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I корица

Виктор Паунов. „Миминото слънце“ от Евгения Генова, изд. Жажда, С., 1999 г.

First cover

Viktor Paunov. *The Mimi's Sun* by Evgenia Genova, Zhazhda, Sofia. 1999

IV корица

Христо Алексиев. „Расли водорасли“ от Илия Буржев, изд. Български писател, С., 1989 г.

Back cover

Hristo Alexiev. *Seaweeds Growing* by Ilia Burzhev, Bulgarski Pisatel, Sofia, 1989

SUMMARIES

THE EARLIEST ILLUSTRATIONS FOR *LITTLE RED RIDING HOOD* Katerina Gadjeva

Even now, more than three hundred years after its first edition, *Little Red Riding Hood* is a title that more often than not comes to mind of both young and old when it comes to fairytales. Fairytales are not only interesting and instructive stories for children, but also 'the simplest and purest expressions of the collective unconscious' (Marie-Louise von Franz). Their analysis is further complicated due to the illustrations that accompany the text and inevitably expand its meaning. The images interpret the literary content and adapt it to a particular audience and a specific cultural situation. Apart from the most important, i.e. the actions of the main character, the pictures also reveal his or her emotions, which are usually not mentioned in the text. In addition, the images abound in seemingly insignificant details that may be crucial to the meaning of the story: the age of the Red Riding Hood, her clothes, the interior of her grandmother's house, etc. It is important to note, that the first edition (1697) of the Charles Perrault's tales, including *Little Red Riding Hood*, where they published their revised version of the same story, was illustrated, just like the earlier books by the Grimm Brothers (1819, 1825). The study of the earliest illustrations of the well-known fairytale is particularly important, as they are a result of the joint work of talented and prominent artists and the writers themselves who have had their own requirements for which parts of the text should be interpreted visually. These images have become a model for generations of illustrators, working in the late nineteenth century and in the next millennium.

ALEXANDER BOZHINOV, ELIN PELIN: A CREATIVE TEAM IN CHILDREN'S LITERATURE Milena Georgieva

The article deals with the creative teamwork of writer Elin Pelin and painter/cartoonist Alexander Bozhinov, under consideration here as a children's book illustrator. Bozhinov's career of an illustrator began as early as 1899, when he illustrated *The Earliest Collection of Stories and Fairy Tales for Children*

to continue in the early 1920s with the emblematic books *An Alphabet for the Youngest* (1921) and *A Golden Book for Our Children* (1921) that set visual codes to Bulgarian children's book illustrations influenced by the native art and the Secession. The next worthy books for children he illustrated were Elin Pelin's *The Three Grannies* (1926); *Pellucid Streamlets* (1931); *Grandpa's Mitten* (1937); *The Big Bad Wolf* (1956). These books left an indelible imprint on Bulgarian children's literature not only owing to the profoundly merry and contagious humour, shown both by the author and the artist, but also to the quality of the illustrations, which became a favoured reading of generations of Bulgarian kids. The article gives the reasons for the success of this author/illustrator team, rooted in their earlier teamwork contribution to the satirical *Bulgaran* weekly (1904–1909), their love for children's readerships, whom they offered their wisdom, ethics and life experience without lecturing or preaching, their attitude toward Bulgarian villagers, who had become invariable characters of their children's book, etc. At the same time, Bozhinov's formal methods and approaches to children's illustrations, stylistic influences and the highest point of Bozhinov's illustration style are analysed. Modern without being a modernist, Alexander Bozhinov has forever become a canonical figure in the national culture that the next generations could only use as a springboard or humbly follow in his footsteps.

MINCHO NIKIFOROV AND THE EARLIEST REPRESENTATION OF YAN BIBIAN IN THE CONTEXTS OF THE 1930S CHILDREN'S PERIODICALS Maria Miteva

The article focuses on artist Mincho Nikiforov and his illustrations for the children's novel in two parts, *Yan Bibian. The Fantastic Adventures of a Kid* and *Yan Bibian on the Moon*, by canonical Bulgarian writer Elin Pelin. The lack of equal footing between word and image is pointed out, both in a historical context and today's Bulgaria. The popular fictional character, Yan Bibian had not a clear-cut and recognisable visual equivalent. Some details of the artist's life are adduced using a form of the Un-

ion of Bulgarian Artists he himself has filled in. His participation in exhibitions of paintings and first of all, his work in the field of printing industry are mentioned. Mincho Nikiforov was active in the 1930s as an illustrator and designer of textbooks, books and periodicals mostly for children. Facts of Elin Pelin's activity and typical specifics of his style are reminded with a view to publications for children. The context of the strong development of publishing of children's books and periodicals in that decade is extended to focus on a number of factors such as the governmental policy, economic conditions, the upsurge in the activities of private publishing houses, increased consumption related to the development of the educational system, etc. The role of Hemus press in these processes is defined. The history of *Puteka* (Path) newspaper for children and adolescents has been reconstructed, where *Yan Bibian* was first published as a serial. The earliest illustrations for the novel and Mincho Nikiforov's style are briefly analysed.

FEMALE ARTISTS AND CHILDREN'S BOOKS GRAPHIC DESIGN IN THE INTERWAR PERIOD Milena Balcheva-Bozhkova

After the end of WWI, printing in this country grew significantly. As early as the beginning of the 1920s, printing works had been publishing a large number of books for children, which gave a strong impetus to the development of Bulgaria's children's illustrations. Such artists as Boris Angelushev, Georgi Atanasov, Nikola Tuszuzov, Ilija Beshkov, Vadim Lazarkevich, Alexander Bozhinov, Raiko Alexiev among many others, contributed greatly towards the radical change in this genre and it was owing to their achievements that Bulgarian publishers received many international awards at the turn of the 1930s. Several female illustrators also made a name for themselves in this genre in the interwar period: Donka Konstantinova, Eli Dobрева, Masha Zivkova-Uzunova, Nevena Tuszuzova, Vera Lukova and Binka Vazova. As early as the beginning of the 1920s, some of them made their first attempts in the entirely new to them children's illustration. To many of

the female artists, the two interwar decades were a period of an intense creative activity. They participated actively in the artistic life of this country as members of all professional associations; uniting in their own organisation, making remarkable works in the field of painting, sculpture and graphic arts and categorically establishing themselves in the field of applied arts. Their sporadic achievements in children's illustrations are now of particular importance to the historians of Bulgarian art, taking into account that from the early 1930s onward, many Bulgarian artists took to working in narrowly limited areas of fine arts.

NIKOLAI RAINOV AND HIS FAIRY STORY *THE PRINCE AND THE PLAGUE*

Stanislava Nikolova

The article deals with the initial idea and its visual rendition in the fairy story *The Prince and the Plague* (1931) by Nikolai Rainov. This fairytale is among the author's most ingenious works. The story treats a philosophical problem the writer has been concerned with for years, i.e. that of good and evil, synthesized here into the issue of power and how it affects human mind and mentality. Unique in its content, the book combines two of Rainov's métiers as a writer and an artist. Unknown letters to and by Nikolai Rainov are cited relating to this fairytale, some of them published for the first time. These shed light on the artist's initial ideas of the design of the book: illustrations, size and font, as well as on the ensuing changes in the book. The article also considers the Serbian version of the story, *The Tsarevich* (1938), translated by writer, journalist and translator Siniša Paunović, Nikolai Rainov's contemporary and friend. The Serbian edition evidenced the interest in *The Prince and the Plague* shown abroad and is important to the cultural exchange and research on Bulgarian-Serbian relations of that period.

Special attention is drawn to 12 found original colour illustrations, a small part of the total of illustrations included in the book. This is their first presentation and publication, being considered in parallel to the content of the text and the images, obtained in the black and white printing. A stylistic and iconographic analysis compares them to examples of the Secession, revealing parallels with the work of English illustrator Aubrey Beardsley.

A versatile artist, Nikolai Rainov suc-

ceeded in achieving the decorative not in the text alone by using various specific literary devices, but also in the illustrations, where stylisation is leading. The latter are interpreted as a second text enriching the story. Owing to the organisation of the overall design and well-devised technical specs of the book such as the coordination of the font, format, jacket, cover, margins, illustrations, the decorative-pictorial and textual-representational are in perfect sync.

THE WORLD AT LARGE: BULGARIAN ARTISTS OF THE 1960 CHILDREN'S BOOKS

Irina Genova

The article discusses Bulgarian artists' views of the world practices in illustration of children's books and their participations in international exhibitions. In the Cold War, many new and traditional art forums were developed and maintained with the idea of mediating communication in the field of culture. Among them were book fairs and exhibitions held in Frankfurt, Leipzig, Bologna, Bratislava, Moscow and elsewhere. Children's editions were thought of as a ground particularly conducive to the exchange of cultural experiences.

In this most general context, children's books from Bulgaria travelled and appeared on the shelves next to books created in the 'world at large'. Artists also travelled to attend book fairs and exhibitions. In the 1960s, talented artists of the younger generation such as Luben Zidarov, Ivan Kiosev, Ivan Kirkov, Borislav Stoev among many others, brought about a revival in the field of children's books in conditions of support by the communist authorities for that field.

Bulgarian artists conceived and practiced the illustration of books for children and adolescents in a creative partnership with the literary text. In terms of form and style, they had a variety of authorial choices and skills: pictorial and graphic, in the area of the graphic print or its imitation; relief printing (woodcut, linen) or intaglio printing (etching, dry needle); references to children's drawings, etc. These qualities of the book illustrations for children and adolescents in Bulgaria under communism are the reason for our present interest.

Yet, there were many difficulties facing the realisation of books outside Bulgaria. In the West, book fairs were venues for signing contracts with publishers. In the so-called Eastern Bloc, publishers had no autonomy, as in the West. The

management of their activities was centralised. Books by Bulgarian authors could be exported only if translated. On the other hand, many well-illustrated and designed children's books were translated from foreign languages. In addition, the poor quality of the materials and the print did not allow the skills and talent of the artists to manifest themselves and to be realised on an international level.

BULGARIAN BOOK ILLUSTRATIONS FOR CHILDREN OF THE 1980S

Milena Radeva

After the peak of the Bulgarian illustration in the 1960s and 1970s, the same familiar direction was followed in the next decade. The main illustration trendsetter was the traditional National Exhibition of Illustration and Book Arts and the annual Best Book Competition. Naturally, artists continued their creative quests, each of them finding their own way of expressing their personal creativity, whether complying with the literary text or not, sticking to their recognisable styles or inventing innovative ones depending on the particular project. This trend in the 1980s exhibitions failed to produce good examples of the art of book illustration, but rather demonstrated the best achievements.

In children's illustrations, authors had a much wider artistic freedom depending on the age group, the text or their personal creativity, than the illustrators working in the field of poetry and fiction. The artistic attitude towards the children's world of fairytales, the folklore and traditional elements, and even co-authorship with the text, shaped the wide spectrum of this category in the exhibitions to their very end in the early 1990s. Despite the huge artistic experience of Bulgarian illustrators, their development, however, faced a number of obstacles such as bad print, planned publishing, the growing financial crisis, which led to a lack of paper, inks and production constraints. Criticism also often lapsed into a 'helpless' situation drawing the same conclusions and making rather too literal-minded comments on issues that had not been solved by either the artists or publishers and printers. The end of the decade and the end of the political system in this country brought to an end the exhibitions and competitions, which would never be renewed.

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