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**ON THE THEMATIC DIALECTICS
 OF BIB SYMPOSIA**

Each branch of science arises from praxis and leads to praxis. The same applies to art: it originates in praxis and tends towards praxis. The notion of unity, integration of praxis and theory, praxis and art, become the indispensable characteristics of all our deeds and ideas. The leninist triad — sensory knowledge, theoretical generalization and verification in praxis — in its temporal and local synthesis effectively signifies a creative deed. It is exactly illustration, fine arts joined with an artistic word, of which we wish to assert with certainty that is on the one hand, the most effective creative appeal and that further, illustration has exceptional power to spread this appeal to the widest spheres of each human activity.

The preparatory committee of the BIB symposia when reflecting upon the significance and role of these symposia at the present stage of development arrived at the conclusion that nowadays symposia cannot merely deal with

- a) finding solution to partial theoretical problems of creation and reception of illustrations for children or
- b) broadening and precisely defining the scope of problems connected with these two spheres but with
- c) *laying the foundations for the system of theory of illustrations for children.*

The activities of symposia, various institutions and individuals upto now have prepared the ground for this move. The entire world of literature we have at our disposal today, treatises on historical stages of illustration for children in individual spheres of national cultures, reports and reviews of individual artists and epochs, suggestions of papers on partial problems of our discipline, attempts as formulations of significance and educational influence of illustrations for children, analyses of illustrations

and experiments in research into functioning of illustrations — all this formed the background from which we can approach the formulation and solution of our task.

This was a brief explanation to elucidate the origin of the synthetic conception of the topic of our symposium on *Form and Method of Depicting the Present in Illustrations of Books for Children and Young People.*

The introduction also explains why this problem-topic should be at the same time sub-divided into five separate topics comprising the humanistic basis of Illustrations, depiction of heroes, realistic approach in illustrations for children, the problem of illustrating poetry and illustrations to science-fiction for children.

The principal topic as well as the selection of sub-topics emphasize the departure point which is *the present, the contemporaneity.* It is not, however, the present for the present's sake, but the present as the source and bearer of the future; the present from which the future is born. In it, the inevitable aspect of progressiveness, socially reasoned progress which does not depart from the essence of a given social commitment of an illustration and its significance for Man's development, is contained.

The aspect of the present-future comprises within itself an attentive attitude to progressive traditions. We have in mind what was the best in traditions of the past, i. e. traditions of national strivings for justice and freedom, traditions of world freedom and friendship, unselfish assistance to the weak, traditions of eternal aspirations of people aiming at full moral, emotional and intellectual advancement.

It the past few weeks when studying some aspects of world illustrations for children I paused at four

representatives of Soviet art of illustration with certain awe and admiration. From among the older generation of illustrators of books for children they are Konstantin Kuznecov and Vladimir Lebedev, and Tatjana Mavrina and Maj Miturich from contemporary illustrators. It is interesting to note that different relations and forms of depiction and functions of depiction with each of them are concerned. Nevertheless, they all present a perfectly integrative notion of humanistic and realistic illustrations for children. The essence of Kuznecov's illustrations rests in his balanced interest in folk toys and fairy-tale illustration. In Lebedev's work his politically committed poster creation combines with illustrations for children in a remarkable way. One may for example compare his pictures from "The Panel of Revolution" or posters with a challenge to struggle and work with illustrations to Marshak's poems "Circus", "Ice-Cream", "Yesterday and Today". Tatjana Mavrina, a devoted artist, dedicated to Pushkin's literary heritage embodied the heroic setting of the Russian cultural history into her illustrations of fairy tales. She is able to view the cultural past as a fairy-tale reality and a fairy tale as a historical reality binding for the present and the future. Her pictures of old Russian towns and villages are alive in themselves, they do not require a human element to bring them back to life. The element is substantially present in the country itself and in architecture. Finally, Maj Miturich with Columbus-like sense of discovery discloses to children — and not only Soviet children — the natural beauty of the vast Soviet Union, from one frontier to another. It seems as though both Mavrina and Miturich could foresee that it is exactly this kind of emotional knowledge which moulds each normal child, providing no negative influences enter the arena, into an enthusiastic creator of the future.

Similar success of integrative humanistic endeavours in illustrations for children can also be encountered in other spheres of national cultures. In Slovakia, our host country, one cannot omit mentioning the initiatory significance of the works of Ľudovít Fulla, the pedagogical influence of Vincent Hložník and a whole series of singular expressions demonstrated in creative activities of Jozef Baláž, Robert Dúbravec, Viera Bombová, Albín Brunovský and other young illustrators. In the Czech lands the names of Jozef Lada, Antonín Strnadlo, Jiří Trnka and many other artists come to mind. Bratislava Biennale of Illustrations has furnished ample evidence of creative endeavours of other cultures too. Owing to their impact we can register an extensive diffusion of humanitarian principles and social commitment in illustrations for children all over the world. If the art of illustrations for children enjoys greater

consolidation in socialist countries it is an inevitable consequence of a more socially conscious notion of the function of illustrations and elimination of all negative influences of private financing. It is our hope that this situation will soon become spread all over the world and we regret that it is still not put forward convincingly enough in the editorial policy of the theory of illustrations for children.

Let us now turn to the notion of contemporaneity from the viewpoint of literary and illustrational genres. Is the symposium's sub-topic concerned with stories from contemporary life and nature only? Further sub-topics, i. e. the illustration of poetry and science fiction demonstrate that this is in no way the truth. The consideration of contemporaneity may serve as a leading aspect of illustrational approach even in such genres that at first sight appear to be remote from the present. In this the power and charm of illustrations rests. Let us only consider a fairy tale or a fable or children's folklore of whose suggestive influence on the child reader Samuil Marshak wrote so explicitly in his "Education Through Words". And thus we are fully justified in evaluating depiction of contemporaneity also in illustrations of texts such as Woroszylsky's "Podmuch malowanego wiatru" which received an award at the first BIB (Murawscy), Alice in Wonderland, the fables of Ezop, Lafontaine, Krylov, etc. Knowing that Alice in Wonderland, for example, was illustrated by our Dagmar Berková and the Polish artist Olga Siemaszková, we may now anxiously await how such original and sensitive artists as Viera Gergelová and Maj Miturich will handle this task. A fairy tale transfers the fantasy of yesterday into the present, an illustration helps to perceive the works of the past through the eyes and the heart of today, it facilitates to preserve the permanency of literary works and thus becomes permanent too.

In choosing the sub-topics of our symposium we had in mind two principal tasks: to embrace various taxonomic aspects and delimit the most topical ones. In the sub-topics comprising humanitarian principles and realistic approach the integrative trend and the objective functional task of illustrations are most markedly apparent. The demand for realism corresponds to notions of forms of depiction and method of delimiting the basic creative approach to which forms and methods, as individually free expressions, are subjected.

Bedřich Václavek some time ago expressed the unity of humanism and realism in the formulation "Through Creating Towards Reality". In this work he declared the inauguration of a new synthetic art. Accordingly, an artist is to become a simple worker serving humanity. Both

form as well as content, the method of depiction are the reflections of reality, are inherent in the essence of a work of art and both are socially active. Realism in the new synthetic art is determined by the social socialist perspective and above all, "by a dialectical insight, perceiving not merely the facts but also their mutual connections and the global meaning of the dynamic process of reality". The same applies at present, particularly to illustrations for children which we can justly consider to be the means of an emotional and a logical appeal to the building of a better future.

The figure of a hero reflects not merely preference for an epic work of literature but also a specific consideration for the choice of plot among young readers. Depiction of a hero in the singular conception of an illustrator is at the same time the testing point of an illustration, both as far as thoughtfulness for the child-reader as well as the commitment of an artist to functional responsibility and social tasks of a work of art are concerned. The sub-topics on illustrations of poetry and science-fiction are good examples of genre classificational approach to elucidation of problems. In both genres, poetry and science-fiction, the optimism of life and work, a synthesis of poetry and scientific thought are demonstrated most markedly.

In Czech and Slovak literature we find numerous examples of beautiful children protagonists and their portrayals in illustrations. Let us only name "Small Bobeš" (malý Bobeš) written by J. Pleva, "Robinsonka" by Majerová, Říha's "Johnny's Journey" (Honzíkova cesta), F. Král's "John" (Jano), Ondrejov's portrayal of Jerguš in "Rebellious Youth" (Zbojnická mladost) and "The Wanderer" (Tulák) by K. Jarunková. Similarly, we could also enumerate their classical as well as modern reflections in illustrations of Karol Svoboda, František Doubrava, Lubomír Kellenberger, Štefan Čipin, Dušan Kállay and others. In searching for and depicting the hero — as the closest contemporary living example to children — we can find inspiration in folk fairy tales and history, as well as in the vagueness of symbol and metaphor, in the concealed code of a fable, etc., as it has been shown in the works of Rackham, Hegenbarth and Jiří Trnka.

The choice of genre sub-topics of poetry and science-fiction bring the link between poetry and optimism to the forefront of our attention. We are not, however, concerned with some kind of subjective optimism. We have in mind such optimism in which beauty is identified with happiness, the optimism manifested in the work and lives of people, an optimism directed towards tasks and roles of an individual in society and the future. An optimistic tone in illustrations for children somewhat resembles "mazhor",

the tone characteristic of Makarenko's pedagogy. There is no single facet to this optimism which is as manifold as human life itself. To be able to appreciate fully the divergence of trends in which this component of expression in illustrations manifest itself, we can compare the works of the following artists-illustrators, all appearing at BIB, for example, the Czech artists Jágr and Born with the Slovak illustrators Bombová, Cipár, Dúbravec, the German Klemke and Liselotte Schwarz, the Lithuanian Valiuvienė and the Hungarian Kass, the Swedish Löfgren, the Dutch Velthuis and the Yugoslav Stupica.

Perhaps the question of forms and methods of illustrations should also be elucidated. It is a quite a complicated problem and cannot be dealt with in a superficial manner in an introductory paper of this kind. We could perhaps refer to the earlier work of N. Vycheslavac (1936) who differentiates between illustrations directed at narration and plot, at objectivity, and those that follow an associate line and not a sujet line. It concerns a new scope of aspects, ranging from narrative forms, emotional and natural setting to educational tasks of illustrations and to the role of ideological agitation. The latter function, however, must be contained in the nucleus, the essence of an illustration and not merely appended to it as an outer, supplementary component. We could also, together with Adamov (1959), ponder over the attitude of an illustrator to author's style and evaluate illustrations from this particular aspect. It is here where we still owe a great debt to illustrations for children.

Finally, we are convinced of the fact that one further relation concerns the basic subject matter of our symposium. Some time ago the Triennale of Insite-Naive Art used to take place in Bratislava. Let us lay aside for the time being the specific problems connected with this non-professional artistic creativity. Nevertheless, this art testifies to the fact that mass-popular interest and active participation in matters of creative artistic expression is and always will be one of the essential factors determining the place of art in the life of society. An interesting picture book for children has been recently published in Carlsen's Publishing House in Denmark. It is a narrative on Grandad's journey to the western remote forests, based on a selection of Henri Rousseau's pictures. Rousseau the Douanier will forever remain the patron of common man's interest to have his share in art. It is an interest which we can justly regard as a new form of continuation of former folk art.

There exists yet another example of viewing this relation. In 1977, at the next BIB, we shall commemorate the 100th anniversary of the birth of the famous Austrian graphic artist Alfred Kubin. Kubin was not an illustrator

for children, even if much of his work could become the classic possession of books for children, e. g. books by Hauf, Andersen, Hoffmann, Poe, books on Krakonoš (the mountain giant), Count Prášil and so on. The final stage of Kubin's works of graphic art was influenced by his collector's interest in naive, non-artificial illustrations found in folk family calendars and folk novels. The autodidact Kubin achieved world recognition due to his exceptionally suggestive sphere of imagination and expression in the latter of which, similar to Van Gogh's paintings, the aspect of a rudimentary, unscholarly creative force was present. Kubin here intentionally opposed the convention of professional expression. Did he not thus create an example worth following? We have in mind further connections, i. e. the age when professional illustrations for children will become more closely bound up with children's and naive drawings and paintings, (let us recall here the illustrations of Maria Primančková) and when the dual sphere of

creation and reception of an illustration will merge into a single stream of relations of the new Man to Art.

The situation would be ideal if the papers and contributions presented at the symposium at least in some way indicated the essential relations emerging from the structure given by the symposium's topic and sub-topics. Their urgency compels us to put forward still another request, i. e. that the complexity of all problems under discussion should not be confined merely to a formal stenographer's report. The latter should also include views and opinions stimulated by the discussions taking place today and tomorrow. To put it simply: it is our wish that the incentives arising from the 5th BIB will persist further in the period between this and the future symposia and that they permeate to all places where a beautifully illustrated book for children, its creation and lasting impact, are of prime concern.

GALINA
DEMOSFENOVA
 USSR

**THE DEVELOPMENT OF CHILD'S
 CREATIVE PERCEPTION AND THINKING
 AND THE PROBLEMS OF THE PRESENT**

It goes without saying that a child's life from a very early age is in close contact with the adult world. His upbringing and education can not be separated from the present unless it is done intentionally. Therefore the aim of this symposium is not so much an attempt to corroborate the truth of this, as to determine the specific features and requirements of our reality in the child's upbringing and in particular the requirements which are most relevant to the artist working in the field of children's literature. It is undoubtedly a question not only of the importance of reflecting the main problems of the present in children's literature, but rather that the writer and artist should take into consideration the whole complex of modern problems concerning the development of different qualities in the child.

In my opinion, one such problem that we are faced with nowadays is the development of the ability of creative thinking in the child; and I would go so far as to say that the solution of the problem is connected with the quality of reflection of contemporary reality in the illustrations.

It is difficult to overestimate the importance of the immediate influence exerted by the artist on the child's visual perception; modern psychological studies show that the development of visual perception plays an active part in the process of creative thinking. I refer here — and will do so later — not only to actual plastic art activities but also to scientific and practical activities in general.

We are always surprised by the child's enquiring mind and creativity, but so far we can only account for, not control, the gradual recession in creative ability that occurs at the age of fourteen or fifteen. Moreover, at a time

of a surfeit of information, in the age of the cinema and television which may seem to have enriched the child's life, we find alarming evidence of a reduction of the child's creative period which in any case is not at all long. According to an experiment recently carried out in Japan, the creative abilities of children who regularly watch television are below average, although their general knowledge is greater. Psychologists have long been worried by the problem of knowledge and creative activity. But only in recent years has attention been paid to psychological achievements in the field of the study of creative activity. Modern psychological concepts tend to put "visual thinking" in the forefront of the process of creative thinking, and consider that its productivity relies on a properly trained eye. This point of view of modern psychology is clear and familiar to the artist as he has known for a long time that there is a close connection between the processes of representation and thinking. "Drawing is reasoning", — said Pavel Chistjakov, the famous Russian artist and teacher. In this connection I cannot help mentioning Jan Amos Komensky, the great Slovak teacher, who said that the main aim of pedagogy consisted in educating "mind, action and speech" and who argued that "sight occupies the most important place among the senses". Concerning the child's education he demanded that "sensual objects should be properly presented to our senses" as he saw very close links between perception and thinking. When drawing pictures for children Jan Amos Komensky was particularly concerned with two things: bringing to light that semantic connection of objects which arises in any active process

and comparing the represented objects and phenomena with phenomena of reality itself. The latter he considers to be particularly necessary to the development of the child's judgement.

As a result it is clear that education must be closely linked with reality, the connection being realised by the joining of the picture and reality.

The process of the correlation of the represented with the real object is of great importance for the child; but to be fruitful the child must be interested in the story he is reading and he must also look at the pictures in such a way that he can correlate the world of images with the world of real things. He learns, to use Jan Komenský's words, "to seek objects for his senses", he learns about the relations between the represented objects and he tests them with reference to reality; at the same time he comprehends the very essence of conventional generalisation through the artistic language of the picture. This complex process of "manipulating the world" in his mind, reveals to the child possibilities of manipulating real objects; while by manipulating real objects the child understands the possibility of their creative transformation. The reality of the image is as obvious for the child as the reality of life; the purpose which is inherent in any image and which the child becomes acquainted with through the illustrations is indispensable for the development of his ability to make generalisations.

The child who is beginning to understand the world lives a very active creative life which in its turn is connected with a very intensive sensory activity. It is of great importance to my mind that the impressions the child gets should not hamper the natural process of development but rather direct it along the proper channels. Unfortunately, from this point of view much is expected of "Television information" which is unreasonably abundant and does not take into account the specific perceptive activity of the child. Both we and our children have long stopped feeling the difference between the conventions of photography and the world that is actually being perceived. Remember how sharply the distortion of visual forms, typical of the photograph, was felt by Delacroix, who was born before the camera was invented; and think of some modern experiments which show that people from many tribes who have never seen photographs before completely fail to understand the photographic experience.

Eyes that have been accustomed to something from childhood, but which have not received sufficient information about it at the right time, fail to recognise its characteristics, and lose the ability to make distinctions;

for it is true that the human eye develops with constant training. I should like to remind you of another famous experiment: as soon as they could see, a number of kittens were placed in an environment consisting only of horizontal or vertical lines. When they grew up and went out into the world around, they were unable to see anything different, they were practically blind, stumbling over things etc. The experiment was rather cruel of course; but is not the experiment that "straight forward" city life has been making on us even more cruel in providing our sensations with only a few out of the whole variety of forms that exist in nature?

The visual apparatus is a very sophisticated device, but is not given us in a finished form. Its development has its different stages which might not be reached unless the child receives enough proper data. And in this sense nothing can substitute for the pictorial information the artist provides for the child. It might so happen that a particular book contains less information than, say, a film series, but it will surely provide more "food" for the imagination. The child has the chance of studying each picture for a long time and may corroborate his impressions by making different comparisons, he may take the book in his hands again and again, feeling its shape, the texture of its paper, color. The book is not a guest in his home as a television film is; it is a resident with whom the child is in contact everyday. The illustrator of the book can and must contrast the paradoxical sensory hunger of the time with the vigour of his imagination; he must be able to project himself as an example of a creative individual actively participating in the transformation of the world.

He must be interested in the world around, his attitude towards it must be active; this is an indispensable condition of creative activity. The child may adopt this standpoint at the first stage of his relationship with the artist, at the time of the most intensive development of concrete thought. If the awareness of the child is to be led from active discovery of the quality of an object in confrontation with other objects or with the environment to the assimilation of the teenager into the complicated, world of contemporary life and personal relations, from the most simple to the most complex, it is important not to betray this active standpoint and not to follow the path of mere passive reflection. In his figurative conversation with the child the artist, as it were, turns the object around so that each time the child sees the object in a new light, perceives it as an object of reality and at the same time as a creation of the artist's imagination. In exposing the object the artist reveals himself. At the same time it is of great

importance as a stimulus to the child's creativity, because it gives him an example of an active, intentional transformation of the world, without imposing any particular method on the child. It is only possible if there is flexibility, freedom, a choice of versions and a certain "openness" of the illustrations in relation to the text, but without any limitation at all of the clarity or the originality of expression of the artist. The characteristics which the artist attaches to a picture must be taken by the child as inherent ones belonging to fantastic and invented objects, and not as part of the artist's method, which is something unconnected with the object. In this sense stylisation may be dangerous, its apparent integrity can be infectious if it acts as a substitute for real, living sensations. The development of creative ability may in fact be harmed by certain features of comics, for example by their absolute simplicity, or by their stereotyped action. The problem of stereotyping in general deserves special study, I think: it reminds me of the horizontal and vertical lines I have already mentioned. Children's love for non-stereotype characters, such as Carlson, is well known. The reason is clear, because stereotyping is quite alien to the nature of creative activity which, by definition, attempts to "break" the stereotype, to escape from it. It is particularly important for the characters in a children's book to have some kind of personality, to be clearly differentiated and to be visually unique.

In the development of the child's creative abilities, a special place is occupied by his introduction to the future in the artist's work. The task of depicting the future and embodying some kind of ideal necessitate the artist's penetrating into the heart of the phenomena of contemporary life. The visual image of the future shows the child the force and potential of creative action. It arouses in him an active need for transforming life according to the ideal. A. A. Deineka, the famous Soviet painter and the author of some wonderful illustrated books for children, in which a picture of the future is the central theme, once said that the ability to create the future was a specific advantage of the imitative arts. And there is one more serious educational problem, which can only be solved with the assistance of the artist and which, according to psychologists, is of great importance in the development of creative thinking and of the mechanism of perception itself, and that is the faculty of contemplation. Contemplation, unlike "looking at", is a gradual, specific "visual treatment" of the object: it is a singling out from the whole visual picture spatial impressions, characteristic features of form or other features of the object, enumeration of the objects as such, their relationship with

the environment, etc. The child's eye is very accurate, but like a grownup each time he sees the object in a different way according to the purpose of his observation. The organization of contemplation depends on the artist, in other words it is the artist's task to establish its purpose and order the stages of contemplation.

Contemplation is closely connected with the content of the book — it draws its motives from it. It is by no means a passive process, but undoubtedly a dynamic and captivating one with its own subject or topic, in which the child's contemplation of form is transformed. Contemplation, especially in young children, must have the possibility of emotional experience, the anticipation of the discovery of something new and interesting. The anticipation of discovery is an inherent feature of the creative process. By skilfully directing the stages of examining the picture the artist gives the child an opportunity of experiencing pleasure and joy on seeing some enjoyable detail which would not be noticed at first sight. Providing the child with the joy of discovery may serve as a very active stimulus for creative activity.

These are the factors which modern psychology takes into consideration and regards as the relevant conditions for the flow of the creative process. My list is naturally incomplete and may be continued by taking into account a number of problems on different levels. I would like to say a few words on one other question, which is extremely important for the artist, and that is the degree of conventionality permissible for the child. There are different opinions on the question, which I shall not discuss now: it may serve as the subject of a separate discussion. I will only give my point of view: conventions in themselves are not bad, whatever their degree. But meaningless conventions are dangerous, that is to say if they are not justified by the task, nor supported by the impressions of the present day, or if they are lacking in logic: we all know how sensitive children are to "the rules of the game". Conventions should proceed from the image, they should assist in solving certain problems of education, particularly that of developing in the child an ability to generalise; or, let us say, the important problem of acquainting the child with the "alphabet of forms" that was once raised by Pestalozzi. In our time this particular problem acquires a new significance as the "alphabet of simple forms" may not only induce the child to analyse the complex visual forms of nature, but may also help him to work with many visual languages, as their basis often lies in a transformation of the complex forms of an object into a combination of simpler ones. Present-day intellectual

work makes greater demands of the development of the visual imagination: both theory and practice make increasing use of visual languages, which are being made to conform to the aims and purposes of various human activities. These are vital needs and it is already becoming clear that many young people are not being well enough trained to work with visual languages, that they possess little "visual culture", which can be explained by a lack of experience of understanding conventional representation. The ability to imagine an actual process on the basis of its symbolic reflection as information on a control panel, or the ability to imagine an actual form on the basis of its representation on a plan or on a design — these are the skills which are indispensable nowadays to every skilled worker, not to mention the highly trained specialist: and they are skills which are not easy to acquire and which are determined by the character of upbringing and education. But anyone who does creative work, for example the inventor, needs much more. It is the experience of correlating a conventionally represented form to an actual one that enables him to see the variety of possible foreshortenings and positions in relation to the form, that develops in his mind notions of the spatial relations of things or of their structure. The use of the imagination in this way is typical of any creative process and is the result of working with visual material. It is not by chance that studies of creative thought in the USSR and in many other countries pay great attention to the specific features of visual perception.

I have made an attempt to outline some of the urgent educational problems facing us today. There are many more that I have not mentioned. For example aesthetic and cognitive problems have their own specific character, but that is the subject for a separate discussion. Our times demand a higher level of awareness, particularly in the creative work of the artist. But that does not mean that the problems raised by modern psychology are completely new to him. The art of book illustration has solved them to a large extent, as can clearly be seen at the present

exhibition. It is of great importance to us all, in my opinion, first of all to realize the necessity of a composite solution of these problems, and secondly to find such a solution. Constant attention to the different aspects of the development of a child's creative thinking, the participation of a variety of dedicated artists with their different ways of representing reality pictorially — these are the characteristics of children's literature in general, but unfortunately they are not always fully understood by the child. It may happen that certain books are not always available, or else the choice of book may be determined by the opinion of the parents.

I should like to comment on the development of children's magazines, which may be said to fill a gap and which, I think, closely correspond to the problems of our time. They may not be magazines in quite the same sense as magazines for grownups, but they present different creative interpretations of reality, they are closely connected with the problems of the present, and they establish a close and vivid contact with the child — a kind of "feedback". Such magazines exist but in my opinion they are comparatively few; by no means all artists realize the significance of the problem under discussion, although it is quite easy to prove the close connection between the development of illustrations for children and the work of artists in these magazines.

Almost every outstanding illustrator of children's books in the Soviet Union either worked at one time or is at present working now on children's magazines. Many of them published in the magazines versions of their future book illustrations. The link between children's magazines and book illustrations may be particularly helpful in solving the problem we are discussing today — the problem of the present, for it is above all in the magazine that it finds its first reflection. The magazine may become a real creative laboratory in which artists, writers, researchers and teachers together may solve the essential problems of art for children, including that of the child's perception and creative thinking.

ELLA

GANKINA

USSR

THE CHILDREN'S ILLUSTRATED BOOK AND THE MATERIAL AND AESTHETIC ENVIRONMENT OF THE MODERN CHILD

I should like to develop our delegation's general standpoint, which was put forward by Yuri Molok in his paper, by expressing my views of the problem raised at the BIB-73 Symposium by Danuta Vrublewska from Poland. It is a question of the place occupied by the illustrated book for children among other types of audio-visual information.

I should also like to discuss the problem in a wider sense: I want to consider, not the illustration in itself, but rather the illustrated book as a work of art with all its figurative and spatial implications, and to determine its place in the established system of the contemporary material and aesthetic surroundings of the child or, in the accepted terminology, in the material and aesthetic environment.

In the Soviet Union, as in many other countries of the world, the sixties and seventies have been characterized by particular interest in the material environment and its active formation, with the help of the latest developments in technology, architecture and art.

Virtually at this very time that we are discussing ways and means of reflecting the present in illustrations for children, the regular Congress of the International Association of Art Critics is examining in depth the various ways the plastic arts may participate in the general process of the influence of technology, science and art on the life of modern man.

In our country, if we speak of the place the role of the children's book in the contemporary material and aesthetic environment, we presuppose that society, at a time of scientific and technical revolution, needs plastic arts no less and maybe even more than ever. Moreover, not only

must we discount the alternatives "Technology or Art" (or as is sometimes said in this country "Physics or Lyrics"), but an irrefutable fact emerges: and that is that in spite of the development of design, of decorative and applied arts (I do not include associated arts, such as music, theatre and cinema) there is no reduction, and probably never will be, in the importance of the plastic arts in organizing and shaping the aesthetic environment of man.

One question may arise: what connection is there between illustrated books for children and the plastic arts?

This question will be taken into consideration later, when we have established the nature of the material and aesthetic environment of the child, that is to say the children's environment of our time.

It is not necessary to give evidence of the differentiated character of the present material and aesthetic environment in general. It is quite clear that any environment is social by nature, that there exist within it industrial and domestic, public and private (personal) environments, or, if you like, large and small environments.

The child's environment has never been, and cannot be, artificially isolated from that of the grown-up. From his cradle, the child's material and aesthetic surroundings inevitably include elements of the adult environment. And with the growth of his consciousness and imagination comes the personal desire to create for himself a world of his own, in the image of the adult one, and according to the laws of the child's individual fantasy. First he makes sand castles on the river bank and ice huts in the garden, then he builds a play-ground in his room or rearranges the furniture of his apartment when he pretends he is making

a journey round the world; or maybe he reconstructs things he finds in the yard to stage a cosmic flight.

When buying toys and furniture for the child or building play-grounds for him in parks, we grown-ups create that very material environment which must be an optimal and at the same time a determining condition for the development of playful, creative and constructive faculties in children. We understand how important it is to give him an artistic and creative basis: the figurative thinking of the child needs a figurative environment.

A carefully planned and specially organized material and aesthetic environment for children is one of the most important achievements of socialist construction in the broadest sense. A kindergarten and a Pioneer Palace in a city, a pioneer camp in the forest or at the seaside, a recreation area in a city park or a purpose-built children's park, a children's cafe, cinema or theatre, a children's railway or even a miniature river steamboat are several examples, taken at random, of our social and, if I may put it so, "macro" environment for children, which is literally saturated with the most diverse elements of decorative design.

Within this environment we may isolate a more festive and an every-day one, but this is not of great importance in our case. For the present-day child, decorative painting on the walls of a sanatorium or a cafe, sculpture in a Pioneer Palace or in a park are as commonplace as frescoes in the recreation hall of a kindergarten, as reliefs or mosaics on the facade of a school, they are as normal as furniture, toys, dresses, shoes, dishes and plates specially designed for children by artists.

In pictorial and decorative forms an artist creates for the child an intimate world of images in which he has been living from his earliest years: it is the world of the images which come into the child's mind together with other elements of his social and collective upbringing. (I want to emphasize that such established forms of aesthetic influence as a film or a play are of less interest to us now than, say, the decorative design of the theatre or the cinema. And I do not refer to such constant companions of present-day children as radio or television, which are not only to be found in every home, but which have been used for a long time in schools for educational purposes as well as for social and out-of-school activities.)

However, whatever highly-organized society the child may belong to, however high the level of his social upbringing and education may be, every child has a private world of his own, separated not only from the world of adults, but also from the large, collective environment of children: he possesses his personal, "Micro" environment:

and the inevitable and natural process of the physical and spiritual development of his personality evolves within this environment and that of the kinder garten and the school. And so the book remains his constant and unflinching companion.

I hope everybody here present understands that I do not wish to sound as if I am denying the importance of the book in collective upbringing and education or, which may be even worse, that I think a social upbringing cannot take place within the family. Far from it! But the modern child, like the grown-up, as he develops, keeps longing for moments of personal inner concentration, because a great deal in the field of knowledge and culture can be perceived only through individual experiences, only through individual penetration into the heart of the matter.

If we ask the question "to be or not to be" about the illustrated children's book today and if we wonder whether it has a viable future, we may be reminded of another, no less important, question about the development of contemporary plastic arts and in particular about their vitality: a painting on the wall of a museum or a private house, a sculpture for the interior, a graphic composition.

The present development of design has sometimes unjustly contrasted a pure construction with a live, poetic image. For this very reason the problem of participation of painters sculptors, and graphic artists in the design of the material and aesthetic environment of modern man was the main subject of one of the recent congresses of the international Association of Plastic Arts (UNESCO) in Varna. It was the Soviet delegation that raised there the question of the active formation and shaping of the environment with the help of plastic and pictorial arts, as it is not only style that they create, but also the spiritual climate of the age.

And indeed, it is through plastic arts that man achieves an intensely intimate and profoundly personal contact with an image. The contact arouses in him emotions that he does not feel when passing a monument in the street, a mosaic or a wall painting. The psychological intensity of a work of plastic art, which fulfills man's constant need for solitary communion (communion "tete-a-tete") can not be compensated for by a decorative form alone, or even by the most brilliant figurative construction.

There is little resemblance between the expressive devices of plastic arts and the art of the book, yet there is something in their purpose and perception that brings them very close together. One of the most important points of the contact of the illustrated book and plastic arts lies in the fact that the way to the perception of plastic forms begins as a rule with an illustrated book,

namely with an illustration for children. (This is even true of a city child who, from an early age, visits art exhibitions with his parents.)

All this does not in the least mean that the artistic design of a children's book (or of a book for adults as well) must make use of the expressive devices of plastic arts as such. On the contrary, experience has shown that "plasticism" is bad for the book, it destroys its specific genre. The illustrated children's book employs devices and techniques of its own genre. It may sound a paradox, but the techniques of plastic arts as such are in opposition to this genre because of its synthetic nature. The spatial and constructive character of the children's book, the inner structure of its pages or its general dynamic composition "break" an ordinary static painting or a graphic sheet, and yet the children's book is the first to develop the aesthetic feelings of the child, the first to teach him associative thinking and show him how to "read" image, colour and texture. And finally, the illustrated book develops in the child the necessary habit of shutting himself away with a work of art, and unless he does he will never be able to look at, and appreciate, plastic arts in general in an educated way.

And yet the book lives in the material environment as a perfectly commonplace thing which people makes use of for years on end, sometimes over a span of two, three or four generations. It is an integral and natural part of the material surroundings of the child. Of course its very ordinariness almost always conceals its magic. The children's book possesses a figurative and emotional power that other things do not have. It is a certain microcosm which is always accessible, an individual microcosm of art on which the expressive abilities and techniques of many kinds of creative art may be focused.

It is not a question of the microcosm of art which might be revealed in reproductions of paintings, sculpture and graphic sheets. (Books explaining what art is and how to view and understand it have also been published for children; I shall show one such book today.) It is a question of the illustrated book as a particular genre, in which figurative art comes to the child reflected in the creative work of a great master with a perfect command of the techniques of plastic art, the core all fine arts.

The synthesis of the figurative aspect and the literary character of the text, which forms the essence of the children's illustrated book, needs the participation of artists of different types: those masters of modern painting who are responsible for the high level of plastic art today. We know very well that the modern illustrated children's book is the work of the great masters of modern art

throughout the world and that any kind of "amateurism" or "dabbling" will not be successful.

But the point here is not only that the literary and the figurative image, or as we say "picture and word" merge in the children's illustrated book into a kind of organic and artistic unity, which moulds the tastes of the young human being. The specific material and figurative character of the children's book as something that constantly accompanies the child in his environment lies in the specific features of its user, to be more exact, in the particular needs of the child's personality.

Apart from that, we are interested not only in the impact of the book on the young human being in the general scheme of the aesthetic influence of the environment, but also in the possibility of forming and shaping the environment itself with the assistance of the illustrated book.

In fact, the book accomplishes both of these things on the basis of the delicate mechanism of the child's perception which is set in motion by the process of reading, by the essential process of "shutting himself away" with a book, of which we have already spoken.

To understand what it is all about, one should first and foremost get a clear idea of the essence of children's reading.

With your permission I should like to quote the definition which the Soviet writer Veniamin Kaverin gives in one of his articles. "I think that the main characteristic of children's reading is that it is a theatre for oneself, an irresistible and natural inclination for acting". This "theatre for oneself" or, as Kaverin puts it, "the love of impersonating" which children start to show at the age of two or three, makes the process of reading or examining the illustrated book quite unlike any other kind of aesthetic experience. When he turns its pages, the picture book becomes real for the child. The reality is complicated and unusually active, both in the emotional and psychological sphere as well as in the purely physical one. The reading process is not only filled with the emotional perception of what the child sees and reads, but also potentially includes various kinds of response connected with the manifestation of the expressive and creative faculties of the child.

The book that has been read thus has its "prolonged influence", not only in the inner and static sphere of the imagination, but also in the "kineticism of action", in the child's interest in drawing and other kinds of pictorial and decorative activities. Finally the prolonged influence of the book may be manifested by the child's attitude towards his environment becoming more active, by his making his own aesthetic evaluation of the environment, from a standpoint

taken from the illustrated book. This is the way in which the book, as an element of the environment, influences the child. At the same time it may be possible for the book, through its reader, to influence the environment. For this reason, when they created a new genre of Soviet illustrated children's literature in the twenties, the great masters of Soviet art use to say that it played as great a part in the formation of the artistic style of the era as painting and graphic art.

Everything relates to the way in which the illustrated book establishes its contact with the reader, all the problems of the links between contemporary painting and graphics with the children's illustrations, the problems of introducing an element of the theatrical into the illustration; questions of creating for the children's book its own specific structure, its kinetic composition, the use

of advances in design, in other words everything connected with the kinetic perception of the pictorial base of the children's book and the kinetic process of reading itself would be the subject of a great deal of specialized research. I take the liberty merely of bringing the attention of the listeners to all these questions: their solution is a task for the specialists.

Today, when we are discussing ways and means of depicting and reflecting the present in illustrated books for children, it is important that we should agree about one thing: the children's illustrated book is and will be one of the most important methods of forming and shaping the aesthetic surroundings of the child, and at the same time it is one of the most important means of aesthetic education not only for the present generation of children, but also for generations to come.

YURI
MOLOK
 USSR

**WAYS AND METHODS OF PRESENTING
 THE PRESENT IN CHILDREN'S BOOK
 ILLUSTRATION**

It seems to me that the theme itself of the present symposium means that both our BIB and we also have "reached maturity". At the preceding symposia we discussed "The Influence of Illustrations on the Child's Emotions" (1967), "The Illustration as an Independent Category" (1971), "Aesthetic and nonaesthetic aspects of children's book illustration" (1973). We did, in fact discuss very specific problems relating to books for children.

Today we are facing a problem of a more general character: "Ways and Methods of Presenting the Present in Children's Book Illustration", which can be counted as one of the most vital problems of contemporary culture, with its rich variety and genres. It is for this reason that I have said we have "reached maturity".

The concept of "the present" contains a wide range of problems, which I do not consider necessary to enumerate here. I would like, however, to stress the point that as you are well aware, the elaboration of this modern theme has become one of the most important traditions of Soviet art, and within it are clearly manifested the close ties of art with life, in the broadest and most concrete sense of the word.

The present theme may find its realisation in monumental ensembles, in a lyrical poem, in an exhibition of topical interest or in a landscape drawing. Here, however, preference should not be given to one particular form of art since each type of art has its own range, its own dimension, its own ways and methods and its own standpoint in grasping and presenting the present. In the course of this symposium we must search for this standpoint in relation to the children's book, which in this sense is no exception.

Thus, we may say that the very formulation of the problem is natural and quite appropriate.

It can be considered opportune also for another reason: in solving the problems facing mankind today "a great power with its own sovereign rights and duties" (as M. Gorky referred to children's literature) has also a right to its own viewpoint.

In my opinion our symposium should not be concerned with the question of working out some hard and fast rules and regulations which are entirely irrelevant to our theme, as the present is a living and continuous process of being, the spiritual and aesthetic sense of which we comprehend through art. Art is capable of perceiving the present much sooner and more sharply than we ourselves. For this reason we can often speak of the "artistic cognition of the world" in relation to great works of art.

The educational role which children's books play should be specially emphasized, but not in a vulgar or utilitarian sense, but taking as its starting-point the forming of the new man's ideal — the modern socialist society. This is particularly indicative and characteristic for children's books in socialist countries, thus distinguishing them from metaphysical theories of child development which are being elaborated with great intensity by modern philosophy in the West.

The common purpose of our symposium is to give an outline of the artistic and social problems which constitute the modern theme in children's books, thus providing a new impetus to our common goal — BIB.

Within the limits of the theme we should first and foremost clarify the guiding principles of the child's

perception of the present, taking into account our knowledge of the materialist laws of development of the child's consciousness, psychology and aesthetic sense. This can be achieved by means of applying children's creative work proper in its relation to the children's book. A paper on this subject will be delivered by my colleague, Galina Demosfenova, an art critic.

I, myself would like to make a few preliminary remarks.

Today we are witnessing the transformation of the concept of the present itself: a new world is coming into being. The child lives in this changing world where the changes are becoming more and more rapid. Jules Verne, for example, a childhood favourite science-fiction author is today considered by my childhood, an example of fairy-tale animation of objects, has today yielded to Karlson who not only lives on the roof, but appears to have overcome the laws of gravity.

The child is not only enraptured by what is taking place around him, the flight of his fancy as well as life experience is still very limited, but it is nevertheless strikingly connected with the real desires and needs of mankind. V. M. Konashevich, the famous Soviet illustrator of children's books, calls this feature "vague anticipation of knowledge", and recalling his own childhood, says: "When I was a small boy, all the boys were flying kites, but now not one of them is interested in this sport. Why is this? The answer is simple, aviation today is no longer a problem. When I was a small boy, there were no pilots, but there were also many people who did not believe that flying was at all possible. However, the question of conquering space was next on the list . . ."

Thus, in the child's ideas and games there does exist some ferment of the future, which is perhaps the reason why children have captured the world of the fairy-tale and have taken over from adult literature almost all the works distinguished by fancy and imagination.

The adduced example also reveals that the modern theme should never be simplified at the expense of other genres of the children's book. There was once a period when for the sake of simplified understanding of the modern theme the fairy-tale was "expelled", and the modern theme was interpreted and constructed quite synonymously. Today the poetizing of machinery in every possible way cannot in any manner cover the whole concept of the present. The fact of the matter is not only that the utilitarian book does not represent a figurative interpretation of the world, but that today within the whole range of ideas of the modern world, social progress presupposes a harmony in the moral development of the individual. The pathos of the scientific and technical

revolution is, however, no less important than the pathos of environmental conservation. In this connection, the tradition of animal illustration, which once was an initiating factor of art as such, acquires importance. Nikita Charashin, a specialist in animal illustration, will speak on this subject later.

When considering the children's book, quite naturally we turn our attention to the child itself, as we proceed from the standpoint that art is communicative and that it serves the cause of uniting and not alienating people. When discussing the children's book we also must bear in mind the educative role it plays. Therefore, when discussing the problem of the present, we must once again examine the children's book for its effectiveness, for the actual role it plays in modern life. Today we regard the problems of the children's book, not only in the "writer-book — artist — child" relationship, but also in its relation to the material and aesthetic environment of the modern child. The report of Ella Gankina, an art critic, is devoted to this subject.

We refer to different levels of perception concerning a work of art, whilst in connection with the children's book, we usually speak of age difference. Contemporary aesthetics attaches great importance to the spectator, to his perception which becomes a type of component of the structure of the work itself. In this sense the children's book is the most gratifying material, but sometimes we are likely to forget that differentiating these levels and age groups is a necessity which must not be over-looked. In our judgement of children's books we often rely upon the opinions of teen-agers, who on the threshold of manhood yearn to say farewell to childhood as quickly as possible, and part all too easily with the values of yesterday.

In the meantime, the scale of the child's perception of its surroundings plays a major and decisive role. Its limits may be fathomless, as we have already seen, but it possesses laws of its own. I would like now to say a few words about the comparative features of the perception of the modern world by the artist, and by the child. I mention the artist not only because the illustration is the major subject of our BIB (the participants to the Moscow conference in 1972 may remember that on this occasion I spoke of the children's book as "word and picture" synthesis, but also because to a certain extent word is an abstraction, while drawing is a concrete and visual picture of the present). Besides which the visual experience of children is always in advance of the literary, and the artist is the first to penetrate the child's life. Early in this century the Russian poet, Alexander Blok wrote on this theme as follows: "Verbal impressions are more alien to children than visual ones . . . With children the word is subjected to the

drawing, it plays second fiddle." In the words of the poet, it is painting that "teaches childhood".

If in illustrating a fairy-tale, the artist acts, in a sense as narrator, leading the child into the imaginary secluded corners of fancy, and the child itself, the most gratifying listener, is full of unaccountable faith in him, this situation is quite different with the modern book. Here the criterion of truth is revealed to the child to a greater degree, it is life itself that surrounds him. I would go so far as to say that the artist's and the child's perception of life is to a certain extent synchronous. You may possibly object and say that the artist possesses the experience of comprehension and artistic interpretation of reality, which is lacking in the child. However, the child is endowed with such great intensity of imagination (even though unconscious) which compensates for any lack of experience.

We often say that the child believes a tale to be reality, that is true, but there is also another explanation, reality for the child is a tale. I believe that this must be the golden rule of the artist working on the modern theme.

Thus in speaking of the present we have in mind a large of artistic values. Whilst paying every possible attention to the theme and encouraging its elaboration, we must not forget that the present also means anticipation of tomorrow and the experience of yesterday, elucidated by, to use the words of Lev Tolstoy "the present view of things". It is in this way that recollections of the war have come into our life. (We are aware that the 30th anniversary of the victory over fascism was celebrated here in Bratislava, too.) Far from being forgotten the victory excites constant interest in our children, as the major heroic deed which fell to the lot of their father's. Orest Vereysky, a famous Soviet artist and member of the BIB jury will speak as a war-time artist. It was whilst he was serving at the Front that he discovered his way to the children's book.

The preliminary remarks which I have put forward on the subject of our symposium which be further elaborated in the papers of my Soviet colleagues.

Thanking you for your kind attention.

JOSEF
JAVŮREK
 ČSSR

**SOME COMMENTS ON THE ILLUSTRATION
 OF CONTEMPORARY
 THEMES FOR CHILDREN**

If we are to evaluate the illustration of books for children and young people, we must realise that we are not only concerned with the entire artistic sphere, but also with a very extensive branch of the applied arts, in which we must take into consideration extra-aesthetic, as well as aesthetic, aspects. A determining factor is also the age of the children and young people, as well as their rather limited ability to make only a certain number of associations. A considerable part is also played by the genre of the literary text which accompanies the illustrations.

It is in this very branch that there emerge a large number of specific criteria, which are only valid in particular cases. In Czech book production in the last thirty years, the illustrations of fairy-tales have done more to establish the limits of their type, by their efforts to create a special fairy-tale world which has a completely different atmosphere and outward appearance from every-day visual reality. Bold stylisation of shape and colour help a great deal to make it so.

The illustrations of adventure stories from distant lands show above all the actions of their heroes, concentrating on the atmosphere of the most important moments, evoking the feeling of fear of approaching dangers, and of relief when they are overcome. But that is not the only component and it seems, as the development of this genre shows, that it is not even the most important. The scene of the action of the story, the clothes worn by the hero, the objects and equipment used by the leading characters, all of these are usually attractive in adventure stories. In this way the illustration supplies a concrete visualisation. This documentary function also conditions to some extent

the form of its artistic presentation. In the work of Zdenek Burian, the presentation takes the form of a photographic documentation; some artists are reverting to newspaper-style wood engraving, and others to the even older period copper engraving.

The illustration of historical stories sometimes has a similar function. It usually emphasizes, more than anything else, the reality of the past, the appearance of the costumes, typical scenes from the life of the time and the architecture of the period. In addition the style of book illustration of that era is often combined with this concrete information.

The illustration of poetry concentrates above all on the emotional life of the young reader. With this delineation of the criteria, all these genres are conspicuously different from illustrative work which acquaints us with stories taken from contemporaneity or from the environment, as well as with stories which should be close to the child reader.

If we ask what form is taken, or what form should be taken, by the illustration of children's literature with themes taken from contemporary life, we must first limit its scope. It is not simply a question of the date of the story. Understandably we have to include everything arising out of the ordinary, day-to-day life of the young reader, everything that affects his way of thinking and behaving even though it may be in a work which originates a generation or two generations earlier, but is not fixed so precisely in time that the reader considers it to be a completely past event. The illustrator can place the story by Molnar "Hoši z Pavelské ulice" (The Boys from Pavel Street), which was written at the beginning of the century,

as a contemporary work without giving any emphasis to the decorative style of the time or to Budapest local colour, as well as some of Kastner's popular stories, or Arthur Ransome's series of novels about children who spend their holidays by English rivers and lakes. On the other hand, we must also include those works which present stories that are set very precisely in time, which are pervaded by a complex contemporary social background, and are sometimes even directly connected with important historical events. And we must include, too, works about life in completely different longitudes and latitudes which are quite unknown to us: the illustrator can provide us with a pictorial basis which will help to give us an insight into them. In the sphere of literature arising from contemporaneity, I should hesitate to include fairy-tales and semi fairy-tales which arise from it and which, either logically or even quite absurdly, complete the idea and the image of it. Within these limitations we have a very wide range of book production for children, although we can find very few social features there. The structure of a literary work, and consequently the illustration of it, will of course be influenced by the age group of the reader for whom it is intended; and in addition by whether it is the specific intention of the author or the illustrator to emphasize the plot or the emotional side of the story, or whether they show a distinct preference for the cognitive and extra-aesthetic, or the didactic aspects of it.

So the final result of the illustration of contemporary themes is always an individual creation, whose form can never be foreseen. For that reason it is impossible to give any formula for the most suitable way of expressing them. It is not possible to give any hard and fast rules for the requirements of realistic descriptive drawing. The experiences of Czech and Slovak illustrative drawings of the last thirty years exclude these requirements. They successfully draw their inspiration from all the trends of modern painting. Each illustrator must find his personal solution to each particular case. My notes can only refer to the most typical cases in the past, without any guarantee that the same approach will be valid in the future.

Books intended for the youngest readers acquaint us, in simple stories, with the child's personal world, with his family, his school, friends, his immediate surroundings the milieu of town or country, with technical devices, and the animals that live there. The illustrator presents this visual reality, in fact in schematic form, and generalizes the types and the qualities of the characters on the basic relationship to a young hero, to a father, mother, other relatives, teacher, good or bad friend, our dog, the neighbour's cat, our car or farm tractor, suggestions of the village or the

suburb. A concrete, true-to-life depiction of the characters is not important. The resulting aesthetic impression determines the graphic linking of separate lines and the distribution of colour, and the final connection of these compositions with the text. This is the technique used by Helena Rokytová in her drawings for Jana Rysky's book "Anička z l. a." (Ann from l. a.). On the other hand, Helena Zmatlíková draws figures of the little heroes in detail in the books "Honzíkova cesta" (Honzik's Journey) by Václav Říha and "Deti z Bullerbynu" (The Children from Bullerbyn) by Astrid Lingren. She does not individualize them at all or differentiate between them in any particular way, but merely lends them the universal attractiveness of children. She elaborates the outward appearance of the characters, subjecting them to a kind of decorative stylization. In the spirit of the same stylization she moulds the figures of grown-ups and of animals.

As the children grow up, the drawings of the characters become more complicated. In the stories the relationships between the child heroes become more complex. That is to say, they begin to show as clearly defined people who are subject to crisis and stress, caused by their different natures and characters. The first shadow of the every-day reality of actual life intrudes in the purely children's world. The material problems of parents, death in the family or sometimes even the family's disintegration. The negative activities of grown-up people affect it more and more, such as their criminal deeds in certain children's detective stories, and the acceptance of collective actions, occupation, war. Then the illustrator portrays these child and adult characters as distinct social, characteristic and physical types. For the most part he abandons realistic descriptive drawings and inclines to graphic abbreviations which have their origins in avant-garde creative trends. Graphic stylization far more than traditional realistic drawing enables him to characterize the various actions of a character in different circumstances. Cubist drawing influences Jozef Čapek in his illustrations for Řezáčová's novel "Poplach v kovářské uličce" (Alarm in Kovar Street). Sometimes the illustration comes near to caricature, or uses stylization and the exaggeration of shape which is typical of the cartoon. All these devices can be used to distinguish between the heroes. But in that case they are not really individual people with fully depicted backgrounds of their lives. He presents the character in question on such a level that an eleven year old boy or girl can understand, as a non-stratified monolithic type. The aim of such illustration is not to present the story as a record of external events. Consequently illustrators destroy the enclosed action scene, and arrange characters

and objects side by side on the basis of their inner relationship and the artistic composition. The accompanying illustrations present the child's world in many-sided structures, and the greater or lesser degree of graphic stylisation helps to incorporate the subjective world of the young hero into the illustration. But less stylised drawings make the characteristics of the individual figures more expressive, distinguishing between their outward appearances and their behaviour and attempting in this way to convey their general characteristics and the subjective relationship of the child hero to other characters as well as to himself. The illustrator often removes them from a particular scene, and deprives them of any context in order to underline this subjective evaluation. In the same way he isolates from the flow of the narrative pictures of single subjects and of tangible concrete settings. Then their graphic stylisation determines their place in the story and the emotional relationship of the hero or heroes to them. And so in the final analysis the illustrations provide a commentary on the emotional development of the hero of the story, of which the emotional undertone is in fact the theme of the illustrator's work. This is a fundamental value, and one in which the work of contemporary Czech illustrators differs from that of their predecessors, even if it simply records the external facts with photographic precision.

In those places where the illustrator records the visual reality in great detail in an enclosed scene and with almost photographic and in this way comes closest to the conception of descriptive illustration, it is not a question in the better cases of factual reality but of the emotional undertones and associations, of the atmosphere of the place or the country where the story happens, of the atmosphere of the age or the emotional life of the individual people. As examples of this claim we can cite three books illustrated by Kamil Lhoták.

The first is a story which possibly will always be contemporary, "Klub Lysek" (Coot Club) by Arthur Ransome, one of the stories about boys and girls who spend their holidays on the banks of English lakes and rivers. It can be included among the reading for ten- to twelve-year olds, where seemingly complete characters meet. The illustrator, however, chooses a completely different way, and takes no notice either of the action of the plot or of the personalities of the characters. More than anything else, he is interested in the background, a background of yachts and motor-boats. So he exploits all the associations, the pleasant feelings aroused in us by sails on a blue surge, by their swift and graceful movements, by the speed of motor-boats, their harbours, their shapes and

colours. So he makes use of the intrinsic shapes of things, and of the associations that they evoke. Then this reality creates a concrete emotional atmosphere in which the story is unfolded. In other books an inhabited country with traces of human presence may have a similar effect. These illustrations create a background for the story, but they do not directly affect the story.

The second book is Borščagovský's „Utkání smrti“ (Encounter with Death), and it goes back to Kiev during the occupation. In it the motives of a peripheral country are repeated. Just minor differences in detail give the picture a completely different threatening tone, the watch towers of a prisoner-of-war camp, buildings bombed in an air-raid, a barbed-wire fence, a different fence along which they take a man condemned to death, an empty stand in a football stadium guarded by soldiers. Borščagovský's story about a football match is one of those in which tragic historical events penetrate to the core and completely determine it. Lhoták again takes as his departure point drawings of the environment and its atmosphere. The final appearance is influenced by small, general, distinguishing detail, which evoke completely different associations and give the drawings an emotional place in the centre of the story. So the illustrator accompanies the book with portraits of individuals or groups which radiate confidence, evil, dread and determination, and in such a way express the basic moral and emotional categories of the story. So the illustration, by presenting the world of the story, penetrates more deeply into the present atmosphere of the story and into the emotional life of the hero.

The third book, „Velké trápení“ (Great Suffering) by Helena Šmahelová, is of the kind where the reader meets multi-dimensional people who are full of conflicts in their emotional lives, in the world of children as much as in that of adults. It is impossible to characterize them by abbreviations which would simplify them. Kamil Lhoták presents these personalities by drawing portraits of them, which acquaint is only with the basic features of the characters from which we can get some idea of the typical qualities of the heroine and of the depth of her emotional life. He does not care about details and he leaves room for the reader to complete the visual shape and atmosphere according to his own experiences from reading.

In the context of Czech illustration for children, the drawings of Kamil Lhoták belong to the type which unite as far as possible the need to give as much information as they can about the external world, for which information young people of a certain age long so much, with the ability to look beneath the surface and find an inner

meaning of things and external activity. To fulfil this requirement is the biggest problem of the illustration of literary works which acquaint us with the emotional disturbances which accompany first loves. The author finds the solution either by following the story word for word, or else by giving a conventional evocation of the atmosphere of the story.

As I have already mentioned, we should in my opinion include among contemporary themes not only a deeper examination of the child's, and therefore of the human world, but also an extensive discovery of another direction which includes scenes of contemporary life in different conditions and geographical surroundings. The Albatross Publishing House used to have, and maybe still has, a special series for it, "Kamarád". The function of the illustration is above all to supply information about the world about which the reader does not have his own visual ideas. Of course in this respect illustration has been supplanted, quite beneficially, by other means of communication: television, pictorial magazines, whose function is first and foremost to present concrete general information without any regard for aesthetic effect. In my opinion the function of illustration is to give a completely accurate picture of a strange environment, the typical background of the country, the particular style of the architecture, the special rhythm of every-day life which is so completely different in every land. In this way, the drawings by Kamil Lhoták in some of Arthur Ransome's books present information about the spirit of England, or in other cases about the atmosphere of American towns or the Russian steppes. Elsewhere the illustrator does not express the objective value of an unknown land, and resorts to a kind of poetic exaggeration consisting of traditional symbols, of our pre-conceived ideas and the concrete features of contemporary life. This is the method used, for example, by Květa Pacovská in her books about England: „Jak se státi bubníkem královské gardy" (How

to be a Drummer in the Queen's Guard) by Zdeněk Mahler, and "Alan v Anglii" (Alan in England) by Květa Hyršlová.

A modern tale may also be contemporary by virtue of its theme and its representation of the environment of the world. That is to say that it has as its starting-point present-day reality which surrounds us, and it does not contradict it at all, even though it may submit it to the logic of a fairy-tale or may give it an absurd solution. In this way it reveals a number of qualities and connections which in normal circumstances remain hidden, or at least do not stand out to such an extent. And of course this type of literary text calls for a corresponding type of illustration. An illustration might destroy the magic of the text, as much in its presentation as in its revelation of new facts. The charm of Lhoták's illustrations in "Pohádky o mašinkách" (Tales about Machines) does not contradict my argument at all, because in its incomparable art it is the source of the expression of the atmosphere of this technological century. And so we are offered the same kind of artistic expression, which makes use of a similar degree of exaggeration and which unites facts which seem to have no connection, as this literary genre. That means above all cartoon and artistic expression arising from surrealism and trends influenced by it. Into this category we can place the illustrations by the painter Toyen in Nezvalova's book "Slamený Hubert a Anička skřítek" (Straw Hubert and Ann the Fairy), and also Květa Pacovská's fairy-tale illustrations.

The whole question of the illustration of contemporary themes for children is a fairly substantial one, and it is impossible to find the kind of solution that will be able to solve all its problems. Its more important presuppositions and requirements are that it should remain contemporary in its artistic expression, that it should be able to find in contemporary creative art all the inspiration that would correspond not only to the development of the literary text, but also to the reality that surrounds us.

MARTIN
KLOSS
 GDR

ILLUSTRATION OF BOOKS AS A SUBJECT OF AESTHETIC EXPERIENCE IN 5–8YEAR OLD CHILDREN

I am going to speak of the artistic perception and feeling from the pedagogic aspect. I consider the illustration of books to be a specific kind of art, first of all to be the works of art belonging to the sphere of painting and graphic art as they are subjected to the basic principles and criteria of fine arts, in spite of having the specific qualities of their own, which differentiate them from all other forms of fine arts. I am going to deal with these two aspects of picture in illustrated books in my paper.

The illustrations in books have the following features common also to all other works from the sphere of fine arts.

They express a certain relation to reality and the typical philosophy of our socialist society (facing the life, being active, acquisition of the positive philosophy of life, being trustful, imaginative, considerate, being socially conscious, militant, and responsible). They reflect, in other words, our social existence, being the expressions of artistically formed social consciousness. On the one hand they are markedly bound to the concrete objectivity, on the other hand, they differ from the common, surface vision and reflecting of reality just by form, created on the basis of the principles of transformation and creation. Only in this form and through this form the specific content of art shows. The emphasis laid on the artistic form as the bearer and interpreter of artistic content (Kogan) denies the considerably wide spread incorrect opinion that the subject of the picture and the subject are identical with the content, as if the theme decided about the quality of a work of art (this does not exclude the fact, that there exist some specially important social themes.

Works of art, i. e. also illustrations in books appeal as

a whole to man, to his senses, feelings, will and activity. The senses and the feelings are decisive factors here. The picture appeals to man particularly through these means. Our experience, knowledge, evaluating attitudes and judgments play also their important role in this process of perception. The sensory, emotional unity, embracing also the rational elements, represents a special kind of intensity by which the work of art appeals to us, by which the illustration in books appeals particularly to children. This unity develops spontaneously just through the objectivity of the picture, but by the aid of a sensitive interpreter and pedagogue they can appeal to children even more intensively. They can explain and thus make more accessible this unity of content and form to the child reader and help him to realize the functioning of form as the bearer of content. i. e. the form is again transformed into aesthetical and artistic experience, the relation of values, in which the subjective meaning of the presented relation to reality becomes conscious. A work of art would lose its special integrated power, if we tried to reduce its content exclusively to scientific or ideological notions, if we considered the "morale of the picture" to be the proper essence of a work of art. Works of art are the ideology expressed in pictures and not just worded notions. They are more than mere "morales", they are all round artistic and poetical expressions of life. Not only cognition, thinking, moral judgment but also looking at, wondering, admiring, joy, laughter, delight weeping, anger, as the expressions of personal approach to our world belong to their content and their effect as the relation to reality presented in pictures.

In most cases pictures in illustrated books are related to a certain text and they appeal to a certain age-group of children. This is one of the peculiarities of the pictures in illustrated books.

I said that they are purposefully being put into a certain relation to a certain text. Their relation is not based on the principles of subordination. Great amount of books that came out in print in our country lately, shows the variegated nature of the relation between the picture and the text. I would like to point at three forms of this relation.

There are some pictures that accompany the text in the way which explains and elucidates some important subjects and plots in their most objective form and in their mutual connections and thus they help to develop the objective cognition and objective imagination in children.

There are some pictures that accompany the text, make it objective, which in some parts of the illustrations covering full pages intensify the text in order to make the child more willing to look at the picture and to intensify its delight from doing so. They want the child to look at the picture, enjoy it, to identify itself with the text. I am very pleased that most our illustrated books belong to this category.

Finally there are the pictures which are much better than the text, from the aspect of imagination, they complement it, create a beautiful world of their own and they are related to the text but do not contradict it.

The relations between the text and the picture must be purposefully made good use of in all their complexity, to facilitate the pictorial perception of the world. The point at which both main functions of picture in illustrated book meet is the most fruitful. It helps to express the opinions enriching the child's ideas about the real things and subjects., to enrich its knowledge and experience and thus to capture the objective aspects of perceptible reality and to present it. The main task of illustration is to capture objectively the poetical essence of the text, its basic artistic and literary idea in specific artistic form, employing the multisided nature of artistic possibilities, equivalent to the text. We can see, it is not only the presentation of the objective world and the text what matters in this case. It is the artistic transformation and reevaluation which must make the text objective and comprehensible, which must complement the unfinished, incomplete passages and extend them within the intentions of the text, in artistic and creative way. In such a way, word and picture can enrich each other and complement themselves mutually, by their specific, typical means and thus to make the world much more accessible to the children. These are the conclusions

from theoretical, artistic and pedagogic considerations, as we can see them in practise.

But what do the 5—8 years old children say about the pictures in the illustrated books. Our first investigation concerned the children in the age group from 5—7 years. What was their spontaneous judgment of the illustrations like?

The children had to find the objective word and events from the text in the pictorial part and vice versa. If they saw the picture first, the text should correspond to it. Children recognize the objective world and the events in the picture often only on the basis of the text or plot and not as an independent pictorial form.

5 years old children:

I like the picture, because there are boats, there is a soldier standing, there is some water and there is a baby . . .

I do not like the picture:

- because the magician is coming
- because there is an old woman
- because they climb the trees
- because I have the book at home.

In the negative judgments we can see the elements of evaluation based on moral-aesthetic approach of the child (the magician is wicked and ugly, one should not climb the trees).

7 years old children:

I like the picture:

- because the people are frightened and climb the trees
- because they go to the woods with their teacher to bring the animals a Christmas tree
- because the fat pigs laugh
- because the child has a pleasant expression on its face, runs here and there and has a nice dress

I do not like the picture:

- because the baby is lonely
- because it does not have a nice cap, it should have an actual one with a ribbon
- because there are so many boats there, they should go away
- because they hang the nets all over the boats and the boats could be also in front of the picture and they should not be all in one row
- because all the boats are the same colour and water must be blue

(an objection to it) — when we swim in the river or sea, or at the swimming pool, there is not everything blue either.

- the boats should be brighter and bigger, the people on the boats are too big and I do not like it.

These judgments of the children testify about the fact, that the pictures had to correspond to their ideas, created

on the basis of their so far acquired experience, knowledge and the text. The children immediately notice the peculiarities of artist's way of seeing the things and evaluate them critically. After a concentrated observation of the pictures they themselves strive to explain these deviations.

Why do all boats float in a row?

- because they have to go through a narrow canal, the fishers sail from the port in which their boats were anchored, if they sailed side by side they would bump into one another . . .
- the nets have been already hung but the painter did not paint the yards they are stretched on . . .
- the propellers might get entangled into the nets
- the want to stretch the nets gradually

We can state that the spontaneous children's judgments of the pictures are based on their visual experience of the sea, on the impressions evoked by the texts or by the influence of other pictures (or films — e. g. the Japanese film *The Puss in Boots*) well coded in their imagery.

If we want to arrive at a conclusion at all costs, we should advise three manners how to illustrate books:

1. close connection to the text
2. the most adequate and realistic presentation
3. effective bright colours

In such a way we should facilitate the children to see just the experience corresponding to their own mental level, we should adjust the pictures to the standard of children's judgment and we should neglect the possibility and necessity to enrich and develop it. With regard to the knowledge of the world and the necessity to extend the experience and broaden the boundaries of moral judgment of the phenomena, we strive for generalisation of content, at a higher level than that of the child, both in illustration and in the text, in order to educate in and teach the children to perceive the things. When judging the artistic form of pictures and the manner they are made in, several parents and pedagogues point to the standard of spontaneous expressions, without taking into consideration the specific-aesthetic properties of picture as work of art. The picture in illustrated book accomplishes its specific task only when it has an artistic value and content of its own, if it is not a mere reflection of the world, if it leads, the reader to deeper, richer and much more emotional percepti on of the phenomena in the process of forming our attitude to reality. This is also true of children, whose age corresponds to the given illustrated book. Under careful pedagogic guidance children are able to perceive works of art and prove to develop their primary spontaneous judgments of artistic values and other phenomena

connected with the picture in illustrated book. Their affinity to aesthetic evaluation can be traced already in their syncretic judgments.

5 years old children:

- I like water, I like everything round, the waves, that the water moves a little (Brauseflaschen)
- I do not like the ribbon in the hair, because it does not have a nice pattern
- The child's cap should be other colour
- They all have the same black hair and are the same colour (evenly painted).
- I do not like it because on one side there are two blue butterflies and all the dark ones are on the other side, they should be better arranged.

It is striking that these aesthetic evaluations are uttered in close connection with the objective relations and with a certain moral judgment — they are syncretic and not differentiated yet.

In order to find out how the conscious aesthetic and artistic judgments can be evoked within the scope of the investigation, we asked the 5—7 years old children why the painter created the picture in such a way and not in another one.

These are their aesthetic evaluations:

5 years old children:

(Grube-Heinecke: *The Puss in Boots*)

Why we can tell already according to the painting that the magician is wicked?

- because his fingernails are sharp
- because he is from stone
- because he has such a long nose, funny eyes and he looks like a witch
- because he has an angry mouth
- because his hair is green
- because he is funny and grey and has a stony face
- such peaks are on the rocks only.

(Binder: *Die windigen Brauseflaschen*)

Why the painted did not paint the boats separately, why are they in one row, why are they red?

- because fishermen's boats are always red
- because he liked the red colour
- because he did not have any other paint

Is water absolutely blue, indeed?

- Yes, quite blue, that's all right.
- sometimes it is green when it is dirty
- then, the painter has to take another paint (after a while of consideration) then, some water can be yellow too.
- in the front we can see the boats because the water is like glass

- because the water shines
 - and there are the shadows (picture reflected in water)
- 7 years old children:
(Binder: Die Windigen Brauseflaschen)
- Why did the painter paint all the boats red?
- he wanted everybody to know that they are the fishermen's boats
 - because it is one group of boats belonging together
 - naturally, we can see the letters: CA 3, CA 4, CA 5, CA 6 . . .

- The tutor: Have a look at the work of the fishermen.
What is most striking in the manner of painting?
(Klein: Pünktchen)
- it is hot, that's why the boy is barefooted and the soldier is sweating
 - the sun shines, the sand is hot, that is why it is so red, it is red-hot
 - there are some clouds before the tree
 - everything is coloured because the sun shines
 - the leaves are big and thick, the sun cannot get through them and that's why the shadows are nice
- (Lahr: Der Rittersporn blüht blau in Korn)
- because they have been standing outside for an hour, and the butterflies fly around them and they have such a funny stand . . .

- the heart of the bell hits the bells, then they strike and chime, but what are these big rounds for?
- The tutor: What do these rounds stand for?
- because when the bells strike, they move like that (the child shows how the bells move) and then the wind comes and when they strike, it sounds and thunders like that.

If we guide children's attention focussed on the picture properly, if we give them purposeful questions, if we read the texts and look at the pictures together with the children, we can encounter interesting observations and judgments testifying about their artistic perception. 5—7 years old child is already able, or to a certain extent able to understand the illustrator's aim, which is its bearer to the attitude to reality and thus it enriches and extends its own attitude and the standard of its evaluation. Naturally, such an artistic-aesthetic analysis cannot take a long time, it must be combined with activity of different kind (reading, reproduction of the text, its presentation, artistic presentation). If we want to make good use of all the values of illustrated book for children for the important artistic and aesthetic education since early childhood, we must not neglect its role. Children have sense of art, they are able to perceive it, they are capable of development, much more than they are supposed to be in educational praxis. They must be just taken care of and developed.

FRANTIŠEK
HOLEŠOVSKÝ
 ČSSR

**PICTURE OF HERO
 IN THE ILLUSTRATIONS
 OF BOOKS FOR CHILDREN**

The struggle of good and evil cannot be fought without heroes. Those winning in this fight set a personal example of strength, incorruptibility and clarity; they are loved and hated, their struggle for good is being transferred on the plane of the struggle for their very existence. The same criterion is true also of the case in which the idea of good is transformed onto a broader sphere of qualities and faculties of the hero, many a time problematically positive, even if his appearance and very essence are thus changed.

The hero of book for children need not be a child, on the contrary, children, particularly in certain period of development, prefer to seek their hero among the adult. At present we are concerned in the role of illustration and its influence on the children's process of identification with and evaluation of hero, to what extent the illustrators are aware of their specific task in this sphere, and for instance how they and their creation of hero are influenced by other mass communication media, e. g. television and film.

The outer countenance of hero in illustration cannot express satisfactorily his qualities — we know it quite well, since illustration as well as its interpretation have been long striving for it. The aim to present the hero in certain situations is limited by the very essence and role of illustration, as it can capture only one aspect or facet of the flow of the plot. The only way out is to employ the presentation of environment, to put the hero into favourable or unfavourable situation in such a way as not to shake his image.

Modern illustration for children, in accord with the development of modern graphic art is far from being limited to mere presentation of a human being only. It

employs variegated means to express the ideas and relations. The picture of the hero often disappears in this case. What is then the role of illustration in helping the child reader in his identification with the hero, and in experiencing of his fate? We are convinced that the main role of illustration can be materialized only if it yields the illustrator maximal right to individual conception of illustration, to artistic experiment and the right to a certain deviation from the traditional convention.

If we consider the illustration of fairy tale to be our starting point, we can define a few relations empirically. The question which type of heroes in the artistic presentation of fairy tale attracts children's fantasy most will lead us to an ascertainment that their number is very low when compared with the almost uncountable amount of fairy tales and that they are dependent on the i illustrator's expression and on his popularity. The close connection of illustration to text thus acquires in this relation an interesting but at the same time evidently initial nature. It is inevitable for the hero to get through any means of expression — text, book or a serial into the awareness of the percipient. Only then the reader's attitude to the artistic presentation of the hero can originate.

Which heroes gained the popularity with the readers due to their artistic presentation? They were just the figures from Disney's animated cartoons which the grateful spectators wanted to find also in the book editions of the stories. Nowadays it is undoubtedly Pilař's Rumcajs with Manka and Cipsík — they have become famous to a great extent also due to their film and television versions. Sekora's Ferda the Ant also gives evidence about the

primary nature of picture, but in this case a serial is concerned, and in serials the relations are much more complicated, if not of quite opposite nature.

In the investigation of children's relations to the illustration, carried out in a basic nine year school (J. H., 1960) the children from the second form were mostly attracted by the puppet figure of Goldilocks by Hermína Týrlová. We must add, that the educational activity was aimed at emphasizing of its aesthetic qualities, and that the investigation was mostly concerned in drawing the children's attention to the character of this figure, after they got thoroughly acquainted with the content of the film. At that time also Kainar's Goldilocks with the illustrations of Alena Ladová came out in print, ranging among the most successful illustrations she had ever created.

Alena Ladová did not abridge the plot of the story in her cycle of illustrations, she paid due attention to the fairy tale environment and she did not forget to emphasize also the main heroes of the plot. They are Jirka, his cunning doggie and Goldilocks in accord with Kainar's text. The number and variegated nature of situations in which the heroes of the cycle of illustration occur, correspond to the trend which has to lead the children from the interest in the plot to the interest in the heroes of the story. The illustrator covered already the front end-paper by eight oval pictures in which she situated, apart from the main heroes, also the bad king, the good witch and the other factors occurring in the story — the golden fish, the fish-snake and the crow with live water. Since the first contact with the book, the child can have the idea both of the plot and of its heroes. Frequentional analysis of the illustrations shows that out of the four all page illustrations, three present some or all main heroes of the fairy tale and that eighteen half-page illustrations out of forty seven are devoted to the main heroes too.

We could present the share of heroes in the illustrator's aim also in other relations. In this connection I think of the "ideal" presence of the heroes in those scenes and situations in which they are not actually present, because children's fantasy puts them in the pictures, immediately after it starts dialogue with them. In this conception and state of illustration we are mostly concerned in the illustrator's ability to present his heroes attractively, to confront them with the other figures and things, and in his skill to alternate the small and the large shots and to put the heroes into the landscape and interior.

Good and evil are clearly differentiated from each other in the fairy tales since the main purport of fairy tale is to teach the children to differentiate good from evil, as well as

heroes belonging to the former and those belonging to the latter spheres. Fairy tale never reckons with the intricated nature of human self, as it occurs in life and as it is presented in those literary genres, reflecting actual life. On the basis of this we can state that the illustration of fictitious world should distinctly distinguish the picture of hero from the artistic presentation of evil. In spite of that we encounter negation of the illustration of evil in fairy tales, it is often concealed, veiled or subdued in the illustrations. If the illustrator does not want to employ the thoroughly naive means he focusses his attention rather on the positive heroes of fairy tales and on their deeds; anyway, they play the main role both in the plot and the essence of fairy tale.

The classification of W. Hartmann-Winkler, from her recently published work can help us considerably in our considerations on the presentation of heroes in stories about children in contemporary literature. She distinguishes the following types of stories:

- a) stories capturing the growth and maturation of the hero
- b) stories about the life of the hero, protected by the stronger people (parents, tutors) who does not arrive at any decisions and independent solutions on his own
- c) stories about the partially independent, positive hero's deeds
- d) stories about absolutely independent hero's positive solutions and decisions
- e) stories about the negative solutions and decisions

The Little Robinson by Marie Majerová (a story about a girl) and Pleva's Little Bobeš (as well as little Honzík in Honzík's Travels by Bohumil Říha) range to the first three classes. In both boys the protection of the adult shows, together with their lack of independence, or better to say their partial and aberrant expressions of independence; on the contrary in The Little Robinson, the features stated under a) and c) prevail. In the case of Little Robinson herself, we could refer to Chaloupka's considerations about the importance of this book in Czech literature for children. He writes that the solution of the problem situation in its individual plane represented actually the breaking down of the old conventions and he defines it as a merit in overcoming cliché — schemes, the traditional patterns and models and particularly as a deviation from unambiguous objectivisation and objective nature to authenticity of the work. The shifting of the author's attention from inside to the exterior of the plot deserves also an analysis of the development of illustrations to this book.

Let us compare at least some of the cycles of illustrations created in the Czech impressions of the Little Robinson by Karel Svoboda and Helena Chvojková, in the Slovak

ones particularly that by Jarmila Čihánková. In this process of comparing we must take into consideration several factors, i. g. how the illustrator presented the personality of the heroine herself, both in her activity and relations to the other figures, the number of pictures in the individual cycles, the artistic expression and conception of the illustration. In this connection we should not ignore the position of the illustrator within the scope of our literature for children either.

Karel Svolinský created four colour two-page illustrations in which he presented Blažena in her troubles and day-dreams. In spite of the realistic nature of Blaženka's appearance, Svolinský equipped her with such a charm we always admire in his fairy-tale heroines, for instance in *The Magic World*. Blažena is presented for the first time to the reader crouching among her text-books, at the cooker as a cook, fighting in her dreams like a woman Robinson the savage cannibals. The cycle ends with a symbol of Christmas tree and Blaženka's musing in front of a shop window with a bicycle. In the not very numerous cycle of pictures Svolinský focussed his attention exclusively on the heroine, rather on her spiritual than actual world, he does not allow anybody to enter it, also this fact is caused by the special inter-space between dream and reality which is proper to Svolinský and which he did not abandon in the reality of the story itself either.

The cycle of illustrations by Helena Chvojková divides into a whole lot of tipped-in illustrations and small paintings scattered all over the pages of the book. The main plot is emphasized in the cycle of eight tipped in illustrations chosen in such a way as to capture the basic relations of the plot. Blažena is presented to us for the first time in a colour picture on the jacket and at the end of the cycle. At the beginning she is still worried by her duties of a "housewife", at the end we can see her again with her books, mentally in school, she had to leave for a year. The other illustrations present Blaženka shopping in the dairy, Mada's joking with "uncle", dialogue of Blažena and Jarda Duchoň, visit to a crèche, scene from a trip and the last two illustrations present us Blažena at home — helping Tonička with coal and getting the yearned for bicycle as a Christmas present.

Already on the basis of the enumeration of the scenes we can say that it is not a formal selection. It represents the heroine in a variegated alternation of worries, sorrows, joyfulness and longings, as we know her from the narration. The illustrational expression of Chvojková's originated in the period of the advent of a new valuable illustrational trend by the end of the pre-Munich republic, at the beginning of the occupation of Bohemia. In spite of a certain

stereotypy and closeness to fashionable paintings of the period, it retains still even today, the freshness and charm of its own, conditioned most probably by the elated nature of the illustrations, the girlish defencelessness of the heroine by the illustrator's ability to join the dematerialized drawing with the vividness of expression and movement.

The pen drawings representing the second illustrational stream, from the tiniest detail to the most extensive scene, present much more organically the coherence of Chvojková's expression with the general trend in the illustrations of the period. Both types of illustrations create a unique entirety, they complement and influence each other. The heroine of the book is reflected expressively in them, in all her personal individuality and girlish tenderness.

Twenty Provozník's pen-drawings accompanying the text of the Slovak impression from the year 1956 range among the common expressions of reportage-like descriptive drawings, the traditional, conventional nature of which is disturbed only rarely. On the other hand the rather scanty, not numerous cycle of illustrations by Jarmila Čihánková in the later impression represents an interesting deviation towards the modern illustrational expression, employing also the new technical methods and processes. The appearance and the exterior of the heroine are no more so important as they used to be, her parallel with the literary content is shifted on to other planes, in which the main role is played by the relations and emotions expressed not through the means of their artistic picture but created by the cooperation of the percipient himself. We can best judge it already in the introductory illustration, presenting the weeping Blažena with her father, as a symbol of her mother's death and funeral, in the scene of Blažena and the barrel-organ player, in the couples of people at the table and in the scene of scrubbing the floor, as well as in the final illustration which conceals in a very interesting way the visit to the crèche and changes the whole scene into a calm, easy-going trip by car. The relation of the illustrator to the literary work and to its heroine is far from being satisfactory to her, as far as the conception of her own illustrational expression is concerned but through it and by it she aims at the emotional atmosphere which can be seen both in the text and the illustration through the prism of Blaženka's girlish world and life.

From among the whole range of illustrational cycles accompanying Pleva's *Little Bobeš*, we should pay attention particularly to those by František Doubrava and Štefan Cpin. František Doubrava was predestined to the illustration of the work already by his life-long relation to

the themes from the life of children and by his interesting development of an illustrator and drawer in the thirties. Little Bobeš illustrated by Doubrava came out in print in the year 1959. In the meantime Doubrava matured and got much further from the original Kašpar-like illustrational pen-drawing, he developed it into rich emotive planes and then up to the condensed drawing which seems to be — particularly in its bright colour accompaniment — based on Špála's illustrational exploits in Božena Němcová's *Granny*. However, Doubrava, contrary to Špála, deals exclusively with children; his illustrations are mostly filled by children, nature and the events taking place among the adult, being just observed by the children, remain in the background.

Also Doubrava conducts his illustrational accompaniment in two streams, in black and white paintings by brush and in colour paintings. These cycles are not very numerous, the colour one consists of ten illustrations, most of them having independent pictorial nature; the black and white paintings, extending on one page or half-page, represent 24 pictures. We can say not very many for such an extensive text of the story, but in spite of this, the cycle is able to live as an entirety a life of its own.

Bobeš gets never lost among the children — we can always recognize him, he is always typical, and he is presented in the streams of illustrations always as a specific and attractive hero. Already this fact speaks of the well thought of nature of the illustrations and of the preparedness of the illustrator, as this goal cannot be easily reached just due to the artistic nature of the drawings as well as it cannot be ascribed to the not quite distinctive presentation of individual children in group scenes. Doubrava's cycle introduces us also into such situations the motivation of which does not dwell only in the literary model, but points also to the sphere of specific artistic interests of the illustrator, to his tendency to present the life of children on the basis of their own encounterings and experience. All this also determines the selection of scenes which avoids the common scenes of the plot. The painter pays attention to Vejmla on his poacher's trip, to Bobeš with the pictures, he presents the scenes at the shoemaker's, and tailor's, Bobeš's visit to the city administrator's wife, at the clock, with a kite along the river. Even if both kinds of motivations are in some cases much more focussed on the adults, in some cases on the unusual genre detail of the children, they are markedly conditioned by the painter's interests outside the illustrated text, in such a way they cast some light on the child hero and his vision of the world.

The well balanced Slovak cycle of illustrations to Little Bobeš was created by Štefan Čpin. Also Čpin takes a

advantage of two streams of illustrations in his work, presenting us colour tipped in pictures and half-page pen drawings printed on yellow background. The colour tipped in pictures are conceived as a gallery of the figures from Bobeš. Apart from the introductory and final Bobeš's portrait, we can encounter here his mother, father, granny and grand-dad, Bobeš's friends Boženka, Toník, Honzík and Maruška, the adults: Bezručka, Mrs. Vejmolová, the teacher and with the portrait of František as a child. Čpin accompanies his portraits, conceived graphically from deep human and generous aspects, by tiny pen-drawings on the margins of the pages and in their corners thus putting them into the plot, or into concrete relation to the other figures. In this way he subdues their exclusive portrait-like nature as well as he blunts the razor's edge of Adamov's objections to the employment of portrait conception in those literary works that do not start with the author's introduction of his heroes before the beginning of the plot itself.

In his half-page pen-drawings Čpin approaches the expressive drawings of Ľudovít Fulla, as we know them from the last period of his creative activity, for instance in his illustrations to the folk tales. Čpin's cycle of paintings is numerous, he is very inventive in choice of scenes and events, and he is not at all burdened by the models of illustrations from the so far published impressions of the book. As a conclusion we should add, that both streams of Čpin's accompaniment match together, they complement each other. Čpin, whose a tistic fantasy we had the opportunity to admire particularly in his sketches to fairy tales at the exhibition of Slovak folk tales and which were often distorted by the printed reproductions, reached one of the culminating points in his creative activity by his illustrations to Little Bobeš. In spite of an apparent deviation from the task, to cast some light first of all on the figure of the child-hero, he accomplished it perfectly and originally.

In the cycle of illustrations by Vladimír Brehovzský to Little Bobeš (published by Pedagogické nakladateľstvá, 1959) the pictures of events in which Bobeš actually participates are markedly differentiated from those, he seems to take part in along with the reader and in which we cannot find him. This oscillation between the content of the cycle and its perception, the double task of the child hero, once conceived from the view point of a spectator, the other time as a co-spectator, does not weaken but on the contrary intensifies the relation the child-hero assumes to him. A certain share of hero's anonymousness — if he is lost in the children's scene, in which he cannot participate does not diminish his importance. Bobeš is no exclusive hero, he is a common, ordinary boy, his main plus or asset is his

child sensitivity which creates the basis of his moral and social development. This standpoint helps us to understand his anonymousness in the illustrated scenes.

Of quite exceptional nature are the illustrations of Ondřej Sekora to Little Bobeš from the year 1941. Since he conceived them on purely grotesque plane, what he expressed already on the jacket presenting Bobeš's triumphant parade along the crowded village green. Grotesque or not grotesque — why not to conceive Bobeš's adventures as grotesque? But it is hardly possible to change principally the essence of a literary work endowed by a certain character by the author himself. And Sekora does so, even if we principally accepted his humouristic principle of illustration as plausible. Sekora's illustrations to Bobeš represent the popularity of his illustrations at that time. They are important for us mainly for the fact that they show us the insurmountable boundaries of creative principles, the fertile cross-breeding of which we consider to be of great avail. The boundary line leads through the point beyond which the change of principle results in useless spoiling of the very essence of the literary work.

Honzík's Travels by Bohumil Říha were published with two illustrational accompaniments, with the illustrations by Antonín Pospíšil and Helena Zmatlíková. Pospíšil pays maximal attention to Honzík himself. The whole cycle of illustrations is penetrated by him, we can encounter in the pictures the views on Honzík in the most diverse situations, the picture of Honzík alone and in the company of children and the adults, in the whole gamut of his interests and activities, he is fully concerned in and experiencing. The specific position of Pospíšil in our book illustration dwells in the attention he pays to the environment, to nature in particular. The entire extensive cycle of illustrations is extremely close to the film version of the story — by its realism and non-conventional cordiality.

The cycle of Helena Zmatlíková, younger than the Pospíšil's one (1954 and 1960) is situated into the fairy tale stylized world of toys and children's games. If the life of children is a game and to a certain extent it should be one, neither Helena Zmatlíková's illustrations lack its specific, typical reality. Also Honzík himself, seen in the window of a train, playing at home and in the yard, or for instance climbing the tree to catch a squirrel belongs here. Also granny and grand-dad and mainly the doggie Puňča, whose important role is evident both in his conception and expression, even if his rare incidence in the illustrations does not fully correspond to in and Honzík friends belong here, shifted along with him, into the world where no one thinks of names and terms.

The different conception of the figures and adventures of Little Honzík in the illustrations of Antonín Pospíšil and Helena Zmatlíková creates a subordinating synthesis sui generis. In spite of all difficulties of the concrete materialisation of this synthesis, there is no doubt about the fact that it should be reflected not only in the receptive picture but also in the intricate sphere of artistic materialisation as such.

The contemporary illustration for children brings along in its experimental component the expressions much more complicated and much more mysterious from the artistic point of view than the illustration in the past, as far as the picture of child hero is concerned, and then it can be shown on comparisons of the illustrational conceptions of some books for children. This is true mainly of the illustrations destined for the adolescents. In this kind of literature many a time such illustrations occur which claim high standard of intuition, taste and aesthetic emotions of the recipient. These demands are often much higher than those we encounter in the illustrations for the adults. In some illustrations the relation to the plot of the text is not taken into consideration at all, sometimes the same can be said of the sujet aspect of the literary work. The cycle of illustrations is often of complex nature focussed for instance on a certain facet of hero's personality or the not palpable emotional atmosphere of the work. If we observe the works from the external point of view, we can see that the trend leads from the traditionally conceived descriptive illustration to the modern figural compositions, sometimes to the ones on the border of symbolic picture or abstract art.

The gross classification according to age and genre will facilitate us to define approximately four types of literary works and along with them the heroes and illustrational approaches. They are the books and illustrations for small readers, for adolescent girls, for boys dazzled by the far away countries and adventurous deeds and thoughts and finally the fourth category of books embraces the classical works of world literature translated and published for the young. In this connection we should mention at least the recent impressions of Tourgeniev's Spring Waters, Hamsun's Victoria, Chesterton's Stories of Father Brown, Magic Adventures of Alain Fournier, Jerome's Three Men in a Boat and many other.

The illustration of child-heroes in the books for small readers does not permit such a broad scale of expression — this would contradict the already traditional idea of adequacy. The example of the illustrations to Little Bobeš proved the importance of presentation of the hero in his environment. The books of Daisy Mrázková, for instance

Don't Weep Toadstool is a certain counterpart to the illustrational conception of Bobeš. If the little Catherine passes enchanted both through the book and the illustrations, she does so only due to the author who gives the world as well as the pictures a concrete and balanced role from the very beginning. The word as well as the picture can mutually hand over the leading position in drawing the attention of the child reader and spectator. The charm of narration can be thus intensified by that of colour by the manners how they are composed into the pictures creating reality out of the children's dreams.

The books for boys with the topics of adventures, boy-heroes and the adult ones is usually closely connected with the illustrations suggesting the plot. The old reportage-like descriptiveness is nevertheless, becoming looser, crumbles down and thus also this kind of illustration begins to be an experimental sphere of the new experiments and expressions, although reckoning with greater conservatism of the readers of this literary genre and with greater emotional proneness of the reading process.

From the external margin of the scale of artistic illustration and its relation to boy-hero we should mention here at least Mikula's illustrations to the story of Josef Bouček *The Silence of Men*, characteristic for its linear geometrical strictness and intricately coded artistic and assonantal meanings. The compositions with free formations of details and with economic employment of collages suggest the meaning of the illustration and what they do not suggest does not seem to be of such great importance. The human figure composed stylistically into the illustration tackles hero's relations to the other persons in the plot, and it is no more necessary for him to play the main or the only role in the artistic conception of illustration. Mikula purposefully gradates the eery adventurous flavour of the illustrations up to the criminal, detective plane — and also this fact emphasizes the suggested task of boy-hero.

Šikula's child hero in his story *Troubles with Trombone* shares his leading role with the musical instrument. Vincek is small, the trombone is big but they meet finally in music. Jager's illustrations, rather joyous and gay than humouristic in the very sense of the word, give both heroes the same role, and if we find in the pictures Vincek without the trombone, we can be sure to find in the other one the trombone without Vincek, to substitute the absence of one of them. Jager's illustrations are full of life — the best proof of which is the fact that fairy tale and the story, as well as humour and gaiety are paid equal attention. Jager's typical contour drawings sympathetically vivify some old drawer's finesses and achieve the compact nature of pictures,

similarly as in the case of Strnadel's planar paintings.

Vaca's cycle of illustrations and the pictures of figures (for instance in Bouček's story *It Will Happen Tonight*) are not focussed on the bearers of the action but on the space of artistic vision and creation. The fact that the illustrator employs the figures as his starting point, in spite of all this and he bases his illustrations on them, represents actually the unique coherence of illustration and plot. Vaca, not only in this book of Bouček's but also in the illustrations to the *Stories of Father Brown* and in the illustrations to *The Hound of Baskerville* leaves the space limited by the plot and by the life of the hero and enters the sphere of pure art. Thus also his right to ascribe the same importance to an objective detail as to a person originates. It is only natural that he searches in his own technical — artistic sphere, that he counts with the effects of collage and print, that he searches and finds the new application and new place for the old function of silhouette illustrations.

The main representatives of the illustrations to the books for girls are e. g. Eva Bednářová, Dagmar Berková, Gabriela Dubská, Jitka Kolínská, Anna Bartošová and other ones, but apart from their illustrations we should mention here also the share of specific features, typical for the male illustrators of the books for girls, for instance of Kamil Lhoták, R. Fremund, Adolf Bron, B. Habrt. *The Great Sorrow* by Helena Šmahelová was illustrated for instance by Helena Chvojková, Kamil Lhoták and Dagmar Berková. Each of these expressions brings along something new, but still adequate and equivalent to the value of the literary work. The colour illustrations by K. Lhoták present us a gallery of girls' and boys faces, and apart from them a whole range of details, nooks and corners, still-lives, etc., which characterize Jana's environment. His illustrations represent a perfect cycle from artistic aspect, but they tell us nothing about Jana's confusions, inner and outer conflicts. The tender pen-drawings by Helena Chvojková accompany Jana in her encounterings, however, their splendour also overshadows Jana's emotional crises. They can be seen though only suggested in the illustrations of Dagmar Berková. From her first drawing, of the lost sisters in the alley up to their next meeting Jana's sorrowful despair penetrates to the fore from the essence of the illustrations, both in symbols and in actual vision. The picture of a helplessly lying doll, Jana's face behind the trellice of fence, paper roses, lyrical parallel of doves, the regained friendship, the view on a lost dog — all this is connected with Jana's sorrow and complements emotionally the atmosphere of the story. All this is intensified also by the technical nature of the drawings, organically coherent with the whole complex of Berková's illustrational drawings.

The mood of the illustrations is gloomy, even if this property of theirs is sometimes concealed, and even where the pictures express the passing moments of children's happiness.

The exclusive book *The Fools and Pythagoras* was equipped by adequate illustrations in the colour compositions of Eva Bednářová. The heroes are not directly in the centre of attention here. Emilia and her faithful companions Marion and Ferdinand occur only once in the whole cycle, almost lost at the huge table at the Suchard's, turned with their backs to the readers like the people judged at the law courts. We cannot even say that Bednářová tends to capturing the hero of the story in the environment and in his activity. The specific union of lyricism and confusion and quick speed of narration, mentioned in the critiques, reflect also in the illustrations. Here belongs also the strange evening scene at the square, the girl's red whig, Mr. Jůza hurrying along the dream-like cobble-stones, and also the compositional rebus of the three heroes on the front end paper. The illustrations of Bednářová represent a deviation from the paths trodden as well as from the literary text. If being in line is no more the ideal, then deviation is no error.

The cycles of illustrations by Jitka Kolínská to the *House near the Hospital* (Valja Stýblová) by Richard Fremund, to the *Girls and the River* (Ed. Petiška) and by Anna Bartošová to *Five Girls on one's Neck* (Iva Hercíková, Slovak impression) are joined together by the efforts of the illustrators to express in an interesting way and with respect to the illustrational tradition the figures, environment and atmosphere of the stories. The expression of Jitka Kolínská is the most attractive as it brings the reader nearer to modest Víťa also from artistic aspect, she finds room for her childish, simple dreams and subdues poetically the discrepancies she goes through. Fremund's drawings are, as to their content, divided between the figures of girls and landscape and can be characterized by light nature of the drawings and emotions, disturbed from time to time by the form of a naive sketch. The colour chalk drawings of Anna Bartošová is intensified by the globalization of the conception of her drawings, expressed by broad chalk lines. Her figures of girls are inadequately real. As we can say that Kolínská tends to the essential moments of the text, not connected directly to the plot, and that Fremund accompanies lightly the plot of the story, we can say of Bartošová, that she seeks the moments preceding or following the culminating points of the narration, and thus creates the artistic pendant, a sort of secondary line in close temporal connection to the story.

Lhoták's illustrations with their expression of emotional

directness belong naturally to the sphere of illustrations to the books for girls. Adolf Born brought along quite a new approach into the illustration of the book for children, and it was only natural that he focussed his attention on the literature of adventure with happy ends. In the story by Věra Aldová, *Mirka the Cat's Whiskers* he created a perfectly thought out cycle of illustrations representing an artistic sujet of their own, as well as their own system of relations.

The trend tending towards symbollic illustration is represented by Bohuslav Habart in the book by Jana Štroblová *Don't Draw Heart on the Wall*. The illustrations are closely connected to the way of thinking and feeling of the heroines, whether the teacher Markéta, or Tomáš, the school mate or Zuzana are concerned. Habart expresses in his drawings the type of feminine lyricism, even if they are often condensed to two or three symbollic details. The means of expression, he employs almost chastely, touch the plot itself, they are connected to the Vltava river, to the evening atmosphere, with the modest interior, to the absurdity of the relations in Praželec (Markéta teaches there) to the temple windows, which may belong to St. Vitus' Cathedral as well, as to the cathedral in which Peter and Lucie hid. The cycle ends by an allegoric composition with golden stars, opening of the door of anxiety the reader experiences instead of the reconciled Markéta.

The conclusions drawn on the basis of the stated examples are clear. If we take into consideration also the influence of hero in the book for children and youth on its reader, the influence which also shows at the beginning of the child's interest in the hero and his popularity, we cannot ignore either the manner in which the illustration reflects the hero and his position in the literary work. This statement does not lead to contentual dependence of illustration on the hero, it does not mean either the preference of the traditional conception of illustration bound basically on the appearance of the hero and on his activity. Our selection of examples showed the almost unlimited freedom of illustrator who not only by artistic expression but also by the nature of his relations to the expressional and internal mental sphere of the hero, takes into consideration the interest and perceptive abilities of the reader.

The position of expression on the scale from concrete reality and realistic view on the hero up to the symbollic abstract planes of illustration corresponds to the freedom of expression in illustration at purposeful limitation of its adequacy. Just all this may be stimulating for the adolescent readers, boys and girls, both in thinking of the human

relations and their tasks to detail, as it is yielded to them. The illustrations to the classical literary works (published for the young in special editions) represent a specific section of illustration on this emotively abstracting plane

on which the adolescent reader gets acquainted deeper with the classical and adult hero, and through modern illustration, with high demands on intuition and taste also with the modern illustration and graphic expressions.

NOTE

I focussed my attention first of all on the artistic picture of hero in story about children and youth. The illustrational conception of hero in classic literature as e. g. Robinson Crusoe, Don Quijote, Carrol's Alice in Wonderland could represent a specific topic here. The artistic presentation of these heroes does not fall under the general nature of our theme. The topical interest of today is devoted rather to comparative analyses of illustrational

cycles to these works. Contemporary illustrational activity brings continually along new conceptions of these classical heroes, since it corresponds also to the new meaning and value of the works. In this connection we should pay attention to the illustrations of Nikolai Popov to Robinson Crusoe at the BIB 1975, or to a whole range of illustrational conceptions stimulated by Alice: the illustrations by D. Berková, N. Claveloux, O. Siemaszková, V. Mitourich, V. Gergeľová.

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**REALISM IN ILLUSTRATION
 OF BOOKS FOR CHILDREN
 FROM THE YEAR 1961**

If I am to speak here within the framework of the subtopic of the symposium "The Realistic Principle in Illustration", on the question of book illustration for children and young people in the German Democratic Republic after the year 1961, two factors must be borne in mind. On the one hand, the art of illustration did not develop in the German Democratic Republic "in vacuum" but persists in the great tradition of the German proletarian, revolutionary art of illustration. We need only mention such names as B. Fuk, S. Élk, and E. Jazdzewsky, not forgetting also the great bourgeois artists, for example, Kreidolf, Slovogt and Trier. We should remember also that illustrated books for children and young people have passed through various stages of development since the year 1945, and here we shall deal only with the third stage. The reason for the choice of this stage in development is partially connected with the topic of this symposium, "The Present in Children's Book Illustration", but also with the fact that in the sixties and the seventies, a higher artistic standard of realistic creation was quite clearly visible. This was perhaps most accurately expressed in the words of Ann Segher's on "the breadth and multifariousness" of artistic works of art. It can be explained in so far as the publishing houses of children's literature introduced a new series of publications, for example, "The Golden Series", "Book of the Month", "New Editions for Young People", thus providing the illustrators with more possibilities for work and development than was the case previously. The consequences of such a development — and here we come to the second reason — was that the form of illustration for children was not determined only by the "seniors" of

children's book illustration anymore, as for example, Hans Baltzer, Gerhard Grossmann and Werner Klemke, and by those of the middle generation as Horst Bartsch, Eberhard Binder and Elisabeth Shaw, but also by the members of the generation of the thirties, who also had their say. Here we shall mention only the names of Appelmann, Ensikat, Gotz, Klein, Lahr and Zucker. Thirdly, this led to a greater technical variety, which marks the individuality of the varied styles of the illustrators. Thus, from the year 1961, more wood-cuts and especially collage and oil graphics have appeared alongside the pen drawings. In general, it is mainly in picture-books and children's books for the very young readers that a greater colourfulness can be found, which in some cases, chiefly in book-colour illustration reveals even the influence of the international phenomenon — pop-art.

We should like now to analyse in more detail some examples from the viewpoint of the "breadth and multifariousness" of the artistic style of realism. We shall firstly devote our attention to the supreme mastership of Werner Klembe, who shared with others in giving a decisive direction to the development of illustration not only in the fifties, but also had a determining influence on the standard of book illustration in the sixties, as well as the seventies. We consider him to be a representative of the older generation, not only because he created for the German Democratic Republic its own specific picture-book style, but also because during almost twenty-five years of educational activity, he has assisted in the creation of a whole new generation of illustrators. Some of them have succeeded in acquiring an individual style of their own, as

for example, Horst Batsch and Wolfgang Würfel. On the other hand, others as, for example, Konrad Golt, Erika Klein, Gertrud Zucker and Thomas Schleusing have so far not completely rid themselves of the influence of their teacher. However, from the second half of the sixties they have been active in the field of children's book illustration and have been awarded several times with "The Most Outstanding Book of the Year" prize, for their work. Werner Klembe is an outstanding figure not only as a unique writer of books, but also as an artist who persistently endeavours to reach new a artistic multiformity and means of expression. This artist in his illustrations to Grimm's fairy-tales, as well as in the illustrations of books for children and young people, introduced the simultaneous picture as a means of expression, which appeared for the first time at the end of the fifties and has become characteristic for the German Democratic Republic. In painting and to a certain extent also in Book illustration a new means of expression has thus originated which makes it possible to express simultaneously different time levels. Let us mention in this connection Lessing's assertion, from the year 1766, in his work "Laokoon, or, about the borders between painting and poetry", according to which painting cannot capture the epic in its complexity, since it captures only one single moment, as opposed to literature which can describe the action. This new means of expression which we have already mentioned was used by W. Klembe in his coloured sheets to Grimm's fairy-stories, for example, to the story "The Cat in Wellington Boots" and "Little Red Riding Hood". In this way he was able at the same time to satisfy the curiosity of his young readers and their yearning for a strong narrative content in the pictures. Many other illustrators from the German Democratic Republic have followed in his footsteps, as for example, Wolfgang Würfel in his illustrations to Keller's book "People from Seldwyl", published in Berlin, in 1966. Klemke is an artist who undoubtedly has a very sensitive relation to literature. This he has demonstrated over a long period by his keen understanding of the literary structure of a work, and its optical interpretation. The task of clarifying literary structures demand that the artist be able to grasp the key points of the action, as was successfully carried out, for example, in the book "Lütt Matten and the White Shell" (Berlin 1964). However, at the same time it requires that the artist should be able to grasp ideologically correctly from the Marxist viewpoint, the participants of the conflict, as was achieved with outstanding success in the creation of Lefuet, the adversary of Tim Thalia, represented in caricature. It does mean, in fact, that it is necessary to

clarify delicately the changes that take place in the character of hero throughout the literary narrative. This was accomplished particularly well in the same book with young Tim who fights for his laughter. If we wish to clarify the literary structure optically, we must also stress artistically the realistic content of the text. This task must be conducted in quite a special manner, particularly in such books for young people, as for instance, the book by J. Kruss, dealing to a large extent with symbols and as such are very demanding.

Naturally, those artists with twofold talent who are simultaneously authors of the text, as well as of the pictures are best able to express the literary structure in an optical form. In this context, we can mention the name of Elisabeth Shaw as a classical example of such abilities. This artist in the book "Bettina bummelt" (Berlin 1971) stresses in four variations the leading theme of the same story. The fourth episode is, however, a turningpoint and leads to the solution. Elisabeth Shaw emphasises very convincingly the structure of the content by an equal pattern of illustrations. It is very gratifying to learn that such twofold talent is to be found also in the younger generation, for example, Appelman and Bluhm.

A quite individual tendency in realistic illustration is manifested in books of amusement for children, which in Germany in the past was represented by Wilhelm Busch, Franz Graf Pocci and Walter Trier, and today by Eberhard Binder. A member of the middle generation, E. Binder showed already in the fifties his special talent, as far as creation of amusement books for children is concerned, and continued in this work also in the sixties. Amongst his best-known books of this kind we can find P. Brock's "Little Kuno" (Berlin 1963), Nils Werner "Bewitched Animals" (Berlin 1965), P. Brock's "Please allow me to introduce the story of Peter Brock, which with your kind permission he has called Oskar. It was written for a special circle of readers and just to them he would like to dedicate this work. Eberhard Binder asks your kind forbearance for his pictures . . ." (Berlin 1969), and Peter Abraham's "The Whimsical Bottles of Lemonade" (Berlin 1974). Binder achieves the comic-character of his books, as he proves in Abraham's book "The Whimsical Bottles of Lemonade", by comic situations, through satirical exaggerated forms and selection of humorous scenes from the text. It is very satisfying to know that Binder has his successors in the younger generation, as is confirmed by the book "Dalli and Dumbo" (Berlin 1975), with illustrations by Konrad Golz.

With the entry of the new generation in the middle of the sixties, the collage technique was introduced into book

illustration. In the illustration of books for children and young people it was more frequently used by, for example, Albrecht von Bodecker, Gerhard Lahr and Gertrud Zucker. With their realistic montages A. von Bodecker in this manner created humorous pictures in G. Gloger's book "Fred, Don't Fall" (Berlin 1967) and G. Lahr in the book by G. Herold "The Long-Legged Giraffe" (Berlin 1971) impressive work in which he occasionally uses also photographs. Collage is an interesting nuance in the expression range of illustrated books for children and young people in the German Democratic Republic and is utilized especially in fiction with a highly imaginative content.

The richness of fantasy in the illustration of books for children and young people in no way represents an alternative to the realistic pictorial art. On the contrary, it is a characteristic feature of its enrichment. This can be clearly seen in the work of Klaus Ensikat who can be considered as one of the most outstanding artists of the younger generation and whose work is characterised by fantasy, inventiveness and poetry. It is markedly apparent in his illustrations to J. R. Tolkien's book "The Little Hobbit" (Berlin 1971) and further, in the book by A. Köhner, "Pfau's Wedding" (Berlin 1972), to which the artist drew the text. The richness of fantasy in Tolkien's stories was extremely appropriate for the illustrator. By means of these illustrations which depict unreal fairy-tale figures, as imps and fairies, the author counts with the imaginative power of his young readers and, at the same time, extends their aesthetic ability to feel more deeply the experiences of our decidedly technical age. Ensikat in his work and ideas acknowledged the conception "To draw means to give" and thus accepted a creative principle which is highly suitable, in so far as it can lead the child to accept the illustration creatively, that is, to meditate over the picture until the very end, and at the same time it encourages them to active artistic creation.

Among the large circle of Klembe's pupils who from the end of the fifties, and more markedly from the middle of the sixties have been active in the field of illustration of books for children and young people, we should stress especially the artist Manfred Butzmann, born in 1942. The thematic sphere of his illustrations comprises not only the political sujet, but also stories and poetry, with a lyrical bent. Most admirable in this young artist is the way in which he is able to perceive in all its complexity the literary sujet. This is confirmed by the high standard of his interpretation in, for example, the book by G. Karau "The Good Star of Janusz K." (Berlin 1972), or the almost contradictory picture series to the poems of R. Bernhof "The Cuckoo's Pipe" (Berlin 1973). The pictures to the book "The Good Star of Janusz K.", convince the reader through their deep perception and truthfulness, whereas the illustrations to the collection of poems "The Cuckoo's Pipe", achieve this aim through their emotional content. The example of Manfred Butzmann confirms that the form of illustrated books for children and young people in the German Democratic Republic is strongly influenced also by the group of artists in their thirties.

The marked accompanying feature of the growing popularity and application of the realistic principle in illustration is that more and more artists are endeavouring to educate themselves theoretically, and to exchange opinions in this field. From 1961, it is characteristic especially of the older masters, Baltzer and Klembe, but it manifested itself also among members of the middle generation, for example, Bartsch, Binder and Nast, and even amongst the younger generation of artists, some of whom, for example, work as critics. This theoretical educational process contributes to the spread of socialist realism which for the past fifteen years characterises the form of expression of a large number of artists in the German Democratic Republic.

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REALISM IN ILLUSTRATIONS FOR CHILDREN

The problem of aesthetic evaluation criteria in children has been the concern of many specialists and the results obtained so far have led to several conclusions which are jointly emphasized by many authors. Apart from other observations, the authors claim that realism is a genuine criterion for older children. A picture, according to children, must be "like a real one".

The investigation carried out by J. Subes, the results of which are discussed in detail in the journal "Enfance", presented similar conclusions. The author claims that small children are not surprised by any deformities or colours differing from reality. Children from the age of 7 onwards, however, in their evaluation start taking into account the picture's resemblance to reality. This phenomenon is intensified with growing age, which is, the view of Subes, connected, apart from other aspects, also with the intellectual development of the child. Similarly, P. Machotka, in the journal "Enfance", gives an account of the results of his investigation. He differentiates between the following three stages in the development of aesthetic criteria in children:

The first stage which is developed in the pre-school age and lasts up to the age of 7. In this age, the child evaluates a picture from the viewpoint of its subject-matter and colours. The child's attention is focused on those elements which he perceives immediately.

The second stage, from 7—8 to 11—12 years of age, is characteristic for its emphasis on realistic conception (the culmination here is reached at the age of 10 to 12) and the occurrence of purely aesthetic criteria, such as colour contrast and colour harmony.

The third stage begins approximately at the age of 12. In this stage a declining interest in realism and colours as well as in the first evaluation of a picture according to its style, composition and emotional expression, is observed. The ability to think without any reference to concreteness, is apparent in this stage.

In dealing with psychological problems connected with problems of illustrating books for children, we have carried out a research from which the aspect of realism emerged very markedly. Allow me to present now a report on the results of our work and give a description of the method employed which can be of some interest to the reader.

In literature on research performed in this field we find that prints of outstanding paintings have been used as research material. For example, in the research into reactions of children to colours, the paintings of Rembrandt and Matisse were given. However, it is not here merely the question of colours which is of concern, but an altogether different artistic conception, different composition, subject-matters depicted and other factors are involved here. All these aspects can cause that the results obtained become somewhat blurred. A similar thing occurred in the investigation carried out in children's preferences in the sphere of the painting's subject-matter where the children were presented with ten pictures (a landscape, architecture, interior, still nature, flowers, children, etc.) among which there were works by Brueghel, Dürer and Rubens alongside those of Gauguin, Chagal, Matisse and van Gogh. The choice should have depended not only on the subject-matter depicted but also on the overall evaluation of the painting in question.

In our attempt to achieve greater accuracy of results and relate the investigation to problems of illustrations for children, we prepared a series of experimental pictures in which the features of artistic conception under observation, were expressively depicted. The series comprised especially pairs of pictures in which one picture in the pair differed from the other only in one single feature, e. g. colouring or depiction of mimicry on a figure present in one picture but lacking in the other, etc.

In order to separate the aspect of realism in its "pure form", we confronted the children with two pictures.

One of them represented a forest scene with almost photograph-like perfection. The other picture showing the same scene, emphasized certain features by intensified colouring, simplified forms, etc. Below, we shall designate the first picture "naturalistic" and the second one, due to the lack of a better term, "stylized" picture.

The children were asked which of the two pictures they liked better and were told to give reasons for their choice.

Twenty children from each age group were tested. Ten 4-year old children took part in the test too and the data concerning them in the table below are put in brackets.

The following results of choice were obtained:

Choice	Age	4	5	6	7	8—10	10—12	12—14
"naturalistic" picture	numb. of ch.	(1)	6	13	14	17	19	19
	%	(10)	30	65	70	85	95	95
"stylized" picture	numb. of ch.	(7)	13	7	6	3	1	—
	%	(70)	65	35	30	15	5	0
indecisive	numb. of ch.	(2)	1	—	—	—	—	1
	%	(20)	5	0	0	0	0	5

As it can be observed above, an increasing tendency of the child's need to confront a depiction of an object with its actual appearance, was markedly demonstrated.

Irrespective of the fact whether the children are asked to judge a reproduction of famous works of art, pictures or illustrations of children, a 6-year old or a 7-year old child will start to compare the picture with reality.

This phenomenon does not occur in children under 6 years of age. In this stage of intellectual development we cannot expect this tendency to feature. A 3 or 4-year old child is usually unable even to make a comparison between two pictures — "These two rabbits are nicer but here there are two even nicer rabbits", he says. A five year old child is already capable of comparing two pictures but considers a picture as a given reality without forming any attitude to it. The need for realistic depiction evolves concomitantly

with the development of the ability to perceive, greater intellectual maturity and wider knowledge of the outside world.

On closer look at the children's responses we find that not once did the 5-year old give any plausible reason for their choice. The choice of a "naturalistic" picture was explained as follows: "Because it looks like a real one". It seems that the choice in some "informants" was more or less coincidental and any explanation would do, for example, "because the rabbits are dancing here". On the other hand, the picture which we have labelled as "stylized", appealed to children due to its greater expressiveness, simplification, of forms, emphasized characteristic features (e. g. the rabbit's ears, the squirrel's tail) and much deeper colour hues. Therefore, the children's statements in this case were as follows: "because the squirrel is larger" or

"because this squirrel is red and that one isn't".

Such details as the painting of the tree trunk in the same way as its crown or depicting the sky by stripes not even reaching the margin of the paper, were simply passed unnoticed.

The method of deciding in choice-making changes rapidly in 6-year old children. It is quite amusing to find that not only does the situation differ from that in 5-year olds in as far as the numbers are concerned, but that the arguments of 6-year old children are quite the contrary to those given just one year before. The 5-year olds liked the squirrel because it was "bigger and red", whereas 6-year old children gave their preference to the "naturalistic" picture, saying: "because the squirrel is smaller and prettier". The statement "because she is like a real one", a classic argument of children's realism, appeared here too and was found to occur more and more frequently with growing age.

At this stage already, i. e. at the age of six when the streak of criticism in children begins to function already, the children accordingly perceive various details. One child disliked the leaves on the tree depicted in the "stylized" picture, the other took a dislike to the tree's bark (it is so rugged"). One of the children said: "The flowers, the trees and the twigs are nicer here but in this (stylized) picture they look like the ones we paint". This appeared to be an expression of the child's great disapproval.

The quality of reasoning from the age of 7 onwards, remains basically the same. The statements, however, become more extensive, containing more details and at the same time become more synthetic. A 7-year old boy, for example, reasoned as follows: "Because the tree here is like a real one, leaves as they should be, even the squirrel is as she should be and this one here is very red, the sky here is whole and there it isn't, and the rabbits are like real ones here but the rabbits there have ears growing straight from their heads, and those flowers are all the same and here, in the grass, there are all sorts of flowers, as it should be . . ."

The children disliked the squirrel and gave the following reasons: "because that squirrel has such a huge tail, a real one cannot have such a rounded tail" (boys 7; 3), "because her tail is so terrible" (girls 9; 2). The rabbits were disliked because "they are so shapeless and don't look like rabbits at all" (girls 9; 2), the tree because "the blue sky grows on it" (girls 9; 2), "as if it was nibbled by some beetles" (girls 11; 2), "it is all somehow tattered" (boys 11; 4), etc. Frequently, the stylized picture was unreasonably considered to resemble children's drawings: "it looks as if some children painted that picture", "it is

painted so simply that even I could do that". A naturalistic picture, on the other hand, requires greater skill in the children's views: "here (i. e. in the stylized picture) it is painted so simply but this (i. e. the naturalistic picture) is much more artistic" (girls 11; 8), "even I could paint such rabbits and flowers but this (i. e. naturalistic) picture is much more difficult to do — those rabbits and the grass look as in a photograph, they are beautiful" (girls 10; 5).

Children from the oldest age group formulated their judgements more synthetically: "because that picture (i. e. stylized) is much more abstract and here it looks as in reality" (boys 13,5). "Without any doubt I prefer a picture painted in this way. It looks like a painting. It is proportional and really truthful" (girls 13; 2).

The experiment testing the children's attitude to colours differing to a greater or a lesser degree from the colours found in nature, brought similar results. In this experiment also, the children were presented with two pictures depicting a forest in two different colour renditions. On one of them the forest was painted in realistic colours, in the other picture the trees were blue and pink, the grass purple and the sky yellow.

The youngest, i. e. 5-year old children, did not take great pains over comparing the picture with reality. For the most part, they chose the "purple" forest because they preferred the colours. The majority of 6-year olds and older children gave their preference to the "green" forest, giving reasons for this choice similar to those in the previous case. In the oldest age group, however, a different tone underlined the children's answers. A 12-year old girl said: "This forest is not real but the colours are harmonious and as for me, the most important are the colours". This attitude forming roughly at the age of 12, is very typical of this stage of child's development. It contradicts the views held so far proclaiming children's negative attitude to realistic criteria.

Moreover, children at this age become aware of the illustrator's motives in using deformation as an expressive means. They begin to grasp the intentions of the artist in distorting reality in a picture. Examining an illustration by J. Srokowski to H. Sienkiewicz's novel *V púšti a v pralese* (In the Desert and the Jungle), where the artist greatly magnified the figure of an elephant, one boy (12; 9), for example, said:

— "That elephant is very bad indeed. His feet are so huge, he is so large and Nel so small. And the colours are so yellow and pink. The only good thing is that the picture shows such great danger, as with the lion. The elephant and the lion are so strong and Stanko and Nel so small".

The boy's older friend expressed similar thoughts:

— “It is all somehow empty. The painter wanted to show how large the elephant was but he rather exaggerated it. Those feet are not natural” (boy 13; 7).

Such statements mark the beginning of a new stage, the period of greater maturity. In their evaluations, the boys sounded genuinely critical of all those facts which did not correspond to their knowledge. They knew, however, why the artist employed a particular conception and were aware of the intentions behind the artist's magnifying and geometrizing of animals.

The formation of new attitudes is thus being outlined. Generally, it can be said that the criterion of realism plays a great role in children up to the age of 14.

Formerly, the basic task of an illustration was considered to be an artistic representation of the text. The illustrators were required, in compliance with the demands of children, to achieve an exact conformity with the book's plot, facts and situations.

Such conformity is claimed for by the very young children already. They are capable of perceiving all discrepancies between the illustrations and the book's text. If, for example, the text says: “The jug kept on bringing water and more water until finally the jug's handle broke right off”, and if the illustration happens to depict a broken jug but with its handle still intact, the following comment can be heard from a 3-year old boy addressing his grandmother: “You can't read properly, the jug got broken but the handle didn't break off”. Similarly, a 3-year old girl asks: “What does a grey horse look like?” — “Such a white one”, answers her mother. “So the horses should be grey but here there are not at all”, is the girls justifiable comment.

Older children are found to be even more critical, noticing each discrepancy. A picture, in their minds, must conform to the description of the hero's appearance, the environment in which the story takes place and details in the text. Greater knowledge and wider experience of life along with their present need for realism, already known to us, cause that the children's criticism is not infrequently very detailed, meticulous and piercingly sharp.

In the book *Jadwiga and Jagienka* by C. Raczaszkowa, Queen Jadwiga is thirteen years old. On the book cover, however, she is depicted as a woman in the prime of life, about thirty years old. In *Anna zo Zeleného vrchu* (Anne of the Green Gables), an entire chapter is devoted to a description of a dress Anne dreamt of: dress with gathered sleeves where each fold, frill of the dress and particularly the sleeves, are described in minute detail. In the illustration, however, we see an absolutely plain dress lacking in all those details which are of equal importance

both, to the novel's protagonist, as well as its girl readers. In one collection of poetry, in a poem on the Antarctic, the poet speaks of polar bears going carol-singing with a star. The illustration depicts three penguins which, interestingly enough, are nowhere to be found in the Antarctic . . .

To a child who, as we know, has certain claims in this sphere, such inconsistencies in some cases present a real “stumbling block”.

It is often the case that the hero in a book changes his appearance in each illustration, once being younger, at other times looking much older, always has a different colour of hair, etc. One boy (13; 7), glancing at illustrations in a book where a similar phenomenon occurred, expressed his dissatisfaction in the following words: “In this picture he has dark hair and before he had light hair. This sometimes annoys me. Does he have his hair dyed or what?” The author of the illustration would probably argue that colour composition requires in a given illustration a particular choice of colour. However, this explanation would provide no satisfaction to our young reader in whose viewpoint the hero's colour of hair is a permanent value to which all other elements of composition should conform.

The children hence are concerned with the requirement of the illustration's conformity to reality and the text illustrated. To create from this fact principles for the formulation of some postulates concerning illustrations, would mean a capitulation before the idea of widening aesthetic horizons in children.

Professor Holešovský in his outstanding work *Tvár a řeč ilustrací pre deti* (The Face and Language of Illustrations for Children) claims that illustrations have generally gained much greater autonomy than they had in the past. The task of an illustration is not to “complete the narration” of the text but to create an independent vision for which the text serves as a stimulus. An illustration should establish a contact between the child and art and acquaint the child with the language of contemporary art in all its diversity and richness.

The “down to earth” interests of children would only hamper these effort. Fortunately, the need for realism does not exhaust all possibilities inherent in the assimilative mental capacity of a child.

A fruitful ground for acquainting children with different figures of contemporary art can be found in books for the youngest readers. As far as the older children are concerned, the best method of introducing them to modern art is through humour and fantasy.

Drawings which originated from caricatures are favourably received by children of 8 to 14, particularly boys

interested in "scuffles" and "defeats". Younger children are also perceptive to comicality which leads illustrators to creating graphic jokes, grotesque typisation of characters and amusing forms of anthropomorphization.

Fairy tales, so very popular with children, due to their irrational atmosphere and emotional tension and the world of fantastic creatures and unusual sceneries, provide an excellent opportunity for diverse means of artistic expression. The artists can draw from the resources of folk art, search for the communicator and the recipient in the art for children, etc. They can re-shape this "structure" and find links with various trends in contemporary art. In fairy tales, the artists are able to find opportunities for their creative invention and encounter enthusiasm and understanding in the recipients of their art who will not seek here any comparisons with reality because a fairy tale is to them "a fantasy", "only a fairy tale".

Poetry offers similar possibilities, stimulating the search for forms distant from realism.

Illustrations in realistic books can also employ different conventions. Zbigniew Piotrowski, for example, illustrated Kornel Makuszyński's novel *Satan zo siedmej triedy* (The Devil from the 7th Class) with grotesque pictures despite the fact that the book enabled the artist to employ a realistic interpretation. He neither portrayed the protagonist, nor depicted passages from the book. Instead, Piotrowski gave his own interpretation of the novel, rendering the comparisons, metaphors, allusions and associations suggested by the text, into concrete form. His illustrations are a kind of drawings-cryptograms, pictures-puzzles that inspire and stimulate thinking.

Bohdan Butenko similarly, in his original illustrations to Kästner's book *Emil a detektívi* (Emil and the Detectives) avoided realistic characterization of protagonists. His grotesque drawings are reminiscent of children's drawings. They evoke associations with Miró's magic signs, adhere closely to the literary text he illustrates. One boy expressed his thoughts in the following words: "From Mr. Butenko's pictures it is clear that he had read the book".

Piotrowski, as well as Butenko, disregarded the realistic aspect of the respective books but succeeded in capturing a different tone present in both books, i. e. humour. Owing to this fact, their illustrations merged with the text, forming an interesting and a logical whole.

There exists, however, a particular type of illustrations where the artist's freedom of expression is limited. This concerns those books in which the illustrator decided to accompany the text's situations by illustrations of a realistic nature. In this case the young readers fail to

tolerate any deviations from reality and from the ideas hinted at by the text. The situation of the illustrator thus becomes rather difficult. The depiction of the protagonist, even the colour of his hair must be in conformity with the description.

It is a well-known fact that a good realistic illustration plays a tremendous role in education, in acquainting the children with the world. A book from the sphere of classical literature does not serve as a handbook and illustrations are no teaching aids, however, they present a copious source of information from the field of history, geography, science and other spheres, becoming thus a rich source of knowledge. An illustration is a means which due to its qualities, penetrates the child's mind with great facility. Without such illustrations, literature for children and young people is simply unthinkable.

A good illustration of this type can also be of high artistic value. The scale of means of artistic expression is very wide here. There can be illustrations in which the means of realistic art are exploited to full extent, or pictures of a sketch-like nature providing ample possibilities for the soaring of the imagination in the recipient.

Illustrations that expressively portray the third dimension, i. e. light and shadow and delineations of perspective which prove to be so convenient to children of "the century of realism", prepare the ground for educating, future perspective recipients of all great epochs in the art of painting, beginning with the Renaissance. At the same time, the knowledge of conventions in realistic art becomes a sound foundation in understanding modern art, the experience of transformations and deformations and the grasp of the revolution which lead modern art to different and new interpretations. This fact has been emphasized by many theoreticians of art.

Manifestations of realism in children's drawings as well as in their preferences are so startling, that they have frequently become the food for thought of people dealing with creativeness and psychology of children.

Alfred Ligocki in his preface to the album *Maliarstvo detí* (Painting of Children) stresses the fact that there exists a substantial contrast in development of a child's artistic faculties. The charm of children's paintings and drawings diminishes with their growing resemblance to reality. Nevertheless, the tendency to give a truthful representation of reality is a direct reflection of the child's mental development. It expresses the child's effort towards a rational grasp of reality.

Similar contrasts can be observed in examining the development of a child in the role of a recipient of

illustrational art. Younger children not infrequently have "more interesting" views on works of art. On the other hand, older children are capable of giving reasons for their strictly defined preferences (from the viewpoint of realistic needs) which are worded in far more advanced categories from the aspect of aesthetic evaluation. This represents certain progress but in some ways also a step backwards. The child's concern for knowledge of reality and knowledge of the surrounding world, testify to the progressive element. This concern is accompanied with such favourable symptoms as the attempt at perfecting the child's speech which gradually approaches the language of adults, despite the fact that the child's small mistakes, the original logical structure of his language and expression, his concrete interpretations of metaphors, etc., have an undeniable charm. On the other hand, the rigidity of views in older children, lesser amount of imagination and their claim for an exact resemblance of a model to reality, should represent a disturbing factor to all those who are

concerned with the aesthetic development of young people. It is necessary for children to have access to different kinds of illustrations, to the entire wealth of artistic forms to which works of literature serve as a perfect impulse. The arousal of interest in form in children of over 10 years of age, should become the basic principle in the educational process. In this stage, attempts at grasping the artist's intentions are apparent and the children become aware of the fact that a picture can not only represent but also express something. Thus, the children form an attitude in which the criterion of realism consciously ceases to be regarded as a communication means of the expression of form.

In all this, there rest ample possibilities how to — in the words of Ligocki — "guide the children's artistic perceptiveness through the highly places threshold of intellectual maturity", without meeting the child's demand on art, i. e. a slavish depiction of reality, in our attempt to satisfy the child's natural thirst for knowledge of the world in which he lives.

NIKITA
CHARUSHIN
 USSR

**THE CONSERVATION OF NATURE
 AND THE ILLUSTRATED BOOKS
 FOR CHILDREN**

Once I was doing some drawing at the Zoo. A group of people was passing by. A donkey started to bray in an open air cage. "Some animal is dying," — said one of the passersby, quite seriously.

I began to feel sad.

It was a particular instance, but I started to think about a "dog-less" childhood.

I thought that before protecting nature and, above all, before using the graphic arts and illustrations in children's books to publicize the theme of the conservation of nature, we should know just what it is we are going to protect.

We may look and we may see, but that is not the most important thing.

To have seen and to draw our conclusions, that is the most important thing.

It seems to me that this is the only standpoint that will never be exhausted, and that it alone can express the individuality, the thought and the outlook of the artist, because only the preciseness of what we have seen can give birth to true poetry, and can enable us to avoid stylization.

Impreciseness leads to poetry in inverted commas, to a treatment of a subject in general, and not in a particular way (the braying donkey).

I am in favour of a concrete and emotional attitude towards nature and creative work.

It is impossible to elaborate on this theme if we only take into consideration artists' work of recent years.

In my country it began long ago. Artists like Rylov, Vataguin, Lev Bruni, Pjotr Miturich, Tyrsa, Lebedev, Eugene Charusin and others were the first. Pjotr Sokolov, Kuznetsov, Yuri Vasnetsov carried on in their own way.

The importance of the collaboration of writers (v. Bianki, Sokolov — Michailov, Prishvin and others) with groups of artists is indisputable.

A new approach to nature and the animal world was being formed. In our country it was started by the illustrated book for children.

Nowadays the task of the conservation of nature involves not only individual writers and artists, it is everybody's concern; it is a civic task, which can be accomplished by means of social education, which will form and shape the spiritual world of the new man, while he is still a child.

Modern illustrations in the children's book is one such means.

There now exist new and active ways of conveying information, mass media: television, cinema, photography, the scientific and popular press, booklets, and so on.

But the artistic illustration remains indispensable and irreplaceable. It is the most popular and intelligible form of art for children, for young children in particular, because the illustration can impress the child more, can have a greater effect on his perception, than films, television or information in general.

The children's book of recent years is extending its frontiers (in this respect I detect the influence of the present day). It now covers not only the central region of Russia or the North of the country, which were described by writers and artists of the older generation. Now it includes the Far East, Kamchatka, the South, the Pamirs, other countries, the world under the sea, and outer space.

Our time has become the poetry of space, of distance, of different environments.

For the artist, nature is not a geographical notion, nor the animal world a zoological one: for him they have become a pictorial notion.

When we go into the forest, we are affected by a whole synthesis of impressions: the scent of flowers, the movement of the wind, the swish of wings, sounds, sensations, and a running animal, or an animal running in its habitat.

This complex of impressions is our spiritual value, having as its basis a concrete event.

However full of talent a picture may be, it will not get through to the people who view it unless there is concrete and emotional perception and some way for the picture to be communicated.

The tradition of vision, or rather of thought, in the theme of nature occupies a special place and is of particular significance in the gradual changes of nature. Much depends on man, and whether his interference in nature is sensible or, as often happens, senseless.

Here is the connection: an interest in a tradition where there is a concrete, living approach to the subject of art, to observation, to the immediate revelation of character.

The basis remains, the style changes in the course of time.

The tradition of animal painting is in essence the development of the very first subject depicted by man: its origins are rock wall drawings.

Landscape painting, which came later, is also traditional.

When, even later, the two genres were united, they determined, and I think must continue to determine, the morals of man as well as the beauty of the artist's approach to life.

Stylisation betrays the unseen truth to a high degree.

The artist, through his illustrations, must speak to the child, seriously, without falsifying, and without appearing to be condescending, which would humiliate the child.

The child's cognition of the world as a result of its being revealed to him.

Art is graphic and the child learns to perceive the world around in a graphic way. If the perception of the world is only informative, then information will replace the joy of the discovery of the world. In that case one can hardly hope to achieve any great purpose. The artist's emotional presentation of his work, and active perception by those

who view it result in cognition, in creative activity.

The aim of illustration in the artistically designed book is to help in the revelation of the world through the plastic arts; the illustrations become serious for children only when they reveal great meaning through great art.

If the child receives too much information as a utilitarian way of learning, the result may be that his perception is immature; the information will pass him by, without helping him to establish his values, his outlook.

It is difficult to know what is lasting, what is primary, and what is secondary.

That does not mean that I am against all ways of popularising nature. I am against the publication of inartistic "photo-books", in which an artistic text (sometimes even a fairy-tale) is illustrated with modern photographs, which do not convey any image. A paradox arises: the accuracy of a documentary photograph does not correspond to the text, which always needs a pictorial interpretation. The same may be said of the sound-tracks of feature films to which have been added tape-recorded sounds from nature.

Now and a gain I happen to hear people connected with children's literature say "Has an elephant really got a tail?"

I find the book "Man and Animals" very good, a successful example of a new form of artistic and educational book.

We can say that it is a figurative book.

As a fine example of the scientific and artistic form, I should like to mention a book written in the thirties by V. Bianki, "Forest Magazine", consisting of educative and artistic material with illustrations by V. Kurdov. Its value, I think, extends to the present day. Even its fairy-tale themes, based on direct observation are very real and true to life.

Through his illustrations, the artist tries to share his experience, his emotional attitude to life, and he strives to find the only convincing artistic solution.

It is very important to arouse the child's interest in nature.

The development of artistic perception through illustration means the development of an active, creative and social approach to life and the environment.

HANS A.
HALBEY
 FRG

**SOME REFLECTIONS ON THE NOTION
 OF REALITY IN Dr. SEUSS' BOOK
 FOR CHILDREN „LORAX”**

The book concerns destruction of environment. A strange looking “creature” with long hands as though cut out from some material or other, tells a boy the story of how the destruction of environment came about. The “creature” wove some “wreaths” from the “truffle-silk trees” not having the faintest idea of what to use them for. However, soon a buyer interested in the “wreaths” was found, they sold very well and the necessity to produce more and more “wreaths” arose. Finally, with the help of the whole family a mass-scale production was set up. More and more trees were needed for this so that the “brown barbalusses” could find no nourishment and were forced to leave the country. In the production of “wreaths” thick smoke was formed causing even the swans gradually to leave this area. In the lake waters polluted by the factory refuse all fish died out. From time to time a peculiar small creature “Lorax” appears and warns the “creature” of the unfavourable effects of environmental pollution on plants and animals but the warnings are all in vain. In the end, “Lorax” himself launches through the only pure air-chimney that is still left. At the end of the book the “creature” finding recluse in an old tower amidst the foresaken and totally destroyed land, throws the boy the one and only existing seed of the “truffle-silk tree”. He begs him to plant the seed and preserve the tree’s growth in clean pure air and keep it well supplied with fresh water.

The style of Dr. Seuss in this as well as his other books for children is marked by total de-personification. The fantasy-like story is narrated in a somewhat balladic rhythmical form. Its heroes are non-existent creatures having non-existent names and move in a non-existent world

where “truffle-silk trees” grow. Even the environment in which the action takes place is unreal. To put it briefly: the author and illustrator — all in one person — strives to distance himself as far as possible from the real, tangible world and to shift his narrative into a fictitious sphere of nonsense. This is true of all his books whose illustrations resemble those found in comics, despite the fact that the author avoids the strict ordering typical of comics. Also the colours help to shift the story as far as possible from the real world. The leaves of the “truffle-silk trees”, for example, are of poisonously yellow or red colours.

Taking into account the great success Dr. Seuss’ books meet with in the U.S.A. (almost in each household where there are children at least one of his picture books is to be found) the necessity to examine the causes of this success arises.

Undoubtedly, the comic nature of his books plays a great role. However, there must be something else in it apart from comicality since several contemporary American authors (illustrators exploit this device but nevertheless do not reach such an exceptional success as Dr. Seuss.

A question could be asked here to the effect whether the problem of destruction of environment put forth by “Lorax” could be introduced to children by means of documentary material, e. g. photographs of destroyed regions, dead fish in lakes polluted by petroleum, etc. In examining this question we arrive at the conclusion that children at the picture-book reading stage remain surprisingly inattentive towards photographs. A photograph of starving children, for example, is to a child who looks at it a kind of proof (naturally, a subconscious one) that this

fact is taking place outside the boundaries of his own sphere and therefore does not concern him. Neither the child himself, nor anybody from amongst his circle of family and friends are depicted on the photograph and the environment is not close to him either. If we wanted to implant the starvation of other children into the child's subconscious mind, we would have to make a photo-montage of the starving children and place them into his garden, his street, generally speaking — into the environment close to him.

In other words: the documentary realistic nature of photographs in the eyes of the observing child shifts the problem into unreal distances that he cannot or does not want to identify himself with. This assertion, however, is not applicable to moving pictures or films where the situation is quite different, particularly in the case of such actions or plots which contribute to a rapid and sometimes even a total identification.

By placing the factual reality of our present-day world (the destruction of environment) into a totally fictitious, strange environment, Dr. Seuss enables the child to find a realistic, graspable connection between the facts. The

de-personified figures with non-existent names living in a strange environment behave in a peculiar manner, they are not bound to anything or anybody and can therefore become the concern of each observer. Dr. Seuss in this way arrives at a dialectical notion of reality which can be encountered especially in fables. The exceptional effectiveness of Dr. Seuss' books rests in the apparent simplicity of the books' stories and in their balladic rendering.

The fact that Dr. Seuss in no case strives to achieve an identification of the reader with "persons" in the book (if so, only indirectly) but primarily aims at an identification of the reader with the subject — matter, the outlined problem, is a significant one. In this respect the theory of reality expounded in Bert Brecht's works comes to mind. The primary and decisive concern of Dr. Seuss is to express reality in the nucleus of the utterance and to give the possibility to verify the facts in real life, despite the fact that in his books all persons, countries and concepts are distant from it. For these reasons I consider the books of Dr. Seuss, especially "Lorax", to be explicitly realistic, even if "realistic" in the dialectical sense.

HIERONYM

FLOREK

ČSSR

SOME FACTS ON THE COLOUR PREFERENCE AMONG CHILDREN AND YOUNG PEOPLE

The scope of problems related to colours is a wide and a complex one. For practical reasons it is impossible to deal with all facts connected in one way or another with colours. It is, however, expedient to delimit some spheres of investigation into this problem. It is possible, for example, to single out the physics, i. e. the optics of colours which is of crucial importance to the television communication channel. It concerns reality, a physical phenomenon, or, to be more accurate, a certain component of the electro-magnetic radiation which, following the multiple process of encoding, we subjectively experience as light and colour. The chemistry of colours is also a subject of consideration, comprising mainly the question of pigments, technology of dyes, properties of pigments and others. In visual fine arts greater attention is drawn to the chemistry of colours than to the physics of colours. The psychology of colours is also widely discussed. Briefly said, the psychology of colours deals with man's inner experience of colours. Our present contribution treats some problems pertaining to this particular sphere.

THE PROBLEM.

Colours, or better said, the colour stimuli form an organic component of a complex of stimuli which we derive from the environment. Colours are of special importance to fine artists, painters in particular. Colours and shapes constitute two principal systems of visual artistic coding, the artistic communication.

The gnostic aspect of colours. From a psychological viewpoint colours present quite a complicated problem. By means of colours we apprehend certain real properties of objects. One can thus speak of the gnostic, cognitive

aspect of colours. However, from an objectively identical property of a colour, different people with a normal colour vision may derive different sensations of the same colour. There exists a certain tolerance between the length of electro-magnetic radiation and its psychological projection in the form of colour. The borderline between the yellow and the green colour, for example, is frequently defined as 566 nanometres (nms). It would, however, be more correct to state that the borderline concerned is of a certain breadth, which in our case is a range between 558 to 585 nms, within the framework of which certain differences occur among people in determining whether the yellow or the green colour is in question. This is as far as the colour shade is concerned. Similarly, one can consider the deepness or the lightness of colours, the brightness of colours, etc. From the aspect of our present study it is necessary to take into account the fact that a certain actual attribute can be differently perceived by different people (Smirnov and coll., 1959).

The emotional aspect of colours is yet another concern of psychology. Each of us, to a greater or lesser extent, has his own subjective hierarchy of colours. A certain underlying emotional accent is attached to different colours. One speaks of, for example, warm or dull colours, gay or gloomy colours, depressing colours, colours of ecstasy, etc. In some situations the fact that some colours are capable of changing a man's mood is exploited. From an objective viewpoint the emotional aspect is to a great extent conditioned by the colour's lightness or brightness. It is also highly probable that the emotive attitude to colours depends ontogenetically on the situations in which

we have encountered a particular colour. For instance, if we came across the yellow colour predominantly in pleasant situations, then it is probable that a positive emotional relation to this particular colour will be formed. This aspect of colour is frequently employed in psychotherapy and in diagnostics of mental diseases. The taking of certain drugs, for example, evokes in a patient a feeling of bliss connected with extremely bright colour images.

The stimulative aspect of colours. Finally, the stimulative, incentive aspect of colours can be described. In literature one encounters the view that certain colours (the so called "warm" colours) act as stimulants upon man's disposition and thus favourably affect — heighten — his activity. Other colours (the so called "cold" colours) have a reverse effect on the human psyche. Available evidence, however, does not in all cases support the above statement. More recent research arrives at the conclusion that the stimulative aspect of colours is frequently linked with the time dimension of a particular stimulus. The effect of

colours is most markedly demonstrated in the conditioning of man's behavioral pattern by colour stimuli. In this connection we can refer to the utilization of colour stimuli as symbols and signals with their meaning in certain situations (e. g. in transport, technology, etc.) delimited beforehand.

In the sensation or perception of colours all the above-mentioned aspects are represented. The distribution of individual aspects, however, is uneven and their proportion can be changed in the process of ontogenesis. Colour is an inner experience with a certain informational charge. The mediation of an information by means of colours, the colour system of coding, is not permanently fixed. It is a dynamic system of coding which, apart from the physiological conditioning, is also subjected to the extent and quality of apprehension of reality by an individual. Thus, in preferring certain colours to others, not merely certain differences according to the age are to be perceived (differences in children and young people, in our

Table 1.: The order of preference of white and black colours. a = white, b = black. Horizontally: the age of informants, in chronological order. Vertically: order of colour preference, ▨ = boys, ▩ = girls

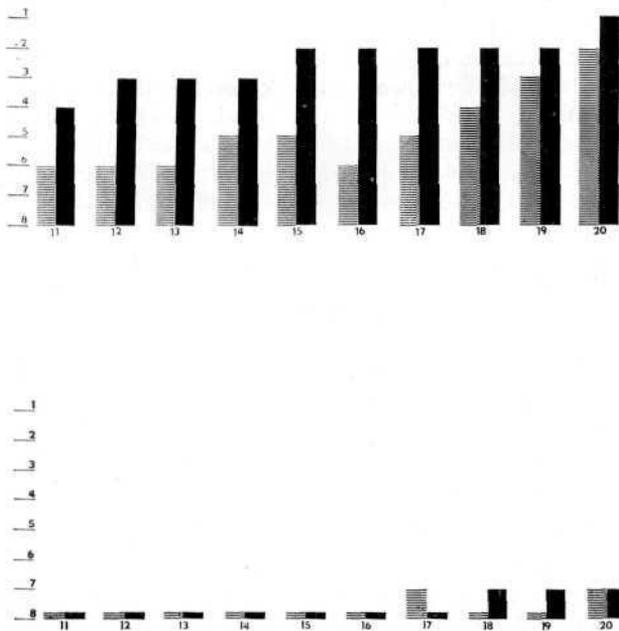
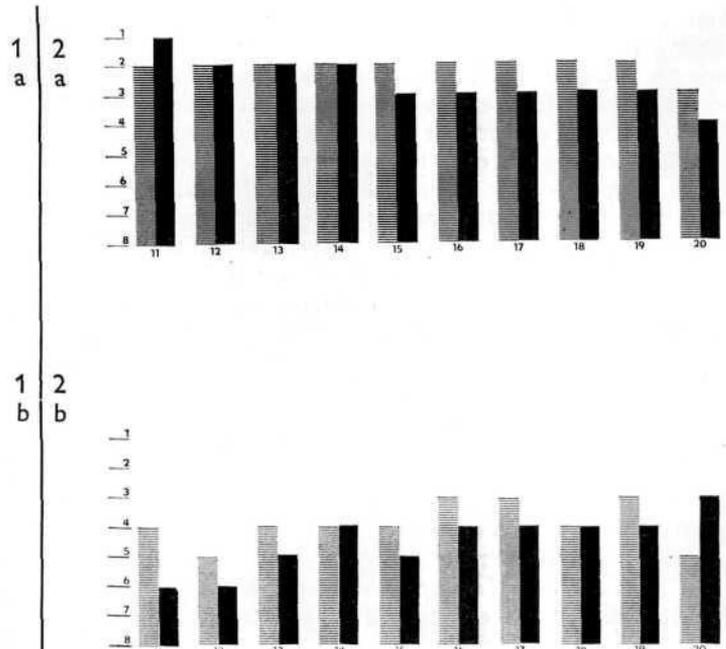


Table 2.: The order of preference of red, green and blue colours. a = red, b = green, c = blue. The rest, as in Table 1.



case) but also the degree of apprehension of reality by an individual. The preference of certain colours can also act as an indicator of the person's mental life and a more detailed analysis of the colour hierarchy could prove to be of some importance in diagnostics.

From the viewpoint of our present symposium the fact that the apprehension of colours leads the child to the knowledge of other facets of reality, is of great significance. It means that a man's inner life can be enriched by means of colours, too. In our research we have mainly concentrated upon the emotional aspect of colours and investigated the hierarchy of 8 colours (2 achromatic and 6 chromatic) from the viewpoint of their emotional preference.

METHOD.

More than 2000 boys and girls in the 11 to 20 (inclusive) age group from several elementary and secondary schools in Bratislava participated in the research. There were 105 boys and 109 girls (the total of 214) 11-year-olds; 118 boys and 131 girls (total: 249)

12-year-olds; 149 boys and 132 girls (total: 281) 13-year-olds; 131 boys and 137 girls (total: 268) 14-year-olds; 134 boys and 108 girls (total: 242) 15-year-olds; 146 boys and 135 girls (total: 281) 16-year-olds; 100 boys and 133 girls (total: 233) 17-year-olds; 103 boys and 109 girls (total: 212) 18-year-olds; 121 boys and 106 girls (total: 227) 19-year-olds. The least represented category was that of 20-year-olds — 29 boys and 31 girls (the total of 60). All in all, 1136 boys and 1131 girls, making a total of 2267 persons, participated in the research project. From this viewpoint, it can be said that this was the most extensive research of its kind undertaken in our country as yet.

A number of educationalists assisted in the project. The pupils received record sheets with a list of colours in the following order of succession: white, red, orange, yellow, green, blue, purple and black. Their task was firstly to read the list and then to mark the colour they liked best by number 1, the next one 2, etc. and the last one 8.

Apart from the colours, sex, year of birth, there was no

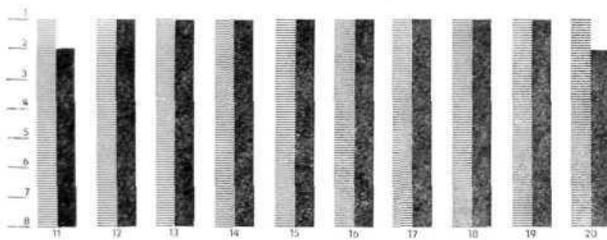
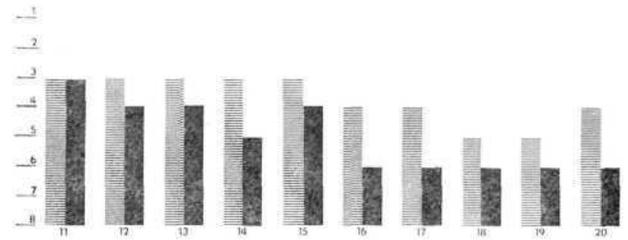
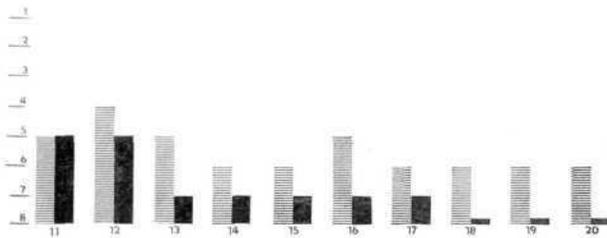
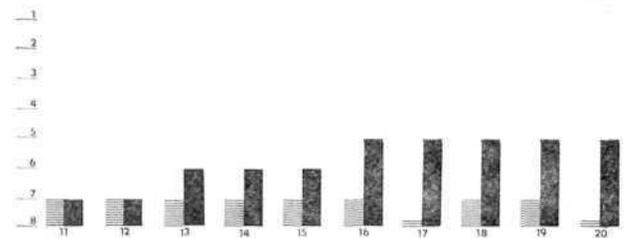
2
c3
b

Table 3.: The order of preference of orange, yellow and purple colours. a = orange, b = yellow, c = purple. The rest as in Table 1.

3
a3
c

other information on the page. The educationalists involved in the research project all agreed that the task was interesting for the pupils who enjoyed participating in it and were in favour of a similar test in the future.

RESULTS.

The quantitative elaboration of the data obtained was limited to calculation of arithmetic averages which served as a basis for the working out of Tables 1, 2, 3, 4 where the data obtained is summed up in complexity.

The boys in each of the investigated years gave priority to the blue colour, in the second place the red colour with the exception of the 20-year-olds (in the second place they put the white and in the third the red colour). Purple occupied the seventh place, except in the 17 and 20-year-olds. Black was in the last place but in the case of 17 and 20-year-olds held the next to the last place. The girls, for the most part, also put blue in the first place. Exceptions: 11-year-old girls put red in the first place and the 20-year-olds, white. In the second place it was white among the

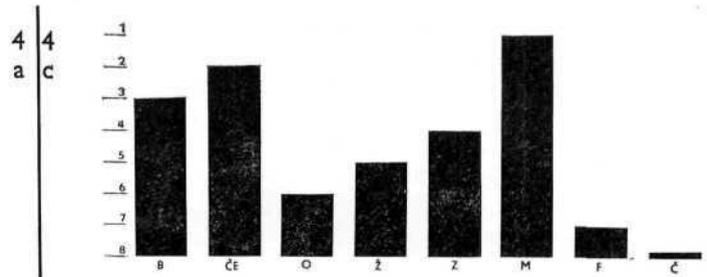
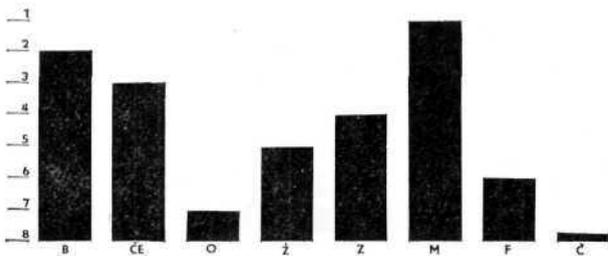
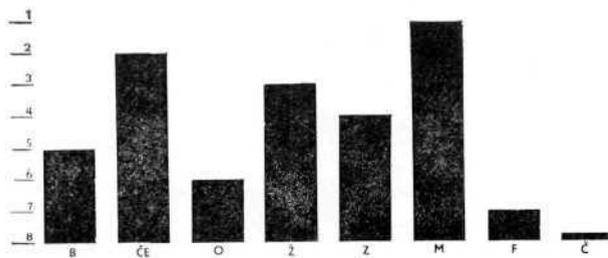
15 to 19-year-olds, in the 11-year-olds, however, it came as low as the fourth colour. In the next to the last, the seventh place, it was orange in the 13 to 17-year-olds, but in 18 to 20-year-olds orange held the last place. The black colour occupied the last place with the exception of girls from the last three investigated years.

Not taking into account the age difference we may claim that boys and girls agree in preference of the blue colour (on the first place), green (on the fourth place), and black (on the last place). In evaluating the remaining colours there were discrepancies to be found. The greatest discrepancies occurred in the evaluations of the white colour, the boys placing this colour on the fifth place and girls on the second place. Smaller differences were found in the preference of yellow (boys — the 3rd place, girls — 5th place) and other colours.

The order of preference of colours regardless of age and sex was as follows: blue, red, white, green, yellow, orange, purple and black. To the above results we must add the

Table 4.: The order of colour preference among the 11 to 20-year-olds. a = boys, b = girls, c = boys and girls together. Horizontally: B = biela (white), ČE = červená (red), O = oranžová (orange), Ž = žltá (yellow), Z =

zelená (green), M = modrá (blue), F = fialová (purple), Č = čierna (black) colours. Vertically: the order of colour preference.



fact that the stated numerical differences of age and sex expressed graphically, were not examined statistically.

DISCUSSION.

We are of the opinion that on the whole the results confirm the accepted theoretical standpoint. Nevertheless, it appears that in the case of some colours there exist some more permanent emotional bonds almost regardless of age and sex. This concerns, above all, blue and, to a lesser extent, also black. In evaluating the preference for other colours there occurred greater or smaller differences. For purposes of comparison we present here first the list of colour preference from our own research and secondly, the generally accepted colour preference that is to be found in literature, e. g. in Frieling, Auer (1965), in order of succession:

1. blue — blue
2. red — red
3. white — green
4. green — yellow
5. yellow — orange, purple, brown
6. orange — pastel colours
7. purple — grey
8. black — black, white

The above mentioned authors claim that children prefer more intensive colours than adults and as we mature we tend to give priority to greyish colours and pastel shades. Křivohlavý (1972) states that children are capable of perceiving such shades of blue which adults are incapable of.

The order of preference in colours, whether from the emotional, the gnostic or other aspect is presumably dependent on the situation within the framework of which the colour is to be evaluated, too. It would be possible to obtain different results had the pupils evaluated colours from a utilitarian viewpoint, e. g. from the aspect of choosing the colour of their school-bags, clothes, the colour of school desks, etc. At present, research into this problem is being undertaken. Our pupils-informants

expressed in general their preference of colours without taking into consideration a definite aim and situation.

The order of colour preference presumably depends also on the methods employed. Physically defined colours would present the most objective investigation of the problem. The model would thus be defined and delimited and the possibility of confrontation optimal. A different approach rests in evaluation of colour samples of concrete colours or pigments, to be more exact. It would, however, be necessary that the samples of models remain identical in different research projects. This is, naturally, connected with a whole range of difficulties. We may say that in research the simplest would be to work with colours which are definitely familiar to the child. For instance, the child recognizes the yellow colour and possibly will range different perceptions of yellow into the complex of the yellow colour. In our research project we have given priority to the latter approach which, however, entails certain limitations, those already mentioned and several others. We believe, however, that the research provided sufficient reliable and general information on the colour preference in the researched age group.

CONCLUSION.

The conclusions of our research showed that our children in the 11 to 20 age group prefer colours in the following order: blue, red, white, green, yellow, orange, purple, black. Boys and girls showed relatively similar emotional attitudes to blue, green and black. In preference of other colours there are discrepancies to a lesser or a greater degree. From the viewpoint of age the most permanent relation to the blue colour was found, further to black and red. Emotional attitudes to other colours are from the age aspect subjected to changes and certain discrepancies from the aspect of sex are also to be found. The results of the research are limited by the nature of the methods employed.

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- Supplements: 4 tables.

ANNA
URBLÍKOVÁ
 ČSSR

**SOME THOUGHTS
 ON THE SLOVAK ILLUSTRATIONS IN
 POETRY BOOKS FOR CHILDREN**

If we separate the sphere of poetry from literature for children and young people we can see that this sphere is extensive one indeed. One of our future symposia should undertake the task to devote itself to problems related to this sphere. The scale of expression would undoubtedly prove to be more differentiated than in the case of our present paper in which only a broader view of the problem is given.

It is exactly poetry in which a work of art, i. e. an illustration, finds the most organic connection with the text. This fact formed the basis of our investigation into a particular type of poetry. From among the vast sphere of poetry books written for children we have selected illustrated books of poetry for children of younger school age. This age category has found several devoted outstanding authors who entered the history of Soviet literature as the founders of poetry for children and young people. They were Samuil Marshak and Kornei Chukovskij, poets convinced of the fact that children of this age group require the song-like, rhythmical beauty of folk poetry which formed the model for their creative work. We mention these two poets because we find a direct continuation between them and the Slovak poets Miroslav Válek and Milan Ferko. The latter poet's work we shall examine later, in discussing the illustrations of Ondrej Zimka.

On examining the works exhibited at the biennales of illustrations, we find that a large majority of illustrations can be included in the art of illustrating poetry. An illustration, after all, can bear some features characteristic of poetry, even if it was originally intended for a

different genre of children's literature. Such illustrations are, for example, the works of Viera Bombová, Jan Kudláček, Majo Miturić, Vladimír Golozubov, Marlenka Stupica, Miroslav Cipár, Klaus Enzikat and others.

The inspiration source for Slovak illustrations of poetry is especially the relation between artificial and folk poetry and the parallel relation between illustrations and folk artistic expression. We shall now give a few examples of these relations, as well as some examples of the relation between poetry and illustrations from the recent period. Despite the fact that the term "poetry" at times evokes the need to extend the sphere by including here also fairy tales, books for the youngest readers and folk songs, we shall draw our attention to artificial poetry, especially to lyrical poetry.

The lyrical and the epical trends in poetry for the youngest readers are inter-connected and enriched by humour, they create, even in shorter poems, quite independent works of literature, as it can be observed in poems by Marshak, Chukovskij and Válek.

In 1974 a new edition of Miroslav Válek's collection of poems entitled "Do Tramtárie" (To Tipperary) with illustrations by Miroslav Cipár, came out. The need for a second edition testifies to the book's high literary and artistic standard. Válek's poetry, as we have already mentioned, is the most ardent follower of the humorous and inventive poetry of Kornei Chukovskij. Stanislav Šmatlák in his book "Básnik a dieťa" (The Poet and the Child) devotes one chapter entitled "What Do the Children Find Amusing", exclusively to poetry of Miroslav Válek. The poem "Ťava" (The Camel) which concludes this

chapter in Šmatlák's theoretical study, is taken from Válek's book "Do Tramtárie" and characterizes the entire collection of poems. Cipár drew four illustrations to this particular poem. The pictures do not, however, strive to present a simultaneous reflection of the poem's plot. The poem's meaning does not, anyhow, rest in its plot but touches upon — through a humourous confrontation — the camel's resistance to thirst. Cipár's drawings correspond to the poem's humour — the illustrator with his original expression, the use of abbreviations and situational hints, follows the path outlined by the poet and even goes beyond. In the illustrations we can see an idealized desert with an oasis and a town, a snack bar depicted by means of a still-life with characteristic Arabic vessels and an equally symbolic conception of services provided therein, connecting humourously and anachronistically, the worlds of Europe and Orient. Finally, we are confronted with a grotesque representation of a camel functioning as a walking slot-machine from which one can get soda water or coke.

František Holešovský in his essay on the development of Cipár-the illustrator, published in the Collection of the Slovak National Gallery No. 4/2 devoted to books "Baran Bě" (The Ram Baa), "Černoško Gnu-gu" (The Little Negro Gnu-Gu) and "Do Tramtárie" (To Tipperary), claims that the art of Cipár's illustrations rests in the original way of intertwining the artist's singular stylization and the grotesque role of humour. Holešovský analyzes the nature of Cipár's stylistic and decorative methods. He claims that the wordplays in Válek's poems, in a way surpass the results achieved by Chukovskij. The artist can "outweigh" them only by employing his own artistic devices. The distribution of these devices in Cipár's illustrations is in itself the bearer of poetic qualities and meanings. In his illustrations, elements of architecture, human and animal figures, pictures of objects and things, merge. The living creatures are assigned features of toys and folk artefacts and the bordelines of the grotesque are shifted into infinity. Cipár's extensive illustration work is marked by an exceptionally wide scale of expression. Above all, it is his unlimited imagination and the ability to combine individual forms of expression into a single unity, in various possible ways. To verify this point, it suffices to compare Cipár's illustrations to Válek's book and his colourful cycle of drawings to Mária Ďuríčková's collection of folklore poems "Zlatá brána" (The Golden Gate), published in 1976.

Equally interesting is Ondrej Zimka's cycle of illustrations to poems in Milan Ferko's book "Džimbala-bala-bala" (1971). Both illustrators, Cipár and Zimka, are approximately of the same age and both come from an ethnically interesting part of the country in north-

western Slovakia. Both artists thus grew up in the same social environment which has played a significant role in the nature of their work.

Milan Ferko's poetry demonstrates a similar sense of humour and understanding of the child's world as the poems of Chukovskij. In Válek's poems, a certain shift from preoccupation with verse towards the simple child's speech full of imagination, can be observed. Ferko, on the other hand, is more markedly concerned with imperatives laid down by the poem's rhythm interlinked with naive poetism.

Zimka's illustrations differ from those of Cipár by the use of colours, particularly in the use of method in which the former artist propels his figures beyond the limits of child's vision but without any decorative intentions. Zimka's favourite colour combination is crimson-blue and "poisonous" green. His colour range thus differs from the pastel shades in Cipár's illustrations to the book "Do Tramtárie", despite the fact that Cipár in his other illustration cycles used prevalently the red, blue and green colours. Cipár, however, contrary to Zimka, tones down his colours, which is an interesting fact considering the artist's variability and richness of forms and shapes found in his illustrations.

Zimka's minute paintings cover the entire pages of Ferko's collection and especially in drawing of faces, they resemble children's graffiti found on fences and walls. In whole-page compositions, Zimka exploits the picture-like elements of the poems themselves, playing with notions of castles and towers and tending towards a free composition of picture planes. This can be observed in his illustrations to the poems "Rytiersky román" (The Knight's Novel) and "Šikovná mladucha" (The Clever Lass). It seems as though Zimka strove to follow the rhythm of Ferko, the poet, particularly in the following stanza:

"Rytier Matúš Čák!
Nabi hradný prak!
Moju milú Lakomtesu
do otocva Turci nesú
vyprášiš im frak,
však,
rytier Matúš Čák?"

translated freely: /Matúš Čák, the Knight/ Charge the Castle's gun/, My beloved Countess /the Turks have made their slave/ You will revenge her/ Won't you/ Matúš Čák, our Knight?/

Zimka's rhythmization, however, is a freer one. In it, the faces of coats-of-arms, the teeth of the castle's fortifications, the arrows flying between the figure of the Countess and the sullen face of the moustached Turk,

blend. In "Šikovná mladucha", Zimka strikes a chord of naiveté in his play with gingerbread hearts, composing the picture's individual elements into large semantic units but in an entirely different way from illustrations to poems "Obláčik na retiazke" (The Cloud on a Chain) or "Pozor na slová" (Beware of Words). The freely scattered elements he places into the space between the zig-zag pathways and any ordering of objects he replaces by clusters of colour stains apparent in the undiscernible bundles of cats' heads.

Both illustrators, Cipár, as well as Zimka — the former in the use of shapes and the latter in colours — allow their bounds of imagination and fantasy to loosen. They represent a model of artistic conception of poetry which is based on contradictions between lyricism and harmony.

The illustration art of Martin-born Mirko Hanák (he died in 1970) found a follower in Jana Kyseľová in her aquarelles to poems by Dagmar Wágnerová in "Kúzelný klobúk" (The Magic Hat, 1971). They are short, one and two stanza poems, developing themes from the life of children and their contacts with nature. Wágnerová's poems are often of a humorous nature and not infrequently have the form of riddles. Kyseľová in her outstanding colourful illustrations elaborates exactly on this riddle theme. It seems as though the artist along with the poet assigned the children the task of solving certain relations and making comparisons. Certain amount of generosity and a high degree of abstraction and generalization, naturally, correspond to the free method of painting employed. The high degree of abstraction and generalization is intensified even to a greater extent, by the illustrator's attempt at bringing to life details of nature by means of personification, for example, by depicting facial features in drawings of plants. This method proves to be very demanding on the child and his grasp of the illustration. However, it does lead him from perceiving the mere factual content of a picture to trying to understand the artistic technique utilized. Jana Kyseľová's originality and poeticality present a whole range of so far unsolved problems with which we shall not deal in the present paper.

The illustrations of Blanka Votavová to poems by Mária Topoľská in "Modrobiely svet" (The Blue White World) in our selection represent the peaks of dream like lyricism. Moreover, they take into account the child's desire for an artistic interpretation of a poem. The poem talks of things that surround us, the movements and changes in nature observable in individual details, as well as in the year-long cycle. The illustrator remained faithful to the poem's content and with a child like precision, she created her colourful pictures by using the painter's brush as well as

the gentle ink-drawings. Doubtlessly, the children find, or better said, may find her illustrations quite fascinating. Apart from their technical perfection, the pictures also hint at the process of creations of forms, thus stimulating the child reader to contemplate over their origins and lead him to think of the way how to complete them. Votavová's illustrations are at the same time a kind of "minute drawings" which could be enlarged only at the expense of their artistic value. This can be observed, for example, in the picture of the sleeping fairy in ferns, or the two birds on the opposite bank and, similarly, in the illustrations to the poems "Obláčky" (The Little Clouds) and "More" (The Sea). The poetic image of the "sea" from green leaves in the imagination of the girl looking out of her window into a garden full of flowers and butterflies, or the highly stylized "embroidered" clouds lifting above the mounts of earth and the bobbin-lace-like sun among them — all this testifies to the fact that the illustrator attempted to give an impression that in her work, children's figments of imagination and not the actual reality, are concerned. Each illustration proves that it can exist quite independently and that it can become the bearer of visual and verbal fantasies. Votavová's illustrations are capable of urging the child reader to continue in his "game at poetry", a game which ignores any age limits. This is at least our wish — the wish of adults.

Let us now briefly consider the illustrations of yet another young artist-illustrator, Oľga Johanidesová and her drawings to Tomáš Janovic's book of poems "Zakop som o kalamár" (I Have Stumbled Over an Inkpot, 1973). They are black and white illustrations — either due to the editor's requirement or the illustrator's choice. The choice of black and white colours was, anyhow, certainly dictated also by the nature of the illustrated text. The illustrator concentrated, above all, on individual figures of children, depicting them by means of schematic, grotesque drawings. In Johanidesová's pictures, the naive outlines of children's faces and the textile aspects of figures, find a direct source of inspiration in the sphere of applied art in general, and applied graphic art, complying, however, to the current standards of "good taste". The above statement is in no way to be interpreted as a criticism of this particular illustrational method. On the contrary, we are of the opinion that against the background of the clearly defined conceptions of illustrators like Cipár, Zimka, Kyseľová and Votavová, Johanidesová's novel conception is of great significance, forming a basis for empirical assumptions arising from our observations and investigations. The classification of illustration types, as formulated by the Polish art theoretician Irena Słńoska (in "Psychologiczne

problemy ilustracji dla dzieci, 1969), testify to the fact that illustrations of the common type alternate with illustrations which are searching and original. And the illustrations of Olga Johanidesová, without any doubt, bring forth certain new and original features.

Our paper should not omit the illustration work of one of our foremost painters of the middle generation, Ferdinand Hložník, who systematically devotes himself to illustrating books for children. In 1974 he illustrated Agnija Bartoová's collection of poems "Lampášik" (The Little Lantern). The poet in her short pieces of poetry on children's lives and their problems, follows in the footsteps of Samuil Marshak. Ferdinand Hložník in illustrating the poems, employs his typical well-balanced, deliberate and genuinely poetic expression which several years ago earned him a place among those outstanding Slovak illustrators of books for children who are closely linked with folk art. The same method of expression is present in Hložník's illustrations of poems as well as fairy tales. The sometimes present idealization element in a heroic poem or an ode Hložník illustrates (as, for example, in the children's magazine "Slniečko", No. 1, 1973) is not merely acceptable but an actual need for it is felt. In Hložník's stylized and decorative drawings one can trace the influence of Fulla's abstracting and geometrical drawings which can be encountered in his illustrations to "Spevník" (Song Book) and "Tri gaštanové kone" (Three Chestnut Horses). Fulla arrived at the stage of intense stylization after a lengthy process of artistic evolution. It was Fulla's principle of decorative geometrization exclusively which served as a source of inspiration to Hložník and formed the basis of his composition rich in colours and his masterly drawings. In Hložník's wallpaper like patterns, certain elements of the art of H. Matisse and fauvism can be perceived. The overall expression of individual forms and shapes becomes, understandably, exaggerated. Depictions of scenes and episodes cover the entire pages in rich, colourful compositions and the element of humour, so typical of the work of the Soviet poet Agnija Bartoová, is present too.

We may conclude our present survey of illustrations in books for children by offering a more complex view of the problem through examining illustrations of poems for the youngest readers contained in the children's magazine "Slniečko" (1974—1975). Three of the illustrators have already been dealt with previously. The first 1974 number of Slniečko was illustrated by Ondrej Zimka, the sixth by Blanka Votavová and the eight by Miroslav Cípár. Zimka presents himself in different colour schemes where brown

colour dominates. Cípár, although colour-wise limited on certain pages, still remains faithful to his arabesques. Blanka Votavová connects contour drawings with naive colourful silhouettes, even to a greater extent than in her book illustrations. She imprints each page of the magazine with new poetic values.

A separate group is formed by artists who were led to a more neutral and a more reserved expression, due to the contentual variability of the magazine. The poetic quality of their illustrations to poems conforms to the expression in illustrations to stories, as for example, in the case of František Hübel, Jozef Cesnak, Mária Želibská and Vladimír Machaj. The neutral expression is especially surprising in the work of Mária Želibská. However, this trend has certain indubitable positive features, particularly the aspect of levelling of aesthetic values, so much called for by the present-day aesthetic theory world-wide. The former differentiation between the beautiful and the everyday, common, becomes obsolete. Instead, the artists are concerned with beautifying and aesthetizing objects and matters of everyday life.

The ninth number of Slniečko was illustrated by pupils of the Basic School of Art in Kežmarok. In the aquarelle illustrations to the poem "Pieseň o rodnej zemi" (The Song of Native Land) we can see how emotionally stimulating a child's artistic expression may appear. It is a noteworthy fact that the content of the children's paintings was not necessarily conditioned by expression rich in colours.

The work of two more illustrators deserves to be mentioned — that of Štrba in number five and Dresler in number seven of the magazine Slniečko. Štrba's illustrations are marked by their original feeling for combining decorative elements with expressive roughness and alterations between dynamic paintings and generous compositions with minute details. Dresler follows and even goes beyond this method and his illustrations are strongly reminiscent of the work of the Czech painter Troup. The former artist, however, is more generous in using colours.

Finally, we would like to briefly touch upon the problem of differentiation in the sphere of poetry for children which is by far not exhausted by mere age differentiation. It can be said that *the poetic element in illustrations is dictated by the function and tasks of poetry for children and is, or should be, contained in all illustrations for children*. This is also given by the wide scale of expression offered by this type of illustrations, ranging from the lyrical-poetic to the expressive one and the impact of a child's artistic expression and his imagination in general, on the author of artistic illustrations for children.

DISCUSSION ON ILLUSTRATING SCIENCE FICTION BOOKS FOR YOUNG PEOPLE

PARTICIPANTS IN THE DISCUSSION: ANNA URBLÍKOVÁ, FRANTIŠEK HOLEŠOVSKÝ, OTAKAR CHALOUPKA, KAMIL LHOTÁK AND JIŘÍ ŠALAMOUN
ČSSR

A. URBLÍKOVÁ:

It is an interesting fact that science fiction which nowadays enjoys such great popularity with young readers, has not yet found its own specific illustrator. Neither has science fiction become the subject of interest of theoreticians who would evaluate its place in contemporary literature and outline its significance which it duly deserves.

F. HOLEŠOVSKÝ:

In my opinion, the fact that this literary genre (disregarding its ample pre-history) is just at the present moment passing through the initial stages of its development and that its borderlines are still not clearly defined, plays an important role here. Moreover, the thematic scope of science fiction literature is remarkably diverse and thus fails to attract such suggestively determined models for artistic expression as, for example, stories from nature, fairy tales, etc. And thus, if the artist finds it difficult at times to depict a subject-matter from among the traditional genres of children's literature, there is nothing simpler for him but to travel to the land where artistic and scientific fantasies meet. This problem is to be encountered also in the theory of illustrations for children. Even if our discussion cannot replace a theoretical study, nevertheless it can undoubtedly contribute to research into the problem. Let us firstly consider the history of the initial stages of this genre and illustrations. Was it not Jules Verne's classical work with its contemporaneous artistic representation that marked the onset of the genre in question?

A. URBLÍKOVÁ:

Yes, I agree, although Verne's books are read and admired by children as well as adults, at the present time

also. We read his works in order to find the secret of Verne's popularity with children. As far as illustrations are concerned, it is a noteworthy fact that present-day readers remain loyal to the old, classical illustrations of Neville, Bennett and others. Attempts at new illustrations are not successful and even the editors tend to prefer the original illustrations. Is this a question of reverence for a classical work of literature or a question of child's dependence on the reportage element in interpreting an adventurous plot, which is just so typical of the old conception of illustrations?

F. HOLEŠOVSKÝ:

In my opinion, it is the latter — the reader's leanings towards the adventure component of the story-plot. This fact can account for the present-day trend of descriptive-objective illustrations in this genre, represented by artists such as Zdeněk Burian, Theodor Rotrekl and others. Z. Burian generally, in our fine arts represents an unrivaled imitator of fantasy-like reality, particularly as far as science fiction themes are concerned. In the sphere of astronautics, however, it seems at times that the illustration has reached a dead lock, being as a rule content with characterizations of the inner scientific-technical nature of the work. Theodor Rotrekl in Lem's "Astronauti" (Astronauts), for example, focuses his attention on situational depictions of airports, offices and excursions, as well as to the schemes of adventure-filled dramaticity. On the whole, Rotrekl's illustrations have an absorbing impact even if they fail to bring forth any new artistic values.

A. URBLÍKOVÁ:

The exact opposites of Rotrekl's illustrations are the highly cultured drawings of Albin Brunovský to Lem's

stories in "Sezam" (The Sesame). These are one of the first Brunovský's illustrations and they are neither directed towards the essence and meaning of science fiction themes. And this is exactly the task we are still facing. The meaning and shape of this type of illustrations is still in the process of search: from illustrations focusing on the adventure element of a literary work, through the naive attempts at concentrating on the technical side of the story-plot, up to the monotonousness of figures dressed up in space-suits that can be encountered in foreign illustrations to this literary genre.

F. HOLEŠOVSKÝ:

Souček's trilogy "Cesta slepých ptáku" (The Path of the Blind Birds) presents an interesting phenomenon in science fiction, both as far as its literary and artistic aspects are concerned. The journalist-reporter's form with extensive use of interviews acts as a connecting link to the story-plot which, scientifically and fictionally, draws upon a daring archeological hypothesis leading to an inter-planetary expedition. The book was illustrated by Kamil Lhoták. Apart from his own illustrations, an important role in the book is played by a series of photographs which are, for the most part, witty photographic camouflages. We have asked Kamil Lhoták, the painter who became so fascinated by modern technique, to share with us his experience of an illustrator.

K. LHOTÁK:

I have read the manuscript of Souček's book with utmost interest, after all, we generally get on very well. I have also illustrated Souček's latest work which is now being interest, after all, we generally get on very well. I have also illustrated Souček's latest work which is now being published, on the American Civil War. The book is called "Rakva útočí" (The Coffin Attacks) and its actual protagonists are two battleships, each belonging to one of the fighting sides. "Merimak" was the name of the battleship belonging to the Southerners, the Northerners fought on board the "Monitor". But this was actually non-fiction. I should like to stress here that illustration work enabled me to utilize my life-long ambitions and interests from my work as a painter, i. e. to portray the present-age themes from the sphere of technology. That is the reason why my works of illustrations include also a number of interesting books dealing with technological inventions. To return to Souček's book itself, I was given the choice as to what I wished to illustrate in it. I did not, however, interfere with the conception of the photographic material, this was the sphere of the author himself and therefore I cannot tell you anything more on the subject.

F. HOLEŠOVSKÝ:

The author presumably from the very beginning counted on the wide possibilities offered by work with photographs and you were expected to step in with the humanistically intimate painter's brush. Without any doubt, you have fulfilled the expectations although it was not a work with your favourite topic from the realm of technology. Ludvík Souček wrote in the preface to his book that you were perfectly familiar with the works of Jules Verne. Have you also illustrated any of his novels?

K. LHOTÁK:

Yes, even two of them: "Vynález zkázy" (Face au drapeau) and "Robur-dobyvatel" (Maître du monde). Verne has always belonged to my most favourite authors and the illustrations to both books — quite modest little books with my ink-drawings — I did with great pleasure. I had the freedom of expression, both as to the technical side as well as in drawing of human figures and faces. I certainly did not mind the fact that I was so well acquainted with the old illustrations to these two novels; their content and style inspired me but did not in any way compel me to use them as models for my own illustrations.

F. HOLEŠOVSKÝ

What other books from the sphere of science fiction have you illustrated? I suppose that the technological sphere as the principal life theme in your work as a painter helped to erase the boundaries between your illustrations to non-fiction and illustrations to science fiction and that it soon lead you to work on illustrating books in which technological inventions play the main role.

K. LHOTÁK:

It is an undeniable fact that in the sphere of technology it is often difficult to delimit an exact boundary between books pertaining to one or the other group. It seems to me that illustrations to science fiction should be distinguished from those to popular science literature, the differentiative feature being the preponderance of the humanistically close, intimate tone in the former. However, this is not a question of the numerical ratio between the humanistic and technological detail contained in an illustration. In a purely technical picture also, the presence of Man should be felt. At the same time, the reader should become aware of the fact that technology as a whole is the work of Man and a means of improving and facilitating his life. And when did I first start to illustrate? It was more than thirty years ago when the small book by Gustáv Dubský "Tajemný triplet" (The Mysterious Triplet) came out in print with my illustrations in it (Olomouc 1943). The book was intended for younger readers and dealt with the problem of travelling across time. The topic suited me very

well and the fact that I still remember the book so well testifies to the fact that my experience of the book was as intense as that of a child reader.

F. HOLEŠOVSKÝ:

Science fiction, however, does not only concern itself with the sphere of technological inventions. It also embraces Man's mental life and the perspectives of development of social relationships. Science fiction authors include H. G. Wells, as well as J. Verne, Adamov and Lem. R. L. Stevenson's interesting story "The Strange Case of Doctor Jekyll and Mr. Hyde", comes to my mind. Doctor Jekyll invents a liquid which changes his physical appearance, at the same time giving vent to his suppressed anti-social feelings and fantasies. The book was published in 1940 in Pour's edition with illustrations by František Tichý. Tichý focused his attention to the depiction of evil in human's expression and the phantasmic "gloom" of the emotional atmosphere coincidental with the darkness of night in which the gloomy side of Jekyll's split personality, comes to life. These illustrations have the same impact and novelty as they had 36 years ago.

The astronautic theme was at least a marginal concern of the great Austrian graphic artist Alfred Kubin. At his exhibition in Prague in 1975 I saw Kubin's drawing of the Martians and the "latest" people. Kubin portrayed the inhabitants of Mars as peculiar crustacean creatures. Their crab-like legs, protruding eyes, snouty faces, rough surfaces — all rather tend to give an impression of naivety, creating a sort of analogue to the conception of the "latest" people — weak, defective creatures seemingly alive by their strength of spirit rather than their actual physique. Moreover, from among the works of Kubin, the artist-philosopher, we can select a number of drawings which can be ranged in the sphere of science fiction, even if they do not necessarily deal with astronautics or the future of the human species.

A. URBLÍKOVÁ:

It can be said that Kubin in these illustrations does not so much illustrate but rather allows himself to be carried away by his own conception of the extra-sensual world. This can be confronted with the fact that literature greatly influenced Kazin's graphic art and the artist himself was literary active in the sphere where scientific fantasy played a decisive role. These contemplations over the work of Alfred Kubin give rise to our question addressed to the literary theoretician Otakar Chaloupka, a research worker at the Pedagogic Institute of the Czechoslovak Academy of Sciences in Prague. Does there exist at present any exact thematic classification of science fiction which would enable us to categorize also its illustrations?

O. CHALOUPKA:

From among various existing classifications of science fiction the most productive appears to be the one which interlinks the aspect of semantic implications and artistic intentions with the thematic aspect, i. e. classification according to the more embracing spheres of science fiction. Accordingly, we, above all, differentiate between the spheres of technical and "technicistic" (related to the sphere of technique but not purely technical) science fiction, describing the inventions of the future, expeditions to remote planets, i. e. the type of science fiction familiar to us from books by František Běhounek. Further, it is the sphere of mysterious, symbolic and metaphoric science fiction represented, e. g. by Bradbury's "Marčanská kronika" (The Chronicle of the Martians) or stories entitled „Slunce a stín" (The Sun and the Shadow). Finally, it is the sphere of humorous, ironic and parodying science fiction which exploits this subject matter as a means of putting to ridicule the evils and abuses of the present-day world, as it can be seen in A. C. Clarke's stories "Oceán hvězd" (Of Time and Stars) or in Lem's book "Vzpomínky Iljona Tichého" (Reminiscences of Ilyon Tichý). From the viewpoint of illustrations, these three classes represent considerably different spheres — different planes of semantic goals. In all cases science fiction is concerned, each, however, radiating a different atmosphere which should find reflection in their illustrations. The first sphere, i. e. the technical science fiction, requires realistic, matter-of-fact drawings including, however, symbolic elements. The second sphere, on the other hand, can find artistic expression corresponding to its metaphoric symbolism in illustrations which are relaxed and emotively composed, both as far as their expression and content are concerned. I have seen such examples of illustrations in the Hungarian collection "Galaxia". The illustrations did not differ greatly from psychedelic expression or the tradition of genuine science fiction art. The third sphere, i. e. the sphere of science fiction filled with elements of humour and parody, can find justification in illustrations emphasizing comicality, wit and conspicuousness, expression bordering on caricature. The choice of the type of illustrations, however, does not necessarily have to adhere closely to the spirit of the illustrated literary text. The general label "science fiction" subsumes works which are semantically diverse and not infrequently, even contradictory.

A. URBLÍKOVÁ:

We should also be interested to hear something about the role of science fiction in literature for children — in our country and abroad. In this connection I have in mind your extensive investigation into readership preferences of young people.

O. CHALOUPKA:

In Czechoslovakia nowadays, science fiction in editorial practice is more of a marginal phenomenon. The limited number of new editions of sci-fi books means that it cannot be strikingly represented within the context of our readership. A different situation occurs in countries like the U.S.S.R., Poland, Hungary, Rumania, the German Democratic Republic and some western countries. In Poland, Hungary and in Rumania there even exist science fiction magazines, sc-fi fan clubs, etc., whereas in our country, the interest in this type of literature cannot grow into greater dimensions owing to the fact that so few science fiction books are published.

At the same time, it appears that both abroad, as well as in our country, science fiction of the technical-descriptive type, e. g. books on astronautic expeditions, is in the process of being pushed into the background, both as far as the interest of authors and readers is concerned. On the other hand, science fiction of the metaphoric type, oriented philosophically to deeper problems of life, world outlook and the perspectives of the human species, along with the humorous, inventive and resourceful science fiction, particularly in the short story form, are coming into the fore. The overall trend thus, is evidently directed towards a greater nationalization of science fiction literature as to its artistic value and the gradual weakening of the influence of commercially motivated and literary valueless publications. It can be said that science fiction is gradually becoming more and more "literature" in the proper sense of the word. This fact must inevitably find reflection also in science fiction illustrations which should correspondingly abandon practices of routine work and superficiality and concentrate on gaining artistic originality and an independent status.

A. URBLÍKOVÁ:

We can thus say that science fiction novels and stories concerned with the remote perspectives of the sphere of science and technique, can be viewed from two different angles: the external, objective one and the internal aspect, describing the impact of new facts and reality on the human psyche. The science fiction theme is to a certain extent connected with literature of adventure, but on the other hand, certain links can be found also with scientific-popular and educational-instructive literature and even with the fairy-tale world of the so called "phantastic tale", exemplified by Hoffman's stories. This fact must also be reflected in the nature of illustrations.

F. HOLEŠOVSKÝ:

And so it is. We could also consider here the wider generic relations, e. g. the relation of literature to other

types of art, especially the relation of literature to film, both to animated cartoon films (e. g. those of Zeman) as well as to feature films. For example the Soviet film "Mlčení doktora Evanse" (Doctor Evans is Silent) clearly testifies to the fact that even science fiction can serve the humanistic idea and can be politically committed. At the Quadrenniale of Scenic Design in Prague (1975) I was attracted by Ladislav Vychodil's scenic design to Nezval's play "Dnes ještě zapadá slunce nad Atlantidou" (The Sun Sets Over the Atlantis) which was excellent from the viewpoint of pure illustration, too.

A. URBLÍKOVÁ:

It might prove to be worthwhile to consider a certain science fiction theme which was elaborated both in literary and illustrational form, as well as in film form. This could perhaps serve as a suitable departure point for examining the element of social and political commitment in this particular literary genre.

F. HOLEŠOVSKÝ:

Such a parallel was recently offered by the film and the book "Pan Tau" (Mr. Tau) by Oto Hoffman. In one of my articles I drew attention to the quite unusual form of educational commitment found in J. Šalamoun's illustrations in this book — commitment aiding creative imagination which prepares Man of the new society for his new future tasks. In my analysis I appreciated the illustrator's attention to the expected critical response to the illustrations on the part of the child reader. We have asked Jiří Šalamoun to tell us something about his impressions of illustrating this book.

J. ŠALAMOUN:

Hoffman's book seemed to me to be like a huge cake in which several layers of all kind of "goodies" could be found. And the illustrations appeared to resemble a plaited loaf which, on slicing, reveals all that is in it: almonds, raisins, etc. Even if you fail to slice it in the proper way, the nice things will still be there, perhaps even better and in larger quantities — simply a cake where the cook did not economize. The drawings are like the peaks of icebergs covered by the sea, or, if you wish, like vegetables in a potato soup. I hope that the colourfully intertwined text can be felt in the pictures. I would much rather illustrate the book page by page, not revealing anything from the text. Naturally, I had many plans but the drawings to this book did not originate in such a straightforward manner. I simply drew what occurred in my mind whilst reading the book or during the actual drawing. And then I put the illustrations "through a sieve" and then drew what I felt like drawing and so on and so on. I think I can honestly say that I tried not to copy Mr. Hoffman but to work as he did.

I was looking for my own key to my own door but — to like drawing and so on and so on. I think I can honestly say that I tried not to copy Mr. Hoffman but to work as he did. I was looking for my own key to my own door but — to the same room.

F. HOLEŠOVSKÝ:

It was a book of science fiction. Did this fact trigger your further probe into the problems of what is characteristic of this particular genre and which components of the text should be emphasized in order to capture the atmosphere of science fiction?

I. ŠALAMOUN:

I do not know myself whether "Pan Tau" is actually a book of science fiction for children. It does, however, share certain common features with this genre, i. e. the unusual, anti-classic notion of time, halted and then running again, time in which the past fuses into the present and, on the other hand, the relativity of the "small" and the "large", the constantly changing ratio between all dimensions. And then there is the strange relationship between the fortunes of people and the peculiar fellow from the outside who unsuspectingly encroaches upon their lives. In actual fact, it is science fiction which can be found in every single fairy tale.

This particular science fiction element is underlined in the illustrations by the symbolic marbles of childhood — once they are small, at other times large, always in different colours. Along with matchboxes and matches, the marbles, like miniature globes, are scattered throughout the book, constantly reappearing to remind of the connections and variable repetitions — the continuity of time.

F. HOLEŠOVSKÝ:

In my paper in the journal *Zlatý máj* I have stressed two main features of your illustrations, i. e. your regard to child's perceptiveness and activity and your polemical reader's attitude to the text. These two aspects, after all, are interconnected. What is your opinion?

J. ŠALAMOUN:

The illustrations sometimes follow the text immediately and occasionally, they bounce off to return again, or plunge into the water to reappear on the surface at some different place. They must drop hints but never to reveal any secrets — just like in a good detective story. In illustrating my books I like to play the role prescribed by the text but I also try to show that I am not the one who writes the book but the person who reads it and at the same time draws. I am aware of the fact that my interpretation is not the only possible one and neither it is the actual book itself. After reading the manuscript I usually keep what I liked in it and discard the rest. Perhaps the missing gaps can be felt but that, I think, does not matter. After all, the book could have been illustrated by any boy reader and he would also be right. It is just a coincidence that it was me they asked to do the work.

F. HOLEŠOVSKÝ:

Jiří Šalamoun's thoughts expressed here embraced a wider field of the illustration art, not merely science fiction illustrations. Our discussion anyhow, could only touch upon a few aspects of illustrating this genre but to expect a thorough analysis of the problem here, would be pointless. I am of the opinion that we still lack a more compact and a more differentiated scale of illustration expression in the science fiction genre.

A. URBLÍKOVÁ:

Finally, I would like to add that there is still one great obstacle preventing a more thorough analysis of this type of illustrations. It is the close proximity of science fiction to literature of adventure illustrations resulting in the ambiguity of the nature and tasks of the former. Our discussion tried to draw attention to this fact and its complexity and give some concrete examples. We also tried to point out certain aspects which should be dealt with in the future.

I would like to express my gratitude to all those who took part in our discussion.

BLANKA
STEHLÍKOVÁ
 ČSSR

**SOME REMARKS
 ON THE BIB '75**

The forms and manners of presenting reality in illustrations for children and youth were the main topic of our symposium, held on the occasion of the BIB '75. Still I must admit that I could not find direct connections between the present tendencies proclaimed within the sphere of theory and the nature of this as well as of the preceding displays of the BIB.

Illustrations typical first of all for "picture books" destined to the lower age group — as to their themes, limited to fairy tale, narration about animals, or historical motives, i. e. the traditional literary genres and approved illustrational approaches are usually concentrated at biennales. The representation of scientific-artistic literature and science fiction is not very numerous, and we can hardly encounter the illustrations to the books destined for youth, and if we do they are in most cases limited to classics. The pictures of contemporary life that would not deal with the already existing phenomena but with the new ones and would emphasize them are still rare.

Naturally, I am fully aware of the fact, that the profile of the published literature is not in direct relation to the profile of the exhibited illustrations. This is caused by the fact that the BIB is an artistic event, and naturally it prefers the books for young readers in which picture is much more important than for instance in a story from the life of today, in a historical novel, a detective story or in those literary genres in which illustration plays an important role, but its aesthetical function is subordinated to the cognitive one, for instance as it is in various kinds of semi-scientific literature.

Nevertheless, it would be perhaps worth considering, as we are so much concerned about contemporary life, to pay more attention to the composition of national collections at the next displays, or to organize, sometime, an experimental biennale focussed on the aspects of modern civilisation, or an additional exhibition, devoted to the neglected but still so popular literary genres of today. Perhaps this would facilitate us to speak much more concretely about the given topics.

Contemporaneity, however, does not concern only genre and theme, it also concerns the interpretation. Even in this case we are often lagging behind one generation — having stopped at our own childhood. The child of today sees the life in most cases differently than we did. The child is fond of animals as we were, but car is one of the first words it learns to say, apart from "mummy". The child does not mind any noise, while we nervously turn off the radio when working, even if some classic music is on. The child is enthusiastic about the hoarse loudspeaker commenting a drive on a merry-go-round, or is enchanted by the speed on a mountain track. We are unable to adapt ourselves to it so quickly, it rather reminds us, though unwillingly of the accidents we witnessed or participated in. We return only nostalgically to the gilded cardboard splendour of shooting-galleries, longing that the glittering of the decorated harness veiled, at least, for a moment the shabbiness of paints. We cannot admire technology as we are exasperated by disturbances in the supply of electricity, the crowded trams drive us mad, we do mind the pollution of the sometimes clean rivers as well as the exhausts of petrol.

The child has not assumed our warning experience, it does not know these comparisons, it lives trusting in the life of today. Also the events that shocked the days of our youth are as distant to it as for instance the crusades are.

We are the generation whose entry to school forms was marked by the cannons of World War II and the years of our adolescence by the mushroom of atomic death. We are afraid even today, that the unrestrained and uncontrolled forces of technical civilisation may kill us in the nature already disturbed by fall off and by light ashes and damaged vegetation. Perhaps this is the main reason why artists so often paint animals to children and prefer the fairy tales in which good always wins over the evil. Perhaps we ourselves need this kind of catharsis to get clean again in the trustful world of our childhood, to get close to the child perhaps through the means of naive painting or imitation or paraphrasing of children's expressions. We do not want to admit, that there is no return for us, that the return to childhood means actually a step forward and not backward, not into the past but into the future.

I was also surprised that in spite of the great number of the illustrated books displayed at the BIBs, there are very few illustrations devoted to poetry which yields the artist similarly as fairy tale and the world of animals almost unlimited possibilities — whether we think of the space of the picture or room for the most variegated means and approaches. We should remember the sphere of rhymes the child gets first thing acquainted with — how they abound in imagery, what metaphores we can find there along with the unexpected associations. What a lot of words often absolutely incomprehensible which the child assumes quite naturally, enchanted for instance by the magic power of sounds and rhythm. In this connection we should mention the bright palette of our contemporary poets, the simplicity and poetry of their verses and the fact that they actually give an opportunity to the artist who nowadays claims still more and more freedom for his fantasy and for the fantasy of his readers.

A nursery rhyme or poem represent one thought

entirety, covering one or two pages. The scope of the text almost determines the room for picture creating a unit with it, not only from the aspect of the idea itself, but also optically. The whole is not complete without the black mirror of type, it lacks something. If the illustration is presented as an independent picture, an exhibit, it loses its logic and attractiveness to the spectators. We could even say that the more perfect is the optical entirety, the greater damage is made to the illustrator, if the illustration is isolated and exhibited as a picture only. This naturally, is one of the reasons why the illustrators do not like to send their illustrations of this kind to exhibitions.

I should not deal so much just with the illustration of poetry, if it did not set forth another problem: the relation of the written text to the picture in book form as such. It is also an artistic problem, which should not be neglected, in spite of the fact that we cannot deal with such principal problems as the interpretation of literary text, or the relation of illustration to child reader in various age-groups from technical reasons. The relation of the written text, or type to the picture is one of the components of artistic materialisation of book, which reaches the reader. In some genres and in some traditions of national cultures it creates an inseparable unity. However, we can see, in best cases, only the jacket of the complete work at the exhibition. Perhaps it would be worth considering on the side of the organisers, whether it would not be possible to exhibit, next to the illustration, also the books, not in the closed glass cases, but in such a way that the people concerned could skim over the book. Perhaps this may help us to take into consideration all the aspects which make a book artistically perfect.

I suppose that a slight change in the system or arrangement of the books and then thematic extension of biennale, by enriching it by the so far neglected genres, this broadly conceived event, could make another step forward, towards the deeper understanding of the function of illustration in the book for children and youth of today.