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**SOME THOUGHTS ON THE PROBLEM  
 CONCERNING THE BASIC TOPIC OF THE SYMPOSIUM**

Each comparison of phenomena, their classification and differentiation are based on two different positions and gradually pass through two phases: let us consider what they have in common, in what they differ and what divides them. The same situation can be encountered also in the case of the basic topic of our symposium. From the aspect of the broadest conception of the aesthetic, of aesthetic emotions and relations illustration as such is virtually non-existent, not speaking of the illustrations for children which would be excluded completely from the sphere of aesthetics. On the other hand if we take the primary intention of the illustrator or the task, this or that illustration is to fulfil we often discover that its basic, primary meaning may be different, an illustration informs, explains, develops the mental qualities, but it also persuades, introduces into the game, brings relief in moments of tension. This ambiguous character of the illustration for children, leads us to a need, to ponder over the aesthetic and extra-aesthetic aspects in the illustration for children. This led, naturally, to the determining of the topic of this symposium.

The following questions come to the fore:

How to define the extra-aesthetic aspects in the illustration for children? When is the illustration for children the bearer of the aesthetic function? What is the relation between the broader aesthetic and narrower artistic aspects in the illustration of books for children? How is the classification of texts and illustrations for children to be carried out from the aspect of aesthetic and extra-aesthetic function? And also a number of other questions arise besides.

The idea of the topic can be especially well seen, if we analyze the illustration for children within the course of its historical development, i. e. from the time when the specific book for children was defined within the course of the development of the book as such, and when, in connection with this, the need of differentiated illustration for the child reader and the public arose for the first time. If we look

through for instance the pictures of the first edition of J. A. Comenius' book "Orbis Pictus", it is evident already at first glance, that here the pictures, the illustrations, play the principal role in grasping the content of this language text-book. And in spite of that, it was just the aesthetic aspect, the author considered to be of paramount importance. He wrote that the decoration of the book should meet the children's interest in the picture and their pleasure in it, that it should evoke attention to drawing in the children. In the book "Schatzbehalter alter Kinderbücher" Horst Kunze states Bertuch's demands from the illustrations in his "Bilderbuch für Kinder", concerning also the relation of the illustration to the text and even the educational work with the book. In his requirements, the aspects of correctness, clarity, and adequacy prevail; the picture should develop children's concentration and fantasy (Fr. J. Bertuch, 1747—1822, the first volume of the Bilderbuch was published in the year 1790.)

We do not intend to deal here with the subtle question of the differences between the categories of "views, aspects and functions". However, it is important to point principally at the progressing dynamic process of multiplying the function of illustrations for children. This process, however, is based on the conditions of developing civilisation and technical advance of our life, but nevertheless, within the said process the trend towards the predominance of aesthetic values grows constantly. The aesthetic aspects penetrate still deeper and more pressingly into the consciousness of people, acquiring new, formerly unheard of forms. Not only economic, but also the interhuman and ethic relations within a society are carefully evaluated from the aesthetic aspect, mainly by the developing and maturing generations.

In one of the preceding studies on the structuralisation of the functions of illustration for children we made the following distinctions

and stated the existence of the following functions: a) the noetic, cognitive function; b) the moral and social educational function; c) the artistic-aesthetic function; d) the complex of developing, educational functions, directed towards the development of the child's personality; e) the functions based on the principle of equivalence of text and artistic means in the book for children, their cumulation, synthesis and mutual interaction and finally f) the entertaining function. We were aware of the fact that the indicated categories embrace sometimes the unique, at other times the whole complex of partial functions and that the suggested classification remains open, requiring further precision and elaboration. At the same time, we must bear in mind, that single functionality of illustration can in no case be encountered in artistic expression. Each illustration expression pursues a number, if not a whole range of functions, and the differences must be sought only in their order of succession in the urgency of the function which could be termed the basic, dominant one.

What is pursued by the aesthetic aspects of illustration, which are the extra aesthetic aspects and what is their task? Within the scope of a paper, this question can be answered only very briefly. The aesthetic aspect of the illustration for children introduces the child readers into the sphere of the fine arts in the broadest sense of this formulation, both as to the artefact itself and the creative artistic process, as well as the intensity and depth of artistic cognition, evaluation, experience and development of artistic taste are concerned. This is, however, only a partial aesthetic aspect, which can be termed an artistic view point.

The broader superstructural aesthetic standpoint how the artistic illustration reveals, and discovers the aesthetic qualities of reality to the recipient, how it leads him to aesthetic perception and experience of nature and life, of the process of human work and its results, how it supports and strengthens the need of artistic stimuli in the child and how it finally leads the child to the understanding of the riches of life and to their emotional experience is of no lesser importance. In fact it is the more important one.

If the illustration accompanies an artistic literary work (the situation is different if an artistic-educational, educational, or a text-book is concerned) the intention of the illustrator and the impact of the illustration must be aimed, apart from the content, also at the form of the literary work. Within the sphere of this relation both the artistic and the aesthetic, extra-artistic viewpoints are applied, according to the extent the reader understands and accepts the literary work to be a living or artistic reality.

As Jan Mukařovský claims in his essay entitled: *Aesthetic Function, Norm and Value* that some kinds of art represent a component of a continuous series of extra-artistic and even extra-aesthetic phenomena. He gives architecture as an example, but he emphasizes, that literature has exactly the same position. In his opinion, the practical functions in architecture correspond to the communicative ones in literature. He points to the fact, that for instance, rhetorics is a type of language expression on the border-line between

communication and art. The same can be said of illustration itself and of illustration for children, too. Similarly, in the illustration expression the communicative function and the educational one compete between themselves, the conceptional and formal educational aspects, or the artistic function with its fan-like ramified aims are intensely or less intensely pursued.

It is obvious that neither today, nor in the future an artistic illustration for children, absolutely lacking practical and cognitive functions, could ever be created, on the other hand, no educational-cognitive illustration (for instance, in theoretical literature, the forms of maps, schemes and graphs) could exist without any distinct aesthetic aspects. Even if such a case did really happen, if we admitted its existence on a purely theoretical plane — as this is impossible in praxis — already the lack of aesthetic qualities of artistic expression evokes the aesthetic reaction of the need sui generis and fulfils the aesthetic-educational function, according to the character and criterion of the recipient. In this way we should understand our basic topic: the differentiation of aesthetic and extra-aesthetic aspects does not mean the absolute presence of the former and the absence of the latter. We understand it only as a predominance of one kind of aspects and suppression of the other, in the endless series existing ideally from pole to pole, from zero to the final completion with quality and purpose. Both extremes are just of marginal nature, they cannot occur in praxis.

The tendency to create the leading aspect of the new society out of the aesthetic one, claims both the specifically non-aesthetic or extra-aesthetic aspects within the illustration for children to respect the aesthetic extent. We can express this requirement in three theses, determining the essence of this problem in the illustration for children:

1. In the illustration for children the aesthetic aspects cannot be separated from the extra-aesthetic ones, and vice versa, the extra-aesthetic aspects cannot be separated from the aesthetic. Neither of them can exist isolated.
2. These aspects cannot be placed into opposition to each other, so that one excludes the other.
3. In no circumstances can aesthetic aspect be excluded from the illustration, however, during its realisation, new forms and new expression originate, which can be, and usually are in contradiction with the accepted conventions.

If we want to deal with the problem of aesthetic and extra-aesthetic aspects in illustration in more detail, we are concerned today — in the period of justified preference of artistic and aesthetic functions — mainly with the fact to what extent it is necessary, or at least possible to accept the extra-aesthetic aspects in artistic literature and illustration. Both the possibility and the necessity to accept them are given and conditioned by the social aims of education, by the teleology of education. Investigation into the boundaries of extra-aesthetic aspects can be carried out only in connection with the genres and types of children's books. Since we

justify mainly extra-aesthetic aspects - because we consider the aesthetic and the artistic ones to be inevitable — we should focus our attention mainly on the artistic — educational literature and on the specifically committed literary genres, as e. g. the fable. On the other hand we shall be attracted by investigation of the problem, to what extent the *entertainment function of illustration* can be accepted, either in the book of the same character, or in the book in which the entertainment intention in the illustration penetrates as an alien element and at the same time enlivens and gives variation to the literary topics, seemingly excluding the entertainment factors.

Also the relation of both aspects in the books for the smallest children and in Pictorial Alphabets is of a specific nature. Pictorial Alphabets cannot be considered to be ordinary text-books — it is more correct to range them along with the picture books for the smallest children and to endeavour to bring them closer to the book for children itself.

Our investigation of the aesthetic and extra-aesthetic aspects of illustration in the artistic- educational books for children are based on the broad functional scale of the illustration — from purely communicative to the exclusively artistic. Certain tendencies to extend the boundaries of artistic-educational books as such fortify the informational function of illustrations also as far as their dependence on the text is concerned. Let us mention simply biographies, and their popularity, both with children and adults, or the belletristic or semi-belletristic treatment of voyages of discovery in which the subjective narrative form leads to a successful substitution of the necessity of the artistic form.

Fable is a genre of exceptionally great social commitment. If the numerous attempts to illustrate fables within the course of historic development of illustration were so far unable to give a clean cut expression to the significance plane of the fable in contrast to its plot and story plane, it was caused partly by the different possibilities of the word and picture in expressing of an idea. The objective class investigation of the illustration of fable within the course of its development proves the impossibility of finding a solution in the attempts to illustrate this literary genre. Under no circumstances do we consider the moral-educational and class aspect of fable to be artistically unexpressable.

As to the books for the smallest children, recently we often encounter the fact that the target aspects of these books penetrate into the Pictorial Alphabet and into the first books for children. Nowadays the degree of natural acceleration of children's mental development stimulated the publication and extended the impact of Pictorial Alphabet books, thus creating a sort of inter-sphere, which is undoubtedly an inevitable component of the books for children as such.

The books for the smallest children play such an extremely important role in the child's development, that this role alone would suffice as a *raison d'être* of their being separated and differentiated

from the book for children in general, as a quite independent an equal type of literature. We shall mention at least a few main aspects determining the character of the books for the smallest children: in particular the process of acquiring knowledge of reality, the development of children's speech and language, the civilisation aspect, helping the children to adopt the collective and society. These aspects, their urgency and significance in the pre-school stage of children, were often the reasons why artistic aspects were abandoned, although the movement for artistic education and today even more that for the development of artistic illustration for children prove clearly enough, that the two spheres of their aspects do not eliminate each other, on the contrary, their adjoining leads ideally to full assertion of both.

The illustrations of Pictorial Alphabet books and of the first books for children represent a uniform complex along with the texts and they cannot be considered to be a mere significant aesthetic complement. They open the gates of the world to the child and introduce it to the new world of the system of human communication. The child should know not only the sense of the pictorial complement but should complete it from its own standpoint, and arrange it, along with the text into the higher units. Analysis, synthesis and the ability to reorganize occupy the prior position in child's grasp of illustration. Illustrations attempt to influence the social behaviour of children in collectives and participate in creating their habits of work.

As to the illustration of fairy tale, it can be stated that it is the illustration in the clearest form, aimed at the children's emotions and imagination as an aesthetic stimulus. However, from the aspect of the child-readers beginners, the illustration is the bearer of the functions closely linked with the development of speech, cognition and with the development of the entire child's mentality.

From the interesting book of the Frankfurt Institute of Professor Doderer (*Bilderbuch und Fibel*) we learn about the experiment to illustrate Pictorial Alphabet book with the artistic expressions of the children themselves. The German Pictorial Alphabet book "Bunte Welt" was published, furnished with the illustrations of 12—14 year old children. Helene Will-Beuermann gives several reasons for the inclusion of this type of illustration and particularly stresses the fact that children illustrate for children. She also discusses the selective process through the means of which a utility cyclus of illustrations was arranged from hundreds of children's paintings. Also in this selection the aesthetic aspects and the objective ones, along with the vestiges of humour and endeavour to lead the children to artistic-creative expression and the like, penetrate each other in a characteristic way.

The few following quotations show how the illustrators of the books for children are themselves aware of their responsibility to the aesthetic and extra-aesthetic functions of illustration expression: "I want to gradate the ability of child's experience by my pictures and at the same time to define their extent. . . . Also the intellectual

stimuli can be undoubtedly strengthened and stimulated . . . It is necessary to integrate the industrial world in which we live, however, we must not bury its resources. (Helga Aichinger).

"My stories must also contain a moral. In some of them it is clear and obvious, in some it is perhaps difficult to word. Principally they do not contain only a warning, expressible in a few words. More often my stories are to incite the way to knowledge, to eradicate prejudices. Their moral, cannot perhaps be expressed in a sentence, but their purpose and aim are obviously moral. (Leo Leoni, on books he himself writes and illustrates).

"In the same way as in folk art also here (in the illustration for children, F. H.) imagination plays an exceptional role. The child is not shocked by the most daring, the most fantastic and the least expected ideas and forms. It is immediately prepared to accept and to ponder over them. Does not just the child represent the ideal audience of the fine arts, dreamt of by artists? (Alg. Steponavichius).

"As a friend of Jaroslav Hašek, he also was able to eliminate the evil and the artificial glitter of the petty bourgeois society. His cartoonist's pen mercilessly unveiled the defects of the society and period of those days. Even now we can distinguish the good and righteous man in his pictures, he never leaves us in doubt without telling with whom we have the pleasure of meeting." (Alena Ladová, on the creative activity of her father Josef Lada).

These formulations simply complete the artistic credo of an illustrator — the aesthetic aspect is always the principal one. Illustration has the importance of an artistic means, the highest aim of which is mankind in its full complexity. Ella Gankina treated this topic exhaustively at the 3rd Biennale.

Concrete examples of the illustrations in books for smallest children, and the progressively dynamic process of the development of illustration in our magazines for the smallest children and for the youngest readers (Czech magazines *Sluníčko* and *Mateřidouška* and the Slovak *Včielka* and *Slniečko*) show how significantly and fruitfully humour and the comical quality penetrate here, how the relief base on the comical conception of the illustration influences not only the development of the child's mentality, but it also moulds positively the child's relation to the picture and illustration. Without any doubt it helps to extend the child's tolerance in its approach to new artistic experiments.

Within the editorial forms designed for children, magazines for children are most probably the most suitable sphere for studying various targets and functional aspects, and also for the study of aesthetic and extra-aesthetic aspects of illustration. If a magazine for children is to fulfil its task successfully, it must present a wide palette of stimuli, information and activity to the children, so that as many children as possible are able to develop their own hobbies on their basis. Also the variegated character of illustrations and their aspects naturally correspond to this wide palette. The magazine for children, whether for the readers or for the smallest children is a kind of parallel of the school educational activity. We may say

that their relation is of a similar character to the free complex of all kinds and forms of out-of-class, or out-of-school activities.

The development of creativity and imaginative training of concentration and visual memory, development of interest in games, children's competitions and creative expression, multiform aspect to develop the children's speech, etc. are of utmost importance from the educational aspects applied in the magazines for children and inevitably reflected in their illustrations. The fact, that in a magazine for children there exist side by side various forms of expressions of illustration, influences the development of the children's artistic taste and it has also a reverse impact on the illustration activity itself. In some issues of last year's magazine *Mateřidouška* illustration expressions of as many as 12 illustrators appeared, not taking into account the children's drawings and paintings, diagrams and instructions to games and activities, presentation of the book covers of new books for children. In this way a magazine for children simply becomes a characteristic display of illustration activity, which obviously influences also the transferring and generalisation and the elimination of some expressions of illustration.

Some time ago I arrived at the conclusion that in some stages of children's magazines this or that illustration style, creative principle, e.g. grotesque and humouristic hyperbole become predominant, that in children's magazines the differences in general trends among the illustrations are much more striking than anywhere else. It was just in *Mateřidouška* and *Sluníčko* where two forms of illustration originated and were applied, and that just in these two forms the aesthetic-artistic and extra-aesthetic aspects most markedly penetrate and overlap one another. They are represented mainly by the so called "picture reading" and further by the long term serial of the illustrator Jiří Kalousek, dealing with topics of individual happening from Czech history. Picture reading is based on the linking of the written text with the small pictures which complete it. As it is not always so very easy to substitute the picture by a corresponding name or word, the ability to form a judgement, to consider and promptness of reaction are trained here. The combination of the written or printed word with pictures inserted has a strong aesthetic impact, it is actually for the first time when children encounter such a synthesis of two forms of the means of communication, of the word and the picture, which in themselves, have the aesthetic qualities. Humour, so typical for the text and creative conception of picture reading is at the same time both the entertainment as well as developing educational factor, and simultaneously one of the basic categories of the "aesthetic".

Kalousek's serial does not have the characteristic features of comics — the chapters from our history are too serious a topic, to become a subject matter of comics, which anyway have not found a place in our cultural life. But still the artist was courageous enough to combine the aesthetic category of the noble and majestic, typical for the relation of the nation to its history, with the conception of humouristic grotesque. During the course of publication of the serial, Jiří Kalousek deepened and broadened his way of expression

in so much, that he finally reached an emotional and highly impressive expression, in which the feature of humour links up with the intimate component within the consciousness of the reader: this intimate feature eliminates a certain coldness and remoteness of the majestic character from history. The illustration of the magazines for children is without doubt such a rewarding sphere of research interest in illustration, that in future we must devote much more attention to it.

The principal topic of this year's symposium opens the way to the realisation and elucidation of further problems: to the problem of the relations of the aesthetic and extra-aesthetic aspects in our own and in foreign illustrations for children, to the problem

of how the adult and the child reader are themselves aware of the aesthetic and extra-aesthetic aspects of illustration, the way in which they accept certain illustration expression in various genres of illustration and how they identify themselves with them, to the problem of the position and limits of creative experiment from the standpoint of the meeting point of both aspects, etc. The topic of the symposium has its great advantage, that it cannot be exhausted by a single individual view or paper, nor by a complex sum of papers as the time devoted to it is limited. Therefore we understand also today's topic of the symposium to be a task for further investigation and work.

ELLA  
**GANKINA**  
 USSR

## PROBLEMS OF AESTHETIC AND SOCIAL ASPECTS OF ILLUSTRATION OF BOOK FOR CHILDREN

I would like to state briefly the principal standpoint of the Soviet delegation and their views on the theme of our symposium: "Aesthetic and Extra-Aesthetic Aspects in Illustration of Books for Children."

My comrades, Soviet artists and critics, representing here the Artists' Union of the USSR as well as myself, would like to put forward some of the essential problems, caused in our opinion by the general character of the problem.

Our standpoint is based principally on specific relations and not on contrasts or isolated research into one or other aspects of literature for children.

We are concerned, let us say, not only with the fact, that cognitive, aesthetic and moral aspects, through which illustration is naturally conceived as an active means of educating the personality of the child, exist inseparably linked with the specific aesthetic ones.

At the same time we do not doubt the fact that illustration as a product of the fine arts and as a specific component of book art cannot be interpreted without taking into consideration psychologic, sociologic or even productive-technical aspects.

In general we accept another formulation of the problem: aesthetic aspects of the illustration of book for children comprise a whole range of aspects which at first glance, seem to lay outside the principles of pure artistic activity.

When interpreting the ideas concerning the mutual relation between aesthetic and extra-aesthetic principles in art for children, our standpoint is naturally based on our own historical experience and we are far from enforcing it on others. Dear colleagues, in this sense I would like you to understand my address.

We consider the conception of illustration of books for children as an inseparable component of the fine arts and finally of visual culture as such, to be the most essential aspect of all.

In our country illustration of books for children has been enjoying fairly privileged position, being fostered by the state, pedagogical science, art theory and art criticism for a long time. Just this aesthetic aspect which originated mainly due to our artists and writers who raised literature and book graphic art for children to the highest artistic standard, I repeat, just this aspect has been contributing and contributes nowadays to the strengthening of artistic individuality and social respect of illustrated books for children as a specific artistic genre.

Consequently, literature for children develops along with other genres of artistic expression in the common meeting-point of content and style within the field of Soviet culture. Its best examples are represented by the most outstanding works of art of the period as e. g. the chamber paintings and graphic works.

It is not difficult to understand that such a qualification is incompatible with the secondary applied concept of illustration in books for children. It excludes all commercial influences on its nature, on the means of its development, making it independent of chance fashion and taste and establishing thus such stable artistic criteria, or standard of artistic value outside of which the social life of illustration and its practical appeal to adult and child readers could not exist.

We believe that the opinion on illustration for children as that of great art naturally strengthens its social importance and the feeling of the state and social necessity.

Still, we cannot say that social aspect is in this case merely a consequence of aesthetic qualities of illustration.

We think that the social principle embodied in illustration for children as well as in other kinds of art corresponds to the nature of psychologic creation of the forming personality and peculiarities of the child's conception of life itself.

This is why the work of illustrator of books for children must correspond not only to the demands of high artistic standard but also to the high standard of the social tasks of the period.

If we stress this, our opinion is based just on the aesthetic factors of child's psychology. We assume that the process itself by which children discern the world around them, is of a deep and creative nature. I have in mind the well known fact, that the forms or ways by which the child understands reality also through the means of literature, are as creatively active as the children's ways and forms of reflecting and expressing reality in games, in poetry, music, or fine arts. Also the social impact of art for children depends on to what extent and how sensitively the artist can utilise this children's activity.

We emphasize this creative aspect in order to draw your attention to the importance of the aesthetic factor in the education of children's thinking and forming of the child's consciousness both civic and social.

The process of making reality aesthetic, conditioned by the inborn human need of beauty, by a longing for perfection and the ideal takes place already when the child begins to understand life (at the beginning spontaneously, later consciously). Art historians perceived, quite clearly, that artistic cognition is always seeking for social perfection, for the social ideal.

The child thinks, becomes acquainted with the world objectively, directly and in its complexity. The child develops intuitively but with conviction its aesthetic evaluation of reality, never separating it from moral and social evaluation.

In play and creative activity the child feels to be a hero. It manifests and realizes its ability to submit to the great ideas of morality and beauty it acquired in literature and art, as well as its participation in the world and problems of adults and in the ideals of the society it lives in.

Due to all this, the child is a potential member of society, a potential citizen already in its first conscious creative manifestations. Its aesthetics, if we can call it that, is the social aesthetics, its morals are the social morals and its passions are the social passions, inseparable from the aesthetic ones.

Naturally, the specific social pathos of childhood, the experience of the collective principle of life and the basis of social consciousness originate on a purely individual, emotional and thus not on a rational basis in the child. It is precisely in this we can find the continuity of child perception and of great art addressed to the child.

The illustrators and writers that witnessed the origination of the new genre of Soviet artistic books for children and young people, carried out a genuine, radical change in the opinions on art and the child, having made illustration a means for revelation of socialist ideas to children's ability to perceive.

They succeeded mainly because of the fact that they based their activity on a sensitive understanding of psychology of child perception and understanding of the unity of the aesthetic, the ethic, the individual and the social in relation of the children themselves to the world.

But no one can say, on the basis of this statement, that we would be anyhow prone to shift the functions of acquiring reality through art to children themselves.

Without doubt, the artist here plays a honourable and responsible role of a leader. Skillful and correct direction of the child's artistic and social instincts depends on his civic-mindedness, as well as it depends on the aesthetic value of art which is created for children and finally on the possibility to re-create successfully in children's consciousness the humanistic ideas in their generality into the ideas of socialist humanism.

VILIAM  
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**ON THE PROBLEMS OF STRUCTURE AND DYNAMICS  
 OF AESTHETIC AND EXTRA - AESTHETIC ASPECTS  
 IN THE DEVELOPMENT OF ILLUSTRATION  
 OF BOOKS FOR CHILDREN**

Problems of illustration creation are more and more often getting to the centre of attention of both specialists as well as the wide public. Not only the international display of illustrations to the books for children BIB plays an important role here, but also the international symposium, during which the problems of illustration creation can be discussed more profoundly and more specifically. The elucidation of the mission and tasks of illustration is not a trivial manner, especially when we are concerned with the education of young people. The operativeness and applicability of theoretical conclusions refraining from pre-mature judgments are the aims of everybody who wants to give the children the best of his creative activities. The problems of illustrations of books for children are most susceptible to premature judgment and rash conclusions. Each of us knows, that the child's perception is without inhibitions and conventions, it penetrates deeply, and the results in character moulding are permanent. The influence of illustration is of such great importance, that it does not have to be verbalized into enclosed evaluative judgments, on the contrary, the child's reaction is expected to be much deeper, unconscious, visible only in the result, that is, in taking a liking or in refusing the book we offer. The fact that the illustration at an early age plays a prior role in the process of becoming acquainted with the book, only emphasizes, that the child's pictorial imagination must be stimulated and developed. We cannot consider it to be just a servant of the verbal expression, sometimes degraded to mere useless duplication of factographic descriptions. Here the openness of illustration towards creativity of imagination, towards the great positive aims, love joy and happiness plays the greatest role. Thus the illustration has many opportunities of influencing the sensitive soul of the child. To sow seed here is a responsible task of essential importance to society. Also the selection and moulding of ideals must harmonize with the aims of the society, so that the children's dreams

when they begin to materialize later, can shift the development of society forward.

Within the scope of our classification the impact of aesthetic aspects in the development of illustration for children is unbalanced in correlation with the extra-aesthetic aspects. This classification is not always the most discussed but it reaches to the structural base of the illustration of the book for children itself. Even if the artistic component of the illustration is often taken into consideration especially from the aspect of the specific development of artistic feeling, which is often — when compared with the other aspects — degraded. This does not mean that it does not contain within itself the specific shifting towards the so called free creative expression, or the direct overlapping of these artistic expressions. Surely, there are numerous methods to differentiate this shifting. But if we have chosen today the dialectic negation of aesthetic and extra-aesthetic aspects, we cannot expect, of course that these questions will be answered. Nevertheless, we presume that on the present day level, narrowly specialized analysis of partial problems, the discussion on the main problems can bring much that is positive.

I consider further that from the aspect of structuring of both aesthetic and extra-aesthetic aspects in the sphere of illustration of the book for children the artistic-aesthetic aspects play the main role. They become the principal bearers of the non-verbal gnoseologic but also other components. The best proof of the great sensitivity of this aspect is the fact that only a few individuals have maintained the original freshness of imagination. This aspect closely corresponds to the complex expression of personality in the attitude to the world. Its characteristic feature is a specific perceptibility which only very freely corresponds with the verbal perceptibility. It is apparent that on the side of artistic and literary aesthetic relations certain overlappings, mutual concessions and conflicts do exist, both in the

established and described forms, corresponding to the quantification of the development of the written characters and picture from the Middle Ages up to the present as well as in the forms which have not yet found an exact copy of their relations in the completed artistic presentation. The artistic-aesthetic aspect takes on some more formulations in co-operation with typography, the size of the book, selection and arrangement of the material and some other aspects from the sphere of applied art. These relations may be widely varied from predominance of free artistic expression to the predominances of various levels of applied art. It is generally known, that this symbiosis is very lively and fruitful from the aspect of the development of the book as such, and as a beautiful aesthetic object in particular. Under the brief entry "graphic design" of the book a specific artistic work is concealed, which cannot be substituted in its final impact. This chapter can be closed by the words of Mr. Doderer: "Aesthetic education today is not only literary aesthetics."

If pointing to the aesthetic aspect of illustration of the books for children covered a wide scale of the perception of the book as a beautiful object from the artistic aspects through the literary ones to those of applied art and to the selection of material — in the broader frame of the philosophy of art, the network of ethic and aesthetic relations is very important. Ethic being the main principle of man's socialisation, is the central axis of his endeavours. It is not only a rigorous aim which can be reached by diverse forms and ways of life but it is itself the synonymum of an all-round full life. The feeling of the beautiful, one of the oldest and deepest feelings is the very expression of its fulness. This feeling is the most fitting to a child's soul. It is experienced by the complex personality of the child and therefore it is difficult to be expressed and appreciated. That is why the idea of Mrs. Ella Gankina, to strive actively for peace and happiness on earth through the illustrations for children is so beautiful. One of the basic aims, — the need of inner development and deepening of human qualities and inter-human relations — is thus based on the relations of the ethic and aesthetic aspects.

Contrary to the previously expressed ideas, however, we must take into consideration also their dialectic anti-poles, the relations of aesthetics and gnoseology, within the specific development of artistic perceptibility, within the development of the cognition of artistic values as the expression of the mental and immediate environment of man, which cannot be substituted either by the methods of science, or by those of literature. In these circumstances we can keep alive and what is more we can develop their sphere in the

complex of human potential abilities. The sphere of artistic feeling, thinking and evaluation, through which man is projected into the visual world also influences and develops the feeling of visual harmony and perceptiveness.

Apart from the ethic, aesthetic and gnoseologic aspects, that means in all the aspects of the philosophy of art, pedagogic aspects in close connection with the psychological aspects play an important role in the development of the illustration of the books for children. But also the commercial aspects play their role here. The pedagogic and psychological aspects have a deep impact on moulding and creating the child's personality, the commercial aspects lose their intensity due to the development of typography and printing industry.

In the socialist society especially the laws of trade and consumption do not drive art towards kitsch and snug bourgeois artistic opinions, this positive situation leads to the best results.

Harmonious development of the child more and more holds a foremost position in the all-world trend. This is also reflected in the increasing interest in the illustration of the book for children. The success of these activities depends on the necessity for this favourable situation to be utilised and to bring forth permanent results for the development and the benefit of our new generation. As, in this case mainly the children of school age are concerned, we must judge sensitively just the pedagogical aspects. Mainly through the help of illustration the interest in text-books, fairy tales and other literature inevitable for this age group can be increased. In this case the illustration in the book becomes not only a recreational factor, but above all something the child can concentrate on and which can introduce him better into the world of books, both into the world of literary story and the world of optical beauty. It can introduce the child into the world characteristic for the flights of imagination and beauty and at the same time concentration of all abilities and attention.

The fulness of significance of a valuable illustration facilitates a multilateral view into the problems of the functional nature of illustration. All the above mentioned basic components, along with their specific partial analyses in this or that case in their co-functioning become the criterion of openness and polyvalency of the significance of the illustration, within the framework of the possible interpretation of the text and human attitudes. This criterion of ability and self-enrichment and permanent topicalisation in the changing conditions determines the life-span of the illustration, the depth of the topicality of the expressive modalities, the extent and impact of their positive contribution to the society.

DMITRIJ  
**BISTI**  
 USSR

## ON CONTEMPORARY PROBLEMS OF BOOKS FOR YOUNG PEOPLE

The creation of books for young people covers a number of aspects. Firstly, there are the social-aesthetic aspects, closely connected with moulding and aesthetic education of the future citizens of a country. At the same time they determine also the principal attitude of an artist, his approach to the graphic design and illustration of the literary work and his choice of artistic means to do so.

The book for younger children — as a specific genre originated in the first decade after the October revolution, mainly due to the poet Samuil Marshak and the artist Vladimir Lebedev. In spite of the fact that they were both artists of different character and strong personalities, they joined together in the work on books for children and found a common language. From this time, delightfully edited books with bright illustrations have entered into the world of children. This genre has existed and is developing up to the present — with great or lesser success. In the year 1930 Lunacharskii wrote: "We have created a beautiful book for children in which graphic art and illustration play the main role." And further he continues "Our graphic art . . . received an enormous order for children's books . . . an order for children's illustrations."

The books for older children were much less successful: the best artists were illustrating books for the youngest children, who had been paid the greatest attention, along with those for adults. The turbulent development of the country, the liquidation of illiteracy and the general thirst for knowledge demanded an increasingly greater number of books. The yearning for books was the reason that for a certain period of time, the book for young people with illustrations was a Cinderella when compared with other book publications. Illustrations penetrated into this kind of book only sporadically. Although we could record some success even here, —

for instance in the works of Nikolai Lapshin, Nikolai Tyrsa, Alexei Pakhomov, Boris Dekhterev — they were all rather unique phenomena that did not achieve the character of a specific genre, as it happened in the case of the book for youngest children.

The problem of books for young people has become the most topical and the most acute of all the problems connected with creation and illustration of books.

Modern man comes daily into contact with a tremendous amount of information reaching him through numerous channels: he is surrounded by radio, film, television, magazines, pamphlets and is constantly being bombarded by the popularisation of scientific notions. The hectic speed of life deafens him and does not allow him to concentrate and man often is deprived of his privacy.

The longing for solitude results as a reaction to this situation. The contact with virgin nature begins to play a great role. Also the new impact of the book is closely connected with these aspects, brought along by the passing of time: the book enables one to concentrate and to regain one's strength, it evokes considerations, claims attention and thinking. A serious book represents a counterpart of mass bourgeois culture. It is able to liberate man from the captivity of this "culture", in which everything is devaluated and reduced to the accessible average. It seems that this liberation of man from the mass culture of "consumer society" is the main aim of publishing literature, i. e. also of works of art (including illustration) and also of books. I am speaking of the book in that sense of word in which it exists in our country, of the book carrying within itself the spiritual principle. Its influence upon people and their becoming better acquainted with the achievements of the human mind is therefore of the utmost importance.

As a consequence of complex acceleration also the dividing lines between the individual age-groups were changed and shifted. Children

develop more rapidly: they become acquainted with science, technology literature and the arts in a few years earlier than in the past. The importance of the book is great also here: as the influence of broadcasting and television is essentially short-term, the book with illustrations, which draw the attention of children to it and inspire them to read it, represents a constant, ever-lasting value. And this is why it is so tremendously important to teach the young people to love books and reading.

I do not intend to attempt a deeper analysis that might be required from both the sociologic and pedagogic aspect. I would like to concentrate upon one fact: we are well aware that children develop faster with the increasing speed of life, they know much more at this age than their parents who were then less "educated". At the same time we know that also a sort of infantilism develops in the children. This is why I am asking: should we foster this infantilism, or should we strive to help the children to rid themselves of it?

As there exists a certain vacuum within the literature for young people, when they become older, they pass suddenly from the book for children to the book for the adult. Our task is to help the young in avoiding the stress situations in life and to give them a weapon of great spiritual content and moral power.

The children that have grown accustomed to beautiful and artistically designed books with illustrations, when they become older, they start to get into touch with the products of not very high artistic standard. If we do not want them to lose their interest in art, they need books which are illustrated and published on a standard of genuine art, and not only on that of its left-overs. At the decisive moment when man begins to form as a personality, when his moral ideals are created, all of a sudden, illustration is pushed somewhere in the background, among the phenomena of his everyday environment. There are several explanations. They say for instance, that the illustration for older children is essentially identical with that for adults. I hope, the time has come to consider seriously about the peculiarities for the younger, middle and higher age group, and to elucidate and define what the difference in approach of an artist to the literary work should be, when illustrating one work for different age groups.

Let us try to consider how the book "Fire" by Samuil Marshak should be illustrated for the youngest children, for the age group from 10—12 and for adults, taking into consideration the developing ability to understand and acquire the literary material.

A little child, in its early years is not able to understand events and their relationship, but the individual details exciting its imagination. The details are either known, familiar to the child, or still unknown, but they are immediately fixed in its memory. The child is quick in recognizing familiar things. So "The Fire" can be illustrated by a fireman's helmet, then by the more ostentatious helmet of the chief fireman, the fireman's hose, the fire-engine, the cat left in the burning house, etc. This leads the child to follow the artist's pictorial inventions and language, the child can understand it and make it

fully its "own". The illustrations can help the child to read the text and to remember it, to learn something new about the world and to be happy when encountering certain people and things as if meeting old friends.

If these verses are to be illustrated for the children in the age group of 10—12 years, already interested in events, in the plot, the artist's task will be to present a "theatrical performance promising joy" (Marshak). The artist must think of how to combine the individual phenomena, how the house began to burn, how the firemen came, on horse-back or in the fire-engine, how they worked, how they unwound the hose, how they pulled down the walls to prevent the fire spreading, how one of the courageous climbed into the window of the burning house to save the cat. The children will already understand the individual episodes of the plot, they will place them in a certain order. Marshak said, that "children should be given a gay and heroic play — let's be firemen."

And finally we have come to the illustration of these verses for the adult: the dramatic aspect of the plot must come to the fore. The loss of a house, people having nowhere to live, or even perished. Briefly the artist must present the essence of the phenomenon, i. e. in our case, its tragic nucleus.

I think that this case helps to elucidate the crux of the matter. The illustration of books for children of different age groups naturally implies a different accentuation of the plot and different approach to the artistic interpretation of the work. It is of utmost importance to find the adequate and exact artistic means for expressing the ideas of a literary work. Naturally, I have in mind a work with literary images, full of inner meaning, facilitating the explanation from several aspects.

Life is rich and manifold and literature cannot embrace it in its full complexity. Nevertheless, there are still some problems we simply cannot neglect. They are the eternal problems of good and evil, moral and aesthetic ideals. All these principles are acquired gradually, but the sooner man is able to grasp them and learns to have an approach of his own to each phenomenon he encounters in life, the better. Man must be prepared to face the manifold and complicated problems of life from early childhood. And it is just here where the great task of literature and the book dwells. In childhood, our young people often encounter sentimental books for children — fairy tales, primitive epic literature and then, suddenly pass on to the literature dealing with serious moral problems and problems of life. In order to make this transition easier for them, the book for older children is absolutely necessary, it must help them in the formation of their opinions. Its task will be to teach the children how to understand and "read" illustrations, to guide them from understanding of the simplest interpretation of literary work in artist's presentation, to thinking in associations and to understanding of more complex artistic problems.

But there is still one important problem: the scientific-technical revolution incited interest in scientific and technical problems. In connection with this fact, there was an incredible increase in

circulation of science-fiction and scientific popular literature. This sphere should be paid maximum attention and supported. Artists-illustrators, graphic designers, photographers, scientists and engineers should be involved here too. In these books the whole palette of artistic means which are at the disposal of contemporary artist should be employed (drawing, colour and black and white photographs, descriptive geometry, reproduction, etc.). Structure acquires a specific importance here. In contrast to the belles lettres a whole range of factors must be taken into consideration in this case. Novels, stories, fairy-tales and poems are read by all. Specific interest in scientific-popular literature must be evoked in young readers. The shape and form of the book are very important here. The artist creating it is therefore obliged to pay attention to the age, level of knowledge, thirst for learning, psychology of perception and to many other aspects. Only then the structure of the book will be adequate to its mission.

Another important and general problem of books for young people should be tackled here — the active use of colour. Favorovskii said in his day: "The book for the adult can be either expensive or cheap, but books for children must be of good quality, as to the material; book for children must have a festive air and is fully entitled to be beautiful. "All the possibilities of artist and polygraphy of today should be employed in the achievement of the aesthetic form of book. The child encounters illustration as a kind of fine arts for the first time in books, illustration prepares it to understand activity of chamber character. To understand an artist's work means to enter his spiritual sphere, created by the application of various artistic principles. These feelings of space are manifold but accessible through the organism of the book, whereas the book itself is a three dimensional object in space. The artistic expressions in the book can differ from one another, but the artist must be aware of one important thing: he must open its dimensions, and pay attention to its complexity as to that of a completed object. El Lisickii wrote: "The contrast of the pages being turned must be thrilling to us . . . The book must

be constructed as an object moving in space and time, as dynamic relief in which every page-plane, bearing forms, will be like a new crossroads and a new phase of one'organism when turned." As far as the book for children is concerned also complementary aspects are added, the child seeing the book for the first time perceives turning the pages as a complex action. (Favorskii). The problem of turning the pages reveals to the artist new and complicated space — creative possibilities and prompts him to draw the reader's attention to them. What is more, even the literature itself is special, even if it has an — other meaning — by its developing in time. Capturing of the space-nature of the book facilitates the understanding of painters', sculptors' and graphic works of art, claiming specific habits when perceived.

We consider the book for children and young people (also the book as such) to be an inseparable factor of aesthetically organized human environment. This factor is, at the same time, both material and spiritual. Both these aspects must be purposefully focused to one aim — to social-humanistic education of the new generation.

Finally, there is still the last aspect, I would like to draw your attention to: the inevitability of a demanding aesthetic education in secondary schools. This year in our country the fine arts are to be taught in several schools according to a new syllabus which enables to elucidate their principle to the pupils and acquaint them with various approaches to understanding the world by objective artistic means and awake their interest to the wide palette of artistic means of expression, by which artists express their conception of the presented material and their approach to it.

I think, this is very important also in connection with our problem of further development of books for children. In the same way as books, also the teaching of the fine arts should help the future generation to enter the world of spiritual culture where harmony and beauty prevail — the world of great art, which is the carrier of all-human humanistic values and helps the triumph of light and progress.

HIERONYM  
**FLOREK**  
 CZECHOSLOVAKIA

**THE EMOTIONAL VALUE OF THE FORM  
 AS A COMPONENT OF AESTHETIC EXPRESSIONS**

The aesthetic aspect of the objectively existing objects and phenomena or stimuli, to express ourselves psychologically more adequately, belongs most probably to the unavoidable views of man on the environment, including himself. We can place it on the same plane with such approaches, as the gnoseologic aspect, represented by cognition or truth, or the ethic aspect, represented at least to a certain extent by goodness, or other angles. The mentioned aspects are sometimes difficult to differentiate. In various connections they require various meaning. It is certain, however, that without their application, all-round development of man, especially in the period when he is relatively most susceptible to moulding would be unthinkable.

Also our own problem could be developed on such a philosophical-speculative plane. Nevertheless, for several reasons we prefer perhaps the less poetical, but still, in our opinion the more objective view of the topic of this paper. We may assume that the reader is familiar with the problems of aesthetics, at least in a cursory way. But only seldom we realize that the corresponding literature is subjectivistic in its essence. This of course does not weaken its verity unfortunately in most cases. However, the scientific attribute is lacking. Experimental data are the basis of our paper. This facilitates the possibility to repeat the experiment and to confront the results. In our paper we prefer explicitly the experimentally acquired data, those from the literature as well as our own. At the same time we prefer the psychological or cybernetic terminology.

At first glance, the problems we analyze might seem somehow trivial and small, so to say atomistic. In order to undermine this impression we must add that the considered theme is part of a broadly drafted research project: Perception, Interpretation and Creation of an Artistic Work. The individual parts of the project are being

realized at the Academy of Fine Arts, in the Institute of Experimental Psychology of the Slovak Academy of Sciences and at the Slovak Technical University in Bratislava. We have been working on the project almost ten years. The publication of the partial results began only this year (Florek, 1973a, b).

Introduction

With regard to the basic topic of the theoretical part of the BIB '73 we shall deal exclusively with the aesthetic aspect of the stimulus and the aesthetic approach to it, more exactly, only with one of the aspects of this approach. Nevertheless, we must add, that already in the mentioned (gnostic, ethic, aesthetic) or also in the other approaches, the subjectivity of the individual is represented irregularly. The gnoseological aspect is perhaps the most objective, the continuous confrontation, based on the praxis, compels to correct the inaccurate, or even incorrect reflection of reality. The other aspects yield more possibilities to the assertion of subjectivity. In a way, these aspects facilitate more effective educational results. Therefore we admit, that the aesthetic aspect is to a considerable extent learnt, and as such it is much more modifiable.

Apart from the lack of strict boundaries to aesthetics, one of the basic terms, we manipulate only with, there is another unexplicable sphere full of misunderstandings — the sphere of emotions or sentiments. We assume that in this connection we need not differentiate between emotions and sentiments. The theme of emotions incited the origination of so many useless arguments, even among the psychologists themselves, as no other one they were interested in ever did. However, we cannot avoid emotions in relation to aesthetics.

In general, under emotions we understand man's relation to some object in the form of a certain experience (Rubinstein, 1967). They are such mental phenomena in which the subjective character

of an individual shows perhaps most expressively. Naturally, not all objects evoke emotional experiences. We know that one can form neutral, positive or a negative approach to objects, phenomena and activities. In neutral relation no emotional experience arises, their intensity depends on to what extent our relation from the neutral, or emotionally zero position is distant. The positive, or emotional relation depends on the relation of the object to the needs of man and the demands of society (Smirnov and collective, 1959).

Also that what we call aesthetic exists in the shape or real signs. Otherwise we would not be informed about this side of reality. But already this statement facilitates the possibility of quantification within the sphere of aesthetics. Also form can be ranged among the actual bearers of the aesthetic quality. Graphic art almost always, if not exclusively uses this feature. In painting pigment is added to it. In any case, however, an illustration without the manipulation with form is unthinkable. But still, we are not so optimistic as to think, that we have reached some basic truths in this study. Our paper should be taken only as a contribution to the considered problem. From the very nature of the problem it follows that the study was abstracted from a whole range of important, perhaps even causal connections.

#### The Problem

Already in the introduction we outlined that in analyzing the theme itself, we encounter the problem of emotionality and form. A certain relation can play the role of a component of aesthetic expression. Firstly we shall deal in particular with the mentioned problems and then we shall point out their points of intersection, topical from the aspect of the principal idea.

#### The Problem of Emotion

Within the sphere of emotions three aspects can be differentiated (Woodworth, Schlossberg, 1959). Firstly a man permeated by emotions behaves in a certain way. For instance an angry man usually makes expressive, energetic gestures, often regardless of the subtle needs of the situation, he may acquire the strength of demon, but but he can be blinded by rage. Further *internal physiological changes* occur which manifest themselves, by acceleration of breathing blushing, etc. Also the introspective experiences man undergoes and can speak about are characteristic for emotions. Several of these experiences were derived for a long time from the variegated scale of physiological changes. The third aspect — the subjective emotional experience is the most topical, as far as our theme is concerned.

Perhaps, contrary to most of the basic psychological literature, we shall not consider emotions to be specific states of organism; we consider them to be the component of the continuum of the activation of the organism. Under the activation itself we understand the ability to react. Minimum activation can be found in a sleeping man, who almost does not react to stimulation but rather death than sleep is the state of zero activation. Some degree of activation can be found in all states of consciousness. The notion of emotion

can be thus connected with the higher and highly reactive states, which if compared with the minimum are at the opposite end of the activation continuum. Still we should bear in mind, that activation is not always and absolutely exhausted by emotionality.

Some participants, or even the readers of the materials from the BIB '67 perhaps can recall the programme which was introduced by Rudaš (1972). Then in the outlined laboratory investigation he wanted to use the method of psychogalvanic reflex amongst others as a measure of the origination and intensity of emotional reaction to the presented work of art, or illustration. The intention — on the whole a good one — was weakened by the strange idea that psychogalvanic reaction can measure an emotional experience. The psychogalvanic reaction, or the electric skin conductivity has been so far, according to contemporary literature, rather the expression of the activation of the organism. The experiments in this sphere (Woodworth, Schlossberg, 1969) do not confirm that the amplitude of the skin galvanic reaction corresponds to the intensity of emotions. Activation is therefore a wider notion, than emotionality. Similarly we can consider also the other psychophysiological functions to be the possible indicators of the activation of the organism (the indicators of cardiovascular system, breathing, or others).

A certain organisation and differentiation exists among the activation states at the level of emotional experiences or briefly, among the emotional states. They are specific as they create a certain scheme from variously activated organs and systems of organism, being at the same time general, as they influence the whole responding mechanism. The view point claiming the existence of a certain number of basic schemes, given by the structure of the nervous system prevails in experimental psychology. However, much of this organisation and differentiation is the result of the learnt schemes, fixed in the mentioned principal schemes. The emotional experience organizes and differentiates man's behaviour in the sense that it paralyzes and eradicates the non-correlated behaviour, blocking the non-adequate functions and processes with regard to the emotional experience. We can assume with certainty, that there exists an organism standard of activation for every task, one for the reading of a light novel, another for work on mathematical problem, and a different one for the creativity in the fine arts. The organism at such an optimum level lacks the energy persistence and concentration to complete the task to its end. Together with the raising of the level of activation over the optimum one, narrowing of the sensoric field takes place, the performance is lacking in exactitude and behaviour, which is rougher and somehow disorganized from the aspect of the task is organized rather in the schemes proper to the lower nervous centres than in the taught schemes of the cortex.

These notions are very closely related to our theme. The emotional experiences or certain levels of activation belong to such factors that decisively participate in the set of the internal states of the organism, without which no artistic or creative communication can exist. The set of the internal states of the system, actually belongs to the three

sets (Glustikov, 1968) inevitable for communication within any systém. On an other plane, we could say: a certain degree of activation represented by the corresponding emotional experience appears to be one of the conditions of the origination of a certain artistic expression, as far as a creative artist is concerned. A problem arises here, whether an indetical scheme of activation level, or emotional satisfaction, of course, taken from the aspect of the art consumer is necessary. What is more, this problem is complicated also by the mental singularities of the child consumer and those of the adult creator. We assume, that the closer the considered scheme — emotional scheme is, the better are the conditions for the adequate perception of the artist's coding system or alphabet.

#### *The Problem of Form*

From the psychological aspect, it is important to realize, that the form of the object, represents only one of the factors of space perception (Rubinstein, 1967). But we are not concerned with the factual form of the object. We do not affirm by this, that we do not touch upon the problem of the perception of space qualities. The closer definition of form can begin with the reduction of its scope into two dimensions, the problem of depth is not dealt with here. At the same time, we have in mind the forms, applied at least approximately to the frontalparallel plane. Within this context, we understand form to be a certain unit of perception, which is the basis of the perception of the figure, regardless of the fact whether the figure with a certain meaning or a meaningless one are concerned.

The perception of the figure is a considerably complicated mental process. The defined surface, a figure, initially as a unit seemingly emerges from its background, before we recognize it as a certain figure, or before we identify it (Hebb, 1949) and probably sooner than we discriminate its percentual units as e. g. line, angle, square, or the way they are arranged. Also Sender (1932) claims that persons that could see for the first time when adult, saw the figures sooner than they identified them as a triangle or a square.

Nevertheless, a problem arises here, whether this ascertainment is not similar to the process, by which the child learns to see the object. Also this problem has been treated in several experiments. It has been ascertained that the person subjected to investigation, simply names the known figure, he looks at the unknown figure as at something similar to the familiar object or something the scheme or plan of which can be limited and verified. In short, in both cases it is a certain effort to grasp the meaning of the presented figure. On the basis of the further experiments quoted in the mentioned work by Woodworth and Schlossberg, it follows that there exist two ways of grasping the meaningless figures. The former is the schematisation of the figure. The latter is based on the associations of similarity, it is characteristic for children, the smaller they are the more exclusive they are for them. The figure must be a picture of something for the child, it approaches it with a question what does it depict. In fact, the child searches, and then it supposes, that it has found the likeness of a certain thing. The older the child is, the more it abandons this

approach, looking for symmetry, rhythm, the repetition of individual parts, etc., which is characteristic for the perception of a meaningless figure by an adult.

At the present time, the perception of form ranges among the basic problems of perception, and it can be connected above all with the complexity of perception. (From the history of psychology, form psychology as a special branch of psychology is known.) Naturally, we cannot speak of the perception of form, regardless of its complexity and without the knowledge that a more complicated form consists of the simpler components. Perhaps the most general characteristics can be encountered in cybernetics, where form is defined as information which seems to the recipient, not to be the result of chance (Moles, 1965). In our paper we are aware of this aspect, and from the aspect of the bearer of information, it is more suitable to consider form as normalized, i. e. statistical grouping of simple elements, creating what we call the form (detto). At a higher level these forms are again considered as elementary signs, etc. In such a way we can speak of the forms of different hierarchy.

These characteristics are true of the form as such. In our case we restrict them to the visual sphere. Probably the threshold characteristics of the visual stimulus are the basic or principal elements within this hierarchy of forms of sight perception. (Here we can see the beginning of programming in the fine arts). Our explanation concerns the forms, and only at the further, or higher level it concerns the hierarchy of forms. We count already with a certain arrangement at least of the primary elements in our explanation, which, in our opinion, can be coded into the binary alphabet. Only the simplest forms are suitable for programming of artistic activity.

#### *Emotions, Form and Aesthetics*

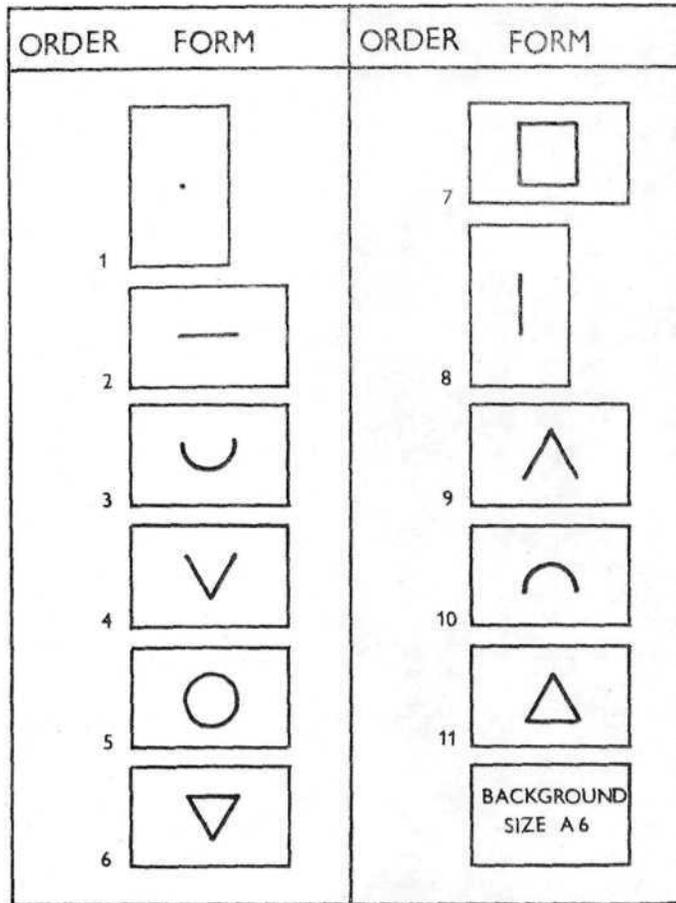
Emotional relation can be evoked by various objects, i. e. also by forms, as we have already characterized them. We can suppose that not all the objects, or not all the forms are equally provocative as to the emotions. Also the aspect of the polarity of emotions are different. Some can evoke positive emotional relations, some can lead us towards the negative ones.

These statements are related to what is termed as aesthetic. We should avoid the attempts to define the universal aesthetics, and keep to the operationistic definition of this term, as we encounter it in cybernetics. Above all we can agree with Wiener (1963) that aesthetic information is a component of adequate information necessary for active life. The sign, the code, in our case the form, are the bearers of the information. Information containing the sign, apart from its meaning is considered to be aesthetic (Frank, 1965). The aesthetic information fades away with the signs which are fully and exhaustively defined by their meaning. As an example we can mention the language of commands lacking any aesthetic information. According to Frank, the measure of aesthetic information does not measure the undefined beauty, but the originality by which the artist depicted the meaning. Roughly, this conforms with Wiener who states in the quoted work, that the longing to find something new,

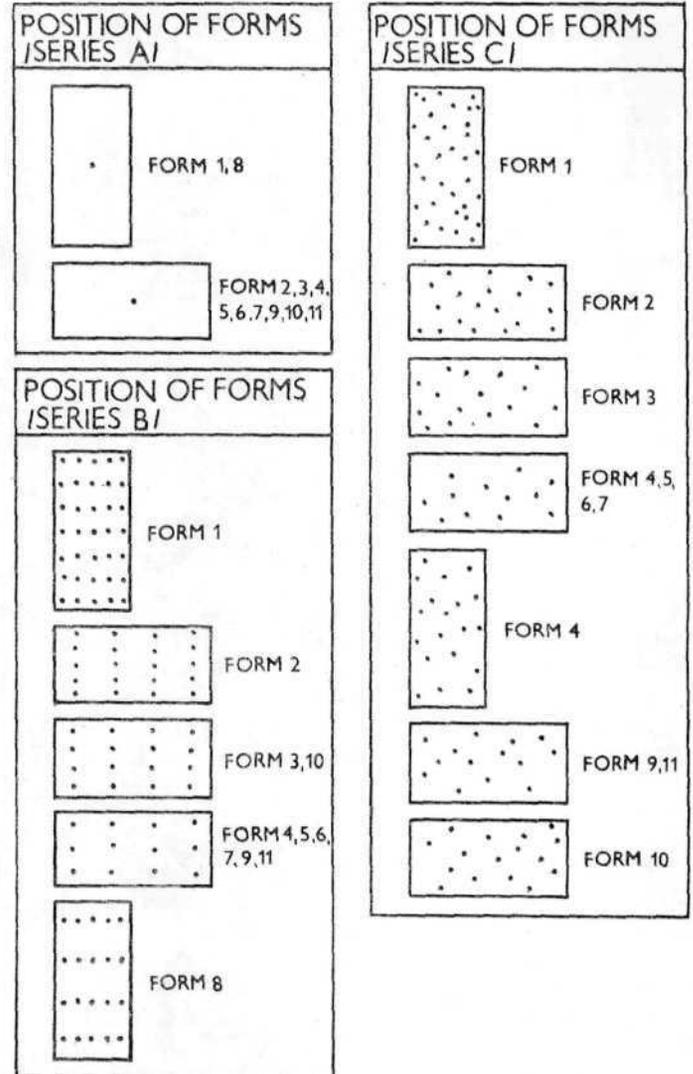
what must be told, and how to tell or express it is the source of life and interest in artistic work. It is very probably, that not every form is the bearer of aesthetic information.

The subject matter of our investigation can be justified also by the opinions of Lukshin (1971) who claims that the functions identical with the aesthetic ones, but preceding them, are created on the basis of emotional or image thinking, Lukshin attributes to these functions the ability of complex reproduction of situation, emotional evaluation of the phenomenon, the function of imagination and others. The ability of emotional approach appears here as a component of something that is connected with aesthetic experience.

If we sum up the mentioned problems, we can claim that form is one of the primary elements, the artist has at his disposal. The form as such can be a stimulating factor of emotions, which appear as components of aesthetic quality.



Picture No. 1. Order of succession and sizes of the presented forms



Picture No. 2. Position of the presented forms in individual series a), the series of individual forms b), the series of arranged forms c), the series of the disarranged forms.

#### The Method Stimulus

In order to verify the considered hypotheses, we decided to subject 11 forms to evaluation (Picture 1). In essence a dot, or small filled circle, an abscissa in horizontal and vertical position, a semi-circle with arc facing upwards, and downwards, and acute angle with the angle upwards and downwards, a circle, an isosceles triangle with angle upwards and downwards and a square were concerned. Four

forms differed from one another only by virtue of their position. This was the basic series, the series of individual forms, marked a). Apart from that we made a series of arranged forms marked b). In creating it we used the same forms as in the series a), but they were much more numerous and schematically arranged. Finally the third series, the series of disarranged forms marked c) consisted again of the same forms. It contained the same number of forms as the series b) but it differed from it by the accidental arrangement of the forms in the background. The position of the forms in the mentioned series is presented in Picture No. 2. We should add that the forms in all series were drawn on white drawing cardboard, size A6 (105 × 147 mm).

#### *The Examinee and the Criterion*

The mentioned 11 forms were evaluated by 30 people, with supposed average or heightened sensitivity. The forms were evaluated by the students of the higher years of the Academy of Fine Arts in Bratislava. Their average age was 24.13 with variability represented by a conclusive divergence  $\pm 1.65$  in the age gap from 22 to 29 years.

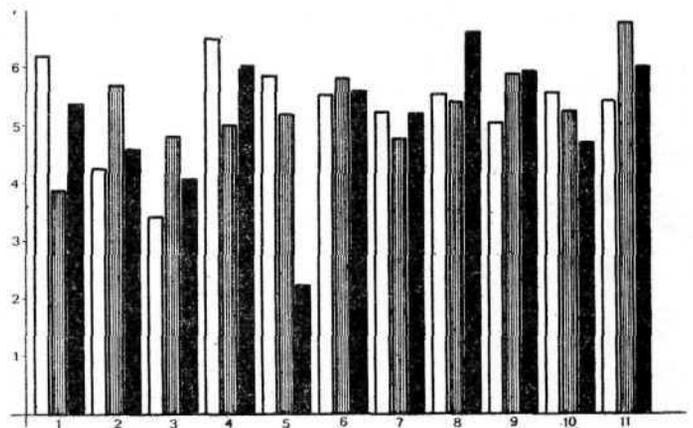
The degree of the popularity of the form was the criterion of evaluation. The examinee could express it by one complete number from the scale range +10 . . . 0 . . . -10. Zero was the qualification of the emotionally indifferent, neutral form. The maximum popularity of the form was expressed by the number +10 and maximum negative relation to the form by the number -10. Other numbers within the given range expressed the degree of popularity of a certain form.

#### *Procedure*

All examinees were given the questionnaire and they were explained the task. Then they were presented with the forms in the order of succession scheduled in Picture 1. The time taken over the evaluation was not limited and varied with each individual. Firstly the series of individual forms were evaluated, then the series of the arranged and finally that of the disarranged forms. There was at least a week's interval between the evaluation of the forms in individual series. All the evaluations were carried out at the Academy of Fine Arts in Bratislava.

#### *The Results*

*The Average Emotional Value of the Form*, is the first value that can be calculated from the acquired data. Actually the calculation of arithmetic average mattered here. The results for all forms and in all series are depicted in picture No. 3. It was found, that the forms in all the series, with one exception, are on the whole, emotionally positive. The form No. 7 — square (5.7) and then the form 5 — circle (5.4) were of highest emotional value, of course, within the scope of the chosen scale-range. The form No. 5 — circle (5.4) and the form No. 7 — square (5.0) were of the highest average emotional value within the series of arranged forms. In the series of disarranged forms, the emotionally positive highest value was the form 5 — circle (6.5) and the form 3 — semicircle with an arc downwards (5.2).



Picture No. 3. The average emotional value of the presented forms  $\square$ , in the series of the individual forms  $\text{|||||}$  in the series of the arranged forms, and in  $\blacksquare$  the series of the disarranged forms, on the horizontal line the order of succession of the forms, on the vertical part of the evaluating scale (+10 . . . 0 . . . -10) are depicted.

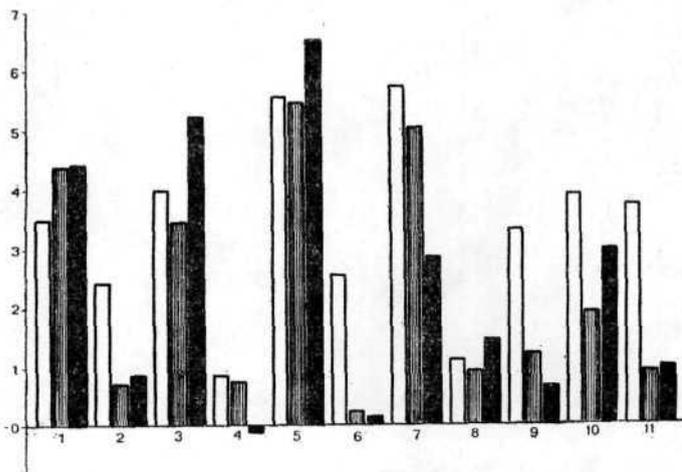
The emotionally shallowest forms were the forms No. 4 — angle with the apex downwards (0.8) in the series a) the form 6 — triangle with the apex downwards, (0.2) in the series b) and the form 4 — angle with the apex downwards (-0.1) in the series c). This is the already mentioned exception, only this form in the disarranged series was evaluated on the whole emotionally negatively, that is near the zero value, e. i. with low emotional saturation.

#### *Variability of the Evaluation*

The preceding criterion can considerably distort the individual answers. In order to include the aspect of the individual answers into the results, it was necessary to enumerate the conclusive divergence, which is considered to be the measure of inter-individual variability, the measure of the divergence of the answers from the average. These results are presented in picture No. 4. As we can see, the smallest divergence and therefore the greatest accord among the evaluations was found in the form 3 — semi-circle with the arc facing downwards (3,4), and in the form 2 — horizontal abscissa (4.3) in the series a) in the form 1 — dot (3.9) and in the form 7 — square (4.8) in the series b), in the form 5 — circle (2.2) and in the form 3 — semi-circle with arc turned downwards. (4.1). The greatest difference between the people evaluating the emotional value of the presented forms i.e. the greatest interindividual variability, was found in the form 4 — the angle with the apex downwards (6.0) in the series a) in the form 11 — triangle with the apex upwards (6.8) in the series b), and in the form 8 — vertical abscissa (6.1) in the series c).

#### *Mutual Relations between Forms*

The obtained material facilitated the seeking of mutual



Picture No. 4. The interindividual variability of the valuation of the emotional value of the forms  in the series of the individual forms,  in the series of the arranged and  in the series of the disarranged forms. On the horizontal line is the order of of succession of the forms, on the vertical the part of the evaluating scale (+10 ... 0 ... -10) are depicted.

connections between the applied forms within the scope of all the individual series. It was ascertained that the form 1 and 10 — dot and semicircle with arc turned upwards and the form 5 and 6 — the circle and the triangle with apex downwards correlate in the series of individual forms. Other forms in the series do not correlate statistically. The greatest amount of correlations was found in the series of arranged forms. It was discovered that the forms 1 and 6 — dot and the triangle with the apex downwards, the forms 4 and 5 — the angle with the apex downwards and the circle, the forms 4 and 7 — the angle with the apex downwards and the square, the forms 5 and 7 — the circle and the square, the forms 6 and 10 — the triangle with the apex downwards and the semi-circle with the arc turned upwards correlate statistically. Other forms are not correlated in this series either. Finally in the series of disarranged forms the forms 1 and 2 — the dot and the horizontal abscissa, the forms 5 and 6 — the circle and the triangle with the apex upwards, the forms 7 and 11 the square and the triangle with the apex upwards correlate, the other forms in this series again do not.

#### *The Relations between the Individual Series*

Let us firstly consider the individual series as complexes. From this aspect, the series of individual forms was of the highest emotional value. The other two series were very close to each other in this respect, however, the series of the arranged forms was evaluated to be the lowest emotionally. The smallest individual differences emerged in the evaluation of the forms in the disarranged series. The series a) and b) were almost identical from this

aspect. The greatest amount of correlations between the individual forms was found in the series of the arranged forms, the smallest in that of the individual ones.

On the basis of the acquired data we can further consider the different character of the series from the aspect of the individual forms. Actually we are concerned whether the series a), b), c) differentiate in the form 1, whether they do so in form 2, etc. From this aspect we acquired quite unexpected results through the test. In conclusion we can say that the series do not differentiate from one another, and therefore it is not statistically relevant, whether the evaluation of an individual form or of several arranged or disarranged ones is concerned. The significant difference between the series a), b), c) from the aspect of the form 7 — square represents the only exception in this general statement. In the series c) this form was evaluated as emotionally insufficiently saturated.

#### *Discussion*

General notions from the sphere of psychology of perception of form cannot help us greatly in the interpretation of the acquired results. Rubinstein (1967) says, that the visual perception of a planar form claims exact differentiation of the contours of the object, differentiation of its boundaries, and this is dependent on the distinctness of the picture in the retina, or on the keenness of sight. Smirnov and collective (1959) states that the differentiation of the direction of the contour lines and the mutual relation of their sizes are essential for the perception of a planar form, which facilitates is to perceive some objects as squares, some as oblongs, others as round, etc. Nevertheless, we should bear in mind that the form is projected on the retina according to the laws of optics, and that the information gained in such a way is confronted with the experience and the information of the other sensory organs.

The notions introduced by Meili, Rohracher (1967) can be considered as much closer to our problems. On the basis of them, already Fechner strove to find out the objective conditions of aesthetic expression. In his initial experiments he dealt with the aesthetic functioning of rectangular triangles and colours. In this connection we became acquainted with the well known verification of the golden section, being the most satisfactory proportion. In this proportion the smaller part is related to the larger one in the same way as the larger one is related to the whole. The proportion can be graphically constructed: it dwells between  $3/5$  and  $5/8$  and its exact value is 0,618. According to the quoted authors Fechner proceeded in the following way: he let the persons subjected to the experiment choose from several rectangular triangles the most popular and the least popular forms of the proportion of the sides of the rectangular triangle. His results were re-investigated by Lal, at the beginning of this century, and basically he arrived at similar results; the proportion of the golden section is 0.62. As we can see, the aesthetic proportion, as far as the mentioned form is concerned, is quantifiable.

Here the problem arises — what is learnt in this relation. Perhaps we can claim with certainty that such proportion is not apriori given to the individual. Its assimilation is connected with certain mechanisms of learning. But we are taught the forms (and the colour schemes) by some process, which is rather visual than verbal (Woodworth, Schlossberg, 1959) which confirms the fact that the transfer of aesthetic information through the forms is not the only one. It seems that the perception of the form activates different schemes of the communication channels in comparison with the verbal codes. From this aspect the perception of picture can broaden the information on certain objects and thus enrich the mental life of the child. The corresponding text of the book can be considered then to be the indication of the direction, of the interpretation of the forms, colours and their structures comprised in the illustration.

Naturally, our results are very modest and we can hardly generalize them, although they are related to the rudimentary component of artistic creative activity, to the form. On the basis of the presented forms we can say that they cannot be of equal emotional value. An enclosed line is for instance preferred to the open. The emotional value of the abscissa, the semicircle and the angle could be influenced by this fact. It is also known that the less concrete the form is, to a lesser extent it associates certain objects, the more intensively the individual projects himself into it, and the more complicated process he applies in classifying it into some hierarchically superior unit of meaning, of course, if he does not give it up as an unsolvable problem.

#### Conclusion

The paper elaborates on emotionality, form and aesthetic quality. It claims that the form, as any other object, can evoke such a degree of activation of organism, that can be termed as emotional experience. On the other hand, emotionality is considered to be the component of the aesthetic quality. It follows that the emotional value of the form can influence aesthetic experience.

The acquired results are on the whole rather problematic, perhaps with the exception of the fact, that we discovered that the 11 presented forms do not mutually correlate. What is more, the results are rather dubious due to the high interindividual variability. In future it will be necessary to face this fact by increasing the number of persons subjected to the investigation and with regard to the tasks of the BIB, mainly by those of school age.

The investigation confirmed that the evaluation of the emotional value of the forms, can be one of the methods of analysis,

leading to knowledge of the aesthetic quality, at the same time it may contribute to the endeavour for formalisation of artistic creativity.

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## THE PLACE OF EXTRA - AESTHETIC VALUES IN ILLUSTRATIONS OF BOOKS FOR CHILDREN

When evaluating illustration of books for children, we often apply extra-aesthetic aspects from general educational ones up to the endeavour to train concrete habits of the child and enrich its education and knowledge from various branches of science to fortify characteristic features and to impress upon it ethic and civic ideals. In my paper, I would like to find out the *raison d'être* of these extra-aesthetic aspects and the relation of aesthetic values to the extra-aesthetic ones. We are also concerned as to whether the extra-aesthetic aspects are at all relevant in the evaluation of the illustrations for books for young people.

We must, at first, answer these questions from a general angle. We must find out the mutual relations between aesthetic values and extra-aesthetic ones in artistic illustration of literary work as a whole. Two studies by Jan Mukařovský: *The Problems of Aesthetic Value* which originated as a university lecture in the year 1936 and *Aesthetic Function, Norm and Value as Social Factors* from the year 1935 and 1936 can help us as a theoretical starting point. In the former study he answers the question what is the relation between aesthetic value and values of other kinds in the following way: "Pure predominance of the aesthetic has never existed, what does exist is the constant intense tension and relation between aesthetic and other values. In art, however, the aesthetic value dominates but it still does not destroy the other values but realizes them from direct contact with reality, from illusory fusion with reality. At the moment when the preponderance of aesthetic functions and values originates, the process of release of extra-aesthetic values from reality takes place. The values become evident by themselves, and we can also see much more clearly their mutual connections. And this is why art becomes a catalyzer for the postulated predominance of aesthetic function. It is one of the most effective means of transferring and developing of the values." In another part of the same essay he says: "Extra-aesthetic values are

a direct component of a work of art as an artistic phenomenon. We cannot exclude them from a work in such a way that we might judge the structure without them. As each component of a work of art comprises simultaneously both aesthetic values and the extra-aesthetic ones, it means that aesthetic value, as well as extra-aesthetic ones are in such close relationship that each shifting to the one side means a shifting to the other side, too. Extra-aesthetic values are always much more numerous and not only on one plane, although it can happen, that in a given stage of development, art is aimed mainly at some extra-aesthetic values. Extra-aesthetic values on various planes and in groups are again in mutual dialectic relations, one plane can be opposed to the other (dullness, baseness, social values along with the moral ones). This contrast naturally becomes again a factor of the structure of the work, and thus, indirectly also an aesthetic value. Apart from this we must not forget that individual values, as they live and function in the life of a collective are not mutually isolated in the collective consciousness, *disiecta membra*, but they create a system. If one of them is distorted in a work, the whole system and its hierarchy are thus indirectly affected. Thus a dialectical relation originates: "work as a whole versus values as a whole . . ." In his further essay Mukařovský deals apart from other things, in detail also with the relation between aesthetic value and extra-aesthetic values. According to Mukařovský: ". . . it is necessary to consider the position and character of aesthetic value in art within the artistic structure, i. e. in the direction from the extra-aesthetic values strewn in individual components of the work towards the aesthetic value binding the work of art into a compact unit. And then we discover something quite strange and unexpected. We have already said that all components of a work of art both those of the content as well as the form are the representatives of extra-aesthetic values which enter into mutual relations within the work. A work of art appears finally to be

a collection of values from the sphere of extra-aesthetics and nothing else. Material components of artistic artefact as well as the means in which they are utilized as forming factors, play here the role of mere conductors of energies represented by the extra-aesthetic values. If we should ask, where is aesthetic value, we shall see that it has been diffused into individual extra-aesthetic values and that it is nothing else but a complex designation for the complex whole of their mutual relations . . . The predominance of aesthetic value over the other ones, which is so typical for art, is something more than mere external predominance. The influence of aesthetic value does not dwell in the suppression and destruction of the other values, but in the fact that it isolates each of them from immediate contact with the corresponding life value, but on the other hand, it presents the whole complex of values comprised in a work of art as a dynamic whole, and brings it into contact with the complex system of these values which create the moving forces of the everyday praxis of the perceiving group."

In my opinion, the formulations of J. Mukařovský correspond to our problems in a most precise and accurate way. The values from extra-aesthetics are therefore an inseparable component of a work of art, a component of its structure. A work of art impresses the reader not only aesthetically but also by its extra-aesthetic values, by revelation of the new facts, by emphasizing political and ethic values. Therefore it is quite natural that we must take into consideration extra-aesthetic values and the corresponding aspects based on them in works of art destined for children and young people, i. e. for those consumers of art who are granted maximum new and thus far unknown life experiences and values and in this way such a work of art contributes to broadening of their horizon and their education.

Naturally, illustrations for children's books belong to this category as their values from extra-aesthetics are such an important and expressive component, that we often ponder over their independent functioning. In my papers at the first and the second Biennale, here in Bratislava, I discussed the relation of a literary work and its illustration and came to the conclusion that artistic expression accompanying a text can be either a mere source of objective imagination, evoked by the text read, or quite an independent work of art, the aesthetic object of which is almost identical with the aesthetic object of literary work. In the first case illustration furnishes almost exclusively extra-aesthetic factographic values and only very rarely can we speak of a work of art. In the second case, it can reach an extremity: artistic complement is absolutely devoid of the connecting objective elements and it endeavours quite independently to create the inner, identical aesthetic object. In the former opinion on illustration of books for children the factographic function prevailed, and the individual extra-aesthetic values were breaking away from their connections and were quite uselessly absolutized, as František Holešovský pointed out in some chapters of his book: *The Form and Language of Illustrations for Children*. This denies the function of illustration for children as that of an

original work of art. It is assigned only the task of an objective aid.

On the other hand, if we understand illustration of books for children to be an independent work of art, in that case, we have to accept the opinions of Jan Mukařovský as a preliminary hypothesis which will help us to elucidate the mutual connections. In our case it means that extra-aesthetic values of various kinds and systems represent, as an indestructible whole a component of the structure of work of art. It links illustrations in accord with literary work in mutual dependence of educational, cognitive, ethic, social and other values. This is why we cannot conceive it separately or isolate it with solely on-sided didactic or pedagogic aim. The illustrations of Stanislav Kolíbal to the First and Second Book of Fairy Tales present the fairy tales themselves in an extraordinary way. These pictures are not graphic riddles, but by their extraordinary character they teach the child a new view of reality, they teach it to combine contour lines, forms and colours in quite a new way. But this is actually not the artist's aim. This is only a secondary consequence of the form created by the artist primarily with aesthetic purport. Although illustrations train a child's perceptive capability and stimulate its imagination it is, above all, a work of art that aims at evoking the atmosphere of the fairy tale by its creative means. The illustrations of other authors teach children to understand objects and persons in their full complexity. The colour drawings of Miroslav Hanák, however, neglect details, but they present animals in their everyday activities and expression, not only as a thorough enumeration of external features. Artistic illustration conceives the presented phenomenon as a manifold life phenomenon. Here illustration accomplishes cognitive function. But this is the aesthetic and not theoretical conception, as it is characterized by František Holešovský in his book. In the same way we can speak of the village pictures of Josef Lada and of their educational functioning in relation to one's native land; a whole lot of illustrations of fairy tales emphasize the ethical evaluation of the characters. The positive characters are for the most part beautiful and even charming, or at first glance can be seen the goodness in their faces. Evil, on the other hand is characterized by ugliness. Naturally, these extra-aesthetic values are only partial, the total aesthetic functioning overlaps them. And this is what actually comprises them.

As far as we would like to speak of educational aspects of book illustration for children as in closed works of art, the extra-aesthetic values could not suffice. We are entering quite a different sphere — the sphere of educating children through art. The consumer is not impressed any more by partial artistic values, but by a work of art as a whole, by its complex system of aesthetic qualities, categories and relations. Extra-aesthetic values do not function in an isolated way any more, i. e. each one as a special didactic aid of one of the subject taught, but as a unique picture of life praxis in its full complexity. Thus illustration for children ceases to be a special category on the dividing line between arts and pedagogy and becomes part and parcel of the fine arts, limited only by the fact

of its being subjected to specification, evoked by the symbiosis of picture and literary text and by its position in the book.

We must therefore consider the illustration of books for young people as a component of artistic context of its period. It tries, together with the artistic context of its period to react to the development of human society and knowledge and to changes, taking place in the thinking and way of life of the people. It is dependent along with it on its complex development. Therefore it cannot be *a priori* isolated from its artistic exploits, without exposing itself to the danger of ceasing to serve the society of its era, and failing to be a pure work of art. Therefore it is not possible to define normatively the boundary lines to the book for children and to their artistic possibilities and neither it is possible to determine concrete tasks. The stimulating character of contemporary artistic trends in illustration activity can be verified only through the individual creative and publishing activities, and never by theoretical speculations, even if based on partial investigation. This has been proved by more than a thirty years old praxis of publishing books for young people in Czechoslovakia and in almost all socialist countries, mainly in Poland and recently, also in a number of capitalist countries especially in the German Federal Republic.

As we have shown here, the individual extra-aesthetic values fuse in the aesthetic unit of artistic illustration of the books for children. Nevertheless, there exist some specific situations in literature for children, in which extra-aesthetic functioning of illustration must be emphasized. In my opinion there are two such examples. The kind of literature which Holešovský quite justly labelled as artistic-educational. He gives the following examples of this kind e. g. Children's Encyclopaedia by Bohumil Říha, Zúbek's books on Bratislava and its university Academia Istropolitana and Tichý's ethnographic book on Czechoslovakia and Mahler's book on India. In my opinion, these books are concerned in presenting the concrete facts in such a way that they might be also an aesthetic experience. The impersonal character of presentation disappears, and the personality of the author comes to the fore as that of an expressive mediator, either in manifestation or in the subjective ranging of material and his emotional, personal approach to the described object. The polarity between the objectivity of the stated facts and subjectivity of their placing and elaboration come to the fore. This all acquires the same inner approach of the illustrator even if he is left to the choice of what concrete method he employs for the creation of his work. Thus one of the numerous extra-aesthetic values comes to the fore. It is the cognitive value, but not as an isolated fact, existing simply for its own sake, but as an inseparable component of the structure of the work of art. This enables the illustrator to deal with factual information very freely so long as he keeps to their original communicative mission. Various approaches to a similar theme have already been proved by the quoted selection of František Holešovský. Here we can find lyric decorative drawings of Vladimír Fuka to the Children's Encyclopaedia, of similar

character are also Kolář's drawings to Tichý's book *Over Czechoslovakia*, Brychta's drawings to Mahler's book on India take on a more subjective approach to the subject matter. Zúbek's book on Academia Istropolitana is accompanied by the communicative drawings of Jozef Cesnak stylized into the form of wood-engravings. The second Zúbek's book "My Bratislava" is accompanied by Filla's non-conventional collages.

The literature of adventure represents the other sphere of literature for children requiring illustration complement with keen cognitive value. This fact shown in praxis and acquired experience could be explained in several ways. This kind of literature is most popular with young people of the 11—14 age group, as in these years the need for exceptionally strong and vivid experience heightens. Illustration should create the illusion of real life by its factual nature and link it up with the everyday life of the reader. In fact, reality must be suppressed as far as possible to prove that an aesthetic fact is concerned here. In my opinion this is one of the reasons which prevails here. Nevertheless, it had the effect that illusory illustrations with extra-aesthetic aspects became so popular as e. g. the illustrations of Z. Burian. At the same time children of this age group encounter a constantly increasing flow of factual information which they can already absorb but for the most part only as a description of objective reality. Interest in this factual information prevails mainly in boys for whom the literature of adventure has become almost the only kind of literature read at this age. However, I cannot determine whether this need of factual information is a regular phenomenon conditioned by the child's stage of development, or whether it has been caused by the so far implemented school educational system. The result is that the child requires concrete information about the characters of the stories, exact description of the environment where the story takes place, concrete reproduction of tools and weapons which the characters handle, especially when the stories in question are remote from the aspect of time and geography. The illustration must supply images to the notions about which the child cannot conceive. As far as this factual information is the only and final aim of illustration, we can hardly speak of artistic illustration. This type of illustration never creates an aesthetic object corresponding to the aesthetic object of a literary work. This can originate only as a result of creative intervention of the artist who creates new artistic information out of the individual objective ones. The approach can be manifold, from rather free realistic drawing, through stylisation in the spirit of the period, as we can see in the illustrations of Jaromír Vraštil and Václav Junk to collages the best example of which are the illustrations of Pavel Brom to Verne's novels. Here belongs also the experiment of Jiří Šalamoun, to illustrate the *Last of Mohicans* by stylized drawings of weapons, tools, buildings, military uniforms, of the period and to create completed artistic compositions. We can see that each kind of these illustrations has a different approach to the text. They have

only one common denominator — cognitive value, however, prevails here, but remains only a component of their artistic structure, which is nevertheless inevitable. Only then it meets the demands of the readers.

On the basis of this analysis, I believe that in judging illustration for children we must clearly define the notions and distinguish between extra-aesthetic values of a literary work and its extra-

aesthetic aspects. By emphasizing or postulating of the extra-aesthetic aspects as independent categories, we shift illustrations of books for children into different connections and relations than those where we place works of art. As far as illustration accomplishes cognitive and educational function, it does so as any other work of art, beginning with architecture and ending with music in dialectic unity with aesthetic function.

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## HISTORICAL THEME IN THE CZECH ILLUSTRATION FOR CHILDREN

Historical theme alone — mainly if it concerns the history of one's own nation provides the reader with an extremely deep emotional experience. One can say that historical reality is the bearer of emotional values, close to the aesthetic values proper. This is also the basis of the wide public interest in the historical novel and short story, the consequence of which is naturally reflected in the sphere of this literary genre. We could simply say, that the momentum of conventional tendencies appears in the illustrations of the texts with historical themes: the wide public of readers prefers descriptive, objective expression in illustration. This coherence can be understood also by the fact that the respect of the reader for historical material is not favourable to the novel conceptions of illustration. For instance the penetration of the comic and grotesque into the creative process of literary and film reflection of historical reality does not correspond adequately to strong tendencies in illustration, above all to that for children.

The conventional, or the traditional illustration expression in the texts with historical themes is connected contrastedly with two factors of illustration: the period dealt with in the text should be presented to the reader, furnished with documentary evidence, and apart from that, the historical literature for children and young people can envelope also the modern adaptation of the literary works of the past, bearing the stamp of the tradition of their former artistic arrangements. The reproduction of a historical document does not fall directly into the sphere of artistic illustration, but nevertheless, it belongs there indirectly, extending the readers' faculty of aesthetic evaluation both from the aspect of time (historical objects, ancient architecture, artefacts of the past), and the factual one (the way from illustration alone, to other bearers of aesthetic values with more or less practical function).

If we consider the literature devoted to historical themes in its full complexity, bearing in mind above all literature for children and young people — we can classify its spheres according to the purpose and aims of this literature in the following way:

- a) the nucleus of the genre is represented by the historical novel and short story as such, i. e. by the works belonging to the sphere of artistic literature, historical belles-lettres.
- b) also the artistic literary works of the past are fully entitled to a place here, either in original version, or in special adaptations — let us mention for instance the importance of the *Odyssey* and the *Illiad* for European literature, their modern editions, or that of the much younger literary works e. g. *Don Quixote* or *Robinson Crusoe*.
- c) the artistic-educational and biographic literature represents a specific sphere — it can be said that its importance is much greater in the book for children than for the adult.
- d) the text-books in history and popular-educational works represent the fourth sphere of historical themes in literature, here the difference between artistic and educational literature is negligible. The works comprised in this sphere cannot be neglected either from the aspect of the importance of document in the illustration of a historical theme, or because of our endeavour to facilitate the penetration of artistic illustration into text books. With the exception of the text-books in art-historical and theoretical subjects, the text-books in history are the most suitable field for the utilisation of artistic illustration.

Let us attempt to define the dividing lines between the individual spheres of this kind of literature and to characterize the possibilities of illustration, based on them. Undoubtedly the relations between the aesthetic and extraesthetic aspects, in the proper sense of the word, will appear, along with those of the style of

illustration of the historical theme to the illustration expressions in the other genres. Nevertheless, even this does not entitle us but to remain on the level of the leading general attitudes and opinions.

The child reader usually does not differentiate between the first two mentioned spheres of themes: a historical story of the life a hundred years ago and a literary work written for hundred years, make no essential difference to him, as to their value. The past, depicted on the basis of old chronicles (Vladislav Vančura, Ivan Olbracht, Leontýna Mašínová) represent to him the same "past" as the one he learns about e. g. from the historical stories of A. Jirásek. As long as it is not the case of the popular historical material, he may not even perceive the difference in the illustration of the first two spheres. In this connection we can ask, to what extent a literary work and its source are concerned here, not only the historical chronicles but also Robinson Crusoe are adapted for the young readers. Nevertheless, the essential difference in the illustration will dwell in the fact, that the illustration of literary works of the past can refer more to the illustration or to the fine arts from the period of their origination and that they are much more intensively exposed to the influence of the outstanding illustrators of the past and of our days, that have illustrated these works (Mikuláš Aleš and *The Old Czech Legends*, Slevogt's illustrations of Cooper's novels). To a certain extent we may say, that the artistic illustrations of the literary works of the past — whether the ancient legends, or epics, or the more recent literary works for instance *Don Quixote* are concerned — are marked by more explicit features of moral and patriotic education, also the class and the party aspects are manifest to a greater extent in this kind of literature.

The illustrations of Antonín Strnadel represent an atypical evidence of the illustrator's attitudes to the first two spheres of literary works with historical themes. Strnadel illustrated the first edition of Olbracht's poetical narration of the *Old Czech Chronicles* (1939), later, in the uninterrupted stream of illustration activity for children he arrived at the historical topic in Pražák's historical novel on Comenius "The Paradise of Heart" (1938) and in Jirásek's novel "The Frontierguards" (1969). The three above mentioned works, if we do not take account of his other illustrations of historical topics, represent the pillars of Strnadel's illustration activity. The first one bears the stamp of the illustrator-beginner's enthusiasm combined with the patriotic aspect (the book was published at the time, when our nation was endangered by German fascism); in the second work Strnadel concentrates on the emotional experiences of the reader, regarding the great personality of the "teacher of the nations" and leads to the comparison of the difficult situation of the nation during the 30 year war with the contemporary development of the power of the nation in the independent country, constructing socialism. The cognitive aspect — even if based on the indisputable thesis, that the intense emotional experience depends proportionally on the quality of the

knowledge of the phenomenon — is in this cycle of illustrations applied in the map of Comenius' travels, in the gallery of historical personalities, and in the views of the places of his sojourns. The historical "maestoso" as an aesthetical quality established by Strnadel already in the *Czech Chronicles*, coincides in a most interesting way with the respect with which he treats also the folk fairy tale topics in the illustrations of the same period of his artistic development.

In the case of the "Frontier-Guards", Strnadel had to deal with a literary work which within the course of years became one of the most popular books in Czech literature, classic in the very sense of the word, moreover, reflecting the heroic epoch of the struggle for freedom of the country people. The aim of his illustration is centred on the majestic spontaneous intensity of the struggle for freedom and justice, but at the same time at the contradictory ambiguity of the longing for freedom and the landlords' violence, the illustration acquires also the charge of the development of the positive, strengthening role. The function and symbol in the illustrations are of far-reaching, perspective importance. We can see it clearly in the separation of the illustration cycle from the compositional page, confronting the Chod people with Laminger (p. 56—57). One stream of illustrations corresponds to the stirring struggle for justice, pursuing its culmination points: the command to fight, the scene by the dead Příbek, the scene in the prison, Laminger's death. The second one, as though it encased magically the idea of the struggle into a "Cindorella pumpkin" symbolism: — the comet — the symbol of catastrophe, Kozina's mother as the guardian of the privileges, the amorous meeting of Manka and Šerlovský, the flag-bearer Příbek. All this provides us with the opportunity to compare Strnadel's illustrations of the Frontierguards with those of Aleš. Such a comparison would show the development and the change of artistic aspects both as regards the new situation of the nation and of the development of the fine arts and the task of illustration.

In the illustrations of Jiří Trnka to Jirásek's *Old Czech Legends* and in the illustrations of Zdeněk Seydl to Till Eullenspiegel the aspects, the introduced processes and effects of other kinds of arts are of special importance. In Trnka these factors are influenced by his activity in the sphere of puppet theatre and puppet film, and even in the partial accord in the theme: he worked firstly on the film version of the legends, which was considerably independent on the stories and order of succession of the legends in Jirásek's book, then he returned to Jirásek's text itself, and accompanied his book of legends by drawings expressively rich.

Zdeněk Seydl, not less interested in the illustrations for children and similarly diverse in his means of expression like Trnka, brings to his heroes from Till Eullenspiegel enthusiasm and knowledge based on his theatrical creative activity. Besides which also the typographic element — the letters — are revived in his illustrations. The overlapping of aspects is particularly intensive in Seydl, who seems to be fighting against the limiting conventional system and style in his

illustrations for the youngest children and promptly answers the child recipients by his illustrations, putting the mirror of children's own expression before them.

Modest cycle of drawings of Jan Zrzavý to Olgerd Gejštor, introducing the child readers into the world of this outstanding Czech painter is evidence of the artist's relation to the work of Julius Zeyer. In relation to the literary material, the illustrator rather symbolizes than illustrates in the real sense of the word. It may seem, that in this almost shy and introspective expression no other function but the emotive-artistic one is concerned. But still the intensity of emotional experience must mould deeply and permanently the entire emotional world of the child recipient, if he reaches the level of sensitivity that is demanded of him.

In the illustrations of František Tichý of the modern adaptations of Defoe's *Robinson Crusoe* and Cervantes' *Don Quixote* two expressive documents of the relation of the illustrator to a literary work of the past can be found. The essential artistic aspects overlap the general aesthetic and cognitive ones, which, in spite of that are not lacking some aesthetic qualities, in the intersection of one's own artistic aspect of the contemporary conception of illustration and the endeavour to be true to the period of the literary work's origination, along with its conception of illustration, from the period it originated up today.

The illustrations of František Tichý to the adaptation of both literary works for young people (came out in print for the first time in the years 1940 and 1941) duly attracted the attention of readers and critics by their high artistic standard, similarly to other illustrations of Tichý's to Stevenson's *Treasure Island*. Tichý designed the illustrations to *Don Quixote* as a gallery of personalities with minimum indication of plot situations, while in the drawings to *Robinson*, he linked up formally to the tradition of old illustrations — wood-engravings. Both conceptions, however, different from each other, follow the aims pursued by artistic function. Nevertheless, the purpose of the cycle of drawings to *Robinson* dwells not only in the aspect of pure artistic expression but also in the efforts to take the reader back into the past and thus to gradate the emotions of the child reader by a certain naivety of the illustrative expression as to the formal aspect of the process of reading.

The usual difference between the illustrations for children and for the adult is almost non-existent in the illustrations of historical themes. It seems as if the artist when illustrating a historical literary work felt more intensely than with other texts, that he creates a work of the same impact for the whole national culture, the work in the perception of which the age differences among consumers are negligible, or even of no importance, whatsoever.

Jan Gutenberg, as the main hero of Feld's biographical novel, an exemplary model of artistic-educational literature with historical topic, objectively confirms the necessity of the factual process of development in human life from the first imperfect attempts to materialize the idea the successors and further generations achieve

still more perfect results in. Gutenberg himself is presented as a model of a creative and liberal man: he left Mainz where the guilds fought in vain against the patricians for equal rights, for which he was deprived of his civic rights and had to atone for his audacity by payment of fines. However, in the oppressive economic situation, Gutenberg felt, that he could change the whole world if he was granted what belonged to him. The actual ideological significance of this work does not dwell in its plot, which is after all over-burdened by instructive passages but in the declaration of the struggle against the masters that irresponsibly utilized their power.

The novel on the invention of printing naturally leads the reader to compare what he learns about it with the typographic standard of the book itself. And this idea led Milan Heger, the creator of the artistic design of the book to his novel conception, to the selection of the accompanying illustration material and to the arrangement of the whole book, which was chosen as the most beautiful book of the year.

The problem of aesthetic and extra-aesthetic aspects is here, however, more complicated than in books where only the character of illustrational accompaniment alone is evaluated. The selection of the old wood-engravings, the large amount of various kinds of wood-engravings, from those directly connected with the form of the book and with the process of its production, to the wood-engravings presenting the most diverse labour and social relations and phenomena, samples of old letters and manuscripts, old initials and finally the printing of the book itself, along with the balance of the pages and graphic arrangement — everything testifies to the broad conception of artistic and aesthetic aspects as well as to their fusion with the cognitive and developing-educational aspects. As if the thesis of the future stated by Maxim Gorkii on the identity of the aesthetic and the ethic were materialized throughout the whole book, reflecting the past.

The question of illustration and graphic design of textbook arose at the Moscow symposium in July 1972. It is not a secondary problem, on the contrary, this problem is even more important than the illustration of the book for children itself. If we take into consideration the fact that text-book is a means of education and up-bringing, each child literally identified itself with, in the course of years, if we further think of the wide span of mental work, children become acquainted with through the text-book and the educational tasks it accomplishes, we must be well aware that illustration and the complex arrangement of text-books must be paid particular attention. Naturally, this concerns also the text-books of history and the popular educational-historical literature.

Our Czechoslovak experience with the pictorial accompaniment (I use this term intentionally, as it is wider than illustration) was employed in the past years in the text-book in general knowledge for the fourth class and in the text-book in history for the 7th class of the basic nine year schools. The main problems concerned the basic question — whether a text-book in history should be

furnished with artistic illustration, whether this illustration is to be unconventional, seeking and finding new graphic expressions.

The pictorial material serving above all the objective elucidation of historical teaching material, is inevitable, if we want to achieve the teaching aim. The pictorial material of this kind in text-books of history is represented by maps and schemes, by the portraits of historical personalities, objective pictures acquainting the child with the life and institutions of the given period, tools and instruments, life-environment, simply by all that is of documentary importance for the understanding of the historical process. In this respect artistic monuments and works of art are of utmost importance. In this part of pictorial material the requirements of veracity and objectivity are linked up with the requirements of general aesthetic arrangement and the style. At the same time the problem of these relations in the sphere of acquisition of the teaching material remains unsolved, however, these are the most important for the emanation of emotions from which a strong and stable class and national attitude and convictions are created. This specific emotional sphere cannot do without the artistic illustration proper, especially without such an illustration which is capable of appealing to the emotional receptivity of children, through the selection of historical facts and artistic form.

The chalk illustrations of Radomír Kolář in the text-book of history for the 7th class fulfil ideally all these conditions. They are dynamic, full of sharp movement, developing a whole palette of lights and shadows. Instead of accurate descriptions, the author uses sketch-like notes, that excite the reader, demanding from him active participation. This kind of illustration can be made full use of and applied in schools, developing a creative way of thinking and action. No wonder that vivid discussions originated, on the basis of Kolář's illustrations in this text-book: it is only to be regretted that no investigation dealing with the application of these illustrations in the teaching process has been carried out so far.

Apart from the illustration of historical text and the classification of this kind of illustration, let us mention finally also the unique attempts of the authors-writers to capture artistically some aspects and elements of their own literary work, or to express more freely their personal attitude to the emotionally close life experiences. A. S. Pushkin, J. W. Goethe, our romantic poet K. H. Mácha and others are known to do so. The aesthetic-artistic purpose alone is usually introvert, not extrovert here, and in this connection we can hardly ever speak of the aspects in relation to their impact on the reader and recipient.

## II

A glance at the development of the illustration of the historical topic, in relation to the development of graphic art and the fine arts provides us with a changing standpoint and conception in the relation between illustration and the literary work, and at the same time, also in the artistic aims of the illustrator. The illustration of historical topics in the books for children was considerably influenced

by the work of five great world illustrators. Ivan Bilibin, Max Slevogt, Alfred Kubin, Vladimir Favorskii and Frans Masereel. Essentially they all belong to the same generation of artists, the oldest of them Max Slevogt was born in the year 1868, the youngest, Frans Masereel in the year 1889. Each of them represents different tendencies and different artistic efforts. The nucleus, the essence of artistic aspects and the relation to the public and reader is also different in each of them. But they all sprung from the culture of their own national environment, they all have good command of the organic linking of illustration with the broader, artistic activity and with the artistic trends of their period, as well as of thorough pursuit of their own expression and their own way in artistic activity.

Ivan Bilibin, member of the artistic group Mir iskusstva clung more closely to the folk art and in rather free relation to the West European secession he created the illustrational synthesis of the picture, letters and ornament. Both, direct and indirect influence of Ivan Bilibin on our illustration for children was very strong; at the beginning of this century, it affected mostly the illustration of fairy tales, and manifested itself in the synthetizing view on the fairy tale and historical theme. The introduction of Bilibin into Czech illustration for children, apart from the artistic and expressional reasons, mainly, followed national and political aims.

Max Slevogt is undoubtedly the purest representative of impressionism in illustration. He succeeded in giving impressionism a new face in his own illustrations, to extend and to deepen the essence of this trend, otherwise focussed especially on the surface of the phenomena and the impressions, by which the outer environment influences man. Also in Slevogt's work the illustration of fairy tales and that of historical themes fuse and form a higher unit, in a characteristic way as in Bilibin's illustrations, although the motivations and the meaning are different in his case. Slevogt's illustrations to the cycle of Cooper's novels on The Leather Stocking show in a very interesting way, the transition from historical topic to the illustration of the literature of adventure, and outline by his opening of the expression the broader possibilities of artistic aspects. In this connection it is necessary to mention for instance his cycle of ink-drawing illustrations to the tales of A Thousand and One Nights (Ali Baba and the Forty Thieves) and the illustration accompaniment of Witt's re-narration of Xenophontes' Anabasis.

The Austrian Alfred Kubin represents a certain synthesis of the impressions of secession and expressionism in the major part of his works, to which belong for instance his illustrations to the historical short stories of Jaroslav Durych, the historically conceived illustrations to "Krakonoš" and to "Smets the Smith" by Charles de Coster. By the choice of literary themes and authors and by his essentially philosophical leanings and by his period disposition towards expressionism Kubin can appear to be remote to the world of children's fantasy and ability to understand. Nevertheless, his graphic works entered as a stylistic model into the consciousness of important Czech drawers and painters. It is worth mentioning

that this great graphic artist of world renown was throughout his life aware of the influence of the Slavonic genetic factor on his art.

Vladimir Favorskii and Frans Masereel were almost contemporaries (1886, 1889) both of them fought for the new socialist society. They encompass the whole palette of black and white wood-engraving technique and drawings from the classically realistic expressions up to the implicated symbolic expression of Masereel. Their graphic and illustration work created an almost unlimited sphere for black and white illustration in which each new illustrational expression of this kind can develop.

It would be beneficial from the aspect of our topic to compare the Czech illustrations to historical themes for children since they follow up on the works of the above mentioned artists. The artistic aspects play always the main role here, and are often considerably dependent on the painters' trends and tendencies. But it was just this dependence on the said trends and tendencies that broadened the scale of expressive possibilities of illustration and was responsible for its richness and variegated nature. It is to be seen, that even within the frame of artistic aspects themselves, we cannot differentiate the partial artistic aspects, which often put the individual illustrational expression into sharp contrast. Familiarity with the graphic works of outstanding artists, introduction into the new graphic styles, rapprochement of the illustrations of various literary genres, represent the partial aspects of this kind.

Even if we are concerned mainly with the contemporary illustration for children in our considerations, the theme of aesthetic and extra-aesthetic aspects requires at least a cursory remark on the history of illustration. The graphic and illustration work of Mikuláš Aleš and Adolf Kašpar cannot be neglected in discussing the Czech illustration of historical themes. Their works are of decisive importance and are connected with the definite presentation of aesthetic and artistic aspects of the illustration for children. Even today we can find the after-effects of the epigonistic illustrations of Věnceslav Černý. This can be confirmed by the influence of his conception of Jirásek's Old Czech Legends, but apart from that also by the momentum of children's experiences and their influence on the further life-long artistic practice.

The illustrations of Zdeněk Sklenář and Karel Svoboda hold a significant position on the boundary between the illustrations to fairy-tales and these to historical topics, at the intersection point of the decorative and the illustratory function itself, on the cross-roads of the symbolical narrative - communicative expression, Zdeněk Sklenář illustrated Myths and Legends of Ancient Greece and the book of Ulysses Legends. He constructed his illustration composition on the unique combination of the charm of ancient myths and the poetry of the starry firmament. It seems as if he wanted to combine the ancient search for beauty in life with the poetical enchantment which is granted to contemporary man by looking at the star-strewn sky. He showed very little interest, almost none in the actual historical story or the plot of the myth. If we asked how

a child reader could, or should perceive these pictures, it would lead us from artistic creative sphere into that of mental process, in which the cognitive process is inevitably fused with that of experience, the rational components with the emotional, the intellectual grasping of the world of the plot with the aesthetic one. It is true that Sklenář's illustrative compositions could decorate the ceilings and walls of modern temples — but the future of the illustrations for children dwells also in this overlapping of mission and purposes.

It is still more significant to define the borderlines of individual genres in the illustration work of Karel Svoboda. The interesting development of the artist's relation to the historical topic and to the function he ascribes to the illustration can be well seen in his illustrational activity from the colour wood-engravings to Winter's novel Rozina the Foundling (1938), illustrations to Vančura's Scenes from the History of the Czech People (1940) to the illustrations to the fairy tales by Marie Majerová The Magic World (1949) and to the recent illustrations to Vladislav's Stories of the 13 Heroes and to Bednář's Faust. The large picture compositions to the Legend of Igor's Regiment, published originally in memory of the Prague uprising (1946) represent the characteristic culmination point, which the illustrator later freely links up with the stories about heroes.

Similarly as in the works of Aleš and Lada, also in the illustrations of Svoboda we cannot distinguish for whom the works and their graphic accompaniment are determined. They always belong to the whole nation, regardless of age differences of its members. The movement from the scene to the figure and the symbol, from communication to the generalized indication of the idea confirm the unique integrative efforts of the artist active in so many spheres. The artistic aspects are inevitably linked with the process of the reader's identification with the artistic expression and with the demands claimed.

A whole range of graphic artists participated and still do participate in the creation of the contemporary Czech illustration of historical topics. We can mention here, apart from those already mentioned in some other connections, also the names of Adolf Zábanský, Václav Fiala, Cyril Bouda, Karel Müller, Zdeněk Mězl, Václav Boukal, Zdeněk Kudlíčka and others. Unique individual works were created by some painters and graphic artists, for whom working on a historical topic meant a wider or narrower creative digression in their creative activity, as for Vlastimil Rada, Antonín Pelc, Vojtěch Sedláček (Till Eullenspiegel), Josef Liesler. The expressional range of historical topic is more limited than that of the entire sphere of illustrations for children. I have already mentioned that the grotesque and the comical are entirely lacking here, (the above mentioned Kalousek serial story has its predecessor as to the style but not expression, in Lada's illustrations to The Baptism of St. Vladimir, which is, however, more an antihistorical work) along with the illustrational expression linking up to the children's artistic expression.

The cycle of Vlastimil Rada's illustrations to Gogol's Taras Bulba

has a special appeal to the child reader. In his earlier illustrations to Jirásek's Hussite novel *Against All*, Rada succeeded in joining together two different qualities: the endeavour to express stateliness and power along with the genre drawing of details, which can really flourish in the ample scale of the variegated expressions of the faces and movements in the thrilling narratives. The emotional intimacy, attained by the illustration is very often substituted by almost capricious colloquial tone. Thus the old "folk flavour" acquires a new expression in Vlastimil Rada's illustrations. In the cycle of illustrations to *Taras Bulba*, Rada takes in account especially the specific nature of free life of the soldiers, unfettered by clinging on personal perspectives, with the exception of those who show personal heroism in fight. The heroism in fighting itself becomes somehow veiled as if the folk narrator had indiscerningly mingled with the heroes of the fights and with their excessively courageous deeds. The arrival of the "mediator" into the plot basically conceals the aesthetic quality and aspect but at the same time it surpasses them, by the multisignificant nature of the combination of real life with the world of dreams.

The differentiating view of the Czech illustration of historical topics reveals its diverse nature and shows that it is not burdened by the conventional expression of the past. We can further mention especially Karásek's illustrations to the *Old Tales of Leontýna Mašínová*, the interesting illustrations of Zdeněk Kudělka in Cibulka's version of *French legends and tales*, the illustrational glosses of Jan Sládek to Winter's *Rozina the Foundling*, Mézl's wood-engravings to Petiška's *Let us Read about the Castles and other works*. The illustrations of Václav Fiala and Karel Müller represent such firm systems of graphic expressions that they are absolutely inseparable, even in our imagination, from the texts they illustrated. We can justly say, that

even historical them, specifically limiting the emotional approach of the reader do not hamper our illustrators in seeking specific and unique expressions and in applying the new partial artistic and other aspects based on the relation of the artist to the historical topic and on his feeling of responsibility towards the function of the book and its illustration.

In spite of all the attractiveness of the historical topic, the illustration of the historical story and novel do not enjoy the attention of theoretical interest in the illustrations for children. I made a comparison of the share of this kind of illustration in the sum of illustrations for children, as appearing in some international sources (the book of B. Hürlimann, the *historical survey of Anglo-American illustration for children* — Horn Book, historical works of Ella Gankina on Russian and Soviet illustration for children, the Polish monograph of the publishers Nasza Księgarnia and others) and in the catalogue of the BIB. It is in fact a minimum share — with the only exception being the said Polish album.

Also the reverse side of reality showed — historical themes are not favourable to the vigorous, experimental illustrations. At the same time it shows how different is the importance of this genre in the books for children in the powerful and great nations from that of the endangered, small ones. But not only this is interesting: undoubtedly the relation to this kind of literature shows also the historical approach of the nation — either humanistic, protecting and irenic, or on the contrary conquering, aggressive. The reflection of this approach in the illustration for children suggests very clearly the connections between the aesthetic, aesthetic-ethical and extra-aesthetic aspects. I am convinced that the briefly outlined connections should lead us to deeper interest in the illustration of historical themse in books for children.

AGNIA  
**BARTOVA**  
 USSR

## A FEW WORDS ON THE RELATIONS BETWEEN WRITER AND ARTIST

Writer and artist are always closely linked — each to the other in books for children. In the first moment when you take a book for children into your hand, the artist is even more important than the writer. On the book cover we can see the author's name only, whereas the artist seems to give character to the whole book by his picture. We can see how great is the task of an artist, already when touching the book for the first time, as this first emotional interest in the book a child is to read depends on it.

Each writer expects a lot from the artist but at the same time, he lets him know also his demands. I shall try to say what I expect from an artist, illustrating my books. I do not think, by any means, that the artist must literally repeat or re-tell the stories of my verses in his drawings. The most important thing for me is, that he could perceive and bring nearer to the reader the principal idea. I consider the inner harmony of verse and drawing to be inevitable. In Eckermann's book: "Dialogues with Goethe" these words of Goethe's are quoted: "There are very few people whose fantasy is focused on the truth of the actual world." Recently, I was very pleased to read the words: "Fantasy focused on the truth of the actual world" — because they sound so incredibly up-to-date! It seems to me that they have a common note today with the strivings of many poets and artists. Unfortunately this is not the main problem our artists and writers deal with these days. We know that if poet's

fantasy is focused on the truth of the actual world, the fantasy of his illustrator should do the same. This is what I call harmony, or in other words, poet and artist must essentially be identical thinkers.

We expect that the artist should fully express himself, his personal relation to any detail he illustrates through the means of his art. However, he would be able to reveal, enrich and extend the author's ideas and feelings only if they become his own ideas and feelings.

It is very good that there were so many fairy tales at the interesting exhibition we had the opportunity to see. But I have feeling — perhaps not quite well founded — that recent graphic expressing of fairy tales becomes somehow monotonous. Sometimes it seems, as if the fairy tale were losing its very nature.

It is very praiseworthy that the artists from various countries and generations keep the tradition of the folk tale, with love and care. We know that this tradition is not something dead, or petering out, but still I think that an artist, however faithful he is to the tradition of his people, can and must seek new ways. And it is just here where we expect new, more daring exploits from the artists of today.

On the whole, I am convinced that I shall bring to Moscow the feeling of joy of life and the colourful merry world of children, the impressions which have been left in our souls by the pictures of real masters.

JAROSLAV  
**UŽDIL**  
 CZECHOSLOVAKIA

## PEDAGOGIC ASPECT OF FUNCTIONING OF AESTHETIC AND EXTRA - AESTHETIC FACTORS IN ARTISTIC WORKS – ILLUSTRATION

## I

I think that the main topic of the symposium, i. e. seeking for connections between "aesthetic and extra-aesthetic aspects in illustration of books for children" could not be chosen better, as far as the speakers should touch upon pedagogic aspects, whether this was the aim of the organisers or not — it is true, that it is just the problem of accomodating to specific artistic interests and the general interests of education which appears amongst the themes of this symposium as in a well-polished mirror. This is the problem, implicitly put forward already by J. A. Comenius in searching for the proper form of illustration to his *Orbis Pictus*, or for an author able to create them for Comenius' libretto. Most probably, he was concerned with educational pictures, that would elucidate the notions and present their mutual relations — but still Comenius would have been happy if they had been painted by Václav Hollar (Comenius surely knew that he had an individual artistic style of this own, and therefore he would be less willing to conform to his ideas and to serve them) than by a skilled carver (who finally made them). Nowadays, this problem resounds with tremendous persistency, from the viewpoint of didactics and objective teaching, sometimes it is even driven to the extreme as in these days when the State Pedagogic Publishing House is given the task of publishing a new text-book in the shortest possible time.

## II

Naturally, this problem seems to be slightly different and far more complicated from the angle of illustrations for young people as a complement to artistic texts. The modern apparatus of present day aesthetic thinking is capable of presenting its problems in this sphere much more precisely than in the past. Experiments, considerations based on new psychological data are not

lacking here. The results of several theorems are being applied, although they originated in other fields than that of psychology, aesthetics or pedagogy. I have in mind for instance the standpoint of theory of information (the so called information theory).

From its point of view illustration is, for instance similar to poem — news — the informational value of which is subjected to the possibility of interpretation and the use made of it on the part of the recipient. The recipient is, however, limited (or helped) in his possibilities by the amount of his latent experience which he acquired in contact with life in general, with specific categories of human practise and with mental operations *sui generis*. We can count here also the operations of aesthetic thinking which includes also aesthetic perception, ability to perceive experiences with emotional reaction. The ability of aesthetic thinking culminates in differentiated perception of aesthetic or extra-aesthetic stimuli. At the very moment when we define (although essentially only briefly and reduced) the notion of aesthetic thinking, we realize its dynamic character and its tension in regard to human ontogenesis. But at the same time we should never ignore its social aspect, its relation to social environment, with the development of culture in which man lives and matures, with the educational aspects.

But let us speak of the character of aesthetic information. It indeed differs considerably from that kind of information the first cybernetic praxis counted with. Cybernetic praxis wished to attain sound activity (if possible quick and automatic) to follow the information, after it has been de-coded, or at least to further develop the field of information which might later facilitate such an activity. In order to achieve this, it was necessary that an individual — the recipient used the same code as that in which the information was provided. If it is the case of an informational stimulus of the same kind as a printed page, the recipient is expected to assume either

the aspect of a language corrector, or a reader, or a compositor — to mention some of the examples, stated by Abraham Moles in his work. The nature of aesthetic information excludes this kind of approach.

This is why the just mentioned author supposes that we can state all the information, or their reception are subjected in essence to two aspects:

— the semantic one, the characteristic features of which are logic, structure, utterability, interpretability and relation with the ability to act, or:

— the aesthetic one, typical for being uninterpretable, and for the ability to "create an atmosphere". The ability to communicate aesthetic information (or the aesthetic part of the given information) is dependent on the repertory of quite strange aspects, creating altogether aesthetic sensitivity.

Moles, however, gets as far with his strict differentiating between the semantic and aesthetic aspect, as to the threshold of such an understanding of art which we have been offered by Kant — i. e. to the conception of artistic activity as "interesslose Tätigkeit" and reception as "das interesslose Gefallen" (disinterested affinity).

Perhaps Moles himself is aware of this danger, as he admits in the conclusion of one part of his essays on mutual relations of aesthetic and semantic information, that "news" with purely semantic or purely aesthetic value (content) represent only the extreme examples, the dialectical poles. Each real piece of news comprises either semantic or aesthetic elements in a certain different to define quantity, as the mutual relation of these quantities is tremendously complicated. They are difficult to define because the aesthetic part of information is of aleatory character, and can be realized only in contact with the recipient whose aesthetic redundancy is apriori variable and incalculable. Moles includes not only the information on the subject pictured into the notion "semantic" but also all that which is recognizable and utterable within the structure of the work, space arrangement, anatomy, proportionality and colour composition. Seemingly only very little remains for the aesthetic pole of the information — as aesthetic redundancy embraces also the style of the period or that of an individual, the technique and the like. However, what remains, the individuality, the originality of the work is the decisive factors in the cases Moles has in mind, i. e. in the cases of pure non-utility and non-functional art (the type of the pictures we hang on walls or we collect).

### III

Already at first glance we can perceive, that the theory of information, applied to our problem can contribute to elucidation of some of its points, but principally it does not change its essence. It confirms that:

encountering art represents always the meeting of two subjective worlds; each of them being capable of objectivisation only

to a certain extent, and we could add, that it happens gradually, hand in hand with individual development and age.

In relation between aesthetic and extra-aesthetic phenomena (or as we have already stated, of the aesthetic and the semantic) independent not only on the creator — but to a still greater extent — on the recipient, or as we say on the "consumer" of art. The more prevailing the extra-aesthetic factors are, the lesser is the aesthetic preparedness. One and the same piece of art can have the most divergent aesthetic impact and influence even on the "consumers" of the same age, and approximately of the same erudition. Functioning of active aesthetic redundancy, creation of aesthetic supersigns and the ability to use them, is dependent on motivations, on emotional impulses, on the so called "mood" and the like. Briefly "aesthetic sympathy" is unbribable — even if a lot can be pretended here.

It has been further proved, that as to a work of art, totality is concerned here in which the components of originality and convention are not in a balanced relation, because both these components can be optionally reflected in the mirror of the individual mentality of the recipient. Both, originality and convention, are necessary, if the "information" is to be read, that is, if the work is to attract attention. Originality sometimes acts as a brake in the so called "consumption of art." It is disturbing, it hinders and at the same time extends the period of perception and incites (even on the basis of antipathy) the process of aesthetic thinking. Through the means of aesthetic thinking mere reading, decoding of objective information is transcended into the sphere of experience. In this sense originality, or at least the non-conventional character of aesthetic information is invaluable, being the mediator of activation of perception. It turns indirectly against the mere consumers relation to life and its values. We are convinced that we could develop this idea into an independent study, as the principle of innovation and creative approach to life are closely connected with the notion of art and artistic pursuit of new ways.

### IV

Without straying too far from our premises, we can say that illustration, the subject matter of our interest, represents quite a specific kind of aesthetic information. Its connection with reality is conditioned by the fact that it perceives reality through the prism of poetical work (in the wide sense of the word, as understood by Šalda) it illustrates. It is therefore somehow conditioned aesthetically. As to its reception, to its contact with the child recipient, it is constantly in danger of being perceived only naturally, or rather superficially, semantically, according to the model: "what it is", or "what does it mean". For instance a picture of a tree is understood as an actual tree (or an objective piece of information about a tree as presented in natural sciences), yellow as the colour of the sun, or of a field, not as a result of individual composition of colours.

The history of consideration on the possibilities how to educate the child in aesthetics literally abounds in examples how just this fact

of "natural concept" of work of art led to sceptical conclusions in children. In our country, Bohumil Markalous was indeed deeply concerned with this problem in the twenties. The inadequacy of aesthetic approach to children, to an artistic purport expressed in a work, leads then to defeatist excluding of "pure art" and to introduction of the so called practical aesthetics, concerning the human environment only.

For instance Robert Gloton's approach to this problem is very interesting<sup>1</sup>. His experiments led him to the conclusion, that the child, even an adolescent prefers banal colour prints to actual art: children and adolescents are satisfied when they know what the picture presents, when everything is correctly drawn and painted and when there is some action or sentimental situation in the picture. He admits, that the child's own artistic expression can play a certain role of a driving force (moteur) in the process of aesthetic education, but it cannot be and it is not a source of good taste. Art is never directly comprehensible, and that kind of art that abandoned narrative character and illusive presentation of the world is even less comprehensible. It is accessible only through mediators — through the personality of the pedagogue and through long-term, regular contact which must be also pedagogically organized. We can say, without going into great and unnecessary detail, that all pedagogues nowadays plead for change in the present situation. They want to change pedagogically the "compliant consumption" of a work of art to the "state of expectation". According to their own dispositions and orientations they offer means of education that would lead to this aim. Such means, however, were offered by A. S. Makarenko already. It was not his fault that some of his disciples carried out the so called "education of cultural habits" without the adequate and authentic motivation and somehow as a "training", in such a way as the arm muscles are trained to make one fit, and that the new pedagogic scheme, the new inter-link, which is placed between the personality of the child and the living "self" — and art thus created.

## V

We have already said that the factual effectiveness, usefulness and naturally, above all the comprehensibility of aesthetic information is bound with the ontogenetic and socio-cultural aspects. In this sense we might be interested in what the school, as the first educational institution does in this matter. However, it would not be fitting to our paper, to put forward this question in all its complexity and significance.

I think it would be better to report here about the most recent experiment we have carried out in the sphere of artistic-aesthetic education in Bohemia and which concerns the youngest children. I have in mind the draft of the conception of artistic education in nursery schools which is these days forwarded and subjected to discussion by specialists in praxis. Its essence lies in the fact that all

<sup>1</sup> Robert Gloton, *L'Art à l'Ecole-Presses Universitaires de France*, 1965.

educational influence that is being assumed here embraces in a complicated functioning system in which games play their part, experimenting, artistic realisation of images, but also what used to be neglected in the past and what has changed here into an ample — according to our opinion organically functioning whole of "cultivation of sensual impressions, education of aesthetic perception and evaluation". Here begins the discovery of one's own "articles of daily need", without asserting that they all are aesthetically relevant.

It would, however, be wrong to assume, that we strive for some problemless, smooth transition from "pebbles to pictures". We know that unpleasant interference can occur between the two of them. The so called "objective beauty" cannot be taken for a linking phenomenon (once the objective beauty of the things, then that of art) but teachers influence which we have seen as dialectic relation of regular sensual contact and intellectual influence, experiencing and contemplation by which we wanted to link up with Comenius "Optics" in which the natural world is combined with the artistic in a functional unity, one part of which (the artistic world) is represented by art itself. If on the one hand the work of art in a certain sense stands at the end of the whole range of relations, activities and contemplations, representing the plan of aesthetic education, on the other hand, is the key, opening up new possibilities in the extra artistic sphere and even in the extra-aesthetic one. As all our pedagogic endeavour tends to the work of art a new way opens from there — (from the art fully imbedded with human principle) the way to the other spheres, so far indifferent aesthetically.

We assume, quite optimistically a certain transfer from the simple perception and the aesthetic one, a certain contact between acquiring of natural reality and of all relations concealed in it, along with the contact between maximum humanized reality and the so called world of art. However, education is the decisive factor in this transfer, being able to create a favourable climate to creative approach to both kinds of material. *Illustration for children occupies a special position here, being the means of education, conceived in such a way.*

## VI

Philosophically and from the position of aesthetics, there is a disjunction between the aesthetic world and the extra-aesthetic one, between the artificial world and natural world. It is a disjunction which cannot be so easily surpassed in the sphere of notions.

From the standpoint of the situation which originates in everyday practise and which can be appreciably influenced by education, the situation is much better. After all, man as such is actually in himself a uniform system, he is "einheitlich", as we say in German, and this is also true of the manner of his perception. There is no diametrical difference between the simple and aesthetic perception. There is just a difference in degrees — in which aesthetic perception represents a certain form of enriched perception of the world. Enrichment — let us turn on for a while to terminology we are offered by information theory takes place by the way of creation of super-signs among which

always, since the earliest childhood such super-signs occur, which do not have any direct relation to activity and practise, rather to imagination, to play and in its final consequence, to anticipation of all possible situations in life (again in practise). The creation of such-super-signs, of such rasters of our perception would be slowed down considerably, if there was no need to interpret our world aesthetically, if there was no need which culminates when it is artistically acquired.

From the aspect of new psychology, the inner life of man seems to be a continuous relation of experiences and the individual mental functions — for instance: imagination, feeling, thinking as slightly different but in essence still related and mutually penetrating forms of this experience.

Already I. P. Pavlov pointed to the fact, that the senses in a certain meaning of the word are able to think themselves, nowadays we even know, that the eye is not only a receptor but a certain part of the cells of the analyzer are transferred from brain to the eye. Thus a new picture of man originates, in which his mental life is somehow

democratised, the hierarchy of function does not resemble a pyramid so much, but the harmony is much greater and much more effective.

In this favourable situation of our organism we must find the stimuli to harmonize what has been mutually separated, either by education, or by tradition, but mainly by the social development under capitalism, in the period of unnatural division of labour which tore to pieces also man, as Karl Marx said.

Artistic illustration duly deserves its own, special place of honour. In our opinion, it is not a disaster, that the semantic and the aesthetic is in dynamic balance here, joined together in one unit, and that sometimes this or that aspect prevails. If it did not sound still a little too proclamative, even after all that has been stated here, we would dare to say that just the illustration for young people by its essence and the way it links up with the organisation of our life, can play the role of the one who not only treads the path to art, but participates directly in the intensification and deeper explication of the primary feelings of life.

VLASTIMIL  
**VINTER**  
 CZECHOSLOVAKIA

## FORMS, CONTENT AND AIMS OF THE IMPACT OF BOOK ILLUSTRATION

If we want to analyze in greater detail the theoretical problems of the impact and functioning of book illustration, it is necessary to pay attention to three basic spheres of these problems, representing the forms, purport and aims of the impact of this kind of artistic expression. Some aspects were already subjected to analyses at the preceeding symposia at the BIBs, the proceedings of which were aimed at the emotional educational aspects, the theoretical aspects of the subject matter and the historical aspects. The topic agreed upon for this year's symposium is so wide that it permits us a much more complex view. Allow me please to contribute also by my paper to the elucidation of our problem.

Within the course of the preceeding symposia apart from other things, we came to the conclusion that from the aspect of the content and the pursued aims we can differentiate a few basic types of the form of artistic book decoration which essentially correspond also to the chosen application to the illustration of books for children and books for young people (Vinter, BIB'67). We can characterize them briefly in the following way:

Type A. Illustration represents the dominant or prevailing component of the book, it is the main bearer of its informative and thematic content. Naturally, in this function, the character of the illustrations must correspond to the demand for communicativeness. The pictorial form of expression enables also those who cannot read the text, to understand the story. This type of illustration is therefore most common in books for the children of pre-school age.

Type B. This type is a certain counterpart of the above mentioned one. It is represented by artistic accompaniment, which is either absolutely not connected, or only indirectly with the textual content of the book, being only the decoration or complement.

Type C. Illustration serves the objective explanatory or documentary function. Its aim is to give a pictorial explanation and

completion of the plot of the book it accompanies. This type of illustration has been familiar from time past, mainly from the books of an instructive character and is used in the same kind of literature for children and young people.

Type D. Illustration presents in a narrative artistic conception certain scenes, moments or ideas of the content of the literary work. It is actually the illustration in the very sense of word and it is very closely connected with the content of the literary work. This kind of illustration occurs very frequently in literature for children and young people, as its thematic content and close connection with the text stimulate the imagination of the verbally narrated story and besides, has the ability of developing reader's scope of knowledge through the whole range of depicted facts.

Type E. Illustration is connected to the text itself only loosely, it is rather only inspired by it, and attempts to express adequately the meaning, emotional or moral charge or spiritual message of the literary text in the sphere of the fine arts by their specific means of expression. Such a pictorial accompaniment actually integrates the artistic value of the literary work, stimulating the development of the imagination and developing more intensive, active emotional participation in the total experience and perception of the whole book. Even if this type is mentally much more demanding than the narrative one, just this type of artistic expression finds a vivid response in the sensitive child's soul and this is why it is so common in modern book illustration activity.

This brief summary can serve as a basis for further development of the same theoretical problems of aesthetic as well as extra-aesthetic functioning of book illustration with regard to the illustration of books for children and young people.

If we understand the very character of illustration as a specific category of the fine arts, to be our starting point, then its characteristic

feature expressed by picture, more exactly by a visual one comes to the fore. This kind of direct pictorial communication, corresponding, by its immediateness of expression and possibility of more or less global perception, independent on mental transposition of the meaning from the succession of gradually perceived words which are essentially abstract, to the earlier stages of ontogenesis of human psyche should not be found lacking in the literature for children and young people.

If we want to further differentiate the specific aspects of the sphere of aesthetics and that of extra-aesthetics from this standpoint, then it is necessary to emphasize in artistic qualities, by which book illustration functions, that in most cases it is not a direct transfer of qualities, which can be yielded only by the illustrations existing in a few thousand copies of original graphic sheets, but a transfer realized through the means of technical reproduction and print, which ranges book illustration along with books themselves into the sphere of mass media. It depends on the extent to which the reproduction and the printed interpretation resemble the original illustration, otherwise we cannot say how close or distant is the effect of the printed book illustration from the direct effect of the authentic work of art. This statement concerns all types of the above-mentioned illustrations, while the problem of the quality of a printed reproduction and its aesthetic effect is relatively most important in the illustrations of the Type E, as here the potential of the artistic charge is most sensitive to distortion, or other disturbing elements of communication. On the other hand the aesthetic effect of reproduction is relatively lowest in the illustrations of the Type C, as their functional nucleus dwells prevalingly in the expression of the extra-aesthetic rational content which can suffer by the bad quality of print or reproduction also.

Let us turn our attention to the possibility of the influence of book illustration on the individual basic components of the personality of an individual, through which it can be projected to a certain extent also into the creation of the complex structure of social consciousness. We must be aware, even in the logically differentiated characteristics of the pursued aspects that book illustration as a form of pictorial communication has apart from general qualities of an artistic work also its specific connections with the printed text of the book, with which it has to create — if possible — a coherent artistic unity, that book illustration embraces — regardless of the extent and mutual relations — essentially some aesthetic elements as well as extra-aesthetic ones. We must be aware that also emotional and rational components of cerebral activity participate in the perception of illustration and in its subjective interpretation, and that book illustration influences, at the same time, although with various degrees of dominance, all components of the mental profile of the reader. Perhaps it is not necessary to mention, that the effect itself of this complex functioning of various values of book illustration cannot be exaggerated. It must be conceived as one of the several aspects, which aim, within the complex of cultural policy, consciously to the general and continuous increase of the cultural standard of all peoples.

We shall start our brief survey of the individual components and trends of functioning of book illustration by the *aesthetic effect* of the illustration accompaniment — as an artistic work of art. In this sphere illustration influences by its aesthetic parametres the development of the abilities of artistic perception, enriches the emotional world of the reader, mainly that of a child and young reader by the experience of visual beauty, connected with the artistic functioning of the text. It incites the reader's imagination and cultivates his mental life by its artistic values. The property of formal-aesthetic functioning is essentially common to all types of illustrations if they are composed with creative artistic potential. Only the illustrations of the Type E are limited in this sphere; also the illustrations of the Type C do not usually surpass this borderline, being closely connected with the documentation of the text. On the other hand, this quality is dominant mostly in the illustrations of the Type E and it can be enriched by the social-aesthetic aspects of ideological content, mainly in the illustrations of the Type D.

Let us now deal with those components by which illustration can function within the sphere of ideas, in the ethic sphere and in the moral and political one. As already mentioned, this functioning takes place on the one hand within the scope of social aesthetic effect, i. e. within the scope of transposed artistic expression, addressing through its pictorial form mainly the emotional sphere of mental activity, on the other within the scope of the textual content charge conceived and acquired for the most part rationally. Naturally, the aspects of the functioning of ideas, influencing the creation of reader's character, of social opinions and his approach, are closely connected with the content of the illustrated text and they can be easily and successfully applied — either directly with didactic purpose or spontaneously and can be applied only where they have suitable and necessary conditions for this by the content of the literary text of the book. As we have already said, the functioning of ideas can be best realized in the illustrations of the type D.

In this type of illustration also the impact on the development of cognitive abilities and widening of the scope of notions and knowledge of the reader, mainly that of a child namely the cognitive effect can be fruitfully applied. This is usually markedly applied particularly in picture books for children of pre-school age and early school age in the illustrations of the Type A. This effect is then applied at a more demanding level in the documentary function then in popularizing books, as well as in specialised books or other instructive publications, and finally in book publications of a scientific character, especially in the illustrations of the Type C. Nevertheless, cognitive effect should not be lacking neither in the illustrations of the Type D and E.

Within the scope of the illustration types A, C and D deliberately pursued didactic aims are often applied, leading to *didactic effect*. Their prototype was given to us already by J. A. Comenius in his work *Orbis Pictus*. They are commonly used in the sphere of the type C, mainly in text-books. On the other hand, the *artistic-educational effect* can be found mainly in the illustrations of the type E, which are the

most suitable ones in stimulating the child's own artistic fantasy and its creative abilities. Both tendencies of the functioning of book illustration can be ranged within the common category of *pedagogic effect*.

It is evident, that within the system of these basic spheres of functioning of book illustration, namely in the publications destined for the children and young people also a whole range of concrete effects based on the borderline of these categories or their mutual combination can be specified. But it will suffice here, for the time being, if this paper becomes a stimulus to more thorough analyses.

The stated basic spheres of social functioning penetrate into the complex field of intentions, which is the main concern of book culture policy pursued by our socialist state. The task, that should be accomplished by the book illustration mainly in creating the personality of the child and young citizen, is designed — to attain the humanistic ideals of a *harmonious, all-round developed man of our contemporary society and the new society to come*. It is intended to raise the total cultural level and to strengthen the communist moral and political profile of people and the security of their happy further development in creative work and lasting peace.

BÉLA  
TÓTH  
HUNGARY

## INVESTIGATION OF THE IMPACT OF BOOK ILLUSTRATION ON CHILDREN OF THE 8–14 AGE GROUP IN HUNGARY

Within the course of the years 1968—1971 an investigation on the relation between text and illustration was carried out at the Department of Pedagogy at the Central Institute of Pedagogic Science. Its aim was to elucidate some pedagogic and psychologic problems connected with readers in Hungary. The investigation was necessary, as a few years ago a school reform of general secondary schools was carrying out placing great demands on the publishers of text-books. Thus also the problem of the illustration of text-books became the centre of attention. Modern pedagogic and psychologic directives on practical activity are so far virtually non-existent. Books devoted to text-books writing are rather scarce also in international literature of this kind and that is why I would like to mention in this connection, at least a few authors I was familiar with when dealing with the problem: M. D. Vernon (1951, 1953, 1954, 1964), A. I. Zilberstein (1954), L. Menshinskaia (1955), G. Klingberg (1957), P. M. Lebedev (1958), Bayr-Klimpfinger (1965), R. Bamberger (1965), F. Holešovský (1966), W. Scherf (1968), A. C. Baumgärtner (1968), K. Doderer (1973) and B. Tóth (1974). As far as the Hungarian literature is concerned, I would like to mention the names of two authors: E. Kenyeres (1968) and Gy. Farkas (1965).

*My Investigations*  
Aims and Methods

Some principal problems had to be elucidated before we could begin our investigation of the relation between the picture and the text. At the beginning I began the investigation with a colleague of mine Mrs. Keményné Pálffy Katalin, the topic was — the impact of illustrations of various styles and genres. Our aim was to find out what the adolescent demands and expects from the illustrations of belles-lettres. At the same time we wished to elaborate the pedagogic and psychologic aspects on which the effectiveness of book illustration is based.

Altogether 191 children in the 8—14 age group were subjected to the investigation out of which there were 100 boys and 91 girls in the following groups:

Class	4	5	6	7	8
Number of children	10 11	10 16	20 20	20 8	40 36
Age	9.4	11.0	12.4	13.8	14.1

Questionnaires with seven tasks were prepared for the investigation and two lessons were scheduled for their solution. The forms were handed to the children in envelopes; each of them comprised 14 illustrations. The pictures were xeroxed in the size of 14×20.4 cms. The illustrations were selected from Hungarian and foreign books for children. The pictures differed in their character from one another, mainly as to the content and depiction (style and composition). The main aim of our investigation was to observe the reaction of the children caused by different optical stimuli.

The children were supposed to give solutions to the following tasks: Out of the 14 pictures they had to choose those they liked best and to explain briefly why they did so. (Task No. 1. and 2.) According to their opinion they had to select the less suitable picture for an illustration to a book for young people or to a text-book. Also in this case, they should give reasons why they did so. (Task No. 3. and 4.) They had to classify the pictures according to how they accomplished the function of illustration (Task No. 5). Then they had to choose one picture (Task No. 6.), furnish it with a sub-title and write an appropriate story or tale to it (Task No. 7.).

Before stating the results of our investigation, I would like to add a few basic remarks.

Our attention was focussed mainly on the age and mental

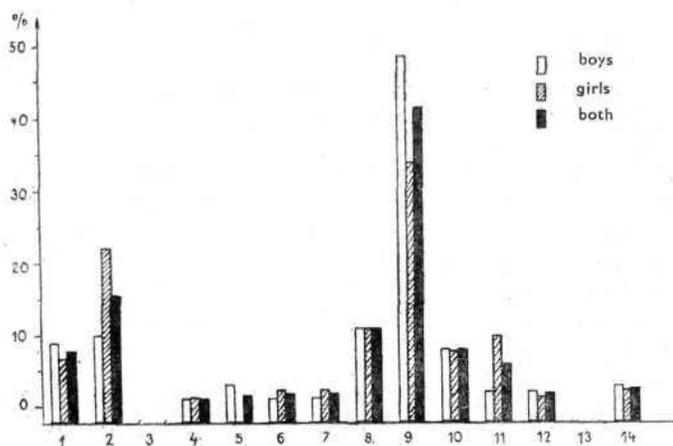
differentiation of the sexes. Social influence was not taken into account. Already within the course of the experiment we realized that it was a gross mistake to include two illustrations, generally familiar to the Hungarian children, into the investigation material (Picture No. 2 from the book by Franz Molnár *The Boys from Paul's Street* and picture No. 9 from Verne's *Fifteen Year Old Captain*). Wishing to correct this mistake, we pointed out this fact in the instructions, and asked the children to judge the illustrations as independently as possible, regardless of the familiar stories and to concentrate on the given task.

The evaluation of the investigation showed that remarkable results were achieved through the series of these pictures. It enabled us to understand better the relation of the child to the picture, understand more correctly the relation between the picture and the text, from psychologic, pedagogic and aesthetic aspect and that this information could be applied in praxis.

#### Results and Conclusions

The group investigation in which boys and girls of various age groups participated, provided information which can be expressed both verbally and numerically. The ascertained data were mostly elaborated by mathematic-statistical methods. In the experiment we used 14 pictures altogether whereas in our article we only performed those pictures (marking the order of succession) which exerted either a considerably positive or negative influence on the children. The Analysis of Data Expressed in Numbers

The selected pictures were ranged according to their percentual incidence, which means from the aspect of age groups and sex. The data were summarized also from these aspects. As we can see in table 1, boys and girls of all age groups liked most the picture No. 9. This picture was selected by 49 per cent of all boys and 34 per cent of all girls, and by 41.9 per cent of all the children submitted to the investigation. Picture No. 2 is on the second place, having received 15.7 per cent of positive votes. Nevertheless, in

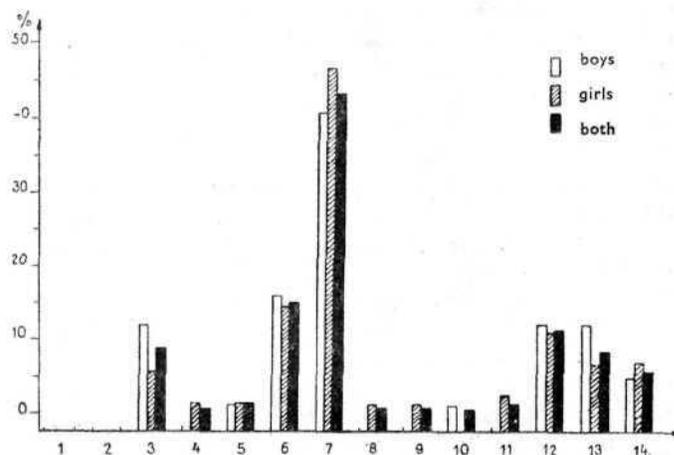


(Table 1. Positive Answers)

selecting of this picture a slighter discrepancy appeared between the boys (10 per cent) and girls (22 per cent). Picture No. 8 is on the third place (both sexes 11 per cent). It means that it was on the second place in order of succession with the boys and on the third with girls.

The accord in negative selection is even more striking (Table 2). Picture No. 7 was rejected by 41 per cent of boys, by 47.2 per cent of girls, and by 44 per cent of all the children. Also picture No. 6 which is on the second place, recorded similarly great accord among all age groups and between both sexes (16 per cent 14.3 per cent, altogether 15.2 per cent). Picture No. 12 was on the third place marked by 11.5 per cent of pupils as unsuitable for book illustration which represents only a small numeric difference between the next pictures No. 13 and No. 3.

The data following from task 5 in which the pupils were to arrange the pictures in succession are identical with the data gained in the first and the third task. Also here we can find pictures No. 9, 2 and 8 at the top of the list and the pictures No. 3, 6, 7 at the bottom.



(Table 2: Negative Answers)

The order arranged on the basis of positive and negative answers changed after task No. 6 was handed in. Within the scope of this task, the children had to choose one picture, and to write a story or an episode to it. We expected, that the children would, more or less, choose the same picture as in the task No. 1. It is quite interesting that most children chose for this task the picture which was on the fourth place in the original sequence. The before preferred picture No. 9 dropped to third place. These shiftings can be explained by the fact that picture No. 1 was unknown to the children and therefore was much more suitable for outlet of their imagination than pictures No. 2 and 9 which they were acquainted with through their lessons. The familiar content directed their imagination and hampered the free activity of their imagination. With some objections

we can state that the pictures, selected by most children are extremely apt to be used as illustrations, as far as the stylistic features depiction and psychological impact are concerned.

The conclusion that can be drawn on the basis of this data points to the fact, that the children of this age group are fond of a certain kind of illustrations. It has been proved that unclear, non-figurative pictures and mere drafts are not suitable in this case. Children prefer to see rather the factual pictures with minute details in naturalist style. Naturally, this statement does not mean, that modern illustrations were refused by all children. Most pupils manifested both interest and understanding of modern illustrations.

#### *Analysis of Rational Aspect of Selection of Pictures*

The above stated conclusions were hypothetical, until we evaluated the children's motivations and compared them with the numeric data. The second, the fourth and the seventh task, enabled us to find out the reasons, why some pictures were preferred and some rejected by the children. We had 523 answers at our disposal for this evaluation.

We tried to arrange the answers according to some essential criteria. In this way four major groups originated. In the first group, the so-called *original answers* comprised the motives that attracted by their genuine character, appeared only once or differed greatly from the average of the remaining answers. This may be seen quite clearly from the following example: "This picture does not abound in details, but still, it seems to be well elaborated as to the artistic aspect. The contours are not strongly cut. The picture gives the reader the opportunity to complete all he sees in his fantasy . . . "This answer is not note-worthy only because the child's reasoning differs from the opinions of most of other children ("it does not abound in details", "the contours are not strongly cut", etc.) but also because it praises the picture No. 6 rejected by most children.

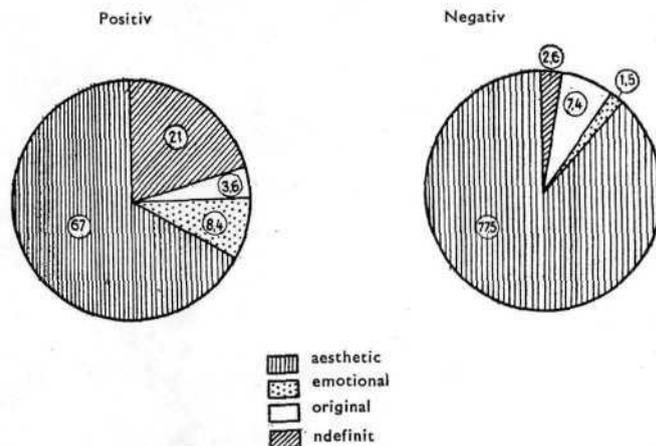
The second group includes answers which could not be analyzed either, because of their content or style. The following answer is perhaps most characteristic for this "indeterminate" group: "The picture does not express absolutely anything. We can only see, that a girl entered, she looks around, and that there are books and shelves in the room. What can one girl do in a library, if there are no people there. Has she come to steal?" (Picture No. 13). Into this group we included also the answers which were otherwise well formulated and correct as to the content, but nevertheless they gave rise to the impression that the author did not grasp their task correctly. The pupil simply chose the picture because he already knew the book it was taken from and he liked it. He could not rid himself of this association and find perhaps a more suitable picture to the familiar text.

The answers of the third group had one characteristic feature in common — the authors gave aesthetic reasons to explain their opinion. Let us quote one answer of this kind: "The way of expression, used by the artist to depict the situation, seems to be natural. Simple, easily comprehensible way of expression is characteristic for

his technique. The picture does not look very modern, but still it is nice, and the reader understands clearly what the author wanted to express."

The fourth group embraces the answers in which consent or refusal are reasoned by positive or negative feelings. The child's attitude was also determined or strongly influenced by emotional motivations. For instance: "In my opinion, this picture is not suitable for books for the young people . . . it is so gloomy . . . so oppressive . . ." (Picture No. 3).

Table No. 3 presents objectively the quantitative (percentual) relations between the individual groups.



(Table No. 3 shows percentual division of positive and negative motivations in the selection of the picture.)

Motivations of individual groups of answers were investigated with the aim of finding out the most frequently occurring answers, the differences between the motivations of the boys and the girls and whether prevailing motivation tendencies exist in individual age groups.

If we compare the most frequently mentioned motivations of the preferred or rejected stylistic features of the individual pictures, the tasks that should be accomplished by the illustrations of books for children come quite clearly to the fore: the picture should be elaborated in detail, and should reflect nature faithfully, but it does not mean, in any case, that children do not understand the abstract and modern means of depiction. To picture the world explicitly and naturalistically remains the basic demand requested from the books designed to children. The child in the period of adolescence is quick to comprehend and willing to accept the new, so far not familiar and interesting things. Although the world of its imagination is not yet developed and as in later years, and there are still great gaps in its knowledge. All this narrows its perceptive abilities. If we want to develop the intensity of the child's imagination and intellectual



Picture 1



Picture 2



Picture 3



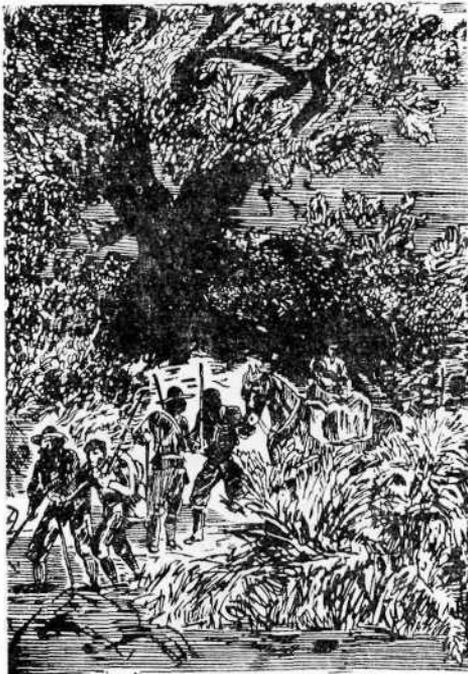
Picture 6



Picture 7



Picture 8



Picture 9



Picture 12

capabilities, we must present in the illustrations such things which are not yet completely familiar to him, the things which the child does not know from its own experience, the object, natural phenomena, models of human behaviour, human relations, etc., we must depict all this as exactly as possible and in accord with reality.

The answers within the frame of task No. 7 were analyzed because we wanted to prove that a life-like illustration helps the development of thinking and stimulates the imagination. This question required, that the children had to write stories or episodes of their own on the basis of the picture. We attempted to ascertain whether the chosen picture was identical with that of task No. 1 and how it influenced the text created by the child independently in the event of it choosing another one.

The pupils' compositions were classified into three groups. Group A comprised the compositions which were, most probably stimulated by the picture only. The optical charm inspired the child's creative impulse. Group B was comprised of stories and episodes which were not so closely connected with the content of the picture, so that we could not say explicitly that they were inspired exclusively by the picture alone. Here we put also the texts which were already fixed in the child's mental world, or in the child's imagination, the texts already read or heard of by the child, the texts already familiar to the child and therefore only slightly adapted, to the illustration. Group C contained compositions which

were partially or completely taken over from the books for children, from which also the given illustrations were taken.

The majority of compositions 54.7 per cent were ranged into Group A, 37.3 per cent to Group B and 12.6 per cent of Group C ranged also into group A. More than one half of the chosen pictures were the topic of the pupils' individual mental activity. In particular, picture No. 1 was the most inspiring, in this sense of the word, that it inspired a third of the compositions in group A. This picture was followed by picture No. 9 and 8. This result agrees with the result of the positive selection where the pictures No. 1, 8, and 9 were the first in order of succession. We also came to the conclusion, that the pictures selected by most of the children were also the most suitable for inciting individual mental activity.

Our conclusions, however, cannot be based on representative investigation only, we do not doubt their validity, as the results of our investigation were verified and checked by various complementary tests.

It can be said with a degree of certainty, that no essential differences occurred in judging the illustrations in the 10—14 age group. Among the 13—14 year olds, mainly among the girls a slight tendency of preference for modern and abstract pictures was expressed. Whether this tendency is actually relevant and characteristic for the given age, could be ascertained with absolute certainty only if we carried out an investigation among the 15—18 year olds that would provide us with the possibility of comparison.

It was also shown, that there was in fact, no greatly apparent difference between the boys and the girls in the selection of the pictures. This accord could be explained by the levelling influence of coeducation which expresses itself also in other spheres of pupils' behaviour (for instance in the choice of books for reading, fashion, etc.). The fact that boys and girls are constantly together in school, has done away to a great extent with differences in opinions and approaches.

#### Remarks

Without any intention of overestimating our investigation as a conclusion we can state that its results might be fairly useful both for the publishers of books for the children and for the young people themselves. They comprise valuable and novel impulses for the editors, authors and graphic artists dealing with the design of text-books. These results might also help the pedagogues and librarians whose duty is to evoke in the pupils interest in literature and to educate them as people fond of reading. Modern illustration created on the basis of scientific principles proffers valuable aid in aesthetic, psychological and pedagogical work in school.

Picture 13



DANUTA  
**WRÓBLEWSKA**  
 POLAND

## THE CHILD AND THE BOOK OF TODAY

In the contemporary world full of civilisational changes the fine arts, regardless of the extent to which we feel bound to their "clear" form, seems to perform the role of a hostess, under whose guidance we feel more secure when passing from one phase of development into the other one, from one technical shock experience into another one, from the new, to the newer. Although the fact that this task of the fine arts is only instrumental and the content is rather remote from eschatology, we cannot neglect the immediate results — in spite of the pessimistic diagnoses of some observers, seeing the expression of mental shallowness in the mass consumption of aesthetic objects.

Art in its form of uncommitted expression as well as in its applied function — is always a mediator between knowledge and instinct, its place between science and technology on the one hand and the Man on the other enables us to understand space, time, and the unknown.

Schiller's thesis that the development of man's aesthetic perception is the basis of the development of his intellect and moral, that it is a certain stabiliser, on which the mental harmony of an individual depends, has never been so often reminded of and topicalized during the past hundred years, as it is now. Disappointed in our hopes, that the world might be changed to the better by means of technology alone, we returned back to the centre of human individuality, to the human inner self. The conviction it is necessary to educate creators and not producers is more and more often proclaimed. Some philosophers e. g. Edward Lipiński complements this by the conviction that the crisis of the proprietary values we are living through today, will be overcome in the future by active values, i. e. by the creative ones and not by the consumer attitude, and therefore already today the educational programme should be adjusted to this aim.

This year great attention has been devoted to education, its system, methodology and institutions in Poland, which is connected also with the general report of the state of education, recently subjected to

public discussion. The unrest caused by the destruction of the old principles and too slow maturing of the new ones is, however, being felt in circles of humanists all over the world. The generation of the young people of today cannot identify themselves with the generations of their father or grand fathers, because of the radically changed situation they are growing up in. The situation is simply different in the sphere of life, in the intellectual and partner sphere. Pediatricists and psychologists regard the development acceleration in children as a general phenomenon which is, at the same time, accompanied with a retardation in their social maturing. The teachers record more often than before the threshold of the "school shock" in children unaccustomed to coexistence in a collective, as they were brought up in front of a television set. The people's mind is fragile, statistics of suicides, alarmingly high in the lowest age-groups are the best proof of this fact. Trying to answer this problem, specialists all over the world seek a new system of upbringing and education, able to combine the polytechnical needs with the humanistic ones, education with emotional development and to balance knowledge of the world with that of man. The "emotional", "humanistic", "personological", eupsychic or synthetic education is thus being analyzed and programmed. The same thing, the full development of child's personality is what matters here.

When entering a child's room we perceive that the character of toys changes more rapidly than the books. Twenty five years ago, our toys were very poor in comparison with those of today, into which even electronics have penetrated. On the other hand, the books of our children do not differ so much from the books of our own childhood. And still it is just the toy and the book which are the mediators between the child and the outer world, both of them fulfil the role of a magic wand making it simpler for him to master reality. However I am afraid that one of them has failed to keep pace with progress. When we

glance at an average book for children or young people, we are usually embarrassed as far as time is concerned, i. e. we cannot determine immediately whether the book was published yesterday, ten or fifty years ago. For instance there exist some Polish publications from the inter-war period printed so carefully and illustrated in such a synthetic integrated word style that we could consider them to be books from the year 1973. Although in the books of today, the importance of the role of the picture has increased, as we live under the pressure of audiovisual means, but the picture itself has remained in general, as static, as it used to be, and as limited in the selection of the means of artistic expression as in the past. The book-shelves are literally flooded with booklets and books, functional and literary (according to Escarpit's classification), the child's eyes dart over them swifter and swifter and return to them less and less. The child does the same as the adult being compelled to do so by its historic time. The contemporary handling of the subject-matter of the book changes, the speed of the perception of the printed word changes too, along with its climate. To a greater and greater extent we turn over the pages, rather capriciously, we are choosy — if the structure of the book is not sufficiently easy to survey, and does not permit us to orientate quickly enough, i. e. if the reading time extends, we simply throw it aside and reach for another one. And the twice discouraged child brought up apart from other things by the superficialities of television and film will not reach the third time for a non-communicative book. The book today simply ceases to be the only source of information, it has lost its importance in being also the prestige object on index of social standing, also in the consciousness of the child. The book is read in the trams, or on the underground, under the school-desk, and after having been read it is left in the train. Naturally, this does not concern all publications, but mainly the ones with large circulations, which are the most important from the social point of view. On the other hand the explosion of events and the development of sciences bind us to the book more than ever before. Each child becomes gradually prepared that its education in the modern world of today will be permanent, that from the path of learning or extra coaching there is no alternative, only its forms and methods might be changed.

This fact alone, putting in front of the child already at the dawn of its life activity the perspective of enormous consumption of books, should evoke considerations and questions in our minds. What should these books be like, to provide both delight and an adequate amount of information, apart from duties. Functional book, generally speaking, the handbook represents the major part of all books published in the world — 80 books to each 100. Among the functional books, school text-books represent the most numerous group (sometime as much as 40 per cent of all the titles from the total number of books published in the given country). This represents a tremendous amount of books of basic social importance. While aesthetics and modern structure of the literary book fall under the ambition of this or that publisher, the appearance and the artistic language of the school text-book should be the indicator of the ambitions of our culture and education,

literally of all of us. Very often it is just the opposite case. School books can be reproached on several planes, that of conservatism in particular.

The visual language in the books for children is of a much greater significance than it is usually assigned. The presence of illustration is the mediator of several processes taking place parallelly: it is an introduction, a stimulus to read. By optical arrangement and structuring of the text, it facilitates its comprehension, incites imagination to independence, and intellect to activity, and finally draws the young person into the broader sphere of artistic problems, step by step it brings him closer to the "genuine" art and can be his first guide in its maze.

We must remind ourselves of how the relation between the artist and the recipient began to change radically within the course of the last decade. The artist's intervention into our environment has a greater and greater impact, more and more rarely it concerns only the individual objects created in the seclusion of the studio for the artist himself. The artists strive to influence as great a space as possible and above all the people. The artist often goes into partnership not lacking in moments of provocation, with the audience or the participant of the event, initiated by him. This relation presupposes the participation of the audience not only in the reception of a completed work of art, but also in the process of its creation, and sometime already in the creation of the very idea of the work, i. e. in a certain intellectual game. The fine arts are revided in several forms these days: they are influenced by film, industry, science and theatre. It grows in three dimensions, flooding man by its products, enriching the work by the physical and mental presence of man. Movement, changeability of form, transformation became its most frequently occurring features. At the exhibitions proffered by the young painters, the onlooker participates in — he does not judge the exhibits from an uninvolved distance. This kind of art entertains us, makes us angry, or enthusiastic, and strives to come close to life.

"Book should not be separated from life by anything and above all not by myths. Its actual function is the unlimited and constantly renewed communication with all the people. At the very moment it ceases to fulfil this function, it becomes a burden of dead paper, a soulless treasure!" says Robert Escarpit.

An evolution is surely awaiting the book of our days. And the book for children should be the first to undergo this change. The continuation of the already achieved beauty is not the aim here, it is the feature of academism, neither the extension of aesthetic models for the adult, i. e. of the too difficult or too rigid ones, nor the language of the artistic gibberish matter here. Curiosity is the most important feature of the young intellect. And this curiosity must be satisfied by every possible means. One formula or one instruction how to observe the world does not suffice here. Above all the picture must incite the imagination and not lull it to sleep. It must teach it courage, to observe the visible world through various spectacles. The training of imagination is in fact the training of intelligence. The stable,

"unanalysable" counterfact of the world must lead only to mental passivity. And we are especially concerned with the generation of creative people in the widest sense of the word.

The time has come when we must mobilize all means of expression, leaving the child the space for its intelligence. Let it learn in various ways how to designate the world, its pictorial analysis and synthesis. Let it find some room for its own artistic commentary in the book. Pages are not closed units. As the text passes from one page to the next, also the visual language flows through the book like a brook. The life of a book is in movement and its artistic component claims dynamism. In the books for children, we need not be afraid of the

heterogenic forms either, i. e. of the interchanging of photographs, technical sketches and graphic art. The more channels are open for the mental process, the better. And the task of the artist-coordinator is to give it a harmonious structure and to prevent chaos.

Many of the solutions presented at the exhibitions of the Bratislava Biennale signalize already this trend of considerations of books. It is quite possible that a public opinion poll carried out among the youngest Bratislava exhibition goers would reveal the most interesting aspects on this exhibition devoted to them. Children are often the best critics.

FRANTIŠEK  
**HOLEŠOVSKÝ**  
 CZECHOSLOVAKIA

**MIROSLAV CIPÁR'S CREATIVE SHARE  
 IN THE ILLUSTRATION FOR CHILDREN**

## I

Miroslav Cipár was already an illustrator of considerable renown in the sphere of illustration for children which was more of an experimental nature than mere wandering when his artistic activity was awarded for the first time at the BIB in the year 1973. The young Bratislava graphic artist born in Kysuce, a region with whose life and inhabitants he never broke his links, reached the age of 38 at the beginning of the year 1973. The county of Kysuce is beautiful but at the same time severe on its children. It brings them up in diligence, and teaches them to think creatively and work hard. And Miroslav Cipár is no exception. He began to deal with the illustration at a very early stage, and from the very beginning did not evade the tasks which brought with them many problems and difficulties — not always of a purely artistic nature. From the very beginning Cipár's illustrations were of ascending nature, bearing the seal of almost feverish, turbulent activity. The culmination point of his illustrator's activity cannot be defined, as it is certain, that for instance his *White Princess*, the illustrations to which were awarded at the BIB '73 is not the organic result of his so far creative efforts but simply a milestone in his development and a bridge to further creative aims and results.

A concrete work of art cannot be judged as an isolated phenomenon, regardless of the hitherto development of the artist — nevertheless (this is of special methodologic importance in formulation of the relation to the work) we can consider it itself as a whole, and then only deal with it in relation to the whole creative activity of the artist in its organic context. Such an elimination as a methodologic commencement of acquaintance with the work, facilitates to pursue the sources of artistic expression much more objectively and to anticipate and surmise the further direction of the artist's development.

In the illustrations to the *White Princess*, Cipár came to the expression which seems to have developed in equal share both from the Baroque works of folk art and Secession. It is a kind of "stil nouveau" of the 70s — in such a clear and clean cut form, which is so creatively revealing that it could hardly be found anywhere else. The basic novel feature of the illustration is that the rich, tropically branched decoration is of the same importance as the contentual story elements of the illustration and that the same decoration transgresses the content of the illustration itself. The enumeration of the other features of the expression would include the perfect planar nature of the picture with even colourness, the melancholic tint of colour harmonies, often interrupted by the violent verdure reserved to specific contentual vestiges, rich gradation of forms, in which together with human figures also the architectural elements play their role, as e. g. vessels, details of nature. The "tree that beautifies everything" the magical tree from fairy tales, each leaf of which shines in another colour and which tinkles sweet melodies at every gentle wave of the breeze — provides the best proof of the task of decoration. Cipár takes over this lavishing treasure of colour shades from the text of the tale and gradates it in forms, in which the foilage fuses with the flowers and with the pattern of the ornament resulting in a unified synthesis.

Cipár sets the picture of the delightful white princess into a richly decorated frame, enlivening the castles and coaches, he places the figures of princesses and kings among the densely laid out columns and arcades, forming the figures of the women and girls in buoyant, waving forms, adjusting also the painting of faces to the planar division of the garments. And it is quite strange, their expression, surprisingly enough, deepens by this principle of stylisation, the pictures of the animals are decoratively arranged, reminding of the fabrics the garments are made of. We are not surprised to see the

good husbandman Stoklas coming through the keyhole to save his country from the evil nymphs, in the lavishing whirlwind of forms. The Mephistopheles-like faces of the soldiers, seem natural to us, the delightful smiles of the girls and the prudent looks of the old men match so well together with the manifold expressions and arrangement of the faces of the hags and witches.

The function and decoration of the fly-leaf is being essentially changed and branched, we could see this for instance in Strnadel, Seydl, Bombová, Brunovský and the others. Cipár places a loggia full of the faces and statues of the figures from the fairy-tale but only of the positive ones on the fly-leaf. In the mirror picture of the lines at the beginning and at the end of the book, the direct impulse to seek among the figures of the fairy-tales and find out their relations in the plot and their importance in the harmony of movements and directions. Thus causing the reader to pay greater attention to them, than to the mere thread of the development of the plot of the tale.

We could speak also of something else, for instance of the flower initials of the individual tales, which erase the difference between the initial and the heading, we could also speak of what the expressions of the faces tell us, the more lively — the more beautiful they are, of the Chinese dragon personifying evil and negative powers, or finally of the charming harmonization of the landscape with the figures in the illustration to the fairy-tale "The Ploughman and The Giants". However, it is inevitable to turn our attention finally from Cipár's illustrations to this book, to his complex creative path in the field of the illustration for children, so as to be able to answer the question on the smooth development of his artistic expression.

## II

Each scheduled way is preceded by hesitation, consideration and discussions. Only when man actually steps out, when he really treads on the paths of the country he has to move in and experience, only then the direction and aim of his wanderings become gradually clear to him. Both facts are not dependent on us alone, our way is conditioned by those who have trodden the way before us (however, this does not bind us to follow in their footsteps) and by its singularities we must react with agility.

In the year 1958/59 Feldek's "Play for Your Blue Eyes" was published. It was a text abounding in colour and movement, playing with the riddles, incorporating the child into the game as a missing wheel into a machine. Already in this first expression of Cipár's we can undoubtedly see his absolute command of the world of forms and colour, his sense of the harmony of illustration and typographic design of the book, his interest in the unity of illustrations and letters. In the year 1960 a whole range of books illustrated by Cipár were published. We can feel that in each of them, Cipár strives to be true to the different features of the individual genres, how he purposefully arrived at the features the development of which is to create his specific individual expression.

In the illustrations to Choukovskii's "Merry Telephone" (1960)

Cipár employs the contour drawings with lively and bright colours. The features which attract him and which soon become the pillars of the construction of his expression are markedly evident here. They occur in the arrangement of the rhythmical vestiges, in the pictures of architectures, in the decorative structure of the fly-leaf of the book. It seems as if the development of this decorative phenomenon built up on a spiral sufficed to find a way to a certain constance of expression.

The capricious illustrations to the book "Pencils and Goals" by E. Gašparová (1960) represent, to a certain extent, a counterpart to the illustrations of Choukovskii. If the illustrator in the first case felt to be bound by the classical validity of humoristic content, in the second case, he is no longer limited in this respect. He is no more restrained in developing of the drawing, composition, ideas, line and colour conception. The special attention paid to colour by the text, leads him to the predominance of individual colours in the illustrations: green, ochre, red, blue. As the author herself wanted to draw the attention of the readers to the artistic expression, the illustrator could more easily grasp his cycle as an expression familiar to children — and enjoy the non-conventional free and expressive expression. Apart from the conception of the drawing itself, he is helped also by its variegated technique: he draws both by brush and by pen; he allows the colour surface to function, he uses the negative drawings of rubber print — but especially he solves the problem of book-cover in a very special and original way, showing already here his face and courage of an artist typographer.

The cycle of illustrations to the book „Father Christmas is Coming” by L. Kvietiková might seem to us as one of the many starting points on Cipár's original way of an artist, it is a realistic starting point, taking the recipient into account and bearing in mind also the educational and up-bringing impact of the illustration. In "Father Christmas" Cipár employs a wide range of letters and inscriptions, puts them into balance, which in spite of being very simple seem to be very exuberant, pointing to the bi-polarity of the contents: in the red and blue fly-leaf — the pictorial and the literary numerical. The rectangular facets enter like a thesis to the scarlet composition, with the princess, and as a practical principle of the cut-outs on the last page of the book. The illustrator points to the possibilities of the experiment on this basic element or composition and persuades us of its inevitability and life expectancy.

The jubilee publication which came out in print on the occasion of the centenary of M. Kukučín—"The Ginger Heifer" (1960) was a very special task for an artist. It deviated from the aim of Cipár's artistic development by its exclusive function, of a classical literary work, and by its specific position in the complex of literature for children. The two-colour extremely simplified lino-cuttings shake off their dependence of the plot, but nevertheless they are still marked by it. The streaks and stripes by which the graphic artist complements the details of the plot, are disintegrated by the vertically-horizontal arrangement of the compositions through free diagonals. Even with

the utmost formal generalisation of the illustration, Cipár succeeded in expressing both the balladic poetry of the work (mainly at the beginning of the cycle, through the female figures) and the grotesque plane of the comical. Perhaps here, Cipár was thinking of the adult readers — but nevertheless he remained faithful to the children's spontaneity of reception and to the children's interest in the new.

Already in these beginnings, Miroslav Cipár disposes of complex and well balanced expression which makes it possible for us to look for the dominant turning points in the development of his artistic expression than to take into consideration only the chronology of his work. At the same time also the illustrator's relation to the topic of the literary work emerges much more clearly.

### III

The illustration in picture books for the smallest readers represents almost in each illustrator of books for children a specific sphere of illustrations. This specificity does not mean a different expression; the illustrator seeks within the possibilities and boundaries of his own expression such features and signs, the linking together of which will create the most suitable and most attractive complex for children of pre-school age. The age limit of these books need not be defined too strictly; the idea of the illustrator as to the attractiveness of the graphic expression in accordance with the technically conditioned reality of our life is the determining factor here.

Perhaps the largest share in picture books for children belongs to the books of verse. Let us start with the enumeration of Cipár's illustrations in this sphere, in so far as we have not mentioned them before. In Marshak's folding cardboard book for children "The Merry Maths" (1962) Cipár illustrates the pages by chalk drawings of a simplified nature. The painter's technique gave him the possibility of more concrete treatment of the surface and Cipár makes full use of it. With the exception of the introduction, which in contrast to the very content of the poem acquaints the children with the numerical signs of values from one to ten. Cipár succeeds in maintaining the given possibilities in an easily surveyable form which is quite a difficult task, mainly in the second part.

If we do not take into consideration the strict chronology of the illustrator's work, the folding cardboard book series continues with the book of poems by L. Feldek "Telephone" (1963) and by his "Cookery Book for Children" (1968). The witty short poem of Feldek on the telephone is arranged on the pages of the book and gives the illustrator the possibility to alternate between the environments and connect the endless curve of the wire ball with the surfaces of the illustration collage. As to the form, collage is the most economic, and it seems to link up to the generous collage of the poster, enlivened on each page not only by an uninterrupted red thread, but also by minute elements in expressive colour, by a bird, leaf, flower and a little dog. In the Cookery Book, connects on to the metaphoric play of homonymes, which in itself presents the illustrator with almost insolvable tasks. Cipár chooses their absurd, grotesque character for

his artistic realisation, combining the figural motives of the pictures with the drawn letters; he deduces the artistic compositions based on the absurdity of contradictions, breaking through any conventional notion by his idea of the alternating of colours, proportions, type and picture vestiges. He gives the child reader — viewer artistic riddles and tasks, combining the verbal and formal expression of wit in a pun, in a novel, revealing way. Let us glance at for instance — the double page: Cakes and eggs. Opposite the image of food we find the interjection "Bang!" (in Slovak Buch; Buch-ja, Buch-ty — I bang — You bang; buchy are the cakes), the second theme compares the egg with its broken shell. The plotless text is then completed by an action, or the picture is restricted to signs and letters — but always the child's imagination and intuition are given full scope to.

Válek's "The Great Travel-Fever" (1964) and Marshak's "Merry-Go-Round" develop the same illustrational conception. In the collages to the former, Cipár places the simplified figures in contrast to the more complicated forms of the means of transport, architecture and details of nature making full use of surfaces, covered by fabrics with bright patterns (dress materials, clouds, butterflies). With the exception of human figures, as the illustrator tried to find the form archetype linking for instance the tree with the clouds and the smoke, to which, more or less, also some silhouettes of faces and patterns of the planar fabrics aim.

In the illustrations to Marshak's verses, the grotesque features of the expression increase even more; their boundaries are, however, determined by the principal simplicity of forms (the boy and the soap-bubbles, the new conception of the human en-face, carpet fabrics on the living figures and the like) and the older, amoeba-like character of the forms reaches the standard of original decorative rhythmisations, as for instance in the three, or better said four rhythmical principles on the page "Our Hippo". The artist is fond of the colour background, he experiments with the expressive rectangular arrangement of the pages for instance in the "Riddles". The popular poem "Little Moustache" is accompanied by details — signs, scattered on the pages perfectly completing the typographic appearance of the pages. The illustrator reaches the scene as late as the end of the poem; it is the final scene of the poem and he adds to its contentual situational grotesque character also the grotesque features of the artistic technique (black silhouettes of the figures with green details). In the poem "The Luggage" the artist chooses the opposite method — the illustrations begin with the picture of the lady with a lot of luggage and only then the significant elements follow — the luggage and the puppy in two presentations, creating actually the witty theme of the poem. The freedom with which the illustrator treats for instance the two presentations of the puppy, give the reader a hint, also of the freedom of the creative conception which he has to identify himself with and then assimilate in relation to the artistic expression. (We should add here, that within the range of illustration conception, as pursued by Cipár in the poems of Marshak's Merry-Go-Round, the accompaniment of both mentioned poems represents rather one of the

extremes — compared with the individual picture compositions of the book, it means that the contentual line of the illustration is reduced to minimum.)

The artistic culmination of the books for the smallest children is represented by the two cycles of illustrations: "The Smallest Merry-Go-Round in the World" by Ján Navrátil (1965) and by Feldek's book of poems: "The Head I Had Then" (1967). In short medallions in prose, Navrátil deals with the facts the child encounters in the process of becoming acquainted with the world also emotionally. The horizons of the text are much broader than Nezval's "Things, Flowers, Animals and People for the Children", their gradatory structure creates the system as a much more complex view of the world. Feldek's humorous — poetical flights of fantasy look closely into the same world, but they seem to be much more personal, and their jocular and at the same time deeply emotional view of the world of children's experiences suggests that they might have been written also for the adult. It is indicated by the aspect to much more general interest in the world of children, in children's speech, and in their way of thinking.

The type of Navrátil's book gave the illustrator the possibility of close, condensed illustrations. Cipár adds to all this the flavour of interesting artistic wit: he changes colours, hues and shades in the compositions ranging side by side the most diverse elements stylized into the economic form. Not always one and the same detail is painted in one colour — it depends on its complexity and expressiveness. The free arrangement of the element (Combing the hair, Painter's Clothes, Rattle, Black and White) gives an impression of free ceramic composition on the wall. And when we see the enlived alley of a picture to the text of the Painter's Clothes, it seems to us, that we understand the quintessence of such creative ideas, as for instance Morandi's still-life with bottles. The all-page composition of the Fountain descends to the children's way of thinking and creating not only by the palette of human figures, but also by arranging them, carefully and according to the strict rules as the words in a poem.

The all-page and partial compositions to Feldek's poems bring along new condensation in the figures and new artistic scheme of human faces, new colour harmonies are extended by unusual colour transitions the details are arranged in an interesting and novel way. Already at the beginning, the square picture opposite the title page, is divided into nine rectangulars, the regularity of which is disturbed only by the central oblong, with the picture of the human head. Free arrangement in horizontal stripes follows the composition consisting of the picture and of the free objects, the composition with the space fixation with architecture culminating in a poetic scene, from the bird's eye view, the composition composed of building sets and the view through the windows, planar cluster of figures in the interior and finally the picture with a somehow undefinable content, framed by four figures. Each composition signifies something new, each one brings a whole range of surprises and contradictions in its complex, each one represents a sum of forms, colours and partial contents.

Definitely, it is not an easily understandable picture conception,

it does not help the reader, it is like a concealed target, wanting to be discovered. It teaches to think in terms of the fine arts, and incites the will to mould and create. It leads the children to orientate in the strange world of space, fantasy and logic, so that they might be able to find a way not only from the picture to the world, but also from the world to the picture. Pondering over both cycles we feel, how immensely broad is the sphere of artistic play and its importance, and what uncountable relations and explanations are incited by the free creative expression and how they lead to the creative divergence of thinking.

#### IV

The illustrations of the stories from the life of boys are of particular importance within the range of the genres. The group of stories for boys, illustrated by Cipár is considerably variegated as to the themes. The following books belong here: The Heroic Diary by Klára Jarunková (1961) and The Famous Left-Hand by Elena Gašparová (1963), Feldek's poetical "Sweety-pie" (1965) and "The Escape from Grammar" dealing with an unusual topic by M. Ďuríčková, and also Svetoň's detective story "The Bag without the Owner" (1965) and Móric's story "Octavia Goes at a 100 Miles per Hour" (1968). The first two texts Cipár solved by the form of grotesquely stylized two colour drawings, vivid and non-schematic, taking over some features of common humoristic illustrations in the second book only. It was quite easy for the illustrator to remain faithful to this expression even afterwards. But he did not do so, he passed on to the much more complicated, more ciphered expression, granting the reader specific, elaborative possibilities and perspectives. Similar situations can be encountered in jocular speech, one can either stay within its limits, or surpass its boundaries and harmonize language with the ever increasing demands of the developing personality, with the exploits of incessant human search for the new.

In "Sweety-pie" and in the "Escape from Grammar" Cipár substitutes his so far used drawings by the scratched technique on the dominant black background with the silhouette-like effect. Instead of the humoristic features in the expressions of the faces and the conception of the figures, he applies the more complicated, decorative drawings, which will later bring nearer the figural elements to the non-figural ones, and over-reach into a certain independent decorative factor. The shifting from the contentual tendency, certainly rather free, to the illustration, in which the decorative function acquires an equally important role, if not even greater than the function of contentual accompaniment represents another feature of Cipár's illustration development. In both cycles, Cipár pays great attention to the environment, in *Sweety-pie*, in the book conceived rather in a bibliophilist way with few illustrations, in the balanced synthesis of figures and the environment, in the *Escape from Grammar* — in parallel changing of the picture of man and the objects, man and the means, in the confrontation of man with the environment.

Svetoň's detective story *The Bag without the Owner* is perhaps the first in this range as to the conception of picture accompaniment of the story. The black silhouette drawing, soberly accompanied by red

signs has undoubtedly the symbolic-decorative character. The Long Romotadla-Trikovec is presented here by his own long legs, the title drawing with a mirror frontispiece is dominated by the bicycle-rider, the concealed motive of the incomplete theft. The dramatic stylisation of the moving figures, revolvers, the air-plane, the Sherlock Holmes symbols, police, the warrant, postman and the other are just a witty decorative side-wings which develop the emblem composition on the book cover in its own way. The way from the motive of the story to the aim and means is concealed both in the illustration and the text alike.

The story of Rudo Móric connects on to the enchantment of boys by modern technology and suggestively reflects the boyish features and the adolescent yearning to give full way to the realisation of one's own strength and abilities. The cycle of illustrations can be characterized by bright colours, combination of plant and architectural elements, conceived decoratively with the simplified drawings of figures in which a random stylisation joins the elated humour, and where also the principal element of children's naivety or embarrassment finally come to the fore.

Homouristic illustration, more than any other kind of art, tends to a certain international standardisation, which embraces, both the character of consistency and the expressions of the faces and the scheme of movement. We can feel this best of all in the modern Western picture books, within the scope of which, the most marked turning point in the conception of illustration and its inclusion in other spheres of applied graphic art, is not the direct forming of the specific space between art and the elitist kitch took place. Thus we must esteem to an ever greater extent the fact, that Cipár retained his own ways of expression, his own composition, the characteristic integration of figural elements and the environment, and independent colour character. The original sketchy character of the drawing adds to his illustration that unimitable flavour of active suggestiveness which helps the child reader to artistic understanding and performance in Cipár's creative plane and within the limits of given children's creative abilities.

We can place rather freely into the group of boys' stories also Cipár's illustrations to Ferko's poems: "The Robot Works" (1964) and his illustration accompaniment of the story of adventure by Ándrás Dekányi: "The Lost Island" (1969). The world of Ferko's poems and its typographic particularity lead the illustrator to surpass to a certain extent his own genre limits of a story and to bring it nearer to the illustration of poetry itself. He achieves this by the increased share of the stylisation factor on the pages with more complicated illustrations, and in each minute detail. (Zmok, *Carneval, The Advice of Baron Münhausen, Robotrest*). The technical world which is the poet's source of inspiration, compels the illustrator to combine the technical details with the natural and figural; but this combination is always a living one, in which the technical element enlives the illustrator's creative approach. When the combination of living elements with the mechanism of machine reaches the boundaries

of absurdity, it seems to be the inevitable condition of creative information.

The usual dependence of the illustrator on the plot of a novel of adventure usually manifests itself in two ways: in the dependence on the plot and on the desire of the mass reader, to encounter the most faithful reflection of the depicted scenes and situations in the illustration, especially the latter relation is the main reason for the slow penetration of really artistic expression into this genre of illustration - even in spite of some excellent models of illustration, represented for instance by the works of M. Slevogt, A. Kubin, Fr. Tichý or by L. Lhoták, especially in the literature for children.

In the illustrations to *The Lost Island*, Cipár concentrates mainly on the gallery of figures and faces balancing their decoratively expressive character with the decoratively secessionistic scenes of the sea and nature and the detailed pictures of object still-lives. He does not serve the plot, he contrasts it with his succession of pictures, excessively rich in number, but penetrating deeply into the emotional atmosphere of the story. If we had to answer the question of the dominant influence of this illustration within the process of the assimilation of the book, we could say, that Cipár is concerned with the reader, wanting him to end his confrontation with the book by this cycle. He wants the reader's wanderings throughout the plot and his confrontations with the figures in the picture cycle to fade slowly away. The illustrations neither help the reader, nor are they bound to the environment the plot takes place in. This purposeful uncertainty of both planes should lead the reader to the investigating return to the relations of the novel and to the analysis and to thinking out the details to the end — both from the aspect of logic and emotion and visual imagination.

## V

The illustrations to Feustel's "Gnugu, the Little Negro Boy" (1965), to a collection of poems by Miroslav Válek: "To Timbuktu" and to Pavlovič's narration "Baa, Baa Sheep" (both 1970) represent an interesting stage in the development of Cipár's creative activity. The exotic environment of Africa, the specific possibilities to make good artistic use of the faces and figures of the African natives lead Cipár to give a special role to the line and artistic detail, to seek new arrangement of elements and new colour rhythms. A vivid stripe of tropical bush, the linear rhythm of the river bank with the Gnugu fishing, the line-stripes accompanying the palm-tree, attract us as a contrast to the wavy-waters of the curly hair, sketches of clouds, the symbol of the Sun. The construction of the illustration is based on the simple line and curve, living their own lives, also outside the illustration.

„Gnugu, the Little Negro Boy" is a charming combination of a humorous - adventurous exotic theme based on the plot of fairy-tale ethnographic character. Cipár's stylisation principle and mild grotesque plane of humour correspond perfectly to this theme. If we can speak of the shifting from the children's naive expression into the sphere of humour and thus of the artist's expressed attitude to the committed

exotic nature of the story, we should add, that both trends take place on the emotional plane, in a certain anticipation of the relation of the emotions to their real base. Let us recall for instance the scene, where little Gnugu rouses the whole village at night by beating on the big dance drum, Gnugu's adventure with the leopard cubs, his fishing, his encounter with the crocodile, the shifting of dreams and wishes and reality in Gnugu's thoughts. Cipár reflects this stream of actions in hints, many a time akin, but nevertheless their ranging according to the plot is doubtless and concrete.

The nucleus of the illustrations to the book of Válek's poems "To Timbuktu" lies in the plastic architectural compositions and in their plant complement. The illustration discovers again the power of a circle and circular line. Central compositional principle and decorative differentiation of the surfaces of animal and human figures come to the fore. Válek's merry poems are full of allegories, humour, contradictions in speech, and new verbal forms: the creative nucleus of the verbal expression acquires a poetical meaning of its own. Hence the stage of the active stimulation of the book must culminate in children's considerations on the most direct and efficient relation between the meaning of the verse and the evokable visual images. Cipár's illustration does not take the child by the hand, but tells him instead: "It can be like this, or like that", prompting him to try to seek "differently", too.

Also the expressive plot of Pavlovič's tale on the sheep and her troubles with the ball and the school is accompanied by a fluent stream of humour and puns. The humour can be illustrated by the action, the puns can be counterbalanced by their own artistic features of illustration expression. Cipár builds the illustration on a rough wax contour drawing, filled carefully by the colour surfaces, choosing new colour harmonies with prevailing violet, scarlet and ochre. By means of tasteful and witty humanisation of the hero, the illustrator helps the author to bridge the gap in the child's understanding of the process of ranging the sheep within the sphere of human thinking and activity.

Cipár's illustrations to the story of the sheep Baa, seem to be much more expressively decorative than the others, the decorative tendency prevails over the humorous. The harmony of word and artistic picture thus facilitates a broader and at the same time a deeper stream of the emotional attractiveness of the book as an artistic means.

## VI

And so, as if in a circle, we return back to the contemporary expression of Cipár's illustration, especially to the illustration of non-folk, artificial tale and picture book. Cipár's aiming at the new style does not proceed in one stream, in one channel, this can be seen in the comparison of the illustrations to the fairy tales *Osmijanko* (1971) by Krista Bendová with those of the *White Princess*. In the *White Princess* the main emphasis lies in the picturesqueness of the surface, on its division and multifariousness. In *Osmijanko* Cipár decided in favour of the picturesque forms, connected with sharp dominant violet

of the accompanying colour of the top of the page pictures. They represent the main stream of the artistic accompaniment in *Osmijanko*. Their pillar function is strengthened by the false end-pages, closing the text and the halves of the actual double end-pages binding the book onto the boards. In the top-of-the-page illustrations the simple line disappears in the exuberant abundance in circular and wave systems, determining also the painting within; the drawings attract almost suggestively the reader's eyes. The formal exaggeration silences the hypertrophy of mimic expressions, and pushes them into the position of a decorative function. The painter's wilfulness comes here to the fore, as if it were the basic feature of the essence of the game, of artistic process and creation. We cannot do without its close connection with fantasy.

All the top-of-the-page drawings in *Osmijanko*, however, are not equivalent bearers of the formal hyperbole. The bearers of the formal hyperbole are rather the drawings to the musical tales, not to those about little pigs, rather the drawings to the bed-time stories than those for reading in school. Nevertheless, also within the scope of the individual parts we can encounter also the drawings more sober in forms, as for instance the drawings to the tale about the luminous ghost, the somnambular scientist, the burried arithmetic book, the interrupted match, the dragon Svatoslav and others.

The second stream of the cycle of illustrations to *Osmijanko*, eight colour appendixes do not correspond by their content explicitly to the individual parts of the tales. Here, Cipár pursues above all the compositional principle and he achieves quite extraordinary and unique compositions indeed. It is for instance the circular horizontal composition about the thrifty pig, the allegoric composition about the dragon Svatoslav, the picture of Karbul-Barbul, the giant, from the tales with the identifiable plot relations. The exact ranging of these is rather difficult because of the position of the plot, situational relations and transferred meaning in which the compositions are posited. However, the consideration about the concrete ranging of the illustration might seem naive, we must not forget that it cannot be absolutely neglected in the creative developing function of the illustration (either with regard to the character of children's way of thinking). In the non-fairy tale and at the same time in the more imaginative character of these tales, apart from other things, the problem of relation of the text to the illustration becomes more and more pressing. And Cipár succeeded in solving of this problem in a broad and revealing manner.

The colour illustrations to Feldek's poems: "The Starry Tale" (1971) create along with the poet's words a merry conception of a new picture book. The illustrations represent a succession of pictures in which the decorative factor reaches the limits of self-utilisation. Nevertheless, even this illustration experiment, directly and intensely stimulated by the character of Feldek's poems, has its strict rule and order, although the plot is only gently suggested and its idea almost fades away. The pictures create an independent stream, they are not bound to the text of the pages, they tend rather to overtake it. The

objection that on some pages the decoration and the secondary contentual elements not mentioned in the text push aside the "full understanding" of the illustration, can be argued against by the statement, that the share of rational and emotional components in digesting the book can never be equal. And it is always the emotional aspect of perception that leads to active forms of reaction which should be given preference.

Cipár created a cycle of two colour illustrations in contrasting disharmony of green and violet for the picture book "Wild Adventures" by Jozef Pavlovič (1970). As to the colour the illustrations are somehow related to those on the tops of the pages in *Osmijanko*. But here the conception of the figures and forms represents a much calmer background, less capricious humour — the background to which he can return. It is almost the Ladaesque simplified drawing representing a certain pole of security of starting points within the scope of Cipár's expression. The other pole dwells in the romanticism of experiment.

The final stage of Cipár's illustration conception can be expressed by these books and by the illustration cycles in three other books, in which the connections with the White Princess are much more explicit. They are "The Viking Vike", by Runer Jonsson (1969), Hečko's adaptation of the stories from *Decameron*, and Feldek's fairy-tale narration: "The Magician and the Florist" (1972). As all four books, including *The White Princess* differ from one another as to the text, differences exist also in Cipár's illustrations: nevertheless they are the differences within the scope of the same conception and of one and the same expression.

"The Viking Vike" is a humoristic story about a witty Viking boy, showing how wit prevails over brutal force. From the aspect of historical genre, the story can be considered to be a parody, of the respect paid to the conqueror's heroism and fights. The boy-hero Vike solves also the most difficult problems in a way reminding us of Baron Münhausen of the application of common sense into tom-foolery.

However, it is still difficult to find the position between the humour mocking brutal force and the majestic, by which violence is usually veiled in and we cannot find many examples of adequate character in the illustration of this kind of genre. Miroslav Cipár solves his task by the geometrized scheme of the figures, which he places into picturesque groups, furnishing them with expression of naivety, even passively helpless trustfulness, the planar balance of colours leaves, even if alternated, almost a silhouette-like expression. Cipár avoids here the humour alone, he used so expressively in the illustrations of stories for boys. He implies it only in the contrast of the dressed up figures and the Quixote like embarrassment in mimics and movement. In spite of that he strives to be more faithful to the concrete plot situations, which itself gives limits to the humoristic expression in this inter-genre situation of the text.

The Renaissance *Decameron* abounds in the peripeties of the stories full of love, delusional and rough humour, to such an extent, that neither the rather narrow Hečko's selection which should de-erotize the text for the young readers, claims concrete situational contentual

conception of the illustration. Miroslav Cipár, however, has never set up such a task. The untold collection of colour appendices along with the composition on end-pages and on the book cover, wants to capture the spirit of the period, Renaissance feelings and life instead. It is an adequate aim of the mission of this book as it is destined for young people. Rich feasts, meetings of the couples in love, pictures of the beauties, vis-a-vis, the picture of a courtesan among the flowers, combination of the delusive girlish beauty with brocades, columns and frontal sections of the palaces provide, Cipár with an attractive assortment of themes to illustrate. This cycle is the most fervent, the most admirable of all Cipár's works and this approach brings him closer to the essence of the illustration of historical genre.

Miroslav Cipár assumes quite a different level of expression in the artistic parallel of the grotesque narration by Lubomír Feldek: "The Magician and the Florist". If we can define Feldek's suggestive, imaginative text as a grotesque without feigned humour, then Cipár's accompaniment grasps ideally the spirit of the literary text, not in the sense of the old, unsurpassability over the boundary of expression and genre. What matters in *The Magician and the Florist* is, on the contrary, just the discovery of new spaces — starting from the picture of the on-lookers in the counter-title, which attracts the attention of the reader by the hypertrophy of the tense, and in spite of all naivety serious inquisitiveness, by the fact, that Cipár expresses all this in mimic positions and movements, and progressing on the pages of grotesque confrontations, the effect of which increases due to the simplicity of Cipár's artistic expression. A flower tree with hats, a cycle-ralley on a scouts' hat, a tramps' hat with a star-shaped hole, cap with a pompon the bonfire with Jánošík's group of highwaymen, a winter cap with an Indian princess, or a foresters' hat with an ink-well — Cipár thinks all this to the end and draws it into the grotesque plane of his expression. If he sometimes ignores the successions given by the text — it is not an obstacle in the process of children's comprehension of the book; the cap with a highwaymen's bonfire is far ahead of the mention in the text, and still each child will have it imprinted on its conscienceness even at a most cursory glance at the pages. The children's awareness in the fight for the precursory position of word and illustration cannot always begin with the word, sometimes also illustration must be given the role of the initiatory stimulus.

The florist and the magician occupy a special position in this cycle of pictures. They are the figures expressed rather by the grotesque contentual details than by being the bearers of them. They are confronted by an astonished and stunned crowd of on-lookers, introducing the strange play of reception, between the artistic expression of the plot and the child reader. Already the idea to begin and to end the series of illustrations by a gathering of the curious on-lookers and what is more, scatter them also through two-page compositions of the book, testifies to the fact, that the grotesque position of the expression is really proper to Cipár and that he is a master in incorporating it into the general feeling of the child reader.

## VII

The attempt at analyzing Cipár's illustration work for children suffers from one disadvantage: it deals with the creative contribution of the artist in the first half of his artistic career. But not even the feeling of this disadvantage can prevent us from considering the important expressions within the sphere of the illustration for children and to try to seek, apart from practically evaluating them (as they appear for instance in the prizes of competitions and contests) also the factors of objective relations and connections which are usually lacking in practical judgment. The factor of permanent value and constancy of the significance of the work of art is without doubt the most important here.

Miroslav Cipár represents an outstanding personality in the young generation of Slovak illustrators. He is one of the most expressive and most vigorous experimentators - searchers, his interest embraces all genres of illustration covering also the sphere of drawing alone, as a sphere of painters' illustration. In all his exploits and searchings, Cipár never loses his own self, the positions he has already achieved, we can say that each new work of Miroslav Cipár's comprises the original features, discovered already before and incorporated into the new expression. This organic and synthesizing factor makes all Cipár's works to be uniquely uniform and complex.

We should add to the extensive amount of genres and themes, so characteristic of Cipár's expression also the specific understanding and conception of the tradition of folk art, as it appears mainly in the illustrations to the picture books for the smallest readers, and his vivid interest in the linking of illustration expression with the typographic arrangement of the book. Cipár treats the living traditions of folk art with special care: this is reflected also in the scale of unusual colour harmonies, and in the stringency of forms, which has been since time immemorial the typical feature of folk art, in mountainous and more isolated social environment. By the combination of the illustration with the typographic aspect of the book, Cipár is far ahead of the perspective trends of book arrangement. This is the synthesis to which, all his so far activity has been aiming at, showing new positive values and discoveries also in the very character of this combination.

In the period when the awakening and development of creativity are especially emphasized, and which, from this aspect also re-evaluates the scope and character of the authority, the illustration expression of Miroslav Cipár presents a whole range of stimuli to the way of how to solve these social problems and to the application of educational significance of the book for children and its illustration also from the aspect of developing the child's personality.