

Evolution Of Children's Book at The "Golden Age" Of Children's Literature And Illustration in England In The XIX Century

Layla Basharova

Associate Professor, Department of Miniature and Book Graphics of the National Institute of Fine Arts and Design named after Kamoliddin Behzod Tashkent, Uzbekistan

Abstract: The article examines the emergence and development of children's books of the XIX century England. The "Golden Age" in the literature and illustrations revealed on the examples of outstanding distinguished English illustrators. It also provides an information of XIX century English publishers and their contribution to children's book publishing. Evaluated the role of the "Golden Age" art on modern children's book illustration. In the conclusion of the study, expressed the idea of the importance of publishing highly professional children's books as an influential stimulus for child development.

Key words: children's book, illustration, literature, artist-illustrators, publishers.

Introduction

The children's book is a special kind of Art. Only people of the unusual nature may create it. They happily combine high professionalism, responsibility of an educator of morality, artistic taste and a childishly unclouded view of the world.

It is no coincidence that in recent years children's books have become the object of close attention of publishers and collectors everywhere, a subject of study by art critics - the education of the future generations deeply concerned by the modern society. The most diverse forces are involved in the struggle of ideas and they form the human personality from early childhood, and much in social progress depends on the correct direction of these forces.

The main results and findings

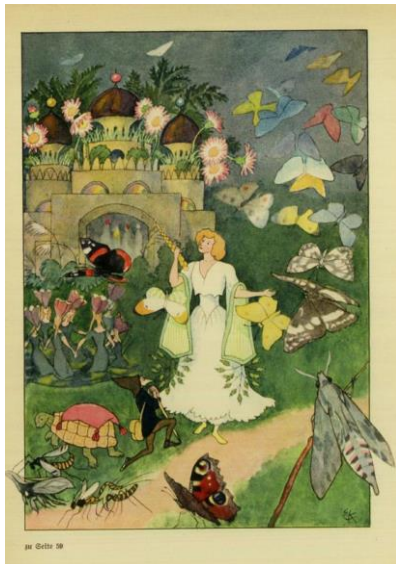
Red Herbert wrote in his book that never before in the world history has artistic education been so important for the coming years, and in order to survive as a civilized nation, it is necessary to develop the aesthetic element of life [1].

In the minds of children's books creators - writers and artists, publishers and printers decisively established the view of such books as a kind of artistic complex, saturated with great ideological and imaginative content and plastic possibilities. Children's books, and most importantly, original illustrations, as one of the most massive sources of cognitive and aesthetic information, took a prominent place at major international art exhibitions, became an important indicator of nations' cultural potential.

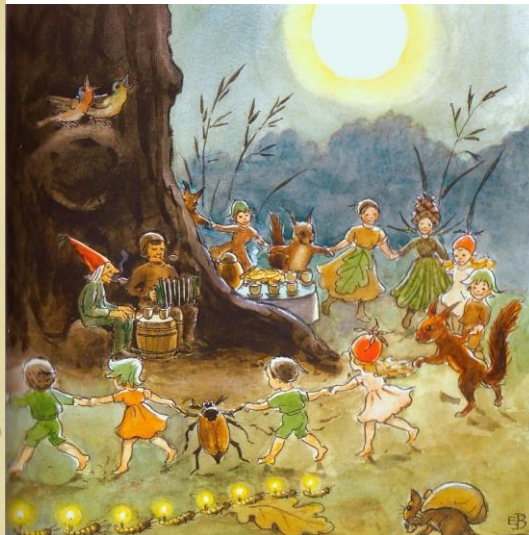
In the XIX century, the British made a huge contribution to the history of children's books. English artists extracted pure images and forms for children's books from the traditions of folk art. This unique and powerful movement arose in the mainstream of large general cultural undertakings that united major masters of English poetry, Fine Art, publishing and printing business. In the center of this movement were the names of Walter Crane, Kate Greenaway, Randolph Caldecott - the artists who

created the special appearance of the English picture book. The artists often acted as the authors of the text. Owing to this appear beautiful, large-format books for children full with color, ornaments, illustrations and decorations. Those picture books are artistic in the full sense of the word.

For the European book as a whole, it is time for decisive reforms that have pushed the book for children to a new level of artistry. At this time the commonality of ideological and aesthetic aspirations stylistically brings together picture books by English artists Walter Crane, Keith Greenaway and Swiss Ernst Kreidolph, Swedish artist Elsa Beskov and Czech graphic artists Vojtech Preisigand Richard Lauda. Moreover, the printing industry provides new, previously unprecedented opportunities for reproducing the most delicate color originals of their illustrations.



Ernst Kreidolph



Elsa Beskov

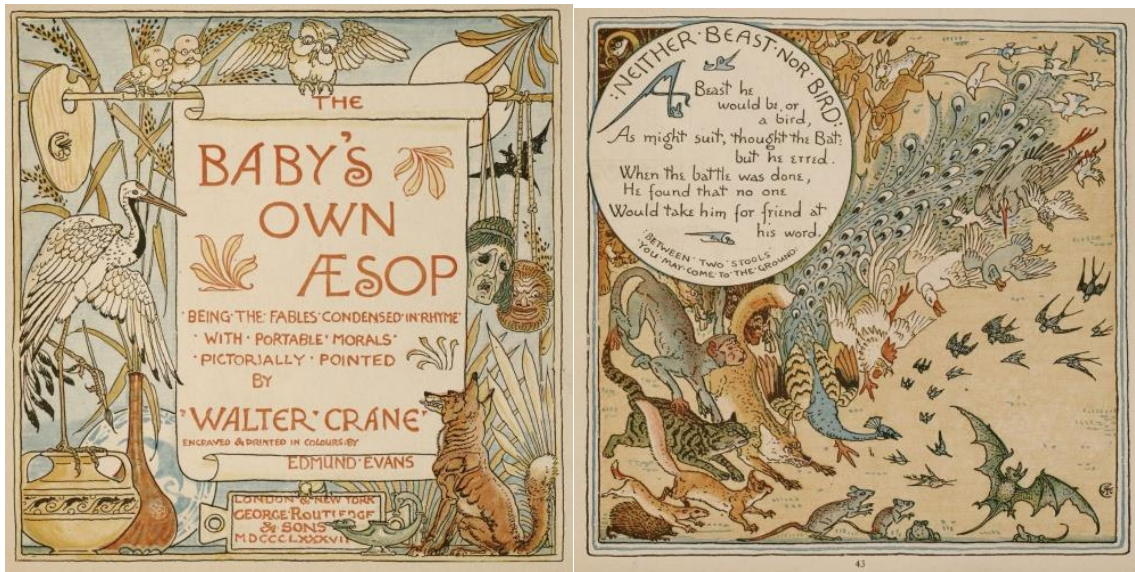
European "modern" has proved to be extremely fruitful for the development of the art of children's books. Now the great masters of graphics or painting illustrated books for children. For many of them this work became almost the most important thing in their career. The new trends in aesthetics and pedagogy was associated with the creation of illustrations for children books. Moreover, the best publishing houses sprang their activities in this direction.

The XIX century presented the kids the first adorable books about miracles that intended for entertaining, not like those boring books with moral stories of previous centuries. The society encouraged efforts of talented artists to realize their creative success - they had a large audience, wonderful fairy tales to illustrate, and the technical means to create and publish their illustrations. England of century gave necessary background to the development of children's book industry.

The precondition for this was the historical and social situation in the XIX century England. By the end of the century, the country, that was mainly agricultural before, had become fully industrial. During the first half of the XIX century in rural England, factories began to grow rapidly and small cities turned into large industrial centers. The enterprising people's welfare grew and a rapidly developing "middle class" appeared.

In the XIX century, English was already a language understood by the entire civilized world. London attracted talented artists and writers just at a time when the British Empire was spreading its influence in Africa, the Far East and India. A wealthy, educated middle class had desire for knowledge and eagerly consumed whatever publishers produced.

Until the XIX century, there was no attempt to categorize precisely young readers into age groups. They were just children - from toddlers to teenagers. In the XIX century, publishing houses began to distribute books for a varied audience: for toddlers, for older boys and girls and adolescents. These were illustrated books with nursery rhymes, fairy tales, alphabet books and poems, limerick stories, adventure stories and fables. Books now written and illustrated especially for children - they had to be interesting and attractive.



Walter Crane

Most of children's books at that time were the animal stories. Such as Aesop's Fables, that was just one of many collections of animal fables. The tradition of medieval "bestiaries" in England dates back to the V century. They used for the study of natural history, for the purpose of religious education, and in fact were the earliest examples of illustrated books. Thus, for centuries, the life of animals has awakened the imagination of artists and storytellers.

Many artists make their heroes very distinctive and expressive images of animals: these are Owl and Cat (Lear), Fake Turtle (Tenniel), Peter Rabbit (Potter), Winnie the Pooh (Shepard), Beauty and the Beast (Crane), Cat with a Violin (Caldecott), Toad, Rat and Mole (Rackham).



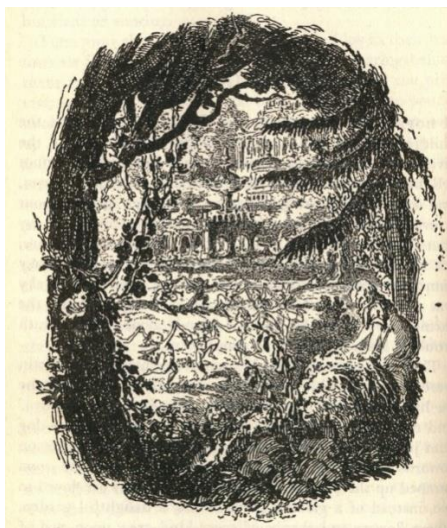
Ernest Sheppard



Beatrix Potter

Fairy tales with human characters first published in England in the XVII century. Most of them came here from France. The largest storyteller was Charles Perrault, who collected many fairy tales and in 1697 published his collection that included the well-known "Sleeping Beauty", "Little Red Riding Hood", "Bluebeard", "Puss in Boots" and "Cinderella" tales. Only in the XVIII century, thirty years later, Robert Samber translated these tales and they published in England, where became quite popular. Furthermore, the Arabic "Tales of a Thousand and One Nights" with Aladdin and Sindbad, also appeared and spread throughout Western Europe.

Not all fairy tales came to England from other countries; there were also native English fairy tales with legendary folk heroes. Robin Hood and numerous Jacks were the main characters in English folk tales who became the favorites of children long before the XIX century artists began to depict them. From the first half of the XIX century facilitated the spread of fairy tales by a number of publications. In 1804, Benjamin Teybart published a real treasure of collection of fairy tales - "A Collection of Folk Tales for the Nursery". These were French and Italian tales. Between 1823 and 1826 a new large collection of German fairy tales has appeared. These were the fairy tales of the Brothers Grimm. They translated into English, and many of them became the popular fairy tales - "Hansel and Gretel", "Snow White", "Red Rose". Famous English artist George Crookshank illustrated them.



George Cruikshank Edward Lear

In 1840 publisher, Sir Henry Cole published a series of books "Home Treasury" under the pseudonym Felix Summerlee, which included such tales as "Jack the Giants Winner", "Jack and the Straw", "Sleeping Beauty", "Little Red Riding Hood", "Cinderella" and "The beauty and the Beast".

In the 1840s several more collections of fairy tales were published. The most remarkable of them were the fairy tales by the Danish writer Hans Christian Andersen. At the same time, Edward Lear published his "A Book of Nonsense". By that time, a purely English phenomenon - "nonsense" and an international arrival - fairy tales had finally taken an honorable position in book publishing.

One of the most authoritative publishers of the XIX century was the owner of the largest English engraving company Edmund Evans. He published numerous gorgeous children's books in collaboration with the greatest illustrators of the time; among them were Kate Greenaway, Walter Crane, and Randolph Caldecott.

Kate Greenaway wrote and illustrated her first book of poems "Under the Window". This collection of innocent, charming poems for children, where text and illustrations form a semantic and pictorial unity, has become a bestseller. The collection "Under the Window" without exaggeration has become a landmark: it sold 100,000 copies, including the French and German editions.

Greenaway's illustrations for the book of English folk poetry for children "Mother Goose or The Old Nursery Rhymes" became classics and strengthened the artist's fame as an excellent illustrator of children's books.

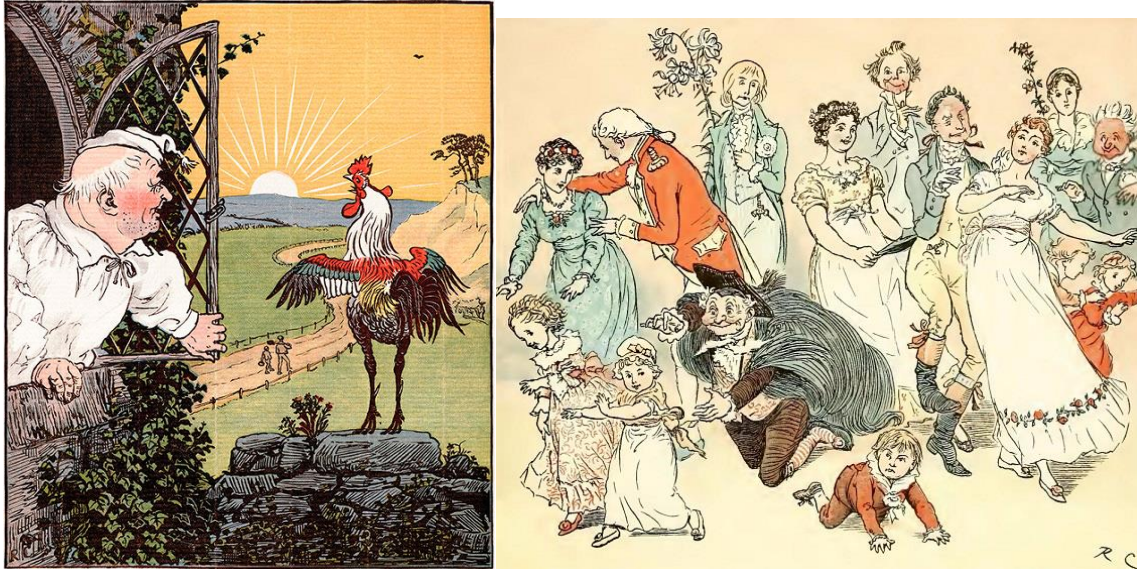


Kate Greenaway



The grace and charm of her illustrations easily recognizable. Her images of blooming gardens, children's characters and the very atmosphere of her works invariably captivated the audience. Her artistic work was highly regarded by John Ruskin, an English art critic, writer, literary critic, poet and artist, and since 1869 - the first honorary professor of arts in Oxford.

Randolph Caldecott had a very large impact on the development of children's illustrated books in the XIX century. In 1877, at the suggestion of Edmund Evans, Randolph Caldecott first illustrated children's literature. This undertaking was so successful that the artist illustrated two books for children every year. If his first illustrated books came out with a circulation of 10,000 copies, they soon became so popular that by July 1886, 5 months after the artist's death, more than 800,000 copies sold.



Randolph Caldecott

Despite his short life and artist career, Caldecott helped shape completely new generation of children's illustrations with humorous visuals. His illustrations for children were unique to their time, both in their humor and in their ability to create a sense of movement, vitality and action that complemented the stories they accompanied.

When in the 1860s Walter Crane made his first illustrations for a children's book, fairy tales became very popular literature. Crane not only designed, but also wrote children's books.

One of the most famous children's book series by Crane called "Toy Books". Each such book was usually small and consisted of six pages of illustrations, printed in color, and six pages of text. These books sold at very low prices and printed in huge quantities. Despite their mass production these books were a great success, they distinguished by exquisite artworks and excellent printing performance. In total, Crane created about fifty books for this series, and they became the most popular children's books of the time.

Crane tried to understand what exactly attracts children in illustrations and in art in general. He believed that children preferred to see precise lines, clearly marked shapes and figures, and bright colors. Crane was of the opinion that children do not percept chiaroscuro and three-dimensional display of objects.



Walter Crane

Walter Crane believed that the best illustrations for children evoke imagination and fantasy in them. This puts a lot of responsibility on the illustrator, and Crane tried to make the book educate the reader. He was convinced that the eye is the main organ for the perception of thought. Crane drew several alphabets. Crane raised them to a high artistic level while in the past the alphabets pursued purely didactic aims. He motivated children to read using visual images. As a result, it is widely recognized that children's books play an essential role in children education and that fantasy develops their minds.

Children's books of the "Golden Age" influenced subsequent generations of artists and book publishing in general. They have become a reference point for the ideal book for children in its modern perception. Nowadays, despite the widespread distribution of television and the Internet, children's books of no less importance for the spiritual, moral and aesthetic development of a child, expanding his horizons and forming critical thinking. Unlike consumer absorption of information from modern mass media, the printed word in children's book encourages the child to mentally visualize fantasy images, sympathize and empathize with the characters and analyze their actions, intuitively projecting the events in the story onto themselves, which is critically important in further psychological adaptation in real life.

Conclusion

Based on all of the above, it should be concluded that the children's book, despite the seemingly certain ease and simplicity of the narrative, promotes universal human values and is a moral guideline in the cultural development of society. Therefore, it is necessary to develop comprehensively the publishing of children's literature, both the republishing of the eternal classics and the release of good modern examples of children's prose and poetry. As an illustrator, I would especially like to note the equally important aspect of the aesthetic presentation of this literature with highly creative illustrations and design in general, which also imposes a certain responsibility on the artists of children's books, but also gives a special meaning to their work.

References:

1. Read Herbert. Education Through Art. London, Faber and Faber, 1943.
2. Feaver W. When we were young: Two centuries of children's book illustration. London: Thames and Hudson, 1977.
3. Pitz H.C. Illustrating children's books: History-technique-production. N.Y.: Watson-Guptill, 1977.
4. Ray N.G. The Illustrator and the book in England from 1790 to 1914. London, 1996.
5. Wakeman G. Victorian book illustration. Detroit, Mich: Gale research co., 1983.
6. Wakeman G. Graphic Methods in Book Illustration. Loughborough, England: The Plough Press, 1981.