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MISCELLANY BIB 2005

International Symposium  
**BIB 2005**

**Biennial of Illustrations Bratislava 2005**

**Theme:** *Psychological and Social Aspects of Illustrations related  
to Works of H. C. Andersen*

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The BIB 2005

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**of International Symposium BIB 2005**  
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To Works of H. C. Andersen*

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BARBARA BRATHOVÁ

## Fansiful Signals from above

At our symposiums number of experts on illustration work from all of the continents had taken the floor and the composition of the current symposium is kind of a combination of personalities who witnessed the beginnings of BIB with the experts who honoured us with their participation for the first time and in this way they have brought a moment of comparison into the global view. Speaking about a jubilee year we need to say its festive character was underlined by selecting a topic concerning the 200<sup>th</sup> anniversary of the birth of Hans Christian Andersen and at the same time it was a sad farewell with Dutch illustrator Max Velthuijs at the beginning of this year – the winner of H. C. Andersen Award – that inspired us to make a deeper analysis of his work as a part of his individual exhibition and a separate block at our symposium.

I am very pleased by the fact that I was able to contact Ms Joke Linders in person at Book Fair in Bologna, an expert on the work of Max Velthuijs and to ask her not only to cooperate in preparation of his exhibition but also to take the opportunity and to invite her to explore his work directly at our International Symposium. We understand this separate introductory block together with the presentation of the exhibition as homage to the author of illustrations well known in the world and to a wonderful man who can hopefully catch our symbolic message of thanks in the other dimension.

Highly elegant fairy-tale Danish topic – Psychological and Sociological Aspects of Illustrations in Works of H. C. Andersen – shall be presented and discussed in the second dominant part of the International Symposium. Its aim is to

Dear Ladies and Gentlemen,

Allow me some introductory words before we start with lectures and discussion. Biennial of Illustrations Bratislava 2005 is characterised by celebrations of the 20<sup>th</sup> jubilee of this event what brings expectations to provide a retrospective view evaluating its previous years and at the same time also a perspective vision of its continuance in the future. This was also the reason why we have prepared a summary of all previous topics for you with the intention to compile what was discussed about in the field of illustration during this 40 years long period, what were the topics that had become up to date (those strictly definite but also those of a general character), what used to be the priority in this or that period, what used to be innovative or problematic.

undress “the relation between the literary text and the illustration within different social and cultural environments of the respective countries, to use the possibility of transforming the stories in the work of the artist, their interconnection in illustrations with the way of thinking in the respective period and society in which they were created, to try to compare the visual and expressive means of illustrators of a particular literary text in various countries”. This is how the topic was roughly defined by the coordinator of the symposium PhDr. Dagmar Srnenská who accepted a repeated appeal from the previous BIB to lead the symposium.

Here I have to mention also the grandiose illustration work created in its full range of illustrated stories in Slovakia presented by Slovak illustrators – husband and wife Dušan Kállay and Kamila Štanclová – at BIB. All these seemingly accidental circumstances mesh as clock rings to capture the exact time of our opinions and I do believe they shall tick inside of us with the same intensity also after the International



H. C. Andersen / D. Kállay, K. Štanclová: H. C. Andersen, 2001 – 2004

Symposium is over. And so we have listened subconsciously – expressed in an allegory – the signals from the above to take a break, define, name and first of all to understand.

Psychological and Sociological Aspects of Illustrations in Works of H. C. Andersen should indicate human nature of the artist, his motives, life experiences and stories his works originated from, they were linked to, the reflection of which they were. His stories are by far not so fairy-tale and optimistic and maybe this is why they are so precious and attractive. They are based on truth and experience we normally meet in our lives.

Ladies and Gentlemen, allow me to express my thanks to all who came to share their professional opinions and thoughts with us, as well as my sincere thanks to the coordinator Dagmar Srnská who organised the symposium this year and last but not least my symbolic thanks to great artists H. C. Andersen and Max Velthuijs on behalf of all of us as they gave us an evident reason through their fantastic works (both literary and illustration) to turn back to them, to do into their works and their backgrounds more deeply, not to forget the human aspect in our accelerated and chaotic presence.

And so similarly as the Girl with Matches I will strike an imaginary match and I will symbolically light up a small flame at the beginning of the 20<sup>th</sup> BIB International Symposium which you shall pass as an Olympic baton from one opinion to the other for two days and I do believe you shall make it a big fire of expert discussions. I wish you creative atmosphere and positively provoked working enthusiasm. Let us the man again, somewhere among fairy tales and messages from our artists.

#### **Barbara Brathová, Slovakia**

In the period of 1986 to 1990 she studied at Comenius University, Faculty of Philosophy, Department of Art History and Aesthetics. The focus of her work is writing on visual arts and theater in Slovakia as well as organizing exhibitions both at home and abroad. Since 1994 she has been working with BIBIANA as art historian and head of Secretariat of Biennial of Illustrations Bratislava. Working with BIBIANA she organizes one of the biggest and most important international cultural events in Slovakia and in the area of children book illustration also in the world – The Biennial of Illustrations Bratislava. She prepared the concept of BIB in 1995, 1997, 1999, 2001, 2003 and also of the last one in 2005. She is a member of various juries, e.g. The Most beautiful Book in Slovakia, Triple-rose, Ľudovít Fulla Prize and BIB Executive Committee.

JANINE DESPINETTE

# 200<sup>th</sup> Anniversary of H. C. Andersen

## 20<sup>th</sup> Biennial of Illustrations Bratislava

The problem is what sort of translation for what sort of books? Here, all we know that the official corpus of H. C. Andersen is 6 novels, 30 pieces of theater, 300 poems, 3 autobiographies and 30 “*eventyr og historier*” published between 1835 and 1874. We have discovered it in annotated editions published by International Literature Research University or Society in France. But, like observer of the promotion of International Understanding through Children’s Books, we know also the “*early reading editions*” made for a large public readers, basic business of publishing world with – all the 20<sup>th</sup> century – the same choice everywhere, *The ugly Duckling, The little Matchseller, The little Mermaid, The Nightingale, The Princess and the Pea, Little Ida’s Flowers or The tinder Box, The staunch tin Soldier, The Emperor’s new Suits, Little Claus and big Claus, The wild Swans, The snow Queen...* Quite the same choice everywhere, but however for each generation year after year, a lot of new illustrations. And for me, an interrogation. Why so large interest from artist illustrators everywhere. And what is the role of illustrators about choice of so few Andersen’s Eventyr.

I discovered an answer, perhaps, during a visit in 1975 the Andersen House in Odense when I discovered the superb

An opportunity to focus attention, again, on the universal communicative power of illustration. Today more than yesterday artist illustrators have cultural responsibility to open actual relationship between literature and new readers. We are invited in this BIB Symposium to try to understand the evolutive relation between a literary piece of work and their illustration because the author of these pieces was a Danish poet who wrote in Danish language all his life during the 19<sup>th</sup> century but has since today his work translated in 128 languages in the world.

catalogue with a study from Erik Dal, published there for commemorative celebration of death of H. C. Andersen (1875 – 1975) about “*75 danske H. C. Andersen illustrationen*” (1835 – 1975): the limited choices were, at the beginning, Danish publishing problems because it was unusual to illustrate this sort of tales and publish it in books.

Only few Danish publishers (write Erik Dal) have attempted to publish illustrated editions of a large selection of Andersen 156 tales altogether. Nothing before 1926 when Axel Mathiesen gave 24 watercolours for an artistic edition, translated in several other languages. Usually it was six “*Eventyr*” published in small book with fine, delicate engravings. In France, we had these illustrated by and Vilhelm Pedersen and Lorenz Frölich, Hans Tegner, Danish artists, for a long time, before to have an “*Andersen oeuvres completes*” with engravings Yan Dargent (Garnier, 1874), also more for bibliophiles than for children’s readers.

After the Danish publishing business opened it was possible to keep the best way to respect the fine literary style of these tales. In France in this 19<sup>th</sup> century, perhaps it was more easy because Danish illustrators spend a lot of time in Paris.



H. C. Andersen / D. Kállay, K. Štanclová:  
Lovers, 2001 – 2004



In "Ways of the illustrator" the prof. J Schwarcz wrote: "Andersen was the first writer of Modern Fantasy. He moved creative fantasy ahead toward the animation, in fantasy, of inanimate made-made objects, exactly at the time when the influence of the Industrial Revolution was about to alter man's life beyond recognition. He would become involved in technological and psychological attempt to adjust to the inanimate works of his own creation". For that and also with the technical new ways in translation publishing business, H. C. Andersen Tales, now are a part of world modern literature in all sense of these words.

Everywhere artist- illustrators as readers catch more the special feeling of his poetic writing approach of "life mystery in everything and in everyone". In the last Bologna Fair where the Bicentenary of Andersen was also celebrate with some exhibitions and divers cultural promotions, it was possible through these choices of illustrated tales to catch which Andersen Fantasy appears in this actual Andersen's Visual Mirror. It was always the Andersen author of The Shadow, The red Shoes, The Emperor's new Suits, The old House, The snow Queen, The little Mermaid, The little Matchseller. But to day, it's certain illustrators new generation catch words differently, more for themselves. Their illustrated stories appears not for nurseries but more for the grown-ups. They have discover the subtil Andersen's dialectic between nature observance and existential dreams about it, by themselves.

Illustrators, now, know that their images are used for communication but like Andersen in fact, they work on their consistency that lead to interpretation and illusion. And now, for us readers, problem is to have enough curiosity and knowledge to understand the background of these world grafic interpretation. The modern opportunity, today, of course, is to consult Odense Museum Site ([www.odmus.dk](http://www.odmus.dk)) to have immediatly a lot of information about Andersen illustrators. But information is just information. No more. To understand composition, colour scheme, aesthetic qualities of an illustrated book we must have read this book, appreciate

text and look at the pictures like small artworks. If I participate at this BIB Symposium, I think, it is because an day of 1986 my own reading of "Le conte de ma vie" (Story of my life) open suddenly for me an way for an comparative analyse about illustration and illustrators of "The little Matchseller" since the first Lundbye, Pedersen to last for France George Lemoine and Tomi Ungerer. This research is one of the best souvenir of my professional work. I am a critic and lot of books arrive in my hand. I read and write about my reading many years since. I can say to read "artist illustration is" to mobilise our attention on their intertextuality and the same time to mobilise our memory and our experience to read what part is graphic conventions, what part is artist inventiveness.

Today is an another best time of my work because I can conclude here my own approach of Andersen "Eventyr" with the most fascinating example published for this celebration in France by French publisher – Le Editions Gründ – with illustrations of Kamila Štanclová and Dušan Kállay. I believe them when they write in post-face: "The illustration of Andersen Tales was a challenge during three years we worked just for it. Since Andersen comes in our house we live with him." The day of spring where I open the book, I knew that they have travelling in this so human poetry domain which are Andersen "Eventyr" with also their own dreamy approach of the nature life.

In France, my generation read Andersen with Jiří Trnka. Today, in this new times the new generation receive, again a wonderfull gift from Kamila Štanclová and Dušan Kállay, new "passeurs d'imaginaire" to see around them with open eyes on inside and outside.

Many thanks for this, from French readers.



H. C. Andersen / D. Kállay, K. Štanclová: The little Ajo, 2001 – 2004

**Janine Despinette**, France  
Critik of literature, President of Fondatrice du CIELJ and Organisation for young people, Site RICOCHET in France.

JANINE DESPINETTE

HORST KÜNNEMANN

# Andersen by laptop or Andersen writes on a Notebook A Retrospective of almost half a Century of BIB

## Analysis of the situation in Germany

Currently, there are 40 various illustrated books and collections available in our market. Some of them are new editions and some of them are reprints of old, well-tried titles. Most of them, however, are new editions from 2004 – 2005. Even though new illustrated books only survive in our fast-changing market for about one and half years, the artists and publishers hope that public interest in their demandingly created, superiorly printed and also adequately expensive titles will survive for longer, become part of the “backlist” and be available for many years after their first edition!

Anybody looking through the existing illustrated editions of Andersen’s fairy tales can quickly find out how many of the published artists and illustrators presented themselves with their works on BIB in the past and gained prizes and rewards for them. Regarding the German speaking area, it may be said that, in spite of economically difficult times and decreasing numbers of book sales, the international selection of titles still remains, which mainly concerns adult buyers. Many of our illustrated books that are published find their way to other countries and language areas through licenses and co-productions.

During a spring art exhibition 2005 in Bologna, visitors had the opportunity to see a marvellous display of impressive variety, when illustrators from all around the world decided to contribute by their works and series of illustrations to a display that was exclusively devoted to Hans Christian Andersen, the Danish fairy tale writer and storyteller. In the meantime, many of the illustrations exhibited in Italy were enabled to the general public internationally and in German speaking areas, and last but not least to children, as a great part of the newly published texts of fairy tales were introduced as “family books” designed for common reading, listening and of course for looking at. At the art exhibition in Bologna, several illustrators such as Anthony Browne, Dušan Kállay, John Rowe, Květa Pacovská and Lisbeth Zwerger, were asked to state their opinion on Hans Christian Andersen, in a round-table discussion. Of course, all of them presented individual opinions and answers that show that each illustrator views the great Danish fairy tale writer through different eyes.

Along with the stylistic and interpreting variety of all of the works named, an ever-present problem, which was not mentioned or discussed in Bologna, or in our daily or special press and which has occupied our minds for more than 50 years, shows itself to be interesting and noteworthy.

Then the purists in fairy tale propagation presented a thesis that the myths of the past should not be illustrated! Independent pictures, which would develop personal fantasy and imagination, should arise in the minds of the younger as well as older listeners or readers only through their perception of pure text. The first illustrators of the 19<sup>th</sup> century did not take concern in these objections in their black and white

works. As late as in the 20th century, when the “*optical era*” gained growing interest, colours and lively presentation had to sustain their position in front of illustrated media. Artists and graphic designers simply began to be preferred. Apart from that, illustrated fairy tale collections, amongst triviality, trash and art, came to be well-marketable articles, as well as a traditionally oriented presentation of art!

How are we confronted with the older and latest illustrations to the Andersen fairy tales? Stylistically in a considerable variety of the prevailing realism protected by individual works that prefer the Art Nouveau mixture, new dispassionateness, surrealism or ironically caricaturing the understanding of the elements of comics and manga. In Bologna, the German Anke Feuchtenberk gave main emphasis this media by an impressive series of illustrations.

Květa Pacovská achieved the highest level of “*modernity*” with a series of illustrations to Anderson’s “*The little Match Girl*” at the Minedition and Penguin (Hong Kong, New York and Switzerland). This Czech artist showed another convincing mixture of her own method, which includes stylistic elements, optical ideograms, playful experimental intensity and explosive optimistic colouring in contrary to tragic text, working as a visual contrast. The Slovak artists, Kamila Štanclová and Dušan Kállay created one of the most admirable adaptations of Andersen’s fairy tales and their work was published as a Czech-German cooperation.

Nikolaus Heidelberg, an artist from Köln, who already raised attention by his unusual illustrations to the fairy tales of the brothers Grimm a few years ago, invoked new discussions with his demanding illustrations to Andersen in 2004. His intensive and modern view, which requires the essential from children as well as adults, is particularly suitable for comparing with other present and past illustrators, for example with the early illustrations of the Danish artists Vilhelm Pedersen and Lorenz Frölich.

Permanent and interesting development of the world of illustrations to Andersen has existed for almost two centuries

and offers voluminous research and study material to contemporaries. Insel, a German publishing house (founded in 1905) with a great tradition, which had a great share in the highly developed book culture in Germany, this year offers 13 titles from Andersen and concerning Andersen, summary editions, selective volumes, books of travels, diaries, letters, autobiography, as well as a voluminous biography by Jens Andersen. Many of these books include recent illustration material and make easier a comparative review of several generations.

Regardless of the obsolete segregation of culture for children and youth on one side and culture for adults on the other, Günter Grass, a German winner of the Nobel Prize for literature and who is also an excellent sculptor, is also noteworthy. He spent a whole year of his creative power working with Andersen’s fairy tales and created a collection of 108 lithographs, which are being exhibited in the Horst Janssen Museum in November 2005. In the meantime, the Steidl publishing house also published his work in a book. (“*Der Schatten*” – “*Shadow*”, Göttingen 2004).

If anybody looks in more detail at the illustrations to Andersen by Sabine Friedrichson, Nikolaus Heidelberg, Robert Ingpena, Silke Leffler, Swen Otta S., Joel Stewart or Christy Unzner, along with the artists already mentioned, they will very quickly understand that each illustrator and each graphic designer becomes the stage director of his own theatre. As it is generally known how many competitors try to achieve the most original setting on their stage, which is different from all others, the pressure on the performance grows. The result; an interesting variety of options and the difficulty of the audience to choose the book that will perhaps survive. Discussions and debates may arise and will always start with one sole selected motif: How naked may the tragic-sad “*hero*”, shown and displayed in “*The Emperor’s new Clothes*”, actually be?

The creative options are still expanding, if we consider the production of audio media, readings and CDs. Prominent illustrators are gained for the design of their covers and resourceful advertising.

Their duty is to catch and present a fairy tale; a summary collection of story telling in a concentrated way, with a strong statement in one picture.

Our three most significant libraries and collections of illustrated books, the State Library (Staatsbibliothek) in Berlin, "International Library of Youth" (Internationale Jugendbibliothek) in München and the Museum of Illustrated Books in the Wissem castle in Troisdorf by Köln (Bilderbuchmuseum der Burg Wissem in Toisdorf bei Köln) organised special exhibitions dedicated to H. C. Andersen. A catalogue was also issued for this occasion.

Anachronically and absurdly, but still quite a provoking, seems the idea to imagine what would Hans Christian Andersen would say if he could see our current offer of titles; if he were to come back and share our era. After all, the main feature of fairy tales is to imagine something absurd. It would also be interesting to know what title he would prefer, if he could choose only a single one of them! Andersen alone was very creative; he made drawings and first of all he was an excellent creator of cut-out pictures. Would he still create today with his pencil, pen and sharp tools, or would he rather use the keyboard of his laptop, or notebook, on his many long journeys? We do not know, but we are free to creatively and infinitely speculate.

### Reviews and visions

More than 30 years ago I had an unusual opportunity to attend the first few Biennale of Illustrations in Bratislava. From that time I have kept many friendships and acquaintances that have lasted for decades.

In those critical times, full of political pressure, a lot of courage and stamina was necessary to enter into such projects that crossed the borders of countries and ideologies and that were particularly designed to serve children.

At that time, the world fell apart during the "cold war" to form the Eastern and Western blocks. Economies and allied forces faced each other as enemies. After colonialism finished,



H. C. Andersen / Nikolaus Plumb: The Swineherd, 1971

the abyss between the wealthy industrialised countries and exploited regions in Africa, Asia and Latin America got even deeper.

The building of the Berlin wall, the war in Vietnam, the doubtful visit of Soviet tanks to Czechoslovakia or the Cuban missile crisis, did not manage to interrupt the *"International Biennale of Illustrations"* in Bratislava.

It seems that general world harmony and an Olympic style peace came about in Slovakia, for a few weeks every two years.



H. C. Andersen / Nikolaus Plumb:  
The Swineherd, 1971 (detail)

Crazy or exquisite? The wall has already fallen long ago; the pressure between the East and the West seems to be over. On the other hand, new crises, diseases and natural disasters threaten, which we can only face helplessly. Political terror has gained new dimensions; further war seem to be unavoidable.

Children of that time, who wandered by the illustrations and created their own works of art in workshops, became the parents of a new generation of children. Their view of the world has changed a lot. They perceive faster and in more detail. Being the children of media, they became more universal and flexible. They often understand things more complexly compared to us. Thanks to cinema, strip cartoons, MTV, video clips, TV spots, video games and the continual use of computers, they are optically highly trained and they understand what goes on in pictures better than we adults. Present day illustrations also essentially differ from those of their parents and grandparents.

In terms of these changes and upheavals, each Biennale of Illustration always means a new beginning for capturing the seen, understanding and evaluation ...

The Biennale of Illustrations, however, still exists and I wish it to last for a further three decades. I would particularly like to thank Dušan Roll and Peter Čačko, camp-followers from the start of the Biennale of Illustrations, as well as the ladies in the fore and in the background, without whom nothing would really work.

Thanks!

#### **Horst Künnemann, Germany**

He studied at the Pedagogical University and worked for 32 years as a teacher in folk, normal and vocational schools in Hamburg. He acted as a critic and book reviewer of literature for children and youth in significant daily and specialized papers, at home as well as abroad. He co-founded the monthly *"Bulletin Youth & Literature"* and worked as a translator and author of books. He cooperated in significant works, such as *Aspects of the Painted World, Picture Book, Lexicon of Literature for Children and Youth, Profiles of Present Authors of Illustrated Books, Children and Consumed Culture and Art for Children*. Since 2000, he has been honorary professor at the University of Carl von Ossietzky in Oldenburg, specializing in aesthetics and visual communication.

JOKE LINDERS

# Max Velthuijs

(The Hague 22 May 1923  
– The Hague 25 January 2005)

Thirty five years ago Max received the good news about his selection by telegram. Miep Diekmann, one of the leading ladies in Dutch children's literature at that time (both as author, adviser and reviewer) informed him that he was to receive that year's Golden Apple. Quite a different thing from a golden medal. Max who was very surprised to get any recognition at all, could easily forgive her this mistake. Especially as she was one of the few who understood how difficult the situation was for illustrators in the Netherlands. Very little publishers at the beginning of the seventies dared to take the risk of publishing a full colour picture book. And therefore promising talents like Friso Henstra and Max Velthuijs had gone abroad; Friso Henstra in The United States and Max Velthuijs in Switzerland.

The story of how Max Velthuijs ended up at a Swiss publishing house is almost a classic one. He was 'discovered' by Dimitri Sidjanski of Nord-Süd Verlag at the Frankfurt Book fair.

Sidjanski who wanted the best authors and illustrators the world had to offer, immediately recognised the excellent quality of Max' work, both in the colours and the attitude he was looking for. Max from his side was very pleased with the stimulating surrounding colleagues like Janosch, Ralph Steadman, Štěpán Zavřel, Bernadette, David McKee, Josef Paleček, Fulvio Testi, Binette Schroeder offered him. They regularly met at Sidjanski's welcoming home in Mönchaltorf or at the Bologna Book fair.

For *The Boy and the Fish*, the first picture book that was fully his own, illustrations and text, Max Velthuijs received a golden medal of The Biennial of Illustrations Bratislava. This happened in 1971. Eight months after his death, 25 January 2005, he was honoured here in Bratislava with an exhibition overlooking the whole body of his work.

Before we look into the psychological and social merits of Max Velthuijs I would like to explore a bit further the price winning book I mentioned before. Both in attitude and content it reveals a lot about the artist. The first sentence of the story – Once upon a time there was a boy who loved sitting and fishing at the waterfront most of all – synchronizes a fair deal with the child Max was. Always wandering around in the dunes, fishing, dreaming and enjoying his freedom. Only when the nameless boy in the story realises his dream – catching the biggest possible fish one can think about – he finds out that fishes don't flourish in confinement. Whatever he undertakes to please his friend – filling the bath tube with water, arranging flowers in a vase, reading him bedtime stories, taking him to the doctor and feeding him his medicines in time – the fish keeps longing for his own environment. Only there he can feel free and happy. Finally the boy sees no other solution than returning the fish to where he came from. And when the boy sees how joyous the fish is spreading his fins and swims around the pound, he feels happy himself. This subtle and intelligent way of explaining, visually and in wordings, that one's freedom is restricted by the possibilities of the other, demonstrates what Max Velthuijs wanted to achieve with his work.

## Life and work

Max Velthuijs, trained only very shortly as graphic designer during the Second World War, discovered the

challenge of children's literature accidentally when he was forty years old. One of his neighbours who was an editor asked him to read an old book of nursery rhymes. When this *Poems we never forget* (1962) arrived at the book fair in Frankfurt Sidjanski immediately decided that this Dutch artist should do the illustrations for a few of the picture books of Nord-Süd Verlag.

Max who was very happy to be 'asked', soon found out that there were enough stories in his own head. And that it was more fun on one hand did the text and the illustrations. And so *The Boy and the Fish* was born, soon followed by *The poor Woodcutter and his Doves* (1970), *The good-natured Monster* (1973) and *The good-natured Monster and the Robbers* (1976).

All these stories are somehow related to the spirit of those years, playful pleas for freedom: make peace no war, both on the international and the individual level. Another important message – accept yourself, be who you are and enjoy what you have – reflects what Max strongly believed himself.

In the beginning of his career as illustrator Max used strong, virtually primary colours comparable to what Picasso, Klee, Henri Rousseau and Janosch did, finding his own balance between a graphical approach, a distinct colour palette and narrative qualities. With *little Man's lucky Day* (1983) and *Duck and Fox* (1985) his style of painting gradually changed. They became more lucid, simple and transparent like those of Morandi. Many a scene, painted in gouache, is placed within a frame which provides the story, the reader and very likely the painter himself a feeling of security. About this development Velthuijs once explained: "My illustrations used to be heavier: strong outlines, thick paint. I was primarily concerned with the painting as such, the pleasure of doing it. My work was in the first place decorative; the characters were not so important. Since they have come to the fore, both in writing and drawing I can leave out more and more." The development from narrative into aestheticism and psychology started with the Little Man books and was sophisticated in the Frog-books.

Little Man, a little bold man who looks like Max himself, made his appearance during a holiday in France. "My friend couldn't sleep and begged me to tell her a story. Before I knew what I was doing I heard myself saying: Once upon a time there was a Little Man who lived in a shoe-box. When rain and wind destroyed his humble dwelling the Little Man had to find another house. Where the words came from I don't know, but I now believe it was connected with my situation at that time, my longing for a safe and cosy house, true friends and freedom." The three books about Little Man not only combine these fascinations, the intimate themes offered possibilities for a new approach in style and technique. "I wondered how one could paint glass, water, ice and other transparent materials. The best I could think off was contrasting the transparency with something colourful." And so a green frog landed in a jam jar.

From a pure technical device frog (still without capital) developed to a character with an identity of his own. In *Frog in Love* (1989) he is so uncertain about his feelings that Hare has to explain him that what he feels in his heart, might be love for Duck. This charming and humoristic story is, as one can understand, popular amongst children and lovers. *Frog and the Birdsong* (1991), the first book in Holland to receive a major award for text and pictures at the same time, deals with the mystery of death. *Frog in winter* (1992) is the perfect combination of nature, atmosphere and colouring in only twenty-one pictures, all very well composed. Frog who has no suit of feathers like Duck, no fat like Pig, no fur coat like Hare but only his green naked skin, suffers. The ever stronger zigzag-line of his mouth reveals his fear, cold and loneliness. The rescue by his friends who find him on the slippery ice, carry him home and nurse him with food, fire and stories comes as a true catharsis. The warm red and yellow tones Velthuijs used in these pictures contrast perfectly with the thin grey and cold blue of the beginning. *Frog and the Stranger* (1993) exposes prejudice and xenophobia in a very convincing way. *Frog is Frightened* (1994) and *Frog is a Hero* (1995) demonstrate the two sides of fear and herodsm. All Frog-books deal with universal questions like "who am I?", "what does a friend mean?", "what causes sadness?", expressed in



matching colours and subtle details: a bird looking backwards, a cloud announcing danger...

Till the very end of his career Velthuijs wondered why people from all over the world, children and grown ups alike, embraced his little green Frog. He had no idea. For him there was only concentration on a balanced chromatic spectrum, the optimal stroke of the brush, the ideal composition, the mouth-line expressing Frogs feelings, the striking details of a sunset, the horizon or the endless distance. And so Frog became the incarnation of Max' feelings and thoughts about love and death, fear and happiness, friendship and hostility, prejudice and solidarity, loneliness and the pleasures of life. In the fifteen years he created his twelve Frog-books Max turned

into Frog; Frog became Max alter-ego. The Frog-stories became a literary genre in itself. They are no fables in the traditional sense, illustrated morals as *Bear and Pig* (1986) or *Elephant and Crocodile* (1987). The world in which Frog, Duck, Hare, Pig, Rat and Little Bear meet, isn't that of the fairy tale where things happen according to a formula. They are meditations about life itself, self-portraits about huge and difficult topics, masterpieces of graphic and narrative simplicity. More than any of the other books the Frog-stories sprout from the image. The picture demands that the animals match each other in dimension, nature and circumstances. Each animal has his own character and skills. Sex is not important; status doesn't exist. Frog is the just born child that hasn't yet a view of his own, a dreamer in thinking and acting. Like all children he looks at the world with great expectations. Freedom is just as

Max Velthuijs: Frog in Love, 1989



important to him as security, loyalty and friendship.

*"How lucky am I," said Frog, admiring his reflection in the water. "I am beautiful and I can swim and jump better than anyone. I am green, and green is my favourite colour. Being a frog is the best thing in the world."*

Fortunately Frog has friends he can rely on: the sweet, ever so childish and talkative Duck; Hare a true father with a lot of books and wise words; Pig who is always caring and arranging things; Rat the stranger, a true wonderer and the most reliable of all.

The Frog stories came to him, relatively late in his life, at the age of sixty when most people give up work. The worldwide recognition of his talent came twenty years later. To celebrate his eightieth birthday the Literary Museum in The Hague set up an exposition overlooking all his activities and



Max Velthuis: Frog in love, 1989

drawings. The Queen knighted him in the Order of the Golden Lion and his biography *How lucky to be a Frog* (2003) was published. Only a year later Max was overwhelmed by the announcement, in Bologna, that he was to receive the Hans Christian Andersen Medal for Illustrations. "I allow myself a little bit of pride, but after that life just continues," he reacted. Shortly after the Award Ceremony in Cape Town, in September 2004, death overtook his life. But as he had pointed out before in *Frog and the Birdsong*, death is the necessary counterpart of life.

In that life children represent the most hopeful thing there is. "Children are still pure, not touched by sin or guilt. It's they who drive us to do whatever we can do. We can't take away the evil and sorrow from them, but as long as we provide them with hope and respect they will be able to cope." And so, after having buried the dead bird with the help of his friends Frog runs off for a happy afternoon celebrating life. The evening song of another blackbird confirms the message: life goes on.

*Let's play, Frog called.*

*Pig, you are the catcher!*

*And they played and laughed and enjoyed themselves till the sun went down.*

*Isn't life beautiful? Frog cried out.*

*The tired friends set off happily for home. As they passed the bottom of the hill, they heard a sound. There in a tree was a blackbird singing a lovely song – as always.*

It is this optimistic and positive attitude that makes the picture books of Max Velthuis so influential and popular all over the world.

#### **Joke Linders, Holland**

She studied literature at the University of Leiden and did some research on the criticism of children's literature. In 1999 she became a Doctor of Literature at the University of Utrecht. She was a reviewer for more than thirty years, did a lot of teaching in children's literature, translated books about children's literature, was a member of all sorts of jury's and specialised in writing biographies of children's authors: An Rutgers van der Loeff, Annie M. G. Schmidt, Max Velthuis and Tonke Dragt.

SISKO YLIMARTIMO

# The Mystery of the Snow Queen interpreted by Fairy Tale Illustrators

The long fairy tale divided into seven stories tells about two children, a boy called Kay and a girl called Gerda. Kay gets a fragment of the devil's distorting mirror into his eye and heart. In winter, he goes along with the Snow Queen and nobody knows where he is. When summer comes, Gerda starts to look for her friend and finds him far away at the North Pole, in the Snow Queen's castle. Gerda manages to let Kay free and they return home. It is summer again, and they realize they have grown into adults.

My doctoral thesis called *Lumikuningattaren valtakunta* (University of Oulu, 2002; English summary: *The Realm of the Snow Queen*) was on the meaning of the Snow Queen. At first, I became interested in the fairy tale because it tells about winter and a visit to Lapland – I live in Finnish Lapland myself. I also wrote a book about Hans Christian Andersen called *Satujuen elämää, elämän satuja* (*Lives of Fairy Tales, Fairy Tales of Life*). It was published at the beginning of this year, and it deals with illustrators of fairy tales as well.

My thesis is psychological research of literature. It is based on C. G. Jung's idea about the so-called individuation process, which is typical of man and which is symbolically described by dreams, fairy tales and myths. Man becomes a harmonized individual, individuum, through meeting different archetypes. The highest archetype and the objective of the process is Self: i.e. what we can be at our best. Winter, Lapland and the North Pole mean the Snow Queen's realm, the dark night of the soul,

"Now we are about to begin and you must attend; and when we get to the end of the story, you will know more than you do now..." It is the beginning of December, 1844 in Copenhagen. Hans Christian Andersen has just dipped his pen into an ink-pot and started to write a fairy tale which would be one of his most famous stories. Later, he recalls that his pen absolutely "danced on paper". The result was *The Snow Queen*, a fascinating and even mystical fairy tale.

into which we may get during the crises of our lives. It has often been superficially said that the Snow Queen is only an evil and negative character. This is not true: she kisses Kay only twice, because the third time would mean death. We all need her in our crises and while growing into human beings. But we must not remain in her power.

This presentation is about the Snow Queen's visual character. I present the fairy tale illustrators' ways of describing her, because Andersen tells only a little about her appearance. She is described for the first time when Kay is looking out of the window:

A few snowflakes were falling, and one of these, the biggest, remained on the edge of the windowbox. It grew bigger and bigger, till it became the figure of a woman, dressed in the finest white gauze, which appeared to be made of millions of starry flakes. She was delicately lovely, but all ice, glittering, dazzling ice. Still she was alive, her eyes shone like two bright stars, but there was no rest or peace in them. She nodded to the window and waved her hand. Her appearance is described for another time in the scene in which Kay goes along with her. Here she is seen through Kay's eyes, too:

(...) the big sledge stopped and the person who drove got up, coat and cap smothered in snow. It was a tall and upright

lady all shining white, the Snow Queen herself. (...) Kay looked at her, she was so pretty; a cleverer, more beautiful face could hardly be imagined. She did not seem to be made ice now, as she was outside the window when she waved her hand to him. In his eyes she was quite perfect, and he was not a bit afraid of her (...).

For an interpretation, an illustrator knows that the Snow Queen is very beautiful and her eyes are like stars. Her dress is sparkling and white: in the first scene thin and veil-like, in the second one she is wearing a fur coat and fur cap. She is not said to wear a crown, the attribute typical of royal people. The only thing referring to her royal dignity is her name.

However, many illustrators have pictured the Snow Queen with a crown in both scenes. Why? Do they interpret wrong or can we accept their interpretations to be right? Is this only a stereotype or cliché? To be able to solve this mystery, I present here some illustrations and illustrators of the Snow Queen.

When I read *The Snow Queen* for the first time as a child, the book jacket was decorated by a fascinating drawing by Finnish Rudolf Koivu, although the other illustrations were by Danish artists Pedersen and Frölich. The Andersen illustrations by Rudolf Koivu remained unfinished as he died in 1946, and they were used in the book jackets of a three-volume edition of Andersen's fairy tales. The picture of the Snow Queen was apparently meant as the cover picture of the book Koivu was working on. It is also one of his most magnificent illustrations. He illustrates snow in an extremely skilful way. Because of the dark background it looks white, although pastel tones of other colours are also included in it.

The Snow Queen pictured by Koivu is absolutely monumental. She is tall and slim. Her wide, flaring skirt accentuates her narrow waist. Standing in her sledge, smiling and taking a quick look at Kay, she dominates the picture. She is a real royal figure. Besides, she is wearing a crown or actually a high tiara. It seems to be formed of icicle-like groups of pearls. To me as a child, there was no conflict between the

text and illustration by Koivu. To me, this Snow Queen was the real Snow Queen!

By the way, it is interesting that after Koivu other famous Finnish illustrators of Andersen's fairy tales, i.e. Erkki Tantt, Maija Karma and Kaarina Kaila, have not pictured the Snow Queen. Is the elegant character created by Koivu even to them so incomparable and impressive that they have not entered into a visual competition with their predecessor?

It is known that Koivu admired and was affected by the art of great gift book illustrators who worked in England. Of them, Edmund Dulac, Harry Clarke, Kay Nielsen and Arthur Rackham, among others, illustrated *The Snow Queen*, but it was only Dulac and Clarke who visualized the Snow Queen herself. Dulac has two pictures of this character, one of which presents the Snow Queen floating to the town among snowflakes. In the other picture, she is sitting on her throne and almost gives a prosaic impression if compared with the first one. Still, she is a queen, too.

Dulac pictured the Snow Queen floating to the town as a very feminine character. She is a veil-like, translucent and fairy-like figure. She is going to peek through Kay's window. Her limbs can be dimly seen under her thin Botticelli-style dress. If viewed closely, a tiara made of pearls seems to glitter on her hair. Dulac has skilfully used deep blue tones and his brilliant highlights to create the atmosphere of darkness and winter. Warm, golden lights glimmer in the blue twilight.

Clarke's eccentric, decorative Snow Queen is different from her cool and ethereally pale visual sisters. She is like a colourful, big ornament spread on a level surface. She is wearing a high pearl-decorated crown on her dark hair, and she radiates strange light. Thorn-like rays make her look almost grotesque. Clarke worked as a glass painter as well, which can be seen from his Snow Queen, too. Kay is standing with his sledge next to her and looks in his cape and feather-decorated hat more like a noble boy than the poor child who he was according to Andersen.

In the 1960's, Polish Janus Grabiński's approach to the subject is both impressionistic and expressive. The Snow Queen can be seen through a hole melted in the window glass.



H. C. Andersen / Rudolf Koivu: The Snow Queen, so royal and monumental, the 1940's

The figure's white dress is not pictured in detail, it almost resembles fur. The most emphasized detail in the picture is the Queen's dark eyes and red lips. The eyes, which according to the text are as bright as stars and full of restless energy, Grabianski pictured painfully restless. Her arresting look is directed at the spectator. In its reduced and charged atmosphere, the picture gives a lot of space for the spectator's imagination and interpretation.

In 1993, American Mary Engelbreit illustrated *The Snow Queen* as a separate picture book, because it was one of her favourite fairy tales in her childhood. She pictured the Snow Queen with a cap, in which loyalty to the text is combined with expressions of royalty. The Snow Queen is wearing a fur cap, in front of which she has a Slavic-type high tiara.

The Snow Queen's icy and white appearance is accentuated by bright nursery-like colours and decorative details in Kay's clothes and the picture frames. They refer to Engelbreit's work as a card and poster artist. The abundant use of details and the layout of the text also tell about her liking for the style typical of art nouveau.

One of the illustrators of *The Snow Queen* is a queen herself. Margrethe II, the Queen of Denmark, who has a gift for art, has illustrated short stories by Tolkien and Blixen, among others. Her decoupages are the background of the *Snedronningen (The Snow Queen)* animation produced by Danish JJ Film. She has glued details cut out of magazines and catalogues depicting landscapes and milieus as oval-shaped collages. These collages form the backgrounds of the animation, to which actors' actions have been digitally joined. A picture book with the same name was also produced on the basis of the decoupages in the year 2000.

There are two different characters of the Snow Queen in the animation. Royalty is expressed by a face picture, the background of which is the picture of an old painting. It was also used as the cover motif of the picture book. In order to create an impression of an icier figure, Queen Margrethe chose as another Snow Queen a picture of an art nouveau brooch with an enamel white and mask-like face of a woman. Using digital technique, these two faces were fused together –



H. C. Andersen / Sisko Ylimartimo's visual view of The Snow Queen, who is ice-cold but surprisingly gentle, 2005

it is true that the Snow Queen is both icy and alive. During a few years, I have run a fantasy illustration course in the Faculty of Art and Design of the University of Lapland. In 2002, when I was working on my doctoral thesis on the Snow Queen, this fairy tale by H. C. Andersen was our subject. We also arranged a summer exhibition of the pictures in Santa Claus' home cave in SantaPark, Rovaniemi.

Students analyzed the Snow Queen's appearance in their essays. One of the students did not like to depict her at all. He said that everybody could create his own image of this mystical creature. One drew on view only the hems of the character's skirt. "She is far too great to fit into an ordinary drawing paper", she wrote.

It was typical that the Snow Queens drawn on paper wore crowns! Sonja Tolvanen created a cool-faced and reserved-looking figure, who has Greta Garbo's face and who is wearing a royal diadem on her hair. Tiina Väliniemi created a character who is looking out of a window with her hair blowing freely. To my mind, Tiina's character was so telling that I chose her picture as the cover picture of my doctoral thesis. Besides, Tiina used a paper cutting technique – a method we know from illustrations made by Andersen himself, too.

After I had at the beginning of this year finished my book about H. C. Andersen, I wanted to do something artistic. I started to illustrate his fairy tales. As the characters of the pictures I used dolls and arranged them on the scanner of my computer. I made the Snow Queen of a Russian doll wearing a high Slavic crown and glittering dress and – what is the main thing – having a gentle expression. I coloured the whole figure cold blue. So, the Snow Queen is blue to her lips, but her expression is not cold.

Crowns, tiaras, diadems, crown-like fur caps? Or no crown, only her hair hanging loose? Can the illustrators' interpretations inconsistent with the text be concerned to be right at all?

I return to Jung's idea about Self, which according to him is symbolized by circular figures or objects called *mandalas*. If there are, for instance in a fairy tale, a lot of mandala-like

figures or places – like there are in *The Snow Queen* – we have psychologically dealings with Self. This archetype can also be symbolized by royal people. The Snow Queen, who lives at the North Pole, under the North Star, refers as a person and with her circular crown to Self. We need her on our ways into harmonized individuals. That is why I wanted to add mandala-like snowflakes to my own illustrations.

Thus, when picturing the Snow Queen with a crown on her head, the illustrators may have more or less consciously realized what the fairy tale is basically about. They seem to have illustrated by reading between the lines what has not been told but must be understood subconsciously. That is why the Snow Queen is not evil but part of our process of becoming Self. A good picture tells it, and at the same time comforts and encourages us.

The Snow Queen has lost nothing of her charm, even if she is as old as 160 years. She absolutely charmed the writer, and she is still charming her illustrators and readers. The way she is described in draws from the illustrators' ideas, images and visual models. The Queen's superficial, shiny and splendid stereotype offers us the outward, recognizable features. Under it, we can find such an archetype, which is a great inward character, deep and multi-dimensional.

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#### **Sisko Ylimartimo**, Finland

She studied at the Oulu University, literature, Finnish and history and at Jyväskylä University art history. In 1998 she became a Doctor of Arts in Lapland University and in 2003 a Doctor of Philosophy at the Oulu University, thesis of Hans Christian Andersen's fairy tale *The Snow Queen* as a symbol of psychological life. Since 1996 she is a senior lecturer of art history in Lapland University, Faculty of Art and Design and since 2003 she became a docent of children's literature at the Oulu University.



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# The Little Mermaid – A Tale from Life?

(Interpretation)

The period in which H. C. Andersen lived and created can hardly be called simple. The exhausting wars of the late 18<sup>th</sup> century left their mark on the early years of the following century. These were years of economic stagnation, which showed itself in the catastrophic economic situation of the country. Paradoxically, this period is often referred to as the “golden” period of Danish art, which had adopted all the traits of Romanticism. At this time in Denmark were active such personalities of art and science as for example the sculptor Thorvaldsen, the theologian and philosopher Kierkegaard, and the physicist Oersted. Around 1830, the economic situation began to improve, thanks to the advent of new technologies, the development of industry and agricultural improvements. The high point of events of the 19<sup>th</sup> century were the 1848 revolution and the consequent establishment of a constitution, and a very advanced one for its times, under King Frederik VI. This short-lived period marked by the possibilities of prosperity was interrupted however by military conflicts which only complicated the situation in the country.

It is therefore imperative to keep in mind the geographic space in which Andersen’s fairy tales originated. This will ease to a significant degree the understanding of relations and also the correct interpretation of the individual elements contained in the texts. At first glance it is obvious that we are moving in the ensemble of a northern culture, which is definitely underlined by the clear inclination of the author towards a marked expressiveness of narration, which of course cor-

The work of Hans Christian Andersen is generally perceived as art aimed at children. A deeper analysis of the individual texts however leads us to one of the possible interpretation levels which very often remain overlooked! This hidden level of Andersen’s texts is the author’s sociologic-critical platform. Although it remains in the background, its meaning is valuable, to put it mildly!

responds with the overall perception of art in Denmark as romantic. Expressive tendencies are permanently present in the art of the northern part of Europe, as is clear from the plastic arts, whether painting or sculpture, from the medieval to the end of the 19<sup>th</sup> century, for example E. Munch, J. Ensor, E. Nolde, among others.

In the analysis of some of Andersen’s tales certain elements of the period’s post-Classic German philosophy, e.g. Schopenhauer, come sharply to the fore. This is not surprising since Denmark is closely culturally linked both to the northern countries and with Germany, and because Schopenhauer spent a significant period of his life in the same era as Andersen. This makes it extremely probable that the author was familiar with his philosophical writings.

The creation of the fairy tale has several levels of perception, and these primarily in dependence on the audience. The child reader concentrates mostly on the story-line. He does not perceive the text in its contextual framework, is not searching for deeper meanings. Perhaps the only form of allegory which has meaning for a child in a fairy tale is the consequent effect itself, in the form of the moral lesson. It is not without interest therefore that the work of specifically H.C. Andersen differs from this trend to a significant degree. His stories are often not comprehensible for the child reader, as the expected effect is somehow missing. This fact perhaps relates to the author’s already mentioned sociologic/critical



H. C. Andersen / Boris Diodorov:  
The Little Mermaid, 1998

platform. The most radical expression of this phenomenon is possibly found in the story, *"The Girl with the Matches"*. Andersen here applies his outspoken opinions critical of the contemporary society in a most unexpected manner – through the fairy tale! We can interpret this as camouflage in the face of inexorable censure, an attempt to hide his attitudes and opinions behind the smokescreen of make-believe, although these critical state-ments remain implicitly present. If this is true, it becomes an interesting, although not unique, literary act - Aesop's Fables for example come to mind.

The structure of the fairy tale has an essentially unchanging character, that of the archetype, with which it is related to a significant degree. This fact has been brought out in the work of, among others, Claude Lévi-Strausse. The motif of the struggle of Good and Evil is eternal, and has accompanied human society from ancient times. This is also

confirmed in the oldest literary sources, for example the Epos of Gilgamesh, or the biblical Old Testament. Precisely this motif is characteristic of the art of the fairy tale. The outcome of the struggle is the already mentioned moral lesson that good always triumphs over evil! This is not by chance, since this message must be instilled in human society from early childhood. There is often another theme closely associated with this – crime and punishment, which in the terminology of physics is represented by the law of action and reaction.

Here we are moving into a philosophical level, since we are essentially following a binary or dual system which was already present in ancient Greek philosophy as a functional formula. This system is always based on the two polar conflicting powers which logically act interactively, but which do not always appear as diametrically opposed. In the fairy tale or the mythological epic these are for the most part deliberately used as in marked opposition, particularly for heightening effect or making the story line more understandable. So on one side is presented the good, mostly appearing as an ephemeral essence without a clear form, attacked or destroyed by evil. And once again we move in the realm of philosophy, towards one of the basic issues, the existence and foundation of evil. To state it quite simply, good and evil are inseparable entities, so that without evil we would find it hard to find an answer to issues involving the good, for example its qualitative basis. Another interesting fact in this context is that in these stories evil takes on distinctly more realistic contours – concrete and per-sonalized.

The issue of crime or offence and its consequent lawful and well-grounded punishment is somewhat more complicated. Andersen's *"Little Mermaid"* may serve here as a good example. In this tale we encounter Good and Evil as the archetypal bases of existence, as well as the infringing of the rules, and punishment itself. The personalization of the concept of Good is the Little Mermaid. This being is described very sensitively for the reader. Despite this fragility and fairy tale essence, she appears as perhaps too human. Human feelings, desires and actions are not foreign to her character. It is not surprising that in a number of studies we meet with the

opinion that precisely this character reflects several of the author's autobiographical characteristics whose roots we can seek out in his personal life.

From the beginning, the tale has a two-dimensional structure. The author presents us with the world of the underwater kingdom, in which the mermaids coexist with all the ocean creatures and also with the surface world. Similarly as below sea-level, on dry land there exists only one social organization, the kingdom. In this point, a clear parallel with the political system in Denmark is being constructed. It is also possible that in this way Andersen is signalling his relation and attitude to the contemporary Danish society, and to the principles it acknowledged.

Here the mermaids are drawn as beings which live amphibiously, between these two kingdoms. This is supported by the event of coming of age, which is celebrated by swimming up from the ocean depths to the surface. Contact is thus created between the two levels of being, and from time to time leading to their mutual interaction. Despite their long lifetimes, the mermaids essentially live in an eternal present, in a presence that is moreover absolutely determined in time. This is also one of the reasons for the rebellion of the Little Mermaid, who wants to become a person mostly so that she will gain an eternal soul, thus also immortality! At this point however she comes into problems, more specifically into conflict with the majority community, where such aspirations are considered dangerous. We shall return to this theme later.

The plot picks up tempo at the point where we arrive at the first strong motive, the love theme. This pure and powerful emotion, which we are sure is only human, is the underlying reason for everything the mermaid goes through. Consciousness of this feeling came to her at the moment when she achieved maturity, even though it was present latently even earlier. This was originally an absolutely chaste love, without any aspirations towards physical fulfillment. How else are we to interpret the hours spent gazing at the marble statue of a boy in the garden?

The qualitative change came at the moment when she spied the prince on a ship and saved his life during the shipwreck. This led to physical contact, and not to this alone,

*"The mermaid kissed his high, smooth forehead, and stroked back his wet hair; he seemed to her like the marble statue in her little garden, and she kissed him again, and wished that he might live."*

The kiss unleashed to the full her emotional fantasy; she wished for the physical fulfillment of love, which remained for her ever unattainable. She is left with platonic love, which brought her the feeling of hopelessness and loneliness, strengthened by the absence of the object of her adoration. This in the final analysis led to her closing herself off, to her breaking off relations with her surroundings.

*"She had always been silent and thoughtful, and now she was more so than ever. Her sisters asked her what she had seen during her first visit to the surface of the water; but she would tell them nothing."*

*"Many an evening and morning did she rise to the place where she had left the prince. She saw the fruits in the garden ripen till they were gathered, the snow on the tops of the mountains melt away; but she never saw the prince, and therefore she returned home, always more sorrowful than before. It was her only comfort to sit in her own little garden, and fling her arm round the beautiful marble statue which was like the prince; but she gave up tending her flowers, and they grew in wild confusion over the paths, twining their long leaves and stems round the branches of the trees, so that the whole place became dark and gloomy."*

The strong libidinous pressure she so intensively felt pushed everything else from her mind, until it finally became unbearable. She entrusts her feelings to one of her sisters who, in an attempt to help, brings the other mermaids into the plot. One of them knows where the lost prince lives, and brings the Little Mermaid there. This became the crucial point of her life. She has found her lost love, and does not intend to give him up! To this existential decision contributes in no small degree her memories of an unambiguously erotic nature.

*“And she remembered that his head had rested on her bosom, and how heartily she had kissed him.”*

The theme of unfulfilled, frustrated love is apparently a precise reflection of the experience of the author himself. He too had experienced unrequited love, he had felt the “pain” of love in his own body.

This love for a man led the Little Mermaid to idealize human society as well as the surface world. Everything she sees and perceives through the optic of the beloved person, without realizing how subjective this viewpoint is. She longs to know the surface world, a world which had interested her, as all the adolescent mermaids, since childhood. This followed from the desire for something new and exotic which had been instilled by the stories and experiences of the older mermaids, her grandmother in particular. Accordingly, her increased interest in this other world seemed natural and normal to her peer group.

A further significant theme of the story concerns reflections on life. From her conversations with her grandmother the Little Mermaid discovered that people, like mermaids, do not live forever. But in contrast to mermaids, people have immortal souls.

*“Human beings, on the contrary, have a soul which lives forever, lives after the body has been turned to dust. It rises up through the clear, pure air beyond the glittering stars. As we rise out of the water, and behold all the land of the earth, so do they rise to unknown and glorious regions which we shall never see.”*

Once again we encounter the sign of a passage from one dimension to the other, showing a parallel with the Platonic system of two spheres – that of the ideal and of the material. However, we find the features of this idealistic philosophy, as well as its organic element, in Christianity.

The concept of the immortal soul, and the desire for it, is a second, and we could say decisive, factor leading to change.

*“I would give gladly all the hundreds of years that I have to live, to be a human being only for one day, and to have the hope of*

*knowing the happiness of that glorious world above the stars.”*

Such a thought however is unacceptable in the mermaid world, and so the grandmother attempts to explain to the Little Mermaid all the advantages which the life of a mermaid has over human existence. In her attempt to convince her that she should not even consider such things, the grandmother unwittingly gives her instructions on how to achieve her dream.

*“Unless a man were to love you so much that you were more to him than his father or mother, and if all his thoughts and all his love were fixed upon you, and the priest placed his right hand in yours, and he promised to be true to you here and hereafter, then his soul would glide into your body and you would obtain a share in the future happiness of mankind. He would give a soul to you and retain his own as well.”*

The recipe was thus given substance, and the Little Mermaid already knew the means for its realization – the sea witch. The way she had chosen was the path of irreversible transformation, leading to a definitive personal transformation. It is definitely not without interest that in every self-perfecting society there can be found some kind of knotty, neuralgic points by which secret and often dark powers are presented. Their agent in this story is the old witch, whose role is not completely negative.

*“I know what you want,” said the sea witch; “it is very stupid of you, but you shall have your way, and it will bring you to sorrow, my pretty princess.”*

To a witch gifted with second sight it seems that she alone in the underwater kingdom knows of the Little Mermaid’s intentions. Her aid consists in the preparation of a magic, miraculous potion, to which she adds her own blood! The idea of blood is also worthy of notice, since blood is a cultural phenomenon appearing in every civilization. It has magical power, generally identified as the bearer of life – the life-giving elixir.

But the price for the potion is steep. The change requires a great sacrifice – the loss of the voice, i.e. of one of the components of the unique makeup of higher forms of life. This is not the end of the painful pilgrimage however, quite the

reverse. It is simply the beginning of all the suffering! It is the forerunner of the regeneration of a mermaid as a human. The mermaid essentially dies, to be born in a new form as a human being. The tax for gaining the new form is suffering such as only people can know. At this point the Schopenhauer concept of suffering can be read the most clearly.

But her resolution to achieve the desired goal is so strong that the Mermaid bears the physical pain and accepts its cruel blow with a smile. It is worthy of note that at this point we find a possible interpretation whose basis lies in Christian dogma. Reportedly, Andersen at a certain time toyed with the idea of becoming a priest, although his motivation, as well as the reasons he did not pursue this course, are not clear. It is clear however, and in the final analysis quite apparent from the studied text, that Andersen was a man of deep belief. We can perhaps find evidence for this in the passage where the sea-witch offers the Little Mermaid an alternative future.

*"But think again," said the witch; "for when once your shape has become like a human being, you can no more be a mermaid. You will never return through the water to your sisters, or to your father's palace again; and if you do not win the love of the prince, so that he is willing to forget his father and mother for your sake, and to love you with his whole soul, and allow the priest to join your hands that you may be man and wife, then you will never have an immortal soul. The first morning after he marries another your heart will break, and you will become foam on the crest of the waves."*

The resulting states are truly mysterious, and undoubtedly this is the effect that the author wished to achieve. The mysticism of the whole act consists of its situation in time and space. The metamorphosis itself takes place symbolically on the cusp of night and day. The Mermaid arises from the ocean depths to dry land while it is still dark, but while the moon was full.

*"The moon shone clear and bright."*

This is partly explained by the words of the witch when she says, on the arrival of the Little Mermaid:

*"You are but just in time," said the witch; "for after sunrise to-*

*morrow I should not be able to help you till the end of another year."* Nonetheless the exact day mentioned remains unclear, and so we may only guess! Also the place which Andersen chose for the transformation of the mermaid could not have been better chosen. Steps – the symbol of communication, transition, advancement... Here she drinks the magic potion which makes her faint. Essentially, we are here dealing with the creative act which is the spiritual path given by the medieval saying *"per tenebrum ad lucem"*. The mermaid comes out of her faint exactly at the moment of dawning, when her body too is definitely changed. The process is both painful and bloody, similarly as with the birth of each new being. What a mystical moment – a double birth! At once a new day and a new being are born. And just at the moment of her awakening her dreamed of prince stands before her! The question remains why the prince was, at the break of dawn, wandering outside his castle. The moment the Mermaid had so intensively



H. C. Andersen / Boris Diodorov:  
The Little Mermaid, 1998



H. C. Andersen / Boris Diodorov:  
The Little Mermaid, 1998

desired, and for which she had endured so much, was suddenly a reality. Her new life can now begin, despite all the unpleasantness she had accepted from the beginning.

We have already mentioned that Christian faith and especially its morality to a significant degree underpin the work of H. C. Andersen. We can find its radical message in the mystical passage on the rebirth.

*"But she had no clothes, so she wrapped herself in her long, thick hair."*

The parallel with the biblical story of the Original Sin and the consequent Expulsion from the Garden will leave no-one in doubt. As with Adam and Eve up to the moment of their committing the first sin, the Little Mermaid saw nothing wrong in her nudity. She had lived outside of the world of mankind, away from prudery and shame. She had lived a pure

natural life, just as Adam and Eve in the Garden of Eden without being aware of her nakedness. The little Mermaid therefore came upon this sweeping change at the moment of her rebirth in the world of man. She experienced that sudden feeling of shame which dictates to humans not to go about naked, and not to show the body to all comers. This dogma comes primarily from the hypothesis of the church that the most important part of the person is the soul, and that the body is simply its random and shameful covering. Therefore it was the soul which the Mermaid so wanted, and therefore she felt the need to cover her body, be it ever so beautiful and perfect.

The story flows slowly onwards, and the Little Mermaid comes to know the realities of the surface world, with which she had previously been acquainted through the tales of the other mermaids. Initially everything was lovely and her suffering was justified. Despite the Mermaid's lack of voice, communication between the two young lovers was successful, and new, unsuspected means of relating opened before them. Words lost their meaning, and non-verbal, extra-sensory gestures sufficed. Soon however, the Mermaid also discovered the bitterness of human life, that of unrequited love. For though the prince adored her, he could not love her! He loved the girl who had found him on the sea-shore, the unachievable girl from the holy temple. He could not know that the Mermaid was the same one who had saved him from the jaws of death.

A further significant turning-point in the story is when the prince accepts the invitation of a neighbouring king and goes to meet his maiden daughter. Of course he takes his beloved Mermaid with him, as he always does. Their sea-rip there is pleasant and merry until, at night, the Mermaid seems to see the Lords of the Undersea Castles and all her acquaintances. This is an instant which should warn of the coming flow of events.

*"Then her sisters came up on the waves, and gazed at her mournfully, wringing their white hands."*

But neither the Mermaid nor the prince are aware of what is awaiting them! Their arrival in the kingdom is the key for

celebrations as they wait for the king's daughter to come from the convent where she was being educated. And then comes the unexpected – the prince sees in the beautiful princess the face of the girl who had saved him from the shipwreck and brought him safely to land. Excited, he decides that he will immediately take her for his wife. The Mermaid, although devastated, keeps her sadness to herself.

*"The little mermaid kissed his hand, and felt as if her heart were already broken. His wedding morning would bring death to her, and she would change into the foam of the sea."*

The tempo of the story picks up, and soon the betrothed couple is setting forth onto the wide ocean. The celebrations continue there, with sailors dancing to the light of many-coloured lamps. A cruel parallel, since the Little Mermaid has already witnessed such scenes, and they did not end happily.

But she bravely joins in the dancing and merry-making, and in fact has never danced so freely. The reason is clear, this is her last dance, the dance of life and death. Here again is an example of the duality which serves as leitmotif for the entire work. At one moment in one place there unfold two diametrically opposed events springing from the same source – from life. The shipboard celebrations therefore take on the double character of wedding celebration and funeral wake. While the prince and his betrothed celebrate life in its new form, the Little Mermaid is preparing to bid hers farewell. The circle closes. The plot is moving towards its end, the climactic moment is at hand. It is apparent that not only the Little Mermaid, but now his sisters too, have taken advantage of the magic of the sea-witch.

*"She saw her sisters rising out of the flood: they were as pale as herself; but their long beautiful hair waved no more in the wind, and had been cut off."*

*"We have given our hair to the witch," said they, "to obtain help for you, that you may not die to-night. She has given us a knife: here it is, see it is very sharp. Before the sun rises you must plunge it into the heart of the prince; when the warm blood falls upon your feet they will grow together again, and*

*form into a fish's tail, and you will be once more a mermaid, and return to us to live out your three hundred years before you die and change into the salt sea foam."*

It seems that the warnings of the sea-witch on the irreversibility of the transformation were not completely true, although she alone knows the principle of the return – the prince must die that the Mermaid may live. As in the first case, now too this involves a bloody process; the life-holding liquid has returned to the fore and only it is the guarantee of success!

Although the Mermaid is unsure of her choice, the sight of her happy lover prevents her from destroying what she so loved. Her kiss on the prince's forehead symbolizes her farewell to life. She throws the knife into the sea and herself disappears after it. Now the story regains its mystic character, for in an instant everything is different. The sea turns a bright crimson, the Little Mermaid gradually loses her body, but death does not come to her! She has transformed, but not into foam, rather into a completely non-material essence which rises above the level of the water. She perceives "hundreds of transparent beautiful beings", which without wings float in the breeze. The little Mermaid has no idea what is occurring:

*"Where am I?"* asked she, and her voice sounded as ethereal as the voices of those who were with her; no earthly music could imitate it.

*"Among the daughters of the air,"* answered one of them. A mermaid has not an immortal soul, nor can she obtain one unless she wins the love of a human being. On the power of another hangs her eternal destiny. But the daughters of the air, although they do not possess an immortal soul can, by their good deeds, procure one for themselves".

Andersen here is clearly indicating another means of gaining the immortality of the soul. He is presenting us with his hierarchy of values, where love counts for less than good, which in turn is subjugated to the soul. He seems to be indicating that without love cannot exist goodness, which is the means of achieving a soul. In other words, he is showing the milestones on the road to immortality, without neglecting the lesson he has been presenting throughout the tale – that



H. C. Andersen / Boris Diodorov:  
The Little Mermaid, 1998

each metamorphosis has its price. First it was her beautiful voice which she had to sacrifice in order to become a human being, now she has given up her earthly body to gain a spiritual essence. Moreover, she has now received the tears she was previously unable to cry.

The story ends. The author has attempted to explain death from his mystic standpoint. In death something ends, while simultaneously something else begins. In Andersen's view, death is nothing negative, it is simply an inevitable tool for the advancement to a further dimension of being. In her pilgrimage the Little Mermaid has left behind two spheres, in which she has more or less died, in order to finally arrive at the third. But this too is limited by time. The progression of development is given as progressive, from the bottom to the top, from imperfection to perfection. While at the beginning we proposed the influence of A. Schopenhauer on Andersen's

work, we now see partially reflected the principles of linear progression found in the philosophical system of G. W. F. Hegel.

When we speak of fairy tales, we are for the most part referring to age-old tales with their own, partially transferred past. They are essentially the reflection of the long-term process of a spiritual formation of society, carrying down to modern ages the wisdom of the folk tale. The 19<sup>th</sup> century was the time when these materials began to be academically collected. We could mention in this connection the Grimm brothers, or in Slovakia, Pavol Dobšinský, collectors of vast amounts of stories published as fairy-tales. The creations of H. C. Andersen are somewhat different from this tendency of transfer. In his case we have a sort of artistic fairy-tale, original stories of which he himself is the author. This is important to realize, for there does not exist an author who does not accept his feelings, does not transfer into his art, at the least unconsciously, something of his own experiences and ideas on life. And so it seems that the fairy tale presented the ideal platform to be the mirror of Andersen's soul and of his life.

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YUKO TAKESAKO

# The World of H. C. Andersen as depicted by Japanese Picture Book Artist Chihiro Iwasaki

## H. C. Andersen's fairy Tales in Japan

Japanese people love the dark and tragic characters of such H. C. Andersen fairy tales as *"The little Mermaid"* and *"The little Match Girl"*; the moral lessons contained in *"The red Shoes,"* *"The Girl who trod on the Loaf"* and *"The Emperor's new Clothes"*; the dramatic stories of *"The Snow Queen"* and *"Thumbelina"*; and the entertaining twists and turns of *"The flying Suitcase"* and *"The tinder Box."*

This year marks the 200<sup>th</sup> Anniversary of H. C. Andersen's birth. Many of his stories and picture books are being newly published and, throughout Japan, numerous conferences and symposia on the author are being held. Also, art and literature museums are holding H. C. Andersen exhibitions featuring illustrations by picture book artists from Japan and other countries.

Among Japanese children's book artists who illustrated Andersen's fairy tales were Shigeru Hatsuyama and Takeo Takei, who were popular in the 1920s. Other artists included Daihachi Ota, Seiichi Horiuchi, Ken Kuroi, Moe Nagata and Taro Gomi. Also noteworthy was Chihiro Iwasaki, who created more than 800 illustrations for H. C. Andersen's stories and even earned the name *"Miss H. C. Andersen Artist."*

The first translation of Hans Christian Andersen's work appeared in Japan in 1887, twelve years after the author's death. The name of the translator is not known, but the work, *"The Buckwheat,"* appeared in *The Christianity News* No. 228 – 229. Over the almost 120 years since that time, Andersen's fairy tales have been translated numerous times into Japanese and have been widely read and loved by Japanese people as children's literature and picture books.

## Andersen's Fairy Tales by Chihiro Iwasaki

Chihiro Iwasaki, born in 1918, was blessed with a happy childhood and enjoyed reading H. C. Andersen's fairy tales from a young age. After the Second World War, Chihiro decided to become an artist, studying painting while working for a small newspaper. One day, Chihiro, who was working as a journalist while also creating illustrations to accompany her text, received an offer to illustrate H. C. Andersen's *"The Story of a Mother"* for a traditional Japanese-style picture-story show, or *kamishibai* in Japanese. It was her first job as an artist, and this H. C. Andersen's story being her favorite, Chihiro worked with all her effort, using various materials such as watercolor, pastel, and ink. "She received the Minister of Education Award in 1950 for it, and this job proved to be a turning point in Chihiro's career, for it led to her decision to dedicate herself fully to becoming a children's book artist.

After that, almost yearly, Chihiro continued to create illustrations for H. C. Andersen's fairy tales in children's magazines, books, and picture books.

Chihiro had this to say about H. C. Andersen's stories: *"Even after a century, Andersen's tales hold a never-changing beauty in my heart. Though his text is old fashioned, in it I feel a sadness of the common people, which can still be understood in today's society. There is so much for me to learn from this author. The dreams contained in his fairytales are very real, which is why they hold such appeal for us even in today's society."*



H. C. Andersen / Chihiro Iwasaki:  
Thumbelina, 1965

From these comments, it is clear that Chihiro not only appreciated the fantastic elements of Andersen's fairy tales, but also the human emotions and the realities of life, which transcend national borders and the passing of time. *"The little Match Girl"* is said to have been based on the experiences of Andersen's mother, whose childhood was spent in poverty, but Andersen himself, having experienced many of the hardships of growing up in a poor family, was able to convey in his work the difficulties and the harsh realities of the lives of common people. On the other hand, he believed in his talent and, despite repeated setbacks, he maintained an optimistic and positive attitude, entertaining dreams of becoming an actor and traveling to the houses of noblemen to read his stories aloud. Chihiro said about H. C. Andersen *"Upon reading his biography, it seems that Hans Christian Andersen was a person full of contradictions. As such, I get the impression that he knew a great deal about human sadness."*

Unlike H. C. Andersen, however, Chihiro Iwasaki was born the daughter of a civilian architect working for the army, and grew up in a wealthy and happy family, enjoying literature, painting, and music. After Japan's defeat in the Second World War in 1945 she realized that her happy life till then owed to her privileged status belonging to the army and sought a way to become independent. She decided to stand on her own feet by dedicating her life to becoming a print artist, an occupation that brings color into the lives of common people. H. C. Andersen's tales, which she reread as an artist, differed greatly from what she perceived as a small girl. His stories gave dreams to 19<sup>th</sup> century readers amid the darkness of war and poverty. And Chihiro Iwasaki, through her illustrations for these stories, gave dreams to Japanese readers amid the darkness of confusion and poverty in post World War Two Japan.

Though meant for children, H. C. Andersen's stories do not pander to children or offer sappy endings. They expertly express the different shades of human emotions of both children and adults alike, a quality that appealed to Chihiro. In

fact, whenever she drew for a picture book, Chihiro displayed great interest in, and attention to, drawing not only the princess or other main character in each story, but also in depicting the secondary characters and villains, sometimes even portraying subtle psychological aspects of these characters. This was especially so, when drawing for H. C. Andersen's stories.

Chihiro acknowledged that Andersen's stories have *"some horrifying parts,"* because he writes straightforward the realities of life which are dark and at times cruel for children. H. C. Andersen did not change his story so as to please children, but he created literature for both adults and children alike. Chihiro also said, *"People think that I draw just for the development of children's culture, to make children happy, but that is not true. More than anything else, I draw for myself."* She continued drawing what she wanted to, regardless of whether it was intended for children or for adults. To borrow an expression from the German writer Erich Kastner, who once said, *"For children between the ages of eight and eighty,"* we could say that Hans Christian Andersen and Chihiro Iwasaki were artists who spread their wings of creativity *"for children between the ages of eight and eighty."*

Chihiro, of course, read the tales of H. C. Andersen in Japanese. According to Kenji Takahashi, a translator of Andersen's work, the original Danish text shows that the author frequently made use of exclamation marks, sometimes using one every three lines! Because his stories were not meant to be read silently to oneself, but rather read aloud to listeners, the language was rhythmical and lively. We can assume that Chihiro's creativity as an artist was stirred by Andersen's lively narrative.

### **The World of H. C. Andersen as created by Chihiro Iwasaki**

In 1964, Chihiro Iwasaki said: *"My work as a picture book artist requires me to read a lot of children's stories, but my favorite stories are those which are best suited to my illustrations. I like stories which read like good poetry: those that use short, beautiful words and set the imagination free. But even when the writing is*

*extremely detailed, there are several Andersen stories for which I can easily create artwork. For example, 'The little Match Girl,' and the various princesses and witches-how many times have I created images of each of these, developed them, and then drawn them? No matter how many times I draw them, I still find joy in creating new ideas."*

At one point, Chihiro, having created countless illustrations for H. C. Andersen stories, discovered herself at an impasse, saying: "I cannot figure out in which direction to make the little match girl strike her matches." Around that time, the artist had the opportunity to travel to Andersen's hometown of Odense, Denmark. While traveling around Europe with her artist friends, she decided to take the trip to Odense by herself. Upon actually seeing Andersen's birthplace, Chihiro said, "I wouldn't say that you have to see every single thing to be able to draw it, but seeing the place with my own eyes and touching it moved me and gave me the strength to get on with my work." Returning home from this journey, Chihiro started work on the Andersen stories "Thumbelina" and "Picture book without pictures." This "Thumbelina" could be called the culmination of all the other versions of the story Chihiro had created up till then. Also, her illustrations for "Picture book without pictures," delicately and elegantly drawn using only pencil and Chinese ink, proved to be an important collection of pieces for the way in which they clearly convey Chihiro's understanding of, and appreciation for the world of Hans Christian Andersen. For example, Chihiro beautifully depicted from "The fifth Evening" the last moments of the poor boy in the story who, when born, was predicted to die "on the French King's Throne." The boy fought in the July Revolution alongside adults and, as a result, died poor and hungry, taking his last breath on the throne of the king.

Chihiro also lovingly drew for "The twenty-sixth Evening" a young chimney sweeper, his face covered in ash and shouting "Hurrah!" for it was the first time he had managed to climb to the top of a chimney. As if tenderly kissed by the moon, each character in each story, living in poverty and

dealing with the cruel fates they were given, was expertly portrayed in monochrome tones by Chihiro Iwasaki, with warmth and tenderness.

The feelings that Chihiro, as an artist, felt for the characters in Andersen's stories grew as the years went by, filling with warmth, compassion and tenderness.

"The red Shoes" provides us with a good example.

This is a story about a girl named Karen, who was so attracted to her pair of red shoes that she wore them to a ball, leaving her caretaker, a sick old lady, behind. With the shoes on, she could not stop herself from dancing and, in the end, had to have her feet cut off along with the red shoes. This story is based on a memory from Andersen's childhood, when he received a pair of new shoes on the day of his confirmation. He was thrilled by his first new shoes, but later felt remorse over having thought more about his shoes than about God.

In 1951, Chihiro painted Karen unable to stop dancing in her red shoes as a tableau in oil. In the painting, Karen's expression is sad and pained as she dances in the air with her body bent awkwardly. Later, in 1968, Chihiro again painted "The red Shoes" for a picture book, showing Karen unable to stop her dance, but this time with charm and grace.

Japanese picture book artist Anno Mitsumasa, winner of the International Andersen Award, likened his way of life to wearing a pair of red shoes because, although it is a path that he chose himself, at times he suffers from it.

Chihiro could also be described as someone with red shoes on, having dedicated her life of 55 years to illustrating children's books. With more than 93,500 pieces of her work surviving to this day, Chihiro was like a Karen with a painter's brush; she loved drawing and painting more than anyone else, and created her artwork with great diligence and integrity. The many years that Chihiro dedicated to her art may very well have influenced and changed the way she chose to portray Karen in her red shoes.

From her artwork, we can interpret the feelings, which Chihiro held for the fairy tale world of Hans Christian Andersen. For her, Karen was someone weak, sad and earnest, unable to refrain herself from wearing the red shoes,



H. C. Andersen / Chihiro Iwasaki: The red Shoes, 1968

though she knew she shouldn't. Chihiro could not simply portray Karen as a foolish and hopeless person disobeying God's words. Even when characters in the stories were sly and foolish, or lived in miserable poverty, Chihiro, as an artist, would always find in them something that was beautiful or charming. She always perceived and portrayed human beings as creatures worthy of love.

Chihiro once said, *"I find it interesting that Andersen, who believed in God, was able to realistically write about human misery that was beyond the help of God."* And through her work, we can see just how much Chihiro loved and interpreted in her own unique way the world of Hans Christian Andersen, an author who was able to capture the true nature of humanity, which transcends time, international boundaries, and even differences in faith.

### List of H. C. Andersen's Works which Chihiro illustrated:

Thumbelina  
 The little Mermaid  
 The Snow Queen  
 The Story of a Mother  
 The little Match Girl  
 The Ugly Duckling  
 The Emperor's new Clothes  
 The brave tin Soldier  
 The Nightingale  
 A Story from the Sand Dunes  
 The Ice Maiden  
 The flying Trunk  
 Beautiful  
 The Puppet-show Man  
 Two Brothers  
 The old Church Bell  
 Twelve by the Mail  
 The Beetle  
 What the old Man does is always right

The Snow Man  
 In the Duck Yard  
 The new Century's Goddess  
 The Butterfly  
 The Psyche  
 Little Ida's Flowers  
 The Swineherd  
 The Daisy  
 The red Shoes  
 The Bond of Friendship  
 The Cripple  
 Picture book without Pictures  
 The Story of My Life

"The stories of Hans Christian Andersen do not follow the formula of: "This happened, then that happened, and they lived happily ever after. The end. Andersen's stories skillfully describe different shades of human emotion. So when I draw a child's face, I cannot simply draw a face that is round and cute; I must draw quite complicated shadows. Upon reading his biography, it seems that Hans Christian Andersen was a person full of contradictions. As such, I get the impression that he knew a great deal about human sadness."

### Yuko Takesako, Japan

She is majored in social welfare studies. Since 1984 she start to work in Chihiro Art Museum in Tokyo and in 1996 she worked as general manager of Chihiro Art Museum Azumino, since 2002 as a Vice director of Chihiro Art Museum Azumino and Vice secretary-general of Chihiro Iwasaki Memorial Foundation. Now she is a lecturer at Musashino Art University and also a member of Picture book division of Council for Federation of School Libraries in Japan.

International Symposium BIB 2005, from the left PhDr. Dagmar Srnenská and Dr. Sisko Yimartimo >

International Workshop UNESCO – BIB of Albín Brunovský 2005, in the middle Prof. Dušan Kállay >

International Workshop UNESCO – BIB 1973, from the left Prof. Albín Brunovský <





Location Decoration BIB 1989



KIRSTEN BYSTRUP

## How a Danish and a French Illustrator approach the same Story by H. C. Andersen

The theme of this year's symposium is the psychological and social aspects of illustrations related to H. C. Andersen's works. In this talk I will examine how this theme is reflected in two different picture book versions of the same story by H. C. Andersen. The picture books have been created by two illustrators, one from Denmark and one from France. Both books are recent publications – the Danish book having been published in 1992 and the French one in 1999.

By now you are probably wondering which story I am referring to? Take a look at this picture (Nr. 1) – it is actually not a picture from either of the books I have just mentioned. All the same, it might suggest which story we are going to look at?

I can tell you that this picture was in fact the one that inspired H. C. Andersen to write the story. It was drawn by J. Th. Lundbye (1818 – 1848), a great painter from Denmark's golden age. As far as we know, this story is the only one of the fairy tales and stories H. C. Andersen wrote to be based on a picture. And he wrote more than 150 fairytales and stories. The fact that it also happens to be a commissioned work is not so unusual for him. Many of his fairy tales and stories were written to order, but this is an isolated instance of a story being based on a picture.

In the picture we can see a little barefoot girl with curly blonde hair. She is holding a bag, or it might be a folded

First of all, I'd like to take this opportunity to thank you for inviting me to speak at the Biennial and for the hospitality you have shown towards me. This is my 5<sup>th</sup> visit to the Biennial, and it is fast becoming a date in my calendar I eagerly look forward to. Let me start by briefly introducing myself. My name is Kirsten Bystrup and I work as a librarian in the Centre for Children's literature in Copenhagen, Denmark. Here I am able to pursue my interest in children's picture books, an interest which has spanned many years. During this time I have taught both librarians and trainee schoolteachers about children's picture books and written on the subject in periodicals, journals, the national press and publications.

apron, around her right arm. In her left hand she is offering a bundle of matches for sale. We see her from the back side on, and so we can clearly see the back of her neck and notice that her delicate curls are accentuated while, naturally enough, there is merely a suggestion of her face as her profile is partly averted. Her clothes are neat and tidy; she is wearing a blouse and skirt with a shawl over her shoulders. What is striking about her is her posture. She is standing with her head slightly lowered and her hand stretched out in the pose characteristic of someone begging. It is less significant that she is in fact offering matchsticks for sale. The crucial thing is that she is depicted as a poor girl.

I expect you have already worked out that the name of the story we are going to focus on is *Den lille pige med svovlstikkerne* [The little Matchseller].

As you probably already know, the story of *The little Matchstick Girl* is about a poor little girl walking round the streets one New Year's Eve trying to sell matches. It is snowing and cold. Her head is uncovered and her feet are bare, and she is freezing cold and hungry. She dare not go home for fear of

being beaten by her father because she has not sold any matches. Sitting in a gap between two houses, she tries to warm herself by lighting four matches, one by one, then the whole bundle. When she lights the first three she feels as though she is in a warm parlour with food and festivities and a lit Christmas tree. As she lights the fourth match, and soon after that the whole bundle, she sees her grandmother in a vision coming down from heaven to take her up to God.

I will consider the story in the light of four questions:

1. How is the girl portrayed?
2. How is the location portrayed?
3. How are the girl's visions portrayed?
4. How is the girl's death portrayed?

With every question I will first examine what H. C. Andersen wrote and subsequently look at how the two illustrators put the words into pictures. The two illustrators are Svend Otto S. (1916 – 1996) from Denmark and George Lemoine (1935 – ) from France.

## 1. How is the girl portrayed?

J. Th. Lundbye originally drew the picture for a completely different purpose. Later the editor of one of the almanacs – which were so popular at the time – sent it to H. C. Andersen and commissioned a story. Actually he sent him three pictures, but this is the one H. C. Andersen chose to base his story on.

Can we detect any sign of the picture in H. C. Andersen's story? Yes, we can. Primarily, the fact that she is a poor girl forced to sell matches. Then there are her bare feet and bared head, but it is typical of H. C. Andersen that he does not go into detail about the girl's appearance. It is more important for him to show how the girl experiences the situation. He sketches a psychological pen portrait of her. In this way we find out that she is freezing, she is hungry and dare not return home without having sold anything. From Lundbye's picture Andersen takes only the fine curls when he describes the girl: *Snefnuggene faldt i hendes lange, gule hår, der kroellede så smukt i nakken* [The snowflakes fell on her long, blonde hair which



(1)  
H. C. Andersen / J. Th. Lundbye:  
The little Matchseller, 1843

curled so attractively against her neck]. So it is up to the reader to picture what the girl looks like.

How did the two illustrators Svend Otto S. and George Lemoine choose to depict the girl? The Danish illustrator follows the text showing the girl with a bare head and bare feet, but she does not have any beautiful curls. Still, there is not much difference between the way the golden age painter J. Th. Lundbye represents the poor little girl and Svend Otto S.'s representation because it is also the girl's loveliness that Svend Otto S. dwells on. One might say that he draws the loveliness that the curls suggest, into her very being. His portrayal is immediate and empathetic, and he allows his readers to get close to the girl by portraying her from the front.

The French illustrator, like his Danish counterpart, presents the girl with her head uncovered and bare feet, and without any curls. However, unlike Svend Otto, he tries to avoid adding romantic loveliness. Lemoine is keener to focus attention on her distress and her wretchedness. One might say that the girl is more like a mask than a living girl because of her expressionless face. We do not get to know this girl and this is emphasised by the fact that she is pictured from the back on several of the illustrations. Now, let us look at the second question:

## 2. How is the location portrayed?

In the same way that H. C. Andersen barely describes the girl's appearance, he does not spend much time describing the settings, either. We are told that the little girl walks around the streets, that the light shines out of all the windows and that she sits in a nook between two houses. In the original Danish text two carriages pass her in the street at speed, but these do not appear in the French version.

However, H. C. Andersen goes to a lot of trouble to describe when the story takes place. It is New Year's Eve, it is cold and dark and it is snowing. The depiction of the girl and the depiction of the town are in line. H. C. Andersen is more concerned with defining the atmosphere of cold and dark than he is with concrete external details. So here too the illustrator has a free hand with regard to which background setting he chooses to depict. The illustrator can decide which scene he chooses. Which settings do the two illustrators choose?

Svend Otto S. picks a scene corresponding with the historical context. He shows Copenhagen as H. C. Andersen would have known it. The story was written in 1845, and at that time H. C. Andersen had been living in the town for several years. George Lemoine, on the other hand, pays no attention to the historical context. Instead he relocates the story of the little girl to the present, to be more precise, the years of the siege of Sarajevo, 1992 – 1995. We can see two very different pictorial interpretations of what is in principle a very open text. One illustrator, the same nationality as the writer, shows the cultural, historical and very Danish context in his pictures.

The French illustrator, to a much greater degree, allows the story to be the background for his own story. He models his story on H. C. Andersen's *The little Matchseller*. By taking the siege of Sarajevo as the setting for H. C. Andersen's story, Lemoine completely detaches himself from the cultural and historical context. Instead he goes to the psychological and social heart of the story: the poor little girl's hopeless struggle to survive in a war-torn country.



H. C. Andersen / Svend Otto S.:  
The little Matchseller, 1992

Here I see a crucial difference between the two illustrators' reading of the story:

- in Svend Otto S.'s interpretation the poor girl's plight and poverty is a result of social conditions.
- in Lemoine's interpretation the girl falls victim to a common misfortune for the whole society, war.

Thus each of the illustrators reveals his own personal approach to illustration.

- Svend Otto S. may be seen as the classical illustrator who sees it as his task to "illuminate", that is, to cast light on the text by seeking to clarify the writer's intentions.
- Lemoine may be seen as the modern illustrator who uses the text as a departure point for his own story, his own pictures.

Note the quotations which Lemoine adds to his own supplementary pictorial narrative. These are quotations which have nothing to do with H. C. Andersen.



H. C. Andersen / George Lemoine: The little Matchseller, 1999

They come from d'Ozren Kebo's book, *Bienvenu en enfer – Sarajevo, mode d'emploi*. [Welcome to hell – Sarajevo, directions for use]. He writes: "*Sarajevo n'est pas mort. Sarajevo se meurt*" [Sarajevo is not dead. Sarajevo is dying]. Or it says: "*Sur le pont une jeune fille a pris une balle en pleine tête*". [On the bridge a girl has been hit in the head by a bullet]. These quotations refer to the girl in the picture, to her reality. They are quotations to add detail to the war scene Lemoine choose as the setting for his story. The reality of war is emphasised graphically by the fragment of the terrified boy with wide open eyes and the sign saying: *Beware of snipers*.

In this way Lemoine builds up layer upon layer on H. C. Andersen's story. He transposes the old story into a modern setting, one might say, by overlaying his own interpretation.

We have now come to the third question.

### 3. How are the visions portrayed?

As we saw before, H. C. Andersen does not describe external realities in much detail. It is the girl's experiences which are focused on. Consequently, a substantial part of the story is taken up with the girl's visions as she sits between the two houses lighting one match after the other to keep warm. Sensory experiences lie at the heart of the story. The girl can feel the heat from the oven, smell the roast goose and see the lights on the Christmas tree. While H. C. Andersen is concise or stage direction-like when writing about external settings, he is much more comprehensive when describing the girl's visions.

How did the two illustrators choose to portray the girl's visions?

Svend Otto S.'s illustrations are notable for the way in which he sees the visions from the little girl's angle. She sits with her back to us in the pictures so that we share her experiences. That is exactly the angle H. C. Andersen takes in his writing. Here he alternates between being the om-niscient narrator – when he describes external circumstances, external realities – and taking the child's point of view – when he describes the inner life, the girl's experiences. Svend Otto S., the classical illustrator, carefully draws an image of a Danish Christmas as celebrated

by the wealthier classes in the 19<sup>th</sup> century. The stove here is typical of the period. As is the goose. When the goose jumps out of the dish and waddles across the floor with a knife and fork in its back, it is an exact replica of the text. The Christmas tree is a traditional Danish Christmas tree – looking just as it did in the 19<sup>th</sup> century and as it does today.

Lemoine also keeps close to the text when representing the girl's visions, but unlike with Svend Otto S. we do not share the visions with the girl. The girl does not even appear in Lemoine's pictures. There is not the same reality in his pictures that there is with Svend Otto S. The girl's visions are mirages and Lemoine emphasises this by means of a choice of colours and techniques which differs markedly from his other pictures. The surreality helps to underline the dream-like unreality of the vision. It is perhaps surprising that Lemoine sticks to the text here. It may seem quite an assumption that a little girl in a war-torn town should have dreams about the wealthy, but the intention may be to make the statement that Sarajevo has no future by letting the girl's dreams take the form of bygone times.

Now I come to the last of my four questions:

#### 4. How is the girl's death portrayed?

H. C. Andersen's portrayal of the girl's is very gentle and consoling. At the moment of her death she sees her beloved grandmother coming to take her up to God. How did the two illustrators portray her death?

Svend Otto S. is very faithful to the text – in that he recreates the consolation and sense of release which H. C. Andersen has in his story. The grandmother fetching the little girl and the picture creates warmth and happiness despite the sorrow. The reader is spared the sight of the dead girl – and that H. C. Andersen is in the crowd of onlookers! By contrast, Lemoine's depiction of the girl's death lacks this gentleness and sense of consolation. Here there is no grandmother coming to fetch the girl. We see the burned front page of a newspaper with headlines about starvation. The girl is not

together with her grandmother on her way up to God. She is completely alone, deathly pale, her face expressionless. Perhaps she is dying from starvation? But as was the case with all the other visions we can see that it is only an illusion. Here the reality has returned in full force. We see the girl lying in the mortuary. A hopelessness reinforced by the last picture of the cemetery.

#### Conclusions

The question has to be asked: how can it be that a story written by H. C. Andersen in 1845 can inspire two illustrators from very different countries to create independent pictorial interpretations in an age which is so far-removed from the period in which the story was written?

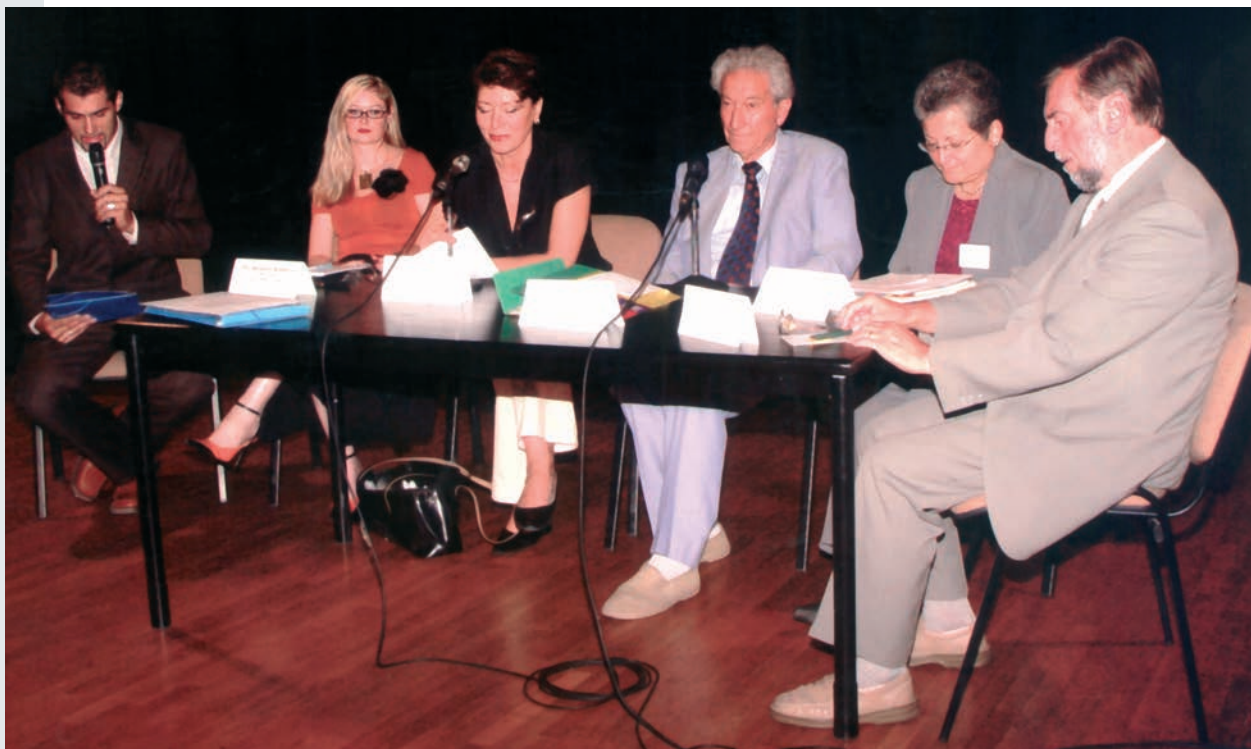
It is a question that cannot be answered simply and unequivocally. However, I will still venture three attempts at explaining the reasons.

- The first is H. C. Andersen's ability to write for both adults and children at one and the same time.
- The second is his ability to describe a psychological reality.
- The third is that H. C. Andersen, by including a psychological dimension in his stories, creates a timelessness which transcends the social reality of the period.

Whatever the truth of the matter, H. C. Andersen's fairy tales and stories have become popular all over the world, and *The little Matchseller* is one of the stories which are often found in collections and are published independently as picture books.

#### Kirsten Bystrup, Denmark

She has been a librarian at The Centre of Children's Literature in Denmark since 1998. She has worked as the editor of the librarians' reviews from The Danish Library Binding Central for several years. Before that she worked as a librarian both in public libraries and in central organisations. Her special interest in picture books for children and their illustrators has resulted in her both teaching and writing on the subject over many years. She has written about picture books in periodicals, journals, the national press and several publications. She was a consultant for the Danish Ministry of Culture's exhibition of Danish picture books called Out of Denmark and was a member of the Committee of The Ministry of Culture illustration Prize 1989 – 1997.



The BIB 2005, from the left Mgr. Barbara Brathová (Head of BIB Secretariat), Dr. Dušan Roll (Commissioner General of BIB), Peter Čačko (Director of BIBIANA)

JOANNA EŁŻBIETA OLECH

## Illustrating Andersen

Before Andersen, children's book was practically non-existent. The invention of lithography, which later made illustrated books widely available, came only five years before writer's birth. Graphic design amounted to ornamental woodcut initials and vignettes. Sparse didactic booklets for children contained conventional illustrations – realistic or religious, imitating bigot iconography. Wood engravers and lithographers often copied banal decoration motifs – European book decoration was full of flowery motifs, pictures of children, women in antique costume and angels. There were no stimuli for graphic artists in literature and their professional status was minor – in 19th century illustrations signed by the artist were a rarity. You've got to remember that in these times copyright was only beginning to form, hence omnipresent piracy, "journeys" of illustrations over the borders, their nonchalant reprinting, many illegal copies and alterations. And in these times of illustration and publishing anarchy there emerges a writer so



original, with limitless imagination, which allows him to make things alive, to humanise common house equipment and flowers, to give animals personality and emotions, to populate the world with dwarves, elves and witches... Creatures and miracles, called into life by writer's pen, had to be given an adequate graphic equivalent.

Publishers and graphic artists were totally unprepared for such a challenge. That's why the very first attempts of illustrating Andersen were so strikingly clumsy.

Andersen's tales are full of hybrids with both human and animal features: there was no such precedence in tradition of illustration. Well, of course, in the tales told by brothers

Hans C. Andersen is often called the father of fairy tale, the king of the fairy tale... Widely known are his merits in the field of children's literature. Looking through a magnifying glass at the illustrations of his works, we come to realise that this extraordinary Dane also indirectly stimulated children's illustration progress. In what way? Let's go through some editions of his work, published in many languages.

Grimm, Charles Perrault, Wilhelm Hauff and Aesop, the animals speak a human language, but that's all. The Mad Dane makes thimbles, teapots and even a bottle neck speak. Children's balls, humming tops and mittens have their own habits and manners and they even (o, God!) make faces. That's why the illustrators' dilemmas come out in their clumsy attempts at humanization of things. The tale "Little Ida's flowers" was a source of multiple troubles for many artists. There is a special night party in the king's palace where all the flowers gather for a dance. Hyacinths, roses, violets - they can speak, throw a pantomime, kiss, fall ill, go to sleep... The 19th century illustrators were only able to draw flowers realistically, adding eyes and mouths on the petals. They didn't have enough imagination to go any further in making a literary concept alive.

Similar was the case of "Thumbelina": it became a major challenge for graphic artists. The Mouse, the Mole, the Toad and the Swallow – they are all depicted with an encyclopaedic accuracy. The Mouse is a schoolbook mouse, the Mole – a mole from a zoological atlas. The more daring 19th century illustrators make them stand on their back paws, which give them a more "human" appearance.



Many years have passed since the first publication of the "Tales", before illustrators dared to dress the Mouse and the Mole, drawing an apron and a bonnet for her and a frock-coat for him. In Danish edition of "Even-





H. C. Andersen / Edmund  
Dulac: The Snow Queen,  
1910



tyr og historier" in 1893 Lorenz Frölich takes up such an attempt, and in 1901 another Dane, Hans Tegner, creates a standard of fairy tale illustration, by giving the mole a dressing gown with salamander pattern, a cap with a tail and even a pipe! Andersen's disguise found an adequate form. From that time on, this trick became popular. Once dressed, the mouse forever stays a tidy housewife – the mole becomes a boring, corpulent townie.

Our heads are full of icons. Each one of us has a stereotype idea of a Witch, a Grandmother, a Princess and a Prince, a



Dwarf... You wouldn't believe, how many of these iconic pictures takes their origin in the illustrated editions of Andersen's "Tales".

It's one of the most popular texts in Europe, second only to Bible! While observing the old editions, you will easily notice, how these fairy tale images evolve, influencing and penetrating one another. Thus the Snow Queen has been depicted in two ways: the early images show her as a kind of an evil angel: a half-naked woman, shrouded with a veil. The cold doesn't scare her, she often walks barefoot and always wears lots of gems. The second way to paint her is to add a lot of expensive clothes and costly furs



H. C. Andersen / J. M.  
Szancer: The Snow Queen



(always white). The Queen's sleigh is harnessed with white horses. Sometimes there is a coachman, sometimes even an elf, driving the sleigh. The higher standing of the illustrator, the bigger the impact of his creation. Edmund Dulac painted the Snow Queen in 1910. She is barefoot, almost naked, wearing a pearl tiara, seated on a ice-throne, surrounded by masses of floating ice, with an aurora borealis in the background. This picture reigns in the imagination of thousands Andersen readers. You can count the followers of this image by dozens. A tiara and aurora borealis became a must in the image of the Snow



Queen. Polish children born after the Second World War see the Snow Queen as she has been depicted by Jan Marcin Szancer. The editions of Andersen's "Tales" with his illustrations reach thousands volumes and are well known to many generations of Poles. Here, on Vistula river bank, the Snow Queen always wears a white fur and a hood: J. M. Szancer's heirs don't even try to fight the custom. Wherever the writer doesn't give us any hints as to what his heroes look like, there the first images rule.

19<sup>th</sup> century images of Ole-Luk-Oie, the Dream-God with two umbrellas, show a little boy, almost a dwarf, in a pointed hat. All early Danish and German editions use this image and copy it many times.



H. C. Andersen / J. M. Szancer: Ole-Luk-Olie



(1)

In the 20<sup>th</sup> century volumes, Ole becomes an adult man, a wizard wearing an astrologer's robe and a tall hat, decorated with moon and stars of David.

The icon of a dwarf has been ruled out by the icon of a sorcerer. In Poland Ole-Luk-Oie becomes a young man, a member of 19<sup>th</sup> century bourgeoisie: wearing a frock-coat, a tall hat and checked trousers J. M. Szancer has prepared for him.

It is surprising, how few graphic artists tried to break those habits while working on Andersen's "Tales". We owe a long list of similarities in many illustrations to this inertia. Gerda ("The Snow Queen") almost always wears a BLUE dress. The Butterfly ("Thumbelina") pulling a leaf, is almost always YELLOW. The



Prince is, as a rule, shown wearing a 16<sup>th</sup> century costume: a doublet, a jerkin, puffy shorts and stockings, complete with a knife at his waist and a beret with a feather on his head.

A rare exception is the oriental costume of the Prince in the illustrations by Edmund Dulac ("Little Mermaid"). Try to find an original image of the "dog with eyes like dishes" ("The Tinder-Box"). Almost all of these dogs, regardless of the nationality of the illustrator, seem to belong to one international, fairy-tale race.

The clothes of the Soldier differ a lot, though. Beginning from a medieval costume (chain-mail, a sword and half-armor) in Polish edition from 1901, through a uniform of a German mercenary from the time of The Thirty Years War (1876, German edition), Prussian grenadier's uniform (1912,



German edition) and a 17<sup>th</sup> century musketeer's uniform in French editions (picture Nr. 1), ending in the uniform from the time of the Duchy of Warsaw, well established in Polish post-war illustration tradition; the Andersen's soldier had to get used to all the possible European military fashions!

The 19<sup>th</sup> century artists, Andersen's contemporaries, felt uneasy in the surreal world of fairy tales. They tried desperately to combine realistic drawing with the fantasy of the plot. When the author is describing a magical trunk air-borne, the artist adds large wings, somehow uncertain of how one of these mysterious things could move without any real force behind. Similarly, the Snow Queen's sleigh was often equipped with a pair of wings – the vision of a ride in heaven was somehow too daring. One, particularly interesting precedence, was created by Russian illustrators: the picture in 1885 edition shows the Snow Queen in peasants' sleigh lined with straw, wearing a babouschka's headscarf. By the way, Russian illustrations are full of angels: whenever Andersen writes about a miraculous transformation, the artist puts in an angel, thus explaining the metaphysical character of the tale. Obviously, these artists were positive that the only type of miracles there is, connects with religion and there is no special, fairy-



tale kind. As the result, all editions in the tsarist Russia look like religious books (picture Nr. 2). After revolution all tales were checked for any appearance of God, to make Andersen more secular. Not only Soviets did that: in Warsaw Children's Book Museum you can find an old volume of "The Tales", diligently censored by an anonymous editor – whenever there is talk of "God", the editor intervenes with a pencil. The other cause for concern for Andersen's illustrators was nudity present in his tales.

For 19<sup>th</sup> century morals, half-naked Mermaid or the Emperor without any clothes on were a real problem. Nudity without mythological or religious context, nudity present in children's book – no, it had to be presented correctly! Hence images of fully-clothed mermaids and a marble statue at the sea bottom... in full uniform and with a sabre (Russian edition, 1914). The Emperor who, as the innocent child explicitly said, was NAKED, is often shown... wearing his underwear. More daring artists tried to picture him naked, in accordance with writer's intention, hiding his private parts behind a piece of drapery or a bow. But the tale most exposed to visual blunders remains "The Nightingale" because of its Chinese background.

19<sup>th</sup> century designers treat Chinese theme with nonchalance: the emperor sometimes wears moustache and beard of a Russian bojar, Chinese ladies-in-waiting dress in corsets and crinolines, while the imperial insignia look very European, decorated with a christian cross! Sometimes the emperor wears a Japanese (!) kimono at the beginning and a European crown and a regal ermine coat at the end of the story. The Japanese and Chinese costumes are very commonly mistaken, even in today's publications. Very significant is the fact that the emperor always wears his hair braided and his nails long like bear's claws. This hair- and "nail-style" have obviously



(2)

been an imperial attribute for many generations of artists. The characteristics of the illustrations often depend on the overall feeling of the translation. The Danish writer built the comical parts of his work, basing on a mixture of "high" and "low" tones. His language was simple and picturesque, his style was referred to as colloquial and plebeian. His kings have a tendency to blow their noses on their dressing gowns, to wear tattered slippers; the emperor decorates the nightingale with his golden shoe....

This style was so unusual that many translators tried to sweeten up, to smooth out, to trivialize Andersen's ideas. The 19<sup>th</sup> century translations are often anonymous and far from perfect, they resemble the original texts only slightly. Putting Andersen on a pedestal was often reflected in the feeling of illustration – thus, while Danish graphic artists try to show

the special plebeian character of the tales, English, French, German and Polish artists try to make him more “civilised”. The Danish pictures are much more coarse than all the foreign “sweeties” (picture Nr. 3).

Even the mermaids look different: those by B. Bedersen (ed. 1893) are thickset, with wide hips, while their French sisters tend to look more anorectic. Similarly, peasant couples (“What the Old Man Does Is Always Right” and “The Little Elder-Tree Mother”) in Danish interpretation look hale and strong – while in foreign pictures they are idealised and disguised in bourgeois costumes. Some of the stories have a disquieting erotic context, which artist’s contemporaries tried to weaken by some illustrator’s tricks. In “The Tinder-Box” the Soldier wants the Princess to be brought to him at night and – while she’s asleep – he showers her with kisses. To make the story more decent, the Princess was shown in full clothing (in the middle of the night!) or very young, a child almost. Similarly, Little Mermaid was shown as a child – a sexless object. In Polish illustration there is a special example of an illustrator, who painted all Andersen’s heroes as 6 and 7 years old children (1994). Even in “The Old Church Bell”, where heroes are obviously 14 year-olds – they have their confirmation on the



(3)



day the story is telling us about. It is more absurd for those who know that most of Andersen’s tales talk about the passage from childhood to the world of adults. The immense capacity of Andersen’s stories contributes to the creation of so many original graphic layouts in the second half of the 20<sup>th</sup> century. Illustrators began to act more daringly: the new painting styles were an inspiration for book design. Instead of the realistic, literal imaging we have now symbolical, surreal, dream-like pictures...

You can read Andersen to discover many new meanings – graphic art is a good tool to interpret tales in new ways. The drawing lesson continues. Hans Christian Andersen initiated this international, fairy-tale school

#### Joanna Ełżbieta Olech, Poland

She studied at the Academy of Fine Arts, graphic design and book illustrating (1975 – 1980, Prof. Janusz Stanny). In 1980 – 1990 she created many stage and costumes designs for television and theatre, in 1978 – 1994 she cooperated with publishing houses and illustration for children books. Since 1994 she cooperated with important Advertising Agencies: Corporate Profiles DDB, Young and Rubicam, Ogilvy and Mather, DMB&B, Euro RSCG, Saatchi & Saatchi, Grey, BBDO, Bates and Horton-Stephens. She was a member of the jury of a book illustration for children, since 2002 she is an expert of the Polish Chamber of Books and since 2003 a member of the board of the Polish Section of IBBY.

JOANNA EŁŻBIETA OLECH

REGINA YOLANDA

## The Importance of Illustration in the Books of Hans Christian Andersen in Brazil

Despite this reality, the country has some professionals in the area of literacy with experiences tied to the development of communications in the world, and in certain regions, some experiences have been significant.

The quality of communication recorded in images is steadily increasing on a global level, including in Brazil.

Over recent years, there has been enormous growth in the production of books in the country.

It is necessary that libraries be used with greater frequency, primarily with the assistance of teachers or other up-to-date library professionals.

However, beginning in the 1970's, Brazilian schools began to work with literature in the classroom as an activity prescribed by law.

And teachers? The number is also not sufficient to meet the needs of school-aged children. Furthermore, many of these teachers work with syllabication, impeding the discoveries of the words and histories created for the images by those who first see them – children.

And the book? That great friend that does not interrupt our thoughts and reading, albeit of images only.

After different governments tried various approaches, increasing the number of schools and libraries, they finally decided to encourage an increase in the publication of litera-

Brazil – a developing country and until only recently, one without the tradition of reading, libraries or a sufficient number of schools for its immense population of some 180 million inhabitants. Such factors have led to a country with a still small percentage of literate individuals, given that those who are able to put the sound of letters together and who can read even without understanding a given text are considered to be literate. These individuals do not understand the full concept of the word, and therefore do not understand the overall reading.

ture. This decision marked an ample distribution of books in libraries and public schools.

This steady growth year after year – from the book biennials of Rio de Janeiro and São Paulo, to the fairs of Porto Alegre and other cities in the country – led to an increase in the publication of children's books in Brazil.

Another measure adopted by the federal government was the policy of book distribution so that children from public schools could take them home.

I firmly believe in this unique official solution. I had already adopted such a practice during the years in which I served as school principal, but only with text books.

And Hans Christian Andersen? Along with the history books translated in Brazil, Andersen, Grimm and Perrault had always been companions for many children.

It is a pity that we did not always have good illustrations or quality printing jobs.

In 1915, Andersen's first book appeared in São Paulo from the publisher *Editora Weissflog*, later to change its name to *Melhoramentos*.

The book was illustrated by Francisco Richter, a great artist who was born in Czechoslovakia and later became a Brazilian

citizen. Others would follow, such as Rosvitha Wingen-Bitterlich, an Austrian who also became a Brazilian citizen. She worked for the publisher *Editora Globo* in the Southern Brazilian city of Porto Alegre. Nelson Boeira Faedrich illustrated for the same publisher.

Also included in this group is the English illustrator Mabel Lucie Atwell, who used the concept of the strength of the black ink in her illustrations, similarly to Rosvitha. Her work was always present in the books of Hans Christian Andersen at the publisher *Editora Brasiliense* beginning in the 1930's.

Recently, Brazilian illustrator Eliardo França chose Hans Christian Andersen for a major study performed in Denmark, the writer's native land.

I would like to mention about some artists and their illustrations from the books of Andersen published in Brazil. We know that **Hans Christian Andersen** was also a graphic artist. His sketch-notes on life and papercuts served as the basis of various studies and were used by publisher *Editora Salamanca* through *Gráficas Lope* (Spain) in the opening pages of each chapter of a publication created in his honor by Antonio Marcos in 2005.

**Francisco Richter**, a native of the Czechoslovakian Republic, traveled through Brazil when World War I began. He became a Brazilian citizen and began illustrating for the São Paulo publisher *Editora Weissflog*, later known as *Melhoramentos*. In 1915, he illustrated the first Brazilian children's book with bright watercolour paints. He then illustrated the spectacular watercolours of the entire Andersen collection for the same publisher. **Roswitha Wingen-Bitterlich** was born in Eastern Austria. Later, her family moved to Bohemian Germany, which became part of the Czech Republic after World War II. She began drawing early in life, then painting and soon after participated in exhibits that took her even to different European cities. In 1955, she immigrated to Brazil. Her work for the publisher *Editora Globo* in the Southern Brazilian city of Porto Alegre is extremely rich in feather pen illustrations colored in with watercolours and xylography. **Nelson Boeira Faedrich**,

the Brazilian artist was known primarily for the illustrations he did for the Andersen Stories in his work for *Editora Globo* of Porto Alegre, creating drawings in black India ink with outlines, contours and parallel and intercrossed lines until reaching an intense shade of black, demonstrating great mastery. **Mabel Lucie Atwell**, the English artist that never visited Brazil was copied for years by the publisher *Editora Brasiliense* for the books containing Andersen's stories. The drawings of clean dashes, almost always uninterrupted and sinuous reveal a school of art quite in fashion internationally – "art nouveau." Her illustrations were very delicate, awakening the interest of many children. And **Eliardo França** is contemporary Brazilian illustrator, winner of national and international awards and illustrator of books published in several languages. Using shadows, decorative elements and the interpretation of Asian costumes, Eliardo painted with the unique background of his younger work using different planes and softer colors.

With over half a century of teaching experience in Brazil, what were my impressions of the stories of Hans Christian Andersen with the illustrations of aforementioned artists?

I was able to observe in the work developed with public school children, where I worked as school principal and teacher, that both these stories and their illustrations are universal and timeless. It did not matter whether these children were from a small island in the 1960's or from a major city such as Rio de Janeiro in the 21<sup>st</sup> century. Children always loved the illustrated stories of Andersen, demonstrating a passion for what is not seen (but imagined), for that which is new to them.

The stories of Hans Christian Andersen and the illustrations that fascinated students from such different periods and places are truly universal and timeless.

In addition to the experiences that I had with thousands of public school children, I observed the same level of fascination for the illustrated stories of Andersen in children who today have access to the Internet and even to the latest DVD movies.

The major creators of entertainment (TV series and movies) use movement, costumes, lights, sparkles and even rare animals to invoke a shared, unique sensation in children.

It is not about offering children and youth this or that, but rather everything and much more. Offer opportunities, open an array of possibilities. In third world countries, the conditions are more difficult. However, using creativity, a lot can be done with little.

And one thing is certain: when children read a text or see the illustrations of a book, they construct images that are increasingly enriched by their thoughts and by other influences. The time is theirs, to construct the image and the text in their own, unique way.

That is why, as a reader of books with texts and images, illustrator and specialist in illustration certified by the International Board on Books for Young People (IBBY), I can affirm that the works of Hans Christian Andersen will always be present in education and will play an important role in the development of children and youth.

**Regina Yolanda, Brazil**

She is a writer and an illustrator. Since 1967 as the author and pedagogist has published and illustrated dozens of books. She has participated for a long time in Bologna Fairs, indicated by National Foundation of Books for Children and Young People – IBBY. She has also participated of the Jury of the Biennial of Illustrators in Bratislava (Slovakia). Regina Yolanda represented Brazil in the IBBY during many years and later she was Vice-President of this organization. She was awarded many times by National Foundation of Books for Children and Young People for her illustrations and received the Jabuti Award and also the Honor Certificate of IBBY for the illustrations of "Bisa Bia Bisa Bel", written by Ana Maria Machado. Her illustrations have been awarded by White Ravens, from the International Library of Munich. She is a permanent member of the jury "Espace Enfants" in the Biennials of International Young and Children's Litteratura in Genève – Swiss.

PARNAZ NAYERI

# Illustrating Hans Christian Andersen Stories in Iran

## Shaping an Identity

The translations are evidence of the obvious interest of the Iranian public in Hans Christian Andersen's works, although, throughout all these years only occasionally the translated work published in some 3000 copies, was reprinted. It seems that the generations of children before the Islamic Revolution (1979) knew Hans Christian Andersen by reading his translated works, whereas the post revolution generations of children seem to have become chiefly aware of the author through the media and by means of movies, cartoon series broadcast on television every now and then and adaptations and retellings of his stories. Somehow it seems that people, in general, know one or more of the Hans Christian Andersen stories like The Ugly Duckling and other well-known stories without necessarily knowing his name.

Before 2005, no scholar carried out a serious study on Hans Christian Andersen's work and his life except a postgraduate student who carried out a comparative research as her thesis on Andersen and a highly appraised Iranian author, Samad Behrangī.

As regards illustrations, the translated works do not generally include illustrations. In cases where illustrations included, they mostly appear as black and white reprints of Vilhelm Pedersen's illustrations, the contemporary illustrator of Hans Christian Andersen. During the past 73 years, only on

Hans Christian Andersen was first introduced in Iran 73 years ago in 1932 by the Persian translation of The Fir Tree published in a Persian magazine called "The Tale". That is now being kept at the library of the Hans Christian Andersen Museum in Odense, Denmark along with many other translations from other parts of the world. Since 1932, many other works of Hans Christian Andersen have been translated into Persian, mostly from English and French. Until 2004, he was only known as a children's fairy tale author in Iran. His tales and stories were published in Iran as individual stories or collections of tales, either abridged or unabridged. In some cases, simplified versions and adaptations were also introduced. Then finally, 2005 witnessed the publication of the Persian version of the complete works of the author: 157 stories in four volumes.

two occasions illustrations added to Hans Christian Andersen's tales and stories by Iranian artists. The first instance relates to the work of the former Iranian Queen, Farah Diba, whose illustrations of The little Mermaid were added to her translation of the story in 1973. The second case is related to Ms. Nasrin Khosravi's work published in 1998 for the story of Thumbelina that was illustrated for the verse version of the story adapted by an Iranian poet. Khosravi, for the illustration of Thumbelina, won the 2000 Noma Concours Grand Prize. Between these two, no other Iranian illustrator tried to illustrate any of Hans Christian Andersen's stories. In fact, the boom in children's book illustrations of the late 1960's and early 1970's in Iran discontinued after the Islamic Revolution creating a wide gap as historians observe. Then again in 1990's illustrators revived the past glories of golden era of illustration in Iran.





H. C. Andersen / Mohammad Ali Bani Asadi:  
The little Mermaid, 2005

The Children's Book Council of Iran (CBC) the IBBY National Section, established in 1962, being an NGO closely involved in promoting children's literature in Iran upon receiving the news of the worldwide preparations of Hans Christian Andersen 2005 bicentennial celebrations, decided to join in. Towards the end of 2004, CBC organized an extensive program to help the enhancement of public knowledge on Hans Christian Andersen, finding it to be the right time to broaden people's understanding of the writer as not only a great creative author but also a poet and paper-cut artist. CBC, with no financial support from the beginning till the end, started its program by inviting Iranian children and young adults as well as illustrators, writers, poets and scholars to participate in its contest and submit their drawings/illustrations, messages and articles on Hans Christian Andersen's works. The selected works were exhibited along with many other programs during a three day festival held at Iranian Artist's Forum in Teheran from 4 to 6 April 2005. It is worth mentioning that the Iranian National Commission for UNESCO supported our efforts by circulating CBC's call for the drawing contest among all national commissions worldwide inviting them to take part in this contest. At this point for the sake of time, I only focus on the exhibited illustrations received from adult illustrators:

123 entries were submitted from 113 individual artists. During the second screening, the jury selected 51 illustrations to be displayed, and then from among them. Selected five works as the Grand Prize Winners and three winners to receive the Encouragement Award. One third of the participating illustrators were professionals who mostly used a mixture of techniques and materials in their works. Here is a list of the 51 displayed illustrations inspired by Hans Christian Andersen tales and stories: *Thumbelina* (12), *The little Mermaid* (8), *The little Match-Seller* (7), *The Emperor's new Clothes* (5), *The Snow Queen* (3), *The ugly Duckling* (3), *The Nightingale* (2), *The Traveling Companion* (2), *The Angel* (2), *The brave tin Soldier* (2), *The wild Swan* (1), *The Girl who trod*

*on the Loaf* (1), *The Shepherdess and the Chimney Sweep* (1), *The Ole-Luk-Oie* (1), *The Dream-God* (1), *The Beetle who went on his Travel* (1).

As all the illustrators who participated in the contest were from a background of Persian culture, somehow one can find this overall feeling. However, it can be said that a great majority, say some 45% of the illustrators, set their selected episodes in no particular time or particular place, 25% visualized Hans Christian Andersen's story in Western world, 20% in a Persian visual culture, 5% totally in Oriental context and 5% in a combination of Western and Oriental visual cultures.

Andersen is known to be the man of the eye. He generated colourful imaginary visions through words. It seems that like an artist, he painted his stories on canvas and coloured them. It goes without saying that such power on the part of Hans Christian Andersen makes it harder for illustrators to create new images. However, some of the Iranian illustrators who participated in this contest, according to their individual inspirations added a magical Persian quality to the images of Hans Christian Andersen stories, immersing the tales in the Persian Culture to emphasis on the notion of the uniqueness of Iranian heritage and cultural particularities. With no past record of continued illustrating of Hans Christian Andersen stories in Iran over a long period of time, makes it difficult to reach conclusions on the individual, social and psychological characteristics of these illustrations, albeit certain points are conspicuous.

Let us now examine how some of our distinguished artists in portrayal Andersen's tales and stories employed Iranian old visual codes and narrative techniques, such as Persian motifs, signs and symbols, architecture, facial expressions, characterization, calligraphy, the style of miniature, Coffee-House and lithograph-printed paintings to reflect specific culture and identity in the creation of attractive illustrations. Focus here will be on seven illustrations that place the characters of three stories of Hans Christian Andersen: *The Emperor's new Clothes*, *The little Mermaid* and *Thumbelina* in culturally different setting.

**Farsid Shafie** is CBC Grand Prize Winner for the illustration of *The Emperor's new Clothes*. The eminent Iranian animator and illustrator, Farsid Shafie, artistically stylized his characters and landscapes to be like children's art. Highly influenced by the miniature and coffee-house style of painting, developed during the Qajar era (1794–1925), by flattened use of perspective, within one panel and limited space, Shafie narrates the whole of the story, in a miniature style, through a fractional representation of a particular scene made by showing the interior and exterior of the palace and the living quarters of the commoners at the same time. The contrast between these two living areas, by dividing the work into two uneven geometrical sections, reflects the social injustice imposed by the emperor and his courtiers. The splendor and architectural beauty of the Palace interior with honeycomb and latticed window frames as decorative art of Iranian architecture is also highly in contrast with commoners' simple mud houses typical of low-income Iranian Kavir (desert) dwellers.

The characterization was done by the use of straight and curved lines. Ocher, the colour of desert, as textured background, has been cut in the middle by rich and vivid tone of pink, attracting attention to the central figure with the emperor's convincing stupid facial expression to reinforce the happy mood of the story. Figures are confidently distributed with rhythmic repetitions in Persian miniatures.

The Iranian traditional art of coffee-house painting, that was supported by coffee-house owners and was popular among ordinary people of early 20<sup>th</sup> century, enabled the artists to illustrate on a very large canvas, the themes and scenes of the religious events of the past and national epics, used by the narrators. Shafie, by imitating his style of painting, sarcastically names some of the main characters of the story. And by doing so, not only he helps reviving this tradition of painting, but also draws children viewers' attention to the personages and the scenes as well as developing further, the lively mood of the story.



H. C. Andersen / Farshid Shafie: *The Emperor's new Clothes*, 2005

**Hafez Mir Aftabi** and his illustrations of *The Emperor's new Clothes*. Hafez Mir Aftabi was awarded BIB '03 Plaque for his illustrations of two books *We Must Think of Angels* and *Elias*. Mir Aftabi, the notable collage artist used cutout figures from traditional illustrations of lithograph-printed Persian books, production of Qajar period, in combination with some figures probably taken from one of the early Christian martyrs with Napoleon head, wearing the helmet pasted down on a Burda pattern. He covered the top of the panel with onionskin paper, hiding the two swidlers wit dunce caps behind a curtain, giving the impression of them being puppeteers pulling the strings of the Emperor. An old Persian expression comes to mind on decisions being made behind curtains.

**Mohammad Ali Bani Asadi**, CBC Grand Prize Winner for the illustration of *The little Mermaid*. In the style of Persian miniature paintings, with no perspective, he also focused on the scene where all the main characters are present. That is the scene where the mermaid has only one chance to live: by killing the prince, but she refuses to do so. The little

Mermaid's upright position demonstrates her firm decision. She may seem to be still and silent. But, her hands gesture conveys a message. She holds down her both hands in front of her body by placing the palm of one hand over the other, a hand gesture used by Iranians to denote obedience, suggesting that she accepts her destiny. And again, in the style of coffee-house paintings, the name of every character is inscribed beside it. In the background, Bani Asadi has chosen Indian motifs that are very similar to those of the Iranians.

**Maneli Manouchehri**, CBC Encouragement Award for the illustration of *The little Mermaid*. At first glance, these three frames may not seem similar to those of traditional Iranian paintings. But, their bluish-green, turquoise colour, being so important to the Persian culture, strike the viewers. Turquoise is Iranian's national gemstone. With a long history of 5000 years, it has been consistently used as the colour our poetry, ceramics and traditional tile works. The extensive use of this colour in these frames could rekindle soft, nostalgic feelings in Persian culture.

**Nasrin Khosravi**, the original illustrations of her book based on the story of *Thumbelina* was on display during Hans Christian Andersen 2005 celebrations in Iran. Artistic, technical excellence and originality of Nasrin Khosravi's works, the nominee of 2002 Hans Christian Andersen Illustrator Award, as was shown earlier, give each piece depth and profundity.

The pictures are overflowing with feminine grace and beauty. Her method of expression in characterization of the free-floating *Thumbelina* conveys a sense of Persian/Oriental mystique and poetic vision of women that subconsciously is treasured in Iranian's collective identity. And, at the same time, her mysterious allure could draw children into the realm of fantasy. Khosravi's attention to every minutest detail of highly stylized Persian motif and pattern of nomadic tribal type of rugs (Gabbe) are ideally matching *Thumbelina's* gentleness and sensitivity.

**Farideh Shahbazi**, CBC Grand Prize Winner for the illustration of *Thumbelina*. Shahbazi, in the same style of Persian manuscript tradition, incorporated stylized and pictograph figures into the text narrated in Nasta'liq script. When Iran began to recover from the Mongol devastation of the 13<sup>th</sup> century and Tamerlane invasion of 14<sup>th</sup> century, Ta'liq (hanging script with curvature form) and its derivate Nasta'liq emerged. The calligrapher artist who, developed the fluid style of Nasta'liq, is said to have dreamt of a flight of geese whose wings and movements inspired the shapes of letters. The framing of the picture ornamented with decorative borders, is also typical of Persian miniatures with indentation in one side, to fit the text.

**Sholeh Mahluji**, illustration of *Thumbelina*. The floral arabesque designs used as background texture of this illustration have a strong Persian flavor. Endless arabesque scrolls with combinations of floral motifs and decorations are taken from a variety of designs in miniature paintings.

Through the analysis of this small sample of Iranian illustrations on Hans Christian Andersen stories, I have tried to show how some of the Iranian illustrators tried to give Iranian culture and identity to Hans Christian Andersen works. Let us hope that the move shall continue in Iran and what was achieved by The Children's Book Council be a cornerstone of Iranian attention to the world literary classics, and also of interest of our colleagues in other countries.

*The author acknowledges with gratitude the Support of The Illustration Reviewing Group of The Children's Book Council of Iran.*

**Parnaz Nayeri, Iran**

She studied at High School, Sohail School in Tehran and at English Institute in New Castle Upon Tyne, England also at Canterbury Collage of Technology, England and at Al' Zahra University in Tehran. She is children's book reviewer for International Children's Digital Library in Teheran and was a program coordinator of Hans Christian Andersen 2005 celebrations in Iran. She translated many books for children and wrote many important articles about children literature. She is a member of Children's Writer's Association in Tehran and Children's Book Council of Iran.

MARIA JOSÉ SOTTOMAYOR

## Portuguese Illustrators as (Re)Readers of Hans Christian Andersen

The suggested theme made me stop to think. It led me to read, now with a new free look, tales that I knew, trying to discover new proposals and appeals to the way Portuguese illustrators are working iconically the tales of the great Danish writer.

The Portuguese have a rather special connection to **Hans Christian Andersen** – a mixture of affection, fantasy and respect. They know his biography, especially the more difficult aspects of his life (it seems to me a kind of identification with the poor little boy from Odense) and fifteen or twenty of his



H. C. Andersen / Manuela Bacelar: The little Mermaid, 1995

The challenging theme „Psychological and social aspects of illustration making in the work of Hans Christian Andersen“ for the BIB Symposium of this year, aims to pay an homage to the Bicentenerium of the birth of Andersen, intersecting coincidentally the 20<sup>th</sup> Biennial of Illustrations Bratislava. For the past forty years, and every two years, the BIB has been making us go further in its multiple and varied possibilities to read the world. Hans Christian Andersen was a master in reading, and the psychological and social aspects present in his tales remain now-existing, because his texts are anachronological. Andersen went deep into the psychological and social design of his characters. And maybe, for this quality as writer, we are frequently captivated and satisfied by the mere esthetical side of the illustrators work. We forget that illustration has a much more wider role as a language – very often it has a function of complementary of the text, sensation provoker, emotions, critics, tensions, challenging in each image the receptor’s capacity to read and (re)read the book, drawing him to establish unexpected relationships between verbal and iconic languages.

tales, the ones normally chosen by the publishers. But, they know that Andersen spent some time among us – from the 6<sup>th</sup> may to the 14<sup>th</sup> august 1866 – when he was already famous.

He came to see the Portuguese old friends he had met in Copenhagen as a young man, and to discover another country.

He planted a Norwegian fir-tree and wrote „When it grows and as the north wind shakes it with its blow, there it will leave a greeting from distant Scandinavia“.

While he was in Portugal he was, as always, a very attentive reader of the natural and human landscape, especially of our social and psychological aspects which he left recorded in the book „**A visit in Portugal in 1866**“.

At the time he travelled in the country, nobody knew his tales. It was not until 1877 that the first collection was published in Portuguese. Several editions followed until today. Since the early 20<sup>th</sup> century, the Portuguese artists have been called to illustrate them. At the same time, in the last illustrated translations by great foreign artists have much contributed to enrich us. Confronting with others is essential to our self-building process. And it was the idea diversity that made me choose three Portuguese illustrators: **Manuela Bacelar, Teresa Lima and João Caetano**.

Each one of them with his different style (re)reads three tales by Hans Christian Andersen: *“The little Mermaid”*, *“The brave tin Soldier”* and *“The Emperor’s new Clothes”*.

### **Manuela Bacelar (1943)<sup>1</sup> and “The little Mermaid”<sup>2</sup>**

Manuela Bacelar makes a (re)reading which explores the psychological dimension of the little mermaid’s character. From the very cover page of the book, she starts grabbing the reader by the appeal to emotions, to affection.

Through paintbrushes and lines (made in oil diluted over paper) creating tactile effects, she gives a special oniric focus



H. C. Andersen / Manuela Bacelar: The little Mermaid, 1995



H. C. Andersen / Manuela Bacelar: The little Mermaid, 1995

using – inspired by the Flemish School – bright/dark contrasts and multiple textures created to contextualize the personage.

Its psychological characterization is given by the fragility of its lines/stains, by the unique figure, solitary, melancholic, thinking and curious about a world which is not hers, everything reinforced by a magic and bright surroundings created by the illustrator to establish a dialoguing and intimate relationship with the romanticism in the **Andersen’s** text.

The descriptive power of the writer, penetrating with spirituality, feeds Manuela Bacelar’s imaginary. She steps forward with frontal or side images, in a creative proposition in which she privileges the game of opposites: sea/earth, bright/dark, joke/solitude, life/death always reinforcing the psychological aspects of personages.

In some pages there are a baroque atmosphere created by the excess of objects and streaks linked to the palatial life, used by the illustrator, like the one where the witch lives. In others, it brings about a melancholy, a tension passing and passing again the pages by using the contrasts with dark (vibrant) bright colours, giving to the iconic language a poetic mark, lyric, subjective, and, sometimes, even erotic in some of them, as if the artist asks us – why she? Still, in other pages, the anthropomorphisation of sea fauna and flora present in the

difficult progression to her transformation in human being – marked by the opposition to give/to take off – remains us the Bosch's iconography and the surrealism.

Keeping our (re)read of **The little Mermaid**, Manuela Bacelar goes from the imaginary to the tangible real, approaching opposite worlds – sea/earth, life/death/life. She makes us walk along with her love for the prince, love that would keep her in the indelible side of the affections, giving a unique light. So, the illustrator gives us the death of the little mermaid not as destruction but rather as an entrance into a bright kingdom, in another life. And it is the strong contrast among images out of focus in whites and shadows, in the top of the page, and dark at the end of it – earth/death and sky/eternal life – which she uses to conduce the reader to the final of the narrative. At last, all of Manuela Bacelar's illustration is a coming and going between the wish of being and the wish to be, reinforced more by the implicit side than by the explicit one, by a voyeurism not only from the personage but also from the reader himself. From the cover of the book he is called to jump to the dilemma of the little mermaid, to take her place and get involved affectively, while he is doing his readings, always new because different.

#### **Teresa Lima (1962)<sup>3</sup> and „The brave tin Soldier“<sup>4</sup>**

She (re)reads the tale of **Hans Christian Andersen** causing us strangeness and a certain unrest. Using mixed techniques, she illustrates it with different styles propositions to fix the boundaries of the two fields where the narrative occurs: minimalism that bends to a geometric abstractionism using the house/cosmos, and a realism out of focus to the sub-world, drains/chaos.

On the front cover of the book she introduces us the main personage and her fellows, image which crosses and goes along to the back cover, in a movement from the right to the left – the expedient of the cinematographic language – making us going inside the tale with an instability. The little soldier is already physically presented in a different way – bigger than



H. C. Andersen / Teresa Lima: The brave tin Soldier, 2005

the others (in an approximate plan) and unable to walk. He does not have one of his legs.

This difference is clearly marked through the pleasantry over the line/way which functions as a kinetic sign obliging the reader to look and reinforcing his look to the opposition movement/staticism. The staticism of the little soldier rends him psychologically sad, over himself, aspects which are reflected in the pictorial treatment of the personage herself – the soldier is now in the page at the left side making the difference, his solitude.



H. C. Andersen / Teresa Lima: The brave tin Soldier, 2005

The line/way I've told you about, prolonged/broke the page of the right side where the text is. This is the language of the graphic project dialoguing with text/illustration, giving out spaces in white and asking for the imaginary of the receptor making him co-author, since each one will put inside these empty spaces looking, reading or listening to read the tale. This line opens the scene for the meeting of the soldier with the dancer.

The way of dealing with the personages shows that they are in different worlds. He, a soldier, corseted, rigid and static. She, beautiful, tall, thin, caught in a *contre-plongé* that emphasizes the movement as if she was a model in a passerelle. He, turned back for us, stopped. She, differently, in movement. We can't see but we can imagine that they are looking at each other. Teresa Lima seems to tell us: see what you imagine, imagine what you are seeing.

This is, then, through this opposition between the soldier, always static, and the dynamism of the other characters that the author defines a movement by using the kinetic signs – lines, strings, swirling, waves, eddies – giving the illustration a certain rhythm and making us to feel a loving tension between the personages. In the meantime, to bring closer and to put away accelerates or reverses the action.

She uses different planes to emphasize some characters of the tale as well as different angles of vision, especially when she explores spaces which open and close almost labyrinthically, reinforcing the joining of the soldier with the dancer, until his death.

Summing-up, the images of Teresa Lima are as instants, flashes, which crossed inside the romantic text of **Hans Christian Andersen**, catching the reader briefly, but calling up for his imagination to traverse the trails merely opened.

### João Caetano (1962)<sup>5</sup> and „The Emperor's new Clothes“<sup>6</sup>

João Caetano was invited by the Publishing house Kalandraka, from Galicia in Spain, to illustrate **The Emperor's new Clothes**, tale where **Hans Christian Andersen** made a subtle but sharp social critique.

And the result was illustrations deeply innovative and revealing of a free spirit that indulged itself, passionately and in a ludic way in the work of illustrating Andersen's work assuming its total freedom as a (re)reader of the text.

In this work, the illustrator undertakes the contextualizing of the king in the universe of sewing and its more characteristic elements (weaving machines, scissors, thimbles, lines, needles, buttons, laces, and so on...), presenting us, under an industrial form, an archaic artisan's universe



touching us through the unusual, the ludic, by means of an agglomeration of techniques and related objects that reinforce the comic but the very critique side, in a ready-made strategy closed to the Dadaist manner.

All the elements concerning the art of sewing used by João Caetano start having another function, so, they begin to be read in a different way because they are withdrawn from their usual context. But they are interconnected and given a new function as they were inseparable, each one interacting with the others, creating a new world – where the vain King likes to show himself, to come into sight.

For the vain King's show off, the illustrator creates a few street scenes close to rituals and procession with allegoric wagons in the arena where the action develops, contemplated by a public, keeping the idea of community, solidarity links, curious and gossip. Altogether to attend a show not to be lost – to see the King as he was passing by. And we, too, are in the middle of the audience.

The features of the characters drawn by João Caetano are in accordance with the tradition of the best Portuguese cartoonists. Following this tradition, has chosen as his special focal point the social aspects and the critique of the event showing the characters as prisoners of social prejudice – the fear of becoming ridiculous, the whispering, the self-righteousness, the toughness, self-sufficiency, which makes impossible for them to take a position rather keeping the status quo and reaffirming the appearance.

These aspects are reinforced by the overstatement in different planes and angles of vision, simultaneously, in a logic/non-logic, in an anarchy that cuts all the expectations (refusing the clean, the well-accepted, the well-done), what adds more irony, more critique and opens to reading solutions completely unexpected. Here we have, in this way, a carnival King, bearing in “his head”, in this crown, his own kingdom, the places where he passes by now also bearing the being in opposition to the appearance. In a different manner, the child characters – play, laugh, but they are also attentive, without

any kind of fear and ready to call everything by its own name without any restriction. It is through the innocent child's voice that comes the denunciation – to uncover the King and the reality.

Now, the illustration gives a special treatment to the people who start to get reduced (more the child cries, more reduced the people become) in opposition to the King who is getting bigger and bigger – a way to tell the discovery of the “real condition” – showing through approximated plans and emphasized details of *contre-plongés*, which encircles the page in such a way that the image of the King seems to go out of it and to move forward to the reader's direction. As a comics' page, he shows us how “a fictional reality of verbal text”, surpasses the book as an object and achieves the reader's reality who, like a child, cries with her: the King is naked. In these moments, the words goes straight and “gets inside” the visual language, revelling the power of the denunciation and even of the conviction of both.

Through the scenographic aspects, the illustrator creates “installations” where the reader moves disclosing and building senses that illustrate the Orson Welles phrase: the book is really a stage room.

An appreciation of the work of others may help discover the relativity of the culture we receive in inheritance. And,



H. C. Andersen / João Caetano: The Emperor's new Clothes, 2002



H. C. Andersen / João Caetano: The Emperor's new Clothes, 2002

when we do not want or do not see what happens is to maintain a suspect of a pure artistic culture – is to freeze the vision of the world and a barrier to any change.

The Portuguese illustrators I've brought you, all of them crossed borders, they knew how to read other references, but in a creative way, they also knew how to innovate or even to dare since Portugal was and it is a country of mixture and cultural recycling.

The illustration in my country has now a more continuous presence near the public due to a different challenge assumed by the publisher's projects. This fact made it possible to create the necessary bridges for reflection about the role of the visual language in books for children and youth. The space is being opened for what seems to be the most important – the illustrations, as diverse as the life, allows us to accept the others' autonomy, the illustrators as (re)readers of the text and being able to sustain a plurality of readings.

- 1 From 1965 to 1970 she studied at the Advanced School of Applied Arts in Prague, under the guidance of Prof. Sklenář. She won the BIB Golden Apple in 1989 with the originals of the book „SILKA“, the only time a Portuguese illustrator was awarded. In 1990 she won the Gulbenkian Illustration Prize – Lisbon. She has also received Honour Mentions in Portugal and abroad.
- 2 Porto: Edições Afrontamento, 1995.
- 3 Graduated in painting by the High School of Fine Arts of Lisbon. In 1998 won the National Illustration Prize of the Portuguese Institute of Book and Libraries with originals for “Alice in the Wonderful Land”. In 2004 she received a Honour Mention of the National Illustration Prize.
- 4 Lisboa: Don Quixote, 2005.
- 5 He is graduated in painting by the High School of Fine Arts in Oporto. In 2001 he won the National Illustration Prize of Portuguese of Book and Libraries with “The Biggest Flower in the World” by the Portuguese Nobel José Saramago. In 1997 and 2000 he won Honour Mentions of the National Illustration Prize.
- 6 Lisboa: Kalandraka, 2002 (text translated by Alexandre Honrado).

#### **Maria José Sottomayor, Portugal**

She studied at Lisbon University, pedagogy, history and art history. Her complementary studies were: Drawing and Painting at Art School A.R.C.O. Lisbon and Library Technician by B.A.D. In the years 1969 till 1979 she worked as librarian at the Children and Youth Library “A Descoberta” in Lisbon. In 1982 – 2000 she was teacher for Children and Youth Literature's at the High School of Education Maria Ulrich. She lectured about themes concerning relationship between text, illustration and graphic project in Spain (Badajoz University) and Barcelona (Summer School); Brazil (several times in Rio de Janeiro, São Paulo, Belo Horizonte); France (Bordeaux University); Italy (Sarmede, Treviso and Rome – Central Ragazzi Library); Argentina (Cordoba); Slovakia (BIB's Symposium about Portuguese Illustrators). She wrote articles and critics about books for Children and Youth in newspapers and magazines in Portugal and abroad. Three times she was a member of the jury of the Octogone Prize-France.

## MIROSLAV KUDRNA

# BIB as a Magnet of the Czecho-Slovak Dialogue in Eyes of a biased Juror of 1979–89, or in Bratislava our World did not encounter only the Outland

So, all BIB criteria, if depending on the Statute – and this was out of any doubt – had to be strictly followed, at any cost: a selection of envisaged collections and only of original illustrations accompanied by a book from home countries, which was a requirement. Accordingly, the International Jury has always excluded imprints or reproductions, even if signed, and if a book release was missing (e.g. in 1987 in the case of Uruguay), as a documentary artefact, a shelf dummy was not sufficient, either – in spite of from time to time imploring advocates. The rules of competition required an application which was a valid document only when it was within the framework of a collection (the BIB competition could not bank on the level of “national” collections); they were accepted in the names of individual artists – illustrators, which was strictly observed. However, it was a paradox of that era that even the Slovak representation observed this principle in compliance with majority of foreign experts. But it took long time until the

As soon as the time of every-year preparations came for ensuring on time the participation of authors and publishers in the Biennial of Illustrations in Bratislava, there appeared fears suppressing the feelings of simple expectations of the forthcoming things; this regards not only technical arrangements for the fulfilment of tasks by the set time limits, but also attitudes and behaviour within the given direction and significance of the world contest.

Czech representation with their typical feature of chaffering for something for years (since 1974) got over their Prague shade of the never written logotype “we are not to be handled like pencil-sharpener” and stopped enforcing collectivistic patterns of the country.

Jurors had to learn to forget about their sending countries and hold back the related personal aspects of evaluators – and to evaluate exclusively individual contribution of any illustration works. The basis was a child reader (in particular when the 10<sup>th</sup> BIB commemorated the 100<sup>th</sup> birthday of Pavol Dobšinský, a collector of folk tales), i.e. it was necessary to



The BIB 1967, International Jury,  
in the background Prof. Adolf Hoffmeister, Dr. Dušan Roll, PhDr. Karol Vaculík

know more beforehand about the intensity of the child's perception of the artist's drawing in conjunction with the text (but an artist free of an adult's didactic activity) designated to various age categories, and to welcome the fact that a possible presence of a child percipient in personal contact with the creator stimulates the work itself, as far as such meeting had been resourceful and inspiring for both parties.

Jurors having a good taste for psychology knew that the child's perception abilities were strengthened in the cognitive climate of domesticated visual affection towards the artist (often on the way towards its own creative skills) – in possible book illustrations of the author it emotionally reacts in order to differentiate between general aspect of age and the individuality not expressible (What would have the jurors of 1979 said to the illustrations of Renáta Fučíková or Juraj Martiška in 2005 in which both worlds in images fade into one another?) Genre and branch circles – e. g. inquisitive impulse, change of serious poetry into nursery rhymes (11<sup>th</sup> Symposium devoted to the work of Jiří Trnka draw attention to that), personified humour (Ondrej Zimka, Jan Kudláček) of artificial legends, A. B. C. books and textbooks (in 1999, with



International Symposium BIB 1989

the forthcoming new millennium, Dušan Roll intended to focus one BIB on textbooks), and of course, fairytales and legends providing best opportunities for raising topical and even painful questions – for instance, why in the period of the Civil War in former Yugoslavia child comics suddenly prevailed.

It cannot be said that Czechs and Slovaks differed as regards meter applied to the quality and originality – i. e. to reveal an attempt to “connive” at obvious false or conventional cliché: nevertheless, accord of votes had been eventually reached (but with a groan, not so much of jurors, but rather of interpreters “at long last!”, e. g. in the case of repeated voting on the inclusion of J. R. Tolkien by Jiří Šalamoun initiated by the representative from Venezuela in 1981). Being aware of the fact that ties of opinions of creative bearers of our both cultures of art (which was, nevertheless, daily in eyes whether we admitted it or not) had been created not only by the so called reputable art, but often by other complementary creative work like, e. g. the 1<sup>st</sup> Joint Exhibition of Czech and Slovak ex libris in Bratislava (1988), or daring steps of any young novice with the first order on illustration in hands – certainly, if such lucky man had been blessed by national associations of artists.

When BIB reached the stage of extraordinary attractiveness for foreign countries – also due to distinctive domestic



The BIB 1991, from the left President of Czechoslovakia Václav Havel and Miroslav Cipár

environment, a stricter view on a pushing effect of material component of the author's work pressed forward /e. g. other than paper collage, painted applied material, drawing on the positive of a photo, serial trick conceptions etc., but the department for the preparation of BIB need not "lose its head". General Committee of Dušan Roll with its many collaborators and together with the International Cabinet of Illustrations of the Slovak National Gallery (Eva Šefčáková, Viliam Dúbravský, Anna Urbíliková), which missed such partner in Prague, it means an institutional department with a continuously built collection of movable property of the world illustration works for children and young people. Or later founded BIBIANA and much later the Czech National Committee of IBBY representing Prague – supported such unconventional techniques for further discussions, however, with a question of to what extent they are able to optically attract the child's attention. These trends, rather gleaming than innovative, had been opposed by the classical conception of workshops under the leadership of Albín Brunovský (Workshops – practical seminars of UNESCO), which were followed by others, e. g. Dušan Kállay (in 1989 he had his literary-art evening in the Music Theatre in Prague). Commemoration (1997) to Albín Brunovský, who was domesticated in Bohemia more than any other, was held in Lyra Pragensis and attended by an extensive community of artist, because his so-called creative workshops at BIB were unforgettable for them. Thus, not divergence, but precious unity of both cultures of art became a mutually beneficial relation based on intrinsic awareness of inevitability of being able to share expert opinions: others' experience experienced as one's own – having responsibility not only for oneself – what an everlasting humanized character in the common State and afterwards! This responsibility had been relieved of any irrational feeling of danger from outside (not to forget the aspect of peace: it was manifested at the resulting 11<sup>th</sup> exhibition by placing Iran and Iraqi side by side – not only because of alphabetical order – at the time when they had



International Symposium BIB 2005

been long at war). And the comparison of attitudes towards things with unusual powers under normal pressure requiring the ability to improvise on the spot and immediately had been, out of any doubt, given by localized and therefore fatefully neutralized environment of Bratislava, which gave so much hope; harvest-home parties included contacts on other levels and disciplines of fine art, so that, for instance, Milan Heger, the commissioner of the Czech delegation, who had been used only to lack of understanding at home, need not worry about returning to Prague (indeed, he had his curator partner in the person of Marián Veselý). In decisive moments, when the ability to differentiate between artistic values of a book and technicistic niceties of polygraphy weakened, when any emotional paean over some of the applied author's collection rang out – the matter had been thoroughly discussed by "counter-critics" – as to what was stylistically and from the aspect of genre languished and faded or repeated, what was attractive only by brilliant performance, what was above-standard, but shallow in substance, etc. because attributing heroic features would not suffice to reach necessary "pro" votes. One of the remarkable aspects consisted in harmony of ideas present in that context in spite of open exchange of sarcasms – without being labelled as "conspirators" against an artist from the third country. However, the question of which opinion was endorsed by the Czech or the Slovak participant

in such jousting of jurors hung in the air. For instance, Jaroslav Lukavský once insisted that Miroslav Cipár should bring his drawings-sketches for a new book *White Princess* (he did not know his “Queen of the Danube”, because he did not participate in 1975), and the Chairman Albín Brunovský (then in 1973) had to pacify him saying that “we are not a fond-like commission where everybody got used to certain particularities”. A passionate debater Janine Despinette and always conciliatory Dušan Roll (later a winner of the International Order of Child’s Smile) shared the same views on the work “Pimpilin pam pam” by Květa Pacovská (1983). Other time, a Czech representative got stuck with amazement of what the freedom of speech might provide; all the time lissom Elżbieta Murawska and experienced Bogdan Kršić (the founder of the International Competition “Zlatne pero Beograda) fell smilingly silent at the drawings by František



International Symposium BIB 1999, from the right PhDr. Andrej Švec

Blaško (1985) – highly respected Marián Veselý made them both deliver a lapidary verdict. Or the other day, when the consideration of the proposal to award Eva Bednářova a Diploma im Memoriam (Grand Prix 1969 and her exhibition at the 3<sup>rd</sup> BIB) for four illustrations of the book “Živote postůj” (“Life, stop for a while”), which transformed into explanation of the meaning of the Czech abbreviated call “pocem” (“come here”) (i.e. come and have a look at it again) between a Czech debater and Jánoss Kass, almost ended by misunderstanding; and also as regards Jewish fairytales by Jiří Běhounek, because it was concluded that for that year 1987 the poetry of pure imagination won – although Viera Bombová had already excelled in similar level at the 1<sup>st</sup> and 2<sup>nd</sup> BIB and in 1974 had an exhibition in the Gallery Albatros in Prague; and regardless of the fact that the 8<sup>th</sup> Biennial of Fantasy was taking place at that time and the foreign guest knew about it. And there was sparkling humour also in unusual play on words the guileless of which was very well known to Dušan Kállay when taking over the Golden Apple (1973) – just being in the forces in Kroměříž.

The resources and experience of national competitions for the most beautiful book of the year, or respectively their overall Czechoslovak results had been used as a background, wherefrom the personalities of creative evaluating sphere at BIB knew each other personally (and also later on from the competition Golden Ribbon /Milada Matějovicová/ with the assistance of the Club of Illustrators – at least as Prague is concerned). When Albín Brunovský chaired there, having comprehension and experience from BIB in discussions he manifested exemplary objectivity and showed in his gestures how to keep to the programme of the session of jury; František Holešovský by prudent repeating of the principle that all those present are obliged first of all to have in mind the child as a recipient of art, and not to brood on aestheticism which Miroslav Cipár pepped up by cracking jots of irony – and somebody was giving lessons on allegories of a printing house; then, being invited to present his opinion, Dušan Kállay spoke – as if the voices of the figures from his books echoed. At the same time, a benefit was received also from large domestic

specialized and group shows (since 1965 frequent joint confrontations of graphic artists and illustrators in Bratislava and in Prague), in particular, until recently from their regular repeating. And what has not been forgotten? That both the artists engaged and organizers had behind their back not only the patronage of UNESCO (since 1975 BIB has been included in its calendar schedule), accommodating Mayor of the City of Bratislava, but also personal motivation of Ľudmila Droppová and Peter Mikláš whose role of countenance had been from year to year hardly achieved by the Prague background; but also the Society of Friends of the Book for Young People of the Czech Section of IBBY (its 11<sup>th</sup> Congress was held in 1980 in Prague), the publishing house Mladé letá and its Rudo Moric, Karol Vaculík from Slovak National Gallery and Dušan Roll co-authors of the idea of BIB in 1967, which had in the publishing house Albatros in Prague and in the journal “Zlatý máj” (Z. K. Slabý, Irena Malá) their commensurable partners, since 1979 in accordance with former National Library in the Prague Klementín (Hana Toupalová), furthermore, the State Administration of Cultural Facilities (Konštantín Alexejenko, Pavol Straka) and an expert group responsible for the international symposium (Andrej Švec, Dagmar Srnenská) aiming at research survey within the given field.

It sometimes happened that such “precarious” subject of discussions of the jury – which had been, however, marginal for foreign experts astounded by the manner of evaluating (or not evaluating) Czech authors of books living abroad (at that moment, however, being participants of BIB) – was asking for a political hitch: two series of black-and-white drawings by Jindřich Čapek – 1987, and afterwards freely solved inclusion of Pavla Řezníčková with her rendered pen-and-ink drawings.

In the Czech Republic the conception of BIB is comparable only with the Biennial of Commercial Art (nowadays graphic design) in Brno; due to unofficial competition with the Morava Gallery (Jiří Hlušíčka) the exhibitions of books and illustrations used to be held in interims of BIB, in which as a rule the Slovak graphic artists participated. In Slovakia high reputation

of BIB was for a certain period of time approximated by international exhibitions *Insita* (Štefan Tkáč). The awareness of BIB was highly supported by the monthly periodical “Výtvarný život” (Vladimír Tomčík, Eva Konstolanská, since 1974 “Federální známková tvorba” (Federal stamp production) (Rudolf Fišer), Studio of short films and KPČK (Slavomíra Kállayová, Peter Čačko), and partially also by Miloš Tomčík from the Slovak Academy of Sciences.

My opinions are just an intersection of memory and a contribution to the four decades of cooperation; they represent nothing that might lead to possible conclusions evoking image of too lenient opinion on the matters and relations giving a possible hint for further associations.

I keep to the form of a personal testimony of certain development and tendency – being aware of the fact that the above mentioned external circumstances of those days have never cast any doubt on the future of BIB – fortunately – and illustration production of books for children in our country.

**Miroslav Kudrna**, Czech Republic

He is a graphic artist and art theoretist, studied at National School of Graphics and the Faculty of Arts of Charles University in Prague. He is engaged in arts, in particular free graphics and book culture, and also mutual exchange of cultural values of the contemporary Slovak and Czech production. He participated in the preparation of its presentation and popularization in connection with BIB. In 1979 – 1989 he was a member of the International Jury of BIB, and recently, for three times also a participant of international symposiums of BIB.

MARIANA DEÁKOVÁ

## BIB Symposium – Subjects

- 1967 – The effect of illustration art on emotional education
- 1969 – Illustration as a category of creative expression
- 1971 – Illustration as a specific category of creative expression
- 1973 – Aesthetic and extra- aesthetic aspects of illustration of a book for children
- 1975 – The form and ways of depicting the present times in illustrations of the books for children and young people
- 1977 – The significance and effect of an illustration in the textbook
- 1979 – Picture books for the smallest
- 1981 – How an illustrated book is created
- 1983 – The subject of the symposium is not indicated in the Proceedings of the Symposium
- 1985 – Children and peace in illustrations of the peoples of the world
- 1987 – Child hero in illustrations of the books for children and young people – a bearer of the social aspect of its era
- 1989 – Illustrated book for children within the context of other kinds of art for children



International Symposium BIB 2005, from the left PhDr. Dagmar Srnsená and Dr. Joke Linders



BIB Secretariat, from the left Mgr. Barbara Brathová, Head of BIB Secretariat and Production: Daniela Žáková, Daniela Pauerová, Jana Jurášová

- 1991 – Fantasy and imagination in illustration and animated cartoon
- 1993 – No symposium was held
- 1995 – Illustration as goods – its artistic value and place on the contemporary book market
- 1997 – Illustrator and his relations in the contemporary world
- 1999 – New millennium in the illustrated book for children
- 2001 – Illustration probes, the illustrator and his illustration
- 2003 – Phenomenon of post-modernism in the contemporary illustration for children
- 2005 – Psychological and social aspects of illustration works in H. C. Andersen work.

**Dagmar Srnsená, Slovakia**

Art historian. She graduated from Comenius University, Philosophical Faculty, Department of Science on Visual Arts in Bratislava. She continued her studies at Johann Kepler University in Linz, Austria, at the Department of International Culture and Arts Management with seat in Salzburg, Austria. She became a Doctor of Arts at Masaryk University in Brno Czech Republic. She prepared tens of exhibitions and catalogues dedicated to contemporary Slovak painting and graphic art at home and abroad, for example in Prague, Graz, Vienna, Brussel, Leeds, Paris, Luzern, Santa Monika and Malmö. She wrote seven monographies about leading representatives of Slovak art, also monographie about work and life of Karol Ondreička. For this book she was awarded with the Prize of the Year 2000. She is a senior lecturer of art history (19.and 20.century) at Academy of Visual Arts in Banská Bystrica and at University St. Cyril and Method in Trnava. She is a President of Assotiation of critics and art historians in Slovakia.

MARIANA DEÁKOVÁ





The BIB 2005, Location Decoration

The BIB 2003, Location Decoration



JANA MICHALOVÁ  
 Illustrations  
 of H. C. Andersen's Books  
 exhibited at the BIB  
 1967–2005

**Pablo AMARGO**

BIB '05 Španielsko / Spain

5 ilustrácií ku knihe / 5 illustrations to the book:

H. C. Andersen: LA PRINCESA Y EL GUISANTE, SM, Madrid, 2005. Tuš, akvarel, komputEROVÁ grafika, papier, 2005 / *Indian ink, watercolour, computer graphics, paper, 2005.*

**Manuela BACELAR**

BIB '95 Portugalsko / Portugal

ilustrácie ku knihe / illustrations to the book:

H. C. Andersen: A SEREIAZINHA, Edicoes Afrontamento, Porto, 1995. Kombinovaná technika, 1995 / *Mixed technique, 1995.*  
 95/164

**Kaj BECKMEN**

BIB '69 Švédsko / Sweden

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: JOHN BLUND, Tidens Förlag, 1968.  
 Koláž, papier, 1968. / *Collage, paper, 1968.*

**Kaj BECKMEN**

BIB '77 Švédsko / Sweden

9 ilustrácií ku knihe / 9 illustrations to the book:

H. C. Andersen: DEN STANDAKTIGE TENNSOLDATEN, Tidens Förlag, 1976. Koláž, 1976. / *Collage, 1976.*  
 77/169

**Dagmar BERKOVÁ**

BIB '81 ČSSR / CSSR

6 ilustrácií ku knihe / 6 illustrations to the book:

H. C. Andersen: FAIRY TALES, Artia, Praha, 1979.  
 Akvarel, papier, 1979. / *Watercolour, paper, 1979.*  
 81/028

**Lars BO**

BIB '69 Dánsko / Denmark

8 ilustrácií ku knihe / 8 illustrations to the book:

H. C. Andersen: SNEDRONNINGEN, Carlsen Illustrationsforlaget, København, 1967. Farebné lepty, 1967. / *Colour etchings, 1967.*  
**Plaketa BIB'69 / Plaque BIB'69**

**Lars BO**

BIB '95 Dánsko / Denmark

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: DEN LILLE HAVFRUE, Carlsen, København, 1995.  
 Farebný lept, papier, 1995. / *Colour etching, paper, 1995.*  
 95/028

**Doina BOTEZ**

BIB '85 Rumunsko / Romania

6 ilustrácií ku knihe / 6 illustrations to the book:

H. C. Andersen: POUCINETTE, Editions Ion Creanga, Bukurest, 1985. Akvarel, kresba ceruzkou, papier, 1984 / *Watercolour, pencil drawing, paper, 1984.*  
 85/252

**Doina BOTEZ**

BIB '89 Rumunsko / Romania

7 ilustrácií ku knihe / 7 illustrations to the book:

H. C. Andersen: POUCINETTE, Ion Creanga, Bukurest, 1988.  
 Akvarel, papier, 1988. / *Watercolour, paper, 1988.*  
 89/253



H. C. Andersen / Albin Brunovský:  
The old House, from the book  
The little Mermaid, 1967

#### **Albín BRUNOVSKÝ**

BIB '67 ČSSR / CSSR

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: MALÁ MORSKÁ VÍLA, Mladé letá, Bratislava, 1967. Akvarel, kresba perom a tušom, papier, 1965-1966 / Watercolour, pen and ink drawings, paper, 1965-1966.

**Zlatá plaketa BIB'67 / Golden Plaque BIB '67**

#### **Kirill ČELUŠKIN**

BIB'05 Rusko / Russia

5 ilustrácií ku knihe / 5 illustrations to the book:

H. C. Andersen: SNEŽNAJA KOROLEVA, Kumai, Čína, 2002. Olej, fotopapier, 2002. / Oil, photopaper, 2002.

5 ilustrácií ku knihe / 5 illustrations to the book:  
ANDERSEN : Séria Veľké osobnosti / ANDERSEN : Great Personalities Series, Grimm press, Taipei, 2002.  
Olej, fotopapier, 2002. / Oil, photopaper, 2002.

#### **Rina DAHLERUP**

BIB '97 Dánsko / Denmark

6 ilustrácií ku knihe / 6 illustrations to the book:

H. C. Andersen: SVINENDRENGEN, Carlsen, Kobenhavn, 1996. Tuš, farebné pero, 1995. / Ink, colour pen, 1995.  
97/041

#### **Jack & Irene DELANO**

BIB '73 Portoriko / Puerto Rico

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: THE EMPEROR'S NEW CLOTHES, Random House, New York, 1971. Gvaš, papier, 1971. / Gouache, paper, 1971.

#### **Birte DIETZ**

BIB '69 Dánsko / Denmark

10 ilustrácií ku knihe / 10 illustrations to the book:

H.Ch. Andersen: KAJSERENS NYE KLAEDER, Gyldensdal, Kobenhavn, 1968. Koláž, papier, 1968. / Collage, paper, 1968.

#### **Boris DIODOROV**

BIB '95 Rusko / Russia

6 ilustrácií ku knihe / 6 illustrations to the book:

H. C. Andersen: LA REINE DES NEIGES, Éditions Ipomée-albin michel, Paris, 1993. Kombinovaná technika, papier, 1993. / Mixed technique, paper, 1993.  
95/188

#### **Boris DIODOROV**

BIB '99 Rusko / Russia

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: LA PETITE SIRENE, Éditions Ipomée-albin michel, Paris, 1998. Akvarel, papier, 1998. / Watercolour, paper, 1998.  
99/269

**Plaketa BIB'99 / Plaque BIB '99**

#### **Dorothee DUNTZE**

BIB '85 Francúzsko / France

2 ilustrácií ku knihe / 2 illustrations to the book:

H. C. Andersen: LA PRINCESSE AU PETIT POIS, Editions Nord-Sud, Paris, 1984. Kombinovaná technika, papier, 1983. / Mixed technique, paper, 1983.  
85/075

**Renáta FUČÍKOVÁ**BIB '95 Česko / *Czech Republic*3 ilustrácií ku knihe / *3 illustrations to the book:*

H. C. Andersen: ANDERSEN'S FAIRY TALES, Sunburst Books, London, 1995. Kolorovaná kresba, papier, 1994 / *Coloured drawing, paper, 1994.*  
95/026

**Testa FULVIO**BIB '73 Taliansko / *Italy*8 ilustrácií ku knihe / *8 illustrations to the book:*

H. C. Andersen: DIE NACHTIGALL, Bohem Press, Zürich, 1973. Kolorované kresby perom, tušom, 1971. / *Coloured pen and ink drawings, paper, 1971.*

**Nika GOJC**BIB '03 Rusko / *Russia*5 ilustrácií ku knihe / *5 illustrations to the book:*

H. C. Andersen: SNEŽNAJA KOROLEVA, Eksmo press, Moskva, 2001. Gvaš, papier, 2001. / *Gouache, paper, 2001.*  
03/293

**Jan GUSTAVSSON**BIB '91 Švédsko / *Sweden*3 ilustrácií ku knihe / *3 illustrations to the book:*

H. C. Andersen: FLICKAN MED SVAVELSTICKORNA, Bonniers Junior Forlag, Stockholm, 1989. Akvarel, papier, 1989. / *Watercolour, paper, 1989.*  
91/230

**Pia HALSE**BIB '03 Dánsko / *Denmark*5 ilustrácií ku knihe / *5 illustrations to the book:*

H. C. Andersen: SKARNBASSEN, Alma, 2000. Kresba tušom, akvarel, papier, 2000. / *Ink drawings, watercolour, paper, 2000.*  
03/068

5 ilustrácií ku knihe / *5 illustrations to the book:*

Thostein Thomsen: H. C. ANDERSENS HOJE HAT, Carlsen, Kobenhavn, 2002. Kresba tušom, akvarel, papier, 2002. / *Ink drawings, watercolour, paper, 2002.*  
03/069

**Uwe HÄNTSCH**BIB '87 NDR / *GDR*8 ilustrácií ku knihe / *8 illustrations to the book:*

H. C. Andersen: SNEDRONNINGEN, Forlaget Scandinavia, Kobenhavn, 1985. Kresba perom a tušom, akvarel, papier, 1985. / *Ink and pen drawings, watercolour, paper, 1985.*  
87/182

**Susan JEFFERS**

BIB '81 USA

5 ilustrácií ku knihe / *5 illustrations to the book:*

H. C. Andersen: THUMBELINA, Dial Press, New York, 1979. Kresba perom, papier, 1979. / *Pen drawing, paper, 1979.*  
81/248

**Helle Vibeke JENSEN**BIB '03 Dánsko / *Denmark*10 ilustrácií ku knihe / *10 illustrations to the book:*

H. C. Andersen: EVENTYR UDVALGT OG NYSKREVET AF WILLY SORENSEN, Aschehoug, Kobenhavn, 2003. Kombinovaná a počítačová technika, papier, 2002. / *Mixed and computer techniques, paper, 2002.*  
03/070

**Kaarina KAILA**BIB '83 Fínsko / *Finland*10 ilustrácií ku knihe / *10 illustrations to the book:*

H. C. Andersen: PIENI MERENNEITO, Kustannusosakeyhtio Otava, Helsinki, 1981. Akvarel, papier, 1981. / *Watercolour, paper, 1981.*  
83/056

*Zlaté jablko BIB'83/ Golden Apple BIB '83*



H. C. Andersen / Kaarina Kaila: The little Mermaid, 1981

#### **Kaarina KAILA**

BIB '89 Fínsko / Finland

7 ilustrácií ku knihe / 7 illustrations to the book:

H. C. Andersen: PEUKALO-LIISA, Otava, Helsinki, 1988.

Akvarel, papier, 1988. / Watercolour, paper, 1988.

89/083

#### **Kaarina KAILA**

BIB '91 Fínsko / Finland

7 ilustrácií ku knihe / 7 illustrations to the book:

H. C. Andersen: VILLIJOUTSENET, Otava, Helsinki, 1990.

Akvarel, papier, 1990. / Watercolour, paper, 1990.

91/036

#### **Dušan KÁLLAY**

BIB '05 Slovensko / Slovakia

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: POHÁDKY, Brio, Praha – Slovart, Bratislava –

Gründ, Paris – Random Haus, München, 2005.

Gvaš, papier, 2004 – 2005. / Gouache, paper, 2004 – 2005.



H. C. Andersen / J. Kiselová-Siteková: The Princess and the Pea, 2001

#### **Jana KISELOVÁ-SITEKOVÁ**

BIB '01 Slovensko / Slovakia

6 ilustrácií ku knihe / 6 illustrations to the book:

H. C. Andersen: PALCULIENKA, Buvik, Bratislava, 2001.

Tuš, tempera, perokresba, 2001. / Ink, tempera, pen drawing, 2001.

01/298

*Zlaté jablko BIB'01/ Golden Apple BIB '01*

#### **Anatolij KOKORIN**

BIB '75 ZSSR / USSR

4 ilustrácií ku knihe / 4 illustrations to the book:

H. C. Andersen: SKAZKI, Malyš, Moskva, 1973.

Tuš, akvarel, papier, 1972. / Watercolour, ink, paper, 1972.

75/293

**Dubravka KOLANOVIČ**BIB '99 Chorvátsko / *Croatia*3 ilustrácií ku knihe / *3 illustrations to the book:*

H. C. Andersen: SNJEŽNA KRALJICA (FAIRY TALES BY ANDERSEN), Kršsanska Sadašnjost, Zagreb 1997.

Kombinovaná technika, papier, 1997. / *Combined technique, paper, 1997.*  
99/136**Dubravka KOLANOVIČ**BIB '05 Chorvátsko / *Croatia*3 ilustrácií ku knihe / *3 illustrations to the book:*

H. C. Andersen: MALA SIRENA, Mozaik Knjiga, 2004.

Pastel, papier, 2004. / *Pastel, paper, 2004.***Vladimir KONAŠEVIČ**BIB '69 ZSSR / *USSR*10 ilustrácií ku knihe / *10 illustrations to the book:*

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Akwarelové kresby perom, tušom, 1967. / *Watercolour pen and ink drawing, 1967.***Josef KREMLÁČEK**BIB '01 Česká Republika / *Czech Republic*10 ilustrácií ku knihe / *10 illustrations to the book:*

H. C. Andersen: LE ROSSIGNOL, Aventinum, Praha, 2000.

Gvaš, papier, 2000. / *Gouache, paper, 2000.*  
01/041**Olga KRUPENKOVA**BIB '05 Bielorusko / *Belorussia*5 ilustrácií ku knihe / *5 illustrations to the book:*

H. C. Andersen: SNEŽNAJA KOROLEVA, Rusich, Smolensk, 2004.

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**Mercé LLIMONA**BIB '87 Španielsko / *Spain*4 ilustrácií ku knihe / *4 illustrations to the book:*H. C. Andersen: EL SOLDADET DE PLOM, Edicions Hyma, Barcelona, 1986. Kombinovaná technika, papier, 1986. / *Combined technique, paper, 1986.*

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**Joan MAC NEILL**BIB '67 Holandsko / *Netherlands*10 ilustrácií ku knihe / *10 illustrations to the book:*

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**Alan MARKS**BIB '91 Veľká Británia / *Great Britain*5 ilustrácií ku knihe / *5 illustrations to the book:*H. C. Andersen: THE UGLY DUCKLING, Neugebauer Press, Salzburg, 1989. Akwarel, papier, 1989. / *Watercolour, paper, 1989.*  
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**Krystyna MICHALOWSKA**

BIB '87 Poľsko / Poland

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H. C. Andersen: BASNIE, Nasa Ksiegarnia, Warszawa, 1985.

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**Jan MORGENSEN**

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**Jan MOGENSEN**

BIB '87 Dánsko / Denmark

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**Gundega MUZIKANTE**

BIB '05 Lotyšsko / Lithuania

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H. C. Andersen: PRINCESE UZ ZIRNA, Zvaigzne ABC, Riga, 2004.

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**Gerhard OBERLÄNDER**

BIB '69 NSR / West Germany

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/ *Pen drawing, paper, 1963 – 1966.***Leszek OLDAK**

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**Caglayan ORGE**

BIB '87 Turecko / Turkey

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**Boguslav ORLINSKI**

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**Seher OZINAN**

BIB '87 Turecko / Turkey

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**Viktor PIVOVAROV**

BIB '77 ZSSR / USSR

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**Nikolaus PLUMB**

BIB '71 NSR / Germany

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**Fe QUESADA**

BIB '93 Španielsko / Spain

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**Tiina REINSALU**

BIB '01 Estónsko / Estonia

6 ilustrácií ku knihe / 6 illustrations to the book:

H. C. Andersen: ÖÖBIK, Varrak, Tallin, 2000.

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**Eva Johanna RUBIN**

BIB '67 NDR / GDR

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6 ilustrácií ku knihe / 6 illustrations to the book:

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**Svend Otto S.**

BIB '89 Dánsko / Denmark

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H. C. Andersen: EVENTYR, Gyldendal, Kobenhavn, 1989.

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**Swend Otto S.**

BIB '71 Dánsko / Denmark

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H. C. Andersen: H.CH ANDERSEN AVENTYR, Gyldendal, Kobenhavn, 1998. Kombinovaná technika, papier, 1998. / *Mixed technique, paper, 1998.*

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**Janusz STANNY**

BIB '77 Poľsko / Poland

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**Plaketa BIB'77 / Plaque BIB'77****Ivica STEVANOVIĆ**

BIB '03 Srbsko a Čierna Hora / Serbia and Montenegro

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**Marija Lucija STUPICA**

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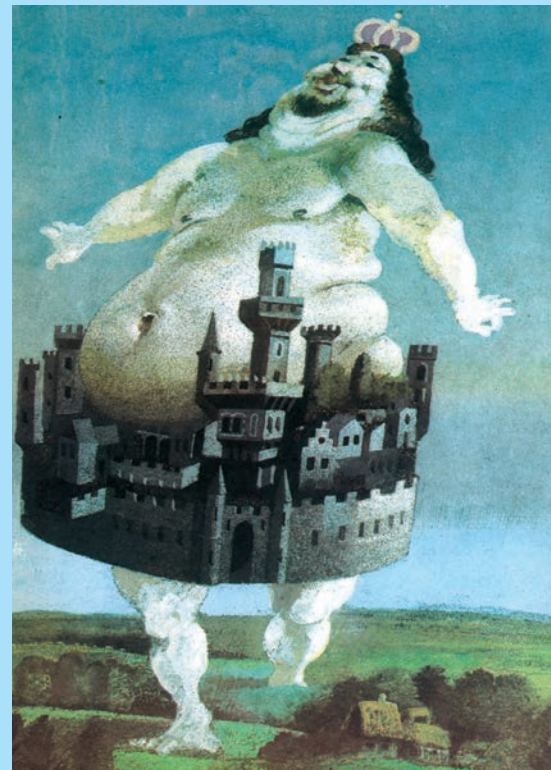
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**Marija Lucija STUPICA**

BIB '85 Juhoslávia / Yugoslavia

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#### **Marija Lucija STUPICA**

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#### **Marija Lucija STUPICA**

BIB '99 Slovinsko / Slovenia

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#### **Marlenka STUPICA**

BIB '77 Juhoslávia / Yugoslavia

10 ilustrácií ku knihe / 10 illustrations to the book:

H. C. Andersen: PALČICA, Mladinska knjiga, Ljubljana, 1976.

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**Marlenka STUPICA**

BIB '93 Slovinsko / Slovenia

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93/19**Katarína ŠEVELOVÁ-ŠUTEKOVÁ**

BIB '03 Slovenská republika / Slovakia

8 ilustrácií ku knihe / 8 illustrations to the book:

H. C. Andersen: DIVÉ LABUTE, Ikar, Bratislava, 2002. Kresba

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**Kamila ŠTANCLOVÁ**

BIB '05 Slovensko / Slovakia

10 ilustrácií ku knihe / 10 illustrations to the book:

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**Manuela VLADIČ-MAŠTRUKO**

BIB '05 Chorvátsko / Croatia

5 ilustrácií ku knihe / 5 illustrations to the book:

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BIB '83 Juhoslávia / Yugoslavia

5 ilustrácií ku knihe / 5 illustrations to the book:

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**Petre VULCANESCU**

BIB '69 Rumunsko / Romania

9 ilustrácií ku knihe / 9 illustrations to the book:

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**Linda WOLFSGRUBER**

BIB '05 Rakúsko / Austria

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**Lisbeth ZWERGER**

BIB '85 Rakúsko / *Austria*

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