poems. The illustration rather suggested than described, the motif was simple. The poetic detail was stressed which reflected reality but be-

came sometimes only a metaphor. After the manuscript for Things, Flowers, Animals and People with poems by Nezval illustrated by Trnka was finished it seemed to be so daring that the publishing houses were reluctant to publish it.

Trnka's illustrations accompanying poems are well known but less well known are his aims at more artistic illustrations of adventures. Such are the illustrations by František Tichý for Robinson and Josef Novák for the book Adventures of Marco Polo as well as Trnka's illustration for the book Steersman Vlnovský by Frederick Marryat (1942).

* * *

Common for his theatre, film and illustrational works is the artistic feeling. Artistic feeling brought awards to Trnka as puppet theatre maker. But also his experiences as book author and designer of theatre scenes helped him in his illustrations. This can be seen in one of the first illustrations by Trnka for the book Míša Kulička In His Native Woods by Josef Menzel (1939) which followed Menzel's play Vasyľ an the Bear shown at Trnka's Wooden Theatre in 1936. The implementation of his experience gained as theatre maker becomes evident in his illustrations for the book The Beatles by Karafiát (1941 and 1947) and in the relations between Menzel's oriental fairy tale Mr. Eustach and Trnka's illustrations for the Caravan. The same relations between film and illustrations could be discovered after 1945.

Nobody knows exactly what prompted Trnka to anchor his theatrical and film experience in the form of books. Maybe the fact that a book is here to stay, the possibility to review the illustration, maybe the book better preserved the idea of the author. Important is only the fact that Trnka's illustrations were based on similar principles as the scene of a theatre. It was the same

enchanting garden in which dreams and reality merged. Illustrations offered an optic reality to something that could escape to the visitor at the theatre show. Trnka introduced phantasy as a means for prompting the reader to dream, accepted the imaginative principles in illustrating books for children and influenced this way an artistic stream which came to life about twenty years later, in the Sixties. Some of the artists were his students at the School of Arts and Crafts where Trnka acted as a professor to the end of his life.

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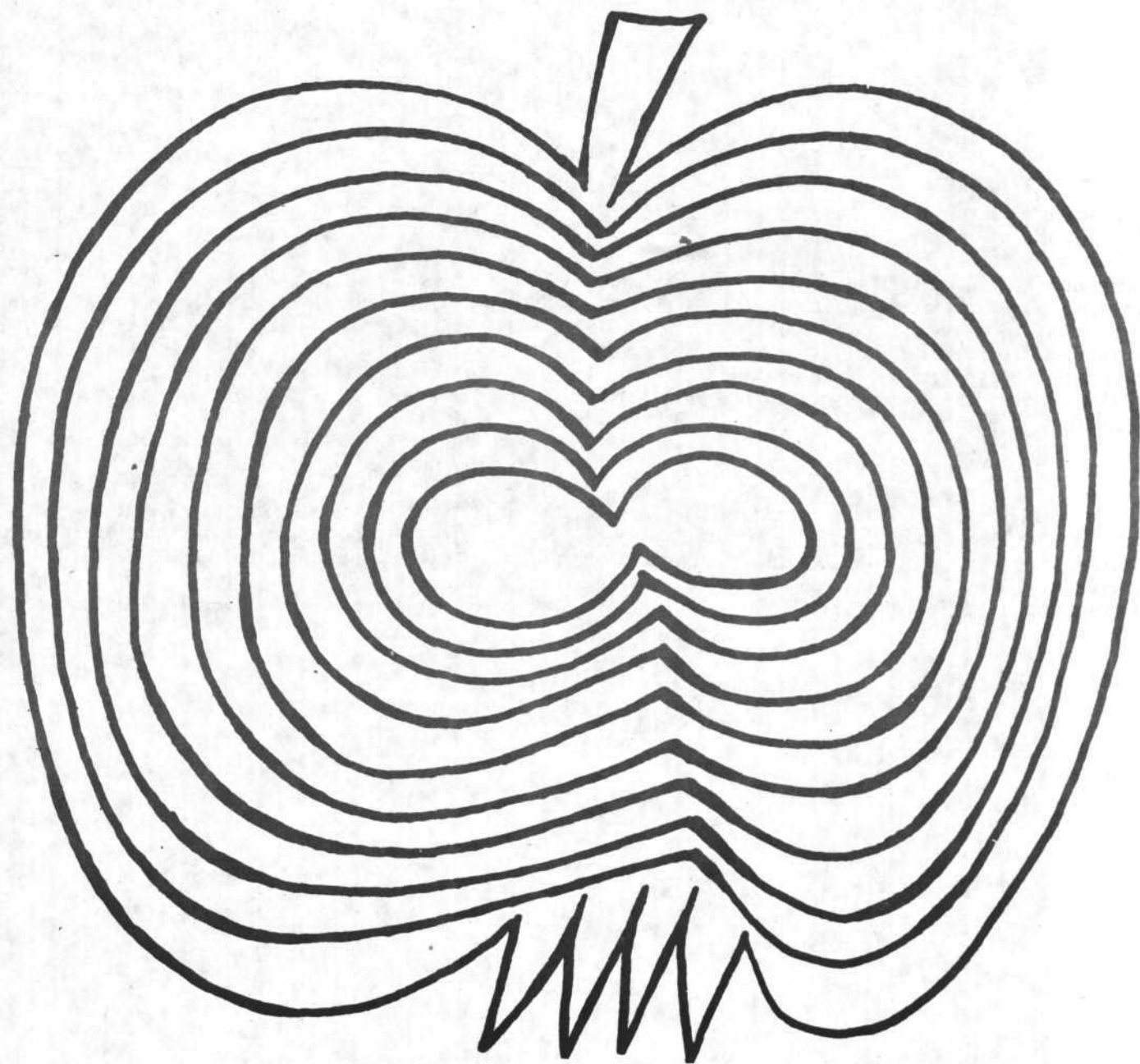
Jiří Trnka was no narrator, he was first of all a poet. He considered phantasy equally important as reality. Opposing the ideas about illustrations for children he stressed that a child no more needs a pure epic depiction and nothing more. He regarded children as being able to

conceive the world much more sensibly than the adults do.

Trnka believed in children he relied on their ability to sense. And based his works on the world of children to "materialize the dreams of children" as Jean Cocteau said, he enriched his illustrations by seeing the world through children's eyes. He well knew how this world can be lost, too. His only marvelous book written for children called *The Garden* (1962) which was a wonderful garden of childhood ends with a scene in which the boys visiting the garden are suddenly unable to open the gate as they have got new trousers. But in the old ones they left the piece of string, mouth organ, stemboat and the silver crab which was serving as a key to the gate.

Jiří Trnka has implemented even more into his illustrations than is required by the children. His books are therefore not discarded with children's shoes. This is the reason why even we use to come back to them.

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ADAPTATION OF LITERARY WORKS BY JIRI TRNKA — ON THE EXAMPLE OF BAJAJA

*Katarina Minichova, CSSR
Film Institute, Bratislava*

We shall probably all agree that a transposition of a fairy tale into a motion picture is far from easy and always requires some decision in favour of word or picture. The example of Trnka's BAJAJA, one of his first films, shows that a puppet enchants us without speaking a single word as we are able to feel its inner struggle, suffering, love and the long way towards freedom and we go on with the hero...

How come that the feature film made later did not represent the same topic in the same enchanting and fabulous way? Why this extraordinary effect of the puppet cartoon?

In which other fairy tales can we find such strong and dramatic folk characters as in Trnka's works? They are not included casually, as a "leitmotiv" of a want-to-be folk tale. They are characteristic for their author and grow through his work creating an integral organism which is living, pulsating, making contacts out of time and historical contexts. The basic principle of the film adaptation of "Prince Bajaja", a fairy tale by Božena Němcová is the respecting of its folklore and stress on its ideas. The folk characters are the ones modelling the final shape of Trnka's works, emotionally influencing our feelings without any difference in age. A child watching the fairy tale Bajaja might sometime close its eyes, be afraid for a while, but sees the happy end coming. This final culmination of the story becomes united with a deep experience of common feelings. It is not only the picture of the native hut where Bajaja is returning after he has liberated the three princesses, but also freed himself by purging himself and changing due to love. And this is also the dramatic topic of the story. It is not only the little boy in a shirt as one of the motifs of the Devil's Mill, or the baby in the cradle as the final picture in Old Czech Legends, but they are ever-present in the story from the very beginning... The folk picture drawn from the works

by Božena Němcová is the inner expression of the complex artistic and dramatic feeling of the author and director.

BAJAJA enchants the child but also the adult with a specific atmosphere, so mysterious and phantastic, but also happy and victorious, all being polarities contained in fairy tales. The dramatic, psychological and action scenes keep the spectator always entangled in a dreamy world.

The musical and sound component of this work is equally important as is the picture and creates a structured and closed unity. The individual chapters introduced in the open fairy tale book are sung with a boy's voice and tells the story about Bajaja. The voice of a child offers the key for the interpretation of the story and involves the child-spectator in a dialogue. The tone makes the darker chapters lighter and the action scenes, e.g. the tournament of princes, are viewed from the position of a child, which is also aided by the vocabulary of the songs.

The song is balladic at the beginning but becomes light and playful.

Another very dramatic component is the musical motif which is very suggestive and mysterious, the motif of the conjured mother, of the white horse, emotively very strong especially the details of the eye.

Not very often has an author a mystery so mysterious as in this fairy tale. Here is also the deep conflict of the hero who must not give away his mother showing that he knows her, but must hide as the rescuer of princesses. Here is the key dramatic situation of the whole story, the relation is hidden under the surface. The mysterious atmosphere of the far cry "My son..." a phantastic foggy atmosphere of remote and unreal fairy tale-like spaces...

The motif of the spell cast on the mother chan-

ged into a horse is an example of exactly constructed dramatic relations of characters. We can not find another fairy tale with mystery treated as it is in this story.

When mentioning characters and relations we have also to mention how tension is treated: Trnka creates a strong tension by showing both sides of a situation. The games of princesses on one hand and the approaching danger (the dragon) on the other while the spectator knows that joy and happiness will be replaced with threat. Such two lines may even be seen in one single picture: the princesses sitting at the table involved in a chat and behind the window Bajaja to give one of them a rose... Tension is built up with a respect to fairy tale, working with three-stage gradation. Trnka, however, has used this gradation not only through increasing dynam-

ics in cutting but also in the musical motif. The first victory means nothing, during the second we can hear the victorious motif in the march exploding during the third victory in a festive finale. Then another motif is added, that of pain to point all in the final scene.

Shorter and more dramatic scenes follow each other, the two opponents are changing places, Bajaja and the dragon. Also the musical motif follows this pattern of characteristic abbreviations. The music by Václav Trojan is dramatically constructed and in an equilibrium with the picture, creating a unity.

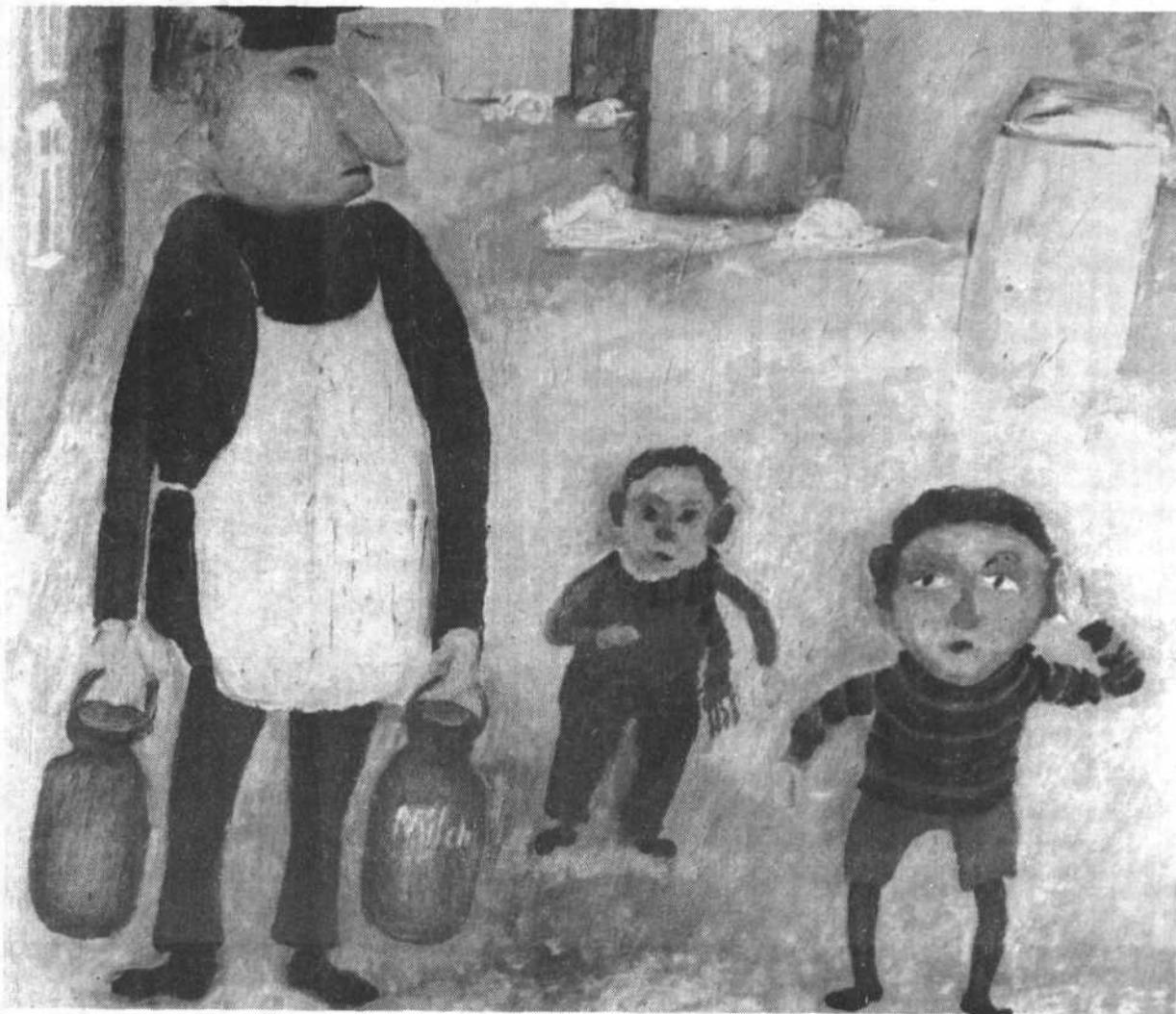
And all this is the reason for the effect of a work like Trnka's Bajaja. Such fairy tales are inspiring, show the deep belief of their author in ever-lasting values of folk traditions.

*Illustration from the book "Fast as the Wind"
(Illustrated by G. G. Eichenauer)*



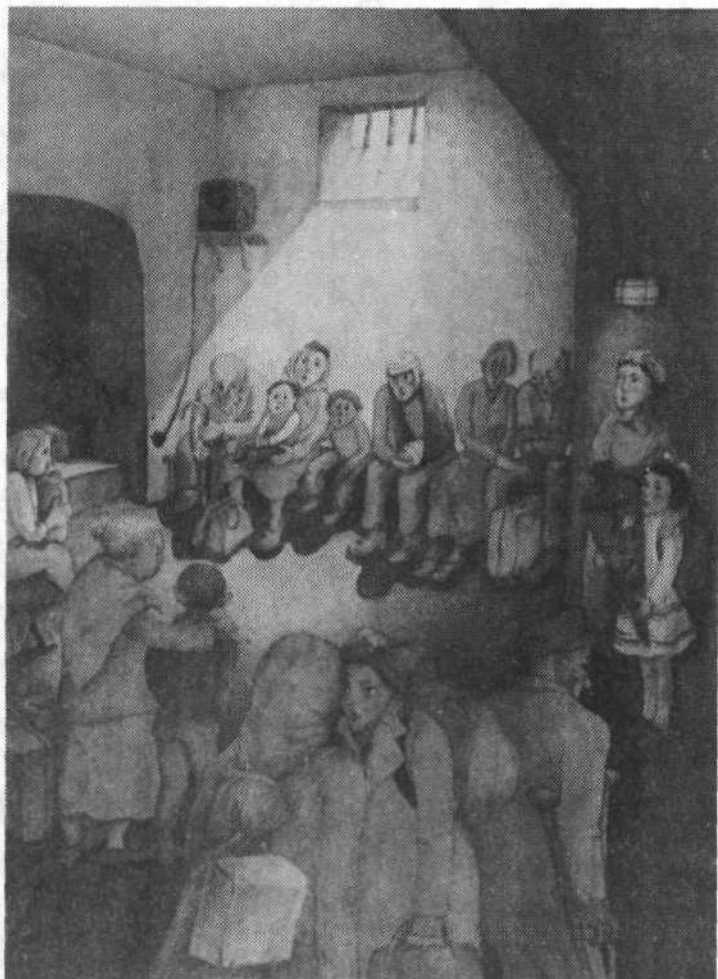
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*Illustration from the book
"The Little Mr. Moritz"
(Illustrated by K. Muhlenhaupt)*



*Illustration from the book
"And then Martin Climbed the Fence"
(Illustrated by D. Desmarowitz)*

*Illustrations from the book
"Franc in the Apple-Tree"
(Illustrated by U. Kirchberg)*

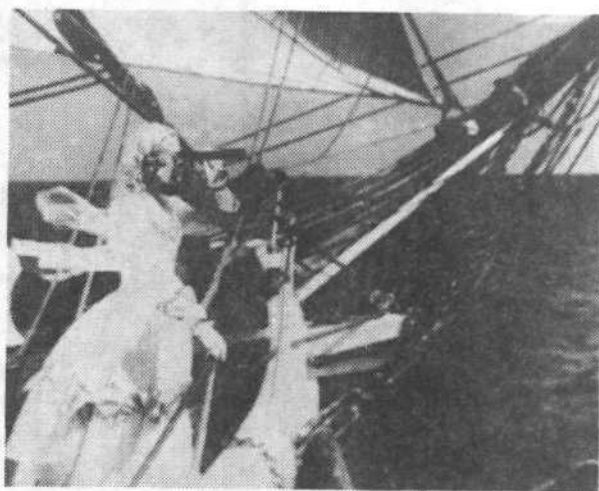


*Illustration from the book
"Captain Grant's Children"
(Illustrated by E. Rieu)*

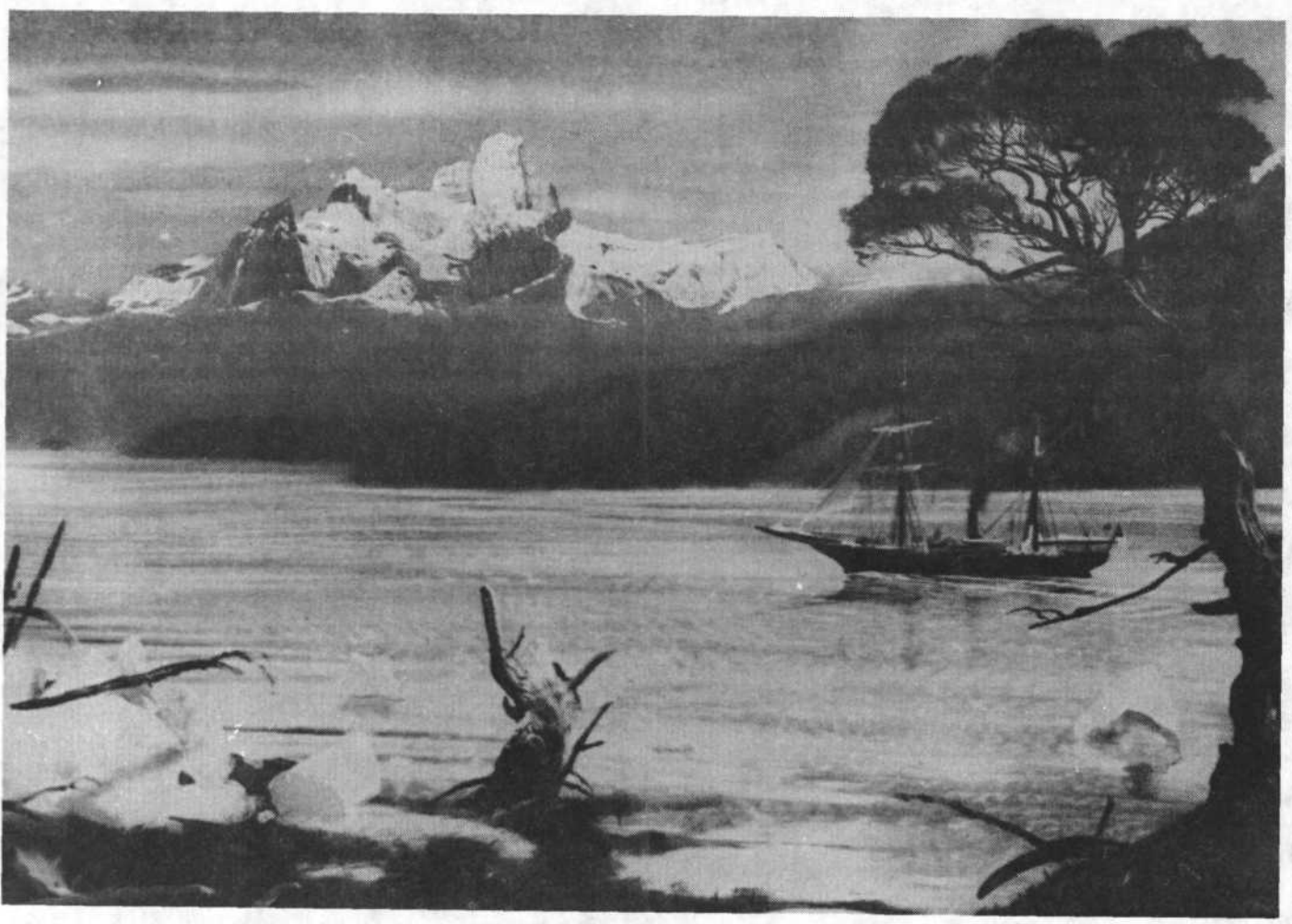


Lady Helena a Mary Grantová na horní palubě...

*A picture from the Soviet film
"Captain Grant's Children" (1936)*



*Illustration from the book
"Captain Grant's Children"
(Illustrated by Z. Burian)*



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*Illustration from the book
"The Son of Bear-Hunter"
(Illustrated by Z. Burian)*



Frontispiece and title page illustrated by Z. Burian



Das Original ist im Besitz der Nationalbibliothek in Wien.

Karel May

Trampem v Sonoře

Sopové Mexika

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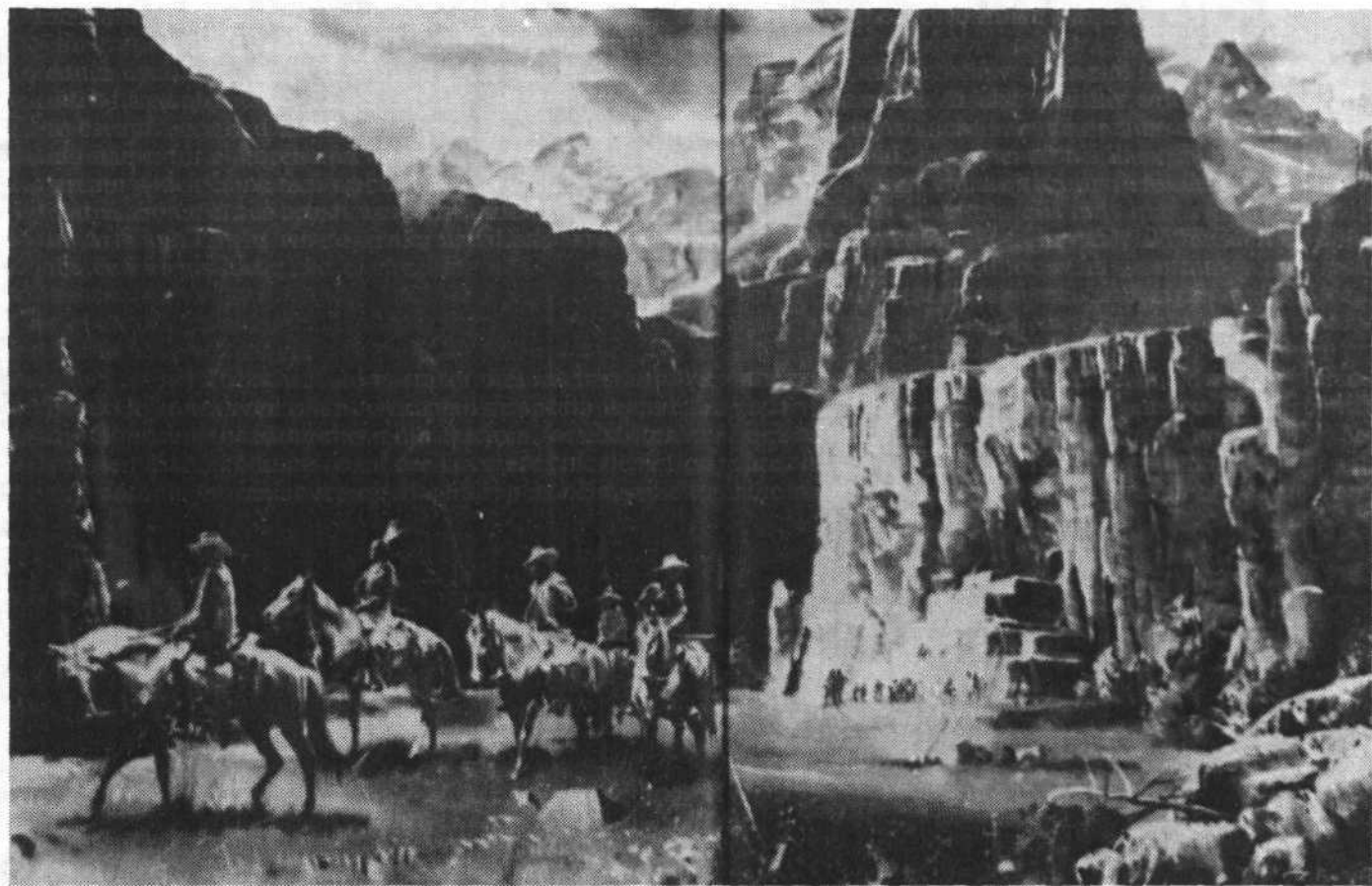
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Nakladatelství Toužimský & Moravec

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*Illustration from the book
"The Satan and Judas"
(Illustrated by Z. Burian)*



1937

A picture from the film
"The Treasure on the Silver Sea"

A title page illustrated by J. Vrstil

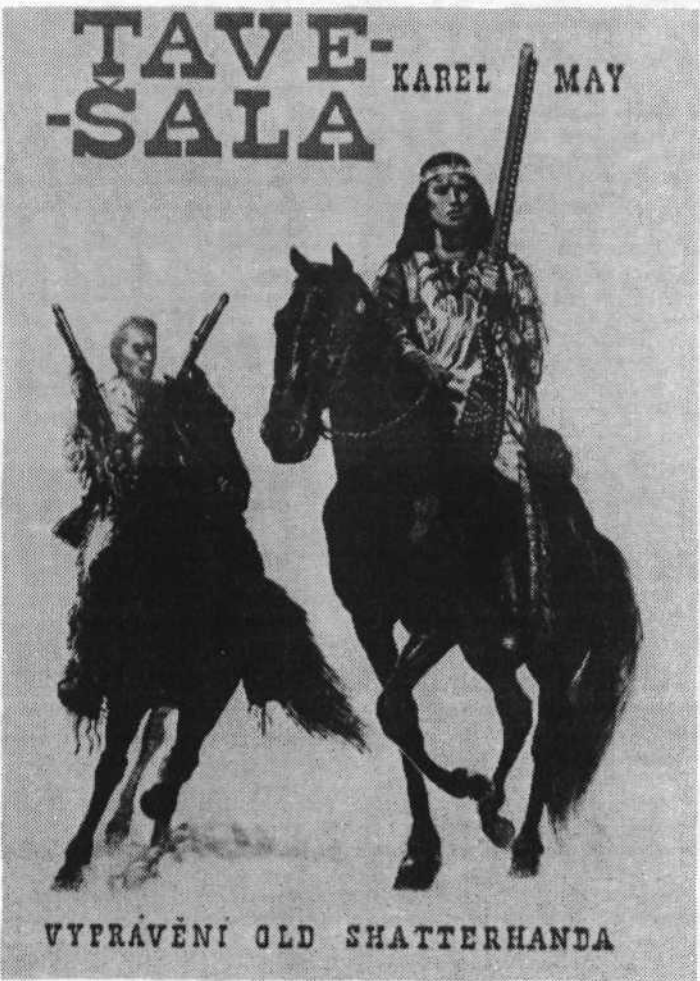


Illustration to Lithuanian folk songs

Illustration from the book "The White Nights"



Illustration from the book "Sunny Songs"

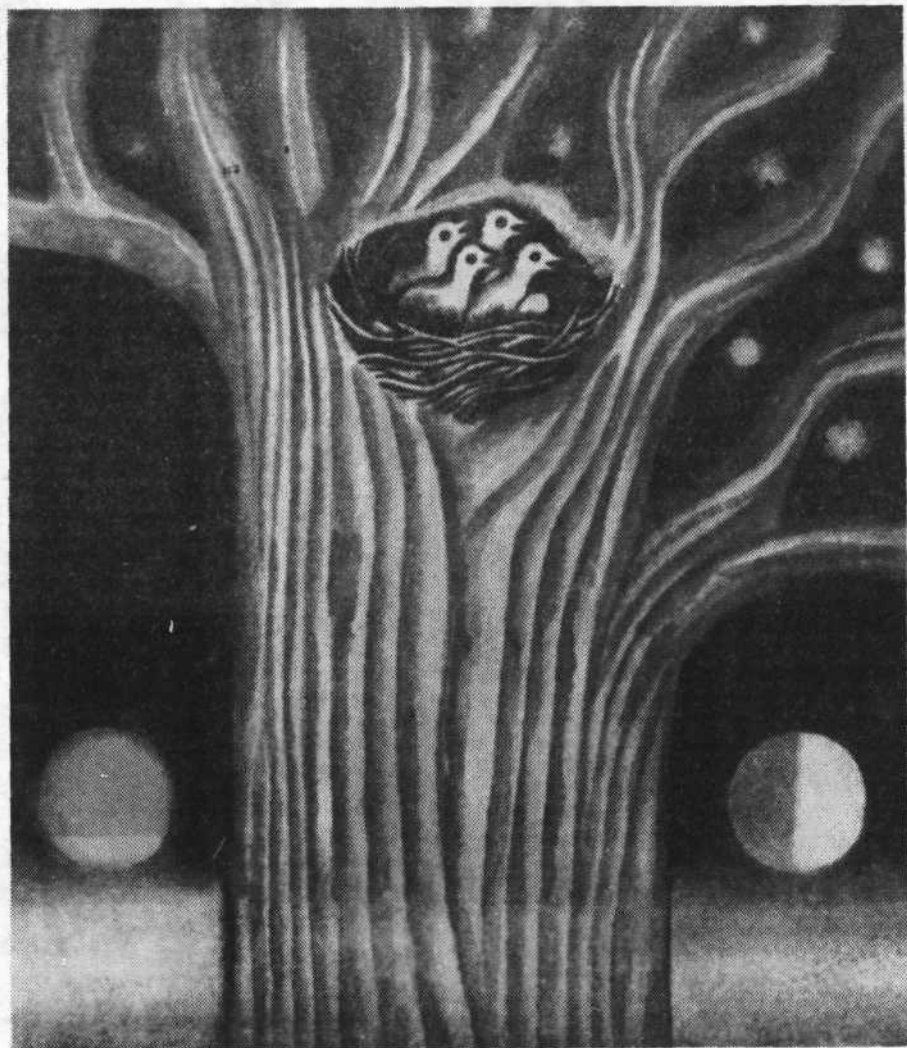
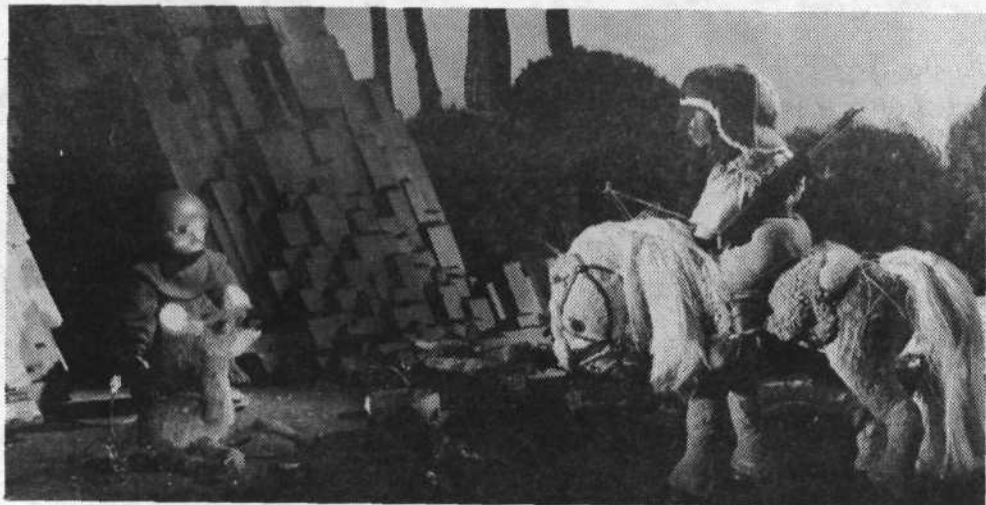
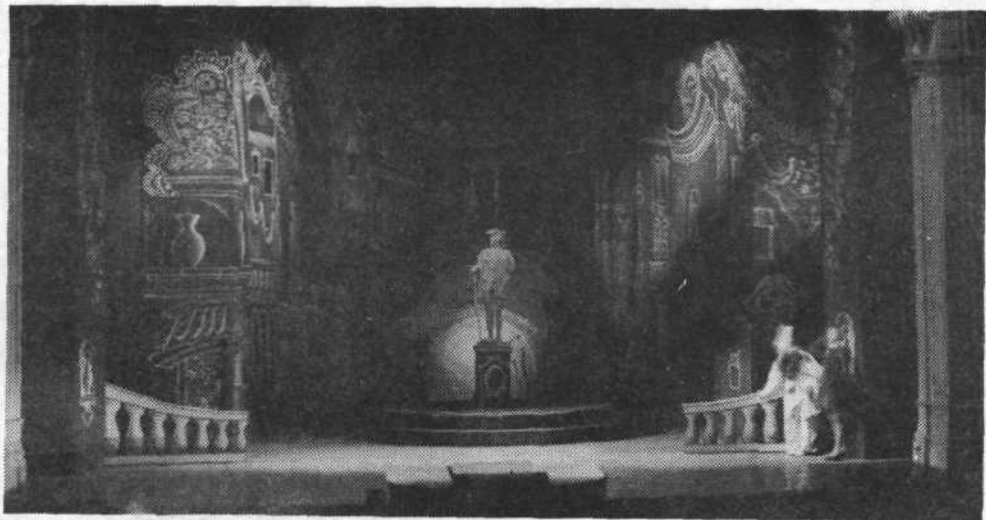


Illustration from the book "Sunny Songs"



*The scene for "Masquerade in Venice"
(directed by J. Frejka) 1939*

Puppet film "Spalicek", 1947



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Puppet film "Spalicek", 1947



Puppet film "Good Soldier Shweik", 1954 *Puppet film "Old Bohemian Fairy Tales", 1952*



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Puppet film "Old Bohemian Fairy Tales", 1952

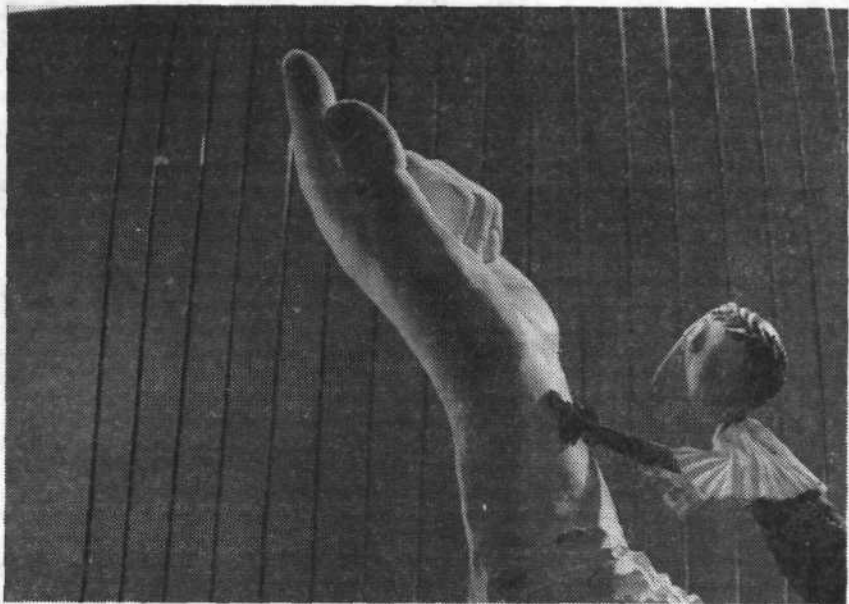


Puppet film "The Novel with the Bass", 1949



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Puppet film "The Hand", 1956



*Illustration from the book "White Rose"
(Illustrated by R. Innocenti)*

Als der Schnee zu schmelzen begann und die Wege voller Schlamm waren,
fuhren wieder viele Lastwagen durch die Stadt. Meistens kamen sie in der Nacht,
waren nicht beleuchtet und hielten nie an.
Die Soldaten schienen sehr müde zu sein.

