

ANNA

HORVÁTHOVÁ

INTRODUCTION

The international symposia on artistic illustrations in the literature for children and youth have been held by the Slovak National Gallery in Bratislava since 1967 within the world famous cultural event the Biennial of Illustrations Bratislava (BIB). They have become an inseparable part of the international exhibition of illustrative art, a theoretical counterpart of the exhibition, as well as the basis of the formation of the theory of illustration — one of many kinds of creative art.

The symposia have their special programme. They have contributed much to the efforts of illustrators, writers, artistic as well as pedagogic theoreticians, as well as to the deepening of the interest in illustrations in the 60's by means of confrontational displays BIB which consisted of the originals of illustrations and illustrated books, as well as by permanent artistic meetings of illustrators and theoreticians. The Slovak National Gallery facilitates these meetings respectively. A great number of miscellanies, which included good reports and studies on the theory of illustrative art in books for children, have been published.

The international symposium which took place on the occasion of the BIB '79 followed a very interesting topic — Picture Books for Little Children. Outstanding and wellknown illustrators, writers and theoreticians gave lectures there. They mostly came from the U.S.S.R. Bulgaria, France, and Czechoslovakia. The main emphasis was layed upon the emotional development of the child by a picture book for children as a stimulating factor of the development of child's personality, as well as on the unity of word and illustration.

The symposium has become a significant event on the theoretical elaboration of the basic questions of this topic.

The present miscellany includes lectures and studies from the symposium which took place on the 10th—11th September 1979 in Bratislava. We do hope that his miscellany will contribute to the development of the theory of illustrations for children and youth.

INAUGURAL ADDRESS
OF THE HEAD OF THE SLOVAK NATIONAL GALLERY
DOC. Dr.
ŠTEFAN

MRUŠKOVÍČ

CSc.

I would like to welcome you on the behalf of the Preparation Committee of BIB '79 and on behalf of the management of the Slovak National Gallery — the organizer of this international symposium. There are representatives from 40 countries taking part in this symposium who are warmly welcome in our country. You do not only contribute much to the programme of the Biennial of Illustrations Bratislava '79 but you also emphasize its cultural-social significance and scope in the integration of common goals of literature, creative art and books devoted to children and youth.

Ladies and gentlemen, your participation in the present Biennial of Illustrations Bratislava '79, as well as in today's symposium, proves the international, cultural-social significance of the Biennial of Illustrations Bratislava '79, its international respect and scope in the formation of positive conditions of deepening and developing of artistic qualities of the illustrations in the books for children. The Biennial of Illustrations Bratislava fulfils a unique, socially useful and required goal which this symposium is the inseparable part of.

Our authorities support very much this event and therefore the Biennial of Illustrations Bratislava belongs to the most important cultural events in the Czechoslovak Socialist Republic.

I am glad that all our guests, the jury and all the participants of the Biennial of Illustrations Bratislava '79 consider this year's Biennial to be of the same standard as that of 1977. We — the organizers of such a nice and human

international event — are glad to realize that. The standard and the number of displayed works have increased too. There were 298 participants from Europe, Asia and America taking part in the BIB '77. And now there are artistic works from 40 countries and 4 continents taking part in. This proves the gradual increase of the interest in the BIB all over the world. It has become a well known cultural event of a high human mission organized on a versatile democratic basis. That forms real prerequisites for its permanent success. We are glad to know that it is understood as such by you, the participants of the BIB '79, too. It is also accepted like that by the inhabitants of Bratislava, the capital of the Slovak Socialist Republic.

This year's Biennial is taking place in the International Year of the Child. There is also a World Conference for Peace and Happy Future for All Children taking part simultaneously in Moscow. But this conference, which is of a great and far reaching importance, cannot be compared with this event. But in a certain extent the Biennial of Illustrations Bratislava '79 and the World Conference in Moscow have much in common. Their common goal has been expressed by Mr Breznev: our children should be educated to be right, to be just, and brave, to be industrious and good patriots because they are our future, they will develop the results already gained in our fight for freedom and independence, peace and social progress all over the world. There are similar goals of the Biennial of Illustrations Bratislava '79, and so also those of this symposium. It is devoted to the evaluation of the social

contribution of illustrations for children, and this noble goal is being gradually fulfilled. I do believe that all of you would agree with me that the Biennial of Illustrations Bratislava '79 can be considered the very concrete step to the fulfilment of the above mentioned aims and objectives.

The international symposium of illustrations in books for children takes place for the 7th time in Bratislava. The Czechoslovak creative art has made a great step forward. It is proved by the qualitative increase of the artistic value of the illustrations in books for children. Our literature for children has reached remarkable qualitative growth accompanied by gaining success also abroad. Our socialist culture devotes permanent attention to this development, which results in the fact that children represent the only privileged class in our society.

The Biennial of Illustrations Bratislava, however, documents the fact that there is an increasing interest in the illustrations of books for children abroad. We are glad to realize that, as far as qualitatively high artistic illustration is not only very important, but also an inseparable part of a good book for children. It is of equal, sometimes even greater importance than the story of the book. It would have been interesting to investigate the contribution of the Biennial of Illustrations in Bratislava into the above mentioned problem. It certainly provides inspiration, comparison and impulses for the future. If it is so, we must say that the Biennial of Illustrations Bratislava does fulfill its role of an organizer and instructor.

I cannot find another branch of artistic creation which would contribute more to the high standard of a permanent confrontation of creative successes, efforts and aims full of humanism as do the illustrations in the books for children. These questions are of interest for us and will be included in the programme of our symposium. It is promising that its programme, its standard, and international representation are getting better from year to year, from one Biennial to another. And therefore we expect a high standard of this symposium, the topic of which is "The Picture Book for Children". I hope that it will contribute much to the elucidation and theoretical explanation of the very substance and educational mission of artistic illustrations in books for children. The children are in our country, as well as in your countries, the future of the nation. Whether we realize that or not they are the coming generation of the 21st century. Let us join in the effort to make the treasures of culture, literature, and creative art of all nations contribute to the development and deepening of the best, human and progressive qualities of mankind.

You are our guests and therefore let me welcome you in the honour of the organizers of the Biennial of Illustrations Bratislava '79 and of all the children, too, for whom the well illustrated and good book creates a beautiful world; the world in which the good and the bad, the love of life and absurdity of death, justice and injustice, peace and war full of evil and suffering are differentiated.

The book for children and its illustrations follow the effort of parents to develop the feelings, thoughts, desires, and activity of children, i.e. it is an agent which creates their characteristic features. Illustrators and theoreticians, writers and cultural authorities, who are involved in the books for children, fulfil a very important role. There are some of you who have taken part in the Biennial of Illustrations Bratislava several times.

Some of you are here for the first time. We welcome you all — our old and new friends. Your presence here supports the positive tradition of this international event.

I wish you much success in your work, in entering friendly talks and discussions and their development — which, I hope, the Biennial of Illustrations Bratislava, creates suitable conditions for. That is our aim. We wish your stay be pleasant, useful and unforgettable one.

ANNA

HORVÁTHOVÁ

C.S.S.R.

TO TYPOLOGY OF THE YOUNG
CHILDREN'S PICTURE BOOK

The principal theme of this year's international symposium is the young children's book, the book for children of preschool age and for the readers — beginners. This field of children's books concentrates within itself an entire gayness of literary genres, starting with fairy tales and poetry even up to non-fiction and educational books.

So we are going to speak about the young children's picture book. The adequate term in the world languages for it is: *Bilderbuch*, *kniga dlia malenkih*, *livre d'image pour les petits*, young children's book. But still there exist two uniting factors in this terminology which lacks unanimity: age of the children and illustration, while the illustration is so expressive that there appears instead of it a more general term, and that is the image. If we want to speak within the bounds of the terminology — undoubtedly so important it deserves more attention — I would like to mention the ambiguousness of the term: „*Bilderbuch*” as we know it from literature. Side by side with the proper generic notion, as for example in the work of Bramberger, R. and Doderer, K., The German book market has started to use this term recently for a specific form of a picture story with short text. And thus appears an undesirable diffusion of the terminology with the general term of the colloquial language. With regard to the terminological significance of the German language it is not correct nor desirable in the field of the children's literature theory.

But let us return to the heart of the matter. We have in front of us the young children's picture book as the unity of the word and image. Our contemplation concerning this book follows two tracks: the track from the painter and creator of this book — to the completed artifact and the track of the child to its adoption. Of course, those are not isolated tracks, the creator has in his mind the child and his process of perception, and the child experiences the process of identification with not only the result of creation but also with the creative process.

Each and every of these tracks has its specific aspects. The creative process offers the possibility to bear in mind the request of attraction of the image, suggestiveness and exploration of its technical side on the one hand, while on the other hand the process of children's perception is more interested in forms and methods of the adoption of the book by children. The children — listeners and not the children — readers get the book into their hands. Those are children devoted to the play — also to the play of thinking, to the social game, to the play of visual arts, of movement, and the like. The definition and classification of this book for the young children is hidden already in the approach to it.

And I would like to direct our attention to this kind of young children's books and confront several types of artistic expressions of artists from various countries. I have selected the following artists and their creation for the young children: the Slovak painter Ludovít Fulla, the Czech painter Jiří Trnka, the Italian-American artist Leo Lionni, the German painter Lillo From, and two artists from the U.S.S.R.: Jurij Vasnecov and Tatiana Mavrina.

Our typological survey can be only brief: the detailed classification of types would require long-term and profound study of their creation and the publishing practice. It should render differences in images and in functions of the picture book, its objectives and sources of contents and forms. It should elucidate in which elements of contents, in which techniques and expressions has some development been recorded recently, it should show continuities between the colour and graphic principles of creation, and indicate specializations of expression and realtions between the free graphic and the creation for the young children's book. Some new theoretical works that have appeared recently will render us significant help in the process of the typological study. My contribution intends to direct the attention to this problem, and to turn to it the interest of

experts helping to form the new theoretical discipline — the theory of the children's book illustrations.

The Slovak painter Ľudovít Fulla (1902—1980) belongs among the founders of the modern painting in Slovakia. His national significance lies in the fact that he promoted in his work the principle of the folk art to the principle of the modern European art and in the synthesis of the national and the European he left excellent work for the future generations overpassing by its artistic qualities the boundaries of our country.

Already at the beginning of his artistic course he published with his close friend, the painter Mikuláš Galanda, a manifesto on the conjoining of the national with the modern, and he remained loyal to this in his creation. Ľudovít Fulla enters the children's book reather early as an illustrator and he creates in a special monumentalizing style a respectable national pendant for the folk fairy tales and a whole number of pictures-illustrations for the children's nursery rhymes and songs. The link of the picture book with a children's toy is added as a brightening creative element to the attachment of the separate picture paintings with illustrations (a whole number of his illustrations may be regarded for mural pictures). Thus he returned to his juvenile years at the beginning of the century, preparing the child reader-spectator by isolating the elements to their subsequent synthesis in the global composition. Fulla represents in the European young children's books a type in which the art for children nearly merges with the free painting. The question whether this style and connections are suitable for children was solved by the publishing practice as much. The seriousness with which the artist comprehends the basis and sense of the illustrating action does not lack the happy optimism, stress on the matter-of-fact and ornamental detail, as well as the ability of classical organization of contents, excluding briefness and superficiality of perception. The expressive vivid colour and the expressive voice of the decorum shifts the child — receiver on a level of the adult, with respect to the specification of interests of children and particularities of the children's perception.

The *Mladé letá* (Youthful Years) Publishing House published at the occasion of Fulla's seventieth birthday his book of reminiscences and confessions with a rich choice of reproductions from all stages of his creative development. It is a new type of a book, just as original as the whole Fulla's creation.

A particularity of Jiří Trnka's (1912—1969) contribution to the young children's book is the connection of the illustration with the world of puppets, which we know also

from his puppet films, that has its role in the natural development of the children's fantasy. Trnka, just like Fulla, proceeded from the folk art, even though not as directly as Fulla and some, for example the artists-illustrators from the Soviet Union. As a matter of fact this is a feature present in the creation of all the great personalities of the Slav nations. Trnka's view of the illustration is through the spectrum of the puppet and puppet film. But his figures and scenes are at the same time diversified in the illustration, but unified in a "Trnka's" way. It is enough to recall the character of his artistic expression for the Hrubín's verses "Říkejte si se mnou" (Recite with Me), and side by side to it the illustrations to "Broučci" (Little Beetles), eventually the pictures of fairy tales "Český Honza" (The Czech Johnny) by Horák and to compare them with the thetrically designed illustrations for the fairy tale "Jak dědeček měnil až vyměnil" (How the Old Man Changed until he Exchanged) by Adl, with pictures for the "Peter and the Wolf" fairy tale by Prokofiev or illustrations of Andersen's fairy tales, or his own book "Záhrady" (Gardens), to comprehend at least partially the substance of his artistic thinking and to be able to follow his intrinsic connections with feelings and fantasy of children.

Trnka answered in a specific way the thesis that the illustration, that means the artistic component part of the book, should be an appeal to the juvenile reader, an appeal to the following creative response of the children. Trnka presupposes that the children will try to dramatize the fairy tale and he creates for them profile prerequisites in order to make figures out of them with which the bent book format forms a puppet stage setting in two Grimm's fairy tales: "Little Red Riding-Hood" and "Hansel and Gretel". Every great artist is ahead of his times. Only subsequently we are becoming aware of the fact we owe Trnka's creation a more full educational utilization of the possibilities it is leading us to.

Leo Lionni (1910) is a creator of the modern world young children's book. He is the author as well as painter of his books. His author's book "Swimmy" was awarded the Golden Apple at the BIB '67, and it received a price as the nicest book of the year in the Federal Republic of Germany in 1965. This artist was also the artistic director of the important American agency Fortuna, and in the 50s the president of the American Institute of Graphic Art in New York. In his creation he accomplished to link in the ingenious way the young children's picture book with the new forms of visual media. He contrives a new technique and a new style of work for each new book. The artistic style means for him the identification with the sense of the

story. What remains constant in his books, as he himself says, it is the way of narration. He draws, paints, makes collages, uses the synthetic combined techniques. He pictures beauty of the nature in the story about the snail with the largest house in the world, his collages to the story about the earth worm and the speaking mushroom are confrontations of simplicity of shape with the variety of factures. He used two different techniques and styles in the two stories from the life in water, in "Swimmy" and in "Fish is a Fish". He used watercolour paintings on the mysteriously enciphered background from the copied factures in his book "Swimmy", in the second one he played with the well-ordered, charmingly formed and shaped figures of animals on a pastel back-ground. Even though each of these books has its specific features, the ethical charge forming the substance of the story, connects them.

In the reflection in which Lionni confesses his love to children's books creation, he also admits the constantly lasting feelings and fantasy of a child that in fact predetermined his creation. His stories are in fact allegories and their creative image helps their understanding as well as the educational influence. Lionni loves the nature, he draws his stories from it, he loves children and he is trying to introduce them to the ethical structures of the society, he is the beau ideal of the socially committed author — illustrator of the young children's books.

Horst Künemann entitled his essay on Lilo From (1928) "Naïveté, Reality, Dream". Every single book for the very young children moves within the reality and dream — in this they have an element which is common also to the fantastic tale, and the naïveté as such has a number of countenances and forms in the artistic expression. The naïveté of Lilo From is in direct proportion to their favourite technique of painting — the tempere which counts with consistent areas and on which the detailed drawing of faces, flowers as well as architecture is eminent.

Lilo From received a plaque for illustrations of the book "Golden Bird" at the first Bratislava Biennial in 1967, and she participated in two other BIBs. Among the number of books she illustrated we may find illustrations made by various techniques of painting, but the illustrations — drawings are there, too. If we compare Lionni with From, we shall discover disadvantages of such a situation when the creative artist has to accommodate stories drafted differently, as well as styles. From does not deny her inclination to absurdity, she contemplates critically the reality. Künemann used in his essay on the From's illustrations in the book "Der Drache flegt zum Mi-Ma-Mond" (The Dragon Flies to Mi-Ma-Moon) a witty observation "... the

old master Hieronymus Bosch waves from the past with a brush of Surrealists". And that characterizes very well the way of From's participation in the young children's picture book. From answered the question which had to elucidate her creation by a series of pen-and-ink drawings: it has been ever her objective to create books for children and she created the first one when she was ten years old. Hauff's fairy tales, Dr. Doolittle, books about the nature and Tom Sawyer by Twain, too, are among her illustrations. Unfortunately, the technique of her work is assigned to her by a publisher. And the importance of travelling in her creation? "Every one of us depends on external impressions and influences", she says, "if I have enough fantasy it is nearly indifferent whether I am travelling around the world or just looking out of the window into a yard."

Both Soviet artist Jurij Vasnecov (1900—1973) and Tatiana Mavrina (1902), bearer of the Prize of H. Ch. Andersen for the children's book, are connected by their close links with the creative folk art of Russia. Both of them come from very interesting towns from historical and ethnographic points of view. Both of them were strongly influenced by the modern European painting and for both of them the folklore represents the most significant source of arts. The link with the folk source of fantasy is not random and formal. They have the tenacious of purpose mission and are directed to the accomplishment of the human life in work and peace.

At the beginning of the seventies there was published the great album „Russian Fairy Tale in Jurij Vasnecov's Creation“ in Leningrad. Already in the introduction there is the artist's confession in which he expresses his gratitude to his native Viatka, the home of his childhood, mentioning the beauty of folk festivities, fairs, dances of maidens and songs.

The image for the young children concentrates in the Vasnecov's creation exclusively to folk fairy tales, rhymes and tunes. His illustrations are comprehended and built as the individual picture-pictures and they appear in new variants as lithographies of lithographic cycles. The young children's book means for him the whole world of the visual arts for the child. And that pictured world has its source in fairy tales and ditties, but it at the same time points to the specific features of the Russian nature and the Russian life, it explains that miraculous liaison of the Russian man to his native country, his attachment to the Russian ground. From the formal point of view there re-echo the shapes of folk toys and folk decorum, the most simple details of the nature, as though the Russian soul was transformed by magic into them. The simple naïveté of

expressions interchanges pictures of decorative panniers, the artist paints with the children's care flowers, trees, cottages, animals — people appear more as spectators. Shapes and colour join in pictures which are simple as well as monumental — and the decorative stress of shapes only intensifies this impression. We could forward a question — how is connected the Vasnecov's study with Malevič with that final expression of the picture and than we shall feel the organic continuity not bound to the contents which is present somewhere deeper.

I will conclude my survey on the artistic types in the young children's book with the artistic expression of Tatiana Mavrina from Moscow. She is attracted by folk rhymes and fairy tales just as Vasnecov is. But her expression is contrastedly different. Instead of the decorative monumentality she places the vitally dynamic, complicated, even though from the point of colours synoptical composition. Her vivid colourfulness is closely resembling that of Vasnecov, but in connection with the profile affluence of Vasnecov, it affects us as more varied and manycoloured. The humour of Mavrina is also more expressive and it is more close to the real life. In her whole creation culminating in an extensive collection of Pushkin's fairy tales we feel an extraordinary tension of love and interest of Mavrina regarding the Russian country. Within the admirable piety to the Russian country, history and nature and the need to confront this feeling with the contemporaneity, with the life of the simple people and with that what abides as intrinsic in the substance and strength of the nation.

Mavrina sees the artistic image of the text in unity with type faces and composition. The type faces have become for her an organic part of pictures from the nature we are able to see at her exhibitions, as well as drawings into which she writes texts. The books — volumes of the fairy tales' rhymes are her creative work from the first up to the last page, the extensive book of Pushkin's fairy tales represents the symbiosis of the picture and writing: she composes the pictorial writing with type setting into new and interesting units in the introductory book openings and in fronts of fairy tales. Just as with Ludovít Fulla we feel here remarkably how closely connected is her separate painting with the new creation of the young children's books, as well as how closely attached is the search for the modern artistic expression and the identification with the folk art.

LEO

LIONNI

U.S.A.

**TO THE PROBLEM OF UNITY OF TEXT
AND PICTURES IN THE BOOK
FOR LITTLE CHILDREN**

Knowledge I have on children's books is mostly acquired at the Bologna Fair, where the material is always surely abundant enough to allow one to make some generalizations.

There is no human utterance, be it in words, pictures, or gestures without some sort of meaning. As a painter I have often tried to articulate the faults that make a picture a bad picture, only to discover that by our aesthetic standards all the ingredients of the bad picture were good. The colours were good, the drawing faultless, the composition correct, the legibility perfect. And yet we sense a feeling which we cannot define, some sort of deadness, of uselessness that fails to arouse the most useful organ in the system of our perception, that mysterious inner eye which always senses the presence of a new discovery, no matter how modest, and makes us partake of the excitement, love, and intelligence that quided the artist's hand. Often it is difficult to understand why a work of art fails that way, what it is at least.

If we want to create a good picture story book, the decisive factor is the quality.

The mental habit of evaluating the connections between the four elements: theme, idea, text, illustration, the style of their interdependence and dependence has undoubtedly conditioned my thinking about our work, as well as my critical judgment of the work of others.

The text and pictures are the body of the book but the theme and idea are its soul. During the gestation and elaboration of a book they are in a continuous dialectic relationship tending to form at the end an ideal coherence, an integration which will give the work a total which is different and superior to the sum of the parts.

I confess, that it would greatly embarrass me to be asked to be the member of a jury charged with the task of evaluating the qualities of one item, disregarding its context with the others. I would have to believe then, that the form is something independent from content, and vice versa. And that is a notion which after my early playing with abstraction, many years ago, I have long since rejected.

Nor as a painter I should know that pictures alone as well as words alone contain and transmit meaning. But even the greatest of story telling sequences without words, like the Giotto's frescoes in Padua or Assisi would be unreadable, that is meaningless, if it were not generally known from the Bible. The frescoes are in fact illustrations.

But let us go from the sublime to the ridiculous, the invention of the comic strip was not so much the invention of a new picture language, as it is often thought of, but of a new rhetorical device for connecting words and pictures — the baloon — *il fumetto*.

But here we are concerned with books, and books like the theatre develop and deliver their contents and meanings in a time sequence, which in case of picture books has the rhythm of the pages and guides the reader step by step through the complexities of a story. There are picture books without words. They are the mimes of children's literature. Like the mime's gestures, their illustrations carry the full responsibility of conveying and transmitting the sense of the story throughout the turning pages. Although their ability to deliver meaning is mostly limited as is the language of mimes to echoing familiar images that refer to something we already know and we recognize, and that is a part of the interest, and this, I believe, is

a weakness. These books express in their simplicity better and more clearly perhaps than other books one of the principal requirements of picture books in general — to lead the reader efficiently from a beginning to a resolution, to a sequence of images, each one of which represents a significant emblematic moment of the various theses of the action. Meaning is conveyed by the choice of these moments and by the way they are connected. This means that each illustration is greatly conditioned by the one that precedes it, and by the one which follows. Each illustration should fulfil promises, and at the same time arouse new curiosities. It should answer questions and pose new ones, and it should pull the story along without redundancy with the tension that comes from appropriate economy of means. Each illustration then, should never be an image to be conceived or judged by itself, independently from all the others. In fact, framed and hanged on a wall, illustrations of picture books lose their real validity as much as the single frames of film reproduced in a book or a magazine or displayed at the entrance of a movie theatre. They tend to be seen as photographs rather than photograms. Single illustrations cannot do more than bring to mind the whole book. They should not be evaluated as pictures, since we cannot know what sacrifices had mutilated them to further the course of the story development as a whole.

Perhaps, if I were smarter, I would find a way to express all my ideas in picture books without words. But not only is my mind too simple for the complexity of my ideas, I happen to like words and I believe in their importance. The problem then becomes not so much to illustrate words or to explain pictures, but to interpret them, too, into a new form of communication. This implies a unity in which the style of the picture should echo that of the text, and vice versa. When I look back through all the pages of the books I have made, I find only one that entirely satisfies me from this point of view. Strangely, it happens to have been the first page of my very first picture book, *Little Blue and Little Yellow* — now twenty years old.

In the centre of a page is a blow of blue. And the line of type underneath says: This is little Blue. Now, there are infinite ways of syng anything. But in this case I feel I have achieved so tight and logical a solution that it seems to be the only possible. I could have said: Once upon a time there was little Blue. But this is a presentation, and if it were written here, it would not be a presentation anymore. Presentation is frontal and central. And I have tried to observe the style of frontal presentation all the way through.

This page to me is now emblematic of the relationship between the illustration and text. It is my ideal. And I have since unsuccessfully tried to repeat it. Perhaps it was just the beginner's luck. But I am grateful that it happened, for it has remained a useful point of reference in my work. And yet this page would never get a prize at the Biennial. The right words have the power to expand, complete or connect meanings of pictures. They give the illustrations greater space, vitality, significance and a firmer hold in the imagination. They create or heighten tension, sharpen or define meanings which because of the nature of the visual arts may remain fuzzy.

Furthermore it is worth to remember that especially in the picture book for the young, not yet of reading age, words stick form in the voice of teachers and parents. As inevitably instrumental in creating a communicative relationship between the child and adult, the responsibility of words extends way beyond the mere implementation of the pictures. The tone and modes of delivery of the text can emphasize or minimize meanings. They have the power to direct the tension, provoke or retain interest. They should have the quality of the lines of a theatre play, ready to be read and spoken. It is for this reason I have always rejected the notion that picture books should only appeal to children. I think it is very important that they appealed to the grown ups. The measure and manner of a child's involvement depend greatly upon the adult's feeling for the book expressed through his voice. In this context of acting, the backgrounds of the illustrations then assume the character of a stage set of scenery, and the protagonist, painted or drawn, suddenly liberated from the frozen attitude and endowed with voice and motion jump into action. Only the concerted interaction of words and illustration can perform the miracle of lifting the play from the page upon the stage of the imagination.

I am wandering away perhaps from my original intent. What I am trying to emphasize is that a picture book should be evaluated as a whole. For beyond the value of the individual symbols, there is the total complexity of the book, to relieve its total meaning, character, purpose. No matter how pretty the illustration and eloquent the text, many books die in the last page. But some, the good ones, have the character of living organism. Their presence is felt so strongly that one knows they are here to stay.

Theirs is the unexplainable quality that excites the child's creative participation, his feelings, love or hate for or with the protagonist of the story. They behold questions unanswered, doubts unresolved, and leave in vague areas undefined room for the imagination to wander unbridled.

I have discovered in my own books meanings I have neither intended to express, nor expected, nor suspected. The discovery of those hidden meanings, far from alarming me, makes me happy. For admitting without planning to, I put something of myself into those books. And that they have echoed, my feelings and emotions for all works of art, modest as they may be, unwillingly are confessions, and to an extent an autobiography. If my gestures reveal something of the way I am, if they express phases of my personal identity, it must not surprise anyone, if something as complex as a fable should reflect the vibrations of my subconsciousness. I know my illustrations contain my loves and hates, my fears and hopes. They are in a way, dreams filled with significant symbols, and indeed, in the difficult process of discovering my own identity, they have helped me greatly. This is, of course, of no interest to the child. I have mentioned it only because I believe that the presence of a human being in back of the words and pictures should be felt by the readers. For I have faith that the intensity of the author's identification with the protagonist he invents, the sense of wonder for the small miracles he performs, and the creative joy he experiences, somehow rob him of himself, but make reading and dreaming a more stimulating adventure.

The things I have mentioned are a little more than an enumeration of the problems I have feelings about. But I have neither the time here, nor the professional qualifications to analyze them, as I think they deserve.

I offer them because I feel that the endless stream of thoughts and doubts that accompany the making of a book, is interesting for you, who consider children's books from the outside: critics, pedagogues, psychologists, psycholinguists and philosophers. Perhaps, a closer and more intimate relationship between us would provide easier and deeper answers to the questions we ask. I know that we artists can give you insight into the complexities of the creative act which you cannot get elsewhere. I hope that you will help us develop a deeper understanding of our work. It is a purpose myth, that knowledge is a dangerous obstruction to the creative act. From Leonardo da Vinci to Paul Klee great artists have been involved in the ideas and have articulated them. It is my belief that frequent occasions such as this, bringing together artists and theoreticians do greatly improve the quality of children's literature. I am grateful to the organizers of BIB that they have provided such an opportunity. In such a way I feel the success and importance of the symposium would soon be that of the exhibition, a wish I am sure all of us share.

YURI

MOLOK

U.S.S.R.

**FUNDAMENTAL PROBLEMS OF
ARTISTIC CREATION FOR SMALL
CHILDREN**

When recalling the history of BIB symposia we recognize the great scope of problems dealt with in the lectures delivered within their framework. We discussed the objectives and the specificity of the genre of children's book. We spoke about the children's book as work of art, about the special characteristics of the psychology of perception of the illustration by the children, about the cognitive and educational significance of the illustrated children's book, we mentioned historical aspects of the illustrations intended for the children. We have communicated essays on the history of national schools in children's illustrations.

We approached the children's books also within the context of the child's visual environment. The topic of the present symposium, however, brings us back to the fundamental problems in the composition and specificity of the genre as such. Because the historical development is apparent especially in the book for children as a specific type of literature, specific type of verbal arts, I should like to dwell upon some aspects of this topic which might be solved in many different ways as we have already learnt from interesting and meaningful papers read at the present symposium.

Although this is not my first excursion into the topic of the synthesis of word with picture. I have an impression that this time this topic might be presented from a slightly different angle. Primarily, we should speak about the main form of the book for children as a poetic book. And it is this poetic form of the children's book which underlies its specific genre — both the poetry of verbal text for the children and specific genre of the picture in such book. In my opinion, this is one of the primary prerequisites for the existence of the book for children as concentrated expression of the model of the world.

When we create a special cultural sphere of the culture for children we have to consider its specificities, its pitfalls

and advantages. The cultivation of special "children's" art has become one of the hallmarks of the twentieth century art. Before it either was not differentiated from other artistic genres or the differentiation was not very marked. Culture for the children represents a kind of a model of the world, because the child lives according to the model devised by the artist or by the authors of animated cartoons, by writers and poets who construct for the child the world as it has not known it before. The child's capacity for making a comparison is much more limited than in the adult. The model is very original, constructed according to social, cognitive and artistic principles and offered by us, the adults, to the children's minds. This is a literal implementation of the idea expressed by the great Russian philosopher Alexander Gertzen that the book represents a unique way of handing all moral lessons of one generation over to the next generation, although Gertzen at that time did not have in mind the children's book which in the middle 19th century did not take such an important position as today.

Having the above standpoint in mind, we make one more assumption: if the art and culture are produced by ourselves and our contemporaries, the children's culture is produced by the adults and the child thus receives a model constructed on the basis of the noblest ideals of the adults' consciousness with the help of remembrances from the childhood.

All of us working in the field of culture for the children model or construct this ideal world and teach the child how to live. This places on us an extraordinary responsibility for the development of the forms and genres of children's books which are today considerably differentiated. And speaking about the BIB — Biennial of Illustrations — it is, so to speak, a projection of such model with great interest in new types of activities for the sake of the children. Thus, the question of illustration or picture, as raised from an interesting angle by Anna

Urbílková, may be further developed over its original meaning — too much text, too little text. An illustration in the book for children is more than an illustration, because the process of the child's perception is much more synchronized and the illustration plays here the primary role, although it is determined by the text.

This problem was very well discussed by mister Lionni. The role of the text, however, is inevitably affected by the text because of another circumstance: knowledge of the text or its transposition into another space — it is also a picture. There are two different ways of expression in a child's book, two forms of art.

The illustration itself includes a verbal moment, as it must take account of the rhetorics of the literary text. The text also embodies a visual moment, not only in the form of artistic writing as we have seen, for example, in Mavrina or in Popov's "Diary of Robinson Crusoe" awarded the Grand Prix of BIB '75, or also in the works of the laureate of this BIB, Klaus Ensikat when the text is also incorporated into the drawing. The writing here is intended not only for being read, but also for being embedded into the memory and completing the symbolic component of the picture.

We do not read as much text as we perceive by our sight. The text which is drawn and incorporated into the picture reminds of the work of the hand what is of great importance for the child's perception. This problem leads us to the problem of the picture in children's illustrations.

The tradition of the Russian Soviet children's book developed as a synthesis of word and picture not only because of the fact that the artists were at the same time authors of the books, but also thanks to a special symbiosis between the artist and the writer, for example Marshak and Lebedev, Tchukovsky and Tomasevich. This tradition is continued by the generation of artists of the 1960 s and, at the absence of any rules of the genre, the illustrator may function as the author and vice versa.

I am presently involved in the research which is leading to the discovery of some new materials. In one of the renowned fairy tale pictures, Bormalei, the picture was inspired by the painter Dabluzhinski, while the actual painting was done by the poet Tchukovsky who was the author of original sketches; i.e. the poet and the painter here completely reversed their roles.

Let us pass, however, to the picture in children's books which has a completely original structure, depending on the same original idea about which I spoke earlier. This is a substantial problem, as after we outline the boundaries of the genre and determine its rules, we proceed to

examining the time in which it made its incursion into the contemporary children's book and this may be seen also in the present exhibition. There are many graphic products which develop according other rules than those governing the illustration for the children. I have in mind especially the development of the illustrations for children in the USSR as a very important genre in the sphere of graphic art. What is the importance of the structure and what is the basis of the structure of a picture in the book for children? Thus, the prominent sociologist and psychologist Mol speaks in his study on the social dynamics of the culture about the possibility of repeating the aesthetic act as the most important achievement and the determinant of the contemporary "reproduced" culture, culture of the tape recorder, printed production, television, film, etc.

What is the difference between these genres and the book for children? The children's book is characterized on the one hand by its tradition rooted already in the old Russian alphabet and the tradition of its book form, even in combination with innovative efforts. But, on the other hand, it is also characterized by the fact that the words in a book, in contrast to e.g. theatrical or television performance where the text is materialized in the action, are materialized in the form of the book itself. The possibility of repetition of the aesthetic experience gives one important dimension of the book for children which entails a requirement for high artistic standard of the graphic component of such book.

And at this point we face the problem of the hero; this problem, however, goes beyond the scope of any single symposium or any single exhibition. When Dürer created his Münchhausen, when Visletzov created his fairy tale heroes Vesna and the Three Fatsos, Lebedev his Hero of the Modern Times, Rubanok his Image of the Ideas, these authors raised the problem of a picture productive book. It would be evidently interesting to survey and build the pantheon of the heroes of the contemporary children's culture and to assess the role and status of children's book and to consider its interrelationships with other types of visual communication.

What has been done and what is being done in this sphere? When I speak about the structure of the picture, I make a distinction between the structure of the picture in the children's book and the structure in the graphic reproductions. Here I refer primarily to the difference existing between the composition as a substantial moment of the static quality of plastic art and the phasing of film pictures — this is the task of the artist-multiplier — intended to attain an illusion of movement on the screen

and between the composition of a picture in the book which should rather evoke a movement on the screen of the mind.

The problem of the hero has a specific quality also in view of the fact that any attempt at the study of the child's consciousness is made difficult by the absence of a hard and fast line between the child and the hero. An interesting exhibition was recently held in the Moscow museum of Lev Tolstoi: "The Works of Lev Tolstoi as Seen by the Children". Among other things there was one interesting observation: heroes from Tolstoi prose were drawn in children's dimensions, were somewhat "shortened" and reminding of the figures of the children, although they were adult heroes.

I have no intention of making the children's book appear as a superior form of visual communication for the children, as the only artistic phenomenon. The children's book can also fall into a stereotype and be tempted by the allure of commercial mass culture, culture of inferior artistic quality.

Therefore we stress the primordial role of the artist who, in illustrating a children's book, not only reproduces the model of his own childhood, but stands up to the requirements of the art of his period and accumulates the children's consciousness within the framework of the contemporary culture. This preferential development of illustrations for the children is in no contradiction to the need for searching original book designs. This is evident in the books of the first generation of the Soviet school of children's books, in the books of Lebedev, Tcharushin, Knoshevich, Tirsia, Lobshin and many others. The sixties brought a new generation of artists devoted to children's books. You know them well, because they participated in a number of Biennials of Illustrations in Bratislava and were awarded numerous prizes. They are Nikitich Rushin, Kolinovsky, Takmakov, Pilovarov, Monin, excellent Lithuanian school, Stepan, Zhilit, the present laureate, Lithuanian artist Aidrik Avitchis and the artist awarded the Grand Prix, Nikolai Popov.

Let us try to make this construction — the design of which was made by us — get closer to the child's consciousness and child's perception which we, to a certain extent, shape ourselves. The unity of word and picture is determined primarily in the children's book through the syncretism of the child's perception. When speaking about the children's book, we are speaking about a play. Yes, it is the play of the words, it is the music, it is the music and the word at the same time. But there are different forms of the child's perception of the book. There was

a period in which the collective form of the children's book perception was cultivated very widely. This is how the reading of the poems for the children began and when the greatest Russian authors started to write for the children. In the present period when the preference alternates between different forms of visual communication, the perception of the book by the children is more an individual act of the mind. Act of the silence or, as the psychologists say, act of the internal walks of the mind which is subject to the strong fixation of its natural responses but in which necessarily participates the world of the adults.

This places an immense responsibility on all of us, because the principle of the selection of these emotions depends, to a great extent, on the world of adults and we sometimes feed the children with the best of intentions with sweet food pleasing to the taste. We are forgetting that this artistic, social and cognitive ideal which is constructed in the basis of the world of our own childhood does enrich the small human being with great moral values; these values, however, may place the child into a kind of "scissors" between them and the reality in which it is to exist.

Today it is no more necessary to draw a demarcation line between the book of fairy tales and the book which was called in the twenties the "artistic" book. Both of them are necessary. But we must, not only preserve the past, but also help to build the future.

We should introduce a few new criteria into our further work in order to proceed to the new forms of illustrated books for children. I believe that it would be very interesting to organize within the BIB framework — in addition to the national representation and a cross-section of the contemporary art — also exhibitions of typologic, topic-oriented character, exhibitions of comparative analogy. I think that this would help to improve artistic criteria of evaluation.

The difficult work of theoreticians in the sphere of children's book might be examined, within the BIB system, along with the work of the artist so that the BIB laureates might be selected also among the theoreticians. For, all of us together contribute to making a comprehensive culture from which no aspect can be excluded, no participant, no persons working in this field can be left out. But, the focus of attention should always be on the artistic quality of the picture which is determined by the supreme artistic, cognitive and social criteria. We shall then step up to the next stage of our development.

I believe that the future exhibitions and symposia will, deal with these problems.

BORISLAV

STOEV

BULGARIA

PICTURE BOOK FOR THE YOUNGEST CHILDREN

What I want to share with you now, is not a scientific research. For research purposes, dozens of institutes were set up throughout the world and the problems are studied by hundreds of specialists, art historians, psychologists, pedagogues and others. Doing such research, the problem must be viewed from all aspects and with a necessary detachment. But the artist who for years devotes his affection to the book for the youngest is not capable of such detached view. When we pass from our own position to the exciting sphere of this genre, the pretention to objectiveness will be absurd.

When a child gets a gift for its anniversary, it reaches first for the books with pictures. These books have a special priority over other toys. They have a place of honour at home and the children protect them with great affection. Some of them are handed over from parents to children, even to grandchildren. They become best friends of the child.

What is the attraction of picture books? It is clear that they have *more* than an ordinary toys in them. What is their magic? Their magic lies in the beautiful, out-of-the-ordinary world of the book. The world which is *larger* than the one in which we live. The world of the children's picture book, sometimes silent and without words, but omniscient narrator, hand leading to the fantastic children's world.

We have all visited this world, only to find ourselves alienated and thrown into another, real world when we grew up.

But, the world of the picture book played its irreplaceable role in the mental development of the human personality of all of us. It gave the impetus to our striving

for the beauty, for our participation in the world of the art.

Each of us remembers some book from his childhood years. The pictures are deeply embedded in our memory. First steps into an unexplored territory, into the world of fairy-tale, into the world of knowledge are made and the first visual information is given to the child through the picture. The picture is always associated with an idea which takes the form of such abstract shapes as the good and the bad, the beautiful and the ugly, the diligence and the laziness, the funny and the sad. It teaches associative thinking, it explains the mental and spiritual using concrete symbols. The picture makes the product of fantasy become real, it builds the imagination.

I am far from thinking that the picture book is primarily intended to represent ideas. No, such basic "practical" task is falling behind its possibilities, as the book itself evokes ideas using vigorous means of artistic imaginative thinking.

Some might object that this task is today fulfilled by the cinema, television and other media which offer easily digestible visual information of high topicality. Will not the picture book be in danger of losing its importance in the future?

It is true that the cinema and even more television take over some of the functions of a picture book when considering the documentary, informative, cognitive and ideological aspects. But the short duration and impossibility of coming back to the picture on the screen prevents the picture from being embedded into the memory and remembered or looked over. The picture book may be in one's possession, it may be held in the hands, leafed through from the beginning to the end and backwards,

lingered over each picture, at one's will. It enables an intimate, contact with a work of art, it builds up the habits of independent contact with works of art.

There is still another substantial difference. Both the cinema and the television employ the accurate, but lifeless lens of the camera. They supply the children with really documentary pictures with all details (anatomic, constructional, etc.), but the pictures are two-dimensional. Let us take an example of wolf and dog. The lens will show them exactly as they are. Because of an accumulation of information the child of this age (i.e. of age at which it learns to know the world) is not able to absorb and acquire all details. It may easily take the wolf for a dog if there are no auxiliary signals enabling a distinction between the two. Such signal might be, for example, that the wolf is *bad*, but the dog is *good* and friend of the man. The child picks up and remembers those things which are, in its opinion, the most important — that the wolf has fearfully looking eyes, sharp teeth and large mouth with which it can devour the Little Red Riding Hood at once. The physical appearance of the wolf is thus accompanied by a special attitude of the child towards the animal. And the *attitude*, the same as the three-dimensional view of the things are characteristic features of plastic arts. Speaking about these specific qualities of a good illustration for children, such illustration contains and should contain a dosage of art equivalent to that in a great work of painting.

And there is one more inherent advantage to a picture book: it is the child's first window to the world of beauty, to the world of art and it is the child's principal link with the surrounding world.

I therefore think that the picture book will continue to have its importance also in the future, just like the plastic arts in general. The picture book belongs to all children in the world. It speaks all languages. It is international.

A question now arises — how should be the picture, what should an illustration for children look like? How should we draw for the youngest children? Do they understand each drawing? Which drawings do they understand better? This question worries both the professionals and non-professionals, it often entails controversies among parents, teachers, educators, psychologists, critics, writers and artists. Each of them gives his accurate answer, but this answer is almost always different from that of other. We shall not deal with all of them.

Let us take, for example, the parents. It is usually the parent who makes the first contact with a picture book.

It is he who picks up the book for his child. He is the first to evaluate whether the illustrations are good or bad. I often witnessed parents praising or easily rejecting illustrations of a certain author. Anyone who is familiar with the publishing house routine knows how many letters are received from the parents suggesting the way illustrations for children should look like — naturally, according to their respective taste. These recommendations are not always backed by the "authoritative" evaluation of their child. It is evident that the parents force their own views upon their minor children. I know from my own experience that the prevailing majority of parents prefer the imitating, detailed naturalist drawing. They also accept the caricature, humouristic drawing, because they got used to it, but they are confused when facing a simplified drawing, especially drawing involving a deformation.

I do not question the right of the parents for solving the problems involved in the mental education of their children by themselves. But is a parent in the position of deciding, with certainty, which are the aesthetic requirements of his, let us say, three-year old? I very seriously doubt that. The parents do not have an opportunity for sufficiently long and systematic observation of their own child to be able to generalize the child's perception at the given age. The continuing growth of the little human being is accompanied by the scope of the problems he has to solve, his possibilities of acquiring more complex "objects" including art are changing from day to day. This renders the criteria set by parents inaccurate and, consequently, unconvincing.

Educators and teachers with many years of contacts with the children of the same age are better able to assess the readiness of the children for understanding the drawing. Of course, they must have a genuine interest in it.

The children are drawing already at the kindergarten level and their products are the reflection of their logical thinking. Interests and training of the teacher largely determine to what extent the aesthetic taste will be developed in each child without affecting the artlessness of its thinking and judgement.

We see that the question of "How to draw for the youngest ones?" concerns a highly complicated, responsible and difficult process for an artist who is to implement this "plastic dialogue" with the child.

A significant Bulgarian artist — illustrator Prof. Ilija Beshkov said to his students: "If the illustration intended for children is understood by the adults, it is bound to be understood also by the children". And my colleague and our friend Leo Lionni said: "I believe that a good

book for children is understood not only by the children of certain age but by all people in general provided, of course, they did not lose their imagination and close contact with life."

It is evident that these are the good illustrations, illustrations which attain the artistic level of the works of art intended for the adults like, for example Exupéry's *The Little Prince*, tales of Oscar Wilde and others which are comparable to literary works for adults for their respective artistic merits.

What should be done in the interest of making good illustrations for the children? In the first place, artistic talent only does not qualify for the creation for children. The artist must perfectly know his small spectator, enter into its life and mind. He must return to his childhood himself, have similar experience, similar responses, similar view of the things, in order to be able to answer each "Why", i.e. he must be the companion of the child, companion of a different type than the theoretician-pedagogue or the parent himself, as only an artist *can be*.

All these are prerequisites, obligations of the artist himself. And the picture? If I should answer in a few words, I would say: For the smallest children the drawing should be *simple, clear, sincere and true, adequate to the child's age and to its mental development*.

Briefly — it should be easily understood. Simple composition, simple drawing. The way the children draw. "Simple" applies here to the technique, not to the content which should not be poor.

In the picture book there is either no accompanying text, or there is very little of it. Illustrations takes the upper hand. The child "reads" according to the illustrations. The picture should be therefore rich in the content, in the details, it should evoke much imagination and fantasy, it should convey the situation, atmosphere and colour.

I should like to draw here a parallel with the theatre for the youngest. It contains no lengthy static scenes or complicated psychological conditions. It has more action, movement, gestures, facial expressions, even the grimaces, body „language“. Everything is done so as to be *clear*. And the picture for young children should be *clear*, too. To be understandable. To be eloquent. Situations are contained within the plot. Psychological states and personal interrelationships are mediated through gestures, expressions of the face and movements of the body, like in the theatre for the youngest children.

The drawing must be sincere and true, so that the children believe it and desire to become participants of the event it depicts.

Account must be taken, at the same time, of the mental development and age of the child. This is not a limitation. When you visit the large international exhibition of children's drawings organized in Sofia on the occasion of the International Year of the Child and the collection *The Flag of Peace*, you will see how unrestrained is the world of children. It is the world of imagination. Adult persons adopt a suspicious attitude towards the fantastic world. The children do the contrary. For them it represents both the reality and the truth. The children personify e.g. animals, objects and turn them into performing persons, ascribing them human qualities and faults, human relationships. The metaphoric artistic thinking suits the character of imaginative thinking of the children. No child will be shocked at the sight of a fish with legs and the hat or umbrella in its hand represented in the picture. It is all right if the cow has wings and flies, if the wolf drives a car, when candies grow on the trees. The children believe such made-up things and understand the drawings. Those illustrators for children who consider some children's drawings excellent are not mistaken.

I should not make an impression that I am offering a recipe for a good illustration for children. No, these were but some of the qualities that should be present, in my opinion, in the best illustrations for children.

Are they, however, sufficient for making good books for children? If today, in the world of "thinking" electronic machines any of them is programmed with all the qualifying conditions, will the machine supply the universal procedure which will satisfy all requirements on an *ideal picture book*? Naturally not, because no such procedure exists.

For, the diversity of means and techniques, different artistic methods of plastic arts, national and folk artistic tradition as well as classical influences and influences of the modern artistic streams show that there is something more which cannot be programmed. It is the personal style, personal method — *hand and heart* of the artist.

It was the hand and the heart of the artist which created the unforgettable pictures of Jozef Lada and Jiří Trnka, the hand and the heart created fantastic fairy-tales of Viera Bombová, sensitive, gentle drawings of Eva Bednářová and others, gay and optimistic illustrations of Josef Paleček, drawings of Olga Čechová inspired by the colourful Slovak folk art and tens of other beautiful books from the CSSR. They created wonderful animals, magical zoological garden of Tcharushin, colourful windstorm of Tatiana Mavrina, romantic illustrations of Mayo Miturich, varied decorative drawings of Birute-Janina Žilitė as well as strange animals

of Lev Tokmakov, fine drawings of the brothers Traugots and many others in the USSR.

Werner Klemke and Klaus Ensikat endowed the old German engraving in the GDR with a new life. Emenule Ludzati in Italy constructed a beautiful book puppet theatre and a palace from the cards for his small friends. The hand and the heart made lyrical illustrations of Binette Schröder, simple monumental illustrations of Hans Schpon, beautiful aquarelle dreams of Lieselote Schwarz in the FRG. In Hungary, Károly Reich and János Kass charm all of us with their virtuose illustrations and Adam Würz with his variegated fairy-tale books. We make a tour of the romantic Warsaw with Jozef Vilkón, Januš Stanni, Zbigniew Richlicky, Andrzej Strumilo, Elżbieta and Marian Murawsky and many others will show us the diversity and richness of the Polish picture book. From Bulgaria up to the northern shores of Europe, wonderful, wise and talented artists create beauty for their little friends. I would not have enough time even for just reading their names. Frieso Hens nad Max Welthuis in the Netherlands, Ulft Löfgren in Sweden, Ruth Hurlimann bring joy to the children. Although the homeland of Iranian artist Farsid Messgali is so distant, his books got as far as to our country. And the charming illustrations of Toshi and Ira Maruki remind us of the delicacy of the Japanese engraving. At the other side of the globe, the hands and the heart of Leo Lionni produce beautiful picture books for children not only in America.

We in Bulgaria did not inherit much from the prewar publishers. An inadequate material and technical basis did not allow developing a rich tradition of the picture book for children. Fortunately, the illustration of the few books that did appear was entrusted to serious and renowned Bulgarian artists such as Ilya Beshkov, Georgi Atanasov, Boris Angelushev, Stoian Venev, Neva Tutarova who laid firm foundations for the Bulgarian illustration. Boris Angelushev was the first in Bulgaria to create a new design of the book as the subject. After 1944 the socialist rule in Bulgaria declared the comprehensive cultural and aesthetic education of young people as one component of its state policy. The new technological basis was set up, state publishing houses were established, some of them specializing in the publication of books for young people and children. Many young artists who were to become significant illustrators such as Al. Denkov, Liuben Zidarov, Stoian Atanasov and others continued in the work initiated by B. Angelushev with the focus on the overall layout and design of the book and picture book which was practically nonexistent before in particular. Academy of Art in Sofia comprised the class of illustration under the guidance of

Prof. Ilya Beshkov. Great creative energy and pedagogical feeling and personal charm of Ilya Beshkov helped the artist to educate, in a few years, many talented illustrators. The new wave of young artists made itself felt in the publishing activities throughout the country and the illustration established its right of an independent and equal genre of plastic art. A new Bulgarian school of illustrators was established, as many artists showed their interest in this genre. Today, over 150 illustrators, arrangers and designers of books work in Bulgaria. Every other year they demonstrate their achievements at the "National Exhibition of Illustration and Book Art". The publishing houses publish the average of 200 picture books for the children. A special editorial board has been set up within the publishing house of the Union of Bulgarian Artists for the publication of picture books for children. The regular production amounts to approximately 40 book titles per year and is complemented by the research activities involving e.g. the design of new types of picture books, small albums for the children, etc.

The International Biennial of Illustration in Bratislava is attended also by Bulgarian illustrators who represent the art of the Bulgarian picture book. They very cordially salute this great forum which enables illustrators from all over the world personal encounters and exchange of experience. It enables to get acquainted with the world's greatest achievements in the art of illustration.

FRANTIŠEK

HOLEŠOVSKÝ

C.S.S.R.

PRINCIPLE AND FEATURES
OF NAIVETÉ IN THE ILLUSTRATION
OF THE BOOKS FOR THE YOUNGEST
CHILDREN

The idea of naiveté in the artistic expression inevitably brings to mind the creation of Rousseau, the "douanier", and the diffused stream of primitive, "naive" painting and art — but also the artistic manifestations of the children and attention they are given in our society. Naiveté as a component of the creative process is, however, as old as the mankind itself. In the nations which have preserved up to our days the living tradition of folk creation it is clearly felt that the naiveté was present in the art from the very beginning. Many forms of the professional artistic training used over the ages sometimes tried to eliminate it from the final form of the artefacts — with greater or lesser success — but never suppressed it completely.

It is not easy to precisely formulate the concept of naiveté in the artistic creation — although it is clearly understood from the emotional point of view. We might perhaps say that the category of naiveté approaches the concept of simplicity. We are aware, however, that the two categories — naiveté and simplicity — are dialectically opposed to each other.

The concept of naiveté is associated with the idea of the childhood and childishness. Thus conceived, this concept could penetrate into the naive art as an artistic quality. The term "naive" is defined as childishly simple, simple-minded, artless, ingenious. In this sense, a sincere expression is characterized as an expression which is ingenious as though coming from a child. The concept of naiveté took deep roots in the human thinking and feeling: we speak about a naive answer to a question, naive argumentation of the child and of the adult if his arguments do not come up to the instructed, professional level of the challenge, we speak about a naive, uneducated view of the facts and the

situation, about a naive attitude and approach, and, gradually, the difference between naive and simple is becoming more and more apparent, the same as the difference between the naiveté as ascribed to the children and the naiveté of adults.

Naiveté of the children stems from their poetic idea of the world, from the confusion between the reality and imaginary relationships in which nothing is impossible for a child. The subjectivization of ideas and feelings models also the logical ways of thinking. Louis Gans states the legitimacy of naive art and characterizes the approach of a primitive artist towards the process of creation as a process dominated exclusively by feelings; a primitive artist does not rely on the knowledge and mastering of the technique, he rejects the routine. He easily overcomes the barriers posed by his inadequate technical skills — and this, according to Gans, is the sign of naiveté. A naive expression is, he believes, anecdotic and descriptive, without penchants to the neorealism.

Anatol Jakowsky characterizes the primitive painting as an antidote to the abstract art — this metaphor contains also an explanation of naiveté in the works of art intended for the children. From an informed position, Jakowsky throws light on the motives which led people of different occupations and destinies to approach the primitive artistic creation: they may be characterized by an effort of returning to the lost world of the childhood and suggest the complexity of the notion of naiveté. Nevio Jori also professes the liberation from usual formal technical considerations and links the naive methods in the artistic process with the emotional sphere.

The quality of naiveté in the illustration of books for children is of an exceptional importance for the intricate

network of illustration aspects because of its inertia and perspectiveness, especially with respect to the illustrations of books intended for pre-schoolers; picture books, fairy-tale books and folklore, folders, drawing booklets, etc. I am not speaking about the relationship between the primitive art and artistic expression of the children: these two areas are separated by the nature of underlying feelings and experience of creative subjects. The imagination of the children has different contents and different aims when compared to the imagination of primitive artists — naïvists, even though the analysis of the two types of creation is tempted exactly by the “infantile” aspects of adult creation, whether it is Klee or Miró, painters from Hlebinje, Ukrainian painter M. Primatchenko or Slovak painter Anna Ličková.

We are interested in the essence and character of naïveté itself in the specific illustration: how to distinguish it from the simplicity, lack of elaboration which has always been considered in the aesthetics as one of the basic prerequisites of a genuine work of art?

The quality of naïveté is common for the primitive art and for the artistic expression of children and for that aspect of the illustration of books for children which makes it an implicit aim. It is not relevant whether the illustration was made by a primitive artist, professional painter or child — although maybe each of the above three possibilities endows the naïveté of the illustration with specific and irreplaceable features.

What forms can the naïveté adopt in the illustration of the books for children and what have the artists and editors in mind when they try to endow the illustration with “naive quality”? Is it possible to speak about the results of their efforts? Leafing through the catalogues of the Bratislava Biennial of Illustrations we may discover expressions which might be characterized as naive and, at the same time, get an idea on the breadth and forms of this naïveté. We should set a boundary between the genuine and apparent naïveté in which the professional training of the artist distinctly prevails over the intended naïveté. We could not say that the naïveté of the child's hand, idea and view is a value with which the artist's own expression could not identify or at least which he could not approach. The true artistic quality present in any genuine art and lacking in artistic pretensions is always a safe guiding principle for distinguishing the true naive art from the one which is pretending to be “naive”.

Catalogues will give us a more accurate idea also of the starting points and scope of naive quality in the illustrations. Thus, the catalogues from the last three biennials (1973,

1975, 1977) contain, for example, special naive manifestation signalling the folk tradition sources, naïveté with the folkloric tendency, expressions reminding of the popularized (even trivial) Disney-like stereotype; we may discover there also the naïveté rooted in the decor and special stylization and the naïveté reminding of the child's caricatural cartoon. We can make a clear distinction between the naïveté of the laughter, humour and optimism and the serious, meditative, thoughtful naïveté. An expression which markedly stands out in the tendencies towards approaching the child's artistic expression is that of planary and linear illustration — as in the creation of Syrjä Martti (Finland), Gisela Neumann (GDR) and Fujuda Shosuke or Nishimaki Kayako (Japan) from 1973, or Elżbieta Murawska (Poland) from 1975. An organic interconnection between the naïveté and the essence of illustration in the decoratively conceived illustration is manifested in the creation of Lauretta Rix (GDR), Štefan Zavrel (Italy), László Réber (Hungary), Elżbieta Gaudasińska (Poland), Alojz Klimo (CSSR), Jenny Dalenood (Netherlands) and others.

The wide span of the humorous expression of the naïveté could be assessed especially according to its distance from the child's drawing — this is the fact which is probably accounted for by the relative scarcity of the humorous quality of the primitive adult art. Among the series intended for the preschool age, humour is most frequently encountered in the serials and in some strips of the children's magazines, in the folklore and in the humouristic illustrations of poetry. The special relationship between the poetic joyfulness and naïveté reminds of the militant discussions of the Soviet artists and pedagogues at the turn of the second and the third decades of our century concerning the place of humour in the poetry for children. Naïveté can be never omitted from the humour in the poetry and drawings for the children; it often plays a decisive role.

Our publishers were the first — before the pedagogues — to grasp the special importance of the humouristic series for the children of preschool age and its specifically naive undertones. The Czech and the Slovak illustration — in a typical process leading from the magazine to the book — featured a number of expressions whose creators were literally trained by the humouristic magazines for the adults, striving to strike a social impact by the drawings in the serials and elsewhere. From among the Slovak illustrators we might mention Miro Cipár, Viktor Kubal and Ondrej Zimka, among the Czech ones Adolf Born, Jiří Kalousek, Stanislav Holý and others. And speaking about the share of naïveté in the serials, it is significant

that a number of magazines for children confront the humouristically naive serial with the children's drawings themselves which then play a kind of regulatory role with respect to this important quality of illustration. Neither should we forget the parallel of humour in the serials and animated cartoons and the role of naiveté in them.

The basic classification of naiveté in the illustration will thus differentiate primarily between the natural naiveté and the artificial, deliberate, pretended, forced naiveté. In the book *Großvaters Reise in den Westerwald*, a model form of the book in which Flemming Johansen in the childishly naive style narrates the granpa's story on eighteen reproductions of the paintings of the "Douanier" Rousseau, or in the books of folk poetry with the pictures of the primitive Ukrainian painter Mária Primatchenko we can feel the presence of the natural naiveté. Both examples demonstrate the extraordinary width of the technical range of the expression stemming from the naiveté as felt by the non-professional artist. They also show, however, that it is not easy to follow the same path. There are not many primitive artists with a similar wealth of ideas as Rousseau or with a passionate affection for folk poetry as Primatchenko, able to turn their inspiration into artistic values. Both paths, however, indicate the possibilities of reinforcing the role of naiveté in the sphere of illustrations for children.

Both expressions, that of Rousseau and of Primatchenko, stem from the emotional, cognitive and experience world of the adults. This world differs not only from the childhood imagination, but also from the child's natural penchant to the creativity, although both worlds are linked with the magic of the similar emotional background. The naiveté of the artistic expression of children is different, both from the content and form aspects. This is documented by numerous albums of children's works collected as a demonstration of the interest of adults in the children's creation, by exhibition of children's artistic manifestations, by participation of the children in the creative component of the magazines, etc. In the creation of the children, the literary plot and literary impressions play a more important part than in the primitive artistic creation of the adults. Nevertheless, the direct involvement of the children into the illustration of the books for children is very limited which may be undoubtedly explained by the fact that the contemporary theory of culture and mass media ascribed the artistic creation of the children a different role, concentrated in other forms of publishing activity. I mentioned before (BIB 1977) an interesting experiment of Hamburg, the result of which was the primer illustrated

by the children. But also this quite isolated and interesting experiment clearly demonstrates that any attempt at confining the child's drawing within a system results in the stereotypical expression and the suppression of those characteristics which are the most valued in the expression of children.

I have no intention of making an impression that our attitude towards the second category of the naive creative expression, the artificial naiveté, should be less positive. An outstanding Czech painter, Josef Čapek, Soviet illustrator Yuri Vasnetzov, Czech illustrator and scenographer Zdeněk Seydl, Slovak graphic artist and painter Alojz Klimo present the topics, techniques and forms of high artistic quality. Josef Čapek in his album "The Blue Sky" (*Modré nebe*) achieved a unique synthesis of the view of the naive world of children's play — it differs from the natural naiveté but with the scope of expressional abstraction and the signs of his own conception of art. Yuri Vasnetzov represents — with his absorption in the fairy-tale world and song folklore and his affection for the folk toys — the purest combination of naiveté with the natural decor and the transition between the two basic categories of naiveté. It is evidently the result of his childhood spent in the intact and ethnographically original milieu and probably also of his studies under Malevitch. Zdeněk Seydl took, more than anyone else, a lesson from his own preschool drawings: only the effort at organizing this childhood stage of creativity into a principle and a system in which the naiveté plays a primary role distinguishes some of his works from the spontaneous creation of the children.

Alojz Klimo in his collages illustrating the tales of Tolstoi and folklore in verses signals the naiveté combined with the collage technique, uncommon in the unprofessional process of artistic creation. He should be mentioned mainly because the naiveté in the illustration of books for children seems to be associated with the common techniques of creation the change of which results in the changed content and form of naiveté.

A more attentive view of the manifestations of artificial, deliberate naiveté will disclose numerous examples of works of art which either grasp the very essence of naiveté or approximate it on the one hand and those which reflect only the formal aspect of naive expression on the other hand. The quality of naiveté represents a special area in the world of artistic expressions. We pay tribute to the creation of the great masters who endowed their expression with certain features of naiveté, the same as to that of primitive artists who acquired the qualities of technical skill through the artistic activity of many years and whose skills do not

markedly differ from those acquired through a systematic study; these primitive artists, in spite of their not quite conscious trend towards the technical perfection still preserve the characteristic features of naiveté.

The typology of specific approaches towards the naiveté in the illustration of books for children makes a rough distinction between the expressions reminding of the folk art character, expressions reminding of primitive painting and naturally expressions distinctly influenced by the creative expression of the children themselves. In the last category we identify expressions which are intrinsically rooted in one's own childhood experience the naiveté of which still preserves its vigour and influence and, in contrast to them, expressions which take advantage of the established and recognized features of children's drawings to enrich their conception of illustration. The Slovak artist Ondrej Zimka and Alois Mikulka from Brno illustrate this range. Attempts at the imitation of the children's artistic expressions in some cases go beyond the functional boundaries of the illustration for children and lead to a special form of grotesque. This is the case of the drawings of Gisela Neumann in the book Ritter Denis and drawings of Horst Hussel for the Lithuanian fairy tales *Der Hexenschlitten*. Both expressions will undoubtedly remain limited to exclusive subjects and exclusive cases.

From the wide range of illustrations of the books for the youngest readers involving naiveté in different forms I picked up four examples from our domestic production. Each of the four artists conceives the naive quality in a different way and each of them formulated his or her conception from different positions. Neither of them represents trivial and likeable expressions of naiveté and each of the four artists opens new possibilities of illustrations; I have in mind the creation of Zdeněk Seydl and Květa Pacovská from Prague, Viera Bombová and Ondrej Zimka from Bratislava.

The illustrator Zdeněk Seydl is also a typographer and scenographer. These three directions of his creation endow his illustration for the children with a special quality and account for the characteristic stages of his artistic development. He illustrated several collections of poems for the youngest children and created the large picture album *Kolečko (The Wheel, 1972)* in which the role of the narrator is taken over by the colour drawings themselves. Already at the first sight he admits his allegiance to the child's artistic thinking: he uses colour felt tip pens in which the drawing takes over also the painting function and anxiously avoids the conventional line and any suggestion of illusion.

In his album *Do kolečka (To the Round)* Seydl concentrated a number of drawings expressing, in a simplified and decorative way, objects and things based on the shape of a circle: ring, clock, embroidery, target, plate, ball, cake, cart wheel, apple, spectacles, daisy, coral necklace and the like. The large double pages (44 × 48) do not present any single suggestion of the print and even the titles and page numbers are contained within the framework of illustration. Observations carried out at schools indicated that the album appeals most to the children with artistic interests and artistic gifts. The interest of the children contrasted with the restrained attitude of the parents towards Seydl's expression. We may guess what appeals to the children most in the album: in addition to the technique with which they are familiar it is the colourful treatment of the page, grotesque expression of the things, rejection of the classical line, joyful conception of the drawing, disparity between the reality and the meaning of the drawing and, no doubt, also the dimension of pages and alternation of the size of details and drawn letters.

The last work of Zdeněk Seydl (he died in 1977) is the miniscule folder "*Co tu bylo, kdo tu byl, co tu bude, kdo tu bude*" (What was here, who was here, what will be here, who will be here). The special touch to the naiveté of expression is added by the fact that the topic of the folder is constituted by the cause-consequence relationships. The deserted children's playground, road with the traces of tyres, linen hanging from the line, mole hill lead the children to ponder over what preceded these facts and, looking forward from the causes to their consequences, they give themselves an answer about what will follow the apple tree blossoms, what will happen to the eggs in the birds' nest, what is the meaning of the bars at the railway crossing and what will grow from the construction site.

After the large compositions of the *Kolečko*, Zdeněk Seydl solves here the compositional problems posed by a small page (15 × 13.5) and, after the fashion of the child's drawing, he draws to cover the page up to the edges, uses excessively thick lines, organically alternates colours of the spots, points and lines. The artistic naiveté here receives a logical undertone, but the artist overshadows the seemingly artless expression with complicated "raccourcis" of the form and tricks leading towards abstraction and synthesis.

Seydl's expression — in spite of the extreme simplicity of the drawing — is never monotonous; from the smooth outline drawing he proceeds towards the repetition of shapes, doubling of the lines, he accentuates the decorative

component of the illustration. This is especially marked in the book of verses of Miroslav Florian Třesky plesky (Mumbo jumbo, 1972). As though he were experiencing the child's fear of the empty surface, he fills the outlines of the represented reality with the points, dots, stripes and lines, he personifies the symbolic character of the drawing and thus approaches the positions of his scenographic creation. Similarly to Jiří Trnka, Ludovít Fulla and Mirko Hanák, Zdeněk Seydl introduced a new element into the international inventory of illustration expressions which contributes towards their efficiency.

Like the expression of Seydl, the expression of Květa Pacovská is highly challenging from the point of view of education to creativity; it is challenging whether we have in mind the perception of the illustration or the children's creative efforts which, however, are not challenged by the Pacovská's illustration as much as they are by the illustration of Seydl. The naive undertone of her illustration is masked behind a complicated code. The artist rejects the illusional quality of the illustration, makes use of technical means of the film, heads towards the design and special logical and mathematical thinking which is not, nevertheless, devoid of the poetry of the dream of future pictures and future forms. In the illustration of books for children she, for example, put to value the film phasing, she places the human figure between the dream and the diagramme silhouette, draws a parallel between faces and non-living environment, signs and symbols of the objects are becoming for her vehicles of any possible content.

The specific quality of naiveté of her illustration in the creation for preschool children is, in the purest form, expressed in two cycles of the pictures, published in the children's magazine *Sluníčko* in the years 1977—1979. They are entitled *Malovaná říkadla* (Painted Riddles, In Vol. 11) and *Malované písničky* (Painted Songs, in Vol. 12). The conception of the two cycles is based on the *Malované čtení* (Painted Reading), published earlier, a special form of literature and art designed for the youngest children, in which the words of the short text are alternating with the pictures of substantive meanings. It is the form, the meaning of which does not consist only in the appeal of the reading process but which penetrates more deeply into the essence of the word-picture interrelationship. Let us mention, for instance, the riddle:

- a) Halí, belí, horses in the cabbage
and colts in the parsley
and kittens in the cream,
go, Annie, tell it on them!

- b) King, king, he played the bagpipe,
queen scraped on the double bass,
king, king, he played the bagpipe.

The compositions of double pages contain two large pictures on half the page each (initial and closing), between which there are several horizontal belts of the text, based on the principle of painted reading. The artistic expression bears the features of toys and animated cartoons; rather than presenting the characters from the riddles, it impersonates and enlivens the simple wooden toys. Thus, not even the uncommon hyperbole in the shape of figures and faces looks unnatural, but carries the charm of poetry enchanted into a kind of happy dream world. This is the very core of the naiveté of Květa Pacovská's expression: the naiveté of the topic of the children's riddle and its nonsense substance which was never before fully grasped by the illustration, is complemented by the naiveté of a hyperbole and special technical characterization in which the illustration ceases to function merely as an illustration and organically penetrates into the unified creative world of the children's imagination and play. This combination of artistic types (toy, film, picture, poetry) suggests new and undiscovered possibilities.

The Painted Songs are even more closely linked with the system of animated cartoon. Distinctly delineated frames of the shots create three horizontal strips of unequal widths, the pictures change their width according to the distance from which the shot was made and their compositional simplification endows the poetic quality of the whole with a new, joyful dimension. We shall demonstrate the composition and sequence of the pictures on two songs:

- a) I had a little pigeon shut in the chest,
he flew away from me, into an open field, an open field,
on a green oak where he sang to himself, my dear pigeon.
- b) On that Prague bridge, there is growing a rosemary,
nobody waters it, it will not keep growing.
When I go by, I'll water it myself,
it will grow for me and I shall get married.

(Individual lines are the result of artistic considerations and do not correspond to the composition and the division of the song.)

In the first song, the painter presents, in fourteen shots, a girl with a pigeon, the pigeon, the pigeon in the chest, the castle, the closed chest, the wide shot shows the open

field and the five final shots suggest the loss of the pigeon and the sorrow of the girl. She does not follow only the material aspect of the story — we clearly feel also the emotional component of the possession, imprisonment, dilemma between the grief over the loss of the pigeon and the joy of the latter from its regained freedom. In contrast to a systematic division of the first song, the second song indicates a more synthetic approach: the entire middle strip of the composition is characterizing the impassiveness of the passers-by and the rich diversity of the bottom strip (6 shots) leads towards the popular happy-end the idea of marriage. The combination of naïveté with poetry applies to the entire range — from the wide shot on the bridge up to the close-ups of the rosemary, suggestion of watering, grotesque défilé of passers-by up to the decoratively archaic picture of the newlyweds.

The expression of Květa Pacovská, by its closeness to the design and mass media, thus discovers new territories in the illustration of books for children and her naïveté is quite unique and special. With regard to the simplicity, her counterpart may be seen in the illustrations of Ondrej Zimka. The Slovak artist born in 1937 was twice awarded the BIB plaque (1969, 1971) for the illustrations to Feldek's books *Zelené jelene* (Green Deers) and *Rozprávky na niti* (Fairy Tales on the Thread). Zimka has ideally expressed the synthesis of naive thinking and seeing with an unleashed imagination of colours and shapes and an isolated tone of melancholy humour rooted in the simple environment in the midst of nature. Painter's illustrations of fairy-tale topics from the kingdom of animals have a decorative quality with a special admixture of expressionism and present a rich flora which at places reminds of the primeval forest and the jungle of the "Douanier" Rousseau.

Even in spite of the distant affinity to the art of primitive painters, Zimka makes no concessions to the professional technical perfection of his works. His closeness to the primitive painting is not only external, it is rooted more deeply in the urgent vigour of childhood experience emerging with the renewed vivacity, in the specific strength of returns of the artist to the emotional atmosphere of his childhood. It is this quality and this feature which play a major role in the motivation of creative activity of primitive artists, regardless of the sphere of their activity between their childhood and creative debuts.

The text on which are based both Feldek's books is the fantasy of alogisms and Zimka faced the task of expressing the verbal and logical humour through artistic means. With the simplicity of a boy's admiration — in Zimka, the simplicity has a naive character — he represents

mustachioed male heroes with hats, fills the illustration surfaces with pictures of birds, butterflies and other decorative elements, in the enlivened deers and word plays of the text finds stimuli for his illustrations. They express the admiration and respect of children for the world of adults, love for nature and belief in the force of creative means. The artist mastered and acquired his own scale of colours and colour harmonies, he uses a special synthesis of planary painting with the drawing, he reached the upper Limits of the grotesque where very much, if not anything is allowed.

He recalls the specific experiences from the childhood with such intensive concentration that it seems that it is them and not the submitted text that constitute the content of his illustrations. With a care-free naïveté he describes the details and draws comprehensive scenes. He is not afraid of the white surface and thanks to the grotesque dominant of his illustration he solved the old controversy concerning the possibility of personification in the conception of animal figures. In the cycle to a story in verses Zajko Bojko (The Fearful Rabbit) by Ludmila Podjavorinská (1974) he combines the rabbit idyll with the monumental tableau of nature which he sees as the antipode of natural reality subjecting the shapes of the figures to the figures to the emotional expression with a simple playfulness interrupts the sequence of the scenes with the small details of still lifes, figural and flower elements.

The naïveté of Zimka's illustration always has also a content element. This is best seen in the book *Dín a Dán* (1977) of Janovic and in the book of Pavlovič's poems *Dúha farbičky si strúha* (The Rainbow Is Sharpening Its Crayons, 1977): the artist is capable of bringing to life even the soup in the pot, braids of the girl change into legs, tree is placed on the hat instead of the flower, flowers of the lily-of-the-valley represent the house-lined street, village ladder is turned into a rocket and the artist puts to play a whole range of tricks for enlivening and personifying things, buildings and machines. He does not need a clear suggestion of the text, he deals with the pictures of the verse almost arbitrarily and leads the children's imagination to unknown places. His struggle with the logic of the things and deeds masks and reveals the naïveté of laughter and joy, naïveté which helps to citoriously overcome and bridge the gap between the word and the illustration.

The development of the modern Slovak painting pushed into the focus of interest the efforts for using the essence of the creative genius of people in the artistic creation. Theoretical foundations for this conception were laid and the

example was set by Ľudovít Fulla. It is both interesting and symptomatic that in the recent period it was exactly the area of books for the youngest in which he set the examples of a perfect synthesis of folk art with high level professional art. One of the leading positions among the followers of this idea is represented by Viera Bombová (b. 1932). Her illustrations for Slovak fairy tales are characterized by a special feature of simplicity in which the *naïveté* speaks — like in the folk artistic expression — in the voice which is not far from the monumentality and grandeur. A special conception of the décor and stylization is present here as the basic feature of the expression.

Viera Bombová was awarded in 1969 the second Golden Apple of the BIB for illustrations to Slovak fairy tales *Janko Gondášik* and *Zlatá pani* (The Golden Lady, 1969). Simplicity and *naïveté* of her illustrations is most clearly manifested in the small booklets with folkloric subjects, for example in the illustrations for the folk ballad *Šudy Katarínka* (1965) and fairy tales *Janko Pipora* (1966) and *Popolvár* (1971). Bombová focuses on the décor and makes the décor decide the composition of illustrations: she alternates patterns of the décor, uses it to divide the surfaces, evokes associations to materials used in the folk art products: wood, textile, ceramics, glass. She employs special working collages when making the wholes out of details which were made independently and she strives to achieve an optimum artistic impression of their composition.

She almost never creates illustrative scenes. She combines human and animal figures with the architectures and surfaces covered by the décor, leaving enough room for children's play: continuation of combination and reception of décor and collage. *Naïveté* of her expression is deflected by her high professional accomplishment and deep emotionality of generalization — in spite of which she is very close to the children, especially girls. Witty and absurd, short from nonsense text of the fairy-tale on *Janko Pipora* constitutes a very suitable logical and emotional background for the naive conception of illustration. Possibilities for its elaboration are numerous. The illustration showing the encounter of the small hero with the giant expresses simultaneously the *naïveté* of contents and form: the composition comprises a majestic stony and grainy surface with the drawing of a giant and simple outlines of the forest and the surface is vertically intersected by the ideal axis of the sun and the tiny figure of *Janko*. Another illustration depicts the hero's figure with a naively self-confident gait: it seems to reflect the concentration on the subjective feeling which is all the more marked as

the figure is substituted by its decoratively woven scheme.

In *Popolvár*, the illustrator is interpreting the fairy tale motive about three brothers guarding the field which is repeatedly damaged by unknown trespassers. The decorative synthesis of the preparations for this situation and the hint about the likely trespasser reflect the original *naïveté* of the composition of elements into a logical and emotional entity which allows ample space for the child's perception of the picture. Here again, the *naïveté* makes appeal to the logic — it is the *naïveté* with the suggestions of the contrary, anti-*naïveté*. But it is sufficient to consider how the different contents of the décor and colours express the anatomy and interaction of elements to understand the essence of the creation of a folk artefact in the past. The picture of *Janko* sitting in the tree top (the following illustration) further increases the feeling of *naïveté* stemming from the specificity of the means and techniques. The naive character is evident also in the sequence of illustrations, their linkages, their enhancement and development of the text, the way they come back to the purely aesthetic information.

In our typological survey we presented the opposing expressions, *naïveté* of which stems from different sources and displays different features. The *naïveté* of Seydl's expression is rooted in the creative characteristics of the children, in *Květa Pacovská* it touches the problem of mass communication, in *Zimka* it is logically and psychologically oriented to the primitive painting. In *Viera Bombová* whose creation is uniquely linked with the folk art sources, we may admire the simple *naïveté* of folk art transfigured into the modern contemporary painting.

The problem of *naïveté* in the illustration of books for children, especially for the youngest, is shown to be highly significant, both from the emotional point of view and from the aspect of the development of children's thinking and activity and the principle of the play in their perception of a work of art. At the same time, it is a complicated problem, as most issues concerning the psychology of art. In the books for the youngest children there exist territories in which the *naïveté* can lead to important results; here we might mention the comic strips and their role in the publishing forms for the smallest children. Special attention should be devoted mainly to the relationship between the *naïveté* and the artistic value and between the *naïveté* and the active function of the book in forming the will-power and ethical qualities.

JANINE

DESPINETTE

FRANCE

BOOKS FOR LITTLE CHILDREN
IN FRANCE

Within the development of a society, in which means of communication provide a child with a maximum of visual information, a picture book for children represents a point in which there meet the ideas of an adult — the author of verbal or graphical pictures — with hyperreceptive sensitiveness of a child — the object that should be dealt with by parents and teachers very genuinely.

A picture, which is already considered to be a representation of an idea exceeding the simple form of a word "illustration", requires and analysis of graphic conception and style of writing, an analysis of correlation between the vocabulary of the writer and pictures of the illustrator which would define the type of a picture book suitable for the children of over 4 years of age, for those who are over 8, as well as the kind of book which would attract first of all adults, parents and teachers, and make them read it with the child.

Even though the topic of different books is similar, the approach could be completely different. And that is the approach we are concerned with because it discloses the degree of knowledge the little children should be able to absorb from books.

With regard to the above mentioned, we should try to uncover individual trends in the situation in French publishing houses.

In France this specific kind of literature for children developed in Père Castor's Studio under the management of Paul Fancher in 1931. The topics of stories and fairytales are tested with children as "everyday life topics", and in such a way almost every text is a result of the cooperation of a group of psychologists, pedagogues of the Studio with the writers and illustrators. The projects, which are being worked on, are discussed with children. The children are

expected to show spontaneous verbal or non-verbal reaction which is recorded and discussed later in order that the authors may find out attractiveness or insufficiency of some texts or pictures.

There is a 50 years' tradition of such a cooperation, which results in 500 picture books which are said to be "Picture Books by Père Costor" before one considers the author — writer of illustrator. Although the verbal and graphic pictures have been poetica recently, their aim has been to lead the child-reader towards a realistic vision of the world around. Père Castor finds it less important to "enchante" the child than to make him solve problems which appear in everyday life.

There are five trends that concern the function of reading in its relation to aesthetics. Le Père Castor's aim is to strengthen the observation ability of children and to provoke their verbal activity and interest in games. The aesthetics requires first of all realism, it refuses everything that is unreachable. The naivety is refused and the acknowledgement of the subject, stimulation of speech, happiness in reading are of great importance to him. *L'Ecole des Loisirs* considers reading to be the aspect of relation, of socialisation, and personalization. In aesthetics the quality of a picture to the text, the utilization of humour of fiction are preferred. Means of didactic realism are refused. It is directed towards picture books for parent-child reading. It is looking for special art for children.

La Farandole considers the function of reading as an additional means of children's education. The individual reading is expected to follow. This trend prefers text to a picture. It looks for realism, but so also for illustrations which provoke imagination.

Francois Ruy Vidal, who has cooperated with various publishing houses, has been very influential in the last five years. From his point of view reading is an expression of the substance. It must have a relaxational function. His aesthetic principles prefer picture to a text, it uses progressive means of expression in drawing, it seeks for a relation between imagination and critical autonomy of a young reader.

Big commercial trends, such as *BIAS*, *HACHETTE*, respond to natural need for learning. Their aesthetic principles are directed towards realism and precision of drawing. Their typical manifestation is that of using stereotypes, and rejecting *avantgarde*.

Each of the above mentioned trends respects specific features of children, but refuse any infantility. Following *Père Castor's Studio's* example their effort is directed towards production which conforms real needs of little children with regard to real abilities of comprehension and knowledge of the technique of reading.

There are 2 phases taken into consideration:

- the period before getting reading skill — i.e. language acquisition and its consolidation
- the period of reading — the relation to books which lead the child to practise the recognition of written symbols, to the reinforcement of reading skill up to those books which lead to skilfull reading.

In the pre-school age, i.e. from 18 months to 3 years, the publishers recommend the object-recognition pictures, the pictures for elemental recognition of a static object within "the complex of pictures", the pictures for recognition of activity within the picture, those ones used for the recognition of the relations between pictures.

As far as the discovery of a book impresses the sensibility of children, the pictures must contribute a lot to the retention of memory, they must help the formation of a personality.

In the age when children start reading the most probable key to the artistic creation can be found in the discovery of authentical child's world (but not an infantile one), in the depiction of everyday life, or an imaginative world evoked by the picture in the book. But it always leads to the formation of the child's own attitudes towards world by means of his (her prior recognition of senses and feelings by means of a number of pictures — the starting points of his) her own phantasy.

Perceptable pictures — colour stains, a flower, a butterfly, a bird, a portrait

Internal pictures — the dress of a moon colour in "Donkey's Skin" by using the topics from everyday

life of the little children the artist achieves the development of their imagination in connection with his own family, cultural, and social background. Many books offer the children imaginative stories that author's subjective feelings have brought to life.

Regardless the author's nationality we can speak about the sorks of realists, attentive, moved, and amused admirers of children's world, very often fathers or mothers of a family, who help the youngsters to find their position in life.

There also exist works which assimilate their topic to children's games including crazy stories with the aim to make children laugh.

At last there also exist works of poets of imagination who have not forgotten mysteries of the dreams of their childhood and present them in words and pictures. They teach the children to devote their attention to sounds of animals, to the speech of toys of fairies.

From my viewpoint as a critic I must say that the children are adored by the best works of those authors who trust their abilities to appreciate their works and respect the children as their equal partners.

EVA

OPRAVILOVÁ

C.S.S.R.

**PICTURE BOOK — AS A STIMULATING
FACTOR OF THE DEVELOPMENT
OF CHILD'S PERSONALITY**

One of the principal characteristic features of modern pedagogy and psychology is the transition from mostly material conception of education, which lays the emphasis on receiving knowledge, to its formative aspect, i.e. the development of habits, skills, and interests including the possibility of the transformation of these qualities into others branches. In this respect the aesthetic education represents a premediated process of the formation of emotionally rich relation in art as well as in life.

The picture book as a part of the above mentioned process represents a tool of the revival of this active relation as a system of impulses of the development of child's spontaneity, phantasy, as well as of the formation of the criteria of aesthetic and ethic evaluation. The increase of the amount of knowledge of ontogenetic psychology, according to which the formative character of childhood is manifested in its complexity as well as in ontogenetic changeability, makes the attitudes towards child, to the books for children as well as to their usage in education change.

The viewpoints on the possibility to influence the intellect of a child by artistic-educational means, including the picture as book well, were influenced very much by utilitarian conception in the past. This conception preferred the development of intellectual processes and verbal adoption of aesthetic norms which was a case of testing the ability of reproduction or a mechanical imitation. This approach in the work with a book resulted in passivity and disinterest of a child.

Such tendencies have been transformed into illustrations, too. With no regard to specific features of the text in recipient, the illustrations were understood in an utilitarian way, i.e. a help to understand, describe, and comment

on the plot. Information, graphic encyclopedism were the basic criteria. The creative representation was determined by descriptive realism in which the total actual unity of the text and illustration prevailed.

The above mentionedgnoseological function of the illustration can be found today only in some books of artistic-encyclopedic character which in the genres for the little children are represented by typical picture books and "books-toys" with didactic motivation. In a broad scale of literary genres for children, however, there prevails an emotional activating conception of illustrations as an artistic formation of its own that affects feelings and thinking of a child and suggests the reaction and re-definition of visual information.

The work of art and the way of its acceptance and perceivness are factors which integrate the life experience of an individual in the emotional, aesthetical, and intellectual spheres. The artistic interpretation of reality teaches the child to watch the world around in a new non-traditional way. Therefore an active artistic experience, following individual experience, enables not only re-a-feel all situational, as well as referential possibilities offered, but also those ones which cannot be realized in life.

As far as contemporary civilization follows the development of science and technology, the aim of which is to make the man an active reliable part of a social system, the influence of art is diversive: it makes the individual features of an individual awake and develops them by means of its unique and non-repetitional possibility of experience. It is therefore a means which can compensate some negative influences of present civilisation, the most common of which is the impoverished and lowered standard of communication. For example, a child can hear voices

without seeing the person who speaks, and vice versa, he/she can see the person who speaks to him/her but because of a TV screen he/she cannot communicate with the person.

It is known that the effect of affecting impulses is higher when it records the highest speed of the development in man's life. It is also known that the focus of the development of intellect is realized most probably within the first four-eight years when more than two thirds of developmental possibilities are realized together with characteristic features which become permanent part of intellect of a personality.

The relation of a child to art is spontaneous. It follows from the orientation of child's intellect which is determined by the needs of activity, emotional, and imaginative qualities. These factors influence even the child's relation to a book.

Eventhough the partial facts on perception of art by the child are well known, they have neither been accepted by writers and illustrators in general, not utilized for the aimful development of the intellect of a child. The educational influence, for example, presupposes the spontaneous approach of the child, as one of the basic mental prerequisites, which appears almost always and which has not to be struggle a for. But this spontaneousness is nowadays limited because the explosion of impulses for a child exclude his spontanenous reaction and so we cannot rely on such a spontaneousness.

While physiologically the body can protect itself from overloading by an escape to a disease, there does not exist a parallel defensive mechanism either in man, or in a child, as far as the overloading by the impulses is concerned. Therefore under the conditions of focused and planned influence, in which the formation of the bases of deeper reflective relation, is the aim, i.e. the relation which forms a prestage of the life-long relation to aesthetic values, the task of education is much more complex nad difficult.

Let us mention some psychological peculiarities of the pre-school age, which are transformed into the relation of a child to a book, and which can be influenced by the book. It is known that it is the emotionality and immediate reactions which in their dependence on the temperament of the child determine the way of acceptance of the book by a child.

We know that it is subjectivism which is caused by individual realization and colouring of experience. These qualities of child's intellect are known in general and are respected. But, as profesor Halbey says, there is, however, less strictly respected the principle of child's active accomodation, its desire for activity and experimentation,

as well as the principle of the transfer into other activities, the adaptation in the sense of accomodation of the self, the explanation and utilization of its own information. This psychological peculiarity is found in the transfer of an experience into a number of other activities, such as games, drawings, or dramatizing activity. The creative activity can manifested the response to illustrations in books. One has to take into consideration that such a manifestation is individually dependent on the horizons of experience of the total creative standard of the manifestation, as well as on the drawing skills of the child. The contact of a child with the illustration is also limited by its age, its previous experience. It is also influenced by the complexity of illustration in view of the mental maturity of a child, the type of illustrative manifestation, as well as the personality of the performer.

Considering the fact that it is very difficult to penetrate into the child's contact with the book as it is realized in the intimate circle of the family, we devoted our attention to this problem under the conditions of collective education in the nursery school. The best advantage is the professional knowledge of the educational staff, as well as the effort of the whole society for a conceptionally well elaborated system of education. Within a wider research of literary education the attention was devoted to the influence of illustration as well.

The basic question was: whether the illustration suppresses or develops child's imagination. Within this problem there is a polemic with the viewpoint that the illustration limits a child as it makes him/her identify his/her viewpoint with that of an illustrator.

Within this basic question we also tried to find out the types of illustrations which correspond to the pre-school age, when and under what conditions the illustration stresses the effect of the text, and on the contrary when does it divert child's attention from the text.

On the basis of analysis of these results we tried also to find out to what extent the previous experience of children is transformed into the illustration.

On the basis of preliminary analysis we can state that in spite of small sample — 2 nursery schools in Prague — the results in the experimental group, in which permanent attention was devoted to the work with illustrations, were significantly different from the results in the control group. This group showed significantly better results in the interpretation of the text, its understanding as well as its interpretation in drawing. The discussion on illustrations at that level was motivating, it inspired the children and led them towards a deeper interest in various

activities which somehow followed that topic. The difference was manifested in rich imagination which the children received by comparison and by joining of visual information and their own experience. The children of this group relied in great extent on the ethical plot of the text and actual activity of characters, i.e. as if the illustration raised the text and enabled to penetrate deeper into its substance. There were different types of illustrations investigated: from the realistic and descriptive ones to creative ones, from frankones to reserved ones and vice versa.

They also differ in the number of depicted phenomena, in the ability to express the ideas by means of the main characters, in the depiction of elements in relations and colourfulness of drawings. It should be said that more than one third of the samples was inspired by the illustrations which in certain extent prevented the child from his/her own interpretation of the text. The traces of influence by illustrations in their drawings, in colourfulness and shapes have been found, however, in all children of the experimental group, but in spite of the above mentioned dependance, their drawings were richer in expression than in children of the control group.

The fragmental information results in a paradox conclusion that possible influence of illustrations has been manifested in the understanding of the text in greater independence, in a rich vocabulary. In other words the illustrations have become the agent to transition of knowledge from the visual perception into its verbal interpretation. The drawings were also influenced by the illustrations in such an extent that they were rich in expression but not independent.

I think that this conclusion is not inconsistent with the function of illustration and does not attack the creative manifestation of a child. Immediate dependance of creative manifestation of a child upon the illustration has its natural logical reasons. It can be faced in such a way that the creative construction for little children will be gay enough and varied in its creative and graphical appearance in order not to mislead the child's creative manifestation to the imitation of the style of its skilful model — the illustrator. Therefore the editorial construction for little children has to bring rich offer of author's approaches which the nursery school may choose from. Thus we can say that the author's approach only will not do.

It has to be emphasized that a picture book and its illustrations in the hands of a specialist represent an important tool of cultivation of child's aesthetic perception, feelings and experience and so we have to take that into consideration. The illustrations are not a scheme which

should be accepted and reproduced by imitation but first of all it should suggest further efforts for a creative, verbal or dramatic expression. In such a sense the illustration is understood as one of all other aspects of education leading to activity and creativity which should be applied in the system of education since the early childhood. It is indisputable that none of the pedagogues can neglect their importance for a personality, but it is disputable if the pedagogues can find enough space for the development of qualities.

We get used to consider the creativity of a child only from the artistic point of view, but we have forgotten that creativity should be understood as a more general ability of certain action, as an attitude which should be manifested in complex activity of an individual. In other words creativity and activity both are necessary prerequisites of the process of education which specifies the substance of a personality of an individual as well as the result of the process itself. The formation and the development of these qualities is, however, difficult and in a certain extent unfavourable as it requires space, time, patience, and understanding. Creative and active children, who keep asking questions, keep searching for the unknown, experiment a lot, etc., are "uncomfortable" in our educational practice, they break inborn stereotypes and require more attention of their pedagogues. Therefore it is more convenient for a pedagogue to instruct and lead the child by a system of well known common prompts and demands. In this sense he can prefer the evaluation of acceptance and degree of adaptability of the child to the support of his creativity.

The acceptance of ready-made and recommended model of the solution is therefore more convenient than the effort of a child for his own expression, his own approach. While in rare moments of child's artistic creativity there are those principles taken into consideration, in the whole system of education and unfortunately, even in the utilization of a picture book, they have not become a habit yet. But at the same time it is obvious that the child can be provided with impulses for his creative activity in every branch, he can be motivated or offered a procedure which corresponds to our educational aims, but at the same time helps to develop child's own ideas, wishes and attitudes, too; the child should be given enough time and space for his own independent solution of the task. That is the only possible way to make the creative approach to characterize the coming generation which will pass the threshold of this century, which should be brought up according to the principles of modern conception of education.

JANA

BRABCOVÁ

C.S.S.R.

**FORM OF THE FOLDER
IN PRODUCTION OF
THE "ALBATROS"
PUBLISHING HOUSE**

The traditional, even though not the only form of a book for the youngest age group, which the child gets in most cases into his hands as the first one, is the folder. But yet, it is a form unsurpassed until now. It fulfils the demands of parents regarding such books — they explain by means of pictures some simple story, it is possible to wipe them easily, they endure unkind treatment, and it is possible to use them in case of need also as brick-boxes. Such are the demands of parents. And what are the demands of those standing at the birth of such a folder?

Those are first of all the author of the literary model, the creative artist — illustrator, the pedagogue and the editor from the publishing house. As far as the demands of the author of the literary model are concerned, those are the most simple ones, but of course not the easiest ones. The objective is to convey to the child information on the surrounding world in a lapidary form. The form of poetry is chosen in most cases, as it has a number of advantages, and it is easy to remember. The Czech tradition has really high criteria in this genre. An example for all of them can be the creative work of Josef Václav Sládek and František Hrubín. But this, of course, does not mean that the folders have to be always in verse. A whole number of them can do without the text, and for many of them the prosaic text is their fundation. The interest of the pedagogue is closely connected with the interest of the author of the literary model, and in most cases it influences him fundamentally. The pedagogue will insist on the exact differentiation and explanation of notions and on logical flow of information. And, of course, on the literary and artistic form, corresponding to the degree of maturity of that or some other age.

The foremost interest of the publisher is the salability of the book. But, of course, in case of a good publishing house, this is not the only criterion. In this case the main effort is to help the nice and pretty books to be born into the world, thus shifting the criteria, set by the deep-rooted standards higher, and finding new authors helping by their approach to make a book we can have pleasure in taking into our hands.

And what is the objective of the creative artist — illustrator? He wants to impart the text and the mood of the book in a way characteristic for him. At the same time, as his participation regarding the final appearance of the book is a decisive one, he is struggling for the overall unity of image that means that the book should be by all its details and particulars a part of the homogeneous composition.

Thus, the task of this genre is first of all the information on the surrounding world, exact differentiation and explanation of notions and their logical flow. And all of that has to be presented in an impressive and from the artistic viewpoint fancyful form. And then, of course, the aesthetic and social requirements join this. The children's book educates by means of its pictures the future consumers of the visual arts, spectators of exhibitions and owners of illustrated books or of bibliophile editions. That means it should be the objective of all of those participating in the book that the child would not perceive the pictures as necessary evil, or better to say as something what is inevitable for the book as much as the paper it is printed on — the child should like his first book for its pictures. Those should be pictures talking with him in a poetic or merry language, in an unexchangeable language only the picture is able to talk to that means in a specific manner of visual arts. This makes considerable demands

on the illustrator. Side by side with the self-evident artisan's honesty and talent he should know something about the abilities of perception of his consumers, and the degree of the development of intellect which might be anticipated within the individual age categories.

Certain reserves are still here. Such a "scientific" approach to illustrations is not practiced consequentially. Of course, the authors take into consideration the age of children for which the book is assigned, but this would be the field for the team work of psychologists, pedagogues, and artists. It would be interesting to see the results of the collective work of such a team, and to compare it with several competitive designs.

If I have taken account of several general principles concerning the folders in the introduction — and we could say generally also concerning the book for the very small children — I would like to judge through their prism the concrete production of the largest Czech publishing house for children — the Albatros of Prague in the course of the last two years.

It is first of all the group comprehending the illustration as a decorative stylization. It displays a strong tendency towards ornamentalization of the surface and towards its complete covering. An example can be the work of Olga Čechová in the book "Namalujeme si panáčka" (We Are Going to Draw a Figure) by Octav Panču Jasi. Čechová is a renowned illustrator, she has her own typical style for which the ornamental treatment of the renowned surface, either through means of a line or of colour is characteristic. That is the case of the author with a cleancut handwriting for whom only some texts are suitable.

Other authors have chosen the way of a lapidary artistic simplification natural to the children's drawing as such and accepted by the children to an admirable extent.

The work of Eva Smrčinová "Hračky" (Toys) for example, is evidently assigned for the very, very young consumers. In correspondence with their age, the author concentrates her attention always only to the most simple conception from their world, and this one is picture without too many deviations and decorative extempore.

Helena Zmatlíková also belongs to those authors having a renomé of many years lasting in the field of illustrations. The fact that she knows very exactly the requirements of the genre too, follows from this. In her book "Varila myšička kašičku" (There was a Mouse Cooking Porridge) her expression might be a little more sweet than appropriate, but several re-editions of this folder suggest it is evidently still asked-for.

The trend of poetic stylization could be declared for one of the most typical expressions of the Czech illustration. It is our specific feature, but it could be also our tandom of Achilles. That is to say, if this poetic stylization is not based on the text and its innermost experience by the author, rather effective and impressive pictures may come into existence, but these betray the essential mission of the illustration and remain only on the surface.

Karel Franta illustrated the book "Čí je tohle den" (Whom Does This Day Belong) by Milena Lukešová in this poetic spirit. Franta is an excellent illustrator and he is able to illustrate any text with a lot of sensitiveness.

Another large and recently the strongest group is represented by work stemming from the style of illustrations of comic strips. The illustrations are inspired by their humour, by their lapidary and artistic hyperbole and by their epic character.

Illustrations of Věra Faltová in the book "Hledejte páry" (Look for the Couples) may serve as an example. This book belongs to the group of fancyful publications for the smallest children we are yet going to speak about. Those are not classical folders, but I am embracing them under this conception in the wider sense of the world. They develop the fantasy of the child and the children are taken on to work with the book. School by play is already since the times of Comenius the best method of education of children.

The classical folder in this style of "comics" is "Škola řeči (School of Language) by Miroslav Jágr. That is a book forcing even the one reading it to the child to think about what he is reading.

The last group is the one relying completely on the text and trying to accompany it by illustrations describing the action. This kind of illustration has not been very popular in the last years, but I am personally of the opinion that there will be more advocates of it in the ranks of artists — illustrators, and the contemporary Biennial of Illustrations in Bratislava justifies my opinion. Not to create confusion — I am not speaking in favour of a photographic picture, but I am more convinced that the statement "description is everlasting" is still valid, and that it is one of the methods of renaissance of illustrations.

The classical example of this method is the book "Běží liška k Táboru" (The Fox is Running to Tábor) with illustrations by Antonín Pospíšil. Even though it nowadays affects us as somewhat untimely, it has undiminished qualities which cannot be ignored mostly in the sphere of illustrations for the smallest children. Today the author would probably select different colours and different

technique of drawing. The pictures by Blanka Robejšková for the book *(Říkaný celé bílé)* (All white Nursery Rhymes) by Josef Křešnička are on the dividing line of the descriptive accompaniment of the text and of the certain not very suitable stylization of the author.

In the above mentioned production there exists a whole large group of books in which the illustrations are in fact a mistake. This applies for example also to the book, seemingly rather effective, of Leoš Konáš with the text by Dagmara Hilarová entitled "Co dělá táta, co dělá máma" (What Does the Father Do, What Does the Mother Do). The aim of the book is to acquaint the child with various occupations of the people. Leoš Konáš has chosen a way suppressing each distinction of the individual professions. The evident readability of the folder, its simplicity and naiveté of the text very often mislead to the artistic expression enforcing the individual handwriting to the detriment of the illustrativeness. It is always necessary to find the balance of the two points. The individual professions are characterized only by their external attributes, and as a unit they perfectly merge all together.

An expressive example of how it should not be done is the book written by Miloš Tůma with illustrations by Josef Žemlička. The artist has selected a way of levelling of everything where it is again the question of differentiation of qualities of the individual objects in the forest. The objects merge, as far as the drawings and colours are concerned, into a form of a leaf without assuming some other mission functioning as a substitute for their primary mission of information.

The well meant stylization exceeded the measure of intelligibility in the book of Jan Machálek "Kdo žije v moři" (What Lives in the Sea) on the verse written by Sviatoslav Sacharnov. The book, even though its overall appearance attracts at the first sight, loses its pedagogical mission irreplaceable in the case of a book for the smallest children.

Ladislav Falber became content with insensitive stylization in illustrations for the book "Šel myslivec doubravou" (Gamekeeper Walked Through Oak Forest) by Heda Průchová, which wipes off the charm of verses without substituting it by something else than the psychedelic Cloisonnisme.

The Albatros Publishing House publishes all the time new re-editions of the book by classics of our illustration — Josef Lada and Ondrej Sekora. The contemporary creators feel this to be sometimes a factor of retardation.

Ondrej Sekora draws first of all from the well-trying and effective idea — he personifies animals representing the individual types of people. In the folder "Broučci na pouti"

(Wandering Beetles) the best aspects of his classical style are shown. The drawing is lapidary, well-larranged, colourfully fresh, and it has a large portion of kind humour within itself. The distinctive preference of books by Sekora is the fact that they are homogenous — the text and the illustrations mutually correspond, as they are by the same author who has at his disposal in both fields a talent of the same intensity.

The creation of Josef Lada does not have to be especially introduced, it is visible from "Říkadla" (Nursery Rhymes) and from "Veselé obrázky" (Merry Pictures) that Lada himself and with enormous delight enjoyed and thought the text to the end. By the fact that he relished its point with his typical kind humour, he could then precisely describe the evoked situation without parting with his stylization of an author and with his individual expression. The fact that they have their own specific humour of the visual arts springing from the encounter of the means of visual arts, and not the literary humour, is precious in the illustrations by Lada. Then the author may afford to be descriptive in the essential sphere of expression, he may keep to the text word for word, and thus create illustrations in the most strict sense of the word. It is obvious that we today comprehend Lada's illustrations as a classical unit, that we do not know what went on behind their origin, and how difficult of complicated was the assertion of his specific artistic characteristics taken for granted today. The fact that Lada asserted himself already in the year 1911 with his book "Moje abeceda" (My ABC) speaks for the forethought of the Czech publishers. His style is even today, after seventy years, an inspiration for many. Maybe it is because of the fact that he felt enormous responsibility facing his readers — the children. He said: "The child in his unrestrained fantasy and longing for movement and rhythm of a nursery rhyme and a song amalgamates with the pictures, and in fact lives over them in a way we do not even dream about in this sober adult age of ours. The picture book suiting all the inclinations and desires of the child represents for him a part of his life, it enormously influences his emotional sphere, and it sharpens his abilities of perception. At the same time it is no learning, it is only the constant exhilaration of children and the constantly repeated, non-reduced enjoyment and experience... That is why I have always been controlled more by the criticism of children than the judgment of adults. I was very careful to listen to what the children utter above my pictures, what they do not like and why they do not like it, and I have tried to suit in my drawings yet to come their requirements, their childish taste and needs. According

to my experience the designer — the illustrator of the children's books has to take into account the judgment of the children concerning his drawings . . .”

That was the opinion of the wise old man who devoted his whole long life, filled with painstaking work, to illustrations for children. Let us have a look now at several books springing from the same humbleness towards the child-reader and trying to realize it according to their own possibilities by deeds. They manifest with this at the same time their respect for the children. Majka Barešová wrote the book “Jak vzniká řeka” (How the River is Born) and it was illustrated by Gabriela Dubská. We cannot speak here about some exceptional conception from the artistic point of view, but we have to appreciate its value together with the text, the broad-minded conception of pages which is observed in the whole book, and the good mood creating power of the pictures. Except for that it is the only book from the whole examined production devoted to the landscape as to the broad stage of our life. It seems that also in the books for the smallest children we narrow our observation to all the time more specialized sections of the world, what undoubtedly has its justification in the development of the modern world. Sociologists, psychologists, and those engaged in ecology warn already for a long time against the danger of too narrow views, without reflections considering relations or continuities. It seems it is our duty to support this cry also by such a type of books selecting a more panoramic view of the world.

A different type of the artistic work is in the book “Pojďte se mnou na nákup” (Come with Me to Do Some Shopping) by Alena Málková with illustrations by Zdena Krejčová. The creative artist who belongs among the young ones has chosen a way describing the individual situations. Due to her quite typical handwriting she succeeded to create a homogeneous, comprehensive book which does not rely on the effective first glance, but it faithfully follows the text and makes every effort to impart it to the small reader — spectator. Jaroslav Malák belongs among the renowned authors and his book “Kdo postavil náš dům” (Who Built Our House) bears testimony of this. His “comics” illustrations of a typical handwriting are well-arranged, they choose the key moments and fulfil also the pedagogical requirements the best possible way. They draw the children together with personalities of their guides directly into the action.

In another way, undoubtedly welcomed by pedagogues, leads the children into the inside of the book Zdeněk Seydl together with Nataša Tánska in their book “Co to

bylo, kdo tu byl” (What Was It, Who Was Here). The first thing possible to appreciate on this neat book is an excellent idea. To force the child to engage his fantasy, in order to recreate in his mind the past incident. At the same time it is also an exercise for logical thinking. Similarly intrinsically disposed creative artist grasped completely adequately the inevitability of a balance between the stylization and announcement of facts, and he created a happy, demanding and beautiful book in his inimitable way. Unfortunately it was his last book for the Albatros Publishing House, and as a matter of fact one of his last book at all.

The fancyfulness is the common denomination of another group, too. Those are first of all the two small books by Alena Málková, re-written into pictures by Luděk Wimr. They acquaint the children with notional couples, the qualitative difference of which does not enable them to anticipate how deeply they are connected. The first one has the theme “Motýl — housenka” (Butterfly — Caterpillar), the second one “Slepice — vajíčko” (Chicken — Egg). The pictures are connected into a continual chain forming the endlessly repeating circle, just as it is in reality in the nature. From the point of the artistic work this idea was realized successfully, as it explains the text very well in the lapidary situations. The two other books from the same artistic workshop — “Kominík — Martínek” (Chimney-Sweeper — Little Martin) and “O kočičce Micince — O pejskovi Alíkovi” (On the Little Pussy-Cat — On the Little Dog Named Alík) have their source in the same idea and again they make children familiar with in some way connected couples of notions.

The six books with loose-leaves with which six various illustrators were entrusted by Albatros, will be most probably interesting for more ample possibilities of their manipulation with individual pictures and for the way of initiation of activity of children which are taken into account by these books. An example for all of these are illustrations by Jana Sigmundová in the book “Samá voda” (Cold!). The illustrator pictures with her proverbial profoundness in the individually impressive pictures various forms and states of aggregation of water. Her expression is especially poetic and the individual pictures may serve also as decorations of the children's corner. And at the same time — I regard this to be the greatest positive quality of this series — the individual pictures engage the adults to more intensive activity. Today, even though the children have much more of everything they could have had any time before in the past, in the most cases all of us lack one thing. That is the time. And the very time is the most

precious thing we can give to our children. The book I am speaking about now compels us to this. As it is impossible to hand it over to the child with words: "Have a look at the pictures in here". It forces us to leave the work, to sit down with the child and speak to him over the pictures. It offers only motifs, but not ready-made stories.

The illustrations by Luboš Grunt for the book "Kdo to ví" (Who Knows It) written by Ludmila Svobodová lead the children directly to the story, and in a form of a card play force the child to think about the pictures. In this case I stress also the contribution of the creative artist who belongs to the young generation and who is starting to form his own artistic expression. It grows up from the tradition — from the comic strips type of illustration, but the typical contour line, exaggeration not lacking the poetry, and the clearness and intelligibility of the individual pictures suggest that he could become in the future a true personality of an illustrator.

The folder is a small form in which generally the author feels to be strongly predetermined by all the conditions. I have carried out on the basis of the laid out criteria the evaluation of the production of the Albatros Publishing House in the field of folders and similar books for the very little children. I have chosen intentionally this kind of a book, as it traditionally stands on the margin of interest. But it does not stand on the margin of significance, and so it is worth while to devote ourselves to it. Among the artist making folders there are still not very many renowned illustrators. This is caused undoubtedly by the fact that work offered to them in other genres promises more possibilities of their personal selfrealization. I think this does not have to be a mistake. After all this is a task which could lead to the growth of new talents that have not yet had the possibility to assert their talents of a large scale. If someone is successful in illustrations of a folder, it at least means that he has a profound feeling for the illustrations assigned for children, and should be able to work very well in the field of children's book. On the top of it — here, where it is necessary to take into considerable consideration the possibilities of the future consumers — readers from pedagogical reasons, the illustrator is able to learn the inevitable discipline, required by the very illustrations for children.

The folder is the most demanding form of the children's book. The national character of the education is applied mostly at the age for which it is assigned. That means the creative artist is able to develop within his talent the elements stemming from his appurtenance to the nation and to its traditions of visual arts. That is a cause always

appreciated in the international production of today. It is possible to generalize for the future some essential points from my observations:

1. The standard of creative work in the folder should correspond with the significance the first book the children get into their hands has for their further relationship to the book as such.
2. As high attendance and care as possible should be devoted to the outweighing of requests of the creative artists and requests of pedagogues and psychologists. It comes to my mind in this connection that it would not be uninteresting to have some kind of a "folder from a test-tube" created by team collaboration, and to have the response of the children to it verified. As the practice not always substantiates the theory.
3. It is necessary to search all the time for new ways and non-traditional forms corresponding with the new style of life of our children. Their sensibility is different, they are growing up in the world that has changed during the last fifty years as much as it had done in the course of whole centuries before that. The visual communication, flooding today the whole world fosters in children a sense for symbols and exaggeration. They take the artistic symbol for granted, as it accompanies them on their each and every step. One of the most important tasks of editors in publishing houses in this sphere is to consider the degree of stylization possible to be perceived also by the little children.
4. The artistic appeal does not necessarily mean the actually complex and first-rate book. The case of illustrations for children the colligation of the text and pictures is compulsory.

I am of the opinion it would be worth while to publish such books for the smallest children which would provoke also the adult readers to play with the child, to enter a personal contact with a book and to convey its thoughts to the child, as the folder is an utterly collective book, requiring a reader and a listener with a spectator, that means a book the educational impact of which is maximum.

MILENA

LUKEŠOVÁ

C.S.S.R.

ON THE CONSTRUCTION OF BOOKS FOR CHILDREN

If a critic, who is interested in the literature for older children, has to support his theoretical opinions about a book, he quotes a sentence or a part of it. In this respect the books for older children seem to be grasped more easily.

The books represent their topic more or less on their covers, and so they can be, so to say, easily reached.

The picture books for little children with their many-sided topics are so to speak like their little readers. They address the public with a whole range of questions or pictures or even words which are sometimes more effective than a long explanation. They thus represent themselves one great colour picture book, similar to the early childhood itself which they exploit as a source of their own existence.

The task of a critic is therefore very difficult. I have read a similar study concerning "Picture Book" where the critic wanted to base his opinion on the quotation from Leo Lionni's book "Swimmy". But instead of persuading me the charming Swimmy seemed to wag her tail at that moment and disappeared by the undiscrivable charming power which she was given by Mr Lionni in those parts of his book in which another writer would need the chain of words less difficult to qualify.

Can you show me a critic who — using no documentation can be able to evaluate Sendak's work for little children "Where the wild things are" — according to Gene Deitch the Mount Everest within the bilderbuch. The critic who without touching the live issue of this strange and so child-like creative activity can be able to

realize fully the reviving contribution which can be determined in literary history as a qualitatively great step forward in the construction of books for children.

But try to write on aesthetic — ethical value of the already mentioned picture book "The happy owls" by Celestine Piatti without permitting the reader of your lines to have a look into the eyes of both hind and wise karviks who — contrary to other poetry quarreling in the yard — are able to discuss the problems of the wright and the wrong presenting their own ideas in such a persuasive way.

Even though I don't speak predominantly about my own creative problems in the construction of a picture book, bilderbuch or picture story (contrary to an all comprising illustrated book that is every book for children published in our country), I don't want to say that there is lack of questions considering our own production. I myself have quite a lot of problems because I belong, unfortunately, to the writers of books for children who do not illustrate their books themselves. And at the same time, from the very beginning of the work with the picture book. I work not only with words but also with pictures, which do not exist, but which are the germ of my colourful dream.

The fact that I can imagine the book "in pictures" does not mean that I see it illustrated. No, I have neither any idea of the pictures I will ask the illustrator for. My first visual image of the book could remind you of a prelude on a musical instrument which is inaccessible, but the melody of which I have to perceive in order that I could

manoeuvre my own topic and my own weapon which can help me to reach the final aim: the word, written material, which is my only domain.

In such a way I am drawing while writing, I grasp in nothing, the word on one hand — the picture on the other, and I let them speak both from one page to another in an organic unity of the resulting picture. I must take the picture book as a whole from the very beginning as far as I have to construct it according to the creative impulse.

At this stage I replace the illustrator, who is not known yet, as well as the graphic designer of the book, but I have to because the words, sentences, paragraphs, dialogues and replicas cover the pages step by step. But they are only provisional characters who address each other, call each other from a distance. Verbal material, which makes them live, is in the mutual relation with the accompanying picture. The picture book and writing seek their own specific language in spite of the obstacles which the writer, the non-illustrator, has to overcome. Even the very little children need and wait for the artistic appeal which would respect the possibilities and demands of a modern child and the development of art, too.

The picture book, picture story (story in picture), which cannot only speak but also evoke the colourful space, enables him to penetrate into that space. In a picture book there is enough space for child's own experience, for the self-realization that is so needed in the early stages of his development. As far as the picture book does not absorb the little child through its story but offers him its special world with its deep structure and therefore this genre struggles for its responsible place in the literature for children.

There is another feature which should be taken into consideration: it refuses the pseudoart, it reveals any effort for a false effect, artificial construction and the like.

The substance of the above mentioned lies neither in Exupery's star nor in the number seven, or a welllet, but only in a complex which is formed by my seven stars forced to dive into a well.

BLANKA

STEHLÍKOVÁ

C.S.S.R.

NEW TRENDS IN ILLUSTRATIONS
OF CZECH CHILDREN'S BOOKS

Fortunes of illustrations for children are closely connected with fortunes of children's books as such. In accordance with the literary text they participate in education of the young generation. With respect to the literary text they solve problems of distinct genres. They are subjected to various developmental changes conditioned by the development of the so called Fine Arts, where the literary tendencies and the trends of visual arts have again many common features conditioned by the time.

If we consider from this point of view the Czech books for small children printed in the last decade, we shall arrive to several conclusions:

The Czech children's books have been already for many years comprehended as a significant factor of education. At present the educational aspect is stressed again and in comparison with the didactic conception it is also amplified. Writers and visual artists solve the essential problem: How to influence as well as possible the education of the child in the mental and emotional sphere, how to convey to him in an attractive way the results of our knowledge, how to approach his psyche. The illustrations in children's books have become first of all a means of understanding the world, the world not seen in optical details, but as a unit, in a dynamic way, within mutual relations.

The non-traditional genres have shifted to the limelight of interests of writers and visual artists, very often with a stressed educational function, and those which used to be already much more utilized as leisure affairs are gradually receiving a new content. For example out of fairy-tales, the illustrators are attracted in comparison with the at that time prevailing classical Czech and Slovak fairy-tales more by artificial fairy-tales or stories, by fairy-tales of more

distant European countries and by fairy-tales from countries other than those of Europe. The interests regarding illustrations of national nursery rhymes and poetry for children receded (in case of poetry most probably because of the lack of new suitable collections). The revival of the books with picture stories has started with a certain delay when compared with the neighbouring countries ("Bilderbuch" — i.e. picture book). New approaches have been manifested in illustrations of the adventure literature or romances, in the picture serials, and in various types of the paper toys. The role of the imaginative and non-fiction literature and of the popular science literature has increased rapidly.

Side by side with problems given by the changes of opinions regarding the mission of the children's books, that means the influence of the work designed for the child, the artists solve also problems anchored directly in the creative sphere. The effort of illustrators to cope with texts of different character, while the character of the text becomes for them the key for the artistic design is rather symptomatic for the period we follow. And this way growing differentiation of the literary genres and literary approaches or trends goes hand in hand with the differentiation of the approach and of the artistic expression also in the sphere of illustrations.

Only the shift in the structure of the published genres with a stress on the non-fiction literature as well as the instructional task of the literature for children as such leads the illustrators to devote more attention to the informative function of the illustration, in order to stress their interest in matter-of-factness. Now the atmosphere of the story plays also a far less significant task than the plot, and the lyrical motivation is replaced by humour.

With the interest in matter-of-factness and in plot the significance of the drawing as such has advanced again. The pen-and-ink drawing, pencil drawing, pastel drawing, and the graphic arts' techniques have found their place. The black and white art has dominated more the juveniles, while artists working also for animated cartoons, which are rather close to the drawings of comic strips as well as to the picture serials, have found their place expressively in books for the little children.

The artists return back to the call of Comenius — school by play (*schola ludus*). They do not see the educational function only in handing over the facts and in dissemination of knowledge. Even in paint books, scrapbooks and in other kinds of paper toys, which remained unnoticed for a long time, they are trying to activate the fantasy of the children and the children's sense for a play, in order to support their creative genius and manual skills.

As it is impossible to indulge in problems of the contemporary Czech book for the children in a more detailed way, I have selected three authors and I would like to prove on their work the common objective by documentary evidence, as well as the unique character of their approaches: Josef Paleček, who is represented first of all by books of picture stories, Jiří Kalousek, who applies the instructional function of the illustration to completely non-traditional and marginal genres, and Ján Kubíček, who is devoted to the paper toy. All the three artists belong to the middle-aged generation determining as present the shape of the Czech children's book.

Josef Paleček was born in the year 1932. As the majority of our illustrators he began to publish in children's magazines was later engaged in book texts of various genres, until he has succeeded in the last decade in carrying through his conception in illustrations of verse for children, and first of all in picture story books for which he gained international success in Vienna, Leipzig, in Paris and also in other countries of the world where these books have been exhibited as well as published.

Josef Paleček is of the opinion that the picture books assigned for the small children, in which the action of the word and the image in unison is so important, should be the author's books, that means they should be created organically as an impressive literary and artistic expression of the same idea. He was most probably influenced by the Czech tradition: since the times of Josef Lada and Josef Čapek and Ondrej Sekora new principles regarding the children's books have been enforced most successfully and most completely in the very books illustrated as well as written by the artists themselves. Paleček has not found

yet the courage to create literary work, but he cooperates all the time more often in the picture story books with his wife Libuše Palečková.

Both of them agree on what the mission of these books is. They see their main task in the solution of ethical problems. The individual books are devoted to mutuality, tolerance, envy, parasitism, overcoming of fears, looking for the happiness in life, and to other all the time topical and necessary themes. And as both these authors have a very sincere and good relation towards the children, these philosophical questions are for them not the basis of a didactic plot, but of a charming story, which attracts and catches the small reader of listener and spectator by its directness, optimism and kindness.

Such is for example their charming book on the little hippopotamus called Filínek, who wants to become a beautiful butterfly, bird or a fish — and his wish always becomes true — only to find out at the end, that it is possible to live a happy life even among his own herd. And such is also a book on a little tiger, who by the suppression of fear for himself by fear for his dear ill mother recovers again his stripes — symbols of courage.

But Paleček is not diverted from the artistic design by the stress on the ethical sense of the book, even though he is aware that the aesthetic side of the book is in most cases not grasped by the children separately, but it is more stowed away in their consciousness, in order to become manifest as an active value even if in the years of adolescence. At first Paleček composes the book as an artistic unit. He reflects upon the colourfulness of the book openings which should support the idea of the individual stages of the main story. Then he proceeds to details enriching with them the main theme from the point of view of the contents as well as from the artistic point of view. The partial motifs deploy and complement the literary text. At the same time they enable the child his own explanation, they lead him to surmises possible to be changed into an attractive play.

Paleček continues in the lyrical trend of the Czech illustration, rather symptomatic for the sixties, he has raised it to a higher power with smiling cordiality and enriched it just by this more complex picture composition, as a rule designed according to decorative principles, rather close to the folk art.

The artist is aware of the danger of a scheme. That is why he is trying to find a new artistic design for each and every new book. He is testing its bearing capacity in his free creation or he confronts it with film versions of his children's books.

Jiří Kalousek was born in the year 1925, he studied at the School of Applied Arts in Prague as a student of Prof. František Muzika and Antonín Pelc. Starting as a caricaturist already at the time when he was entering into the visual arts, he overcame the deep-rooted opinion that the comic or merry drawing is in fact a pictured joke, a non-committal companion of the literary text. It has been always obvious from his humorous drawings why and for whom he keeps his fingers crossed, and whom he is laughing at.

He wants to attract the child, gain his confidence, and also announce him the serious and important facts by means of his drawings for children being merry foremostly by their optimistic world outlook. He clears the announced facts of the dust of the obligatory school respect from the visual angle of the merry drawing, thus changing these facts into a concern of the children's interest and liking. That is why he in the first place contrives his pictures, that is why he is attracted by drawn rebuses and puzzles. And that is also the reason of his development in spheres seemingly so contradictory, such as the serial and work of encyclopaedic nature are.

He has started with the serial in the children's magazines. He made use of their popularity, but he proceeded from the common conventional form of leisure reading in a completely different direction: by a sequence of merry, but already in their conception carefully chosen drawings, he has tried to communicate for the children the knowledge from a number of human activities. And that was the origin of, for example, serials on inventions and inventors or on discoveries and travellers appearing in the "Mateřidouška" (Thyme) children's magazine. He made use of his experience from the Picture Chronicle of History and Legends of the Czech Nation also in the book which he was preparing at that time. The random filed episodes from that magazine were later on deployed by him and his literary collaborators, and connected into a fixed system. The serial is to acquaint the readers with essential data on the Czech history on the basis of interesting historical events, legends and myths, easy to remember for the children, and by means of which they could become familiar with the given period in a more vivid manner and more plastically than from a textbook. The subject matter was arranged by the literary authors under headings, the task of the illustrator was in its complete solution and in its artistic shaping. In doing this the artist many a time influenced also the conception: for example he proposed to replace the not providing an easy survey and intricate fight for the power among the members of the Přemysl family, difficult to be expressed in a form of visual

arts, by an expressive and characteristic episode, he picked out scenes which were full of action and telling, he enriched the plot with matter-of-fact details — with historical realia. The text was confined in his serials and also shifted mostly underneath the picture only.

The effort to approach the thinking of the children has brought Kalousek also to the work of encyclopaedic nature, such as for example the Children's Encyclopaedia by Bohumil Říha, the originals of which are exhibited at the present exhibition. And neither here, when we turn over the pages with merry pictures we become aware at the first sight of how thoughtful the approach of the illustrator to the difficult task is: how he expressed for example the meaning of a verb by a brief story, how he gave to abstract notions concrete shape, how he contributed to the characteristics of the development by picturing the changes of the historical process, how he preferred the living nature before the scheme and diagram, how he applied his broad knowledge from a whole number of different fields of knowledge.

Ján Kubiček, born in the year 1927, has been engaged systematically for a whole number of years in those fields of the creative work for children which stood for a long time on the very margin of the artistic interests: that means transfer-pictures, paint books, books for cutting-out and various kinds of paper toys: and this is where he has incited the change of not only their artistic standards, but also of the very meaning and mission of this work.

Many years ago he started with paint books, for which he was given the theme and presented the text. And so this task was yet to create a picture grasped as an illustration. He chose from the text the essential — motif the only subject — which he then expressed in a geometrized shape. But he already divided this shape into smaller surfaces, just as well geometrized, in order to apply here the broader scale of the colour palette according to the principle of the arabesque, and in order to lead the child to more preciseness.

In the first half of the seventies Kubiček already discontinued this onesidedness, and he invented several new principles leading the child to more intensive activity. At that time he already worked in most cases alone on the theme given by the publishing house. The component of creative arts became predominant, texts often arose only as accompaniments of the pictures. The principle of couples started to appear in the paint books, differing in details, dimensions, mirror images, leading the child from the traditional mechanical work to the development of his abilities of observation and of combination. He even added

to this the principle of searching for the most suitable objects for the given theme, thus teaching them the continuities or chains of events, the principle phase sequences, leading to the understanding of the dynamics of movement, the principle of partial paint books supporting the fantasy of the child. And on the top of that always follows the procedure from the most simple fact to the complex one. The principle of variations was transferred by Kubíček also to the books-toys, in case of their final shaping he counts also with the cooperation of the child.

He has used also other possibilities, offered by the painted material in his plastic books for cutting-out. These books for cutting-out are in fact variamobiles, where to the principles we have already mentioned another factor is added: the space. And so a paper toy, enabling a number of variations, is formed. The visual artist solved it up to the placement of the individual parts into a certain kind of a picture album which is at the same time a source of new ideas for the child.

In spite of the affluence of methods the basis of Kubíček's manifestation has remained the respect for the paper material, and the elementary clearness, while applying the simple geometrical forms, simple drawing and simple construction. He is not demanding complex procedures anywhere, thus enabling the child to work on his own.

Kubíček never denies in himself the visual artist when considering the well-thought-out functional characteristics of his designs. On the opposite — in invention of methods and in solution of the artistic problems he proceeds from his free creation. He pointed out to the unlimited possibilities which are still there at the disposal of the visual artists by application of its principles to the sphere of the artistic activities of children.

Following the work, of these three artists — and we could mention more of them it is at the same time clear how the sense and the mission of the picture as such change in the children's books. The illustration as the artistic interpretation of the literary text remains restricted only to one part of the children's books today. Foremostly in the books for the little children, that means for nonreaders, the text is suppressed or there is no text whatsoever, or it may be created only additionally as the accompanying component of the picture. And so it is up to the creative artist to find new rational and impressive forms. He participates all the time more and more already in the conception of the book, he plays all the time more often the role of the "main architect", the book for little children is based all the time more often on his ideas and inventions.

FRANTIŠEK

CHORVÁT

C.S.S.R.

**ADEQUACY OF THE EDUCATION
CONCERNED
WITH THE EMOTIONAL
DEVELOPMENT OF A CHILD BY BOOKS
FOR CHILDREN**

The problem of adequacy of education, especially that concerned with the emotional development of the young generation and the contribution of books for children to the complex of the educational process can be solved and explained only within a wider educational-philosophical conception.

The education is defined as a pedagogical concept. It is therefore characterized as a conscious, intentional and meaningful activity of teachers with its own aims and objectives. From the philosophical point of view education has to be approached from a wider angle. It is a permanent process of the transition of substantial and less substantial content of social intellect between generations. Each educational influence either purposeful, conscious, or unconscious is a part of this process.

The art including creative artistic activity and perception of art, artistic works, but also the need for active, creative artistic activity and the need of perception of art, i.e. art as a whole, represents a part and result of this permanent educationne proces.

The manifestations of emotional excitement and more conscious reproduction of emotional relations, as well as the reproduction of objects of emotional relations has affected the intellect of others with no regard whether to either positive or negative way. The emotional incentives are made more actual than the emotional relations do. At the same time they develop the ability of positive reactions to the impulses of artistic character aimed at the actualisation or deepening of emotional relations. Because of the education by art the people have become more or

less engaged in art through active and creative artistic activity and also through relatively passive perception of art.

The educational process within a society must not be taken as teleological one. No novelty in the sphere of human intellect appears to help the protection and the improvement, development of human life. There always come into being a great many new psychological elements, ideas solutions, approaches, new emotional relations, and new ways and individual procedures and their products. Those ones which have not proved to be good disappeared, while those ones which have supported the development of mankind have been accepted and developed further. That can be applied to all kinds of art. We could say that social practice is not only a criterium in the sphere of scientific knowledge of the world but also the criterium of the adequacy of art.

There should be required a precise definition of the word "art". I prefer not to do so. Art is such a wide complex of various elements that people will not agree in any such definition which could be put into nam's computer memory.

It is indisputable that the formation of emotional relations of a man, i.e. the most important factor which determines human personality and in such a way also the character of the society, is the most important part of the influence of art. It is true especially of the art for children and books for children in the greatest extent, because the basic emotional relations are formed and reinforced especially in childhood. I think that from this

point of view the importance of books for children has not been evaluated properly yet.

The existence of present societies proves that their development, including the development of this art, has been more or less adequate. It means that they have developed the sphere of their intellect in order that it may correspond to the demands following conditions of their existence. There existed many societies, nations, and nationalities which were abolished together with their culture. This proves that the development of societies, as well as their mental character and their art, is not directed automatically towards the increased and perspective development. There is no automatic security of the adequacy of the steps of their development.

In the sphere of art there exist many ancient artistic works still perceived as art, but also works which are documents of remote art but only documents and not artistic works in the original sense of the word. It is well-known that there is a lot of artistic works which do not exist now. And if they existed they would no more be artistic works at all.

The process of education in the society as a whole involves a great deal of inertia. Neither generation could blame the previous one for its education. But every generation is, however, determined by the education it received from the previous generation. The coming generation is the object of the education of the previous generation which it can overcome if it can make itself the subject of the education. The educational process, therefore, includes a strong continuity — may be right, may be wrong.

Every generation imparts its basic intellectual ties, its emotional relations, as well as its relations to art. In such a way every generation is in a certain way retarded in its need to get in touch with art. Therefore the excellent artists are understood by the coming generation only and rarely by their contemporaries. This does not mean that every artist who is not accepted by his own generation is excellent.

The comprehension of retardation of consciousness in the sphere of art, because of transgenerational continuity of educational formation, represents a starting point for the ideas on adequacy of art which are created by adults and presented to children.

The book for children is not only a special means of education concerned with the emotional development of a child. By means of the emotional part the artistic elements of education can intensify even the educational influence of other parts. It is the material or the plot that appeal

on the reader of a book for children. The prosaic content of the book is multiplied by its artistic features. That is realized by means of a specific language, special presentation of the content, by the form of the book, and its layout, as well as by illustrations. In such a way the book appeals on the intellect of a child, on its ability to think, on its taste and evaluation of the phenomena, and their relations, on child's relation to reality as a whole and especially to his emotional sphere.

Is the emotional influence of a book for children from the point of view of education adequate? That is the question which I try to find the answer to — the answer that would enable the evaluation of books. I know that such an answer would be difficult to find and the ideas may much differ. There are at least two questions. Firstly, if the education of children by the book is adequate to the aims given by the society; secondly, if such an education serves the preservation and development of the society and if it proves to be relevant to the social practice which is the only objective criterion of the adequacy of present education of children and present art for children.

It is necessary to investigate the question of the adequacy of contemporary art for children, namely the books for children, very carefully. We can assume most probably that the present generation of adults considers the art for children adequate to what they received in their childhood, to what they accepted then as a good education. And if the parents of today's adults did the same and their parents too — by how many generations has a fairy tale of Middle Ages been retarded by now?

There may appear an objection to the above mentioned: but the children like such an art! The child's comprehension of art is the best criterion!

I am going to return to what I mentioned above — the criterion of adequacy is found in social practice. It is the continuity of educational process that makes the children like the art for children of the past. One or the other considers the child's artistic manifestation and its way of perception of art to be authentic. In fact every child's artistic manifestation, every child's evaluation of art is the result of education in its widest, philosophical sense of the word. It is only a reflection of educational influence by the adults. It is them who teach the child what is right and what is wrong what is nice and what is not. They are the child's source of need of getting in touch with art together with the determination of artistic products by which this need is formed and satisfied. Let us take as an example the usage of diminutives in Slovak child's literature which the adults consider to be required authentically by child's

intellect. But every translator could prove that diminutives in our literature for children must not be translated e.g. into German or English in such an extent as it is done in Slovak because it would not correspond to child's speech in the above mentioned languages. It means that the child's speech is also a result of the education.

The love of gay and happy-end stories in children is also the result of our educational influence. The parents use to present their children with the life of their own imagination — what it should be like. And the fairy tales usually include that feature, too. These happy fairy tale plots must have been then a form of utopia of serfs and simple people in the past. Even nowadays there are adults who like to read about the world as it ought to be. Let us mention at least some of them: Gardner's tales about Perry Mason who saves every poor man from the "punces" of American justice, or all detective stories and western literature in which an honest man, a positive hero, has always stronger fists or better head than a scoundrel even though fight and shooting are his profession while an honest man is not prepared for such situations. The reality is quite different. The stronger the illusion, the worse the disillusion. The children absorb the illusions most intensively. Is it adequate to impart the illusions to children? Which ones should be imparted and which ones not?

The children seem to ask for illusions, they like the book with illusions. Do you find such an art adequate or not? And — is the popularity of art a criterion of its quality? Don't the cheap novels have most readers? If the answer was yes, it would mean that the taste and cultural needs of majority of present generation in all societies, even though they are products of educational activity of previous generations, are adequate from the viewpoint of the future development. Are the best-sellers really best literature of our time as there are many people fond of them?

But the children of today are not able to define what is adequate from the viewpoint of their future development as an artistic educational means. It is the adults who have to consider it. But not those who have not been able to give up the educational influence of previous generations. Do such people exist? They are not those who want to meet present children's taste by their own creative activity. They should be people who know the nature of future development, and who can, on the basis of scientific prognosis, define the emotional relations, the knowledge, the attitudes, etc., which will be adequate for further development. That would enable to define the criteria of adequacy of art for children. But unfortunately we have

not get as far as that even though the tremendous development of science and technology, magnificent social changes in the last decade require such an approach.

Even without scientific prognosis we can state that a lot of the fund of old fairy-tales is anachronic, but in spite of that it is served to children as their "spiritual food". The exhibitions of the Biennial of Illustrations, which I have been able to see, have suggested the idea for my present paper. There is majority of displayed illustrations which represent old fund of fairy-tale art.

I speak in particular about those whose original educational purpose was to deepen the feeling of suppression and weakness against supernatural forces. There also belong those which teach the desire for victory of the good and justice, but their happy-end is constructed only by help of non-existing supernatural forces. The child has to be taught to fight for the good, for justice. Is it adequate to cultivate the illusion that there are unknown supernatural forces which will secure the man with victory? It would be also possible to investigate the adequacy of fairy tales which once had to strengthen the emotional relations of children to domestic and wild animals which they came across during their life in the village. There are very few of such occasions nowadays and there is a question if the old emotional relations to animals are suitable for the emotional fund of present children. What about the fairy tales which frighten the children by stories of witches, wolves, etc. living in the depth of woods? These fairy tales are on the other hand nice, moving, and affective. They were narrated by grand-grandmothers, grandmothers, and are now read by mothers too. They are often excellent example of aesthetic-artistic qualities of language, marvelous narrative, close connection with the life of the nation in the past. They also develop phantasy in a way which would be worth while investigated. Which part of these works is the most important from the point of view of the judgement of adequacy of art, from the viewpoint of requirements of future development? Is it right to present a child with illustrations only because they seem to be nice and pleasing? The children, their personalities must be formed by means of ideals and illusions, too; but what kind of illusions to use in order to make the effect of education adequate? Is it e.g. adequate to present children with the picture of the village in the past as an oasis of human purity and braveness in contrary to the corruption of the town? Many such books are very popular among children. Yes, fairy tales and various novels as well are very nice in their artistic presentation even though they do not correspond with the reality.

We like, for instance, to follow the old operas in the theatre, we percept the music first of all and the skill of singers-actors. We, the adults, do not take for granted the archaic plot, for instance in Wagner's *The Marksman*. But the children take everything which they are offered for granted, even the fairy tale plot, and try to find some advice in them for their own life.

There also exist children's books using topics from the real world and they are nice, too. Their adequacy is dependent on the individual viewpoints or intuition of their creators and critics. But wouldn't it be necessary to investigate this problem with scientific critical objectivity?

I do not want to give a prescription for the measurement of adequacy of children's books. My point of view of this or that book is not interesting. I only want to attract your attention to the fact that the question of adequacy of child's art, especially books for children, have been neglected eventhough so important a problem. Which institution would be willing to begin the scientific investigation of this problem?

POZNÁMKA

Materiály Zborníka Galéria 6, BIB '79 sa publikujú:

1. z magnetofonového záznamu sympózia, ktorý prepísal a poslovenčil Štátny stenografický ústav v Bratislave — Ing. Štefan Rúžek.
2. z písomne odovzdaných materiálov (anglický text L. Lionniho, ruské texty J. Moloka a B. Stoeva, české texty F. Holešovského a E. Opravilovej).
3. z konfrontácie a vzájomného doplnenia oboch predchádzajúcich textových verzií.

ПРИМЕЧАНИЕ

Материалы сборника Галерея 6, „БИБ'79“ будут опубликованы:

1. На основе магнитофонной записи симпозиума, которую переписал и перевел на правильный словацкий язык Государственный стенографический институт в Братиславе — инж. Стефан Ружек,
2. На основе письменных материалов (английский текст Л. Лионни, русские тексты Ю. Молок и Б. Стоев, чешские тексты Ф. Голешовски и Е. Оправилова)
3. На основе сравнения и взаимного дополнения обеих предыдущих текстовых версий.

REMARK

Material of the Miscellany Gallery 6, BIB '79 is published using:

1. the tape recordings of the symposium, which have been transcribed and translated into Slovak by State Stenographic Institute in Bratislava — ing. Štefan Ružek
2. written materials (English text by L. Lionni; Russian text by J. Molok, A. Stoev; Czech text by Fr. Holešovský, E. Opravilová).
3. confrontation and mutual comparison of the two above mentioned text versions.

**ZBORNÍK
SLOVENSKEJ
NÁRODNEJ
GALÉRIE
6**

**СБОРНИК
СЛОВАЦКОЙ
НАЦИОНАЛЬНОЙ
ГАЛЕРЕИ 6**

**MISCELLANY OF THE
SLOVAK NATIONAL
GALLERY 6**

**BIENÁLE
ILUSTRÁCIÍ
BRATISLAVA
'79**

**БЪЕНАЛЕ
ИЛЛЮСТРАЦИИ
БРАТИСЛАВА '79**

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